AN EXPLORATION OF THE FEMALE FACIAL FORM IN PAINTING THROUGH AUTOMATISM TECHNIQUE

BY

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DEPARTMENT OF FINE ARTS

FACULTY OF ENVIRONMENTAL DESIGN

AHMADU BELLO UNIVERSITY

ZARIA

JULY, 2017

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DEPARTMENT OF FINE ARTS

FACULTY OF ENVIRONMENTAL DESIGN

AHMADU BELLO UNIVERSITY

ZARIA

JULY, 2017

DECLARATION

I hereby declare that the work in the thesis titled **"An Exploration of the Female Facial form in painting through automatism technique"**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.

Salako Adebayo

_____ _____ _____

CERTIFICATION

This thesis titled **"An Exploration of the female facial form in painting through Automatism technique**" by Salako Adebayo, 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 Almighty God for His inspiration and unflinching support towards my academic pursuit.

ACKNOWLEDGEMENTS

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ABSTRACT

This study **"An Exploration of the female facial form in painting through Automatism Technique**" sought exploration of ways by which different shapes can be employed with the view to transform human female facial form beyond representational renditions.The exploration is based on dynamics of lines into shapes suitable for reinterpretation of the human female facial form. This study looks into possible alternate ways of finding a unique individual style toexpress self in painting through the use of automatism: a technique under the early 20th century art movement called surrealism. The aim of the research is to create conceptual paintings by manipulation of geometric shapes in rendition of female facial forms. The specific objectives are to:Transform the human female facial form using automatism. Portray the human female facial form into segments of organic and geometric shapes. Explore the human female facial forms into positive and negative spaces via juxtapositions and overlapping of shapes. The research looks at the works of artists who have explored the dynamics of shape, as related to the human facial forms in their own way. This led to an evaluation of their work, as their perspective was examined to bear upon the researcher's quest to explore female facial forms using automatism. However, the review indicates the artist's concerted efforts in a systematic study of the dynamics of shapes on facial form. The methodology used for this research was studio practice based. The researcher made use of photographs of model. Different shapes were sourced from entropic imaging from the subconscious mind. The research design of the study is descriptive, as it interprets by transformation with use of geometric shapes in automatism. The instrument used in the collection of data is basically observational method. Data collected were analysed, hence forming basis for progression of the three stages of research. These research findings established that shape based creation, using automatism as technique stimulates conceptual, radical transformation in visual art creation. The interaction of geometric shapes, engaging other elements results in harmonious relationship; hence, balance as art principle is achieved. Perceptual encounter with subject matter establishes visual relationship and dialogue that stems from accessing subconscious archetypal symbols in artistic creation. The researcher recommends that aspiring artists and researchers who intends to examine this creative context of shape based creation, should make further incisive study regarding geometric shapes and subconscious mind creation; and the blending of both geometric and organic shapes in hybrid creation of forms; And lastly, the focus on use of overlapping and juxtapositions can be superlatively modified to engender development of experimental procedures in artistic creation.

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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Shapes exist in both organic and geometric forms.Lamp (2016), posits that"shape is defined by closed lines". Specific shapes evoke associations with everyday experience. Squares for example are symbols of reliability, stability, and symmetry. The circle has specific significance for artists since the Neolithic era. In the Roman period, the circle was considered a divine shape and thus most suitable for temples. Basic shapes originate from lines intersecting at different angles. Beeson (2009), affirms that "Line is a formal element of art that appears in most two-dimensional works of art, lines can be used in many different ways within a work of art. Understanding how to use line can aid artists in constructing visually effective compositions."

> Artists use organic shapes and geometric shapes in different ways. Ontavilla(2012),notes that, when attempting to create a piece that looks natural, flowing, soft, or calming, organic shapes are appropriate, also when attempting to create a sense of chaos, anger or rigidity, geometric shapes are used. Geometric shapes are found useful in abstract interpretations of objects normally depicted as organic shapes.

The research explores shapes through free association, otherwise known as *automatism* in art. Automatism usually refers to accessing of images from the subconscious mind as part of the creative process, as seen in the art of the surrealist movement. Boyle et al (2006), opines that," in psychology '*automatism'* refers to involuntary actions and processes not under the control of the conscious mind." The research geometrically explores female facial form. Collins (2017), defines the face as" the frontal part of the head from chin to top of forehead, where mouth, eyes, nose and other features are". Webster. (2017), "defines the face as outward appearance"The face is observed and analysed geometrically in painting. The researcherperceives the face in terms of

squares and triangles in composition of forms. "Among surrealism's most important contributions was the invention of automatism, Kleiner and Mamiya (2005), recalls"Automatism is the same as' free association', the method used by the founder of psychoanalysis, Sigmund Freud, to explore the unconscious mind of his patients ''. Freud's ideas strongly influenced french poet Andre Breton who launched the surrealists' movement in 1924 with the publication of the manifesto of surrealism. In the manifesto, Breton actually defined surrealism as pure psychic automatism, the dictation of thought in the absence of control exercised by reason and outside moral or aesthetic concerns. The artists of this period, who explored the technique of automatism in art of painting include among others, Joan Miro, Andre Masson, Max Ernst, and Salvador Dali. Later, it led to the abstract expressionism of Jackson Pollock and was an important element in the European movements of experimental art.

At the opening ceremony of The Arts of this century museum on 57th street in Manhattan in 1941, Guggenheim, the founder was wearing one earring by Tanguy, the automatist and another by Calder, the abstractionist.Suarez.(2012),observes,she explains to her guests that this showed her neutrality in the conflict between the two often hostile schools of abstract and representational surrealism. Bell, a specialist in American Art, researched the surrealist's phenomena while he was curatorial assistant at the museum of modern art in San Francisco. His research led him to the conclusion that:

> It remains a dire need, if truth be still an honorable cause, to set forth an option upon the records of time by which considerable humanity might judge for itself the merits and the players in one of our country's most unified and degraded forms of expression (Suarez 2012).

“Surrealism as known today is closely related to some forms of abstract Art. In fact, they shared similar origins, but they diverged on their interpretation of what those origins meant to the aesthetic of art’’(Suarez,2012),. At the end of the First World War,Tzara, leader of the Dada movement, wanted to attack society through scandal. He believed that a society that creates the monstrosity of war does not deserve art, so he decided to give it anti-art, not beauty but ugliness, with phrases like “Dada destroys everything”. Tzara wanted to offend the new industrial commercial world.

One group of artists, however did not embrace this new art that threw away all which centuries of artists had learned and passed on about the craft of art. The Surrealist movement gained momentum after the Dada movement. It was led by Andre Breton, a French doctor who fought in the trenches during the First World War. The artists in the movement researched and studied the works of Freud and Jung. Some of the artists in the group expressed in abstract tradition, others, in the formal representational tradition (Suarez 2012).

In 1941, Bell through his researches, realized that the two forms of expression formed two distinct trends of surrealism with marked differences. One could be qualified as automatism, the other, as veristic surrealism.“Automatism, explains Bell, is a form of abstraction. It has been the only type of surrealism accepted by critical reviewers after the First World War” (Suarez2012). Basically, two different interpretations of the works of Freud and Jung divided the two groups. For the purpose of personal analysis, Jung had talked about not judging the images of the subconscious, but simply accepting them as they come into consciousness, so they could be analyzed. This was termed automatism.

The subconscious mind, is the receptacle of all mental activity not directly perceived by consciousness from which memories, feelings and thought can influence behavior without realization of it (Brown,2009).“The subconscious mind stores all of your previous life experiences, your beliefs, memories, skills and all situations you’ve been through and all images you’ve ever seen” (McLeod 2013).The practice of Surrealist Art strongly emphasizes methodological research and experimentation, stressing the work of art as a means for prompting personal psychic investigation and revelation(Abdullah, Lewis and Kulper2016).

1.3 Statement of the Problem

In 1941, Guggenheim owner of Art of the century museum in Manhattan, at the opening combined works of Calder, an abstract surrealist and Tanguy, a representational surrealist in a gesture symbolic of the need for holistic transformation of Surrealist Automatism. The problem of the study is the non exploration of transforming form, from the female face using automatism technique of surrealism in painting.

1.4 Aim andObjectives of the Study

The aim of the study is to create conceptual paintings by manipulation of shapes derived from female facial forms using automatism. While the objectives of the study are to:

i. explore conceptualization of female facial form using automatism;
ii. integrate organic and geometric shapes in automatist painting compositions; and
iii. Juxtapose and overlap shapes in process of facial form painting using automatism.

1.5 Research Questions

The following are the research questions for this study…

i. How can space be explored for conceptual reinterpretation of facial form?

ii. What ways can organic and geometric shape elements be manipulated in painting?

iii. How can juxtapositions and overlapping of shapes be effective in painting

1.6Justification of the Study

The researcher looks into possible ways of developing artistic creation derived from accessing subconscious mind images. The researcher's intent is to develop automatism as a technique. The need to search for deeper means of interpreting form propelled the research to look for inner necessity which involves the representation of images derived from the inner mind rather than the real world. More so, artist should explore the automatist space to increase conceptualization in art, with view to improve artistic creative efficiency and qualitative research methods.

1.7 Significance of the Study

The study is significant in the sense that it purports to kindle pre existing wealth of surrealism's automatism technique, as it will inspire artists to look further in line with subconscious mind for artistic creation. The study explores experimental creation, which will serve as thrust for both upcoming and old artists who find exploration of facial forms using shapes an avenue for research on subconscious creation that sees art and psychology as related sources of creative inspiration.

1.8 Scope and Delimitation of the Study

The research scope is focused on use of geometric shapes, such as squares and triangles as element for facial modeling while, the study is delimited to exploration of female facial form in making visual creative statements.

1.9Conceptual Framework

The conceptual framework hinges on Debord(2013), premiere surrealism manifesto of 1924, launched by Andre Breton (1896-1966) in Paris, France. The manifesto is a philosophy that aims to liberate the mind by emphasizing the crucial and imaginative powers of the subconscious mind. And Partsch&Morrisons(2004), Philosophy of self expression tagged “Inner Necessity” in relation to the works of the German artist Franz Marc(1880-1916). The framework’s ideological inspiration serves as motivation forthe researcher’s visual creativity, by transformation of female facial forms, into compositions of geometric planes from subconscious mind.The researcher’s visual creations are inferred from subconscious images, derived from the inner mind rather than the real world,a departure from the idea that artists create works to imitate nature or to illustrate a literary theme or human emotions

CHAPTER TWO

LITERATURE REVIEW

2.0 Preamble

This review is divided into three sub-titles namely:

(a) Evaluation of line, shape and form**.**

(b) A review of related works.

(c) Automatism

2.1. Evaluation of Line, Shape and Form

In creative art of paintingthe formal interplay of elements of art, includingcolor, line, shape among others is capable of communicating mood, inspiring visual sensation of space, volume, movement, tone and suggestive of tension or harmony of form. Collier (1967), confirms the assertion, that, in the early involvement with art, it is sufficient to be aware of the intimate role of form in stimulating our desires, and fulfilling our hopes, aspirations and intellectual needs. Hence the need to understand the intricate relationship of line as dot in motion, shape as linear enclosure, and form as result of both.

Furthermore, Berdan (2004), posits the relationship between line and shape as constituting form. When he affirms that line represents a “path” between two points, implying motion and suggestive of direction or orientation. A line can also be implied, that is, filled in by the mind when several points are positioned geometrically within a frame. Herein is the origin of relationship of line to shape in form creation;shapes being the result of closed line.

The human figure has been the principal subject of western art since the renaissance. Rolling (2010), asserts"However each appearance of a human figure in art either representative or metaphoric is geared towards understanding human socio- cultural studies, imitations of life through which we define and locate personal and public identities. The human perception and consciousness of self and environment led the species to further documentation for posterity" which is evident in linear and shape construct of ancient Egyptian hieroglyphic and Chinese ideograms which are both characterized with line and shape as art elements. However, the research is focused on facial form exploration as the scope entails.

The Egyptian art form clearly confirms that, lines were basic for the representation of forms. Shapes and motifs found recurring in most African designs and paintings just like their eastern Asia counterpart whose artworks are characterized with lines and forms. "The observed significance of line and shape in ancient languages is also witnessed in Hebrew and Islamic alphabets"(Benton and Diyani2002).

2.1.1 Shapes as Design Component

There are three categories of shape to consider under this observation. They are Geometric, Organic and Abstract. Cousins(2015), opines that each category has its attributes."Geometric shape, are basic shape components learnt in elementary school. This style of shape is made with geometric lines and has recognizable geometry…squares, rectangles, circles, triangles among others."Organic shapes: "are those that often represent things found in nature. These shapes are more free flowing and less symmetrical. Organic shapes often represent things like leaves, rocks, and clouds and so on". This type of shape has an innate harmony and can add visual interest.Abstract shapes: "are super simple versions of common elements of form. Abstract

shapes are often based on organic shapes but lack true definition. The most common form of an abstract shape is an icon using an outline element" (Cousins 2015).

Square and Rectangle: "are the defaults shapes for most projects for reasons like stability, reliability, relating to the earth and its four corners with relevance to the compass.Cousins(2015),infers it as suitable for designing web pages, houses, newspapers, business cards". The researcher conceives this shape to be connected to emphasizing angular and stable geometry of form."Circles are of importance and are implicative of movement and infinity, hence its application in automobile design suitable for wheels to propel movement." .Triangles are default design shape of stability depending on its position when placed either with flat side down or up. It is in the researcher's opinion that the triangle is a shape that defines the first solid in geometry, by combining three lines in different directions.

2.1.2 Physical and Psychological Effect of Shapes

Assigning emotions to shapes is nothing new in experiments as early as the 1940s. Individuals have been found to be consistently responsive to assigned shapes based on appearance of dynamic forces intrinsic in basic shape structure with related affective emotions on part of the human observer.Pavlova andSokolov (2005), made the first study of emotions and dynamics in single shapes. They showed participants triangles, ovals, and lines in a variety of orientations and asked them to rate the figures for the emotions they conveyed in clinical experiment of shapes and human perception.

This finding has implication for the field of art. If certain shapes are indeed associated with emotions, then this may particularly explain the appeal of abstract art. Rather than being a seemingly random collection of shapes, abstract art may evoke common emotions in many

viewers. The research by Pavlova and Sokolov(2005),gives insight on the subtle mechanics of shapes as affective on perception and behavior of human recipients.

2.1.3 Expressive Power of Shape

Shape as an element of art is significant for its expressive quality. Honour and Fleming.(2005), alludes to the fact that, ”The expressive power of shapes, and colour, of brush strokes, and textures; of the possibility that the visual arts might become as autonomous as music. In this way the trend towards abstraction began”.

2.2 Review of Related Works

The review of Literature covers contemporaryartists, their philosophies, works and techniques contributing to actualizing both aim and objectives of this research. There are numbering eleven artists covered under this review each of the reviewed artist have a leaning on either biomorphic abstraction or automatist surrealism. Majority of artists whose works were reviewed were exclusively of the surrealist movement, with inclusion of a few who shared homogenous belief in subjectivity and depth of feelings; the research reviewed those whose works were inspired somehow by automatism’s shapes exploration. They include: Giorgio de Chirico (1888 -1978), Kurt Schwitters (1887-1948), Joan Miro (1893 – 1983), Piet Mondrian (1872-1944), Yves Tanguy (1900 -1955), Rene Magritte (1898 -1967), Salvador Dali (1904 – 1989), WassilyKadinsky (1866-1944),Paul Klee (1879-1940),Kazimir Malevich (1878 -1935), Pablo Picasso (1881-1973), Pierre Roy(1880-1950), YisaAkinbolaji (b.1959), Jerry Buhari (b.1959).

Ernst’s(1927) work “Forest and dove”, employsthe use of superimposition of irregular shapes, displaying active subconscious creative exploration free from hard edged rules imposed by formal requirements. Dali, in his painting compositions used imageries derived from his

subconscious mind, among which includes, “soft construction with boiled beans: premonition of civil war” (1936). Miro reputed for abstract automatism exhibited fluent expression of this method in painting. Among his known works include “Birth of the world” (1925).

In Nigeria, Akinbolaji in “color festival” and “Excellency” (2011),expresses subconscious exploration with emphasis on shapes utility, in creative process. Sani’s, ”pilgrimage” (1986), employs the use of liquidisedcolours, where he allows the subconscious mind play role in creative process in making visual statements through action painting. Buhari’s (1993) work “The marketis collapsed”, explores automatist depth of artistic expression, where intuitiveuse of art elements is evident. The researcher interrogates the dual nature of surrealism consisting of abstraction and naturalistic forms, tracing its origin to the subconscious mind.

The essence of comparative outlook at contemporary masters of surreal paintings is to understandsurreal art, as related to subconscious projections. This approach serves to inspire theresearcher’s vision, which is informed by his disposition, ideas, environment and culture as a whole. It is in this regard that the research heeds Okeke’s(1979),statement as cited inAkprara.(2002),in referral toBuhari(1984), that, “in order to come to terms with his roots, the new artist digs deep into folk tales and legends, employing new materials and techniques as vehicle to translate his African Soul.”This buttresses environment’s significance in artistic expression. In the same vein, Oguntona(1986),affirms that, “we need to have sensitive contact with our environment if we want to be original and not to accept stereotypes and conventions, forour designs which simply put are the appeal of symbol, its shape, its feel or texture and its color. These are what constitutesaesthetics”



Fig. i

Title: "Songs of Love ".
Artist: Giorgio de chirico
Medium: Oil on canvas.
Dimension: unspecified.
Year : 1914.
Source: http/www.theartstory.org (2014)

Songs of Love, (fig.1), is a painting composition of a classic sculptural female head juxtaposed on a wall, behind it is a red work glove adjacent to wall of a building entrance with arched doorways and square windows. Further in the horizon, silhouette images of receding house structures, and the sky reveals part of the moon; perhaps symbolic of subconscious longings, suggesting expression of emotional content. De Chirico's "Songs of Love" is a naturalist expression with geometric and human facial forms. The influence of juxtaposition and overlapping in this painting is of significance to this research, as stated in objectives two and three. Though the research intends to go about integration of forms byjuxtaposition and overlapping in a manner quite different to De Chirico's approach. The inference made to this painting lends credible appreciation of necessary rudiments in relation to the research process.



Fig ii

Title: “Gala contemplating the Mediterranean “
Artist: Salvador Dali
Medium:Oil and collage on canvas
Dimension : 99 ¼ x 75 ½ cm
Year :1976
Source : thedali.org/exhibit/gala-contemplating-Mediterranean sea

“Gala Contemplating the Mediterranean” (Fig ii), is a painting composition by Spanish - American surrealist painter, Salvador Dali who experimented with academic discipline’s definition of formdubbed “veristic surrealism”. Dali employs the use ofcolorsin the creation of double imagery painting whichon a closer observation reveals subtle hint of automatism’s color juxtapositions. The integration of varied color and shape in defining form is of significance to the research as it inspires technical perception and application of shapes, in the research development. This double image painting by Dali, inspires the researcher to observe the duality inherent in nature by relating conceptual and representational elements. The relevance to research is its integrated use of squares in a consistent and asymmetric manner considering shape in form definition within space.



Fig iii

Title : Azure Day
Artist:Yves Tanguy
Medium : Oil on Canvas
Dimension :63 x 81 cm
Year : 1937
Source :http/www.artsy.net/artist/yves-tanguy

Azure Day (Fig iii), is a painting by American based Artist Yves Tanguy, native of Brittany. The painting composition depictsdream-like biomorphic abstract formsin space. The foreground in *Azure Day is* occupied by strange and unidentifiedforms. The use of elements of art inferred from Tanguy's synthesis of form and limitless expanse of space motivates this research's' direction especially at the abstraction stage. The organic forms are rather amoebic in nature, without definitive forms, the central middle and upper end of painting is an expanse of space in grey shades, is perhaps an indication of erosive quality of time. The research similarly explores expanse of space, suggestive of the human psyche and its depthperhaps in relation to mortality due to aging process. In the opinion of the artist based on perception, the apparent forms depict the dissolution of matter or bio-degradation of animate forms



Fig. iv

Title: Naturalist'sStudy
Artist :Pierre Roy
Medium :Oil on Canvas
Dimension :92.1 x 65.4 cm
Year :1928
Source :http/www.bbc.co.uk/arts/yourpaintings/a-naturalists-style-le-cabinet-du-naturaliste-201608

The "Naturalist's Study" (fig.iv), is a painting composition by Pierre Roy; a French surrealist painter. The picture plane is an enclosure containing stringed orbs hung on the wall and rectangular sheet on floor with a wagon wheel diagonally leaning on right wallfacing an open window space overlooking a blue and cloudy landscape sky with distant trees setting as backdrop to a fast moving steam engine train. A green square floor surrounded on the right, left and front side by ochre squares and green upper square roof. The wheel slants across the floor casting geometrical shape; on the opposite wall space hangs balls stringed in a row. Above is a stringed crossed hanging object. The expression interact shapes of different tonal values. The work of art is a play of squares and circles, bearing in mind common trend with the researcher's intent in some peculiar manner though with differences in compositional arrangement of form



Fig V
Title: The False Mirror
Artist: Rene Magritte
Medium: Oil on Canvas
Dimension : 24 ¼ x 31 7/8 cm
Year : 1928
Source :http/ www.artsy.net/-the-false-mirror

The "False Mirror" (fig. v), is a painting by Rene Magritte, a French surrealist. The painting expression reflectsthe sky in a human eye, central to this eye is the pupil a black dot. Overhanging upper and lower eyelids in grey with white at the left part of the eye corner, this expression seems to project the transparent nature of thehumaneye with clouds all over the skies. This painting is similar to research in context of analytical shape integration in conceptual creation in art. The eye as visual sense aids in monitoring impressions from the three dimensional world,yet is subject to defects in terms of perception and interpretation of objects, as the theme "the false mirror" depicts. The research has little characteristics with this painting, but finds it applicable at the geometric shape dispersion phase. The work at this phase is characterized by broken parts of the whole, bare and geometrically simplified form; the overall observation features a circle in a sphere,



Fig vi

Title :Merzbild1A.TheMentalDoctor
Artist:KurtSchwitters
Medium:MixedMediaonCanvas
Dimension:Unspecified
Year:1919
Source:http/www.artsy.net/artwork/kurt-schwitters-merzbild-1a-the-mental-doctor

The "Mental Doctor" (fig.vi),is a mixed media paintingby Kurt Schwitters, German born surrealist. The painting is a semi-abstractexpressionist work of art, withcontrast, both in form and content. In line with objective iii, there are obvious juxtaposition of found objects, basic design using geometric shapes like rectangles, triangles, circles and lines. The work of art is a male facial profile, looking to the left in blue; white contour outline defines the forehead down to the nose, the mouth is in Prussian outline down to the chin with a smudge of red; collage of cotton like materials representing collar and plastic lids of about two inch diameter symbolizing medical stethoscope it seems. The visual expression shares with the research rhythmic use of circles and rectangles by the principle of repetition, a tint of blue diagonaltriangle shows on the background. The work of Art in the researcher's view suggests satiric statement, perhaps an

indication of ironic “insanity” on the part of the psychiatrist. The researcher’s intent and composition differs in the sense that his explorations do not engage in use of collage as style in depicting form and content

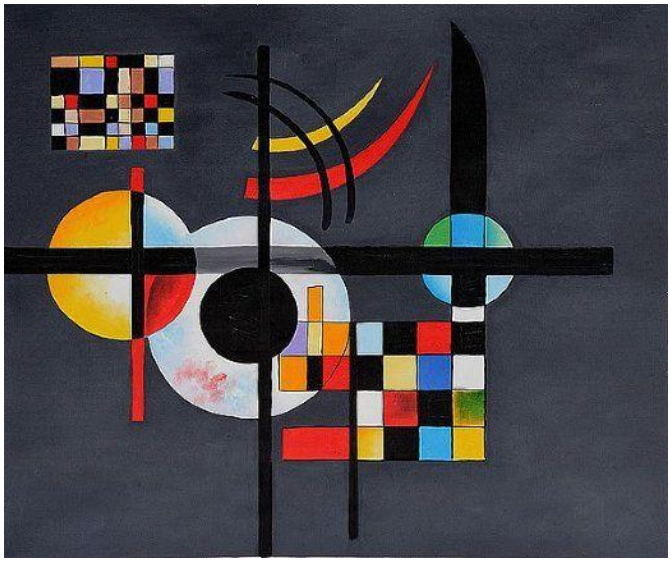


Fig: vii

Title: Counter Weights
Artist: WassilyKandinsky
Medium: Oil on Canvas
Dimension : 43 ½ x 4o ½ cm
Year : 1926
Source :http/www.artsy.net/artist/wassily-kandinsky

The work “Counter weights” (fig vii),is a non -figurative abstract painting by Wassily Kandinsky; known for his lyrical style based on his 1910 treatise “concerning the Spiritual in Art”. The “counter weight” theme is derived from cluster of geometric shapes. There is use of strong contrast achieved by setting his forms against a dark background. The interaction of combined geometric shapes in composition is achieved by overlapping of elements of art. This work employs the use of circles and squares, similar to the researcher’s study. The flow of lines across the picture plane divides the work of art into four equal parts; also apparent is the use of symmetry in achieving balance in the composition. The researcher’s works tends towards more

use of colour and likewise employs the use of lines in definition of visual interest. The researcher explores conceptual expression, thus, noticeably similar toAkinbolaji's creations to some extent in terms of visual content.

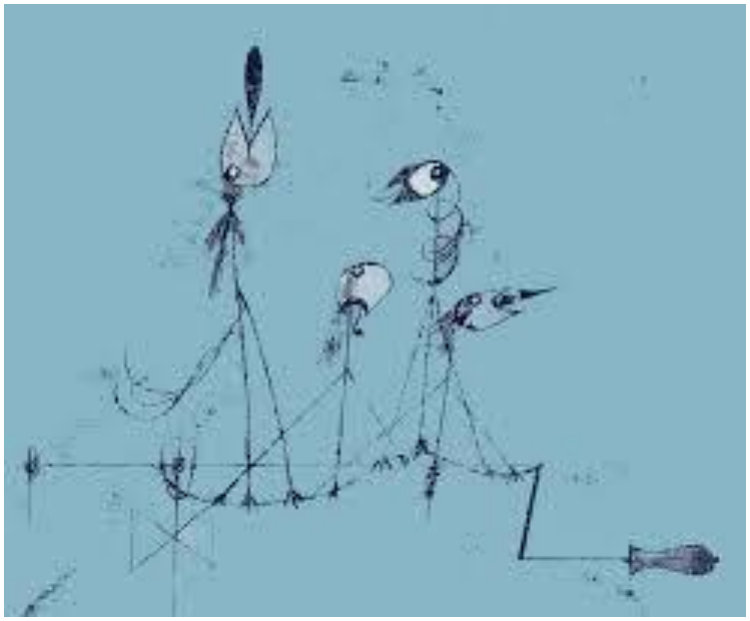


Fig: viii

Title: Twittering Machine
Artist : Paul Klee
Medium : Watercolor and pen and ink on Paper
Dimension : 52 x 46 cm
Year : 1922
Source : Gardener (2005).

The "Twittering Machine" (fig viii), reveals Paul Klee's fanciful vision. The painting although based on objects in the tangible world that can be deciphered as birds, is non illusionistic. The childlike depiction of forms imbues the workwith poetic lyricism. The linear interplay formulates variety of triangle and square, suggesting sense of mysterious dream-like world which merges well with background color field of blue in the middle and reddish pink both at the upper and lower extremes of painterly expression. The upper part of the scaffold lines have objects that looks like birds or fishes, in black and white. The work of art seems to be a statement that

projects the advent of technological age, as a spiral like the D.N.A. helix suggests Scientific, and perhaps artistic evolution, the modernization brought by civilisation ofmankind awakens consciousness to usher in perhaps new age science and technology.



Fig ix
Title : Black Trapezium and red Square
Artist : Kazimir Malevich
Medium : Oil On Canvas.
Dimension : 39 x 57 cm.
Year : 1917.
Source : Hugo. H and John. F (2002)

The "Black Trapezium and Red Square" (fig ix), showcasesKazimir Malevich's innovative structuring. The basic form of Malevich's new suprematistnon-objective Art was the Square. Combined with loose lines and rectangles, the square fills the space and gives it a feeling of suspension. The bright colored shapes float against white space, placedindynamic relationship to one another. The expression makes artistic statements using shape as vehicle in space, the ease of distribution of complementary colors of blue and orange on negative black background and red with thin green line on positive white background. The work of Art suggests the black trapezium as the central field where all life as colors spring from. The overall assessment analyses and

interprets shape from both its thin and thick use in design creation, coupled with lines to complement in structuring effective compositions in art and design. The painting shares similarity with research in the sense that geometric shapes are utilized though in a sparse sense in composition.



Fig x

Title:The Bird Cage
Artist: Pablo Picasso
Medium: Oil On Canvas
Dimension: 120 x 100 cm
Year :1925
Source: Hugo .H and John .F (2002)

The "Bird Cage" (fig 10), is a painting by Spanish artist Pablo Picasso. The work is abstract expressionist in rendition and evokes feelingof liveliness. It is brightly colored painting rendered in an expressive and semi-objective in style. The artist manipulates geometric shapes alongside with other elements of art which includes lines, texture, color, form and space; interactions between use of triangles and squares are maintained to give the work an overall harmony. This work shares similarity with this study in its use of colors and shapes but contrary to research in

its non-objective manner of depiction of form and content. The researcher usesshape as the basis to composition and understanding of form, therefore employs geometry as reliable means ininterpretation and analysis of form; judging by the way shapes conform as suitable to modeling of form, the research exploration has been enlightening as studio practice reveals dynamic association of shapes in visual creation of form.



Fig xi

Title : The Birth of the World
Artist : Joan Miro
Medium : Oil on Canvas
Dimension : 156 x 138 cm
Year : 1925
Source :http/www.theartstory.org/artist/-miro-joan

The "Birth of the world" (fig xi), is a painting composition by Spanish artist; Joan Miro. This painting is best described as an exercise in non-objective play of geometric shapes such as triangle, circles, squares and rectangles. The dominant color is an orange dot at the upper part, and wash of faded ultramarine blue at the lower part of the painting. There are also pale strips of ochre across the upper picture plane. This Art piece is a non objective expression, abstract in nature; it reveals the diversity of positive and negative color space with the resulting neutral movement. The researcher observed simplicity in shape arrangement and direction of lines of

diagonal and overlapping intersections. Also, the water color effect of pale and thin color application had a subtle undertone to composition strength because of subdued tonal strength.



Fig xii

Title: Explorers
Artist :YisaAkinbolaji
Medium :Mxed Media
Dimension : 42 x 30 inches
Year : 2010
Source :www.saatchiart.com/yisa

The work 'Explorers' is a mixed media creation with the use of spheres repetition over all the space. The overall design is intense with busy circles and spheres,thus making the eyes restless, by use of juxtapositions and overlapping of circle as basic shape. The use of earth tones and complementary blue is evident and effective as art elements. The composition adds contrasting elements in creating movement. The overall background gives the illusion of texture on the support. There is similarity with Yves Tanguy's use of space.

The research differs in its use of shape as Akinbolaji's integrated use of bubbles of spheres and circles, overlaps with no human image in content, unlike the focus of research which

incorporates facial forms by adapting shapes as elements for visual creation of form. The use of earth tones with blue and white heightens the warmth of ochre, orange and cream colors. The researcher interprets the bubbles as suggestive of life, as the theme "explorers" connotes. The artist interprets the conceptual expression as the breathe of life, in the struggle of the "survival of the fittest".



Fig. XIII

Title :Death of a Leaf
Artist : Jerry Buhari
Size : 112 x 62 cm
Year : 2009
Source : mauricearchibongtravels.blogspot.com.ng/2012/07/celebrating-jerry-buhari-who-clocs-53html

In the painting, "Death of a Leaf" (Fig XIII), Buhari rendered his theme using automatism as technique. There is obvious spontaneity in the process of creation and unpremeditated results stem from process creative experience. The free flow of dripping paints interacting with each

other harmoniously. The circle crossed represents the blockade of sun rays and horizontally placed leaf motif reveals the issue of deforestation and perhaps global warming caused by depletion of ozone layer resulting in ecologicalimbalance. Square shape is developed from vertical and horizontal intersection of hues in the background. The research finds the play of hues and formation of shape and contrast useful observation in compositional arrangement of concept which aids research in development of exploration.

2.3**Automatism**

Automatism as a surrealist art technique is a combination ofinvolving chance and self reflection. Surrealists allow the unconscious and subconscious mind manifest consciousness through creative expression. According to Turkel (2009), "the goal of surrealist automatism is to express pure thought, freed from all controls imposed by reason and moral prejudices". Breton (1924) , in his first manifesto, defined surrealism in terms of automatism: as, " psychic automatism in its pure state, by which one proposes to express verbally by means of the written word, or in any other manner, the actual functioning of thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern. "

Visual arts cork (n.d.), defines automatism as "technique of subconscious drawing in which the artist allows the unconscious mind to take control. The process unlocks the creativity lodged deep within, escaping cultural, historical and intellectual constraints". Webster (n.d.), also defines "automatism as the suspension of conscious mind to release subconscious images, as surrealists trend towards spontaneity and intuition."

2.4**Deduction from Review**

The above review looked into some selected works of contemporary and emerging artists in Nigeria and abroad. A survey on their styles and technique was done in order to benefit from their contributions in this field of study. In the course of reviewing these works the researcher discovered that most of the artists used lines and shapes in the execution of their forms. Kadinsky explored use of both organic and geometric shapes in conveying depth of feelings and spiritual elements of creation as seen in figure 7. Kurt Schwitters' in the " Mental Doctor" in figure 6, use shape as an element to integrate the gracefulness of overlapping and juxtapositions of form, in rendition uniting foreground with background. Thuscreating harmonious effect in relating objects and effective spatial use.

Dali's integrative use of geometric shape in figure 2 shows concern for maintaining compositional balance and unity, by repetition and asymmetry. Buhari andAkinbolaji exhibited control of shape as element of art, in relation to individual interpretation of forms, manipulating shapes in artistic form creation. The review explores the workings of the subconscious mind in relation to creative self expression."The exploration of automatist space increases conceptualization in art"(Ndon2015). The study therefore, in the words of Berdon(2004), is "an evaluation of line and shape,as source for development of forms." The review observes the prehistoric significance of line and shape in ancient alphabetic designs which are characterized by lines running in various directions. (Benton and Diyani,2012). The researcher makes a departure from divisions of interpretations of forms, by adopting geometric and organicshapes in the creation of female facial forms.

CHAPTER THREE

METHODOLOGY

3.0 Preamble

This chapter is concerned with the methods used in this research. The research employs studio practice based methodology which is based on perceptual encounter with studio practice linked to contact with the object and/or subject as the case may be. Jari(1994), states that research methods are of primary and secondary sources and are both worth consideration. Furthermore, Gray and Mallins(2004), describe practice based as an attempt to unite theory, practice, thought, and action into a frame work for inquiry. It is in this regards that the researcher relied on both thought and action in process of preliminary sketches for the purpose of this study.

3.1 **Instrument**

The tool used for the collection of data:

a) Observation: is importantin qualitative research, as visual data is paramount to artistic composition.

3.2 Procedure for Data Collection

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

Primary (Observation and Identification)

This involved direct observation of the selected female model forms, and is based on purposive sampling technique , This provided the researcher with a firsthand view of objective perception of subject matter; drawings werecaptured using pencils, charcoal, and pen sketches among

others. Photographs were also taken of the model, and the snapshots were used as reference materials.

Secondary Data: This aspect of data made use of relevant literature, writings, drawings and paintings of selected artists and writers to enhance performance and research fulfillment.

3.3 Data Analysis

Sketches of facial forms were carried out in the studio setting, with attention given to compositional elements to create painting. Shapes interaction is explored on female facial form creationwithin studio practice based research. The goal of this analysis is to create by observations, paintingsmade from photographs and life study drawings, with emphasis on sub conscious mind reinterpretation of facial forms using shapes.Photographs of model facial picture; shots by the artist as data for concept formation. Direct sketches are also engaged in within studio based practice, to conceptualisefacial formusing automatism as surrealist technique whereby visual effects results from visual processes of the researcher's perceptual encounter with the object and subject matter.



Plate: I Model photograph. BySalako Adebayo / 2014



Plate II: **Model photographby Salako Adebayo / 2014**



Plate III: **Model photograph. By SalakoAdebayo / 2014**



Plate IV :: Model photograph. BySalako Adebayo / 2014



Plate V: Model photograph.By SalakoAdebayo / 2014



Plate VI :Model photograph.By Salako Adebayo / 2014

The research was inthree stages. Representational, Transformational and Distortion.

Representational stage: This category marks the beginning of the preliminary drawings offemale facial form, the researcher depicts facial form in the representational approach, the attempt is not to capture facial resemblance;but through direct visual experience from model study and photographs, motivates visual perception ofcompositions. The representational drawings are pre requisite to transformational stage, thus the research relied onfamiliarization with facial form to enable recall from visual memory; throughassociation of imagesretained in the subconscious mind. (Plates:VII – IX) are preliminary representationalsketches.

Horton (1995), affirms that most natural history fields rely on drawing for identification purpose as it provides more precise information because it involves selection. Onians (2008), acknowledges that" drawing helps to understand how forms behave." The researcherunderstudied drawings of facial forms from both side views and full frontal positions,

observingimpact of light from varied angles. Winner and Casey (1993), opines that drawing is incidental to developing visual memory as several previous studies demonstrated an association between the heightened visual memory skill and artistic ability, both instructed visual memory in artists. Incidentally, Rosenblatt and Winner (1988), buttresses that, visual memory is a component of superior drawing ability.



PLATE VII: Title: SophiaCharcoal drawing / 30 x 40 cm/ 2015



Plate VIII: Title: Reflection / Charcoal Drawing // 30 x 42 cm/ / 2015

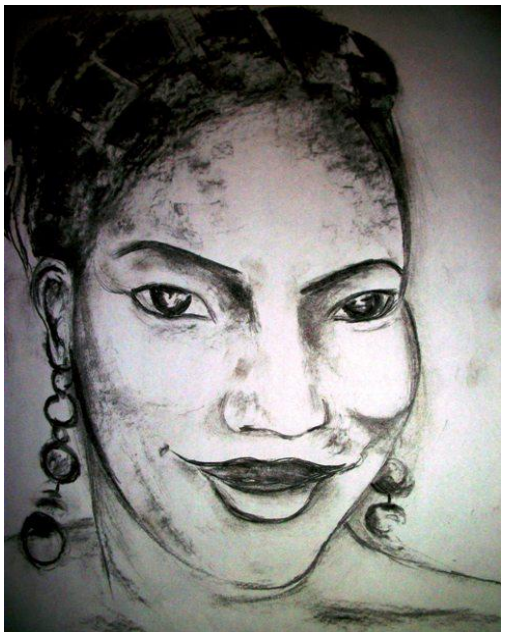


Plate lX :Title: Joyful smile /Charcoal Drawing/ / 30 x 42 cm // 2015

The Transformational Stage: This phase is concerned with subjecting facial feature to shapes.The stage explores visual reinterpretation of objective perception in subjective terms.

Objective definition of form is combined with subjective perception of it. The experience of subjective creation, according to William and Dawson (1988), is dubbed '*Entopic imaging.'* "Entopic imageries are visual effects which originate within the visual processing of the observer." The research methodology at this stage, potentially led to the possible development of the intuition.It is the, subconscious association of art elements that defines this transformational phase. The opportunity to be original in visual composition, translate the real to the ideal.



Plate X :Title: Misty morning/ 2015/ Charcoal Drawing /50 x 48 cm



Plate XI :Title:Muse/ :: Charcoal Drawing /: 50 x 48 cm /: 2015



Plate XII: Title: Muse (ll)./Charcoal Drawing /: 50 x 48 cm / 2015

Distortion Stage: The final stage in the research method employed, is otherwise a visual dialogue, subject to play with geometric abstraction or distortion; shapes are employed as modeling units in facial transformation innon-objective representation of form. This aspect of geometric abstraction represents the height of non-objective art practice. Kadinsky,among others, wasrenowned as pioneer of pure non-objective painting. Other example of pioneer abstractionist includesKasimir Malevich and Piet Mondrian. This stage explores geometric shapes, as basis for exploring non-objective expression of form. The developmental experience of automatism as technique inspiringsubconscious artistic expression by interaction of shapes in facial form construction.

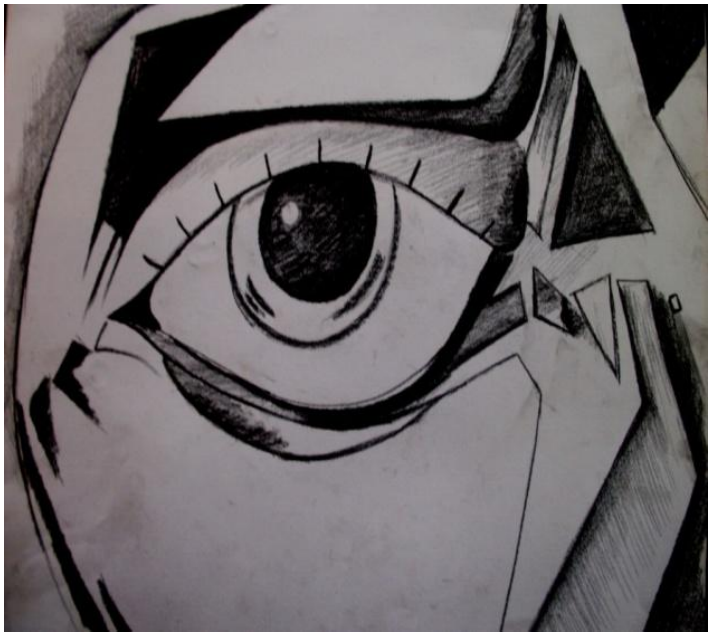


Plate: XIII:Title: ENIGMA/ Charcoal Drawing / 50 x 48 cm / 2015



Plate: XIV :Title: ENIGMA (ll)/ Charcoal Drawing / 50 x 48 cm / 2015

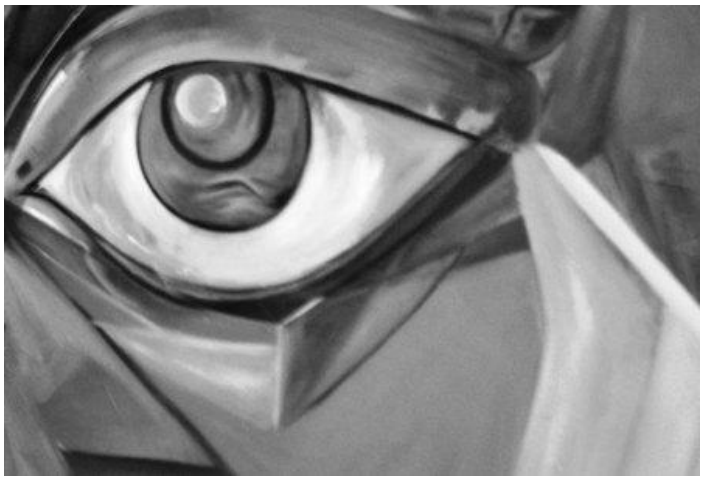


Plate: XV :Title: Third Eye / Charcoal Drawing /60 x 35 cm / 2015

CHAPTER FOUR

ANALYSES OF WORKS

Preamble

This chapter is a qualitative assessment of works created through, perceptual encounter of studio practice, establishing link between object and subject; an analyses of the objectives ofresearch aremade, by visual narrative and observation of shapes conceptually combined with other elements, to explore female facial form in painting using the surrealist technique of automatism.

This was achieved through creation of paintings following research procedure in theorder as given below;

i. Representational

ii. Transformational

iii. Distortional

Twenty one paintings were created and presented here in line with the objectives of the study.

4.1 Representational Stage:

At this initial phase of work, the researcher captures the female facial form by representing it, without much emphasis on facial resemblance, but with subjective registration of how the artist sees the objective form. Basic to this stage, is thevisual exploration of facial form. The exercise interrogates facial frontal and side views, and represents them from close- up perspectives. The category enabled the researcher to use shapes as art element inthe rendition of facial forms ina creative transformation of the ideal from the real.

The representational works of art rendered in different postures explored different media including oil colours, acrylic colours, and oil pastels. Much as this stage deals with the representational, the researcher incorporated subtle use of shapes on the facial form. The researcher realized peculiar results of representing facial forms with subtle overlapping of shapes which includes square, rectangle, semi-circles and circles.



Plate XVI: Title: "Precious Pearl"/: Oil on Canvas/ 80 x 100cm / 2015

"Precious Pearl" (Plate XVI) is a thematic rendition of a female model decorated in beads,symbolizing affluence. The model is one of the researcher's representations of facial form,

from automatism surrealist's visual standpoint. The forms are derived from a play of squares and circles in depiction from close-up perspective; focused on frontal study of facial expression; the facial form showcases calm poise and elegance of character as portrayed in complementsof blue and orange, ochre, yellow and purple, in tints and shades. The painting objectively conveys colour harmonization as a result of use of elements and principles of design, the interaction of basic art elements and principles establish visual unity and harmony. This work of art is centrally oriented on the picture plane, and consideration is given to proportion and symmetry in rendering the female facial gestures in line with (objective II).



Plate XVII: Title: "Radiant joy"/ Oil pastels/ 60 x 42cm / 2015

'*Radiant Joy*' is a rendition of female facial form, capturing choice moment of happy emotion expressed by cheerful smile. The facial gesture in this series occupies two thirds of the upper space area. The facial form is modeled semi-naturalistically. The model is rendered in dark background, enlivened withwarm tints and shades of red with complement of luminous viridian green and purple tones; this is suggestive oftonal balance of colour in visual art composition. This painting is a visual symbol of warmth and joyful aspiration. The feminine facial form serves as metaphor for fecundity, itsymbolizes growth and material provision as personified by the mother figure. The painting represents combination of both objectives (I-II).



Plate XVIII : Title: 'celebration i'/ Oil on canvas / 100 x 80 cm / 2015

The painting titled *'Celebrationi'* (Plate XVIII) is an oil on canvas painting. The painting is characterized by incorporating shapes with emphasis on the background and the upper right side of the head of the model. The model posture seems to suggest the emotion of cheerfulness based on facial mood. The model's hair braids is rendered by the intersections of rectangular and triangular shapes on the entire head area. Burnt umber background contrasts warm yellow triangle shapes that seems to float in space; shapes run in vertical and horizontal interactions complementing the composition. Above the model on the right hand side is a crescent moon, perhaps symbolizing heightened emotions, which is asymmetrically balanced by purple and blue shades. The painting is in line with the realization of objective(II).



Plate XIX : Title: 'celebration ii'/ Oil on canvas / 100 x 80 cm/2015

The painting “(Fig XIX) celebration ii,” is a sequel to “celebration i” as it is the continuation of a former expression that depicts the emotions characterized by ceremonial display. The female facial form is rendered freely to capture the essence of mood and it employs the manner of semi-representation to capture the figure. The hairline is modeled in horizontal stripes of ultramarine shades and the forehead is complemented with variety of square shapes, while in the background are circles depicted as ear rings,triangles and squares are also featured in the right side of the painting from the viewer.

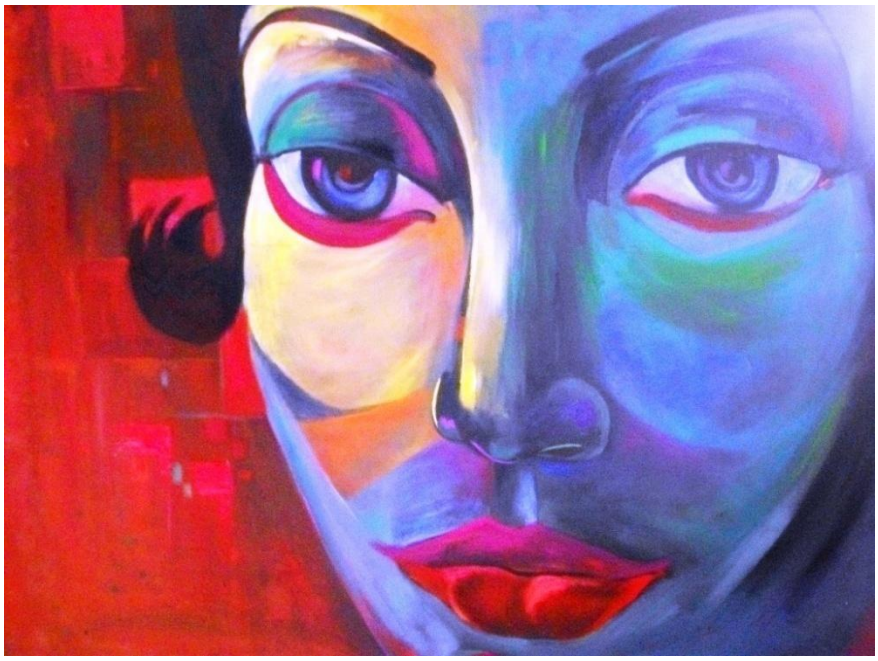


Plate XX : Title: ‘Colour codei’/ Oil on canvas / 100 x 80 cm / 2015

The painting, Colourcode i (Fig XX)portray afemale facial form in red background setting; the forms are created from combined shapes in composition through automatism. There are obvious uses of complementary colour.The work is characterized by close up on facial form as subject matter. The idealistic format of representative rendition is employed in the definition of

form;Prussian blue was used on the upper right hand side of the image, representing the hair. The use of squares and triangles are sparingly engaged in visual commentaries of shape based composition. The researcher employs the use of blue and orange colour on the right facial side, the use of rhythm, variety and unity as principles of art, helps in attainment of the objectives.

4.2 Transformational Stage:

The study in this category reveals the impact of composition, as it subjects the first stage to subjective facial transformation. Here, the researcher employed more experimental attributes of freedom in the study. Free associationof shapes is of more significance as the basis of form creation. This category can be likened to a stage wherein subjective necessity thrives in the employment of shapes in visual composition. The focus here was reinterpretation of facial forms through a systematic procedure. The transformation in this stage engages the observer in a discourse that arouses the mind's interest in shap- based forms.



Plate XXI : Title: 'Color code ii'/Oil on canvas / 100 x 80 cm /2015

Color code ii, (Plate XXI) is a study of a model's facial forms with relevance to shape as input from a close-up vantage point. The use of observed shapesoverlap and juxtapositionis visible. This painting is an interrogation of social countenance, through visualisation. The painting depicts a figure perhaps in a state of meditative mood. The countenance of the figure is composed by combining colours in predominant triangle and square shapes both on the face and background. Lines are also evident both on the nasal ridge, right cheek and on the left ear ring used in a contour design formation. Analogous colours are used to position the facial form to the left hand side of the observer; the lower background to the right is predominant with blue tint and upper part engages negative space with squares.



Plate XXII : Theme:'Fraction"/ Oil on canvas/ 100 x 80 cm /2015

The painting composition “Fraction “(Plate XX), is oil painting on canvas. The exploration is characterized by interlocking squaresand triangles. The model is depicted in fractions of colours defining the entire face and hair, fragments of shapes cluster in a manner suggestive ofmovement. The composition captures in essence traffic of vibrant colours in gridlock of intersections and in conversation with each other. The facial form is simplified using basic shapes to achieve compositional unity and order. Predominant in this picture is the use of blue and orange as complementary hues. Square and triangle heightens the design composition; the neck area is adorned with squares while the use of horizontal shapes decorates the lower part of painting. The lower part of hair introduces triangles in zig-zag formation connecting the ears. Emphasis is on attainment of stated objectives

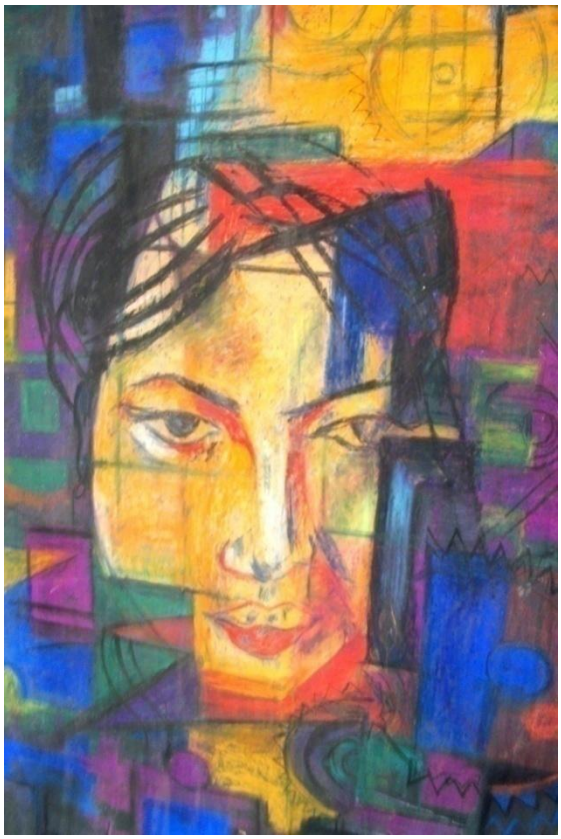


Plate XXIII : Title: ‘Contemplation’/ Oil Pastels / 65 x 42 cm / 2015

(Plate XXIII), is titled ‘contemplation’, this painting is one among the transformational category; inspired by Dali’s ‘Gala contemplating the Mediterranean’. The work of art explores manipulating rectangular and triangular shapes, byoverlapping in space; the freedom of expression is hinged on visual processing of the perception of the researcher in relation to shapes as vehicle to interpret visual composition of form. Research perceptual encounter observes intersections between colours with jagged edges and colours, with straight edges, swirling contour lines define some background space. The creative intuition serves as guide in determining use of visual space, incorporating objectives two, and objective three.



PlateXXIV :Title: ‘Contemplation II “/ Oil Pastel/: 6 x 42cm / 2015

The painting composition, “Contemplation II”(Plate XXIV), portrays facial form composition from side profile. The model is defined by asymmetric arrangements of shapes in composition

offform; the upper left creates rippling effect drawing attention to entire elements including line, shape, color and form in space. The overall harmony is achieved through use of thin and thick shapes with swirling use of dark lines around the head area, indicative of the hair.



Plate XXV: Title: “Contemplation iii”/ : Oil Pastels /65 x 42 cm / 2015

Plate XXV, is titled“Contemplation”(III). The dynamic exploration of shape integration in this category of transformational stage is avisual creative composition of shapes toredefinefacial form in side profile. The model is subtly suggested using basic linear flow and shape in making visual artistic statements. Grey tones are sparingly used in relation to burnt umber and alizarin

crimson. Variety as a principle of art coordinates superimposed shapes andcolour tonal values as evident in the lower half of the composition.



Plate XXVI : Title: 'Memories of yesterday'/ Oil on Canvas/ 100 x 80 cm / 2015

The composition Plate XXVI, "Memories of yesterday" is a rendition of a female facial form,employingthe use of line manipulations into shapes. Geometric shapes including triangle and square are evident in both positive and negative space of the compositions ofart forms. Details on the face is reduced to flat blocks of shapes, inclusive is the principle of variety and asymmetric balance in relation withother artelements. This painting is one among the transformational category, in content the work of art tends towards geometric and less organic in nature. The use of negative space is essential to balance positive space; an attempt to strike

visual balance in art is essential principle..The use of complementary colors and intersections of planes is evident.

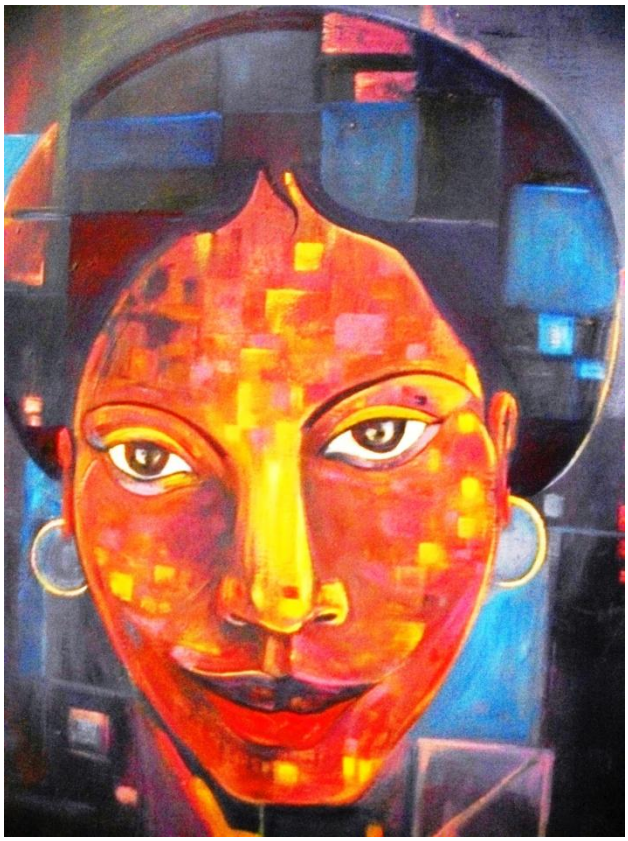


Plate XXVII / Title: 'Metropolis blues"/Oil on canvas / 120 x 76 cm./ 2015

"Metropolis Blues" Plate XXVII, is a painting rendered in polychromes of warm and cool colours in a manner, using shade and tints. The work of art is strategic in orientation, with placement of the model figure above slightly to the left hand side of observer on the vertical support. Linear oriented shapes movements characterize the back and fore ground revealing network of triangular and square shapes. Shape clusters dominate the composition incidentally through subconscious imaging of city street scenery at night. The painting is characterized by overlapping and juxtaposition ofshapes in pattern formation, enhancing the illusion of static and

stable structures.Details of concentric motionof circles run across both ear levels suggest the ear rings. .



Plate XXVIII: Title:' Silence is Golden"/: Oil on Canvas / 100 x 80 cm /2015

'Silence is Golden' Fig XXVIII is a painting done within this series of transformational stage of studio practice methodology. The researcher employed the use of geometric shape interactions in creating impressions in definition of formby uniting positive and negative spaces. The background composition is renderedin shades and tints of green,projecting sub conscious emotions of nature's serenity.The model's left hand is raised to the lip acknowledgingvirtue of cultivated silence. The back part of the hair is rendered in cubic forms, the use of viridian green and blue on the background with tertiary shades of olive greenemphasizes unity based on

harmonious play of elements backed by principles of art in conceptual visual creativity focused on shapes as primary subject



Plate XXIX :Title: " Color Code" III/ Oil on Canvas / 100 x 80 cm/ 2015

The Painting composition Plate XXIX, potrays a close-up study of facial form, with emphasis on capturing gestural emotion of serenity. The facial form interpretation, it seems, in essence captures the state of emotional equilibrium, as suggested using cold and warm vibrant colors as complementary. The right side of facial form is illuminated by predominating yellow,orange and blue hues; on the other hand, the left facial space is rendered in green and turquoise blue tints and shades. The background on the right side has alizarin crimson shade superimposed with

sharp red squares and lines in curves and zigzag manner, suggesting hope. The lips are defined by red, orange and blue squares superimposed on a semi-circle and overlapping triangles.



Plate XXX :Title: Precious Pearl II/Oil on Canvas / 100 x 80 cm / 2015

The painting "Precious pearl"II, Fig XXX, is one among the transformation stage. The painting juxtaposes squares and triangles of yellow, red, orange and blue in facilitating lines and shapes in organizing unity, and incorporating variety as principles of art. The interaction of linear boundaries between colors, projects a female facial form; the character smiles with deep stare, as though meant to hypnotize. The right hand side predominates with Prussian and cerulean blue complemented by orange and yellow; red squares vividly occupies the upper left side of the composition, perhaps the symbol of innate stability and symmetry for life.



Plate XXXI : Title: 'Persona'/ Oil Pastels / 60 x 42cm / 2015

The Painting, Fig XXXI "Persona" is rendered in oil pastel, the painting employs use of free association of analogous colours in expressing visual composition of facial form. The researcher's composition is an interaction of shapes using juxtaposing and overlapping,in redefining facial forms; the work of art thus interacts given art elements and principles,relating them as complementary in fulfillment of objectives. The use of warm colours, includes orange and red on the face of the central figure;the composition stimulates the eye, as visual activity is flows from upper-right of the painting, making the eye restless as play of light and shades disperse across the painting diagonally.

4.3Distortion Stage: This stage is the production of paintings characterized by disintegration of recognizable forms. The attempt at distortion is to lose the hold on representational accuracy and reinterpretation of form from rigid to simple forms. The study at this stage found it worth exploring this sub category to create semi- abstract expressions. The researcher explores divergent shapes, and engages them toexist side by side with negative space in the composition.

The attempt breaks away from formal definition and accuracy of objects as we know them, to serve as alternate mode of perception. The category sought to prompt observer's visual expansion through enhanced perception inspired by conceptual thinking and making process.



Plate XXXII Title: 'Persona'ii/ Oil Pastels /60 x 42cm/ 2015

"Persona" the visual composition on Plate XXXII is the first composition in the distortion category. In this painting, vibrant color tones predominate in contrasting of hues. The painting is rendered geometrically without bias of moral or aesthetic presuppositions. Thegoal is conceptual nature, employing free association of shapes. The characteristicshapes used are square and

triangle, mutually in relationto one another. The circle is modestly utilized in the composition as triangles and squares flow more.

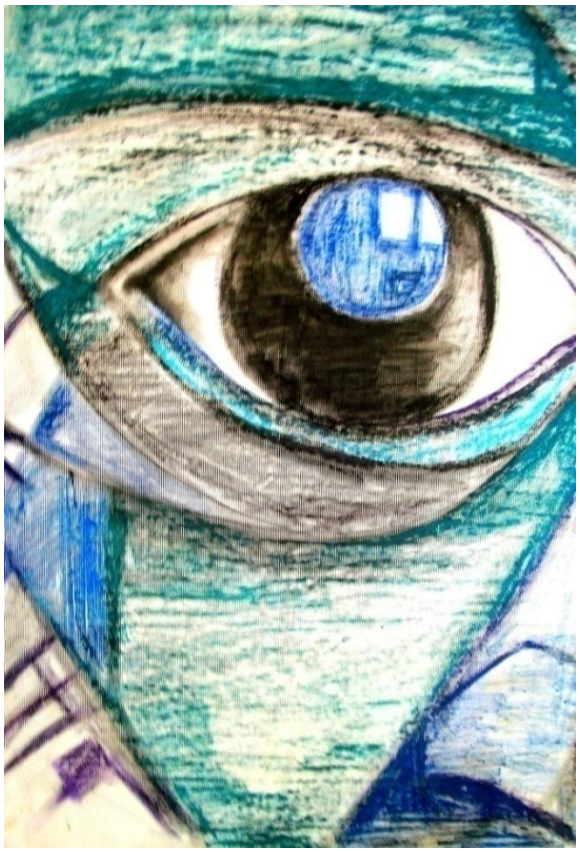


Plate XXXIII :Title: 'Anomaly'/ Pen/Ink and Pastel/ 60 x 45 cm/ 2015

The theme "anomaly" Plate XXVIII,is a geometrical reinterpretation of the female facial form, using geometrical shape, as element in a manner free of logical arrangement of form. The 'false mirror' by Rene Magritte inspired thisvisual shape basedconcept. The intersecting planes interact with geometric shapes characteristic of facial form and its re-definition. The painting focuses on the eye, redefined as an ellipse containing circles; the element of Cerulean and Prussian blue defines the borders of white squares; green and white manipulated to lessencolour gravity at the lower part of composition. The curves utilized in depiction of the ellipse are also used repeatedly

to introduce an illusion of movement. The eye, a symbol of window of the soul, isprominently placed in the composition.



Plate XXXIV: Title: 'Light at the End of Tunnel'/ Oil on Canvas/ 100 x 80 cm / 2015

The composition 'light at the end of tunnel' Plate XXXIV, is a facial distortion; the facial structure is manipulated by interacting shapes, the purpose of the exploration is thetransformation of form into geometric reality. The overall space is formed by grey tones permeating the canvas from the right upper and lower section complemented with tints of pink; the sphere in white has two concentric circles within which another white orb is contrasting the initial two. Shades of ultramarine blue triangle blends cerulean and red hue saturates the extreme left. There are semi circular arcs of colours beneath the oval sphere of white and olive green triangular space.



Plate XXXV:Title: 'Light at the End of Tunnel II'/ Oil on Canvas /100 x 80 cm / 2015

"Light at the end of tunnel"Plate XXXV, is the last in its category, the painting is a distortion of basic shape used in modeling of forms infacial expressionism. The emphasis on shape relationship in form creation through reinterpretation. The exploration examines the simplification of complex form without consideration of proportion and cognition or resemblance of form in art. The approach is based onsubjective creative processing. The work shows engages principles including variety, harmony and asymmetric balance of shapes in space in connection to one another, the researcher involves free linear play on the central middle and left part of the exploration, orange color and Prussian blue is used in creating negative space to ground the lively outburst of pale yellow and grey magenta tones. The use of triangles and circles and semi square dominate the picture plane, reminiscent of Kandinsky's counter weight, wherein diverse use of shape occupy the lower region of the painting, but unlike Kandinsky's, the balance in 'light at the end of tunnel has a rather asymmetrical distribution of shape utility.

4 .4 Findings

The study established during the exploration on shape based creation, using automatism as technique in painting that:

(i). Studio practice based explorations observed the possible uses, of squares, triangles and circles shapes in visual transformation of female facial form, by conceptual modeling, through automatism;

(ii).Subconscious Creativeinteraction of geometric shapes, establishedharmonious relationship to each other, maintainingbalance as principle, through automatism in art of painting; and

(iii). Perceptual encounter with subject matter heightened visual dialogue, by accessing subconscious visual images for artistic creation.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION.

5.1 Preamble

This chapter contains findings of the study, which sums up the overall process of the research encounter in form of experience and results gathered therein.

5.2 Summary

This study at this point recounts exploration of the female facial form in painting through automatism technique. The studio practice based research examines the knowledge gap of difference in interpretation of subconscious contents as expressed through automatism. Hence the integration of both organic and geometric elements in a holistic unity of both formal and experimental divisions of surrealism, inspired transformation of facial forms by conceptualization through automatism.

The aim of study is the uniting of both surrealist art forms by engaging interaction of shapes on the female facial form using automatism as technique. Perceptual encounter with subject matter heightens visual dialogue, by accessing subconscious mind content. The objectives being to conceptualize expressions, integrate organic and geometric shapes to create the paintings, and lastly to juxtapose and overlap, culminating in subconscious mind automatism of shapes. The exploration created twenty one paintings.

5.3 Conclusions

The research was initiated by examining works of masters, both contemporary and emerging artists whodevise means to solve the problems of shapes in artistic form creation, in their own way and developed methods which led to an evaluation of their works. The reviewed artworks were sourced from the internet, journals, books, catalogues and magazines. The researcher discovered that Dali utilised organic shapes with geometric shapes, to free the mind of subconscious elements; Kandinsky on the contrary engaged shapes and lines in visual creation, symbolic of spiritual connotations. Miro's biomorphic form isfluidic; the liquid form endows his images with bubbles, as characterized by his depictions of organic reality in his paintings.

Paintings by Buhari, Akinbolaji and Muazu revealexperimental art procedures, manipulating elements and principles of art effectively by accessing subconscious mind inspired art compositions.Schwitterssparingly worked with shapes and lines in abstraction, with childlike innocence featuring in his compositions.The methodology used for this research is studio practice based. Practice based 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 (Schein2006).

The research made use of observational method of studio life model drawings, also sourced photographs of frontal and side view profile was utilized in making visual compositions. Data collected were analyzed to make assessments of how the available data enhanced the stages in the research process. The procedure led to the final research paintings that were categorized into different stages such as; Representational: this phase is the initial stage which saw through the production of paintings in a naturalistic manner of form interpreting with detailed view.

Transformational: the works of art produced in this category grants freedom of expressionism, being experimental, and thestudy explores shape as a descriptive tool in facial form transformation. Distortion: this stage is the final phase where the preceding explorations are based. The goal is to simplify creation through form fragmentation. Distortionstage made use ofsuperimposition, andjuxtaposition as means to attain transformation in art.The researcher realised diverse stages that the creative act seemed like a puzzle of different quest with varied ways of problem solving encountered.

The researcher believes that there are yet fertile creative areas to be looked into, with regardsto shape application with relevance to form development. A systematic study on particular shape can be carried out on its possible impact indefining form to ascertain creating other possibilities in studio explorations for future researchers

Recommendations

Based on the exploration and the results therein, the following recommendations made will help aspiring researchers, in the same line of enquiry..The researcher recommends observation of subconscious creation for the purpose of continuity of research using shape as basis of form construction in the nearest future; researchers should acquaint with perception and embrace a thorough physiological analysis to better understand physiological ramifications. Finally the validity of superimposition and overlapping is worthy of observing in studio practice based creation in unraveling future possibilities.

The researcher suggests that artists should, make incisive exploration of shapes oriented researches to increase artistic creation from the subconscious mind. There is also the need for observation and practice in art leading to developing by combination of geometric and organic

shapes. And lastly, the researcher recommends examining art practice that emphasizes juxtaposition and overlapping in exploration of automatism.

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