A SYSTEMATIC ANALYTICAL EXPLORATION AND ADAPTATION OF THE SPIDER FORM IN PAINTING

BY

ADIWU, TALATU ONKALA
PhD/ENV-Des/12523/2011-2012

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ADIWU TALATU ONKALA
BA/MFA, Painting, Ahmadu Bello University, Zaria 2006/2010
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OCTOBER, 2015

DECLARATION

I hereby declare that the work in this thesis entitled "***A SYSTEMATIC ANALYTICAL EXPLORATION AND ADAPTATION OF THE SPIDER FORM IN PAINTING",*** has been carried out in the studio and written by me, in the department of Fine Arts, Ahmadu Bello University, Zaria. It has never been presented elsewhere, in any application for a higher degree to the best of my knowledge. All quotations and information utilised and their sources have been acknowledged by means of references.

Adiwu Talatu Onkala

| --- | --- | --- |
| **Name of Student** | **Signature** | **Date** |

CERTIFICATION

This thesis entitled "A SYSTEMATIC ANALYTICAL EXPLORATION AND ADAPTATION OF THE SPIDER FORM IN PAINTING, by Adiwu Talatu Onkala, meets the regulations governing the award of the degree of Doctor of Philosophy (Ph.D) Painting, of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge.

---------- ----------

Dr Philip O. Gushem **Date**
Chairman, Supervisory Committee

---------- ----------

Dr Kefas N. Danjuma **Date**
Member, Supervisory Committee

---------- ----------

Dr R. A. Nkom **Date**
Member, Supervisory Committee

---------- ----------

Prof. K. I. Bala **Date**
Dean, School of Post Graduate Studies

DEDICATION

This dissertation, a culmination of academic achievement is dedicated to:

The Almighty God, my Mother Ms. Titi Yakubu, My Aunt Ms. Ruth Adiwu, My Cousin Odinga Nuhu Adiwu and Yakubu Auwal Mohammed.

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God bless you all.

ABSTRACT

This thesis entitled **"A SYSTEMATIC ANALYTICAL EXPLORATION AND ADAPTATION OF THE SPIDER FORM IN PAINTING"** is a research in studio practice with the aim of producing a body of paintings that draw from the creative and aesthetic expression of patterns observed within the spider. The reoccurring mode of creative interpretation of the spider, spider web and cobweb, has been its representation in a naturalistic or semi-naturalistic manner. This means that majority of the artists who have worked with the spider or the spider web, strive no matter how subtly, to maintain its identity or some of its physical characteristics within their works. These visual expressions, aim at using the originality and ingenuity of the spider's design, without much or any alteration, this study however, sought to re-examine the subject matter in an analytical manner. The aim of this study is to produce paintings analytically, that draw from the creative and aesthetic patterns within the spider, its webs and cobweb. The objectives of the study are to; draw inspiration from the design elements that exist within the spider web for explorationand to infuse the inherent patterns with a vibrant palette with a view to enhancing the physical and aesthetic patterns of the spider, spider web and cobweb amongst others.A review of literature was conducted to show and appreciate the contributions of other artist's activities as they relate to the completion of this study. A variety of methodologies were adapted in collecting needed information for the research. The qualitative as well as the practice led methodologies were adapted for the research design because of their suitability in providing an acceptable vocabulary for the articulation of subjective meanings that accompany the works produced within the course of the research. Information gathered served as the basis for the systematic approach used within the course of the studio practice. Works produced are categorized under seven groups with the following titles: ***Spiders, Spider webs, Spiders in spider webs, Designs from spider webs, Cobwebs, Designs from cobwebs and Synthesis.*** The objectives of this study were sparsely captured in categories one to six but were specifically addressed in category seven titled ***"Synthesis"***. Conventional media for painting and drawings were used in the production of the visual images which are presented in plates and also form a significant part of the catalogue. Findings within the course of this study show that the systematic manipulations and synthesis of the spider, its web and cobweb can give birth to aesthetically pleasing designs worthy of public display and are open to a variety of interpretations. Finally the research recommends that further research be undertaken using the subject matter in other fields of artistic practices such as Sculpture, Ceramics and Textiles.

TABLE OF CONTENTS

COVER PAGE---------- I

FLY LEAF ---------- II

TITLE PAGE ---------- III

DECLARATION---------- IV

CERTIFICATION---------- V

ACKNOWLEDGEENTS---------- VI

ABSTRACT---------- VII

TABLE OF CONTENTS---------- VIII

LIST OF FIGURES ---------- IX

LIST OF PLATES---------- X

CHAPTER ONE- INTRODUCTION

1.0 Introduction---------- 1

1.1 Background of the study ----------3

1.2 State of the Problem ---------- 9

1.3 Aims and Objectives ---------- 9

1.4 Justification of the Study---------- 10

1.5 Significance of the Study---------- 10

1.6 Scope of the Study---------- 10

1.7 Conceptual Framework ---------- 11

CHAPTER TWO-LITERATURE REVIEW

2.1 Introduction ---------- 15

2.2 Review of Literature ---------- 15

2.2.1 Analysis of the Spider/ Spider web/ Cobwebs ---------- 16

2.2.2 The Spider---------- 17

2.2.3 Spider Coloration/Camouflage ---------- 22

2.2.4 Spider webs ---------- 23

2.2.5 Cobwebs---------- 31

2.2.6 Web Decorations ---------- 32

2.3 The Philosophy of Aesthetes/ Aesthetic Experience ---------- 36

2.4 Review of Artists and Artworks---------- 45

CHAPTER THREE- METHODOLOGY

3.1 Introduction---------- 96

3.1.1 Methodology---------- 96

3.2.1 The Qualitative Method ---------- 98

3.2.2 Practice-based Research Method ---------- 99

3.3 Reference to Established Artist/s Methodology ---------- 102

3.4 Adapting One or Variety of Methodology ---------- 102

3.5 Types/Sources of Data---------- 103

3.6 Research Population ---------- 104

3.7 Sampling Procedure---------- 105

3.8 Research Process/Procedure---------- 106

3.8.1 Preliminary Studies ---------- 107

3.8.2 Preliminary Drawings---------- 108

3.8.3 Studies with Colored Pigments (Water colored, Pastels, and Acrylics) ---------- 116

CHAPTER FOUR- DISCUSSSION OF WORKS PROCEDURE

4.1 Introduction ---------- 120

4.2 Analysis of works---------- 120

4.2.1 Category One---------- 121

4.2.2 Category Two ---------- 139

4.2.3 Category Three---------- 162

4.2.4 Category Four---------- 185

4.2.5 Category five ---------- 205

4.2.6 Category six---------- 227

4.2.7 Category seven---------- 244

CHAPTER FIVE-CATALOUGUE

5.1 Introduction ---------- 267

5.2 Artists Curatorial Statement---------- 267

5.3 Portfolio ---------- 269

CHAPTER SIX-SUMMARY CONCLUSION AND RECOMMDATIONS

6.1 Summary ---------- 340

6.2 Major Findings of the Study---------- 342

6.3 Conclusion ---------- 345

6.4 Recommendation ---------- 345

6.5 Contributions to knowledge---------- 346

Bibliography ---------- 347

LIST OF FIGURES

Figure 1, Water Spider---------- 18

Figure 2, Jumping Spider---------- 18

Figure 3, Tarantula Predatory Spider---------- 21

Figure 4, Golden Orb Web---------- 24

Figure 5, Primary 'Y' Shaped Lines---------- 26

Figure 6, Primary 'Y' Shaped Lines---------- 26

Figure, 7 Funnel Web ---------- 27

Figure 8, Funnel Web with Sydney Australian Spider---------- 28

Figure 9, Dome Web---------- 29

Figure 10, Community Sheet Web---------- 30

Figure, 11aerial View of a Sheet Web---------- 30

Figure 12, Zigzag Web Decorations Made By Agriope Specie---------- 32

Figure 13, Vertical Egg Sac Decorations---------- 33

Figure 14, Detritus Decorations---------- 33

Figure1 15, Textile Wrapper---------- 46

Figure 16, Linguist Staff (Oykeame) ---------- 48

Figure 17, Nose Ornament with Spider---------- 50

Figure 18, Shoki Ensnaring a Demon in a Spider Web---------- 51

Figure 19, Symbiosis---------- 52

Figure 20 The Crying Spider---------- 54

Figure 21, Maman---------- 56

Figure 22, Duet ---------- 60

Figure 23 What a Tangled Web We Weave In---------- 62

Figure 24, Spiders Web Cup and Saucer---------- 64

Figure 25, Mended Spiders Web Series ---------- 66

Figure 26, Cobweb ---------- 70

Figure 27, 14 Billions ---------- 73

Figure28, In Silence ---------- 76

Figure29, Tripod---------- 78

Figure 30, On Our Own, Together (View 1), Smile (View11) Ad Skull (View 111) ---------- 81

Figure 31, Whirled Wide Webs---------- 84

Figure 32, For Use ---------- 87

Figure 33, Broadway Boogie Woogie ---------- 89

Figure34, Relational Painting No 64 ---------- 91

Figure 35, Vertical and Diagonal Planes ---------- 93

LIST OF PLATES

Plate I, Preliminary Drawing 1---------- 108
Plate II, Preliminary Drawing 2---------- 109
Plate III, Preliminary Drawing 3---------- 109
Plate IV, Preliminary Drawing 4---------- 110
Plate V, Preliminary Drawing 5---------- 111
Plate VI, Preliminary Drawing 6---------- 111
Plate VII, Preliminary Drawing 7---------- 112
Plate VIII, Preliminary Drawing 8---------- 112
Plate IX, Preliminary Drawing 9---------- 113
Plate X, Preliminary Drawing 10---------- 113
Plate XI, Preliminary Drawing 11---------- 114
Plate XII, Preliminary Drawing 12---------- 114
Plate XIII, Preliminary Drawing 13---------- 115
Plate XIV, Preliminary Drawing 14---------- 115
Plate XV, Colour Study 1---------- 116
Plate XVI, Colour Study 2---------- 117
Plate XVII, Colour Study 3---------- 117
Plate XVIII Colour Study 4---------- 118
Plate XIX Colour Study 5---------- 118
Plate XX, Colour Study 6---------- 119
Plate XXI, Colour Study 7---------- 119
Plate XXII, Domestic Spider---------- 121
Plate XXIII, Black Window ---------- 123
Plate XXIV, Black Window 1---------- 124
Plate XXV, Transformers ---------- 125
Plate XXVI, Lobbyist ---------- 126
Plate XXVII, Spider I ---------- 128
Plate XXVIII, Stiff Cadaver---------- 129
Plate XXIX Feathered Friend ---------- 131
Plate XXX Feathered Friend II---------- 132

Plate XXXI Spider III ---------- 134
Plate XXXII Spider II ---------- 135
Plate XXXIII, Spider IV ---------- 136
Plate XXXIV, Spider V ---------- 137
Plate XXXV, Untitled ---------- 138
Plate XXXVI, LAGOS City ---------- 140
Plate XXXVII, Planes and Polygons I ---------- 142
Plate XXXVIII, Orb Web III ---------- 144
Plate XXXVIX, Orb Web I ---------- 145
Plate XL, Orb Web II ---------- 146
Plate XLI, Orb Web II ---------- 147
Plate XLII, Shady Business ---------- 148
Plate XLIII, Tunnel Vision II ---------- 149
Plate XLIV, In Flight ---------- 150
Plate XLV, Red Eye ---------- 151
Plate XLVI, Embroidery ---------- 152
Plate XLVII, Funnel Web ---------- 153
Plate XLVIII, No. 19b ---------- 155
Plate XLVIX, Tunnel Vision I---------- 156
Plate L, Orb Web IV ---------- 157
Plate LI, Windows 7 ---------- 158
Plate LII, Window 7 I ---------- 159
Plate LIII, Cityscape---------- 160
Plate LIV, Cityscape I ---------- 161
Plate LV, Funnel Web Spider ---------- 163
Plate LVI, Red Rest ---------- 164
Plate LVII, Rest of a Red Backed Spider ---------- 165
Plate LVIII, Landscape with Spider ---------- 167
Plate LIX, Decent I ---------- 168
Plate LX, Decent II---------- 169
Plate LXI, Colony---------- 170

Plate LXII, Evolution I and II ---------- 171
Plate LXIII, Cyclone---------- 173
Plate LXIV, Colony II---------- 174
Plate XLV, Mountain on Fire I ---------- 175
Plate XLV, Mountain on Fire II ---------- 176
Plate XLV, Spillage---------- 177
Plate XLV, Stained Glass ---------- 178
Plate XLV, Regalia---------- 179
Plate LXIX, Transformers I---------- 180
Plate LXXI, Planes and Polygons II---------- 182
Plate LXXII, Freedom ---------- 183
Plate LXXIII Egg Sac ---------- 184
Plate LXXIV, Extension ---------- 185
Plate LXXV, Cross Pollination ---------- 187
Plate LXXVI, Skyscrapers ---------- 188
Plate LXXVII, Stencils---------- 189
Plate LXXVIII, Division---------- 190
Plate LXXIX, Arid City ---------- 191
Plate LXXX, Tiles ---------- 192
Plate LXXXI, Fire Dancer II ---------- 193
Plate LXXXII Fulani Milk Discussing the Market Situations---------- 194
Plate LXXXII, Planes and Polygons III---------- 195
Plate LXXXIV, Collapse ---------- 196
Plate LXXXV, Geometric Web Patterns ---------- 197
Plate LXXXVI Geometrics of a Spider Web---------- 199
Plate LXXXVII, Movement ---------- 200
Plate LXXXVIII, The Meeting ---------- 201
Plate LXXXIV, Drying Line ---------- 202
Plate XC, Untitled ---------- 203
Plate XCI, Praise ---------- 204
Plate XCII, Windows---------- 205

Plate XCIII, Cross Section ---------- 206
Plate XCIV, Cross Section II ---------- 207
Plate XCV, Ceilings ---------- 208
Plate XCVI, River Flow ---------- 209
Plate XCVII, Creative Intuition ---------- 210
Plate XCVIII, Fire Dancers ---------- 212
Plate XCIX, Sun and Moon ---------- 213
Plate C, Lizard II---------- 215
Plate CI, Four Lizards ---------- 216
Plate CII, Fabric---------- 217
Plate CIII, Phoenix ---------- 218
Plate CIV, Illumination ---------- 220
Plate CV, Green Light ---------- 221
Plate CVI, No.54 ---------- 222
Plate CVII, Spillage II ---------- 223
Plate CVIII, Landscape ---------- 224
Plate CVIX, Lizards III ---------- 225
Plate CX, Minimalism ---------- 226
Plate CXI, Composition I---------- 228
Plate CXII, Spirits II ---------- 229
Plate CXIII, Clouds ---------- 230
Plate CXIII, Eclipse ---------- 231
Plate CXIV, Spirits ---------- 232
Plate CVXII, Fire Flies ---------- 233
Plate CVXII, Clouds II ---------- 234
Plate CVXII, Tree---------- 235
Plate CXIII, Baseline ---------- 236
Plate CXIX, Maze Runner ---------- 237
Plate CXX, Climbers---------- 238
Plate CXXI, Star Sign ---------- 239
Plate CXXIII, Conference ---------- 241

Plate CXXIII Conference II ---------- 242
Plate CXXIV, Primary and Secondary Sections with White and Black ---------- 243
Plate CXXV, Northern Architecture ---------- 245
Plate CXXVI, Mirror Repeat I ---------- 247
Plate CXXVII, Mirror Repeat I ---------- 248
Plate CXXVIII, Strange Things ---------- 249
Plate CXXIX, Array ---------- 250
Plate CXXXX, Five Windows of Opportunity ---------- 252
Plate CXXXI, Synthesis ---------- 254
Plate CXXXII, Dispersion ---------- 255
Plate CXXXIII, Drip Marks---------- 257
Plate CXXXIV, Stiff Cadaver II ---------- 259
Plate CXXXV, Décent---------- 260
Plate CXXXVI, Transformers III ---------- 262
Plate CXXXVII, Untitled I ---------- 264
Plate CXXXVIII, Synchronism ---------- 265

CATALOGUE OF WORKS

Stiff Cadaver, ---------- 269
Spider V, ---------- 269
Spider IV ---------- 270
Spider Ii, ---------- 270
Spider Iii, ---------- 271
Spider I, ---------- 271
Lobbyist, ---------- 272
Feathered Friend II ---------- 272
Feathered Friend, ---------- 273
Black Widow---------- 273
Transformers, ---------- 274
Black Widow I---------- 274
Untitled I---------- 275
Lagos City, ---------- 275
Domestic Spider ---------- 276
Tunnel Vision I, ---------- 276
Planes and Polygons III---------- 277
Planes and Polygons III ---------- 277
Orb Web I ---------- 278
Orb Web II ---------- 278
Orb Web III---------- 279
Orb Web IV---------- 279
Orb Web V ---------- 280
Shady Business, ---------- 280
Tunnel Vision Ii---------- 281
In Flight, ---------- 281
Red Eye---------- 282
Embroidery, ---------- 282
Funnel Web, ---------- 283
No. 19b, ---------- 283

Window 7, ---------- 284
Window 7 I---------- 284
Cityscape, ---------- 285
Cityscape 1, ---------- 285
Funnel Web Spider, ---------- 286
Rest, ---------- 286
Rest of A Red Backed Spider, ---------- 287
Landscape with Spider, ---------- 287
Décent 1, ---------- 288
Décent II, ---------- 288
Colony, ---------- 289
Evolution I, ---------- 289
Evolution II, ---------- 290
Cyclone, ---------- 290
Colony II ---------- 291
Mountain on Fire 1, ---------- 291
Mountain on Fire 11---------- 292
Spillage, ---------- 292
Stained Glass, ---------- 293
Regalia, ---------- 293
Transformers 1---------- 294
Planes and Polygons 11, ---------- 294
Freedom, ---------- 295
Egg Sac, ---------- 295
Extension, ---------- 296
Under Construction 1, ---------- 296
Transverse---------- 297
Under Construction 11, ---------- 297
Cross Pollination, ---------- 298
Skyscrapers, ---------- 298
Stencil, ---------- 299

Division, ---------- 299
Arid City---------- 300
Tiles, ---------- 300
Fire Dancer II ---------- 301
Fulani Milk Maids Discussing the Market Situation---------- 301
Planes and Polygons 111, ---------- 302
Collapse, ---------- 302
Geometric Web Patterns, ---------- 303
Geometrics of A Spider Web, ---------- 303
Movement, ---------- 304
The Meeting---------- 304
Drying Line---------- 305
Untitled---------- 305
Praise, ---------- 306
Windows---------- 306
Workshops, ---------- 307
Stripes, ---------- 307
Workshop I ---------- 308
Workshop II---------- 308
Baskets, ---------- 309
Cross Section---------- 309
Cross Section 11 (A) ---------- 310
Cross Section 11 (B) ---------- 310
Ceilings, ---------- 311
River Flow, ---------- 311
Creative Intuition---------- 312
Fire Dancer (A) ---------- 312
Fire Dancer (B) ---------- 313
Sun and Moon, ---------- 313
Lizard II ---------- 314
Four Lizards, ---------- 314

Fabric, ---------- 315
Phoenix, ---------- 315
Illumination, ---------- 316
Green Light---------- 316
No-54---------- 317
Spillage Ii---------- 317
Landscape, ---------- 318
Lizards Iii---------- 318
Minimalism, ---------- 319
Cobweb I, ---------- 319
Cobweb II ---------- 320
Cobweb IV, ---------- 320
Cobweb IV, ---------- 321
Composition I, ---------- 321
Spirits II ---------- 322
Clouds ---------- 322
Eclipse, ---------- 323
Spirits, ---------- 323
Fire Flies, ---------- 324
Clouds II ---------- 324
Tree, ---------- 325
Baseline ---------- 325
Maze Runner, ---------- 326
Climbers ---------- 326
Star Sign, ---------- 327
Conference, ---------- 327
Conference I, ---------- 328
Primary and Secondary Sections with White and Black, ---------- 328
Northern Architecture, ---------- 329
Mirror Repeat I ---------- 329
Mirror Repeat II ---------- 330

Strange Things, ---------- 330
Array, ---------- 331
Five Windows of Opportunity, ---------- 331
Synthesis, ---------- 332
Dispersion, ---------- 332
Drip Marks ---------- 333
Stiff Cadaver II ---------- 333
Descent III, ---------- 334
Transformers III ---------- 334
Untitled, ---------- 335
Synchronism, ---------- 335
Stripes II ---------- 336
Composition III ---------- 336
Composition III, ---------- 337
Composition IV ---------- 337
Composition V, ---------- 338
Bad Dreams, ---------- 338
Composition VI, ---------- 339
Squid, ---------- 339

CHAPTER ONE

INTRODUCTION

1.0 Introduction

The natural world is brimming with a plethora of organisms that are being explored by every sphere of human endeavor ranging from the sciences, arts, humanities, anthropology and culture. According to Gurin (2010),

> Nature offers opportunities for artists to explore varied forms and shapes for their works. It (nature) remains a major source of inspiration to which artists demonstrate their creative abilities. This is why most art forms are inspired by nature. Many Nigerian artists have derived inspiration from nature and have painted beautiful landscapes projecting a wide range of elements like trees, flowers, rivers, rocks and the earth. These elements of nature have visual aesthetic forms.

This goes to say that all elements of nature weather plant life or animal life can serve as a platform for an artist to build a number of creative expressions upon. Nature thus provides a "fascinating model in painting and has undergone various studies from ancient times to the present generation" (Dingba, 2010). These elements of nature possess a unique set of qualities that upon close observation can be termed aesthetic and by such be a creative impetus for an artist.

Spiders fall within such natural organisms that have been described by De Voss (1996) as: "air breathing arthropods of the scientific order *Arenae"*. Crompton (1950), avers to the fact that 'spiders' are "members of a large group of invertebrates that have spinning glands that can be used for the production of silk threads which are in turn used to spin their webs". This formation built by the spider is aptly described and referred to as the "spider web". The word "spiderweb" is said to have come from an obsolete word "coppe" meaning 'spider". It is described by Brasier, (2009), "as a device built by a spider out of protenacious spider silk which is extruded from its spinnerets". Spiderwebs are also seen as "two and three dimensional silk structures" constructed by a spider to entrap prey, using silk, produced from fluid within its abdominal glands (Oxford and Gillespie 1998).

The spider and spider web as visual elements possess a unique set of "aesthetic values" which have been extracted for the purpose of this research. Such aesthetic values are identified as functional and foundational elements in the study and pratice of art. Such elements are line, shape, form, "texture, patterns, and structure" (Dingba, 2010). Dingba is also of the opinion that:

> a structure is something built as a dwelling, shelter, or place for human or animal activity, or the arrangement of parts that give something basic. Structure, translated into aesthetic reading reveals complex patterns. Patterns are defined as arrangement on the surface of lines, colours or shapes, especially those which are repeated at regular intervals.

Following the above statement, the researcher observes that there lies within the spider web and cobweb, such characteristics as posited by Dingba above. Though, the structure and patterns that exist within a spider web and cobweb vary considerably, and there is no consitent relationship between the classification of spiders and the types of web they build, nor is there any much similarity in the techiques employed by related species, the presence of such characters are reason enough for an aesthetic analysis of the subject matter in painting.

It has been observed visually that while spiderwebs are made up of horizontal, vertical and diagonal lines, which when incased or enclosed produce "geometric shapes" that are confined and suspended mid air, within a "structure", cobwebs are made up of haphazard patterns of fluid, lose silk lines stitched/stuck together producing amoebic and organic shapes as a result of weather action on a pre-existing spider web. A synthesis of such varied and dynamic elements can be used to produce aesthetic designs.

These variety of forms, shapes, line and texture that exist within these selected subject matter (s), provide the artist with enough creative inspiration and an ambition to start looking for concepts that have a significant base for visual contemplation and interpretation. This interpretation of the various elements can be based on different experiences about which Arnheim (1969), states:

the first being the 'cognitive' experience which is defined as a process of active exploration, selection, grasping of essentials, simplification, abstraction, analysis and synthesis, completion, correction, comparison, problem solving, as well as combining, separating and putting into context. Visual thinking as this is also known, is the ability to see and process information in mental reasoning through identifying, categorizing and generation of images as a foundation for a body or piece of work in essence the use of logic as opposed to the use of emotions which is affective. The second experience is based on a sense of nostalgia and that is familiarity with certain forms and colour in the environment which help in the development of the visual concept making it easily sustainable in studio practice.

This research aims to use the spider, spiderweb and its end product -"cobweb", within the studio to create a body of aesthetic designs through the multiplicity of concepts developed through various associations with the subject and the environment. The study also considers and takes into cognizance the identity and unique nature of the chosen subject matter. It is done with an aim to developing and transforming such data and using it to express and challenge ones emotions as well as ones visual understanding or the capacity for art appreciation as the case may be. The metaphoric and symbolic attributes, as well as, the dynamic elements of art that exist within such structures were considered in the various stages of the study. Any aspects optically observed by the researcher will be used in the creation of pictures with a strong consideration for aesthetics (beauty).

1.1 Background of the Study

Nature is dominated by a variety of objects and subjects that exist as singular components or in plurality. All such subjects, whether living or non-living, can be said to have a relationship that is beneficial to all parties that exist within nature.Hudson (1999) posits that:

> The artistic, economic, social, agricultural and scientific man has depended on nature, as his primary source of inspiration, raw materials, space, habitat which he uses in a variety of ways in his daily pursuits. Whether there are factors or consequences militating against such a thorough and sometimes reckless use of nature by man for his everyday needs, it does not seem to have hindered such an exploration of nature and its components; in fact this exploration appears to be on the increase as can be seen through the ever increasing rise of industries and technologies in continues need of raw materials for the development of existing and invention of products and machineries as well as in the many and varied services provided by entrepreneurs to the growing need of consumers.

The spider is conspicuously an entity that exists in nature which has however diversified its habitat from within nature to include secluded corners of residential areas to abandoned architectural structures. The spider and its web as singular entity, has been and continues to be the centre of many studies, researches and explorations. These explorations have been undertaken within many spheres of human endeavor such as the sciences, arts, social sciences and the humanities.

Representations of the spider as a symbol in the arts can be traced back to the 16th century with paintings found in a remote valley of the Austrian Tyrolean, Alps, consisting of layered webs stretched over fabrics and strengthened by brushing with milk diluted in water. Here, a small brush is used to apply water based colour to the stretched webs to create engravings (Hock, 2008). Other early depictions of spiders in their webs are in the early Paleolithic period. Janson and Janson (2006), describe such depictions as being painted on walls of open rock shelters in Spain. Farndon (2001) also reports that spiders have also been linked symbolically with the moon, females, rain and storms in many of such discovered cave paintings.

The spider has been used to symbolize patience due to its hunting techniques of spinning and setting webs and waiting for prey. It is used also to mean mischief and malice for its poison and the slow death it causes, while its venom is viewed by many cultures as a curse. It is further believed that the multiple appendages of the spider equip all of them with a supernatural ability to manipulate their surroundings hence, giving them a mystic aura (De Laguna et al, 2002). There are associations of the spider in most world cultures with weaving and creation stories which could be a natural association given the complex and the presumed magical properties of their webs.

Spiders and their webs feature prominently in North American art and myth and also in Prehistoric Mississippian cult imagery where spiders are portrayed with crosses on their backs serving as solar symbols. Other sightings of spiders as artistic symbols and motifs include those found in Neolithic

Mesopotamia on a cylinder seal. The ancient Nazca people who flourished between 100 BC and 500 AD around the Andes mountain regions of Peru also depicted spiders on pottery and on other domestic objects. These designs are made with shallow lines in a simple yet stylized form. Frederica (2002) also record that the Moche people south of ancient Peru also depicted spiders in their iconography and pottery. Frederica also reports that the spider appears in ancient Egypt in close association with the goddess "Nieth" in her aspect and capability as spinner and weaver of destiny. This link continues later through the Babylonian Ishtar and Greek periods.

Craves (1955) states; "the spider and spider web depiction in world cultures dates as far back as AD 2-8 in Greek-Roman province". He further states that the "mythological and symbolic and sometimes spiritual association or relevance of the spider in Asia Minor also flourished around 2000BC with depictions found in the 'Tsuchigumo' people of Japan". Tsuchigumo translated as 'Earth Spider' is believed to be a mythical ethnic group which lived in the Japanese Alps until the Asuka period. Additional mythological figures in Japan associated with the spider include the seductive 'Jorogumo' literally translated to mean 'Whore Spider' or 'Prostitute Spider' which depicts the spider as being transformed into a seductive woman who lures passing Samurai's to their untimely deaths (Mills, 2003).

In Ghanaian folklore, the spider is personified as Ananse, the trickster god and character in bedtime stories told to children. Alternate names for the spider include 'Kwaku Ananse', the Anglicized Aunt Nancy, a variant specifically found in some of the islands of the West Indies, in South America and the United States (Mills, 1972 & Jacqui, 2005).

Additional cultures include the Native American Lakota people, where the spider is present as the deity 'Iktomi' which is occasionally depicted in its original form. The spider also makes its debut appearance in Islamic and Jewish religion as a messenger sent by the respective deities to protect the Holy Prophet MUHAMMAD (SAW) and King David, when he was pursued by Saul (Farndon, 2001). The spider according to historians has also been compared to other mythical figures such as "Vampires" due

to their similarity in characteristics. Both lure and ensnare their prey before sucking the life out of their victim and like the arachnids, Vampires are believed to be able to scale walls and cliff faces and to also possess recognizable fangs, similar to those of spiders (Benson,1993).

Spider and spider web depiction have not been limited to anthropological art and ancient cultures, myths, symbols and religion only, but have also been used either as characters, metaphors or satires in literature, film, installations and other varied forms of contemporary visual art. Such literary writings include; Ovid's poem 'Metamorphoses' written about 2 millennia ago, a Chinese fantasy, Wu Chengen's 'Journey to the West'. Also in Dante Alighieri 'Purgatoire' as the half human, half spider Arachnae named after the Greek goddess Arenae. And inclusively, as a reoccurring theme in J.R.R Tolkien's trilogy 'The Lord of The Rings' and 'The Hobbit' all of which have been turned into major films in (2001, 2002, 2003) and (2012) respectively. Although always described as a spider in much of this literature, there is an exaggeration of the physical appearance of the arachnid as well as significant modifications of its capabilities (Ratliff, 2007 & Tolkien, 1994).

The 1952 children's novel titled 'Charlotte's Web' written by E.B White, which was later made into a feature film in (1973) and (2006), is noted as one of the rare reference's to the spider in a positive light as a heroine rather than the usual creature that personifies fear, horror, mischief, cunning and sometimes murder. In graphic novels, spiders are often adapted to function as super heroes or villains, one of such notable characters is Peter Parker better known in the Marvel comic series as the "Spider Man". Other characters that are based on the spider include "Spider Woman, Spider Girl, and Scarlet Spider".

Spiders have been present for many decades in both film and television, predominantly in horror movies which are used to cause fear. Many of such films which have featured the spider and its web include, the 'Tarantulas'(1995), 'Kingdom of the Spider'(1977), 'Arachnophobia'(1990) and also in 'Eight Legged Freaks'(2002) and many more.

Garai (1973) observes that: “throughout history, there have been many depictions of the spider in culture, mythology and symbolism: from Greek mythology to African folklore, the spider and its web have been used extensively in human culture to represent many varied things and has also endured into the present day”. A look into the ‘present day’ reveals contemporary and modern art practices that feature the exploration and use of the spider, spider web and cobweb as a subject matter or source of inspiration in the visual, performing and non-visual arts.

This search for contemporary sources reveals that a considerable number of artists of varying genders, geographical locations and of differing styles and techniques have explored the spider, however, in differing degrees of interest and with a plethora of results. Such artists include Odilon Redon, Louise Bourgeois, Eleanor Morgan, Nina Katchadourian, Erica Herazo, Tomas Saraceno, and Chiharu Shiota. Each of these artists have explored and studied the spider, spider web and cobweb using different techniques and media. Artists such as Eleanor Morgan, Louise Bourgeois and Jessica Jane Julius have based their entire studies and artistic expressions solely on the spider itself. Their expressions are focused on a system of alternately dissecting and analyzing the spider and interpreting it in many ways-ranging from two dimensional to three dimensional works of different sizes. These works either focus on the spider as a whole creature or on different parts of its body with the most common being the use of its limbs with different philosophical theories attached to the finished works.

Others artists such as Erica Herazo and Odilon Redon seem to have been inspired just enough to create a small body of work on the spider and the cobweb in an impressionistic and conceptual manner with seeming waned interest after the production of such works. Furthermore, artists like Nina Katchadourian and Simon Anthony enhance the existing structures of the web by the addition of foreign material, such as colour, threads, glue, glitter etc. These artists have harnessed and even harvested for their artistic practices the ‘genius’ of the spider. Though, such works are short lived due to their ephemeral nature, they have served to broaden the boundaries of explorations undertaken by this researcher, using the spider and spider web as a central theme of expression.

1.2 Statement of the Problem

Artists like Odilon Redon, Collen Ho, Soga Shohaku, Michael Anthony Simon, Jessica Jane Julius, Chiharu Shiota, Tomas Saraceno, among others have studied elements from nature, and more specifically the spider and spider web in relation with elements and principles of art/design such as line, colour, shape, form, balance, dominance, contrast, rhythm and many more. While others have built worthy careers in the study of singular elements of art and nature and their dynamics, which they have applied in varied objects and subject matters, very few have solely studied the linear movements, shapes and forms of the spider and spider web in comparison to those found in a cobweb with the aim of synthesizing such identified forms, shapes and patterns visually for the purposes of artistic expression. The significant number who however, have studied the spider or spider web or a combination of both, have not looked at it in the light of this study, which is a systematic, analytic exploration and adaption of such forms from a perceived realistic to a pure abstractive point with a probing of the dynamics of line all woven around a symbolic representation.

1.3 Aim and Objectives

The aim of this study is to produce paintings analytically, that draw from the creative and aesthetic patterns within the spider, its webs and cobweb. The objectives of the study are to;

i. draw inspiration from the design elements that exist within the spider web for exploration in painting.
ii. infuse the inherent patterns with a vibrant palette with a view to enhancing the physical and aesthetic patterns of the spider, spider web and cobweb.

iii. use line in a repetitive manner, as the basic element in the embellishment of identified patterns of the spider, spider web and cobweb in painting.

iv. explore analytically, the similarities between the physical characteristics of the spider, spider web and cobweb.

v. develop paintings that eliminate the 'real' object, by transforming them into basic geometric and organic shapes.

1.4 Justification of the Study

This research redefines existing methodologies that is, the naturalistic and semi-naturalistic forms of interpretation of the spider, spider web and cobweb for conceptualization and abstraction of a traditionally represented object/subject within the context of modern and contemporary art practice.

1.5 Significance of the Study

This research is significant because, it is a break from the traditional mode of interpreting the subject matter, in the sense that, it develops a painting concept that draws from the simplicity of design, through the reduction of the observed structures into basic geometric, elliptical and organic shapes in painting. It is also an aesthetic statement that refers to the action of form, shape, line and colour, upon the canvas, as a suitable method for representing modern reality.

1.6 Scope of the Study

This study focuses on the three species of the spider namely: the domestic spider, Sydney Australian spider, and the Black widow spider. It is also concerned with the deconstruction of the complete structure into basic non-objective designs. This is to imply that a complete elimination of the traditional form of representing the spider, spider web and cobweb.

1.7 Conceptual Framework

The use of the basic elements of art as guided by the principles of design assist the artist in the articulation and elucidation of any dynamic element of nature, as the elements reflect on the environment.

Which is to say that, for any artist to effectively translate or interpret an idea or subject matter visually, for the enjoyment of her audience and fulfillment of set goals; he/she should make use of one or more elements of art, which are line, shape, form, space, texture and colour. These elements effectively combined with the knowledge of balance, rhythm, dominance and other principles of design, aid the artist to conveniently communicate in any chosen media. Mladeck, (1975), posits that "this process and that of choosing a subject matter, interpreting it and making art from it or with it, adds to our understanding and perception of new ideas and helps us to see things in new ways". Mladeck further states that, "the 'seeing of new things in new ways' can give birth to creative insights that have the potential to transform our acquired understanding by expanding the various descriptive, explanatory and expressive systems of knowledge that frame our individual awareness".

These forms of understanding and awareness are grounded in individual human experiences and interactions, which yield outcomes that can be individually liberating and in turn influence one's ideas and present a basis for philosophical research in painting. This experience and process have influenced many artists and philosophers for many centuries leading them to develop a unique form of expression that draws heavily from nature and its inhabitants. Not only does nature influence individuals but several artistic movements too have been influenced by nature including Impressionism, Cubism, Realisms, Conceptualism, and Surrealism.

The Cubist movement has served as the immediate source of the formalist stream of abstract and nonfigurative painting which has dominated the art of the twentieth century down to the present contemporary age. The movements of this stream include – the Italian Futurism, Expressionism, Dadaism, Surrealism, Abstract Expressionism, English Vorticism, Russian Rayonism, Russian Suprematism, Neoplasticism, Orphism and Constructivism movements, as well as the Dutch movement known as De Stijl, which took the geometric fragmentation of cubism to a level of total abstraction. All of these arose very soon after the development of Cubism thereby owing part of their impetus to the

prevailing sentiment for formalism, but receiving a vital fertilization from Cubist formal devices and ideas (Warren, 1993).

Hockings (2003) identifies some specific artists who were influenced directly or indirectly by Cubism to include: Marcel Duchamp (1887-1968), Villon Jacques (1875-1963), Georges Braque (1882-1963), Williem de Kooning (1904-1970), Heckel Erich (1883-1970), Fernand Leger (1881-1963), and Piet Mondrian (1872-1944) who co-founded an art journal, De Stijl (the style), where his philosophy of Neoplasticism was published.

Hock further, states that Mondrian believed that art should reflect the understanding and spirituality of nature. He simplified the subjects of his paintings down to the most basic elements, in order to reveal the essence of the mystical energy in the balance of the focus of nature and the universe. Mondrian chose through his Neo-Plasticism philosophy to distil his representations of the world to their basic vertical and horizontal elements, which to him represented the two essential opposing forces, the positive and the negative, the dynamic and the static, the masculine and the feminine.

Mondrian and the artists of the De Stijl advocated pure abstraction and a pared down palette in order to express a Utopian idea of universal harmony in all of the arts. By using basic geometric forms and colours, Mondrian believed that his vision of modern art would transcend divisions in culture and become a new common language based in the pure primary colours, flatness of forms and dynamic tension on his canvases.

Mondrian's thoughts voiced in Neo Plasticism and documented in Mondrian (1986), also postulates purities (pure reality) in approach to art because he felt that Cubism had not succeeded in separating art from nature. This view of his, is indicated in his strong opinion that "the emotion of beauty is always obscured by the appearance of the object. Therefore, the object must be eliminated from the picture". Selz (1981) writes that Mondrian's highly disciplined works of pure geometric precision do

achieve that state of perfect and unalterable equilibrium which strives to eliminate completely any traces of nature from art.

Mondrian's ideas and theories are an ideal foundation for this researcher whose objective is also a complete elimination of a "real" object to a state of total abstraction. This research concentrates on a complete elimination of the physical and recognizable characteristics of the spider, spider web and cobweb; it also makes use of Mondrian's pure colours, that is, red, yellow and blue, with black (primary colours) alongside a secondary palette of orange, green and purple to enforce richness in pigment quality and to produce works/paintings with an aesthetic quality.

By the exploration, analysis and synthesis of the organic shapes and fluid silk lines of the cobweb and the rigid horizontal, vertical and angular lines and geometric shapes found in the spider web, the researcher will restructure and introduce a form of flexibility and pictorial dynamism to Mondrian's otherwise rigid, unmoving and plastic forms. Strauss (1989) posits that, Mondrian's aim for the modern arts as evidenced by his description of his painting process was to construct lines and colour combinations on a flat surface, in order to express general beauty with the utmost awareness. Nature is to be used as an inspiration, which could put any painter in an emotional state such that an urge comes about to make something that could come as close as possible to the truth- the abstraction of everything. Busignani (1968) believes that, Mondrian thought that it was possible through horizontal and vertical lines constructed with awareness, but not with calculation and led by high intuition, then brought to harmony and rhythm, through basic forms of beauty, supplemented if necessary by direct lines or curves, can become a work of art as strong as it is true.

This the researcher aims to do, but with a view to pushing the somewhat rigid boundaries of the De Stijl artists by introducing organic shapes, fluid lines culled from cobwebs and by the introduction of an expanded but restricted palette. This expansion of palette and dynamism of line will lead to a rendition

of subjective patterns and design within the flow of space that leans heavily on the concept and achievement of aesthetics.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter constitutes a review that underscores literature on works and information that add to the completion of this thesis. To achieve this effectively, the literature review is sectionalized. The first section deals with a theoretical analysis of the subject matter i.e. the spider, spider web and cob web. It considers all the physical features of the spider and what makes it unique, it discusses and describes the different types of spider webs in existence and also distinguishes by comparison the spider web and the cobweb. Discussed too are the forms of aesthetic designs and alterations included on the spider web by female species as a form of camouflage, defense mechanism and decoration. This section of the review is based upon information gathered from established sources such as Anderson, 1999-2003, Brasier, 2009, Cooper, 1992 and many others.

The second section of this review looks at philosophies that guide the articulation of the thesis such as the aesthetic concept and experience, and discusses them in relation to the objectives of this research. This review also treats in the third section, art works of selected contemporary artists who have explored the spider and its many physical and symbolic characteristics either in a realistic, impressionistic, conceptual or abstract manner. The review of art works is further sectionalized to capture, in one group, artists who have the theme of the arachnid and the web or cobweb as a central focus of their work. The second sub-section reviews paintings by artists of *De Stijl* (*The Style*) movement pioneered by Piet Mondrian and also of other artists who have been influenced by Mondrian's theories as well as the works of artists which bear non-figurative or subjectivequalities that either preceded the art practices of Mondrian or were a strong influence on his artistic development. These selected art works acquiesce in one way or another, with the concepts, ideas and philosophy adopted by the researcher for the purpose of carrying out this study. Some of the artists whose works fall in this section include: Odilon Redon, Joan Miro, Paul Klee, Piet Mondrian, Anne Clapton, Louise Bourgeois, Nina Katchadourian, Erica Herazo,

Chiharu Shiota, Tomas Saracen, Eleanor Morgan, NUMEN Design Team, Jessica Jane Julius, Emile 'Rocky' Fiore, and Michael Anthony.

These are documented to show the different dimensions that explorations of the spider as a subject matter has been taken to and to juxtapose such innovative dimensions with that which is ongoing in this study. Apart from the above mentioned strategies and intentions, this section will also look at ideas and philosophy's central to the articulation and analysis of works selected for the review and of works produced during the course of the studio practice. It also seeks to establish the similarities and differences if any, between works selected and those produced within the course of this research.

2.2 Review of Literature

The review of literature is divided into three sub-groups which include the following, the analysis of the spider/spider web and cobweb, a review of aesthetics and the aesthetic experience as a review of related art works.

2.2.1 Analysis of the spider/spider web/cobweb

In the analysis of the spider/spider web and cobweb, the researcher seeks to establish to the viewer, the physical characteristics of the subject matter under study by way of a descriptive and narrative analysis of all aspects of the organism as it relates to all fields of human endeavours.

2.2.2 The Spider

Anderson (2003), states that spiders are 'air breathing arthropods of the scientific order *Arenae'*. They are members of a large group of 'invertebrates' that have 'spinning glands' that can be used for the production of 'silk threads' which are in turn used to spin their webs. Meehan (2009) postulates that spiders are also considered as the largest order of *Arachnids* which are ranked fourth in the total species amongst all other organisms and insects which exist in nature. There exist about 40,000 known spider species which have been grouped into 109 families as identified, verified and recorded by Sebastian

(2009). According to him, spiders can be found in every environment, habitat and continent except for Antarctica as a result of its extreme cold temperature which spiders cannot readily adapt to. However, other sources of Spider habitats, contradict this fact by insisting that spiders can and are existing in every habitat as shown by the existence of the Water Spider' (see fig 1) and the 'Jumping Spider (see fig 2).



Figure 1, ***Water Spider***, 2007, Source: Stephen Dalton/Photo Researchers, Inc



Figure 2,***Jumping Spider***, 2007, Source: Stephen Dalton/Photo Researchers, Inc

The Spider is described as "a small creature with eight legs (limbs), many of which spin webs". Spiders are classified in the same class as 'daddy long-legs', mites, ticks, and scorpions as all belonging to the same group of organisms (Hock, 2008). This grouping therefore, separates the above listed organisms with the spider. This separation of Arthropods from insects is mainly in the physical appearance of the two groups of organisms. While insects have four legs, body structures that are divided into three segments, a head, thorax (neck) and abdomen, insects also have antennas and one or two pairs of wings (Brasier, 2009). Spiders however, have eight legs, a body structure segmented into two, three to four pairs of eyes and in rear cases; eight pairs of eyes most of which are referred to by Taxonomists as 'primary eyes', and an obvious lack of antennae and wings (Bristow, 1976). In all except the most primitive groups; spiders are considered to have the most centralized nervous system as all their ganglia are fused into one mass in the Cephalothoraxes which is not so with other flying insects (Meehan, 2009).

The life cycle of the Spider consists of four stages namely: the egg stage, larva stage, young spider stage (also known as the spider ling) and lastly the adult stage (Foelix, 1996). Spiders like most organisms grow or increase in size through a process called "molting" which indicate a period were the Spider sheds off its exoskeleton (outer skin) which results in a slight but steady increase in size of the Spider (Oxford and Gillespie, 1998). As a result of incomplete metamorphosis; young spiderlings tend to

resemble tiny adult spiders in appearance. Spiders mostly live for 1 to 2 years with notable exceptions found in large female Tarantulas, which can live up to 20 years in 'human years', while their male counterparts live between 2 to 3 years only (Foelix, 2000). Craig (2010) indicates that:

> Nearly all Spiders produce silk which are composed of the protein *"fibroin"*. This silk production in most Spiders is as a result of some unique appendages present within the spider's abdomen. These appendages are naturally modified to form one to eight different short movable 'spinnerets' which are responsible for the emission of silk. Each spinneret is established to have many pairs of '*spigots'* each connected to a different silk gland. There are at least eight different silk glands with each producing a different kind of silk used for a different purpose. The silk emitted by the spider is initially in liquid form but hardens not by exposure as commonly believed but as a result of being drawn out, a process which changes the internal structure of the protein to line up parallel to one another, causing the silk to harden and form strong, elastic filaments which are in turn used for the building of webs.

Hillyard (1994) posits that the silk produced by spiders is believed to be of the same property as that of the silk produced by silk worms. Foelix (1996) agrees with Hillyard by stating that:

> As a result of the diversity in the types of silk glands possessed by spiders; each gland produces a different type of silk with differening properties. For instance; spiders with spinning capabilities lay out a line of dry silk behind them as they move about, this has been reffered to as the 'drag line' which also acts as a 'safety line' ". Other glands within the spinnerets produce what is called'cocoon threads' which are used to blanket and protect ferterlized eggs.

Still other glands produce sticky 'capture threads' that ensare prey within the already spun web. Spider silk threads are very thin and measure about 2 micrometer (0. 001mm) in diameter. Despite their thin and delicate appearance, a spider silk thread is as strong as a nylon thread but with more elasticity. Meehan (2009) states that this combination of strength and elasticity makes the Spider silk threads ideal for web construction, because the threads emitted are tough enough to withstand the impact of flying insects while being elastic enough not to tear apart with the captured prey's weight and force of impact.Crompton (1950) states that most spiders are carniverious but agreess to the fact that herbivorous species have been identified and described in 2008 by taxonomists. The species *'Begheera kiplingi'* also

known as the ‘jumping spider’ gets over 90% of its food from pollen and plant materials produced by Acacias (see fig 2). Other known species that are predatory by nature feed mostly by preying on insects and on other spiders with a few larger species feeding on birds and lizards, (see fig. 3 below).



Figure 3, ***Tarantula:predatory Spider,***2007, Source: John Mitchell/Photo Reseachers, Inc

Some species are also known to feed on dead arthropods, web silk, and also on their exoskeletons. Spiders use a wide range of strategies to capture prey which form a large percentage of their diet. Such strategies include trapping insects in sticky webs, lassoing it with sticky bolas, mimicking the prey to avoid detection both in movement and in colouration, or by simply running it down (Eberhard,1990). Rupert (2004), reitrerates that the best known method of prey capture is by means of sticky webs. Varying placements of the spider webs allow different species of spiders to trap different insects in the same area, for example, flat horizontal webs trap insects that fly from vegetation underneath, while flat vertical webs trap insects in horizontal flight. A few other Spiders use the surfaces of lakes and ponds as ‘webs’ detecting trapped insects by their extreme sensitivity to vibrations caused by struggling insects. Even though the spider as an organism has largely been described as predatory in

nature (Seldan, 2007), it also falls prey to other larger organisms, insects and smaller animals such as Birds, Wasps, and Frogs (Bunson, 1993).

2.2.3 Spider Colouration/ Camouflage

Oxford et al (1998), reports that there is a strong evidence that spider' colouration serves as a camouflage that helps them to evade their major predators, birds and parasitic wasps, both of which have good colour vision. Many spider species are coloured so as to merge with their most common backgrounds, while some have disruptive colouration , stripes, and blotches that break up their outlines. Several colouration schemes are present in a ratio that appears to remain constant; and this may make it difficult for predators to recognize their prey. However, only three classes of pigments (Ommochromes, Bilins and Guanine) have been identified in spiders (Oxford et al 1998). In some species the exo-cuticle of the legs and prosma are modified by a tanning process, resulting in brown colouration. Bilins are responsible for green colouration, while guanine is responsible for the whitemarkings on some species. This guanine is accumulated in many species by some specialized cells which in turn help to create silvery colouration. In more exotic species other colours are reflected on spiders as a result of diffraction, scattering or the interferance of light (Platnick, 2009).

It is however important to note that the colourations of the spider will not be the inspiration for the palette being used by the artist within the course of carrying out this research. Here the researcher intends to use a derived palette that will constitute the varying shades and tints of primary and secondary colours. This is delibrate on the part of the researcher as the researcher believes that a foreign palette more appropratley serves the purpose of the creative process in the study and more suitably allows for the realisation of the set aims and objectives of the studio research/practice.

2.2.4 Spiderwebs

A spiderweb is said to come from an obsolete word "coppe" meaning 'spider". It is described by Brasier (2009), "as a device built by a spider out of protenacious spider silk which is extruded from its

spinnerets". Spiderwebs are also seen as "two and three dimensional silk structures" constructed by a spider to entrap prey, using silk produced from fluid within its abdominal glands (Oxford et al 1998). It is believed that, web patterns vary considerably, and there is no consitent relationship between the classification of spiders and the types of web they build, nor is there any much similarity in the techiques employed by related species (Brasier, 2009). Species of the same genera or family may build very similar or significantly different webs and web patterns which also vary considerbly, depending on the species, size and also gender of the spider (Bristow, 1976).

According to Tekiela (2003) there are four major types of webs, namely: Orb webs, Funnel webs, Sheet webs and Dome web. Tekeila, states that: …'perhaps the most recognizable and most commonly seen web is the almost circular "Orb web" in which an outer frame work supports a continous spiraling thread and a series of threads rediating from the center of the web". (see figure 4)



Figure 4, ***Golden Orb Web***, 2013, Source: http://www.google.com/ng/spiderimages

Eberhard (1990), indicates that, orb webs have been developed by spiders as an efficient means of capturing flying insects, and that, their structure provides a unique combination of large capture area with near invisibility, making detection and avoidance difficult, especially at night. Only when the orb web is covered with dew or frost is it clearly visible. Orb webs have been observed to need relatively little silk to build and can be completed quickly. This use of minimal silk is important because while other web types are "Semi-permanent"; (repaired before being taken down and remade), many nocturnal orb weavers delibrately destroy and eat their webs towards dawn and rebuild them each night. This is a system of recycling their silk and rebuilding the proteins needed for the production and emmision of more silk through the Spiders spinnerets. Tekeila (2003), also indicates that radioactive tagging has shown that 80-90 percent of the initially destroyed or eaten web material (silk) shows up in the new web, even though it may be only a half hour between eating the old web and spinning the new one. Vollrath and Seldan (2007) stated that: 'most orb webs are constructed a couple of feet off the ground and are designed for one

major reason which is to capture insects for food and all orb webs are constructed basically in the same way'. During the process of construction, the spider will use its own body for measurement. Vollrath and Seldan (2007), reiterate the above mentioned fact, and also state that many orb web weavers make use of air currents to waft the initial silk line extruded from their silk spinning organs (spinnerets) across a gap in the foliage to entangle in leaves or twigs on the other side. When this first fine adhesive thread sticks to a surface, the spider feels it by a change in the vibration transmitted back to it. The Spider then reels in and tightens this first strand, then carefully walks along it while strengthening it with a second line of silk thread (De Vos, 1996). This process is repeated until the thread is strong enough to support the rest of the web. This line is referred to as the "bridge line". The Spider then drops from the 'bridge line's' centre to attach a vertical line to the ground, this action provides the basic "Y" shaped frame work to which are then added supporting outer frame lines and also the radial lines which are also referred to as the 'spokes' on which all the spiral lines are laid (Anderson, 1999 and 2003). (See fig. 5 and 6).

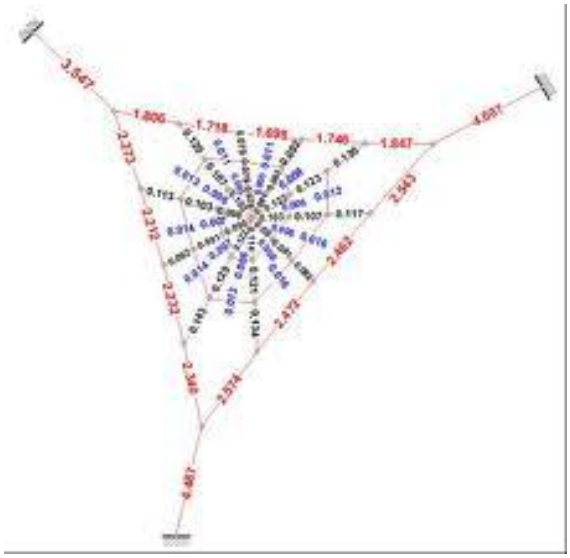


Figure 5, ***Primary 'Y' shaped lines,*** 2013,
Source: http://www.google.com/ng/spiderwebimages



Figure 6, ***Primary 'Y' shaped lines***, 2013, Source: http://www.google.com/ng/spiderwebimages

A non-sticky, temporary spiral line is laid down first, starting from the centre and running outwards. This temporary spiral gives the spider a scaffolding from which it then lays down the more closely spaced, permanent radial sticky spiral, starting from the periphery toward the centre or the hub (Bruce, 2006). Jackson and Robert (1974), write that after the spider has finished its orb web; it will wait on or near the web for a prey either an animal or insect to become trapped. The Spider senses the impact and struggle of a prey by vibrations transmitted through the web.

Anderson (2003), reports that one of the other more common types of webs spun by spiders is known as the " funnel web" which he describe as " nothing more than a type of silk sheet that is laid out in a horizontal manner and funnels down into a hole". The most characteristic sign of a funnel-web's burrow (hole) is the irregular silk trip-lines that radiate out from the burrow's entrance of most species. These trip lines are designed to alert the spider to the presence of a possible prey, mates or any other form of danger. Anderson further reiterates that funnel web burrows are distinguished from other holes in the ground by the presence of a series of irregular silk trip-lines that radiate out from the entrance. The silk entrance to the burrow of a funnel web has a well defined funnel like silk entrance 'vestibule' within which is a collapsed, tunnel like structure with one or two slit-like openings. According to him, the tunnel leads back into a short surface chamber from which the burrow descends. This burrow is often weakly silk-lined and rarely more than 30cm deep. The spider (hunting mostly at night) sits just inside the entrance with its front legs on the trip lines (see fig.7 and 8).



Figure 7, ***Funnel Web,***2013, Source: http://www.google.com/ng/spiderwebimages



Figure 8, ***Funnel web with Sydney Australian spider***, 201,3Source: http://www.google.com/ng/spiderwebimages

Onkar, (2013), observes that funnel-webs are very vulnerable to drying out, so high humid areas are more favourable for activity outside the burrow than dry conditions. Most activity by these funnel-web weavers is nocturnal. Holes in a funnel-web are normally found in moist, shaded areas like rockeries, dense shrubs, logs and leaf litters. Funnel-webs are built on the ground with just a few found on trees.

Dome webs are a third type of web as explained by Bond (1998), these are a rare form of spider webs which in essence, embody the same characteristics of silk sheet with the spider usually hanging upside down under the arch of the dome, waiting for its prey. The dome web is constructed using fewer sticky strands than the traditional orb-web, however there is a maze of silk strands within the dome which is enough to confuse and eventually lead an insect to its meeting with a sticky strand at which point the spider can move in and engulf its prey. Dome webs have been observed to be always horizontal and are not constructed with a predetermined design or any precession in mind, its sole aim is to capture prey by confusing it and also by camouflage. It is rich however in varying patterns and linear movements as a result of the crisscrossing of silk threads within the dome (see fig. 9).



Figure 9, ***Dome web,*** 2013, Source: www.google.com/ng/spiderwebimages

Vollrath and Seldan (2007), describe the fourth type of web the 'sheet web' as one of the least artistic forms of spider webs constructed by the spider in use, it is seen generally as exactly as the name suggests "a giant sheet of web spread out over a large expanse of space". Sheet webs like dome webs are always horizontal and have generally loose, randomly-spun tangles of silk above them which serve as a means of disorienting insect and knocking such insect down into the actual sticky strands of the sheet web below. Sheet webs are spun in most cases by several spiders living within a 'community or colony'. The webs are unusually large and occupy a large expanse of the area they are located in. sheet webs are mostly found in isolated areas of the forests or parks (see fig 10 and 11).



Figure10, ***Community Sheet web,*** 2013,
Source: http://www.google.com/ng/spiderwebimages



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Figure 11, ***Aerial View of a Sheet Web,*** 2013
Source: http://www.google.com/ng/spiderwebimages

Other types of webs identified include: Tubular webs which run along the ground, Tent webs which have similar physical characteristics with the dome web, Tangle webs which can be associated with Cobwebs as a result of their messy nature, horizontal webs which are simple but strong silk lines used as walking lines or safety lines (Onkar, 2013). These "lesser" types of webs according to Seligy (1972) and Needham (1974), do not seem to possess any rhyme or reason to why or how they are constructed. It is believed however, that it helps the spiders to conserve the amount of silk they have to create in order to successfully make webs and trap prey for additional nutrition.

2.2.5 Cobwebs

The 'cobweb' is another type of web which can be created by some species of the spider *'semera'* (Graves, 1955). Cobwebs are made up of haphazard patterns of lose silk lines stitched together at random according to the whim of the spiders. Taxonomists however, believe that a 'cobweb' is not spun by a spider as a cobweb but that the term 'cobweb' better describes the spider webs seen around abandoned and unused corners of residential buildings (Blackledge, 2010). These have at one time been a temporary abode for the spider which doubles up as traps. There usually isn't any spider within the sticky tangled structure/mesh to claim ownership and also to keep up with repairs as they keep migrating according to the availability of prey, such sticky abandoned webs eventually come in contact with weather action such as rain, wind, dust, debris and human interference making them visible and thus, earning them the name "cobwebs" due to their cooped-up and messy nature. The distinction between the spider web and cobweb

is very important and crucial as it forms the basis for the study. It is this distinction that will enable the artist to compare the patterns and linear directions of both the spider web and cobweb in the hopes of arriving at an acceptable and distinctive mode of visual expression in painting.

2.2.6 Web Decorations

Oxford et al (1998), report that spiders are characterized by highly evolved visual systems which show in the sophisticated designs of their webs. Elgar, (1996), Herberstein and Fleisch, (2003), indicate that there exist web decorations which are included into a completed web by female spiders of some species. Some of these decorations are conspicuous silk structures which are zigzag in nature (see fig 12) or organic materials such as egg sacs (see fig 13) and also debris inform of dry leaves, twigs and many others, which are stitched into the web by the spiders (see fig 14).



Figure 12, ***Zigzag Web Decorations Made by Agriope Specie,*** 2013
Source: www.wikimedia/spiderdecorations



Figure 13, ***Vertical Egg Sac Decorations,***2013, Source: http://www.wikimedia/spiderdecorations



Figure 14, ***Detritus Decorations,***2013, Source: http://www.wikimedia/spiderdecorations

Bruce (2006), Starks (2002) and Herberstein, (2000), observe that decorations made of different materials function quite differently for example; silk decorations which are originally called "stabilimenta" are thought to help the web to stabilize (see fig12). Other functions of silk decorations include camouflage, prey attraction, increase in apparent female size, and they also serve as warning signals to species likely to damage webs, thermoregulation, and stress regulation of excess silk and male attraction (see figure12). 'Detritus' decorations which refer to 'foreign materials (as seen in fig 14 above) dragged and stitched on to the already completed web, for example, egg sacs, debris, and dry leaves are generally viewed to function as camouflage for the spider, Eberhard (1990), and Chou (2005). Detritus decorations when added to webs could reduce the intensity of predation possibly by disrupting and concealing the outline of the spider (Witt, 1977).

The spider's silk emission and spinning capabilities has served as a source of inspiration in many fields of human endeavors. A spider is capable of producing seven different kinds of silk, each used for different jobs; such as web creation, wrapping up prey, egg sac formation, pulling leaves together to construct shelter, dragline formations and also travelling on the wind. Spider silk has been identified as a remarkable substance that is unmatched in human made chemicals. The web has been shown to be very sturdy and is of a substance that cannot be duplicated at this time (Craig and Bernard, 2001). Spider webs have also been associated with computer simulations of the cosmic web – the filamentary structure of the dark matter in the universe in astrophysics. The tensile strength of spider silk continues to be investigated for potential application in industry, including bullet proof vests and artificial tendons (Cushing, 1997).

A variety of elements can be identified upon physical observation of the spider, spider web and cobweb either as individual subject matter or as a group. These elements include in order of importance; line, shape, texture, form and to a lesser degree colour. These existing elements make or give an artist; an area or spring board to start looking for concepts that have visual and aesthetic basis for artistic and philosophical interpretation which can be derived from different sources of interest inspired by the selected subject matter, this activity can bring about a new imaginative dimension to an ordinary visual

experience. This visual experience by the artist can take up a process of active exploration, selection, grasping of essentials, simplification, abstraction, analysis, synthesis, contemplation, connection, comparison and problem solving as well as combining, separation and putting into context of an observed entity.

This process can be summed up into the term 'visual thinking' which Collier, (1967), defines as 'the ability to see and process information in mental reasoning through the identification, categorization and generalization of images which could serve as the foundation for any piece or body of work'. This generalization of images through mental or intuitive reasoning can be used to refer to some type of quality object or subject which is stored up in one's memory as a visual concept to be explored in various processes using a plethora of media. Spiders and their webs in whatever condition and design denote a mythic aura of intrigue and are visually exciting as well as symbolic (Adams, 1989). This aura can translate into a set of functions; elemental, physiological and metaphorical. On an elemental scale a spider web is a delicate structure which imposes itself on or within existing surroundings or landscape it acts as a transparent mesh which can slow down one's visual experience of an open landscape or atmosphere (McIver & Stonedahl 1993 and Cushing 1997). The spider web is a structure built for defense, domesticity and nutrition and at the same time it connotes a display of artistic skill, strength and a great deal of dexterity. As a psychological function it is a contradistinction between being a "wall" as something which hinders communication and complete visual experience of an open area (landscape) to a structure which unwillingly segments or divides into compartments of various sizes, a holistic view, there by offering an individual; several minuet picture planes from a whole. This imposition of the web by the spider upon an open area; can constitute psychological limitation or psychological division of one's visual experience or can be an apt illustration of the class divisions of people within any society, where the privileged few occupy and dominate the underprivileged which are in the majority (Nelson & Jackson, 2006, 2007).

With all this identified elements, line, shape, form, colour and the functions that a visual contemplation of the spider web offers; it is safe to say that a combination of all or most of such identified elements can be used to create a discursive platform which can lead to a visual, aesthetic or even philosophical form of expression on several platforms.

2.3 The Philosophy of Aesthetics/Aesthetic Experience.

Tracing its development, *"aesthetics"* as a word, was coined to represent beauty, perception and enjoyment. The word *"aesthetics"* is said to have been used for the first time in 1750 by Baumgarten who, in his psychological research of art, was studying to ascertain why and how man experiences beauty and appreciates works of art. He borrowed the word from the Greek word class"aesthesis, aisthanesthai, aisthetos, aisthetikos,"which all generally mean or signify the same thing: "connected with the sensation and perception of beauty". The use of the word "aesthetics" within the context of this research study will be for the purpose of a wider understanding and appreciation of the visual arts. (Mitchell, 2005)

Aesthetics as a word when loosely translated could simply mean "beauty". This definition could also include an individual perception of the 'object' that personifies such characteristics of "beauty". It is also a philosophical reflection on art and the beautiful. It however, goes deeper than just the outward appearance of an object/subject or the way something looks and how a person perceives the object and labels it 'beautiful' or 'ugly', especially when it is concerned with how pleasing that object or individual looks. The term "aesthetics" also deals with the question of whether such qualities such as beauty and ugliness are objectively present in the objects they appear to qualify, or whether they exist only in the mind of the individual as an idea; hence whether the objects are perceived by a particular mode, the aesthetic mode or whether instead the objects have, in themselves, special qualities- aesthetic qualities. This is to infer that one's understanding of aesthetics, goes beyond the mere identification and classification of an object as either beautiful or ugly, but also insinuates that it is an understanding of the true nature of that object as it translates in an individual's mind or to the society at large.

Art is like other intuitive experiences: it provides a way of knowing that runs parallel to the rational, linear, logical kind of knowing with which we are familiar and comfortable with, in the civilized world. This experience carries with it a conviction of certainty that seems to defy all sorts of verbal description (Mitchell 2005). Mitchell (2011), describes this quality as "the noetic" quality- the sense of "knowing" associated with no rational knowledge about reality, which is or appears to be present in the experience of genuine art. This quality can bring instant and "irrational tears to our eyes, and yet the experience is and remains ineffable, unable to be spoken in words".

Art though seen as an individual and independent discipline, is said to be related to aesthetics, as such the psychology of art is concerned with such elements of the arts as human responses to colour, sound, line, form and words (however limited they can be) and also with the ways in which the emotions, condition such responses. Art can stop us in our tracks, wake us up, and bring us face to face with what is real. Langer (1962), states that in the presence of genuine art, we come to know things about the world, about ourselves, that seem certain to us, even if we can't put them into words.

A number of philosophers like Plato and Aristotle, have suggested that the search for truth leads us inevitably to the realm of the aesthetic-that through art we can learn the truth about reality. This process could be termed the "aesthetic experience"- a system of philosophical reflections on the beautiful, and the role that art can play in bringing us into an aesthetic form of knowing.

Plato and Aristotle in Hamilton (1951), both believed that art tries to represent the universal and is one source of information about reality. The term "mimesis" refers to this quality of representation, and the classical theories developed by Plato and Aristotle assume that the purpose of art is to represent reality. Plato believed that true reality can be found only in the "Kingdom of Ideas", or the "world of forms" in which the perfect prototype of everything in this world exists. Artisans according to Plato, represent ideas in their work. He concluded that, artists work one step removed from reality. Because they begin with the images found in this world, artists make what amount to copies of copies. Not only are

these imitations of imitations twice removed from the real thing; they are also illusions of reality. He said that if our goal as humans is to know the forms ever more truly and accurately, then-rather than helping-art, is more likely to get in the way. Operating through the medium of the senses, art can entertain and provide pleasure, Plato believed, but it is unlikely to lead us to true knowledge of forms the only kind of knowledge worth having. Even worse, we may be manipulated by art in the form of propaganda.

Aristotle however, in Mitchell (2005), saw art and artists as being far from being mere imitators or reporters of an experience. He contended that artists show nature not as it is, but as it could be. He believed that the artist begins with the ideal or universal aspects of human nature and transcends into another realm beyond the reach of mere human understanding. This view of Aristotle, projects clearly, the central concept for this research-a transformation of a natural object (s) into simple forms delineated with lines and imbued with colour for its expressiveness. Unlike Plato who worried about the potential of art as propaganda, Aristotle was confident that for example, a tragedy would teach a lesson to the audience even as it entertained them. Danto (1989) posits that "because Plato believed the forms to be outside the sense world, he understandably assumed that each representation took the viewer a step farther and farther away from what is real". Aristotle however, insisted that forms can only be found in this world and when joined with concrete objects that embody them, the forms thus, act as a transparent medium for universal ideas. Both Plato and Aristotle agree that the universal forms are the basis of knowledge and that the function of art is 'mimesis, or representation of the forms. They however, reached a different conclusions about the effect this 'mimesis' might have on the observers. Plato fears art's potential for manipulating observers, whereas, Aristotle applauds its potential for eliciting catharsis.

The goal of art or artworks produced within this research and in general is not on an accurate representation of the subject, but a kind of blending of what might be called photographic accuracy and re-interpretation. Artists of the renaissance believed that, true art is born. Indeed being only capable of flawless representation came to be seen as not nearly enough. In one of his most poetic monologues, the nineteenth-century British poet Robert Browning criticizes Andrea Del Sarto, the "faultless" painter.

> That arm is wrongly put," he has Del Sarto remark about a work by Raphael, "its soul is right...still, what an arm! And I could alter it". The arm is technically flawed, but Raphael's work as a whole is an artistic success, while the work of Del Sarto is technically perfect, but lacks "soul". An artist must have both vision and technique; to lack either is to be less than whole, but vision is the indispensable ingredient.

To be a "faultless" painter like Andrea Del Sarto is to be a technician, but art must do more than imitate; it must be more than what Plato would call a 'copy of a copy'.

What a viewer values most in art, is what the artist brings to the work, not his mere ability to imitate a subject or object in nature, as far as, this study is concerned. In as much, as technique is necessary to the production of a work of art, it is not a sufficient gift. Any artist with a superb vision of reality, who is unable to render proportion correctly, may be unable to share that vision with others, through the medium of painting, a technician, who has only that, has nothing of what matters most to offer. Thus, a work may be able to endure despite its bad proportion, because of its vision, which has been projected within the work, using materials in the visible world. Real art, like philosophy, should have something to offer us each time we look at it. It is to be larger than itself and should point beyond itself. Real art must travel beyond mere representation of nature (mimesis) and reality and transcend into a situation or an experience that elicits a deeper reaction, once and every time it is observed.

Though visual arts may be the clearest form or medium for communicating a vision, what should be honored and held in awe, in such visual creations, should not only be the accuracy of representation, but rather, the experience that we gain as a result of looking at the work of art. Rumi in Mitchell (2005) states that:

> Today, like every other day, i wake up empty and frightened. Don't go to the door of the study to read a book. Instead take down the dulcimer, and let the beauty of what you love be what you do. There are a thousand ways to kneel and kiss the ground; there are a thousand ways to go home again.

Following the statement by Rumi, for an artist to succeed he/she must become one with his/her creations. When an artist forgets his/her own small concerns, they can become a medium of expression for a deeper reality as truth and beauty express themselves through the work created. There is then, something that happens when the focused idea of the artist meets exactly the right medium, the right tree, or the perfect piece of marble; the result is unmistakably a work of art and also a work of vision. This is so because once the vision of the artist has fused with the medium, there is nothing left to do but remove what does not belong. In the presence of works like these, viewers can learn something of themselves.

As contemporary philosopher Scruton (1990) in Mitchell (2005) points out, art may serve in the modern world, as prayer has traditionally done, to awaken the "memory of enchantment", for art "properly understood, is a kind of prayer; it is an attempt to call the timeless and the transcendental to the scene of some human incident". Art objects, produced in this manner, are clearly sacred; they are frequently used in connection with public festivals and religious ceremonies. The purpose of such ceremonies is often to "restore and strengthen the orderliness of nature and of a society and to evade the tragedy which a disconnection from that orderliness would entail". The sacred art object cannot merely represent order, but most embody order: it must itself *be* the order it illustrates. Here the power of the artist lies not in the degree of individuality he brings but in the degree of universality he is able to evoke. Following such processes, the aesthetic experience of the viewer comes close to the creative experience of the artist. In this sense, art and the aesthetic that lies within it is a window to truth not only for the creator but also for those who enjoy it.

According to White and White (2006), Art is at least in part concerned with beauty and what we mean by the beautiful and how we apply standards of value in judging such beauty observed in art. According to Socrates, art begins with idea of beauty and beauty is, or can be, a window to reality; it has its own kind of truth. A truth, which according to John Keats an English Romantic Poet who wrote "Ode On a Grecian Urn" says is found in great art, which has the power to fix beauty in such a way that those who contemplate it can continue to be stirred in the imagination, just as the artist, was in the original

creation of the work of art. Keats states that: “great art is superior to nature. Unlike nature, it has a direct link with knowledge of the truth”. The message here is that beauty and truth are two ultimate aspects of one reality. Which we can experience and express, each in different ways. Beauty through the medium of the senses and the exercise of the imagination, and truth through thought, knowledge and wisdom, but the two are no less identical. What we experience as beautiful would, if it were adequately expressed intellectually, be a truly conceived reality. Similarly, truth, if it were adequately transformed into sensation or imagination, could only be beautiful (Danto 1989).

One of the difficulties of expressing beauty according to Flack (1981) is words which very often fail us. Language as posited by Flack, works quite well in describing many aspects of life, but it seems to fall short in the expression of deep feeling of any kind. As contemporary philosopher Langer (1962) in Mitchell (2011) observes that: “there is an important part of reality that is quite inaccessible to the formative influence of language; that is the realm of so-called ‘inner experience,’ the life of feeling and emotion”. Art serves as the translator of this “inward experience”; according to Langer (1962), it “objectifies the sentience and desire, self-consciousness, emotions and moods, that are generally regarded as irrational, because words cannot give us clear ideas about them”. When an artist apprehends a truth about reality, the resulting work of art becomes an expression of the truth. Thus, those who are not creative artists can still share the experience of the artist, when they contemplate the work, because the artist has translated his or her experience into the medium of the work and left there for “reading” by the viewer.

To have the aesthetic experience and to appreciate the inlaid aesthetics of any work of art, the first thing we will have to do is to stop long enough to really look at the natural and artificial beauty around us. Twentieth-century philosopher Mortimer Adler suggested that we might begin with the “notion of enjoyable beauty” and the rest can be introduced into our lives. He says that, “one ingredient in the happiness of a well-lived life is the rest that the contemplation of art can provide”. Whitehead (1967) believes that, the art we produce, has a unique role to play, in inspiring us to pursue perfection: “A million

sunsets will not spur on men towards civilization. It requires art to evoke into consciousness the finite perfections which lie ready for human achievement".

Aesthetics and the experience of it-is not a simple matter of the beauty, of an object, human body or nature, or even the lack of it thereof. It is also a matter of the reality of the presence of such a state and how it affects the human emotions and perceptions of an individual, as regards the experience one passes through. As illustrated in Aristotle's 'poetics' a great work on the principles of drama, in which he argued that 'tragedy stimulates the emotions of pity and fear', which he considered 'morbid and unhealthful', and that by the end of the play, the spectator is expected to have been purged of them. This catharsis makes the audience psychologically healthier and thus, more capable of happiness. Therefore, the aesthetic experience comes closest to mystical experience. For one loses oneself while contemplating the aesthetic object.

The great impetus to aesthetic thought, in the modern world, occurred in Germany during the *18th century*, when the German critic Gotthold Ephraim Lessing, in *Laokoon(1976)*, argued that 'art is self-limiting and reaches its height only when these limitations are recognized'. Another German critic and classical archaeologist Johann Joachim Winckelman maintained that, in accordance with ancient Greeks, the best art is impersonal, expressing ideal proportion and balance rather than its creator's individuality. Johann Gottlieb Fichte states that, beauty was to be considered a 'moral virtue'and that the artist could create 'a world in which beauty, as much as truth, is an end, foreshadowing that, absolute freedom which is the goal of the human will'. For Fichte, art is individual, not social, but it should fulfill a great human purpose.

In an excerpt from Introductory Lectures on Aesthetics,delivered by German philosopher Georg Wilhelm Friedrich Hegel, between 1820 and 1829, Hegel discussed the relationship of poetry to other arts, particularly music, and explained that poetry was one mode of expressing the "the idea of beauty" that he believed resided in all art forms. Other assessments of aesthetics are mainly concerned with

judgments of taste. Objects are to be judged beautiful, when they satisfy a disinterested desire: one does not involve personal interests or needs. It therefore, follows from this that beautiful objects have no specific purpose and that judgments of beauty are not expressions of mere personal preference but are universal. It is further believed that, although one cannot be certain that others will be satisfied by objects he or she judges to be beautiful, one can at least say that others ought to be satisfied. This is to say that, one's basis for his or her response to beauty exists in the structure of the individual's mind.

Art was and is still expected to give the same disinterested satisfaction as natural beauty offers to its audience. Paradoxically, art can accomplish one thing nature is believed incapable of; it can offer ugliness and beauty in one object. A fine painting of an ugly face is still beautiful. In traditional aesthetics, it is also believed that art objects should be useful as well as beautiful.

Conclusively, the position of this study on aesthetics, is one that is not centered on photographic representation of an object (realism) but is on the projection of the artist ideals and preconceptions about how nature should be represented. Nature, presents its own form of beauty (aesthetics) therefore, the artist should do more than imitate or copy nature's originality and creative genius. The artist must or should either, reduce, increase, manipulate, or exaggerate such existing forms in a manner that the finished product represents the individual's ingrained intellect and creative capabilities. This is evidenced by the non-objective format of the paintings produced. These paintings, bear the physical characteristics of the subject matter, but, do not however, represent the said subject matter in its actuality. This is deliberate on the part of the researcher as it provides the viewer with an alternative visual experience that is deeply rooted in aesthetics.

2.4 Review of Artists and Artworks

This section discusses works which have been picked from different artistic civilizations and various stylistic movements which approached the spider, spider web and cobweb motif from different viewpoints of expression. It looks at works which depict aspects that relate and strongly influence the

production of the current paintings within the course of this study. The style, subject matter, symbolic, philosophical meaning and media of expression are what will be reviewed in each work. This is deliberate on the part of the researcher, as this approach is meant to shade light on the similarities and differences between the body of works created within the course of this research and other works produced at different periods by different artists using the subject matter under study. A total of twenty-one works have been reviewed in this section to establish the fact that the spider and its web has been and is still a significant source of inspiration to artists all over the world. It also proves that there exists imbedded within the web and cobweb a myriad of shapes, lines and patterns that can be used to create a reasonable body of works with aesthetic propensity.



Figure 15, Ghana Akan, Textile Wrapper, 20th Century, Rayon and Cotton, Scale: L. 56½ in. (143.51 cm)

(Source/ Location: Bill and Gale Simmons, 1993)

Figure 15 presents a brilliantly coloured and elaborately woven textile known as *kente* normally worn by individuals of distinction throughout the Asante kingdom. Asante's legend traces the origins of

kente to the spider Ananse, a trickster figure known for his exceptional wisdom and cleverness. It is believed that the spider (Ananse) gifted this wisdom and creativity to a few which when one exhibited any one of such gifts was taken under the employ of the royal court to produce and serve the leader.

Kente is woven in narrow strips by master weavers who use a complex technique called "floating weave" to achieve the intricate designs associated with this cloth. The strips are then sewn together, creating broad panels of striking beauty and compositional complexity. Because of its expense and symbolic associations, only persons of high rank wore *kente*, and certain patterns were reserved solely for the king's use. The textile material when completed irradiates brilliantly creating an interesting contrast to the systematic placement of the black and blue threads. The composition or design pattern of the textile is kept simple enough with the weaver using varying alterations of the square and the rectangle. The predominant use of the yellow signifies the purity and verve of the king and his members at court. The material also evinces reflection about the concept of joy or more explicitly the certainty of one's stature and position in society. Here the inference to spider imagery is more symbolic and religious than it is physical. This symbolic use of the subject matter is further concealed in a mass of abstract shapes and forms aesthetically embedded into the rich fabric design.





Detail

Figure 16, Ghana, Akan and Asante, Linguist Staff (oykeame), Gold foil, Wood andNails, Scale: H. 6.1 5|8 in. (156 X 53 cm), 19th – 20th Century

(Source/ Location: Heilbrunn Timeline of Art History.)

Figure 16 above is considered a magnificent gold-covered staff usually carried by high-ranking officials within the courts of Akan chiefs in an area of West Africa once known as the Gold Coast. Because they (Akan) are a society that originally had no written tradition, the Akan peoples place an enormous emphasis on speech. The spoken word, in the form of axioms and stories, is the repository of Akan custom and values, and a complete mastery of proverbial lore, combined with an eloquent and insightful way of conveying it, is considered the mark of intellect of highly esteemed individuals. Those who possess this knowledge and an articulate command of language may be appointed as court linguists, the most important non royal court officials. The linguists' staffs of office, carved of wood and covered in gold foil, are said to be modeled after the cane used by the first court linguist, a woman who carried a cane because of her great age.

The finials of these staffs commonly illustrate proverbs that assert the ruler's legitimacy and capabilities or praise the linguist's experience and sagacity. This staff however, is surmounted by two human figures flanking a large web, with a spider positioned at its center. The finial refers to the saying, "No one goes to the house of the spider ‘Ananse’ to teach him wisdom." ‘Ananse’ the spider, who is believed to have brought wisdom and taught weaving to the Akan, is the originator of folk tales and proverbs and is thus linked to linguists. Here, Ananse is the ultimate repository of erudition, as is the linguist at an Akan court, neither of whom should be challenged in that domain.

The linguist staff is an important art piece (symbol) to the Asante/ Akan peoples as it weaves together the oral and visual through the illustration of the proverbs spoken that communicated the accepted truths and practical advice drawn from-courtly arts, oral motifs and relating them to cohesion and prosperity of the kingdom and its leadership. The spider in its web is a symbol of wisdom and divine creativity which was unparalleled by no other. The use of the spider and the spider web flanked by the human figures is symbolic. It symbolizes nature’s superiority over man as it shows man seeking wisdom from a natural organism.This symbolism is further emphasized in the heavy use of complex organic and traditional motifs surrounding the form from the edge of the finials to the very end of the staff, perhaps significant of the transcendental flow of knowledge from the supreme deity of wisdom (Ananse) to the earth were it meets and helps mortal man in his daily activities.



Figure 17, Peru, Salinar, Nose Ornament with Spiders, Gold, Scale: H. 2 in (5.1cm) 1stCentury BC- 1st Century AD
(Source/ Location: The Michael C. Rockefeller Foundation Memorial Collection, Bequest of Nelson A. Rockefeller, 1979)

Nose ornaments are among the earliest jewellery forms in Pre-Columbian America and were made in an endless variety of materials and styles; those for the elite were made of precious metal. This elegant, very delicate crescent nose ring from Northern Peru is evidence of the high level of craftsmanship that existed among metalworkers at that time. Depicted are four spiders sitting in their web. The openwork, lacelike quality of the object was achieved by fusing the many minuet parts together to create a symmetrical composition. The stylized spiders, their tiny eyes and fangs showing, are held, each in its own open space, by paired, spindly legs echoing the round bodies and joined to the web.

Spider imagery occurs in Peruvian art from the middle of the first millennium B.C. onward, suggesting that spiders played a role in early Andean mythology. The spiders' ability to catch and kill live prey associates them with sacrifice. Information from the sixteenth-century

Inka peoples links spiders with rainfall and fertility, therefore, enhancing the use of the spider and its web as a symbol or motif that was included in jewellery and other household utensils of that era.



Figure 18, Soga Shohaku, **Shoki Ensnaring a Demon in a Spider Web,**Edo period (1615–1868), 18th century,Two-fold screen; ink on paper,62 1/2 x 68 1/16 in. (158.7 x 172.8 cm)

(Source/ Location: Kimbell Art Museum, Forth worth.)

Shoki, the subject matter of this painting, is the Japanese name of a Chinese popular hero, Zhong Kui, who is said to have lived in the 7th century. Unjustly defrauded of a first-rank grade in his civil examinations, Zhong Kui committed suicide on the steps of the imperial palace. The emperor then ordered that he be buried with high honors in a green robe reserved for the imperial family. Out of gratitude, Zhong Kui's spirit dedicated itself to protecting the empire from demons. Shoki the Demon Queller became a popular subject of Japanese painting in the Edo period, and Shohaku painted it in many versions, always with humor and imagination.

In this painting, the spirit of the ever grateful Shoki is depicted on one side of the picture surface, while the demon he has successfully captured is rendered in perspective at the far end and corner of the right side of the picture surface entangled in a spider web which is suspended high in the air with one end of the web embedded within the branches of a bamboo tree at the foreground. In the far distance, the artist depicts a mountain peak and a setting sun in detailed yet simple and ephemeral linear brush strokes. The demon is suspended upside down clawing at the sticky strands of the web while the spider and architect of the entrapment hangs loosely at one end of a single strand of silk mid air. Though executed in ink with strong and forceful strokes, the painting is neither extreme nor understated in its exaggerations but is marked by a refinement of brushwork that lies at the core of the artist knowledge and mastery of line and the calligraphic style of painting synonymous to artist of Oriental origin.

The painting is both symbolic and philosophical in the representation of a spiritual being viewed as a hero and also in the visual and allegorical allusion of the strength of the spider and spider web.



Figure 19, Colleen Ho, **Symbiosis,** 2011, Ripped paper drawing, 22 x 30 inch,
Source/ Location: UPRISE ART.

Colleen Ho (born in Youngstown, OH) creates drawings which allude to patterns and structures visible in nature. The image above in figure 19 oscillates between topographical and biological forms, gestural and designed compositions. The picture is created by puncturing the paper with a needle and thumbtack repeatedly, leaving a delicate, tactile relief to the surface. It is an intuitive process of mark-making; primal and meditative. The composition is driven by an innate sense of order and balance. From a distance, the work may appear an ordinary sheet of neutral-toned paper. Upon closer investigation, forms emerge from individual marks as lines and patterns interweave and move across the paper. This minimal and monochromatic end product suggests a spider web covered in frost observed from above. Labor intensive yet quietly evocative, the work explores the subtle interplay of presence and absence. The work courts the realm of nature and manmade processes as they appear etched into the skin of the paper. Contained in those surfaces is poetry of decay and regeneration like a resonant interplay of minor and major tones, the eternal counterpoint of darkness and light.



Figure20,Odilon Redon, **The Crying Spider,** 1881, Charcoal, 49.5 x 37.5 cm
(Source/Location: Private collection, The Netherlands.)

The charcoal drawing titled "the crying spider" is one of Odilon's "noirs". It depicts a huge spider with a human face lodged in the centre of its body. Russell (1996) describes the charcoal drawing as a representation of a "creature half humane, half monster". The human head is covered in furry hair indicated by thick textured strokes of the charcoal, with sad eyes which appear glassy and full of unshed tears. On the right cheek, are two trickles of tears. The body of the spider with the human face lodged within it is balanced mid-air and held in place by a disk out of which spring or grows ten spider limbs at seemingly equal intervals. These limbs are evenly divided with five on each side of the spider's body.

Even though spiders are correctly documented as having eight limbs, Redon goes ahead to add two more limbs to perhaps establish the superiority of his sub-conscious over the conscious and the real.

Redon's work appears to be a representation of an exploration of his internal feelings and psyche. He himself wanted to "place the visible at the service of the invisible"; thus his work seemed filled with strange beings and grotesque dichotomies as is the case of the 'crying spider'. His aim was to represent pictorially, the ghosts of his own mind. It could therefore be stated that, the representation of the somnambulistic figure twisted in sadness and tears is a manifestation of the artist's imagination which sought a suitable pictorial vocabulary from an unlikely place to represent the half human, half spider creature weeping its inability to express his unconscious desires, which are made possible through the medium of art. Redon explained himself and his art by his statement:

> "My drawings inspire and are not to be defined. They place us, as does music in the ambiguous realm of the undetermined".

The drawing "the crying spider" reveals an exercise in the pictorial representation of an individual's imagination which finds an outlet in the arts. Redon's process is further explained in his statement:

> "I have often, as an exercise and as sustenance, painted before an object down to the smallest accidents of its visual appearance; but the day left me sad with an insatiate thirst. The next day I let the other source run, that of imagination, through the recollection of the forms and I was then reassured and appeased".

Redon's aim was not in the physical or metaphorical representation of either a human or a spider as a theme for his artistic explorations but a creative manifestation of his imaginations which took the visual form of a half human and half spider creature.

As Redon observed: “my originality consists in bringing to life, in a human way improbable beings and making them live according to the laws of probability, by putting- as far as possible – the logic of the visible at the service of the invisible” (Gardner, 1962).

True to his statement quoted above, the entire work appears to bear a dreamlike quality to it. Redon does not seek to elevate stylistic tendencies or techniques, but he seems to gravitate towards a conscious exploration of new sources that his imaginations can carry him too. The review of Redon’s work is not only for his use of the spider as a central motif of expression, it is also for the medium as well as his semi realistic and surreal representation of the spider. This is so, because Redon’s work epitomizes the argument proffered by the researcher that the common mode of depiction by most artist that use the spider as a motif is one that fluctuates between a realistic and semi realistic realm.



Figure 21, Louise Bourgeois, **Maman**, 1999, marble, stainless steel and bronze, 30 ft high x 33ft wide
(Source/ location: Ottawa, National Gallery of Canada)

Maman is a monumental steel spider, supported on eight slender, knobbly legs; its body is suspended high above the ground, allowing the viewer to walk around and underneath it. Each ribbed leg ending in a sharp-tipped point is made of two pieces of steel, and attached to a collar above which an irregularly ribbed spiraling body rises, balanced by a similar sized egg sac below. The meshed sac contains seventeen white and grey marble eggs that hang above the viewer's head, gleaming in the darkness of their under-body cavity. *Maman* refers to processes of emotional development in relation to motherhood, a central theme in the artist's oeuvre. It is the largest of a series of steel spider sculptures that Bourgeois created in the second half of the 1990s, picking up a motif that she first depicted in a small ink and charcoal drawing in 1947 titled "*Spider".*

The regular wire mesh that allows the viewer to see into *Maman's* abdominal egg sac is supported by narrow irregular ribs that echo the ribbed spiral of Maman's upper body. Small nipple bulges occur singly and in clusters in the mesh, which is also interrupted by holes that are circular, triangular and diamond in form. *Maman*'s curving ribbed legs evoke gothic columns that rise to lofty heights above the congregation of an open cathedral.

The title *Maman* is a familiar French word whichtranslates as 'Mummy', the appellation a child uses for its mother. The title enhances dynamic contradictions at the heart of the sculpture. The sculpture picks up the reoccurring theme of the arachnid which the artist used consistently in her works earning her the nickname 'spider woman". The spider (Maman) alludes to the strength of the artist's mother with accompanying metaphors of spinning, weaving, nurture and protection.

In the work, Bourgeois emphasizes the positive attributes a spider may have and she has also connected her own artistic processes with those of a spider: she asks, 'What is a drawing? It is a secretion, like a thread in a spider's web … It is knitting, a spiral, a spider web and other significant organizations of space. *Maman*'s towering scale and sharply pointed feet suggest a sinister and menacing aspect concurrent with a sense of fragility that is evoked through the precariousness of balancing and in

the associations that the artist has with the form of the spiral in its upper body. The artist has described the spiral as 'an attempt at controlling the chaos' and has commented that 'Spirals – which way to turn – represent the 'fragility' in an open space.

For Bourgeois making art using the reoccurring theme of the arachnid, is a way of fighting specific fears one of which is the 'trauma of abandonment' that she suffered not only through her untimely birth on Christmas day, but also on her mother's death in 1932, when Louise was twenty-one. Having experienced motherhood herself, she has dealt with the ambivalent feelings a mother may have for her children, as contradictory as those a child may feel for his or her mother. Through her metaphoric artistic expressions and representations of the arachnid, *Maman* may be read as referring to more than one possible maternal figure: the artist, her mother, a mythological or archetypal mother and a symbol of motherhood.

Maman is to be encountered always from the perspective of the child looking up from below; the viewer may experience the sculpture as an expression of anxiety. *Maman*, both in its making and thinking, shifts terrain between being a theoretical installation, a work that promotes theory about installation-space; and Bourgeois' personal transitional space.

The work is a semi-abstract representation of a spider; it is used to suggest a maternal figure and to express themes of betrayal, anxiety and loneliness. The spider provided an outlet for the artist's childhood trauma as it did for Redon's imaginations seeking a suitable visual form. Maman according to the New York Times Review (2010) represents the use of the arachnid as a subject with a shared and repeated theme centered on the human body and its need for nurture and protection in a frightening world.

Bourgeois' artistic concern or interest is not on the spider and its web itself but in the metaphorical and allegory of the creature as a symbol of strength which to her were qualities her mother personified during her life time. She also used the arachnid to express her engagement with double standards which were often related to gender and sexuality.

The concepts and elements of line, shape and space which guide the creation of works within this research, though existent in an implied form, do not seem to be of any paramount concern to Bourgeois. This study focuses on the use of these elements in creating paintings which might elicit an emotional reaction, and encourage an appreciation for the aesthetic concepts possessed by the spider through a subjective re-interpretation of the subject matter.



Figure 22, Eleanor Morgan, **Duet,** Video still, 2010,
(Source/ Location: Art Workers Guild, London)

Eleanor Morgan is an artist working in print, sculpture, video and performance art who is currently researching the history of the human uses of spider silk and the material and mythical encounters between humans and spiders. In the video still under scrutiny, (figure 22) Eleanor attempts to serenade the spider which she has collected within a large wooden frame with the spider still attached to its web and brings it indoors and sets it before her. Around her neck she attaches a choker made from real spider silk and with a thin strand of silk connected in the middle touching her voice box, she attaches the other end of the silk to the collected spider web encased within the wooden frame. She then begins to hum or sing a tune, such that the vibrations produced by the air travelling over the voice box, can be transmitted along to the web and subsequently to the spider sitting at the center of the web. This process is then recorded to document and observe the actions and reactions of the spider. Sometimes the spider does nothing, simply sitting motionless in the hub of the web, sometimes it tenses up its legs, plucking at the web to find the source of the vibrations, at other times; its most petrifying action is that the spider

sometimes shoots towards the silk thread attached to the artist throat and grabs it slowly working towards her neck as she continues to sing or hum, at which point she breaks the connection and the spider races back to the encased web within the wooden frame placed before her. This process is enacted severally to test the various reactions of the spider to explore if seduction is possible, what form it may take and how it might be used to transform the materials involved.

Morgan's aim is to explore the relationship between materials, connections, differences and desire within the process of serenading the spider. She attempts to link the material with the immaterial in the hope of arriving at an objective understanding of the behavior and structure of physical matter (such as the spider, its silk and her body) with the aim of getting as close as possible to the reality of all things. Morgan sees seduction as a play in appearances, a game of attraction which may obscure any underlying reality. The artist makes use of appearances, materials and fleshy bodies to clear the dividing line between seduction and materiality and also to establish that reality is a fixed in one of such states. She claims that seduction, materiality and reality are interrelated and that through her explorations of the tensions that arise during her serenading or seducing a spider; it may offer possible examples of this interrelationship- a possibility that has implications for the understanding of subjectivities formed through human and non-human encounters.

She considers her study to be scientific, mythological and experiential which deals specifically with her spider encounter and the expectation that it will resonate with other views and other bodies. Morgan's work is a philosophical study which seeks to question the process of seduction as a social phenomenon through unlikely interactions with spiders, spider silk and the spider web. Morgan's work is not centered on a two dimensional isolation of the inherent patterns and linear dynamics of the spider and spider web, neither is it an aesthetic and painterly comparison and subsequent synthesis of the elements identified within the spider web and cobweb. Morgan's work however, serves to point out the dynamic direction that a research and exploration of the spider and spider web can be taken and is being taken to in contemporary art practices. The style and approach to her study differs significantly to this research in

terms of material, medium and philosophy. Whereas this research is an execution of identified and isolated patterns of the spider web from its concentric confines through a two dimensional representation (painting), her study centers on the relationship of the spider, and its silk to human bodily investigations.

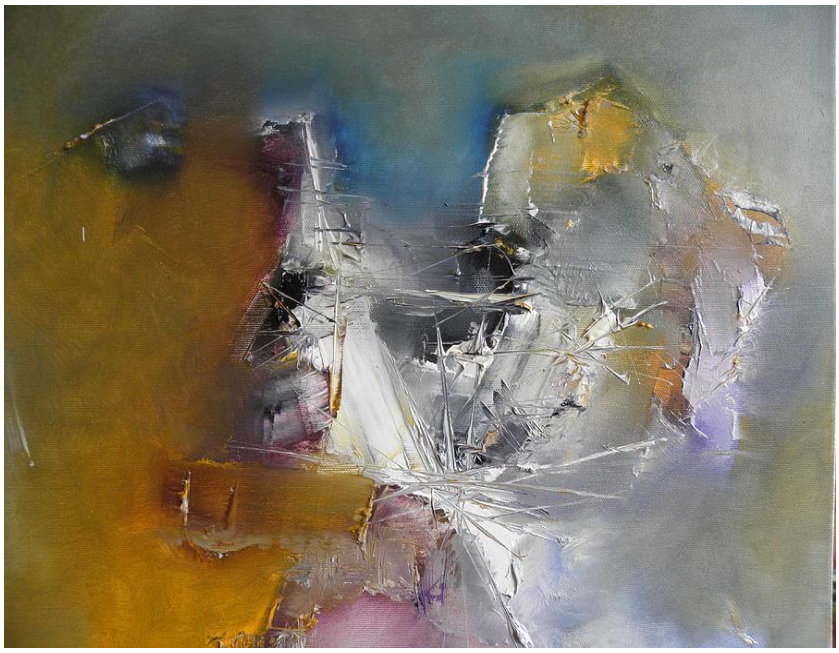


Figure 23, Stefan Fiedorowicz, **What a Tangled Web we Weave In,** 2011, Oil on Canvas, 50 X 50 cm
(Source/ Location: Artists Rights Society (ARS), New York / ADAGP, Paris)

The painting in figure 23 is an abstraction of no identifiable figure or shapes but rather a strong yet soft juxtaposition of earthy and grey hues adjacent each other on the canvas surface. The spiral and criss cross action of the spider web appears to have been achieved through the sharp movements of the palette knife at strategic points of the canvas while the paint is still wet. This imposition of a simplified/elementary spider web upon the painted surface seems to be an afterthought. Fiedorowicz's work is predominantly concerned with a form of lyrical abstraction: a term where meaning is open to personal expression. His shapes which exist as a result of the collision of colours rather than them being drawn out infuse his paintings with a richly exotic symbolism of style. There is purpose and psychology to his work, conveying a sense of confidence. Both bold and tentative, the work serves to initiate and

consequently capture an emotional response, soothing yet powerful, making his canvas inordinately engaging. Fiedorowicz describes his work as being “intuitive”, colour is the language that I use to express an emotion. It is the interaction of colour that interests me. When you change the way you look at things, the things you see change”.'

Fiedorowicz’s work is created with bold and sumptuous ochre’s, greys, blues with hints of reds and magenta leading to an energetic visual and lyrical abstract painting with bold and superb textures. The colours collide and bleed into one another; creating an artwork that not only pleases aesthetically but stirs something tangible within the viewer.

Looking at the painting by Fiedorowicz, it is obvious that the main subject of interest is not the spider web but on the interaction of colour as they are placed side by side within the picture plane. The spider web itself is more of an adornment than the focal point of the painting.

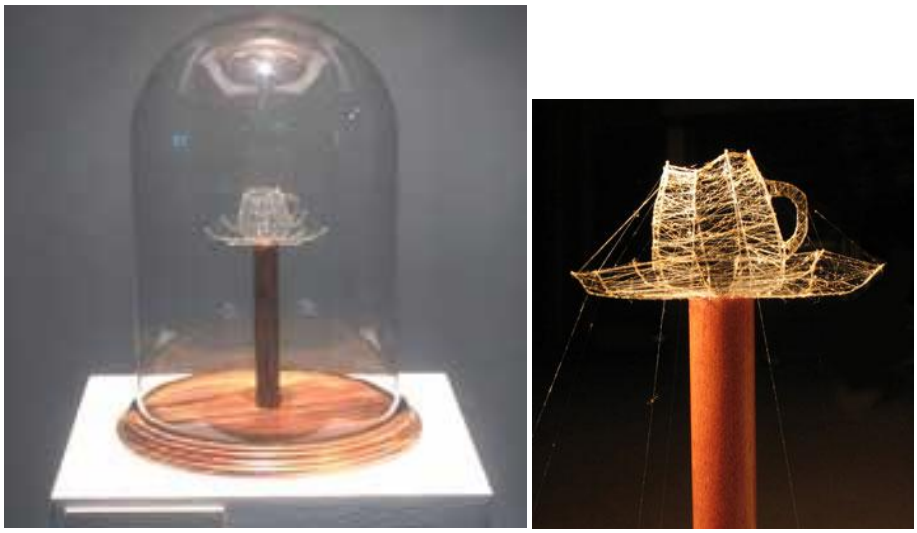


Figure 24, Eleanor Morgan, **Spider’s Web Cup and Saucer**, spider silk, glass and wood, 2005, 30 x 15 cm
(Source/ Location: http://www.eleanormorgan.com)

Using several wooden frames carried in a box, with this contraption the artist harvests spider silk directly from the abdomen of the spider embedded within its web. The frame is held behind a web and

drawn towards the artist making the web stick to the frame, when the web gets stock and remains attached to the frame; the wooden frame is gradually and carefully turned to make it possible for the person to spin the silk directly from the spider's abdomen. This process usually allows the artist to draw up to a meter of silk from the spider's abdomen before the silken thread is broken by the spider with its back legs as if in defiance to the unpermitted harvest of its silk.

However, this rebellious move of the spider does not seem to deter Morgan as she continues to use her finger and a pair of tweezers to pull the silk from the spider's abdomen and consequently using the harvested silk to weave the (figure 24) shown still-life. Weaving them into life with the harvested spider silk often invisible to the eye, this process of spinning is continued in the assumption that the silk is still attached. Due to the scarce nature of the silk, the finished work appears to be full of gaps as is characteristic of any spider web. The finished work made entirely of real spider silk is placed on a narrow cylindrical wood in the centre of a circular wooden platform and a transparent glass placed on top of the whole object to protect it from damage. Morgan's exploration with the spider and spider silk is centered on an interaction between the spider and a fleshy body. The focus is not on the finished product of silk from the spider but is on the process and actions that transpire between the human and the animal (arachnid) in the bid to harvest a material needed and also to record the process of an otherwise perverted relationship. Here the artist manipulates a natural element to create a sculpture piece that is associable to an experience that the artist has had. The delicate nature of the finished product shielded from external damage, appears to be an implicit transposition of the feelings experienced through the interactions between the human and the spider. The action on the part of the artist to shield the finished product from outside forces signifies the determination of the artist to protect and shelter the natural object from an unpleasant reality.

This work serves to indicate and affirm the artist claims and ongoing research into the use of spider silk by human beings to create and to express. The interpretation of Morgan's work could include

the artist interest in the artistic use of spider silk in the depiction of an everyday item to mean a closing of an existential gap between the relationship of man versus man and man versus animal/organism.



Mended Spider web #8 (Fish Patch)



Mended Spider web #19 (Laundry Line)



Mended Spider web #14 (Spoon Patch)



Marketing Tips for Spiders

Figure 25, Nina Katchadourian, **Mended Spider's Web Series,** 1998,
CIBA chrome, spider web, glue, 30 x 15 cm
(Source/ Location: Uninvited Collaborations With Nature Project, 1998)

The mended spider web series is a project which began between the months of June and July 1998 during a visit by the artist to Portoby. Densely populated in a forest nearby were broken and deteriorating spider webs which the artist began to repair using red thread. All patches on the broken spider webs were made by inserting segments of red thread one at a time directly onto the web. At times the red thread is starched making it stiffer and much easier to work with. Short threads were held in place by the stickiness of the web itself, longer threads were reinforced by dipping the tips into white glue. Each gap on the spider web is 'mended', fixed, sewed till it is fully repaired or until the web can no longer bear the weight of the red sewing thread.

The introduced strands of starched bright red thread usually result to crisscrosses of thick red lines loosely continuing the webs pattern. Photographs of finished works make it clear that what began as links between interrupted strands often took on lives of their own, seeming to float in the air as drawings and or semi-abstract pictograms. Mended spider web #8 titled "fish patch" really does look like a fish, and certain breaks in the webs network of strands are obviously left "unmended" so that the contours might be retained. Mended spider web #19 titled "laundry line" shows what appears to be a glowing arch of hieroglyphics spanning two webs. This particular mended spider web, features more instances of selective repair as evidence of the artist aim to achieve some semblance of picturesque scene within the suspended web. Hovering in gossamer filaments, these thread works are fragile pas de deux of human and natural efforts.

After several of these repairs, the spiders were actually caught on camera carefully removing the red thread and preceding to repair their web to perfect conditions using their own methods. The larger and more complicated repairs done with thread dipped in glue often retained their form after being dislodged

by the spider from the web; these were carefully picked and framed by the artist although in a somewhat wilted condition without the rest of the web to suspend and stretch them.

Nina's work placed on a contemporary and conceptual stage, holds one's attention and makes one think and also points out the absurd and interesting in the everyday. The idea is that of human interaction with nature with the best of intentions, a kind of metaphoric example of the human race meaning to do good, but still failing. It is also the artist aim to inject an intrinsic sense of humor (see, "marketing tips for spiders" in figure 25 above) usually characterized by a whimsical, intelligent, ironic and a systematic reordering of the natural process. It is a process in practice- an engagement with the everyday, a stance towards art that is located in unlikely places and a means of discovering ways of working collaboratively with nature. The application or interjection of the red strings in the spider web, serves to successfully break the monotony of uniformity in the design of the spider and also the monochromatic gradation of the silk. The inclusion of this foreign element into a natural entity serves to make an allegorical and symbolic statement that is carefully concealed in aesthetically sublime scenery. The artist manipulates varied natural and unnatural elements to create a picture that is associable to reality. These manipulated elements obliquely tell of the artist experience with nature. The use of red in the suspended in the atmosphere, (the spider web is relatively invisible from a distance) represents the clash that normally occurs every time man attempts to assist nature in its processes. While the rejection of the artist's 'repairs' by the spider itself represents nature's calm confidence in its ability to maintain and sustain itself without any human interference.

The artist idealistic inclination in the alteration or perhaps the 'perfection' of what to her seems an imperfect or unfinished work of nature, bears an affinity with surrealism (an early 20th-century movement in art and literature that tried to represent the subconscious mind by creating fantastic imagery and juxtaposing ideas that seem to contradict each other) though it is more sublime than it is bizarre. The use of colour (red thread) achieves contrast and also accentuates an otherwise monochromatic setting.

The common factor observed in the work above is that art must and almost always involves communication. It projects an artist need for other people or an audience with whom to share their perceptions. This sharing can be casual and fleeting as in the first meeting of two people or between man and nature as is the case with the above picture. This communication has evidenced creativity and the bringing forth of new forces and forms that may cause significant change in visual expressions. It also establishes the existence of human beings in the realm of nature; where they are constantly surrounded by it and interact with it. The most intimate part of nature in relation to man is the biosphere, the thin envelope embracing the earth, its soil cover, and everything else that is alive. Our environment, although outside us, has within us not only its image, as something both actually and imaginatively reflected, but also its material energy and information channels and processes. This presence of nature in an ideal, materialized, energetic and informative form in man's self is so organic that when these external natural principles disappear, man himself disappears from life. If we lose nature's image, we lose our life thus, the need for consistent collaborations and referencing from it and with it. Therefore, Nina’s work is an attempt to re-establish the much needed communication between man and nature as a means for continues living.



Figure 26, Erica Herazo, **Cobweb**, 2000, Acrylic on Canvas, 70 x 50 cm
(Source/ Location: http://www.fineartamerica.com)

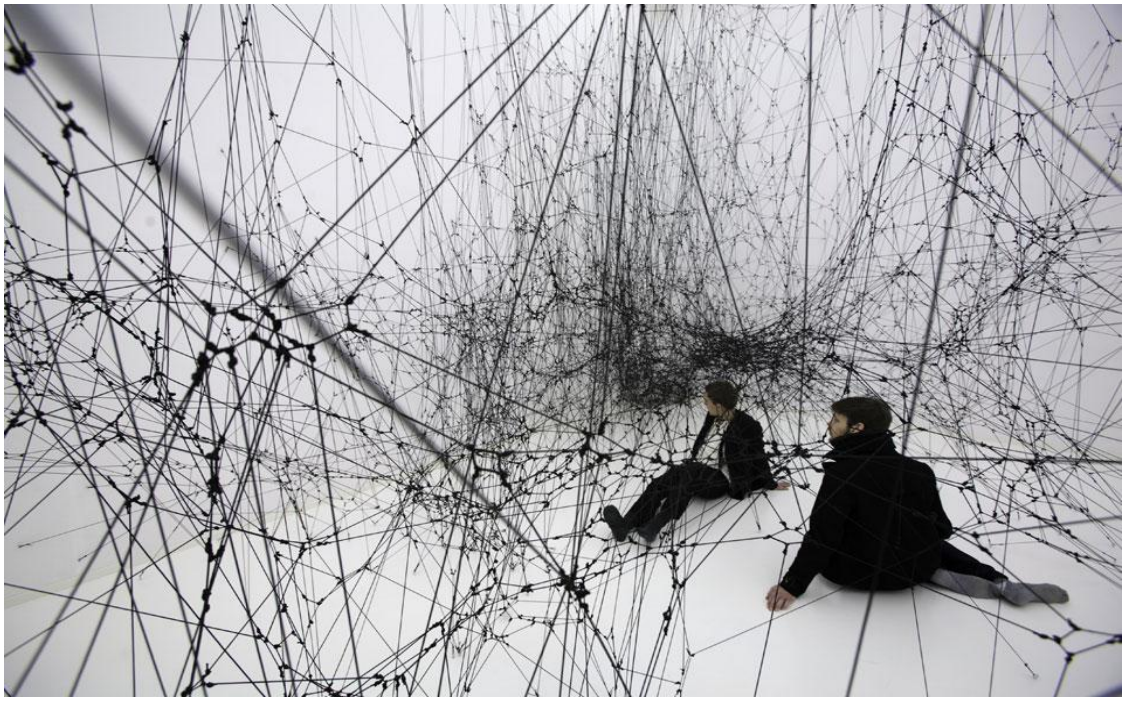
Erica Herazo in her painting titled "cobweb" attempts to represent visually, the meshy characteristic of the cobweb (which is a transformed spider web no longer inhabited by the spider) by fervent and continues splashes of different hues of acrylic paint on the canvas. This action gives birth to a painting with a dazzling effect to the eye of the viewer. The painting displays an ongoing play of an 'all-over' line in different shades of colour which covers the entire canvas surface without giving ear to any illusion of positive or negative spaces. All activities within the canvas surface are given equal attention by the artist's consistent and energetic distribution of acrylic paint throughout the entire surface of the painting. Herazo allows the coloured line to move freely and unhindered as such; it is freed from its function of representing an object, shape, form, figure or scene either abstract or representational.

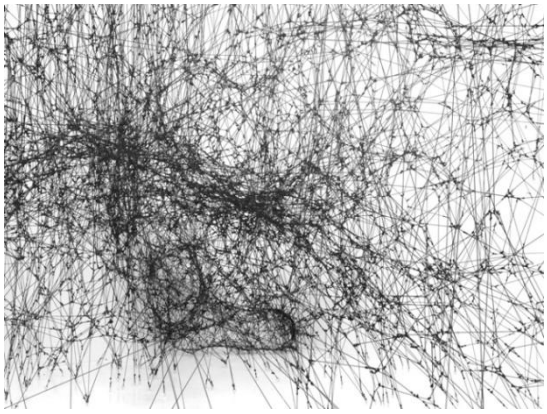
Motion is registered in chaotic propensity making the work appear passive as it offers no subject matter or idea to be looked at or for, within the intense explosion of colour. The work is simply a painting of pure colours shaped by vigorous, and an in orderly and technique of colour application, which

produces a heavily textured surface with no resemblance to its source of inspiration that is the cobweb. It is awork without formalistic grounds which fits well with the view of art history as a progressive purification in form and elimination of historical and representational content. The artist does not seek to identify and project the inherent patterns of the cobweb no matter how in orderly they may be upon optical observation. Neither does the painting give any illusion of the artist interest being on the dynamic character of the silken line used by the spider to produce its web which it most defiantly abandons for 'greener pastures' as a tool for the embellishment of the shapes and patterns of the cobweb. The 'silken line' in the painting however, does appear to be 'derived' as a result of the activity of pouring paint than by a conscious effort of drawing it out on the surface, hence its all-over effect across the painting space.

The painting connotes an atmosphere of intense chaos evocative of the aftermath of an explosion in an environment of violence and unrest. It could be an apt description of what may have been going on the canvas during the process of applying the paint and possibly in the artist mind as well as her immediate environment/society. It is not a picture of a recognizable 'something' but a visual record of an event in which the artist decides or comes into a moment, a big moment in which he/she decides to paint; 'just to paint.' This decision becomes a gesture on the canvas a gesture of liberation from value and principle— political, aesthetic, and moral.T*here is an overall effect of pure harmony, an easy give and take between the artist and the canvas making the painting come out well. It also indicates the artist's lack of an adequate vocabulary to say what she may want to say. It produces on the other hand, a profoundly exciting and meaningful experience: which suggest that the painting is treating a significant subject which is invisible to the viewer, yet in a unique manner, presenting the painter's skill in manipulating the chosen medium and thus making the viewer receptive to the final product of chaos, formlessness, vagueness and the unknown which is the chief physical attribute of a cobweb and the major character that sets it apart from a spider web. Herazo's decision to represent this formless nature of the cobweb is simultaneously an expression and communication. It records how the artist has 'shaped' her work to visually express a set of ideas which may be too complex for the audience to receive. Here the*

artist emphasizes paint quality and the flatness of surface more than on representational elements, such as recognizable imagery, symbolism, or the narrative. In this, Herazo's work agrees with the central concept guiding this research.







Detail of "14 billion"

Figure 27, Tomas Saraceno, **14 Billion,** 2009, Black ropes, Black elastic, Chords, Hooks, Scale 1:17

Source/ Location: THE END OF BEING: An Esoteric Guide To Difficult And Unusual Art, Music, Film, People and Ideas.

The work "14 billion" is a project presented through Kunsthalle Helsinki, in triumph of art, science and architecture. It is a large scale model of a black widow spider web, made entirely from black rope. The site specific installation scales the web of the *Latrodectus Mactans* (black widow spider) up to magnificent proportions. The artist worked in collaboration with astrophysicists, architects, engineers and

a spider expert to create a stimulating series of installations of which 14 Billion is a focal point. The work, a massive undertaking, took two years to complete with the black rope spanning 400 cubic meters. Through his work Saraceno explores the possible visions of a better world. His interest in oversized architectural projects lies in part with an ongoing fascination with utopian theories and astronomical constellations. Taking his inspirations from the natural environment, he rethinks how we as humans can live and relate with each other, reshape ideas and perceptions, ownership, property and even nationality. He uses his work to challenge our ideas about the stability of the built environment and the structure of the urban environment.

The work occupies a border region between science, art and architecture. His point of departure is science's use of spider webs when describing the origin and structure of the universe which is 14 billion years old and also its use of the spider web to map out the imagery of the said universe. The work is composed of 8000 black strings connected by over 23, 000 individually tied knots. Referencing these scientific studies, the site specific installation attempts to explore the delicate balance between ourselves and the earth. Trained as an architect, Saraceno's experience and practice expands the conventions of art and its related fields and their direct capacities to envision alternate ways of being and inhabiting the world. The artist work involves conceptualizing modules for living that are capable of engendering significant social and political transformation. Drawing inspiration found in nature- he produces these installations that are meant to capture the imaginations of experts and lay audiences alike while raising challenging questions about the socio-political conditions with which we live and our potential to change them. As the artist explains on his project "work on this structure tries to contest political, social, cultural and military restrictions that are accepted today, in an effort to re-establish new concepts of synergy".

The installation reflects both materially and theoretically, the artist's experimental ethos- a form of spatial practice driven by the belief that the most significant innovations emerge not from within singular disciplines but by working across realms of expertise. The dialogues he enters into and the ideas sparked by his practice based research are as much a part of the work as the finished art object and

installations he produces. To complement these completed installations; Saraceno also exhibits essays and research texts that reveal to the audience the development behind the work '14 billion'. While the work appears deeply philosophical and laden howbeit heavily with scientific theories and ideas, Saraceno endeavors to soften the rigidity of the scientific, architectural and artistic academia with interactions – encouraging viewers to participate with his discoveries. Visitors are allowed to explore intimately the web installation, while children as well as adults can create their own additions to the existing structure.

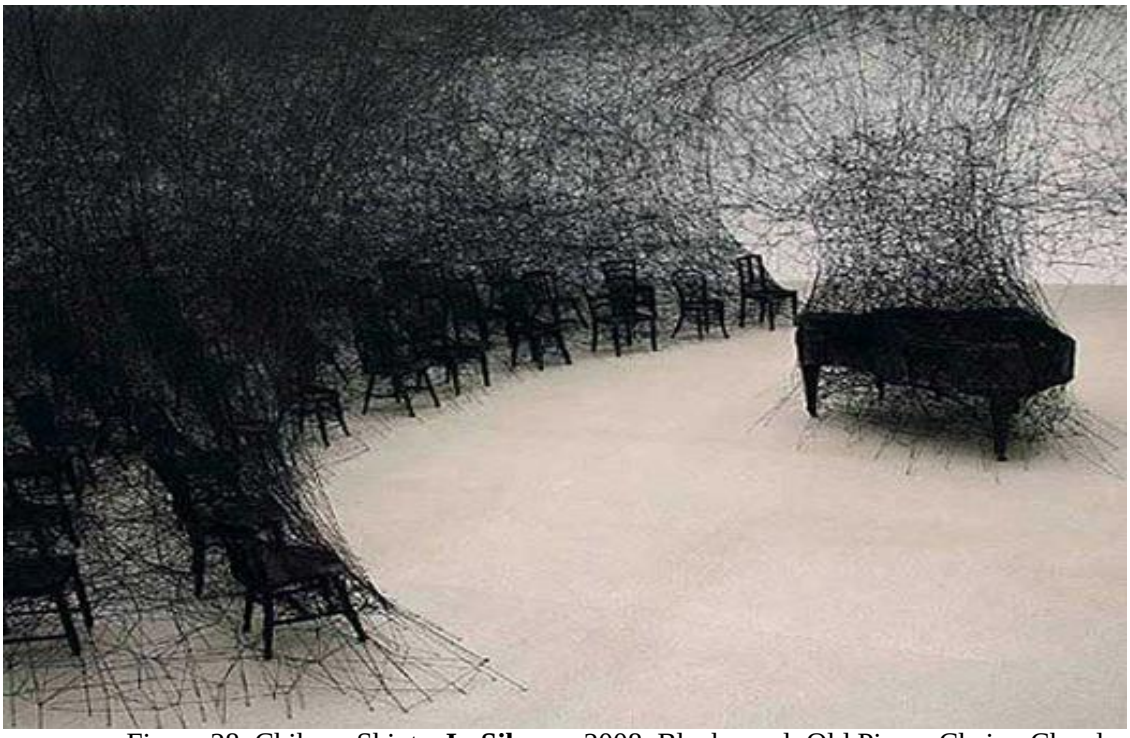


Figure 28, Chiharu Shiota, **In Silence,** 2008, Black wool, Old Piano, Chairs, Chords, Hooks,

Scale 1:17

Source/ Location: www.designboom.com

In the work titled ‘in silence’ the artist weaves black yarn into hectic yet colossal webs that take over entire spaces with an old burnt and charred grand piano placed in front of a number of chairs ensconced beneath layers of the black mesh. Central to Shiota’s work is the theme of personal experience, a push and pull between closeness and separation which she encountered when she was a child at the age of nine, when a neighbor’s house got burned down. The following day the artist saw the remains of a charred piano amongst the ruins. This instrument that had ‘lost its sound’ has hunted the artist and inspired such works as seen in figure 28. The work begins when she sets a grand piano ablaze, and then displays its charred remains within the mesh of black thread. The mass of black thread swallowing the objects is said to represent the invisible connection between humans and the built environment- conceptualizing the transport of information essential in all communications.

Shiota’s work is not only monumental yet delicate within a poetic environment that fills up large spaces; the work is presented in such a manner that it defines such spaces and transforms them into art pieces alongside the displayed object.

The burnt piano as once defined, recognized and identified is made to lose its meaning in order for it to represent something else that cannot really be represented: ‘the memory of the sound in a silent room’.

Shiota’s webs of black wool reminiscent of the ones seen in Saraceno’s works yet somehow different, dominate the entire room/ exhibition space giving viewers visual but not physical access to the work. The black yarns also represent spider webs which have spread unchecked. Here the artist carefully crosses and knots her threads from floor to ceiling and from wall to wall gradually cocooning the objects within by untiring labor. These strands; to the artist signify the use of her own umbilical cord to connect her to the objects. Her own body is thus reduced to a point where, like a cord, it is integrated into the installation and thus inextricably intertwined with it. The umbilical cord stands not only for the body of the artist,

who consciously dispenses with the creation of a concrete body image, but also for the interconnectedness of bodies. Shiota takes as her signature theme the division of identity, the dependence of the subject/object on its roots. This process is enacted to question the western concept of individuality to the absurd. This point of view finds its artistic transformation in her spatial installation in which the thread (webs) takes over all of the surrounding objects and combines them to one another as the spider does with its web.

The work synthesizes two main artistic currents; the Japanese tradition of calligraphy which revolves around the artists' state of concentration before the unique and unrepeatable act of the brush stroke and also the ascetic spirit of meditative concentration culminating in an action that is apparently simple yet charged with meaning. It focuses on the absence of belief in an entropic idea of energy and on the dimension of individual and collective memory, whilst experimenting with our perception of space and time made permeable to sight. The work also functions as an artifact: a product that represents the idea and technology of time and place. Artifacts such as the piano and chairs connect us to our past-making it take on a central role. The work is symbolic as it suggests a condition or a fact which carries a deeper, wider and richer meaning that transcends its source of inspiration (the spider web and the spider).



Figure: 29, Jessica Jane Julius, **Tripod,** Black flame worked glass, 2011, Scale: 8 feet tall, **Source/ Location: CGCA Fellowship, Wheaton Arts.**

Inspired by a black widow spider captured and placed in an aquarium during her residency at the CGCA; the black widow spider was captured by one of her fellow residents while walking in nearby woods. The residents blew a sort of domed terrarium for the spider; the vessel and resident spider were placed on a panel at the entrance of Julius's studio. The surrounding wall was decorated with an eclectic collection of artifacts including dried and fabric flowers, a blue paper drink parasol, a coloured Christmas tree blub, toy dolls and animals, photographs and random shiny things. Everyone contributed to catching live insects for "betty" the spider. The spider grew fat and soon gave birth to hundreds of baby spiders. These babies following the instincts of the black widow spiders cannibalized one another, growing larger in size and fewer in number.

Julius recalls: "I was thinking about the spider every time I walked into my studio. I thought 'what is so scary about the spider to me?", ultimately, she began to try to extract where the fear of the spider came from and broke it down to the spider's long slender black legs. The artist then began to create the legs of the spider using black flame worked glass which eventually became an installation titled 'tripod' (2011). The entire piece was made from thousands of these individually created legs put into groupings of three and installed on an eight foot wall. Observed from a distance, the complete work looks like a smudge of dirt but upon close observation, one begins to discover and recognize the individual forms mounted on such a buff surface. The legs are placed to cast long striking shadows nearly indistinguishable from the surface. The mirror like shadows somehow amplifies the sense that the spiders legs are on the move. Even though each set of legs is a tripod, and spiders are visually and correctly identified as symmetrical and eight legged, Julius's structure is instantly recognizable as spider like.

The artist decision to go with a more angular and odd-numbered form shifts the image from a

'cliché' into a more surreal and sinister realm, she thinks "it is the legs: that simple form that can reach out to you; that is creepy".

The flock of three legged modules in black glass combines the uniqueness of art and science vocabularies as well as material investigations in an attempt to create a site for the discovery, investigation and classification of truth and identity. The work allows for individual discovery, movement and personal associations to form and space. The artist confesses her interest in the fundamental element of line and how it defines two dimensional shapes or three dimensional forms as it is delicately personified by the spider's long limber black legs. Jessica's overall attempt as seen in the work titled 'tripod' is to transform an emotion (fear) into an acceptable form while dealing with the ideas of transformation, perspective and materiality. The artistic process undertaken by the artist serves as a form of therapy, a counseling tool in the treatment of a dysfunctional feeling of fear. The use of the creative process as therapy focuses on the individual while positioning the art piece as a healing object/agent for the individual's illness or in a broader context, society's general illness as well.

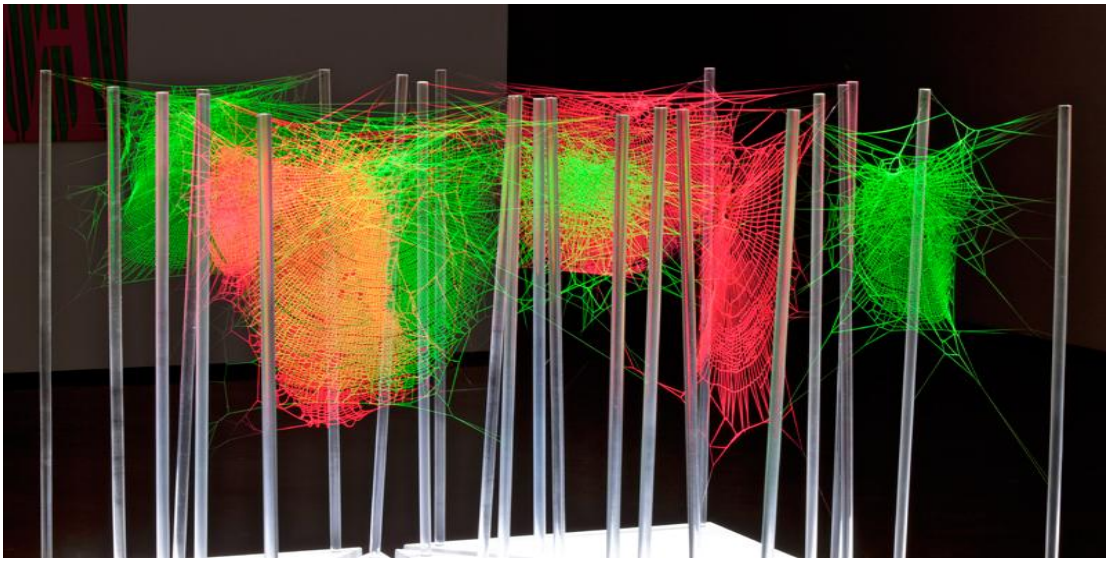
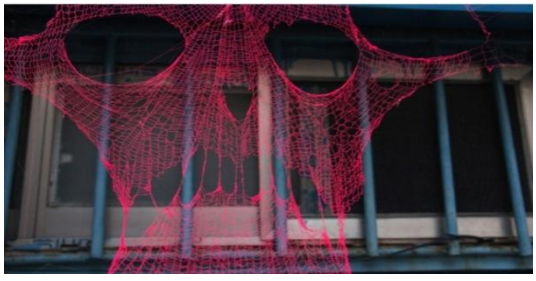


Figure 30,





Michael Anthony Simon, **On Our Own,**

Together" (view 1), "smile" and "skull, Lacquer on Nephila Clavata Spider Web, 2011/ 2012, 107cm x 107cm x 135cm, dimensions variable

Source/ Location: http://www.beautiful/decay.com(Redefining Boundaries Via my Modern Met)

In search of new artistic experience, Michael A. Simon left Chicago in 2009, and moved to the countryside of Korea. Hoping to find and experience a new place and culture that will hopefully inform a fresh body of work that could exist beyond the constraints of the Western art world. While working on a project titled "the silence paintings", Simon started to analyse the idea of nature and realized what an active role it played in an artist's practice. He realized that the materials an artist's uses have to come from somewhere, and he began to dissect this relationship. Simon concluded that rather than buying or building a stretcher made from cut down trees, Simon choose to eliminate the middle man. By selectively choosing to paint specific elements in nature, he was able to draw attention to the singularity of the individual forms/objects that taken as a whole create the world that surround us. Unlike the use of manufactured lumber or any other material- this process does not kill the natural objects he employs to construct his work. The foliage is painted; the picture is taken, the leaves fall off, and the plant starts to rebuild itself maintaining his philosophy about how man interacts with the world and how nature continually reasserts itself in his practice.

What began as a "highlighting" of different natural elements quickly developed into a series of works with far more broader implications. While on sight looking for his next subject, Simon came across a huge spider web and decided to begin experimenting with it as the next logical progression to his rapidly growing and evolving body of work.

Simon's explorations with the spider webs are divided into two groups namely the formative and the exploratory stages. The formative stage involved the identification of a suitable spider web in its natural habitat and enhancing the inherent patterns and gaps to resemble human faces as in his work titled 'smile' and 'skull', the other stage saw the artist turning his studio into a factory of sorts, where he constructed

and secured plastic rods atop various geometric plinths and through many months of trial and error, he developed a method that allows him to harness the inborn artistry of the spiders.

First, he locates and captures a particularly industrious breed of spiders in the surrounding areas, and then with a bit of guidance allows the arachnids to what they know how to do best. The spiders proceed to build meticulously elaborate concentric structures between the plastic rods. Once completed, Simon returns his little helpers to where he found them, and begins the work of coating the webs in countless layers of misted lacquer. This process results into beautiful ephemeral sculptures that are much about formalism as they are about industrialized labor. The works are exceptional in their construction and in their preservation. The artist first sprays a protective coating on the fragile webs, holding the network of fine silk threads together and adding colour. The multi-netted structures built by the spiders are securely held up at several ends by the plastic rods, allowing the spectator to view the innate intricacies of each piece's intersecting lines of silk.

The artist use of fluorescent shades of colour adds an otherworldly pop in the general facade of the sculpture. Though lacking somewhat in the ethereal quality of unadulterated webs, the application of pigment directly on the webs give it the look of a material to be crafted into textiles, given the way the artist has harnessed the natural abilities of the spider for his somewhat unnatural creations. Simon states that, the work is part of a broader dialogue, one that exists outside of conventional eastern and western boundaries.

The overall concept of the work encompasses the spider, spider web and its immediate environment and also the unnatural means of harnessing the inborn artistic skills of the arachnids in the production of an otherwise visual object of high aesthetic quality. The work involves no direct attempt by the artist to create or manipulate, who here serves as a guide to the spiders rather than a producer of an art piece, to alter the original patterns imbedded in the webs woven by the spiders. It however, registers the artist attempt to enhance the physical and aesthetic appearance of the ethereal material and the spider's

creativity through the application of an unnatural colouration to an otherwise natural object which has been harnessed howbeit unnaturally.

The work connotes a strong tenacity by the artist to reject the western traditional conventions and forms of practicing art in favour of innovations and experimentation, particularly as those innovations and experiments relate to societal change and a shift in the society's heavy reliance on technology. It also involves an ongoing rejection of the conventional narrative content and modes of expression to depict a world seen as altogether new and constantly in flux.







Figure 31, Emile 'Rocky' Fiore, **Whirled Wide Webs,** 2011, Nephila Clavata Spider Web on Black Glass, Spray Paint, and Talcum Powder, Dimensions variable
Source/ Location: www.whirledwideweb.com

Emil Fiore known as Rocky collects various kinds of spider webs and uses them to create unique artworks. Rocky claims, he read about how to catch spider webs when he was a child. The little golden guide suggested to the reader to spray the desired web with hair spray and to dust with talcum powder, because he learnt that spider webs only last a couple of hours; the preservation concept stuck with him. Several years later in his early twenty's, Rocky got the idea of collecting spider webs as an art form. He began experimenting with stained glass to capture the webs in his vegetable garden and sandwiching them between two pieces of glass, this process worked but after several years; the trapped spider web began to fall apart and that was when he switched to using one piece of coloured glass and varnish. Fiore describes the webs as things of beauty which shimmer and dance in the sunlight and with the slightest breeze, the silk reflects light casting rainbows of colour. The designs of the webs are as varied from each other as snowflakes, or as the brushstrokes of artists. Each web is extremely styled depending on the specie and size of the spider that built it. An aspect that adds to the character of each design are the random stray wings, legs or antenna left behind- reminders of the spiders victims. In mounting the captured fragile web designs onto glass, Fiore succeeds in isolating the natural beauty of each creation, ultimately giving them

permanence in the world of art. His process leads to the immortalization of the gossamer pieces behind beveled glass, a preservation of beautiful specimens which are naturally ethereal.

Rocky sprays the lacy network of silk with aluminum silver paint to make them stand out mimicking dew. The intactness of the webs captured and mounted by Emil are able to reveal to the trained eye or expert, the type or specie of spider responsible for such a unique creation. His concept lies simply in catching the web with the aims of preserving its beauty which unlike photographs, his method clinically isolates the web from a busy environment which when placed upon a monochromatic surface displays vividly, the concentric structures, patterns, shapes, forms and linear designs of the web. Fiore's idea and concept shares an affable relationship with this ongoing research as it also seeks to free completely the inherent patterns, shapes and lines from its structural confines and the distractions that come with having a background.

Rocky's work however, differs from this study in the area: that he consciously refuses to capture 'cobwebs' which he refers to as 'an obscure mass of silk that has no form, format or style: it is just silk strands'. He however concedes to the fact that his preference for the spider webs is because he thinks that they possess some form of architectural style. The spider webs captured, spray painted with a nude colour/lacquer and set upon glass; are meant to appear visually striking and unique to the viewer perhaps within the concepts of beauty "aesthetics", truth and transcendence that exist within Western 'modern' art practices.The preservation and display of the spider webs in a realistic manner and the effective play of light gives the picture a feeling of tranquility heightened by the stillness of all forms and objects involved in the composition.



Figure 32, NUMEN DESIGN TEAM, **For Use,** Packing Tape, 2010, Dimensions variable.
Size: Scale: Source/ Location: DMY Berlin

The "for use" self-supporting web is a travelling art installation. The web is made entirely of packing tape and is considered strong enough for passer's by to actually climb in and navigate the many corners and contours. Installed three times; at different locations, each location; features a different

design. The installations look as they have been described like ‘the work of horrifyingly large arachnids’. With each installation, the huge self-supporting cocoons grew in scale and scope as the team progressed in the exploration of their concept as well as in the creative production of it. In the current installation in figure 32 above, the group used nearly 117,000 feet and over 100 pounds of packing tape. The installation is based on an idea for a dance performance in which the form evolves from the movement of the dancers between the pillars. The dancers are stretching the tape while the move, so that the resulting shape or art form is a recording of the choreography.

Most often the clear adhesive packing tape is woven around the structural components that already exist on the site of the installation. The long hollow tubes of the webs are suspended from the surrounding walls and pillars. These tubes are so big that they could house a whole family, furniture and all. The NUMEN team has explained that the work resulted from an evolution of the tape concept into something more self-standing and transferrable. Created primarily from clear adhesive tape, the team attempts to divide the huge web into segments that could enable a conducive and engaging atmosphere between the work and its audience. The installations are made to deliberately have an industrial feel so that it would contrast with its background environment. The work is likened to an inverted couch that encourages self-reflection, especially given its precarious position hanging several meters above ground. The tangled surfaces are meant to present the unique relationship between man-made materials and natural organisms living within our environment. The work encourages the visitor to engage with its spatiality and organic formality.

The mechanical and chemical construction qualities of the tape combined with the amorphous nature of the organic structure is believed to unwind a special kind of narrative that is a beautiful showcase of bio-mimicry. The work is inspired by an intricate and detailed study of the funnel web and the sheet web; the design team maintains beautifully the exact shape and dynamics of the web under study making alterations only in size, location and material. It projects a merger of the human and organic shape and form as the movements of the dancers are tracked around and within the huge form. The work speaks

of continuing attempts of man to relate intimately with nature, and his surrounding environment. A factor that significantly sets this work apart from the ongoing study which seeks to free the subject matter from any of its identifiable physical characteristics aiming for a pure form of abstraction that results in the reduction of natural objects/organisms into geometric and organic shapes which are to be imbued with a variety of colours.

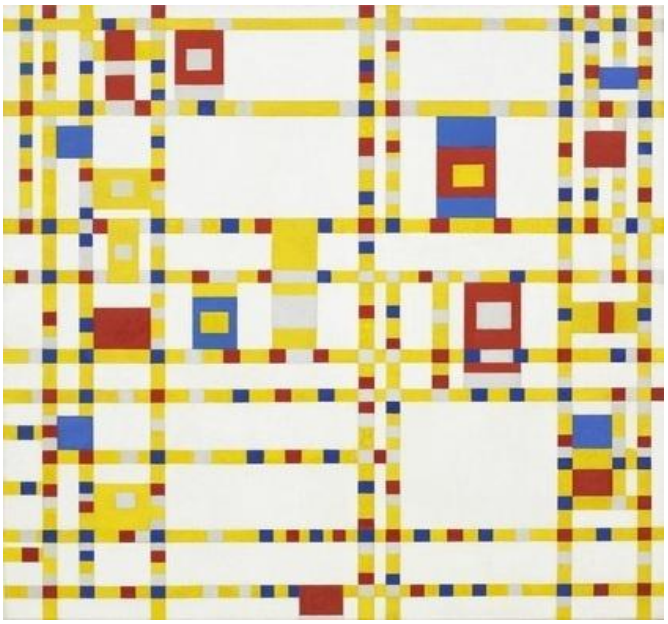


Figure 33, Piet Mondrian, **Broadway Boogie Woogie,**1942-43, Oil on Canvas, 50 x 50 in. (127 x 127 cm)
Source/ Location: Museum of Modern Art, New York City.

In the painting titled “Broadway Boogie Woogie”, it is observed that Mondrian replaced the black grid that has long governed his canvases with predominantly yellow lines that intersect at points marked by squares of blue and red. These atomized bands of stuttering chromatic pulses, interrupted by light gray, create paths across the canvas suggesting a city's grid which the painting is patterned after, the movement of traffic, and blinking electric lights, as well as the rhythms of jazz. The title refers to a type of music and Mondrian's interest in it, which he felt

was analogous to his own practice. He emphasized a lot about dynamic symmetry and about oppositions, and thus it was his interest in jazz that give birth to this kind of syncopation, which is represented in this work portrays a variety of elements running in sequences, working against each other and so on.

Mondrian totally decentralizes the composition, creating a sort of optical fluttering that happens across the picture, so that the viewer's eye moves and picks up accents where it wishes. Compared to his earlier work, the canvas is divided into a much larger number of squares. This painting is inspired by clear real-world examples: the city grid of Manhattan and the Boogie Woogie music to which Mondrian loved to dance. Mondrian represents in the painting, the restless motion of the city through a systematic and continuing placement of the three primary colours accompanied by a faint shade of grey which is almost invisible at a cursory glance.

This picture seems to be more complex and with more layers of meaning than his preceding works. This is so because as already established; for the first time in a painting by Mondrian, the lines are discontinuous and made up of three primary colours running together and are made up of yellow, red and blue hues combined, as well as a faint shade of grey. Starting in 1941, a network of multicoloured lines took over from the traditional black lines: it is visually evident that at the point where lines make contact, there is no longer a homogeneous colour, but the domination of one colour over the other. This overlaying action creates a three-dimensional effect within the painting space. Such an effect may not have been intended by Mondrian whose real aim (amongst others) had always been to eliminate the illusion of a third dimension in perspective, so as to concentrate wholly on the two tangible dimensions of painting.

The rectangles are small, very partial unitary elements of the two opposed directions in constant unstable equilibrium between horizontal and vertical regions/areas. And on closer inspection, the rectangles are not the same size but are all slightly different. Taken as a whole, they appear as a multitude of entities that make the space change continuously in its proportions and colour becoming a dense

network of pulsations that seem to be in continuous, yet slight expansion and contraction within the lines. By their mutual interaction, some of the rectangles grow larger in one or other of the directions and outgrow the width of the containing line; in so doing, they become large areas of yellow, red and blue within the overall framework of the painting. Mondrian's work share this thesis reasoning that art as explained by Fleming (2004) "is not an imitation of nature in the usual sense but an imposition upon nature of geometric forms derived from the human mind". As a result of such principles upon which this research is based on, paintings produced represent a play of planes and angles synthesized with organic shapes and lines upon a flat surface.

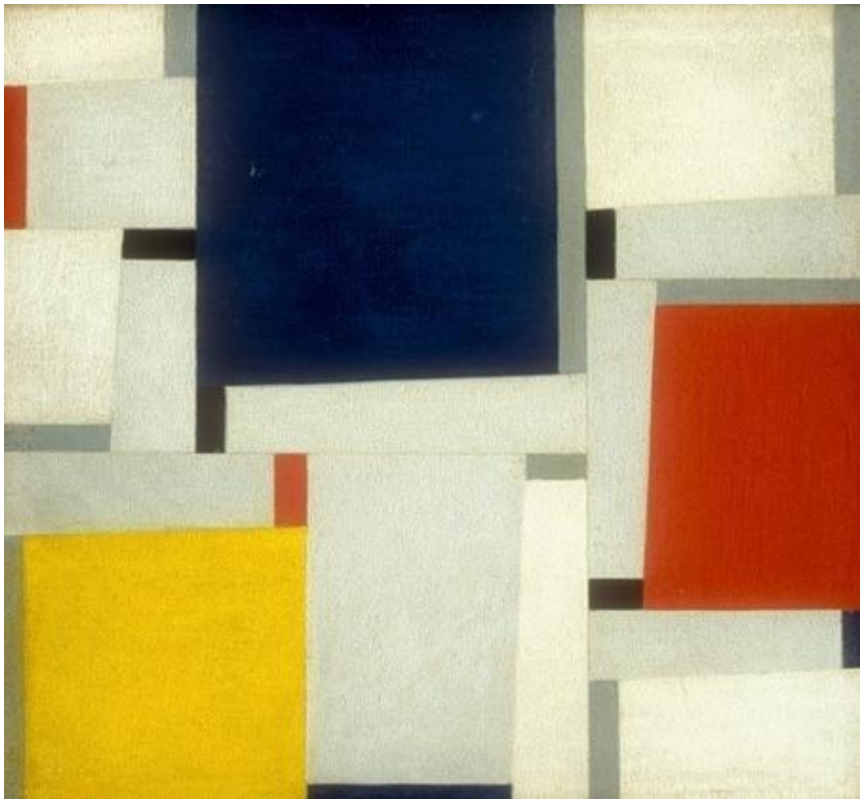


Figure 34, Fritz Glarner, **Relational Painting No 64,** 1953, Oil on Canvas , 20 x 20 in. (50.8 x 50.8 cm)
Source/ Location: Heilbrunn Timeline of Art History.

This painting, "Relational Painting No 64" typifies the geometric abstractions Fritz Glarner produced in New York after he immigrated to the United States in 1936. Glarner's

mature works, such as this, were most strongly influenced by the neoplastic theory of Piet Mondrian, with whom he associated in New York during the 1940s. He was a disciple of Piet Mondrian, strongly influenced by Mondrian's theories of "dynamic symmetry." As he developed as an artist, his works began to be increasingly influenced by Mondrian's neoplastic theory. His leaning toward nonrepresentational art had begun as early as 1929 in Paris, where he was a member of the Abstraction-Creation group. Glarner took up Mondrian's motif of arranging simplified colours and forms on an architectural pattern.Glarner introduced a diagonal into the strict horizontal and vertical geometric aesthetic of Mondrian, creating new, yet equally systematic principles of composition that he termed "relational painting."

Like Mondrian, Glarner limited his colour palette to the primaries, red, yellow and blue. He expanded Mondrian's black "line" into a broad range of greys, used both as line and, like the primaries, as geometric areas of colour. Many of his works are tondos, (A **tondo** (plural "tondi" or "tondos" is a Renaissance term for a circular work of art, either a painting or a sculpture the word is derived from the Italian, *'rotondo',* meaning*"round"*. The term is usually not used in English for small round paintings, but only for those about 60 cm (two feet) in diameter, thus excluding many round portrait miniatures – for sculpture the threshold is rather lower). His signature relational principles are ordered within a circle with additions and alterations in structure and colour to the Mondrian style giving his works vitality infused within spatial dimensions. Glarner adopted Mondrian's simplified vocabulary of forms and colours that were arranged without representational reference according to an architectonic structure. He modified the severity of Mondrian's geometry by introducing diagonal lines that changed rectangles into trapezoids and created irregular rhythmical patterns. In addition to the three primary colours of Mondrian's palette, Glarner included shades of gray, these alterations in colour and form added a

spatial dimension to his compositions, as well as a sense of movement and vitality. Although his treatment of the elements in this painting is strictly nonobjective, there is nevertheless a sense of urban architecture and dynamism.



Figure 35, Frantisek Kupka, Vertical and Diagonal Planes, **1913-14,** Oil on Canvas**,** 24 1/8 x 19 3/4 in. (61.3 x 50.2 cm)
Source/ Location: Artists Rights Society (ARS), New York / ADAGP, Paris

Kupka created his first abstract works in 1911, combining his interests in Cubism, Czech folk art, philosophy, and optics. As its title indicates, this painting has an overall vertical composition, enlivened by diagonal elements and a strong sense of pattern and contrast. Kupka seems to allude to perspective through the angled placement of certain shapes, while still insisting on the flatness of the painting's surface through the absence of shading. The painting is

occupied by a multitude of rectilinear geometric forms, mainly parallelograms in saturated colours which interlock in a way that suggests stained glass, textile design, or a folding screen.

The painting is a study in contrast and movement achieved through the systematic use and juxtaposition of shape and form alongside colour for the enhancement of its physical appearance. Kupka did not seem partial to representational art, neither did his works indicate any inference to a particular subject matter, but his work did however, bear the artist partiality or preference to an abstract form of art that made use of geometric shapes and forms leaning towards the use of planes and diagonals in most cases.

Conclusion

This review has so far looked at twenty-one works created by various artists from different backgrounds and training. From the foregoing, many artists have studied elements from nature and more specifically the spider and spider web in relation with elements and principles of art/design such as line, colour, shape, form, balance, dominance, contrast, rhythm and many more. While others have built worthy careers in the study of singular elements of art and nature and their dynamics, which they have applied in varied objects and subject matters, very few have solely studied the linear movements, shapes and forms of the spider and spider web in comparison to those found in a cobweb with the aim of synthesizing such identified forms, shapes and patterns visually for the purposes of artistic expression. The significant number who however, have studied the spider or spider web or a combination of both, have not looked at it in the light of this study, which is a systematic, analytic exploration and adaptation of such forms from a perceived realistic to a pure abstractive point with a probing of the dynamics of line all woven around a symbolic representation.

The researcher has made close up studies of the subject matter under study and these studies have been used to produce the necessary body of works required for the completion of this course. Images seen from close up studies and contemplations have been highlighted and painted. The faction of mere arrangement of the elements and principles as has been done by artists over time were jettisoned along the spider, spider web and cobweb forms and made to assume and adopt a novel visual language. Finally, this review provides literature pointing to the aesthetic strength of the chosen form and its relevance to possible creative potentialities.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter highlights the methods, materials, and tools/equipment used to accomplish this dissertation. It looks at several conventional means of data collection and collation. It provides a discussion of the practice-based methodology as postulated by authors like Sullivan (2005, 2008), Bosch (2009) and Leavy (2009). It considers its importance and the role it plays as a suitable method for the undertaking and completion of researches in the studio. This chapter also looks at existing methodologies as listed by Osuala (2001, 2005); with specific reference to the qualitative method of research.

The works produced can be hung or displayed within open or enclosed areas and have been produced to bear multi-directional qualities. Thus they can be hung in any direction or orientation i.e. horizontal, vertical or even diagonal. The paintings produced cover largely design and aesthetic issues which are the central theme of the research.

Concrete items, material resources and some immaterial attributes such as ideas from print media, visual observations, personal contemplations, theoretical readings, library consultations and information gathered from the internet, have been used to a considerable extent in the buildup of this study.

3.1.1 Methodology

In justifying the need to adapt new but effective methods of research in the visual arts, Sullivan (2005), first bemoans the current position of the visual arts in contemporary society, giving the fact that "even when included in schools and institutions of higher learning, visual art programs struggle for acceptance in important areas of curriculum". He contends that new visual arts research methods, which may differ slightly from, but complement methods employed by the social sciences, such as those enumerated by Osuala (2001, 2005), can achieve similar research objectives.

Osuala (2005), states that "a researcher must decide in which area of time his/her problem is mainly centered. On the basis of that decision; the researcher selects his/her basic research method, the distinctive criteria of which he/she must carefully observe in the investigation of his/her problem". Several authors do admit that many researchers favour the use of a combination of different methods. After listing eight different methods of research in the social sciences, Imoisili (1996), for instance, concludes that, "in practice, however, an average researcher is likely to use a combination of them".

According to Sullivan (2005), "the imaginative and intellectual work undertaken by artists is a form of research". This could mean that the exploratory individuations, the symbolic and philosophical interpretations, the social and cultural inquiry, the creative and critical investigations that take place in the studios, galleries, on the internet, on site explorations within community areas and any other in-door or out-door area, an artist works are legitimate forms of research grounded in the artists form and style of expression.

It is premised on these preceding authorities and the theories regarding the suitable methods for conducting a research that this study combines the use of the qualitative research methods as explained by Osuala (2001/2005) and the practice-based research.

3.2.1 The Qualitative Method

Qualitative methodology provides a suitable avenue that can lead to the discovery of a deeper level of meaning from the superficial. The use of the qualitative method is aimed at capturing what others have said, done and how they have interpreted the various complexities of the subject matter and also to understand events from the view points of other artists and researchers by looking critically at their works and theoretical discursions.

It has been emphasized by Eisner (1979), that the qualitative method of research is "considerably relevant, since there can be 'little meaning, impact or quality' in an event/experience isolated from the context in which it is found". He further states that: "Qualitative research has made social scientists

realize that reality should not be taken for granted, considering that attention must be paid to the multiple realities and socially constructed meanings that exist within every social context".

Eisner in Whitney (1968) explains that:

> Qualitative methods are concerned with processes rather than consequences, with organic wholeness rather than independent variables and with meanings rather than behavioral statistics. Interest is directed towards context-bound conclusions that could potentially point the way to new policies and educational decisions, rather than towards "scientific" generalizations that may be of little use at the coal face. The days have passed when the answer to every research problem could be found through the administration of a standard test to experimental and control groups. Science has lost its aura of eliteness and sacredness, which in the past has prevented researchers from questioning its assumptions.

Qualitative research method is of particular benefit to this study because qualitative reports are not presented as statistical summations but rather in a more descriptive and narrative style. This is so because it possesses a methodological eclecticism, a hypothesis free orientation and an implicit acceptance of the natural scheme of things (Burns, 2000), a principle that is crucial to the creative process.

Osuala (2005) states that "since human judgment is profoundly a part of every human act, the supposed objectivity of science is in fact a delusion". Qualitative research is explained as a method that places emphasis on the validity of multiple meaning, structures and holistic analysis, as opposed to the criteria of reliability and statistical compartmentalization of a quantitative research. This is to say that an individual's, view or perception of a situation, event, experience or object may or can discredit and at the same time question whatever scientific or statistical tests administered to that same situation. After all, "the representation of a rock is not expressive, rather, the collection of brush strokes that add up to the rock are expressive". This theory is further emphasized by Rist's (1975) in Osuala (2005), statement which states that "there is more than one gate to the kingdom of knowledge, each gate offers a different perspective, but no one method can answer all questions/problems and provide insights on issues, no one

perspective exhausts the realm of 'reality' whatever that may be". Rist, continues to observe that the "time has come to exercise the 'null hypothesis', there are more things in heaven and earth than are dreamt of in our hypothesis and our observations should be open to them", hence the use of the qualitative method of investigation, which is based on a recognition of the importance of the subjective experiential 'life world'. This method caters for varied perceptions and individual interpretations of reality, which are linked with the meaning of structures. Thus, the 'reality' of a given subject matter, may be seen not as a fixed and stable entity, but as a type of variable that might be discerned only through an analysis of these multiple forms of understanding.

3.2.2 Practice-based Research Method.

The visual arts based research techniques of action research has also significantly informed the methodology for achieving the set objectives of this research. This is to say that the works created will be placed alongside a critical and theoretical study in the 'visual arts' area and other relevant fields of philosophy and symbolism. This approach is in line with that advanced principally by Sullivan (2005, 2008) and Leavy (2009) where the qualitative temperament of arts based research methodology offers researchers the following:

> New pathways for creating knowledge within and across disciplinary boundaries from a range of epistemological and theoretical perspectives. These practices are congruent with critical perspectives on knowledge construction and many related methods are particularly adept at accessing subjugated perspectives, challenging stereotypes and dominant ideologies, raising critical consciousness, fostering empathetic understandings, and building coalitions (Leavy, 2009).

The above statement is aimed at helping visual artists, commentators, critics, analysts and lecturers as well as other affected professionals to understand the studio based practice. In the study of the visual art forms such as sculpture, painting, graphics and others as a form of art teaching/ professional training and art learning/ scholarly inquiry. Sullivan (2008) observes that:

> The study of painting as an inquiry process takes into account more than the physical and formal practices of creating images on surfaces. Not only is the artist involved in a 'doing' performance, but this also results in an image that is a site for further interpretation by viewers and an object that is part of visual culture.

The act or process of painting as a form of scholarly inquiry gives, according to Gbaden (2014), concrete form to thought processes, just as most visual arts do. It encapsulates meanings that operate in many useful contexts. Painterly structures, self-initiated ideas, and thoughtful actions resist known notions about art inquiry. For Sullivan (2008) as stated by Gbaden (2014), painting viewed as a *noun* connotes an aesthetic object that possesses creative and material form, provenance, and a series of reactions and interpretations that it evokes. When painting is viewed as a *verb*, it demonstrates how, as art practice, painting can be perceived as a doing act; "whether seen as a process or product, the practice of painting can be argued to be a robust form of human engagement that has the potential to reveal new insights and understandings".

Sullivan (2008) explains the possibility of taking painting as a *theory*, since painters have always been thinkers who periodically "think in a medium", "think in a language", and "think in a context". This ability to conceive of painting, as theory, within frameworks of inquiry according to Gbaden (2014), sets in place the prospect of doing or undertaking a research in painting.

The art works produced during the course of this 'studio practice' are termed "symbolic paintings", because they are not naturalistic embodiments of the subject matter under study, but are however, a visual perception and interpretation, based on personal and experiential explorations and of garnered knowledge by the artist on the spider/ spider web/ cobweb. The production of such 'symbolic paintings' followed a logical system, starting from the 'known' to the 'unknown'. There is visible manipulations, reshaping, restructuring and re-arrangement of all or most identified physical characteristics of the subject matter in a bid to achieving the set objectives of this research.

Leavy (2009) explains that the use of visual art in research methodologies emerged from studies in visual anthropology, where photography and documentary film-making served as primary tools for data collection. She outlines the pioneer exponents of this field as Collier and Collier (1996), and Hockings (2003). Leavy asserts that, visual arts-based methods of research are participatory in nature, since visual art as a medium has a ready-made audience who experience it. Art has the capability to be interpreted in several ways by different viewers thereby, giving the researcher various layers of interpretations to work from.

The overall number of paintings produced have been categorized into seven groups with each section exploring a different characteristic of the spider and its components, with the last group offering a culmination of all garnered visual exploratory experiences into one body. Each section or group of paintings takes into consideration; design structures, materials, ideas, themes, and also aesthetics. It is important to note here that this study is "not geared towards resolving any social conflict, but it is however geared towards solving and advancing a design problem, with no allusion to society, religion or any other such issue.

3.3 Reference to Established Artist/s Methodology

The visual arts-based technique of qualitative research inform the methodology for the successful achievement of the aims and objectives of this thesis. The visual arts-based technique establishes the importance of an artist's practice and activities, as a process that is arrived at, as a result of deep thinking and planning. This leads to a set of actions that manifest itself in a variety of forms, such as painting, sculpture, photography and performance. The qualitative method is referenced for its "recognition of the importance of the subjective" thought as opposed, to the objectivity of science based researches. Several inter-related methods can be used in pursuit of a scholarly research such as the qualitative, action research, case studies and ethnography. These methods tend to be characterized by being context specific, collaborative and interventionist (Osuala, 2005).

3.4 Adapting One or Variety of Methodologies

In order to achieve the objectives of this research, pertinent methodologies which are sympathetic to the research ideals have been adapted. The major forms of such methodologies have been mentioned and elaborated on in section 3.3 above and in preceding sections of the thesis. Others include the *historical* research method, which according to Whitney (1968) "interprets past trends of attitude, event and facts". This form of methodology enables the researcher to investigate and become familiar with past studies that have been undertaken within the scope of the chosen subject matter. The *Descriptive* mode of research is also adapted. Thelen and Withall (1969), explain that the "descriptive research is basic for all types of research in assessing the/a situation as a prerequisite to inferences and generalizations". It is a research method that specifies the nature of the given phenomenon. This specification can be simple or complicated. The descriptive method of research gives a picture of a situation or a population (Osuala, 2001). It is, according to Phillips (1988) in Mamza (2008) "a method of field study observation that became popular in the latter part of the 20th century. Its application consists of participation, observation, conservation and the use of informants to study the cultural characteristics of primitive people. These cultural characteristics are language, marriage and family life, creative arts, religious beliefs among others". In this case, it is consists of the observation of the characteristics of a natural organism. The descriptive method of research is used to give an accurate account of the specimens under study, which are primarily observed for the purpose of creative expression within the studio.

3.5 Types/Sources of Data

Fairweather (1968), states that "data may be expressly collected for a specific purpose. Such data are known as 'primary data' which is the collection of facts and figures relating to the population". He further states that "the main advantage of obtaining such 'primary data' is that the exact information wanted is obtained". He also identifies another type of data which he terms as "secondary data" which he explains as the type of data collected for some other purpose and may still be used in the course or completion of the ongoing research. He however insists that 'secondary data' must be used with caution.

Following the above exposition; the 'primary data' for this study is/are live specimens of the spider, spider web and cobweb, upon which the entire foundation and brick work of the research is based. Each of these organisms are observed in their habitat for the sole purpose of gathering information pertinent for the completion of the study. 'Secondary data' here constitutes all information acquired through extensive search of the internet, books, images, and articles. All of this secondary information have been scrutinized to establish their authenticity before they were used, to form part of the project. To achieve this, a review of relevant literature of paintings and other forms of art was undertaken.

3.6 Research Population

All the over 40,000 known spider species as well as their webs as identified, verified and classified by Sebastian, (2009) have been considered as the setting/population for this research. This is done following the instruction posited by Osuala (2001), where he states that 'the population, universe or aggregate, may comprise the totality of units having certain defined characteristics in common'. He explains that the members or units of a population are always alike, in some significant aspect. They may all be mathematics teachers with more than five years' experience or as in the case of this research, it is that, all spider species grow out of a 'common' ancestral species bearing the same structure, biological and scientific/natural components and all but a very distinct and extinct few emit silk, which they in turn use to spin the contraptions called 'webs' used as their primary habitats.

3.7 Sampling Procedure

The purposive/judgmental sampling technique was used in conducting the study. Purposive or judgmental sampling is a non-probability sampling technique where the researcher selects units to be sampled based on their knowledge and professional judgment. Mizner (2009) states that this type of sampling is used in cases where the specialty of an authority can select a more representative sample that can bring more accurate results than by using other probability sampling techniques. The process involves nothing but purposely handpicking individuals/specimens from the population based on the authorities or the researcher's knowledge.

The sample for this research therefore, include the following species of the spider namely: the domestic spider, Sydney Australian spider, and the black widow spider which are known to produce the four major types of webs that is, the Orb web, Funnel web, Sheet webs, Dome web and the Cobweb, which the designs that were produced during the studio practice were based upon. The sample is large enough to serve as an adequate representative of the population upon which the researcher generalized and small enough to be selected economically in terms of the subject availability, expenses in both time and money, and the complexity of data analysis.

Glock, 1967 in Osuala 2005, states that "no concept is as fundamental to the conduct of research and the interpretation of its results as its sampling. Except when a complete census is taken, research is almost invariably conducted by means of a sample, on the basis of which generalizations applicable to the population from which the sample was obtained are reached". It is on this point that the purposive/judgmental sampling method was used.

3.8 Research Process/Procedure

After subjecting the spider, spider web and cobweb to an investigation through onsite exploration of the specimens in their natural habitat and also a visual exploration of images gathered from books, internet and other artistic interpretations of the subject, it was discovered that the subject can be studied in several stages. This meant that the spider, spider web and cobweb will be put under scrutiny as singular entities beginning from a naturalistic stage to a state of complete abstraction. This involved the artist placing each subject in categories for better articulation. These stages include the following:

i. spiders only
ii. spider webs
iii. spiders in spider webs
iv. designs from spider webs
v. cobwebs

vi. designs from cobwebs

vii. synthesis

Each of these categories explored the identified subject matter from a naturalistic state to an abstract state, a stage where all traces of the "real" object were completely eliminated from the viewer, leaving only a creative manipulation of the elements-line, shape, texture and colour, for the appreciation of the audience. Category four (designs from spider webs) and six (designs from cobwebs) extended the explorations to a conceptual stage, a stage that began from the concluded abstract stages of category two (spider webs) and five (cobwebs) simultaneously. Category seven described as 'synthesis' combines all visual information gathered from the preceding categories into aesthetic designs.

Data is often collected in the normal course of any research and this information gathered is specifically for analytical purposes. The presentation below gives a surmised account of the steps undertaken sometimes in a systematic manner while at other times in a "back and forth" process. This "back and forth" system constitutes the position of the artist during the development of works, during the studio practice. This situation entailed a shift in an original idea to a concept that best suits the achievement of set objectives. These changes occurred at varied intervals of the studio practice and therefore, may not appear to be systematic. Where these changes cannot be adequately expressed in words, a pictorial illustration is given to best complement or explain such processes and procedures.

3.8.1 Preliminary Studies

As a step to better understanding of the subject matter under study, the researcher deemed it necessary to synthesize the studio practice with set artistic theories as they relate to the production of paintings. This was achieved through the use of a variety of media, preliminary drawings and colour studies undertaken within the studio and its surrounding environs.

Pencil studies on two dimensional surfaces were made of identified specimens in their natural habitats. These were further studied/ developed in colour using water colour, coloured pencils and acrylics. These

“preliminary drawings/sketches” were later explored using oil medium, oil mixed with acrylic and oil and collage on stretched canvasses. These media or mixtures of media were used interchangeably for the artist to ascertain which of such ‘media’ was more suitable for the entire research to be carried out. The preliminary studies were further classified into preliminary drawings, studies with coloured pencils and studies with water based pigments such as watercolour and acrylic.

3.8.2 Preliminary Drawings

The section of preliminary drawings present the tentative footsteps of the artist at the beginning of the studio practice. It is a record of live studies of the spider, spider web and cobweb in different stages of action and in-action. The preliminary drawings move from a representational stage to a stage that shifts from conceptual to symbolic. This latter part of the preliminary drawings can be termed “abstract”. These drawings done mostly with “B” grade pencils and the use of pen and ink form the foundation for further studies and exploration in the field of “pure abstraction” and the realm of aesthetics. Below is a cross section of such preliminary drawings showing the spider, spider embedded in its web, the spider web and also the cobweb.



Plate I***, Preliminary Drawing 1,*** Pencil on Paper, 2014, 21x29.7cm

Plate I shows a 'Black Widow' spider in action. The drawing is rendered in quick, sketchy pencil strokes. Detail is not the central focus of the rendition rather, a quick study to educate the artist of the physical features of the spider and also as visual documentation for further contemplations. Subsequent images shown below are still part of the physical documentation of the spider as a major starting point for studio practice and explorations. These drawings are rendered in pencil on white paper to achieve contrast and a clear visual understanding of the spider, its body formations and its surrounding environments.

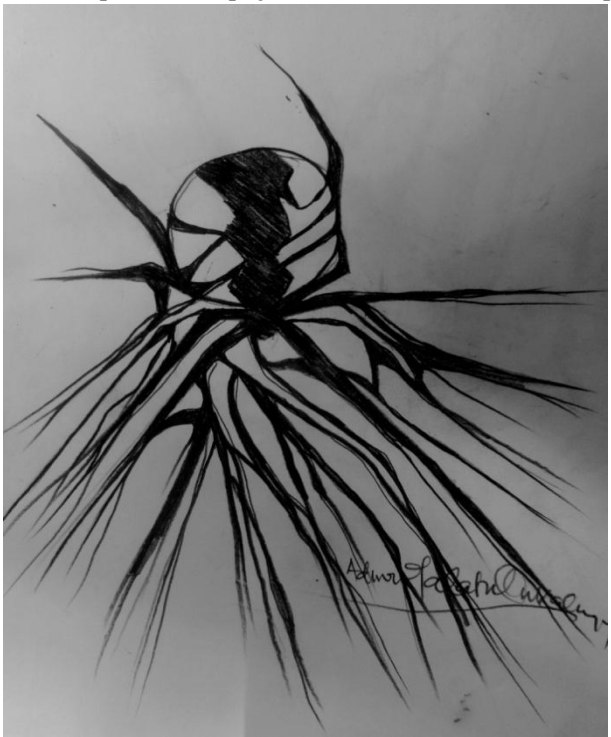


Plate II***, Preliminary Drawing 2,*** Pencil on Paper, 2014, 21x29.7cm



Plate III***, Preliminary Drawing 3,*** Pencil on Paper, 2014, 21x29.7cm



Plate IV***, Preliminary Drawing 4,*** Pencil and White Pastel on Paper, 2011, 21x29.7cm

Plate IV, above is a semi-representational drawing of a lower section of an orb web with a spider dangling from a silk strand still attached to the unfinished web. It is a 'precursor' to the aesthetic designs created under the artistic contemplation of the spider either imbedded within or in the process of spinning the web. It focuses on the systematic rearrangement of the vertical, horizontal and angular lines present in the subject matter as the spider and the web coexist. It also looks at the juxtaposition of a solid object i.e. the spider and the two dimensional patterns observed in the web. Plate IV, is rendered in monochrome in keeping with the character of the spider and the web which natural colours are either 'earthy' or 'translucent' in nature. This technique is visible in most of the drawings illustrated in this section. This drawing gives no illusion of depth or solidity but rather attempts to emphasize the ephemeral nature of the spider and web when put against weather conditions and human interference.

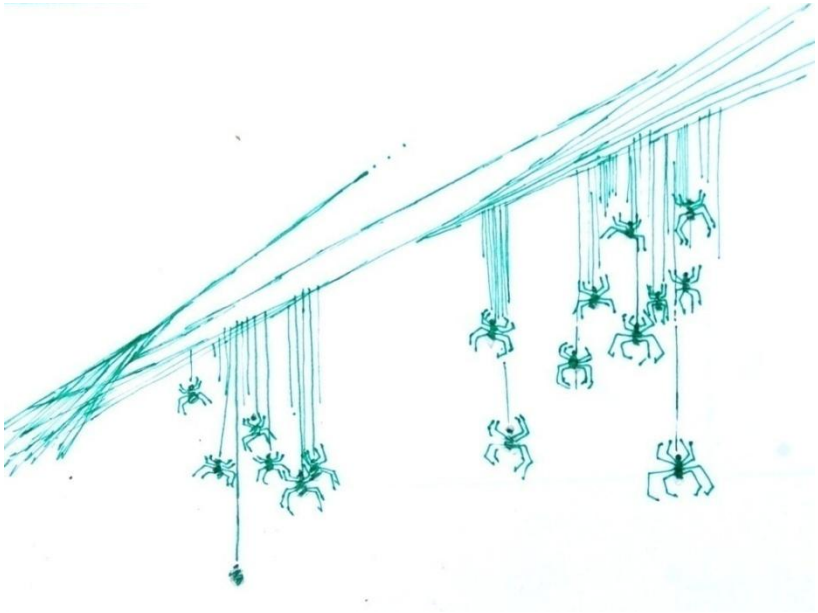


Plate V***, Preliminary Drawing 5,*** Green Ink on Paper, 2011, 21x29.7cm

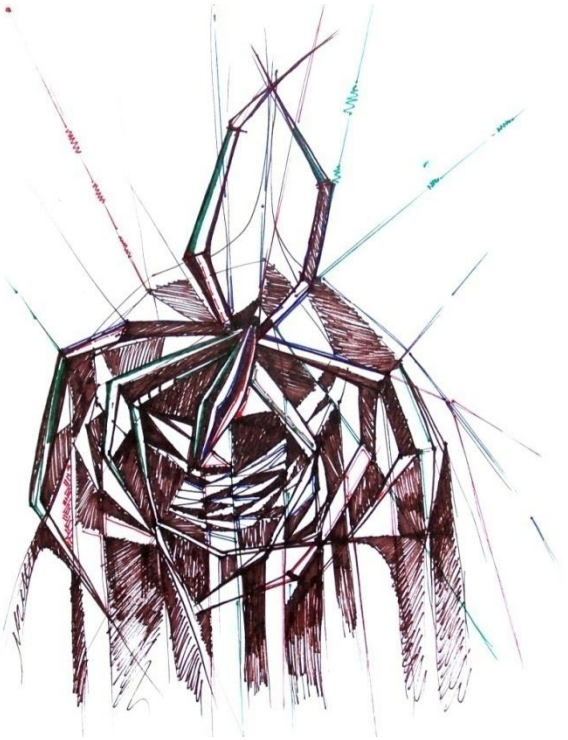


Plate VI***, Preliminary Drawing 6,*** Brown and Red Ink on Paper, 2011, 21x29.7cm

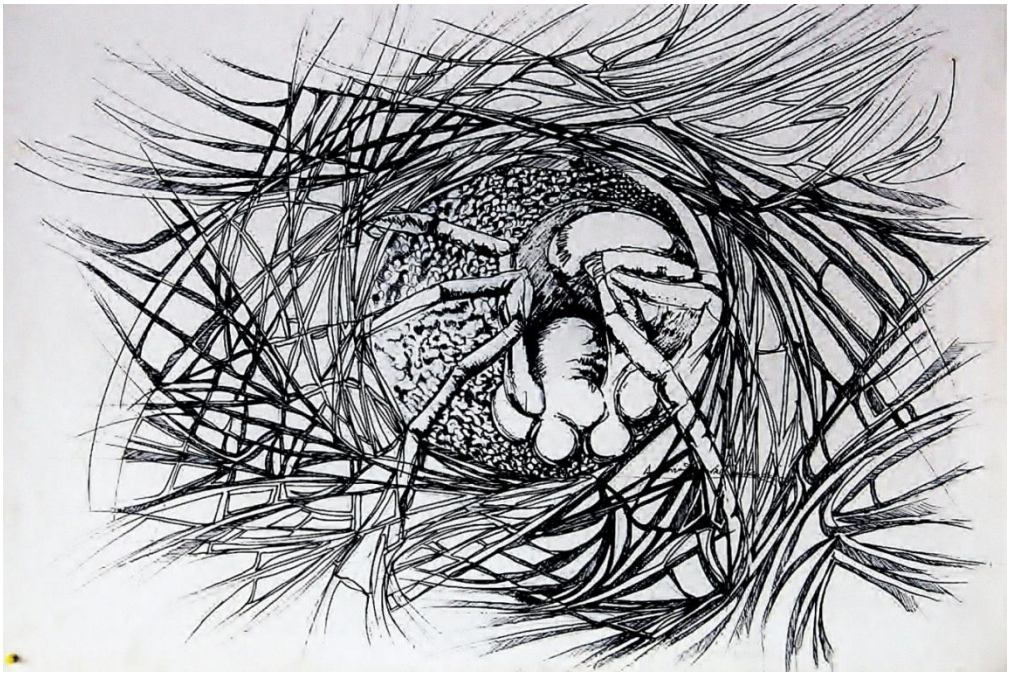


Plate VII***, Preliminary Drawing 7,*** Pencil and Black Ink on Paper, 2011, 21x29.7cm

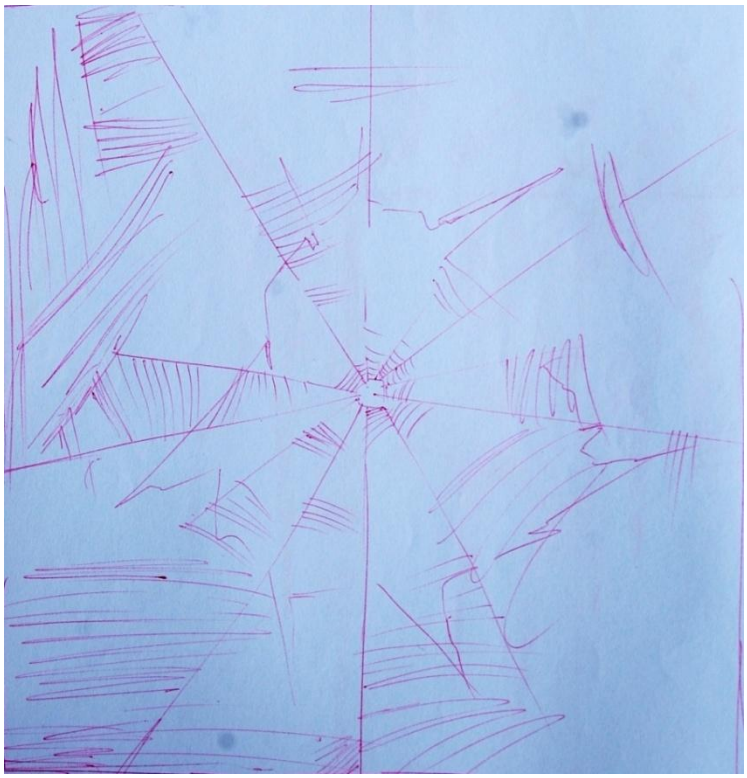


Plate VIII***, Preliminary Drawing 8,*** Red Ink on Paper, 2011, 21x29.7cm

In **Plate VIII,** the artist represents in a haphazard and simplistic manner a common spider web. The representation concentrates on the central "y" formation that is described as the foundation the spider lays at first before the spiral silk that forms the actual web is attached at specific intervals (see Plate V).

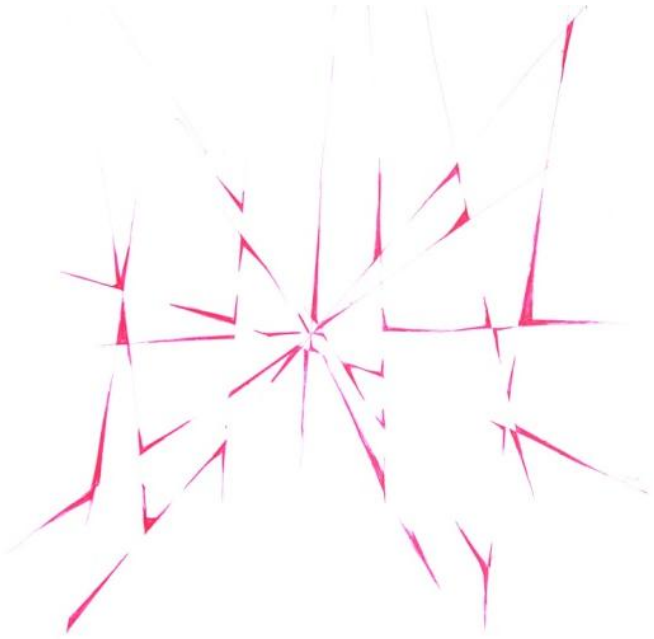


Plate IX***, Preliminary Drawing 9,*** Red Ink on Paper, 2011, 21x29.7cm



Plate X***, Preliminary Drawing 10,*** Charcoal on Paper, 2014, 21x29.7cm

Plate XI-XIV, below shows a small section of the preliminary drawings that inspired explorations of the cobweb. Explorations carried out of the cobweb are deemed comparative visual notes.

This is so because these set of drawings establish pictorially, the physical difference between the line and pattern formation between the cobweb and spider web. They establish the basis for the synthesis of forms and shapes observed in the spider web and those found in the cobweb. These have given birth to aesthetic designs.



Plate XI***, Preliminary Drawing 11,*** Coloured pencils on Paper, 2013, 21x29.7cm

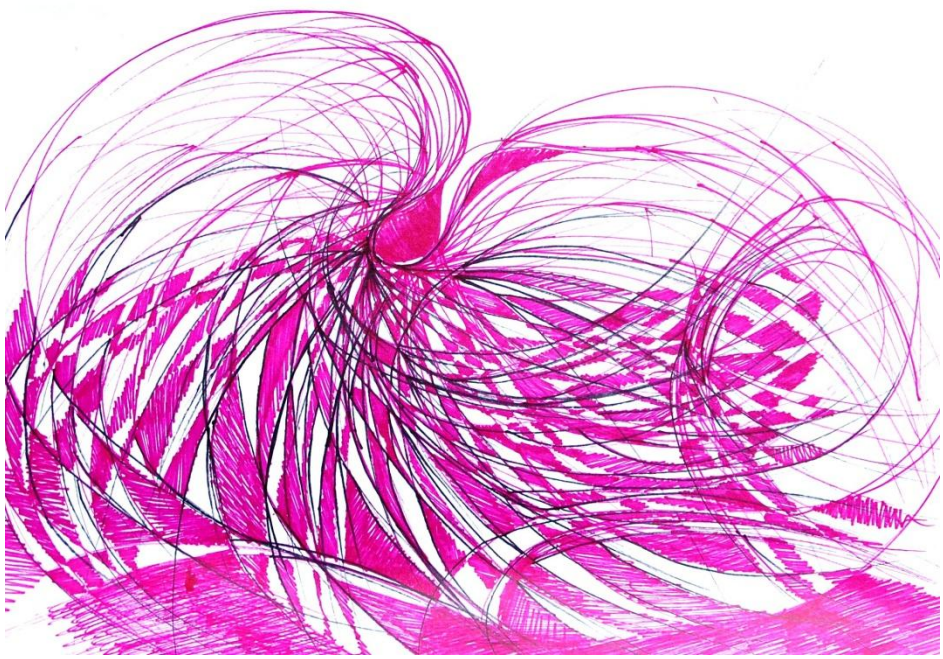


Plate XII***, Preliminary Drawing 12,*** Black and Purple Ink on Paper, 2013, 21x29.7cm



Plate XIII***, Preliminary Drawing 13,*** Coloured pencils on Paper, 2011, 21x29.7cm

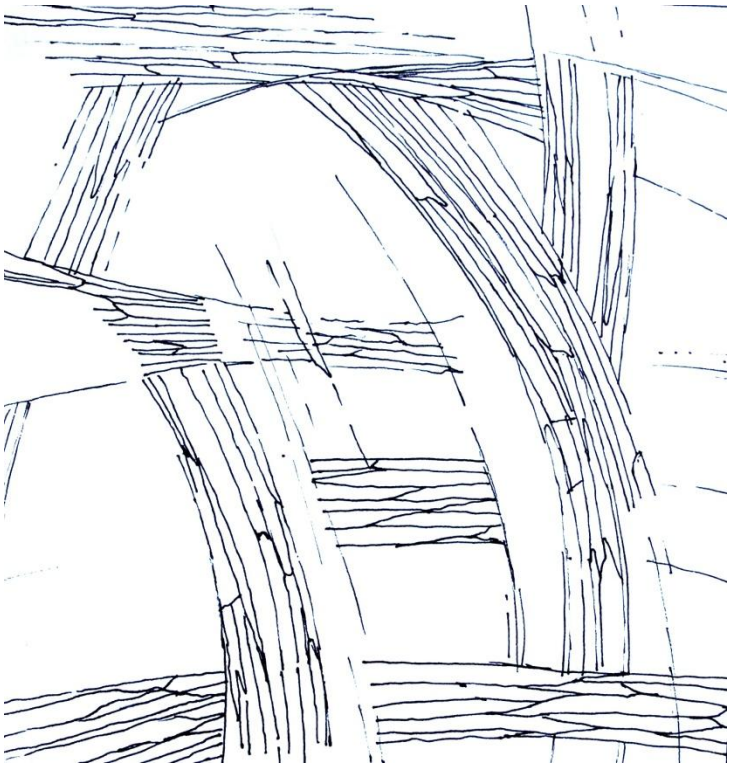


Plate XIV***, Preliminary Drawing 14,*** Pen and Ink on Paper, 2011, 21x29.7cm

3.8.3 Studies with Coloured Pigments (Water colour, Pastels, and Acrylics)

The images presented below indicate the period of colour exploration. They allude to the systematic allocation of pigments upon designs that have been created from observations of the delineated subject matter that is the spider, spider web and the cobweb. These studies indicate the artist's experimentation with different palettes so as to arrive at a suitable and flexible palette. The researcher explored different coloured media in a bid to achieve a better knowledge on how certain colours could communicate better, the inherent aesthetics of the specimens under study. These studies move from a semi representational stage to a more conceptual state yet still maintain streaks of identity of the natural organism and its by-product.



Plate XV***, Colour Study 1,*** Pen, Ink, Water Colour and Gouache on Paper, 2011, 21x29.7cm



Plate XVI***, Colour Study 2*** Coloured Pencils on Paper, 2011, 21x29.7cm

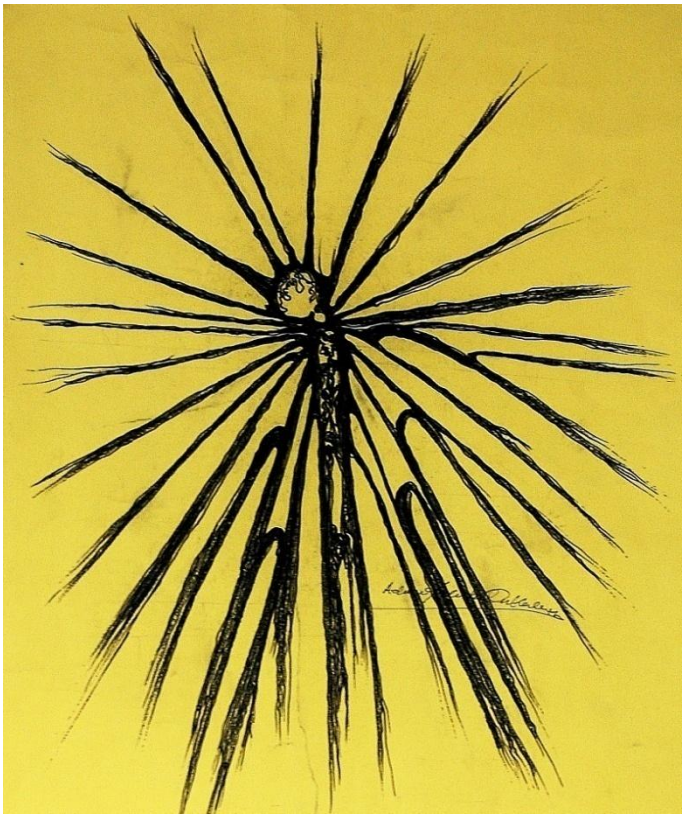


Plate XVII***, Colour Study 3*** Charcoal on Paper, 2012, 21x29.7cm

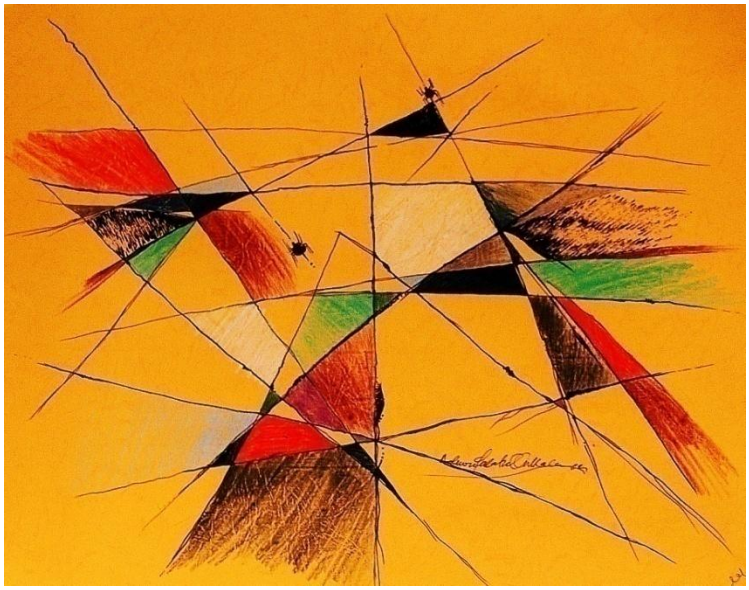


Plate XVIII***, Colour Study 4*** Oil Pastel and Black Ink on Paper, 2012, 21x29.7cm



Plate XIX***, Colour Study 5, Black*** and Blue Rotring Ink mixed in Bonal Glue on Paper, 2013, 21x29.7cm

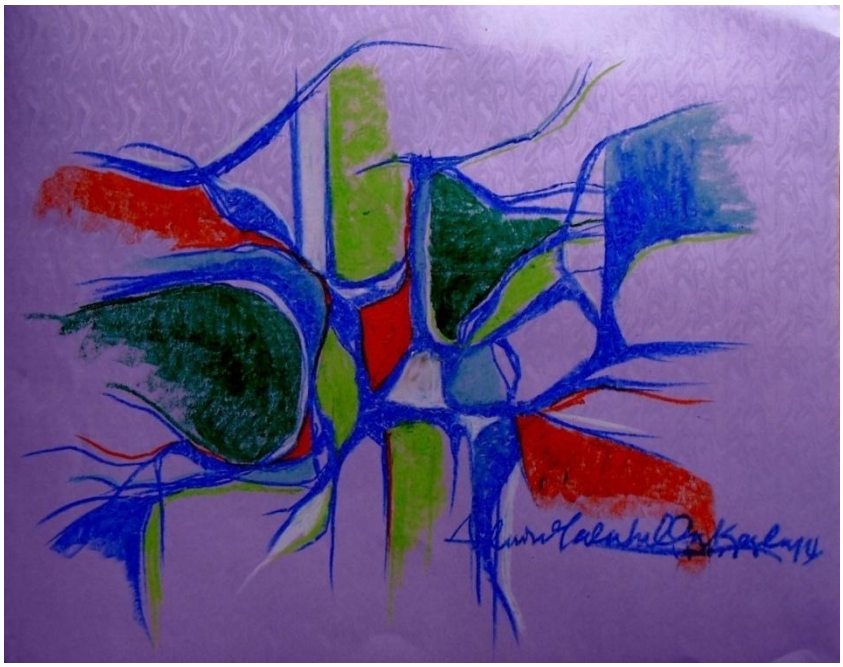


Plate XX***, Colour Study 6,*** Oil Pastel on Paper, 2014, 21x29.7cm



Plate XXI***, Colour Study 7,*** Acrylic and Coloured Markers on Paper, 2014, 21x29.7cm

CHAPTER FOUR

DISCUSSIONAND ANALYSIS OF WORKS

4.1 Introduction

This section comprised of some of the works produced within the course of the study. It includes illustrations that are presented in Plates and accompanied by descriptions and analyses.

4.2 Analyses of Works

In describing, analyzing, Interpreting and evaluating works produced; attention was given to the structure of the spider, spider web and cobweb before modification of both form and structure were made using the elements of design (line, colour, shape and texture) in alternating combinations. This process of modification was guided solely by the artist's subjectivity. According to Wotton (1968),

> What distinguishes a painting is the selection and organization. Then a painting becomes a work of art less by its approximation to the objects, but rather more by what the painter selects to use and give emphasis to and also by the same process what he chooses to leave out.

The paintings presented in this thesis are closely guided by the above principle. Each specimen was observed closely before the process of elimination and addition were embarked upon. Photographs, live study (ies), and internet images were used to form a major part of the familiar aspect of the studio exploration, while the modifications made by the artist were considered the unfamiliar part.

The concluded works have been grouped into seven (7) categories and each group titled according to the subject matter under scrutiny. These categories consist of the following, 'spiders', 'spider webs', 'spiders in spider webs', 'designs from spider webs', 'cobwebs', 'designs from cobwebs' and 'synthesis'. Each of the mentioned groups possess a varying number of works produced in different media and techniques but are all discussed in a chronological order. This order includes five stages namely, perceived realism, stylized rendition, conceptual rendition, abstract rendition and the geometric interface.

Each category is analysed based on the same criteria which include, aesthetics, physical attributes, philosophy and any other issue that may arise during the course of this analytical process.

4.2.1 Group one (Spiders)

This category of works, focuses on the physical appearance of the spider; it excludes its surroundings and projects to the viewer, all aspects of the spider either in a static position or in action. The works are outlined following a chronological order beginning from a perceived realistic stage to a geometric interface. Plates XXII-XXXV have been selected as suitable specimens to represent this category.

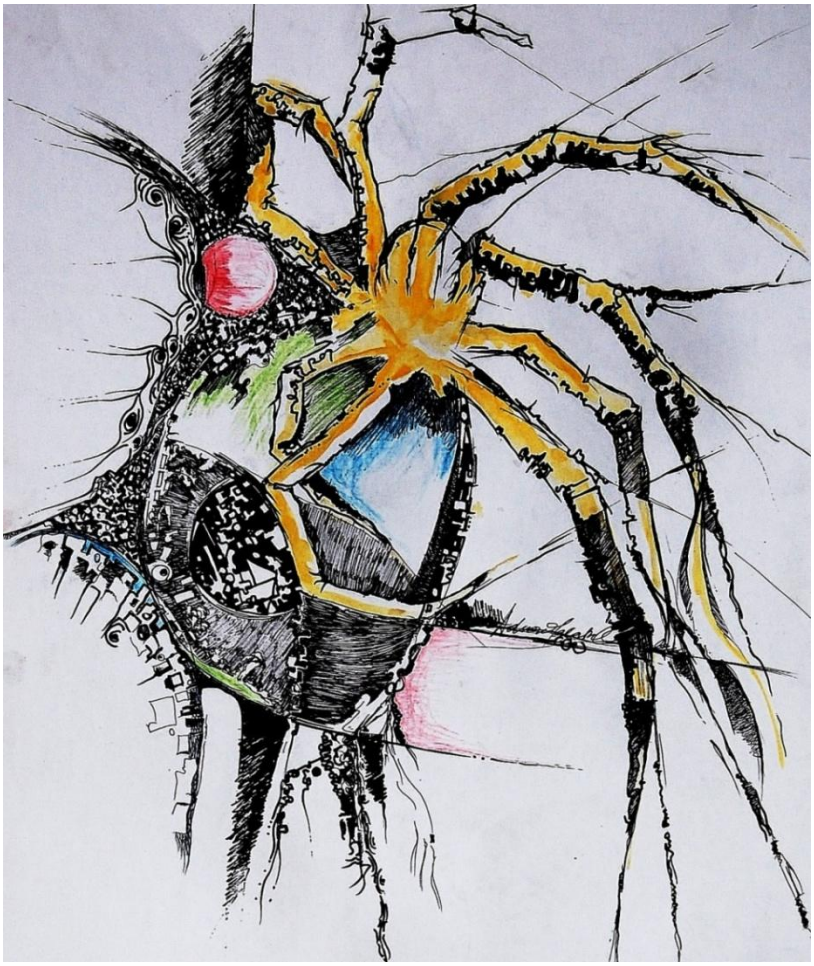


Plate XXII,***Domestic Spider,***pen, ink, gouache on paper, **2012,** 64 X 52cm

Plate XXII entitled “domestic spider” is a semi-naturalistic depiction of a domestic spider hanging right side up in the tendrils of silk emitted from the spider’s spinnerets. A generalized summary of the physical features of the spider are rendered in near accurate fashion. The eight limbs of the spider are rendered in a precise manner. They are enhanced with inferences to organic forms which are placed symmetrically so that they can serve as silhouettes between each limb. The round abdominal section is slightly exaggerated in proportion for the sake of emphasis and for balance of the composition. The head is considerably smaller than any other area of the painting and is deliberately represented devoid of any of the eyes. Surrounding the large abdomen are semi-circular shapes moving out of the picture surface. These shapes are achieved through repetition and mimicking the actual shape of the spider’s lower body.

Line is the predominant element in use, but shape is achieved through a systematic connection of one end of the line to another. With a strong awareness for balance, some shapes are filled completely with tiny organic compositions that are reminiscent of an urban city, a thick cluster of trees, horizontal and vertical line etchings with a feel for texture while other shapes are filled partially with black ink shading and green and blue hues rendered in crayons.

The limbs which are represented shooting out of the neck area (cephalothoraxes) are imbued with deep yellow hue and enhanced at alternating intervals to achieve contrast and to project a feeling of solidity. Areas surrounding the abdomen which are segmented into semi-circles are filled also with derived geometric compositions of urban buildings and simplistic organic shapes, resembling the many eyes the spider is said to possess. There is much of quiet space with thin sharp angular lines which are entwined with wavy lines in an attempt to mimic the action of wind on the spider’s silk. The segmentation of the subject as well as its surrounding (background) is a testament to the future of the designs that were to be created. The inference of urban cities is an allusion to the common surroundings that the “domestic spider” favours as a choice habitat. The work is a live study.



Plate XXIII, ***Black Widow,*** Oil and Acrylic on Canvas, 2014, 182.88 x 121.92cm

In the composition titled ***"Black Widow"*** Plate XXII, the spider is captured in the action of throwing its limbs in a defensive manner. The picture stays true to the structure of the subject yet it is minimal in its execution with little or no stylizations. Identifiable details such as the eyes, fangs claws and other parts of the body have been completely eliminated and replaced with cool shades of colours observed from the spider's environment. The background is painted flat in varying tones of green, a testament to the natural character of the subject. This is done intentionally to serve as an area of respite from the action taking place at the foreground. The subject is rendered in purples, browns, yellows, black,

blues, yellows and greens. Here, the study was concerned with capturing the essence of the form in a semi-naturalistic state.



Plate XXIV, ***Black Widow I,*** Oil and Acrylic on Canvas, 2014, 64 X 52cm

"Black Widow I" in Plate XXIV is rendered from the picture titled ***"Black Widow"*** (see Plate XXIII). The study duplicated and further simplified the subject of inspiration whilst maintaining the captured action/movement seen in the previous image. Areas of shadow are depicted with strong bold and vigorous movement of lines giving an impression of perspective and depth. The limbs are represented in white imitating the defensive action of the spider. Yellow is used to create an atmosphere of stark contrast. Single thin lines are used to emphasize and delineate form while the blue background is allowed to breathe through the entire work at calculated intervals thus creating a unified composition.



Plate XXV, ***Transformers***, Oil and Acrylic on Canvas, 2014, 182.88 x 182.88cm

Motivated by the scientific practice of dissection; the painting titled ***"Transformers"*** in Plate XXV, is a rearrangement of the two most significant body parts of the spider that is the limbs and abdomen.

The study maintains their true nature, however, it introduces some stylizations especially on the limbs. Each limb is depicted and imbued with a strong shade of green, blue, yellow, orange and black pigment. The background is divided into two unequal parts and painted in a flat manner. The upper and larger part is painted in a bright shade of red with a scattering of amoebic forms in a darker shade of red, while the lower and smaller section is painted in an off-white pigment with the same inferences of amoebic shapes in a light yellow pigment. The work shows a semi-distortion of forms and premeditated to de-emphasis of some intricate features of the specimen understudy. Lines used in the work are allowed

to interplay within and around the depicted forms to impress a conscious feeling for aesthetics in the overall designs. The lines used in this painting are obtained from observations of the natural habitat of the form under study. There is also the deliberate elongation of observed forms and also the application of the principle of repetition in a continuous and conscious manner.



Plate XXVI, ***Lobbyist***, Pastel and Charcoal on Glossy paper, 2012, 64 x 52cm

Rendered from an aerial view of a resting spider hanging upside down, ***"Lobbyist"*** (Plate XXVI) is a simplistic linear representation of a domestic spider. The work is a gradual buildup of the spider's form using short and stiff angular lines which connect at short intervals. The work is rendered in red and

black pastel pigments with highlights in white, yellow and green hues. The picture surface is divided into two unequal parts with the larger section housing the abdomen and several limbs of the spider, while the second smaller section is home to the spider's head and several circular, textured shapes in varying sizes imitating an aerial view of densely populated traditional buildings. Reducing extreme details, the composition is built through a strategic placement of lines that gradually reveal a watered down version of the subject understudy. Line is the primary tool of rendition, while form is implied rather than drawn out. Texture is achieved through the multiplicity of line and is also used to produce an impression of depth and solidity in the two dimensional picture. There is an even distribution of all elements used within the work barely leaving any empty space. The haphazard and seeming rushed movement of the pastel across the surface is in a bid to achieve and maintain strength, vitality and also to project the expressive power of the elements involved in the creation of the work. The work is a marked departure from Plate (XXV). It connotes a shift from the real object/subject to a more impressionistic visual rendition.



Plate XXVII, ***Spider I,*** Pastel on paper, 2013, 64 x 52cm

Using gained information on the physical appearance of the spider, the picture titled ***"Spider I"*** (Plate XXVII) bears testament to the artist's attempt to represent the subject from imagination. The work makes use of line to delineate shape and form. Contrast is achieved through the use of white fluid lines against a stark blue background. The only identifiable shape that connects this picture to the physical appearance of the spider is the almost circular abdomen of the creature which is situated at the centre of the composition and surrounded by a concentration of strong and medium sized strokes of the pastel produced by applying much pressure on the medium. Strategic areas situated between lines are filled with haphazard movements of the pastel thus producing a wooly textured effect. These areas are shaded in alternating form so as to project more prominently, the effective use of negative and positive space in the overall picture.

Features of the spider, though not readily recognizable, are still maintained but reduced to fluid lines which contort slightly at short intervals. The work projects a feeling of quite stillness. The lines though fluid and flexible in appearance are achieved by a strict control on the pastel. Each line is carefully laid such that it maintains its individual character without interlocking with each other. There is an ethereal quality produced by the stillness and of all elements used to create the picture.



Plate XXVIII, ***Stiff Cadaver,*** Pastel on paper, 2013, 152.4 x 91.44cm

Inspired by a life study of two dead spiders hanging awkwardly at the corner of a building; the painting titled ***"Stiff Cadaver"*** (Plate XXVIII) focuses on the eerie feeling the sight of the spiders' lifeless limbs creates hanging loosely amongst tendrils of dusty silk which may have been the cause of the spiders' death. Emphasis is placed on the elements, which the specimen possesses in abundance. The work begins at the centre where the concentration of lines and shapes exists in detail and spreads outward to every corner of the canvas with equal intensity. As the design moves outwards, the shapes and lines become larger and broader. The shapes observed are geometric, curvy, wavy, semi-circular and linear in

nature. While each shape is inoculated with varying shades/tints of hues such as olive green, red, yellow, and deep blue, the lines used in the embellishment of the picture are all rendered in a light shade of blue mainly for the purpose of contrast, variety and rhythm. These same blue lines also serve to delineate the actual lifeless limbs of the spider which are entangled in the silky mesh. Balance is achieved through a systematic and calculated application of pigment.

Dark blues are placed such that they recede into the background thus, creating an impression of depth within a two dimensional surface. Other recognizable features of the spider such as the head and abdomen have been eliminated from the picture, making a more progressive advancement to the realm of pure abstraction. The prominent use of greens and blues is evocative of the natural environment of the spiders' habitat. Other colours are used mainly for their aesthetic functions. There is deliberate complexity to the design format in a bid to project a feeling of ongoing action within the picture space.

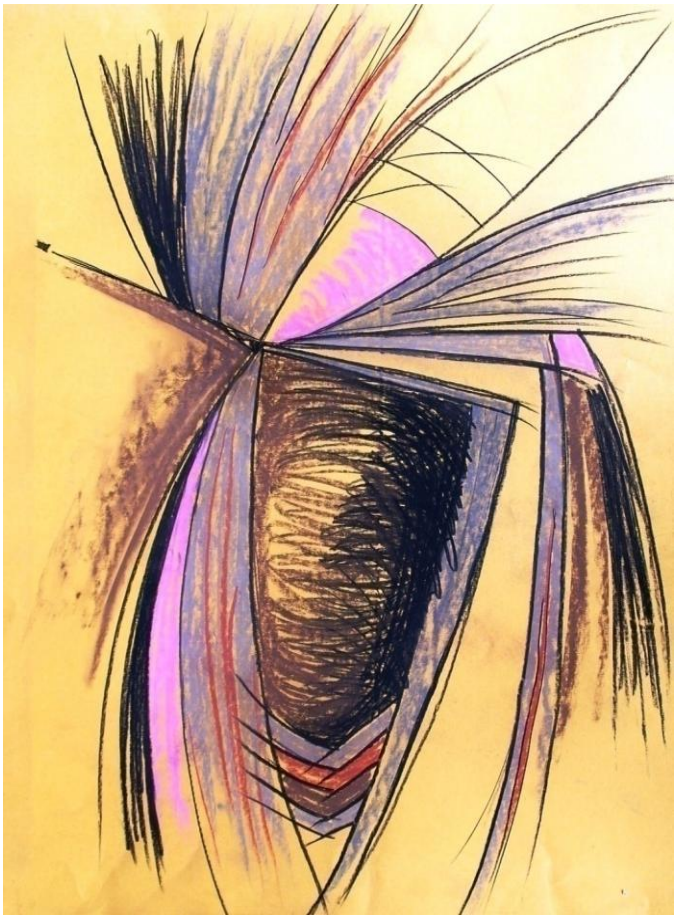


Plate XXIX, ***Feathered Friend,*** Pastel and Charcoal on paper, 2012, 70 x 50cm

"Feathered Friend" in Plate XXIX is a representation of the visual process of reduction both in size and detail of the actual subject. It represents a visual and artistic surgical repositioning of shapes from their original positions, a simplification of solid forms/shapes into single lines which run down or upward. It is also the enrichment of the actual colour of the subject by the application of brighter hues to complement and enhance the otherwise monochromatic hues already in existence. Linear rhythm may be observed within the patterns made up of interplay of lines which have either been juxtaposed or superimposed within the composition. The linear formation and rhythm of all patterns involved have been enriched by the application of colour. The repetitive use of line, shape and texture come together to produce a unifying force in the design.

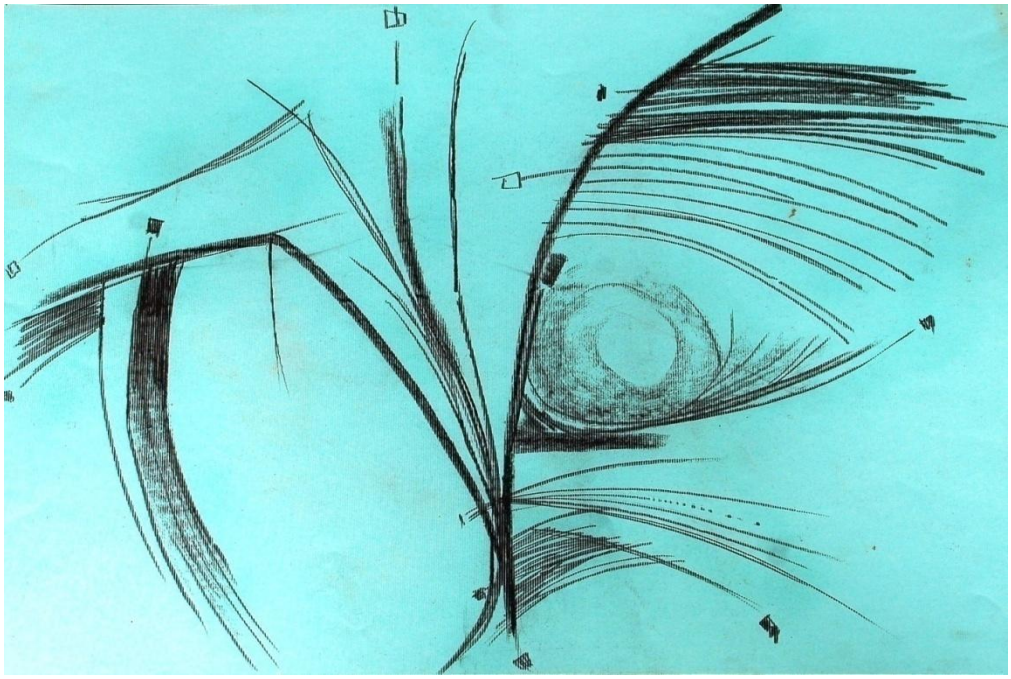


Plate XXX, ***Feathered Friend II,*** pastel on paper, 2012, 70 x 50cm

This is the beginning of the total elimination of the physical and recognizable attributes of the spider, as shown in Plate XXIX, and ***"Feathered Friend II"*** in (Plate XXX). This stage is approached from a simple and minimalistic manner. Using pure lines that can be observed on the spider, the artist rearranges such lines in a "V" formation. Beginning from the middle base of the paper, vertical lines which are curved slightly move from the bottom of the paper and spread to the left and right sides of the paper, some at sharp angles while others in a fluid manner. Structured lines are used throughout the composition with only a single thick and broad movement of the pastel on the right side of the picture in a circular formation. Line is used here in an expressive manner. It is used to suggest rather than delineate form. Texture is achieved through a rapid movement and repetition of thin horizontal lines at the top, middle and lower corners of the right side of the image. This same action is repeated in a small scale on the left side of the work. There are strategic placements of tiny squares which are painted black or left bare for the light blue of the background to breathe through, a testament of the object/subject being one with its environment.

Alternating qualities of lines are used for the purpose of emphasis (dominance) and contrast. There is an equal distribution of all lines within the picture plane. The work also bears an abundance of empty spaces surrounding the represented specimen so that the viewer can appreciate the descriptive power of line without being hindered by the "real" object. The spindly character of the spider's limbs is more implied than represented likewise the circular nature of its abdomen and head. Instead of the eight limbs which have been represented in their right number in preceding works, this work sports five of such implied limbs illustrated by bold long lines which occupy the centre of the picture. This reduction in the actual number of the limbs is deliberate on the part of the artist as it indicates the artist's marked attempt at achieving the set objectives of this research. Though the work is a study in observed structured lines that delineate or surround the spider's form; the viewer is expected to "feel" rather than "see" the actual form of the spider.



Plate XXXI, ***Spider III,*** pastel on paper, 2013, 70 x 50cm

Following the same pattern as in Plate XXIX, the above work titled ***"Spider III"*** further progresses in the study and representation of structured lines observed from the outline of the spider in its surroundings. Here the work present strong rapid strokes of the pastel. Beginning with the blue chalk, the study represents in a linear fashion, four out of the eight limbs of the spider and enhances them with short zigzag movements of the pastel at different angles of the limbs in a bid to achieve solidity and depth. This is followed by bold strokes of a black pastel mainly to silhouette the depicted subject and also to involve a feeling of depth and that of a receding perspective. The black lines are broad and thicker than those made in blue. The black lines occupy predominantly one side of the picture but are also spread into the middle and right sides of the work without disturbing the already laid out blue lines. Following the laying of the blue and black pigment's on the right side of the picture surface there is bold spread of red surrounding also the blue outline as is done on the left side of the canvas. The surrounding background is left intentionally bare to serve as an area of respite from the details occupying the central areas of the surface.

The subject is represented in a full frontal view. There is a complete elimination of the spider's body (abdomen/head) and a further reduction of the actual number of limbs to four and an increased intensity in the character of lines used. The intention of the study is to invoke a feeling of familiarity surrounding the subject rather than outright recognition by the viewer.



Plate XXXII, ***Spider II,*** pastel, enamel and acrylic on canvas, 91.44 x 91.44cm

Working directly from imagination in the painting titled ***"Spider II"***, the study attempts to restructure the realistic forms of the spider using different shapes and lines. Here the researcher visualizes the real object and represents it's impression in terms of elliptical shapes while eliminating minor details. The painting begins in the simplest of forms by the laying out of primordial lines which are used to delineate the actual structure of the composition. Issues of balance, proportion and accuracy are treated

and achieved through the multiplicity of line and colour application. There is consistent repetition of line which in turn produces texture. Colour is used to achieve balance and rhythm. Form in the composition is superimposed on an already prepared green surface as a testament to the true identity of the subject as a natural organism.



Plate XXXIII, **Spider IV**, Oil, enamel, cut wrapping sheets and acrylic on canvas, 2012,91.44 x 91.44cm

Plate XXXIII shows a continuous distortion and aesthetic rearrangement of the spider's form closely aided by the use of repetitive line, shape and colour. The painting is composed of an enlarged section of Plate XXIX. This painting enjoys an enhancement in terms of the palette used and also an increased duplication of line and shape. Texture is achieved by the thick application of colour. Strong highlights are achieved through the use of a yellow pigment and also through a strategic placement of thin

strips of wrapping sheets silhouetted by slightly wider strips of black embossed paper. These materials are used for their reflective nature as well as for the sake of variety in media and technique. There is the dominant use of constricted and aggressive line which is a combination of angular and assertive marks all over the surface. These are complimented by the minimal use of geometric elliptical shapes mainly to indicate a unified composition/structure. While in some previous works backgrounds are left completely or almost bear for the sake of contrast and also as a means of incorporating the original colour of such backgrounds or surfaces to be part of the overall picture, this painting is completely imbued with colour in an all over pattern. Richness of form and the aesthetics of the composition are achieved predominantly by colour. Through repetition; the study attempts to transform a usually derisive organic form into an appealing creative workmanship.



Plate XXXIV, ***Spider V,*** Oil, enamel, and acrylic on canvas, 2012, 91.44 x 91.44cm

Digressing totally from previous visual formations; the painting "***Spider V"***, shows a centralization of the spider's lower body as the main focus of the picture. It depicts a total simplified rendition of the spider's abdomen in a two-dimensional manner. The simple shape is filled partly by wide strokes of brilliant yellow which serve as highlight while the wider section of the shape is inoculated with an equally bright shade of green. The central circular shape is surrounded by sharp, strong and aggressive lines that elastically thicken to convey depth and implied mass. Thick, contour lines are used to describe volume and also to suggest rather than depict form. All other components of the painting are rendered in a flat manner.



Plate XXXV, ***Untitled,*** Oil pastel on glossy gold paper, 2014, 70 x 52cm

Plate XXXV is an exploration of lines observed in the form under study. The stylizations and modifications done in this work appear to be advanced than in previous works that constitute this category. Except for periodic undulating and curvy linear activity that takes place at certain calculated

intervals, it is difficult to pictorially associate the finished work with its source of inspiration. Considerable areas have been painted in black pigment to suggest depth.

Other areas have been filled with delicate and broad lines in red and blue colours. Texture is achieved through a rapid, circular and successive movement of the pastel on the surface. Larger areas surrounding the pictorial composition are left empty. There is a total eradication of features suggestive of the spider's form, turning it into a linear design concerned more with aesthetics than on form and shape.

4.2.2 Category Two (Spider webs)

It is believed according to Brassier (2009) that web patterns vary considerably and that there is no consistent relationship between the classification of spiders and the type of webs they build. It is the richness and variety of the said patterns that both intrigue and inspire the artist in the creation of the paintings that comprise this category. The spider webs, upon cursory observation possess a rich supply of art elements which when creatively studied can be used to produce a considerable number of works. Works in this category begin from a realistic stage and move to a complete stage of "pure" abstraction.

The paintings in this category alternate between a wholistic rendition of the spider web to a total visual distortion of it. In some works line becomes the focus while in others it is shape, texture or colour which is derived, while in other works it is a combination of all such elements alongside imagination. Figure XXXVI-LIV constitutes this group.

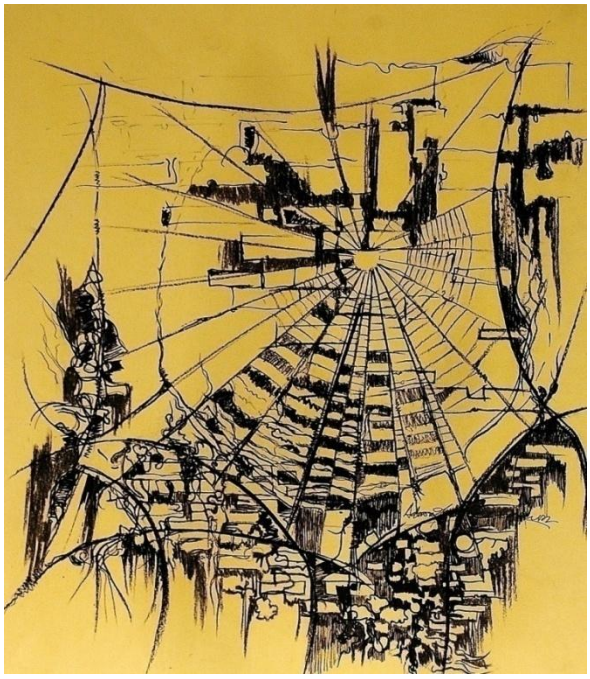


Plate XXXVI, ***LAGOS City,*** charcoal on paper, 2012, 64 X 52cm

The most commonly spun and seen type of spider web is the orb web. It is documented by Sebastian, (2009) that all spider species with spinning capabilities can and most times spin this form of web which is best for trapping prey and also serves as camouflage from predators that hunt the spider for food. The orb web is characterized by a simple design which begins with the spider laying out the "dragline" then the "Y" formation which is the actual foundation for the orb web.

It is on this "Y" formation, that the spider "throws" other silk lines at all angles which connect with the outer frame as indicated by the bold lines at the edge of the depicted structure seen in Plate xxxvi. Each angular silk line which is represented with consideration for their actual size and formation is then connected in a spherical format with smaller, shorter and thinner horizontal silk threads at increasing intervals beginning from the centre out wards to the defined boundaries earlier described.

The picture depicted in Plate XXXVI, is represented as realistically as possible before simple and minimal stylizations are added. Alternations are made to the picture with an already preconceived design.

At alternative segments' spaces on the horizontal formation of the web are painted with textured movements of the charcoal beginning from the lowest part of the web (foreground) and proceeding inwards towards the makeshift horizon represented by the "hub" (a small circular opening at the centre of the web which the spider uses for balance and as a resting point) thereby creating a feeling of perspective. This deliberate action personifies a traffic jam with the unpainted segments representing thousands of vehicles in an urban setting. At the point where the said vehicles merge with or disappear to the hub or horizon; a single horizontal segment is left blank where the larger segments are painted in a vertical format to resemble tall buildings most commonly seen in urban and commercial cities. At calculated intervals, shading techniques are manipulated to infer sparse vegetation and trees which are usually scarce in such urban scenes. This action by the researcher is deliberate because it projects to the viewer the visual potentials of the spider web as a significant source of inspiration open to a plethora of artistic interpretations in varied art media.



View "a" **View "b"**

Plate XXXVII, ***Planes and Polygons I,*** oil and pastel on canvas, 2012, 182.88 x 121.92cm

Plate XXXVII, above shows two depictions of the same specimen. Here the artist places emphasis on the vertical and angular lines of the spider web. There is a total elimination of the spherical and horizontal lines in the painting. Plate XXXVIII, view **(a)** is drawn out against a plane green background a testament to nature and the envisioned growth of the explorations in the subject matter. Using a deep blue pigment; the vertical and angular lines are drawn out rather than painted in a crisscross manner. This is to enable the viewer have a clear view of the specific types of lines that exist within the silk structure. After the dark lines have been laid out, some areas are emphasized by broken or thicker lines at right angles to give an impression of depth even though the work is rendered in a two dimensional form. There is no allusion to shape or form; rather the work is a study in static line. All lines run from the top of the canvas to the bottom and from one side to the other without any restrictions. The entire design is highlighted by thinner brown pastel pigment. Areas with the pastel pigments received several coats of a fixative; a thin layer at a time till the artist became satisfied with the result.

Plate XXXVII, view **(b)** depicts the same study of vertical and angular lines of the spider web against a darker background, a deliberate attempt by the artist to "colonize" the natural object to suit the intended aesthetic enhancements projected for it. This view presents an infusion of bright shades of

yellow, red, blue, magenta, ochre, brown and a minimal use of green. Each line whether vertical or angular is drawn out with a medium sized brush in a different pigment. Here also, right angles of the lines are also painted in thicker and wider strokes of the brush. The pigment is however laid out in a flat manner with no allusion to texture or expressive brush work. Strong highlights are achieved by the placement of a very bright shade of yellow at some points on the canvas giving the illusion of a bush lamb shining out in a dark night. The two works can be viewed as night and day or as the artist's attempt to rid oneself from the many incumbencies that encircle an individual. The works are static in appearance and simplistic in rendition.

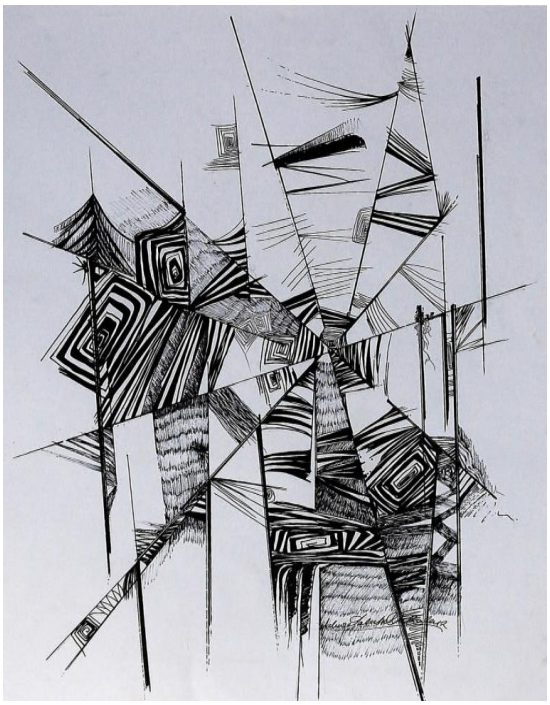


Plate XXXVIII, ***Orb Web III,*** pen and ink on paper, 2012, 64 X 52cm

Laying an impression of the spherical nature of the orb web, the study proceeds to reduce the whole image into bits and pieces imitating the feel and look of a broken mirror in the work titled ***"Orb Web III"*** inPlate XXXVIII. The picture is achieved by breaking up the entire object, distorting its original shapes and sizes and reorganizing them. Shapes and lines on the left are placed on the right while those at the top are place at the bottom. The effect of solidity is achieved and sustained through a simplistic linear shading technique which simultaneously produces a rich visual library of texture. There is a heavy use of a circular shape which is derived from the hub of every web. This shape has been exaggerated from its simple curricular nature to a spiral and is consequently duplicated across the white background with variations only in size and direction. The work is devoid of any foreign pigment. This is done to project more clearly to the viewer the reconstructed object.

The picture presents a radical and rigid dissection of the wholeness of an object into smooth geometric fragments. The viewer is encouraged to bring his ideas to the work by reading it in many ways.

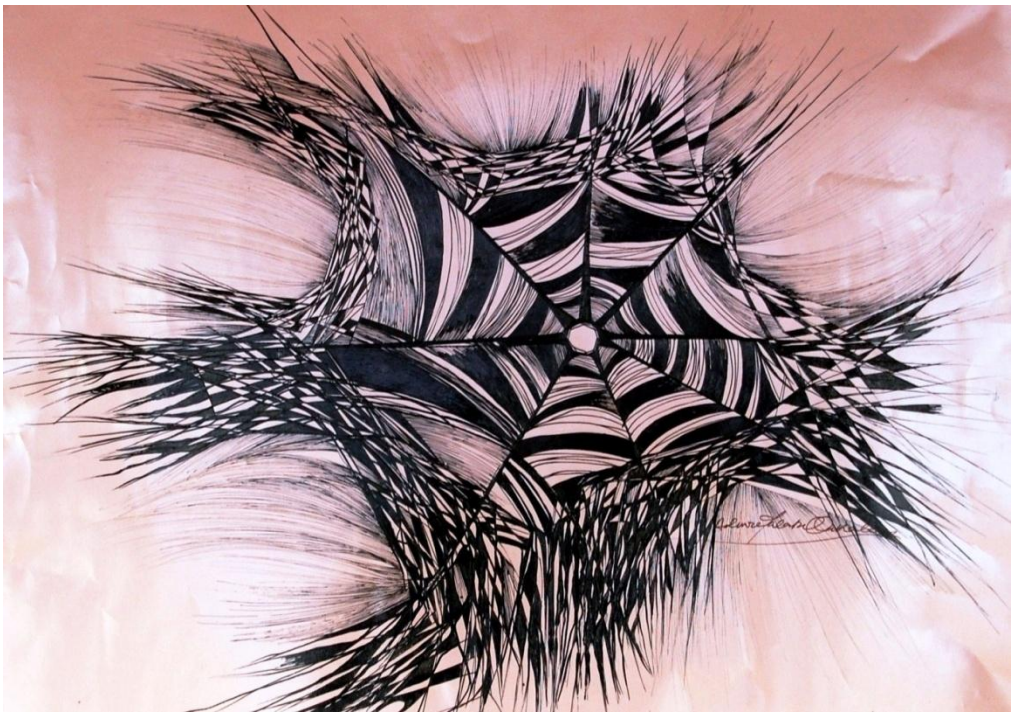


Plate XXXIX, ***Orb Web I,*** pen and ink on glossy paper, 2012, 74 X 52cm

Continuing the use of the orb web as inspiration, the picture in Plate XXXIX, shows a landscape view of a spider web. The work is rendered completely in black ink with measured quiet space surrounding the structure. The work is achieved through a heavy dose of multiplication of shapes and lines which are alternately painted in with black ink. The spherical lines that connect each angular line to another have been slightly exaggerated from their short thin horizontal nature to curvy, medium lines that produce a visual impression of a staircase receding to the bottom of a pit. Hanging strands of silk which may have come loose from the main body, have been duplicated all around the edges of the web. This action produces a myriad of shapes that were spontaneously achieved.

The lines in the work appear incised perhaps as a result of the glossy nature of the paper. The duplicative action produces a broad range of interlocking shapes and dripping lines which support the overall formation.



Plate XL, ***Orb Web II,*** oil on canvas, 2012, 121.92 X 121.92cm

Plate XL represents a coloured version of the previous painting (see Plate XXXIX). Here the researcher did not provide any indications of a background or setting, but filled the entire plane with what may be termed an explosion of coloured shapes and lines. Presented in a full frontal view, the painting emulates the descending action of the previous picture at the centre of the canvas. Spaces in between each dark/blue line are painted in with a rich variety of lines beginning from the edge of descending spheres before cascading downward as if running out of the picture plane.

The painting is rendered with a sensuous and gentle gradation of colour with delicate and strategic placements of highlights and shadows. The painting does not aim to capture and represent the specific spider web but instead to capture the essence and nature of the object through colour, line and shape.



Plate XLI, ***Orb Web II,*** oil on canvas, 2012, 121.92 X 121.92cm

A web spun by a baby spider is referred to as a "primary web". The primary web is characterized by an outer frame which serves as a latch for the long angular lines tied at the middle where the hub is usually located. The picture above titled ***"Orb Web II"*** (Plate XLI) is a live study of a primary web spun in between two window bars.

The (silk) lines used are thin and wiry at the centre while loose and fluid at the edges making the web susceptible to wind action. There is a total absence of the spherical lines which are usually constructed in orbit of the already laid out frame. This lack of spherical connections creates an air of

innocence usually possessed by the younger species of most living organisms. The large oblong shapes/spaces have been painted in a cool shade of grey while the smaller shapes located at the edge and in between the creases of the main structure are painted in bright shades of yellow, reds, blues and greens. The central formation depicted in grey emulates a flower in full bloom or a star in descent. Thin lines on the left and right sides of the structure have been repeated severally to project a feel for solidity and support for the otherwise ephemeral structure. Since the original structure appears stylized in itself, no further eliminations or distortions were thought necessary. Enhancements are only visible in the multiplicity of line and the inoculation of pigments to portray to the viewer more clearly the aesthetics present in such a simple geometric shape.



Plate XLII, ***Shady Business,*** pen and ink on paper, 2012, 70 x 50cm

The work titled ***"Shady Business"*** (Plate XLII) juxtaposes human elements with segments of the specimen under exploration caught up in a spider web. Within the semi-naturalistic rendition of the web is a human eye represented in a mirror effect. The eye is segmented at alternating angles with the angular thin lines of the web. There are subtle inferences of architecture personified by the white windows just below the eye. Other elements are textile motifs and other invented decorative motifs stylistically embedded within the depiction. The use of black pigment complimented by minimal instances of white against a red background is due to the artist's intention to project an other worldly or dreamlike quality to the work.

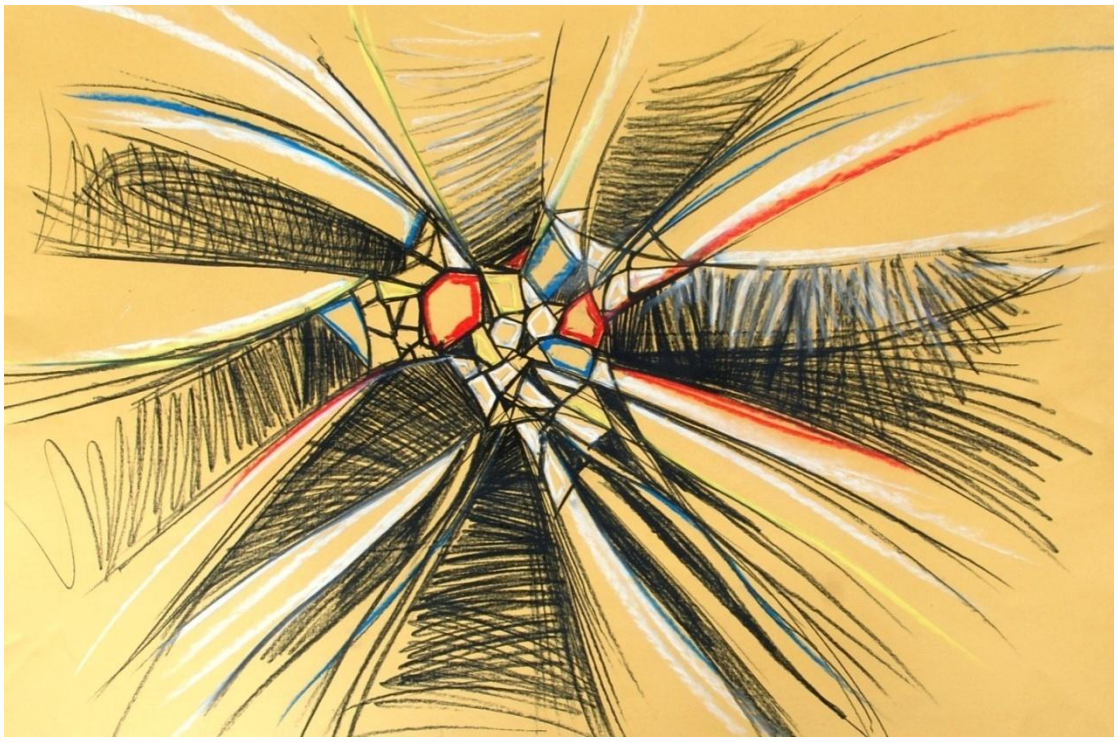


Plate XLIII, ***Tunnel Vision II,*** pastel, charcoal, pen and ink on paper, 2013, 74 x 52cm

In the depiction titled ***"Tunnel Vision II"*** the researcher narrowed down and focused on an area which was deemed striking and of more interest. Reducing extreme details, the chosen segment is represented in a simplistic manner. Other areas surrounding the central collision of elliptical shapes are retendered in forceful and bold lines. These lines are represented in a frantic manner thus creating a highly textured feel and an illusion of movement/action in the otherwise static form under study. Single thin lines are used to create the small clustered shapes at the centre of the picture. The same lines are doubled in a recurring manner to project appearances of depth and solidity. The work is represented from an aerial view, while the original colour of the picture surface is used as the source of light. As a result of this, there is an even distribution of light all over the pictured plane. The picture exhibits also a minimal use of pigment. The work makes use of the strength, utility and expressive power of line.



Plate XLIV, ***In Flight,*** coloured pencils, pen and ink on paper, 2012, 74 x 52cm

Resembling a simplified form of an eagle in flight; the picture above titled ***"In Flight"*** Plate XLIV is a linear rendition of a divided web. Here the researcher concentrates on the vertical and spherical lines. The use of pigment is centralized intentionally while other areas are left plain for the white background to breathe through in a bid to enforce to the viewer the dynamic shapes and lines embedded in the represented structure. The use of line is simplistic yet descriptive. It is used in an intricate manner to describe all visual activities within the picture plane. The work is divided into two sections with the first section above resembling a disk where the curvy lines that delineate the sphere move upwards without any interference. The second half depicts straight vertical lines that run freely downwards. This

upward and downward movement of single lines in multiple forms ultimately unifies the whole composition.



Plate XLV, ***Red Eye,*** acrylic and ink on paper, 2013, 74 x 52cm

Using a palette knife immersed in liquefied black ink mixed with blue acrylic, the artist creates a drawing which alludes to the linear patterns and structures visible in the natural object under study in Plate XLV titled ***"Red Eye"***. The lines vacillate between large, medium and small blotches of colour in black and red hues. These lines also move in alternating directions thus crisscrossing each other at haphazard angles invariably displaying a rich composition of shapes and lines. The composition in Plate XLV is a visual documentation of the artist's mental assimilation of the natural object. The composition relies on the use of delicate lines to achieve a form of tactile relief as evidenced by the visible undulations in the background. The viewer is encouraged to view the work from a distance in the hope of perceiving

forms which may emerge from the lines and patterns as they interweave and move across the surface. The work is a cross between the observations of a natural object and a human attempt to restructure and represent such. The work is minimalist both in colour and form.

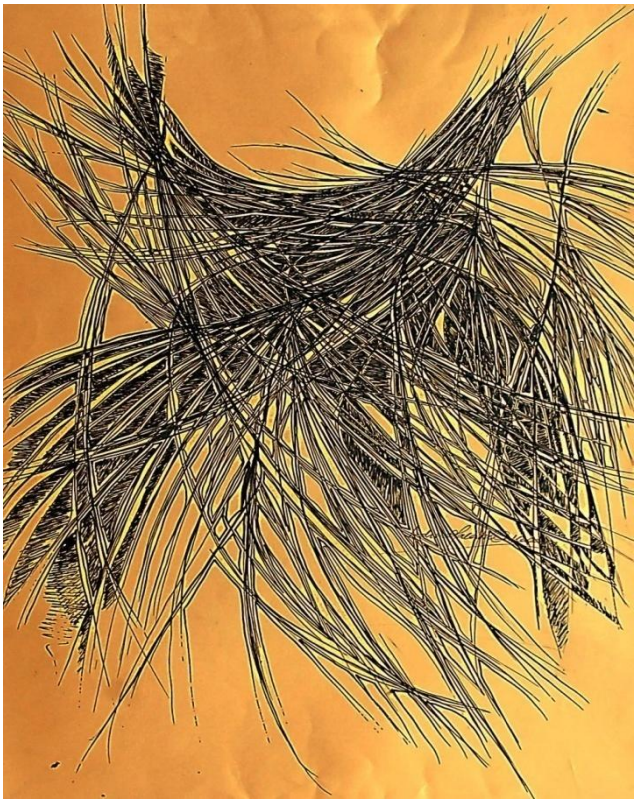


Plate XLVI, ***Embroidery,*** pen and ink on paper, 2012, 74 x 52cm

The above drawing entitled ***"Embroidery"*** is an offshoot of the specimen used in the rendition of the drawing titled ***"Funnel Web"*** (see Plate XLVII below). All linear activity in this work is directed

downwards. It is an exploration of line as observed in the funnel web and how it relates to form. The stylizations and modification done in this work appear to be more advanced than in previous works that constitute this series. Except for periodic undulating movements that are placed at some calculated intervals, it seems difficult to associate the finished work with its source of inspiration. Considerable areas located between the thousands of lines used have been filled with black ink while other spaces are left blank for the background colour to breathe through. Areas filled in black are meant to suggest depth or shadow. The entire composition is produced in thin delicate lines, while texture is achieved through the favoured technique of rapid and successive movements of the pen across the surface. The upper portion of the work is left void as an area of balance to the whole picture. There is a total eradication of features suggestive of the funnel web, turning it into a design concerned more about the interplay and multiplicity of line. It is also a design concerned more about aesthetics and the creative workmanship of the artist.



Plate XLVII, ***Funnel Web,*** 8b and 10b pencils on paper, 2013, 74 x 52cm

According to Anderson (1999, 2003), the funnel web is one of the other more common types of web spun by spiders superseded only by the orb web. Anderson (1999) describes this type of web as

“nothing more than a type of silk sheet that is laid out in a horizontal manner and ‘funnels’ down into a hole”. The most intriguing physical characteristic of the funnel web is the burrow (hole) otherwise known as the hub in other webs and the irregular silk trip lines that radiate out from the burrow’s entrance.

This work titled ***“Funnel Web”*** in Plate XLVII focuses on the depiction of these two characters in monochrome. The very definite, ridge lines of the web are enlarged and replicated severally in an advancing and receding manner to show perspective and a sense of depth. Spaces in between lines are shaded in, using short broken lines closely knit together. The burrow is represented by a single circle at the upper corner of the picture space and painted in with radial movements of the medium in an attempt to show the depth that such “holes” naturally possess. Other spaces in between the depicted lines and surrounding the entire design are left blank for the background colour (yellow) to breathe through serving the alternating roles of natural pigment for physical and aesthetic enhancement as well as an all over source of light which brightens the otherwise dull appearances of the medium. The work is highly textured and rich in lines and shapes with little or no distortion of observed forms.



Plate XLVIII, No ***19b,*** coloured pencils on paper, 2013, 74 x 52cm

"No 19b" in Plate XLVIII shows what appears to be a disintegrated spider web, a gradual deterioration of what may have been a habitual and beautiful silk structure. The whole structure is repeated as seen in linear perspective starting from the left to the far right, projecting to the viewer, relevant and aesthetic physical attributes of the form considered most interesting by the artist. It is a visual record of the continuous, fluid disintegration of a closely knit structure as aided by wind action which is visually presented to the audience by the circular motion of the pigments. There are huge spaces in between the jagged vertical strands which are depicted inform of frozen isles and imbued with individual colours of red, blue, magenta, yellows and greens. Other spaces are painted in black ink and allowed to run freely downwards out of the picture plane complemented at their sharp thin ends by small squares painted in repeated shades of the hues used above.

There is dominant use of the spiral line all over the surface of the composition complimented also by the use of fluid straight lines used mainly to indicate the direction or the position in which the subject was viewed for exploration. Also visible are a scattering of organic structures reminiscent of local buildings placed high above the picture surface. Surrounding areas are also left blank to serve as an area of rest from the busy and active composition.

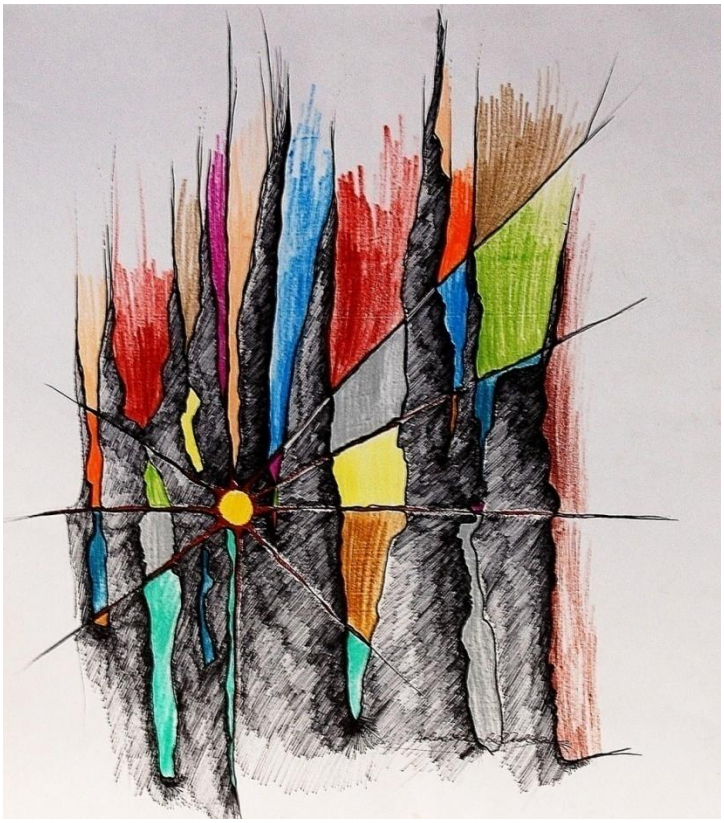


Plate XLVIX, ***Tunnel Vision I,*** coloured pencils on paper, 2012, 74 x 52cm

The picture in Plate XLVIX shows an effort by the researcher to deemphasize some intricate features of the form understudy. Here single lines were used to imply the structure rather than to represent it in its actual appearance. Areas surrounding the star-like formation are segmented systematically and line is interplayed in a variety of directions to impress a conscious feeling of depth and solidity in the object surrounding the formation. The work is achieved through the breaking down of the conventional

form by elongation and by the application of the principle of repetition in a continuous and conscious manner in order to give it a sense of individuality.

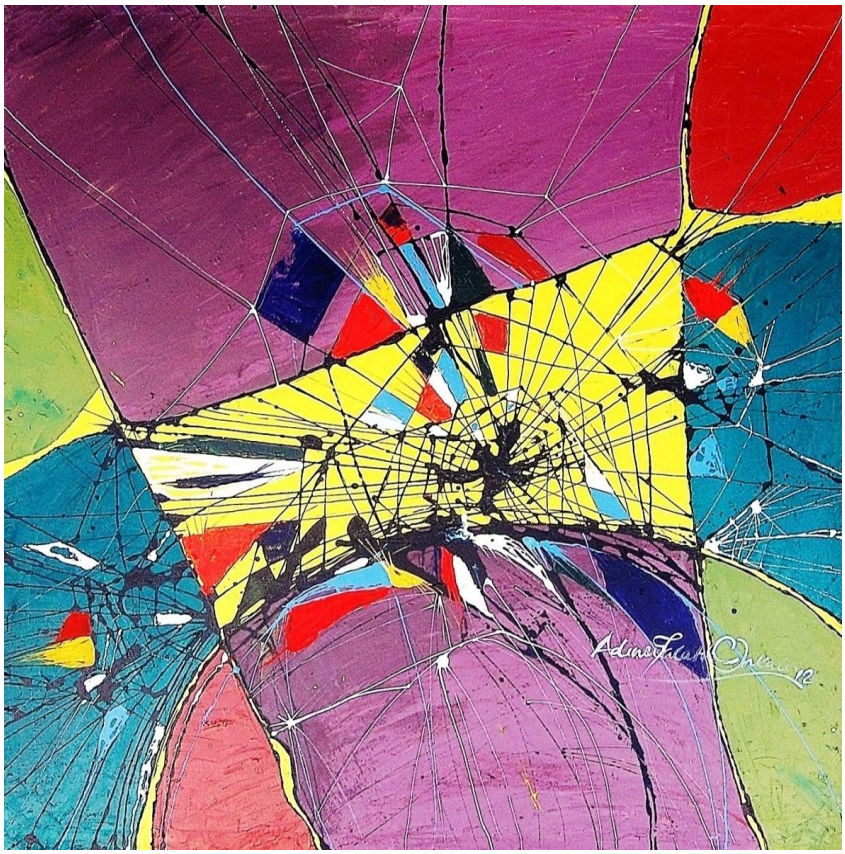


Plate L, ***Orb Web IV,*** acrylic, ink and oil on canvas, 2012, 121.99 x 121.99cm

The grandeur of the painting titled *"**Orb web IV**"* Plate L is achieved through the active and intense movement of the lines used in the work. The linear characteristics of the orb web have been allowed to project themselves from a subdued position as seen in previous works to "standout in the foreground" and also to dominate almost completely the entire central space. The division of the work surface into nine (9) planes of differing sizes as well as the use of a pared down palette only serve to buttress the above statement. There is an angular and curvilinear flow of thin strands of silk lines from one end of the canvas through to the other end. The semicircular bend at the lower part of the picture plane adds more character to the flow of the lines. The distinct feature of the picture's success is in its

vibrant and non-stop multiplicity of line to express the dynamic and aesthetic character of the web. There is a display as well as an interconnection between two dimensional form alongside line as the main elements of expression.



Plate LI, ***Windows 7,*** pastel and charcoal on glossy paper, 2011, 75 x 50cm

Colour and linear movement decrease both in intensity and fluidity than in previous paintings in Plate LI which is titled ***"Windows 7"***. Here, there is an enlargement in linear movement and character, a reduction in the variety of hues, as well as a heightened simplification of the web form. Large spaces surrounding the composition have been left bare. Shapes and the entire form exist as a result of the adjacent placement of lines derived from the selected specimen under study. Hues of blue, black, white, magenta and green to a lesser degree are dominate in the centre of the picture plane giving an overall feeling of stillness and a sense of comfort in the composition.

The researcher achieves a natural effect by the use of rough textured strokes of the pastel and the inference of green, pigment within the textured lines. The projection as well as the visual translation of the primary subject matter of this study rely heavily on two elements of art, line and shape.



Plate LII, ***Windows 7 I,*** acrylic and oil on canvas, 2014, 182.88 x 182.88cm

Plate LII is a painting titled ***"Windows 7 I"***. The picture above is a disembodiment of shapes and lines identified in a spider web. This shapes and lines are disengaged from their frame and laid out in a flat manner mimicking the activity of clothes drying on a line. The shapes observed are both geometric and elliptical in nature. Each of such shapes is imbued with a different pigment. Beginning from the middle of the canvas, the study makes use of dark pigments and brightens the palette on the way downwards. The uppermost section of the canvas is unequally divided into two rectangles which are painted in a manner emulating the designs/patterns of Piet Mondrian. The rectangles are each painted in

single hues of red and blue further surrounded by an inch wide border line in black paint. Thin curvy and angular lines are allowed to venture into the quiet space from the lower section of the canvas in a bid to unify the upper segment with the rest of the activity below it. Medium sized lines created using a palette knife and liquefied acrylic paint mixed in glue are used as embellishment surrounding each shape in a gradual shift of pigments.

The painting is a combination of an imaginative composition and realistic observation. The painter carefully recorded the actual shapes observed in a spider web and depicted them in a two dimensional manner. Colour is used for symbolic and decorative purposes, not to imitate nature or depict the appearance of individual forms.



Plate LIII, ***Cityscape,*** acrylic and oil on canvas, 2012, 121.92 x 121.92cm

Plate LIII titled ***"Cityscape"*** is a total de-emphasis of the subject matter and an increased or heightened emphasis on two dimensional forms and elements of design like line, shape, colour and also the use of space are the focus of the artist. The recognizable features of the specimen have been completely eliminated from the design. The elements of line and shape observed are further adjusted into focus while there is deliberate elongation of all linear patterns. There is a shift in the types of hues used in pervious paintings to a more primary palette; however, the vivid use of yellow which has become a signature of contrast and also as a form of igniting a strong and exciting ambience within the painting(s) is maintained. Other hues used include reds, pinks, purples and Prussian blue toned with black to embellish all areas filled with colour. Strong bold lines are used all over the picture surface creating a feeling of movement across the picture. The scattered movements of the sharp, rigid lines and patterns all combine to give strength and vitality to the painting.

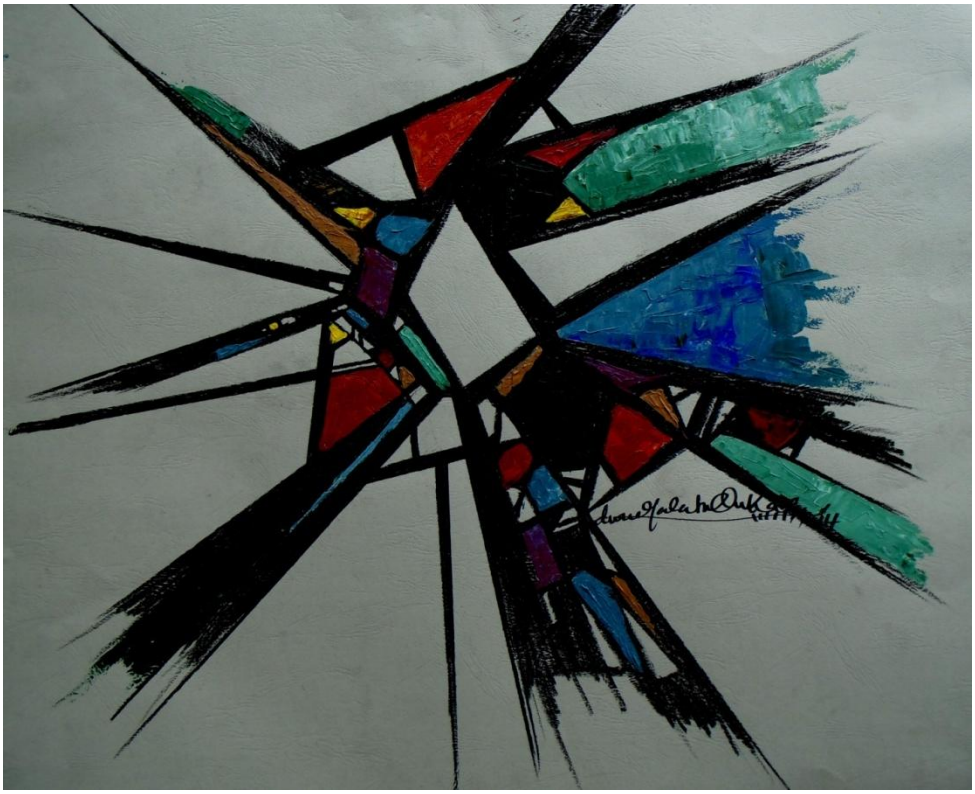


Plate LIV, ***Cityscape I,*** acrylic and charcoal on paper, 2014, 70 x 52cm

"Cityscape I" is a reduction of perceived forms to oblique shapes. The painting shows an aerial view of a spider web split and merged into numerous mathematical shapes and filled with various shades of colour. The dominant colour evident is the grey of the surface upon which the work is created. Other colours evident are blues and greens with reds and yellows on a minimal scale. Details are completely eliminated leaving only large flat shapes filled with pigments in a manner common to basic designs. Red is used for its complementary role to green while blues and the predominant grey are used to calm the atmosphere of the work. This work is achieved through the introduction of geometric shapes mostly triangular and rectangular in nature to represent vital parts of the subject matter. No effort is made at illustrative rendition indicating the importance of concept over the true nature of the subject.

4.2.3 Category Three (Spider in Spider webs)

After a careful visual and aesthetic observation as well as interpretation of the spider and spider web as individual and independent subject matters, group three considers a creative re-interpretation of the same subjects not in their singularity but as they co-exist with each other.

The works in this category are based on a visual and creative exploration of the spider as it inhabits its silk creation either in rest or in action. This follows the analysis of the paintings produced from the representational to the pure abstract stage as presented in Plate LV – LXXIV.

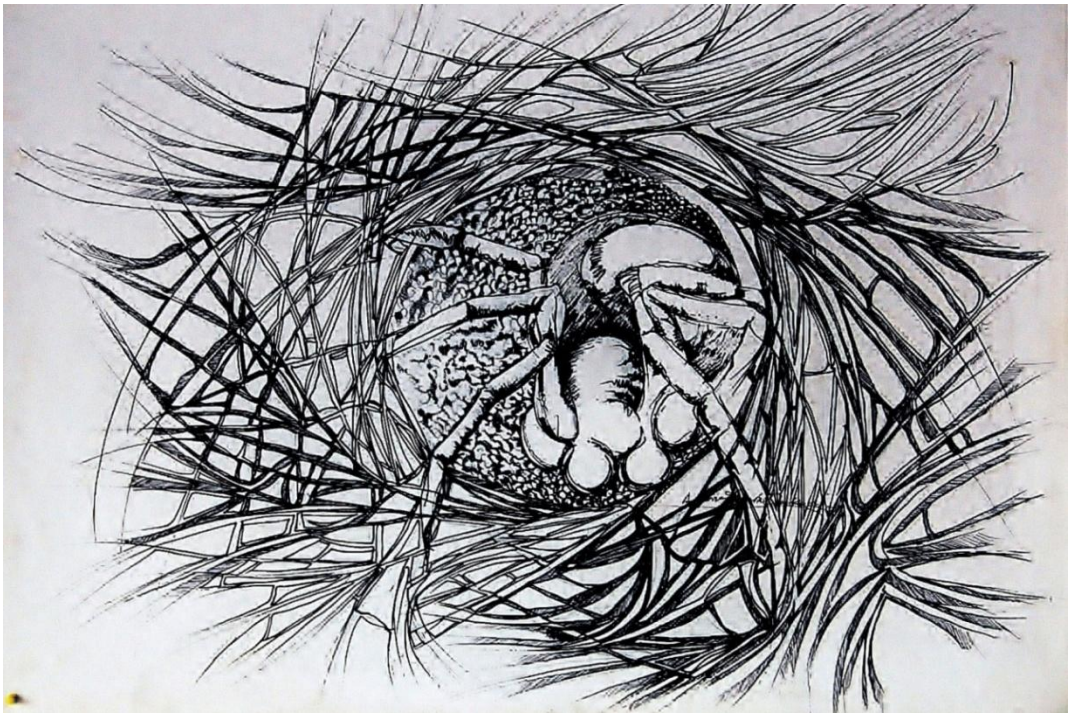


Plate LV, ***Funnel web spider,*** pen and ink on paper, 2012, 70 x 52cm

Using an image garnered from the internet; Plate LV above is a realistic rendition of a funnel web spider emerging from its web. The illustration shows a large spider with its head bent down wards, its long limbs in various stages of movement and its abdomen partially concealed within the burrow (otherwise known as the hub in other web types). Surrounding the circular opening which the spider is shown emerging from, is a semi-naturalistic representation of the funnel web which is synonymous to the spider represented within the mesh. The web is illustrated through the use of different types of lines in black ink set against a white background. Each line moves in a curvilinear direction sprawling out to the foreground in a fading action. Each linear movement is repeated severally mimicking the original placement of silk threads as observed.

There are textured amoebic shapes within the empty spaces occupied by the emerging spider indicative of the ground upon which the funnel web is usually found. The lines used in depicting the web surrounding the emerging spider are shown in groups with one group imitating or repeating the

directional movement of the other; not in the way of balance or symmetry, but subordinately, like a broken object.

Linear rhythm may be seen on the border patterns which are made up of interplay of lines which have been juxtaposed or superimposed upon each other thus creating a display of elliptical and amoebic shapes. These were developed by the addition of lines which were grouped together to form a design pattern in which all are not static. The intense activity of lines and shapes makes it look lively and interesting.



Plate LVI, ***Rest,*** chalk pastel on embossed paper, 2012, 70 x 52cm

"Rest" Plate LVI, is a portrayal of a domestic spider settled in the centre of an "orb web". The spider is represented in its naturalistic state. While the web maintains most of its naturalistic features there is a slight shift to a more experimental mode of representation. First the tip of a blunt pen is used to create incisions at the lower left corner before white and blue pastels are used to depict the composition thus inducing an effect of solidity and texture into the picture. There are exaggerations at desired areas achieved through the introduction of amoebic patterns and shapes placed systematically within the web and made to surround rather than engulf the spider. Despite the intense activity at the foreground, the central formation of the spider is left untouched. This suggests the researcher's desire to protect the natural creature from the mostly harmful human activity. The manipulations and imposition of seeming "meaningless" scribbling across the already represented web is to further enhance the feeling of texture and also to create a sense of depth, and mass in the composition. Spaces within shapes and lines have been left blank to allow the black background to breathe through thus, enhancing the complex activity taking place in the foreground.



Plate LVII, ***Rest of a Red backed spider,*** acrylic on canvas, 2013, 182.88 x 121.92cm

The painting (Plate LVII) above began by exploring the subject matter based on the idea of a still-life. The focus is on the "stillness" of the spider on top of a very large web and also on the relationship between the spider and its habitat as well as on line as it relates to shape. Using vivid yet tinted colours, the artist presents to the viewer, observations of the subject. Unlike previous paintings, which have been focused on linear rhythm; this picture illustrates a careful study in the shapes that are inherent in the spider web. Making a line based study, the researcher manipulates the spider's form by continues repetition but never loosing the spiders true and natural identify.

Different colours have been used to enhance the stillness of the composition. Tone is used in modeling the subject through the constant change in density of light that falls on it, while a semblance of depth is achieved through a systematic shading and placement of a much darker pigment surrounding the mass of the spider which occupies the position of dominance.

The choice and use of pigment was aimed at achieving a good yet polychromatic effect. Mild, yet contrasting tones of blues, grays, yellows, reds and blacks on the form and its surrounding mesh of shapes have been placed against a largely pale, green background. The stillness of the central form combined with the static and rigid nature of the shapes upon which the spider lays, alongside the cool nature of the pigments used, contribute to the charm and beauty of the picture.



Plate LVIII, ***Landscape with spider,*** pen, ink and pastel on paper, 2012, 74 x 54 cm

The illustration titled ***"Landscape with spider"***, (Plate LVIII) is the first attempt in this category three by the researcher to include inferences of a landscape. Executed with pastel and ink, it is a landscape that shows a number of buildings seemingly uninhabited. At the edge of a cliff foreground are two dry trees rendered in a stylized form with inferences of organic motifs all over its trunk. Rendered in simple thin lines, in between the branches of the tree is a spider web with a spider nestled at the hub of the web. The position of all subjects involved in the picture projects a feeling of unity as each line is laid out to connect one end of the picture to the other. The painting is dominated with blacks, grays and blues set against a gold brown background. The spider is shown as if in the process of ascent while the stylized illustration of the sun just above the spider, dripping its hot rays on the spider, is reminiscent of the ever present human intervention in the activities of nature. The juxtaposition of the spider nestled in its web caught in-between two trees set against a background of human settlement is a projection of the researcher's belief that humans and nature are meant to co-exist peacefully with the human race

benefitting from nature for its immediate needs without causing unnecessary or undue damage to nature itself.

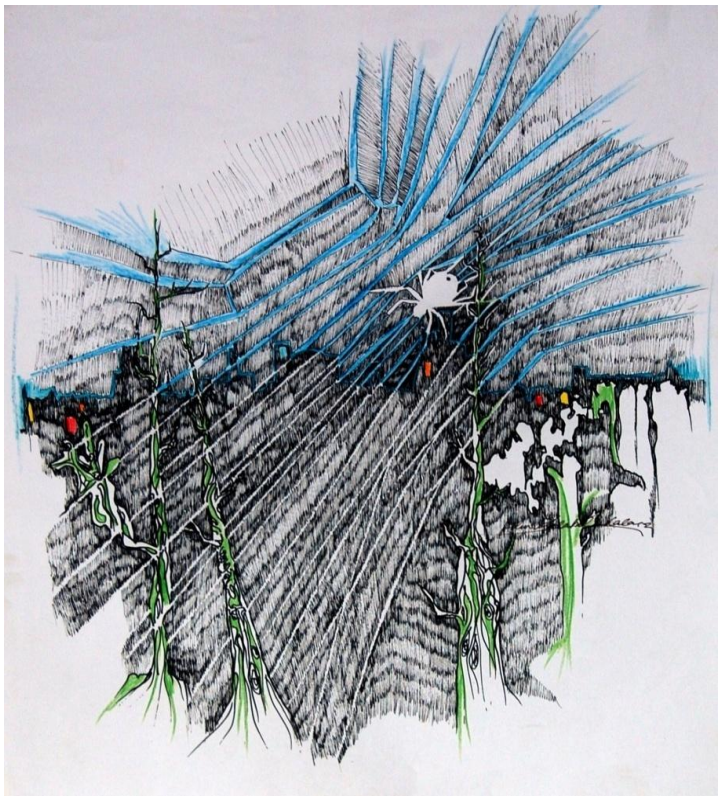


Plate LIX, ***Descent I,*** pen, ink and coloured pencil on paper, 2012, 52 x 70 cm

"Descent I" (Plate LIX) is a picture depicted using black ink complimented by reds, yellows, greens and blues set against a stark white background. It is a symbolic rendition of how human activities have adversely affected nature and blurred the line that exists between nature and man. The down ward movement of the spider is significant of its defeat from its lofty position as portrayed in the previous figure titled "Landscape with spider' (see Plate LVIII). The absence of the radial lines that complete a spider web is also reflective of the change that is occurring. The light blue at the upper segment of the picture illustrates the past glory that the subject had enjoyed. The dark textured black lines at the lower segment of the picture plane is indicative of effects that the harsh activities of man has and is still having on the earth, while, the merging of the black with the blue in the sky also shows the gradual yet steady

increase of such changes to the atmosphere. The small drop of reds and yellows in the windows of the fast detoriating buildings amidst the darkest segment of the painting is a testament of man's inability to reverse man's actions against its surroundings. The ascending nature of the pale green pigments surrounded by bold black fluid lines amidst the tree trunks is also a symbol of how fast all that is natural and thus good is fading.

The painting aims to project a symbolic message thus, it is devoid of what is termed "undue details". It is a simple illustration of how human actions can turn violent and harmful to man and its environment.

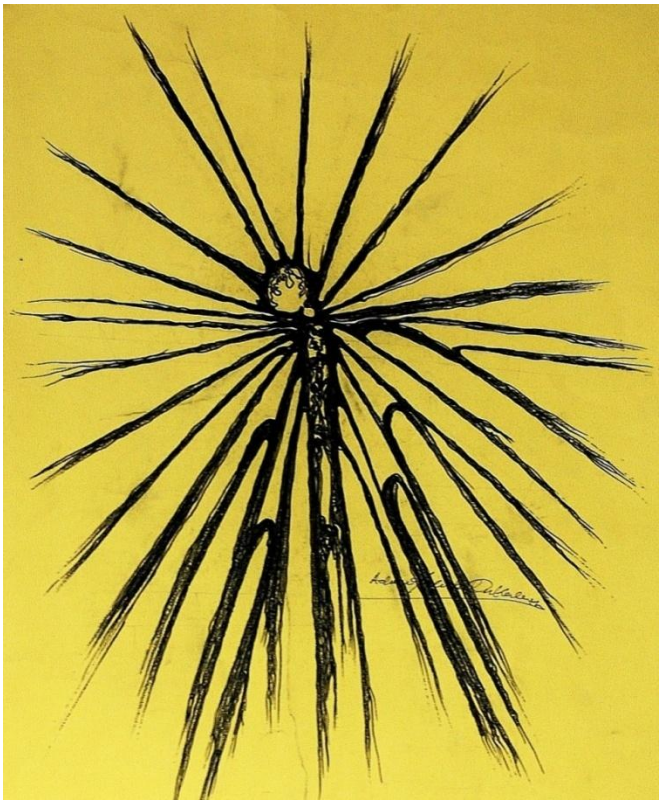


Plate LX, ***Descent II,*** charcoal on paper, 2012, 62 x 50 cm

"Descent II" Plate LX continues the symbolic theme of human interference in nature. It is a simplified drawing of a spider missing its limbs, being pulled to the centre by invisible forces. All forms in the composition have been reduced to flowing lines that intertwine each other set against a bright yellow backdrop. The use of black to render the composition is symbolic of the realty of the situation and how dire it is while the yellow backdrop is significant of hope that shines through, despite the gloomy situation. The movement of all involved and included in the composition to a common centre represents an introspective mood. The narrow vertical enclosure at the centre of the formation which the mutilated spider appears to be gliding to, is filled in with organic forms which seem to be sucking up "the spider', and its immediate environment into their dark midst.

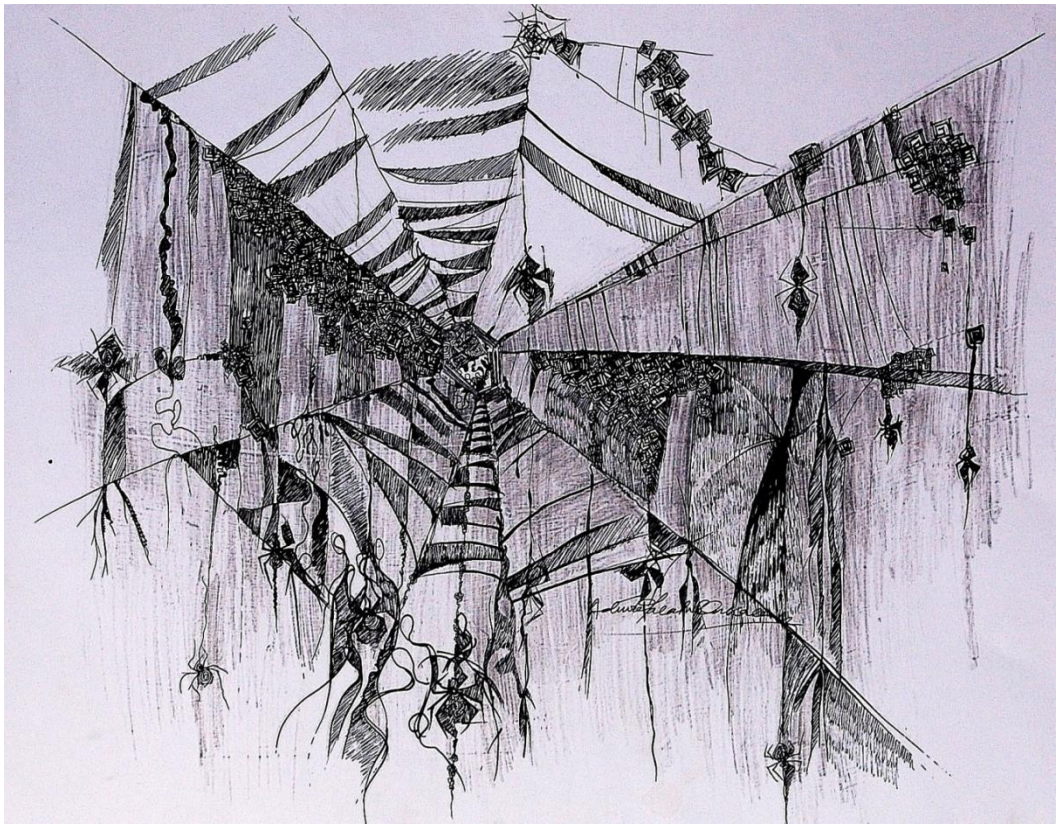


Plate LXI, ***Colony,*** charcoal on paper, 2012, 72 x 54 cm

"Colony" Plate LXI is a distortion of a group of spider-lings hanging at different sections of a large orb web. The picture shows a premeditated de-emphasis of all intricate features of the spider and the web. Though the lines used here are simplified through the process of elimination; the few used, are allowed to interplay within and around the spiders in their various stages of ascent or descent to impress a conscious feeling of a unified composition. This interplay is also significant of the much publicized and much needed peaceful co-existence in the human race. The sparse use of repeat as a principle and the deliberate monochromatic palette is evidence that each human being is the same when issues of colour and race are kept aside.

At the foreground are idealized lines which engulf the hanging spiders in an embrace that appears forceful. There are inferences of geometric shapes sparsely placed all over the picture plane symbolic of the intended elimination process of all that is recognizable.

Plate LXII (**a**), ***Evolution I,*** pen, ink, acrylic, oil and wool on canvas and paper, 2012, 72 x 54/121.99 x 121.99 cm





Plate LXII (**b)**, ***Evolution II,*** pen, ink, acrylic, oil and wool on canvas and paper, 2012, 72 x 54/121.99 x 121.99 cm

Evolution I and ***II*** Plate LXII are two different, yet similar visual interpretations of the same composition. While ***"Evolution I*** is rendered in oil on canvas with stitched wool and cut pieces of coloured paper stuck on the fabric, ***Evolution II*** is a pen and ink rendition of the same number of spiders enhanced by the application of pigment using coloured pencil. Each of the works show a use of rigid angular lines which run parallel to each other forming geometric shapes such as triangles, squares and rectangles. While other such lines run out of the canvas at all angles. Other shapes which are elliptical in nature are either filled with varying shades of colour or the background is allowed to breathe through as seen in Evolution II.

Though the two works are a reproduction of the same composition, the differences and changes are evident. The forms, objects and subjects observed are transformed from their organic/"real" state to simple geometric shapes filled with pigments in a manner common to basic design. Organic details are totally eliminated leaving only the larger flat and much visible shapes which interlock at different levels or are deliberately pulled together by the stitches that crisscross throughout the canvas in Evolution I. Pigments are limited to primary and secondary families with a high degree of tinting and shading in both

pictures. There is no illusion of fluidity of form, shape or line in both works, yet there is a general simplicity attached to the overall look of the pictures. The title "Evolution" is a visual depiction of the gradual increase in the size of spiders from their smallest stage of spiderlings to their adult status. This is connoted by the difference in size of spiders rendered in a simplistic and impressionistic manner.



Plate LXIII, ***Cyclone,*** pastel on paper, 2011, 74 x 54 cm

The illustration above is titled ***"Cyclone"*** Plate LXVIII it shows a stylized and unified composition of simplistic spiders caught in a mass of circular lines suggestive of several webs intruding on each other. There is a high degree of motion illustrative of a large scale storm which rotates in a circular motion. There is significant similarity in all the subjects represented with the only difference being in size. The arrangement of the larger spirals at the edges of the surface is deliberate. It allows the medium and smaller spirals to be at center thus, providing a sense one gets when looking down a hole. On close inspection; some of the spiders appear to disappear into the thick colony of the surrounding spiral. The whole work is a negotiation between line and shape, conceptualization and abstraction. There is a

heavy use of black pastel to draw out all members of the composition. The application of red, blue and green pigments is hurried as an afterthought.



Plate LXIV, ***Colony II,*** pen, ink and tea residue on paper, 2012, 68 x 52 cm

Imitating the scattering of umbrellas in a populated area, ***"Colony II"*** (Plate LXIV) represents a symbolic depiction of several primary webs (small spider webs created by spider lings). Spaces between

each web are filled with multiple thin vertical lines closely knitted together thereby creating deep dark shadows. This action projects an illusion of solidity. Small inferences of angular lines are depicted in different nooks and crannies within the composition for variety and dynamism. There is a complete absence of colour except for deliberate drippings of tea residue which has been manipulated through the strategic placement of lines surrounding the drippings to resemble spiders moving in different directions towards the area populated with the webs. Line is used in an elaborate manner in representing the entire structure. There are no illusions or inferences to foreign motifs or designs. It is however, a deliberate simplification of primary and secondary subjects of inspiration. There is much of quiet space surrounding the horizontal format of the composition.

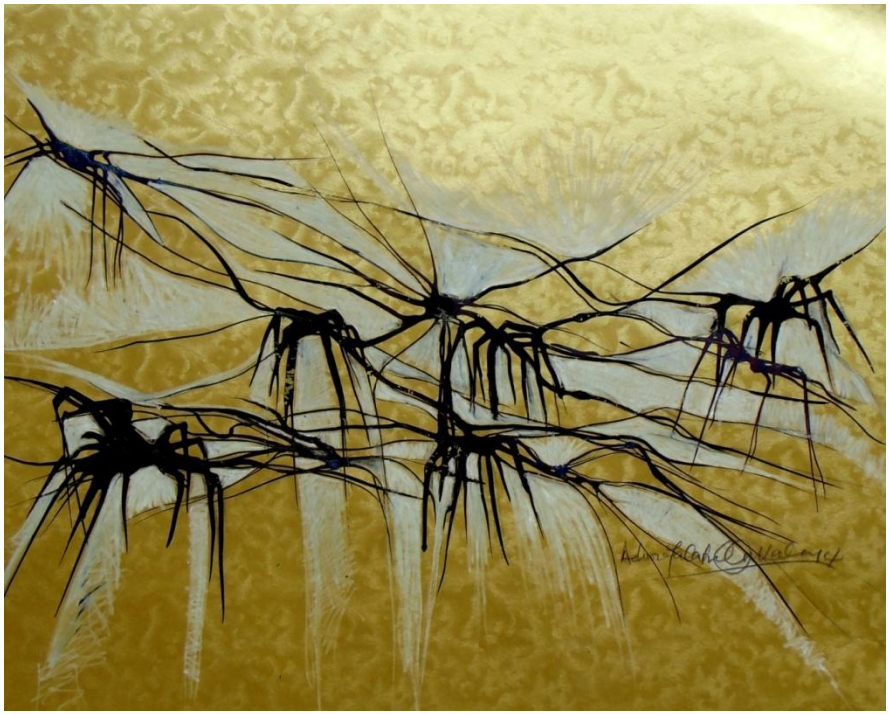


Plate LXV, ***Mountain on Fire I,*** pen, ink and white pastel on gold textured paper, 2014, 70x52 cm

Inspired by Obiora Udechukwu's work of linear characteristics, ***"Mountain of Fire I"*** in (Plate LXV) display's an "unnatural" depiction of seven spiders caught amidst an array of angular, fluid

horizontal lines across a gold textured surface. The dominant tool of expression is the single "primordial" line of interest to Udechukwu. The work is created using a continuous line which runs across the picture plane in an undulating manner connecting one form and object to another to produce a unified composition. The undulating movement of the horizontal single line emulates several mountain peaks at different levels of perspective, while the headless limbs of the spiders mimic several contained explosion across an arid landscape. The textured application of white pigments at calculated intervals is based on the artist's decision. Large areas are left blank; such that the organic motifs embedded within the gold paper to be viewed and appreciated as part of the work. The work represents the stylized stage of works that comprise this category.



Plate LXVI, ***Mountain on Fire II,*** lead on gold textured paper, 2014, 70 x 52 cm

"Mountain of Fire II" Plate LXVI) is a more detailed exploration of the pictorial and visual rendition of ideas illustrated in the preceding image. It centers on two spiders hopelessly entangled in their webs. This picture maintains the golden extended surface, the use of continues fluid lines in a horizontal orientation as well as the use of black as a pigment of choice all of which have been used in

the previous work. It however eliminates the use of white. Thick, bold and animated strokes of pencils are used to shade in large areas which still emulate mountain peaks though, abstracted in this case.

The system of shading helps to emphasize the aesthetic detail that the visual mash-up of the spider in its web can produce. The linear interconnectedness produces separate two dimensional spaces that appear to be colliding into each other indicating deterioration with the spiders at the centre of all the action. The picture is reminiscent of a heap of decomposing waste, a common site in Nigerian towns.



Plate LXVII, ***Spillage,*** acrylic and oil on canvas, 2014, 182.88 x 121.92 cm

Plate LXVII, is influenced by the "calligraphic line". ***"Spillage"*** is an illustration of a spider at the upper edge of a disintegrated web. The work is free of any notions to realism, but however continues the use of black lines which, appear to be pouring out of the spiders head (mouth). The interaction that takes place on canvas between the black lines, generates several amoebic like shapes which are in turn

permeated with a lush palette of colours, with red being the dominant hue. The study used elastic lines yet, maintained control on how each is laid out across the picture surface. While the elastic lines move downwards and out of the picture surface, the sweeping curvilinear shapes that lie flat on the surface appear to be ascending towards the spider.

The work displays the unfailing preoccupation of the study with line alongside the harmonious and aesthetic support of colour. The painting continues the process of transforming the natural object into shapes and lines.



Plate LXVIII, ***Stained Glass,*** acrylic and oil on canvas, 2014, 182.88 x 182.88 cm

Emulating the vibrant palette synonymous to stained glass paintings, the painting in Plate LXVIII is a personal and detailed presentation of the shape observed within a large spider web. The surface is divided into six sections, with a central circular formation at the topmost area of the painting. This

circular surface is occupied by a simplistic impression of a spider imbued in a bright yellow hue. The two sections flagging it on the left and right are painted in with equally bright shades of red and blue, surrounded by an inch thick black rigid line. The lower and much larger segment of the canvas is divided into three parts with two sections being equal in size, while the middle section is much narrower than the other two. The left and right sections appear identical in the types of shapes and in the gradation of pigments applied. This twin sections comprise identical elliptical and geometric shapes which have been painted in with a deliberate attempt by the artist to achieve balance and rhythm.

The middle is however markedly different in terms of the shapes used as well as the type of pigments used. Whereas pigments that surround the twin sections seem darker, the hues used at the middle row are brighter and they experience a bold use of yellow making the section stand out as if in a low relief. The section is full frontal and contains smaller yet complex circles, triangles, ovals serenaded by an outpouring of yellow pigment. This work relies heavily on the identity and character of shape complimented by the expressive and emotional role/nature of colour. The use of line here appears to be insignificant or to have been down-played.



Plate LXIX, ***Regalia,*** acrylic and oil on canvas, 2012, 121.88 x 121.88 cm

The painting ***"Regalia"*** (Plate LXIX) suggests rather than depicts the spider web and the spiders hanging on to it by the tendrils. Every object within the composition has been reduced to geometric shapes or to elongated vertical spaces filled with colour. The tendrils on which the spiders (squares) are hanging onto are made up of double strings of woolen thread which have been sewn on the canvas before colour is applied. The needle and thread are handled as a pen, while, the work bears strong linear qualities. The line itself as an individual element is barely visible but there is an opulent display of colour as it relates to shape and other materials such as wool as an alternative means of expression. The predominant colour of expression is green.



Plate LXX, ***Transformers I,*** acrylic and oil on canvas, 2013, 121.99 x 121.99 cm

The painting entitled ***"Transformers I"*** (Plate LXX) was inspired by a previous painting in category one also titled ***"Transformers"***(Plate XXV). This picture shows a dispersion of forms achieved through the opening up of form from all directions and representing them with a variety of curvilinear and diagonal lines. Form is further simplified in a style that made all insinuations of identity lost to the viewer.

In this painting, each pigment is diluted with a grey pigment to tamper its physical appearance and also to project to the viewer a cool and peaceful atmosphere. Though the painting focuses on elliptical shapes and the character of colour, it also uses white lines to enhance and project more forcefully, the true identity of the shapes, patterns and ultimately, the design structure used in the portrayal of the composition. The objective of the resercher in this work was to select and portray

physical elements of the subject which were deemed interesting. These included the limbs of the spider, the abdomen as well as the geometric and oblique shapes present in a spider web. The researcher also used line however to a lesser degree than is evident in other works. The juxtaposition of shape, colour and line was premeditated by the artist in a bid to display to the viewer the natural visual aesthetic features such elements possess.



Plate LXXI, ***Planes and Polygons II,*** acrylic and oil on canvas, 2012, 121.99 x 121.99 cm

The work in Plate LXXI above shows the "introduction" or the projection of geometric shapes mostly triangular and elliptical in nature to represent a portion of a spider web with its many spider ling hanging at the edge of loose silk threads, depicted at the foreground of the canvas against a deep blue background. It is a reinterpretation of the work titled ***"Colony"*** (see Plate LXI). The differences and apparent changes are however, clearly obvious. Forms previously observed are transformed from their

previous state which was a systematic punctuation of rigid and curvy lines to simple ‘pure” geometric shapes filled in with a dominant variety of red, accompanied by a brilliant shade of yellow. Details of the structures true identity are eliminated completely leaving only large flat coloured shapes. The shapes and patterns are connected by glistening green lines which seem incisive. The placement of the lines on top of all components of the picture leads the viewer’s eye to follow the line movement thus; visually and mentally spinning an invisible web of sorts.



Plate LXXII, ***Freedom,*** acrylic, ink, pastel and oil on paper, 2014, 68 x 48 cm

“Freedom” (Plate LXXII) is another image in the group that bears or represents the fulfillment of objective five of this study. It is a mixed media painting executed on agrey embossed paper. It combines the thick, dark, medium of the 8B, black ink, Acrylic mixed in glue and white chalk pastel.

The painting is a display of an enlarged group of shapes,observed from the specimens under study. Their appearance has been enhanced and reorganized to suit the artist’s personal design principles.

The painting is a response to the researcher's personal encounter with the specimen being visually studied for the production of works in this category. The work combines organic and elliptical shapes, primary and secondary colours alongside black, white, blue and orange thin lines for expression. The painting seems conceptual, having a deeper meaning that only the viewer can deduce.

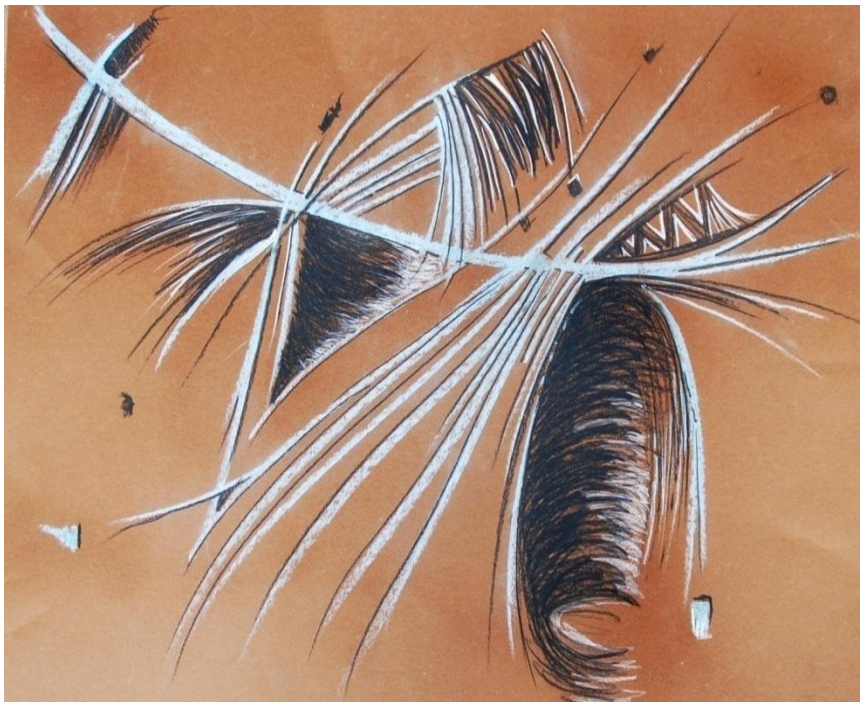


Plate LXXIII, ***Egg Sac,*** pastel and charcoal on paper, 2013, 78 x 48 cm

The composition titled ***"Egg Sac"*** in (Plate LXXIII) is a life study of an enlarged spider's egg sac swaddled in thick layers of a spider's silk hanging loosely at the edge of a spider web. Surrounding the egg sac, tiny black squares, are depicted at the ends of each flowing line symbolic of hatched spiderlings. The rotational manner in which the spider wraps its cocoon of eggs has been emulated in a scratchy mode producing a feel for texture. The use of a light blue pigment is dominant but is however supported by the solidity that using black pigment provides. The blue is emulative of the grayish or whitish colour of spider silk while black is used to signify the prevailing nature of the spider, despite the harsh environments affecting its progress. The lines are carefully laid out in a manner that is well thought out.

Each line maintains its identity and does not interfere or intertwinewith any other line beside it. This work is a marked departure from preceding works in the unconventional approach to depicting and interpreting the subjects. The researcher eliminates all detail, erases any notion of a three dimensional structure and focuses on the expressive power of the single line. The researcher also reduces the function of shape and presents the visual result of a deep contemplation in a flat display of lines that lay parallel to each other throughout the surface. There is no allusion to depth or perspective. The exaggerations though minimal appear more out of intuition rather than on a premeditated design.



Plate LXXIV, ***Extension,*** pastel and charcoal on paper, 2014, 72 x 48 cm

In Plate LXXIV, the spider and spider web forms are dissipated into space. Boundaries were eliminated completely. Attention was given to the variety of lines available and the direction that such lines travel in or was placed in visually. Any hint of the object itself was eradicated such that the work appears to be a free expression rendered spontaneously by the study. There is much of quiet space surrounding the evanescent creation.

4.2.4 Category Four (Designs from Spider webs)

In category four, the researcher decentralizes the spider and spider web as singular motifs of expression and focuses on a semi-synthesis of sorts. The category carries the explorations of category one and two further to what may be termed a 'conceptual stage' by a systematic visual combination of the spider and spider web on the two dimensional surface. This set of works tagged "Designs from Spiders and Webs" begins from the concluding stages of the aforementioned groups and carries them to a state of absolute abstraction. These works are characterized by a fixation on the elements that are present within the subject matters of expression either in their singularity or as dual motifs. The works exhibit a penchant for drastic distortion, exaggerations of original design structures, and also a deliberate non conformity to set principles of design. Category four consists of works that are derived solely from the researcher's consciousness, personal ideologies and professional experience as garnered from physical observations and interrogations of journalistic and internet materials, as well as preceding creative activities of category one and two. Plates LXXV- XCII constitutes the said group of works.



Plate LXXV, ***Cross Pollination,*** 8, 10, and 12 B Pencils on paper, 2014, 72 x 48 cm

The drawing titled ***"Cross-Pollination"*** in Plate LXXV is a naturalistic representation of a natural scene as observed by the researcher. There is little or no alteration in the observed composition. This is deliberate on the part of the researcher, as it avails ample opportunity to depict vividly, in a monochromatic medium, tonal areas alongside linear rhythm, without losing the true identity of the subject matter.

The format for depiction carries the viewer on a visual journey with so much to view, thus, leaving the viewer with much to piece together. The viewer is compelled to feel and follow the movement inherent in the whole picture. The composition demands, the viewer to distinguish and establish in his/her mind, what belongs to this study and what does not. It is meant to provoke an intense mental contemplation that may lead to a great appreciation for the skills, aesthetic concepts, and dexterity of the

spider as it creates its silk entrapment. Though this set of works deliberately left out the spider and focuses on its end product, the picture compels the viewer to pause in wonder at the spider's God given ability to create such a spectacle.

The work personifies the perfect unity that plants or animals have amongst each other, a relationship that does not in any way harm the other yet, benefits all. There is an effective use of tonal graduations and manipulation of positive and negative spaces.

All elements are rendered as observed while the artist deliberately left out the use of any pigment. This allows the beholder to enjoy the aesthetic creativity on display.

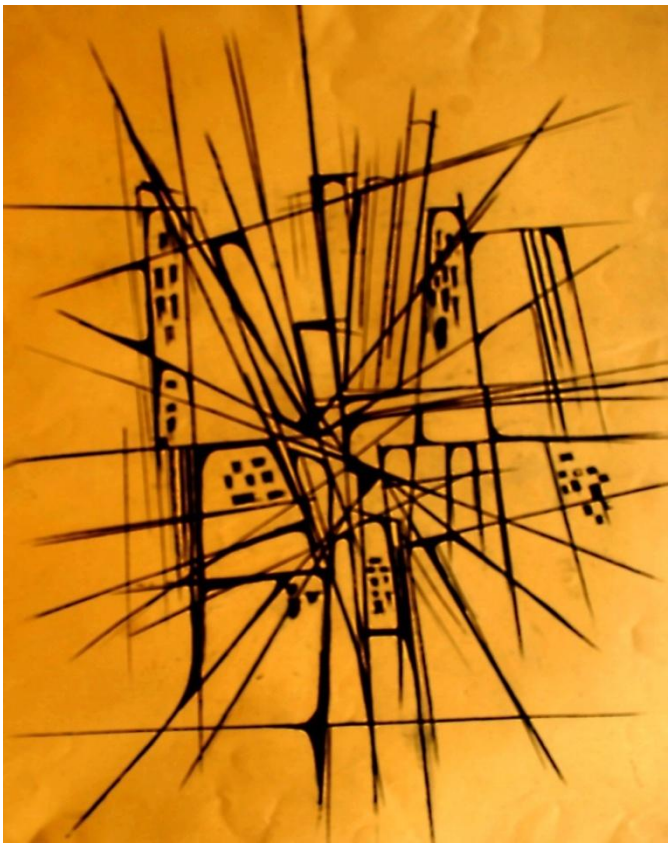


Plate LXXVI, ***Skyscrapers,*** charcoal on paper, 2011, 72 x 48 cm

'Skyscrapers' (Plate LXXVI) above, is a line drawing. The researcher expresses observed angular, vertical and horizontal lines of a spider's web against a backdrop of abstract structure. The buildings are shown at different angles and levels of elevation. There is a complete absence of pigment except the yellow background which passes through spaces unhindered. There is no allusion to depth or solidity nor is there any form of shade attached to the rendered composition.

The entire picture is rendered in a manner in which, the whole surface is split into flat planes of different sizes. All lines used are uniformly thick at the foreground while those at the background appear receding as a result of their dull intensity. The whole picture is suggestive of form, depth and perspective despite its flatness.

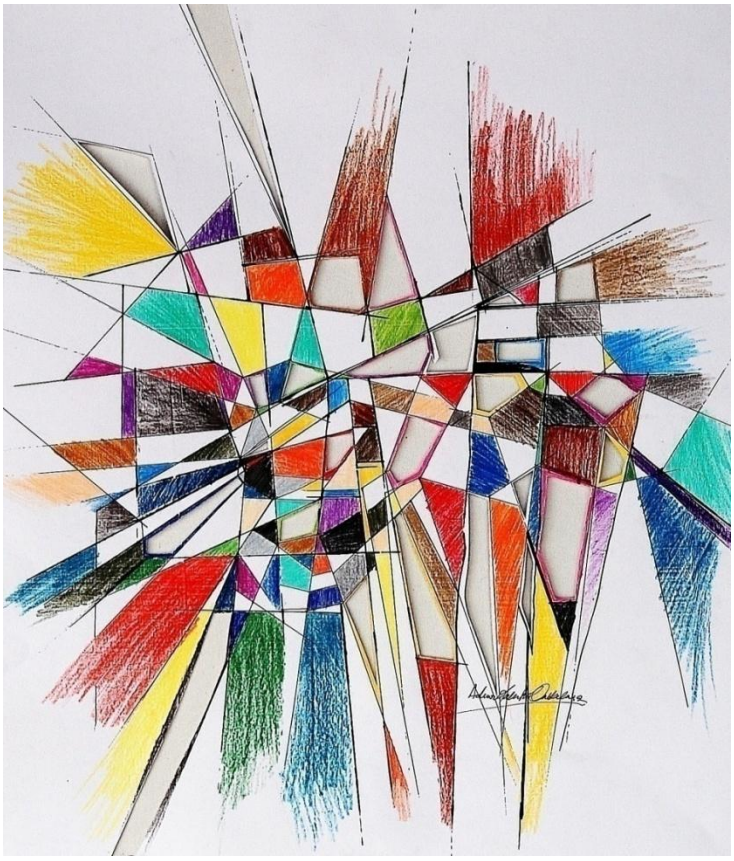


Plate LXXVII, ***Stencil,*** coloured pencils on paper, 2012, 72 x 48 cm

In the painting titled ***"Stencil"*** Plate LXXVI, the researcher fragmented an orb web into a series of transparent geometric planes that intersect at a variety of angles. None of these planes gives the illusion of three dimensionality or that of volume. Here the study progressively illuminates and displays to the beholder, the plethora of shapes that are encased within the spider webs.

These planes are physically enhanced by the textured application of dry pigment in bright shades. Other planes embedded within the structure were cut out to allow the background or surrounding environment to breathe through and become one with the artist's interpretation of the object of nature. The researcher dismantled a set idea of three dimensional forms all together, not by fragmentation, but by mimicking the "see through" nature of the spider web and merging the subject with its environment, combining solidity and emptiness. The study's underlying intention was to depict to the viewer the natural object reduced to several flat shapes, from multiple perspectives at once.



Plate LXXVIII, ***Division,*** charcoal, pencil and acrylic on paper, 2014, 72 x 48 cm

The drawing in Plate LXXVIII above, makes use of oblique and ambiguous shapes and neutral colours (black and white) alongside the yellow background to create the ensuing composition. The shapes and neutral colours and the surrounding yellow spaces evoke a state of stiffness evidenced by the rigid nature of the planes involved and also as a result of the minimal and almost none existent use of line which lessen the pictorial tensions. The painting is a radical departure from nature.



Plate LXXIX, ***Arid City,*** mixed media on canvas, 2012, 121.88 x 121.88cm

The painting Plate LXXIX titled ***"Arid City"*** suggests a high dispersal of all internal boundaries that define the structure of a web. All components are arranged in a horizontal formation. Shapes observed are manipulated at strategic intervals through elongation. Spatial planes that have been fragmented are carefully laid out side by side and the use of pigment is vibrant in its chromatic intensity. The stylizations in the fragmented planes flow upwards into other shapes thus projecting an illusion of dry trees across a dry landscape. There is no clear distinction between the fore ground and background thus allowing all members of the composition to merge together, thereby motivating the viewer to look at the painting as having nothing to do with its source of inspiration. The planes are displayed independent of their liner connections. This allows for a visual experience of the integral beauty of flat shapes as enhanced by the pure spectrum of colour. Colours used within the composition are placed in such a manner that they appear saturated yet seldom interfering with the identity of the other. There is an effective use of balance in the distribution of pigment as well as in the general alignment of the shapes. The lower part of the canvas is painted with a shade of black which is allowed to flow into the elongated projections that move upwards. The application of such noirs is to advance to the viewer that though the entire composition seems flat and is two dimensional, it however, has a "solid" foundation in nature and its components. There is a deliberate absence of linear embellishment.

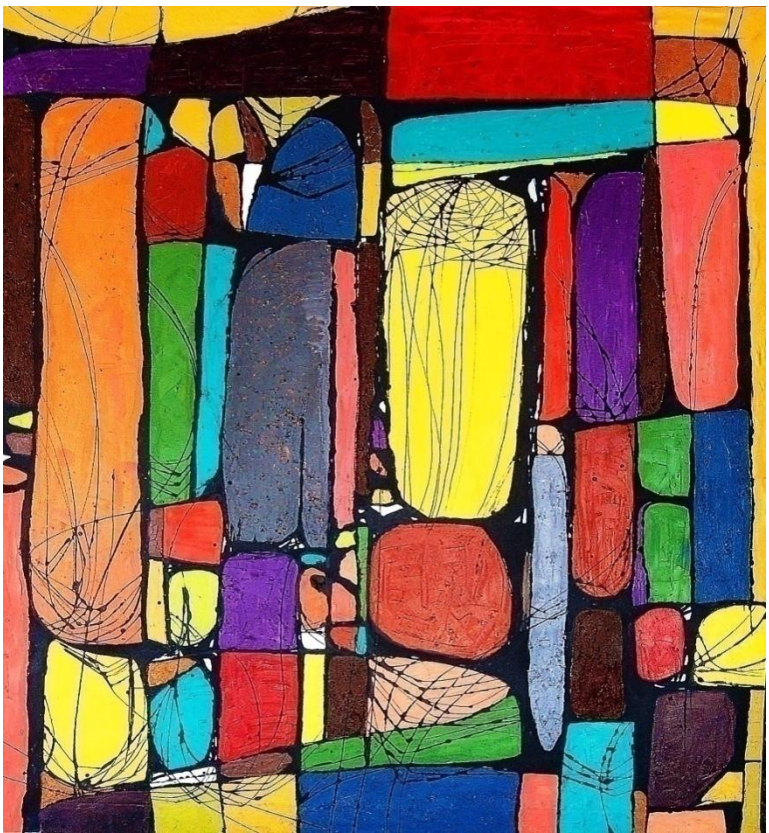


Plate LXXX, ***Tiles,*** acrylic and oil on canvas, 2012, 192.88 x 121.92cm

The picture in (Plate LXXX) above, shows a combination of a heightened level of abstraction alongside an intense degree of chromatic display. The painting began by an isolation and enlargement of shapes that are deduced from a spider web. These shapes are reorganized and displayed based solely on the artist's compositional knowledge. These shapes are filled in with bright tones of oil pigment while some of the painted shapes have a textured finish. This is achieved by mixing the oil pigment with dry particles of the same medium.

It is in this painting, that the use of the observed line of the spider web is introduced though in a somewhat controlled manner as a test. Lines are created by mixing black acrylic pigment in glue solution a moderate consistency before being laid out on top of the dry painted surface. These said lines are laid out mimicking the angular connections that can be found in any spider web.

Colour used connotes the subject matter's immediate environment thus the intense use of browns, greens and blues. While yellow is applied mainly to contrast with the other colours.

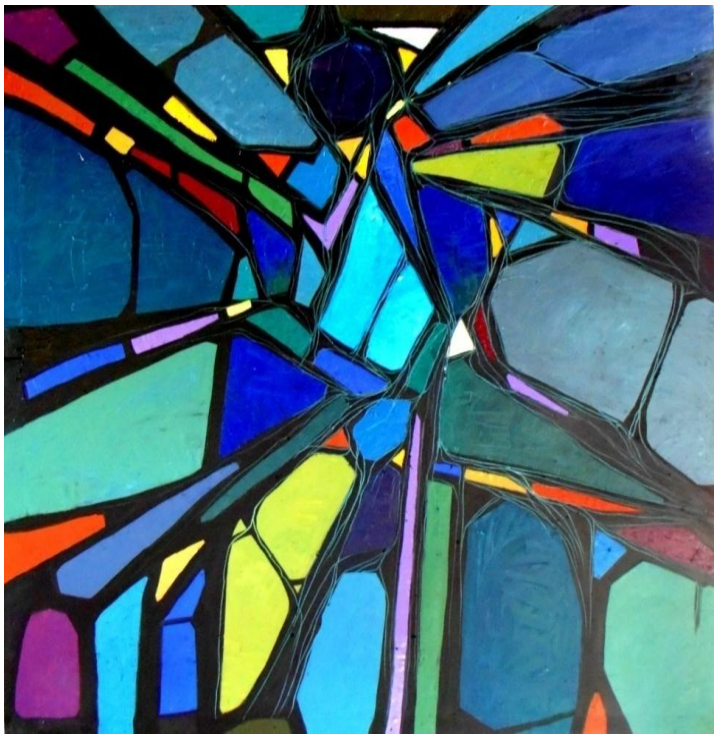


Plate LXXXI, ***Fire Dancer II,*** oil on canvas, 2014, 182.88 x 182.88cm

Plate LXXXI was inspired by a large dome web suspended between two electric pole wires suspended mid-air, ***"Fire Dancer II"*** is a painting created solely based on the emotive and expressive nature of colour. It is a simplistic rendition of the dynamic shapes incased within the suspended specimen. Here the shapes are projected clearly to the foreground while line is implied, rather than drawn out as seen in the previous picture (see Plate LXXX). The work is achieved through a systematic collision of geometric shapes which are mostly rectilinear in nature. There is no illusion to fluidity or flexibility in the work. As such, each shape is shown independent of the other; relative unity is achieved through the dominant use of blue which is a result of the clear sky that served as a backdrop to the source of

inspiration. There are inferences of greens, yellows and reds spread all over the picture plane, perhaps to accompany the heavy use of blue and also to induce some sought of excitement into the fragmented subject. As an afterthought, there is an incision of spidery lines surrounding the central formation of shapes and spreading out into the right side of the composition.



Plate LXXXII, ***Fulani Milk Maids Discussing the Market Situation,*** oil on canvas, 2014, 182.88 x 182.88cm

Using the "hub" as the central theme of the painting in Plate LXXXII, the almost circular shape is generally depicted as observed with slight manipulations that are almost unrecognizable except to a trained eye. The circular shapes are shown in a cluster at the centre of the canvas with each circle halved either equally, or un-equally and painted in with various colours, with red being the most dominant. The remaining picture surface is sectioned into rectilinear patterns that flow around the circular shapes, evocative of veiled women, a common sight in the northern parts of Nigeria. The cutting and placement of the shapes create an ambiguous sense of space.

Shapes are flattened into simple forms; planes are broken into fragments and arranged in a vertical format. All elements within the painting are allowed to overlap and penetrate one another. All shapes are refined and enclosed so that there is a clear boundary between all the components of the design.



Plate LXXXIII, ***Planes and Polygons III,*** oil and collage on canvas, 2013, 192.88 x 121.88cm

Planes and Polygons III" is a further reproduction of Plates XXXVII and LXXI also titled ***"Planes and Polygons I*** and ***II"***. The changes and transformations in Plate LXXXIII are however, clearly evident.

This painting makes use of the collage technique of expression to indicate linear patterns and also to induce texture in some segments in the painting. Details of any kind are completely eliminated leaving only large and flat planes which interlock with each other. Lines are projected into surrounding shapes by the placement of thin cut coloured pieces of papers all over the canvas. There is a heightened sense of rigidity and stillness in the painting.



Plate LXXXIV, ***Collapse,*** oil and sooth on canvas, 2012,192.88 x 121.88cm

This painting titled ***"Collapse"*** in Plate LXXXIV reveals the middle stage of category four. A stage which involved an exploration of shapes and planes in a simple approach. It portrays a cluster of

vertical planes in a diagonal formation. The painting is produced through an observation of shapes and planes that are identified within the structure of a very large spider web. The painting displays linear planes standing or lying side by side, while each has been painted in with bright shades of oil pigment, the surface of the picture plane has been segmented into unequal yet similar shapes; colours have been duplicated while the use of line is minimal.

Some areas of the painted surface have been cut out and burnt allowing the sooth to overlap into some painted areas. This is suggestive of the gradual decline of nature under the persistent interference of external factors.

The use of colour is greatly influenced by the subject's immediate environment, thus the intense use of green, browns and blues. Yellow and white serve a more symbolic role. The reduction of all components into sample shapes transforms the painting into an absolute entity with no relation to the object of inspiration which has been observed within the real world. It is a painting that is composed of completely abstract shapes which originated from the natural object but have been transformed in the mind. It is a painting that points to the universality of all things than on specifics.



Plate LXXXV, ***Geometric web patterns,*** oil and sooth on canvas, 2012, 84.2 x 45.4 cm

The work titled ***"Geometric Web Patterns"*** (Plate LXXXV) is inspired by the geometric nature of the shapes imported from a close up investigation of several webs. These shapes have been juxtaposed alongside each other in square-like framed shape.

The larger shapes are set at the upper section of the composition in a manner akin to the placement of ceramic floor tiles. This upper section is elaborately painted in textured strokes of the coloured pencil. The inferences of the colour have been allowed to flow over slightly into the lower section and in the surrounding borders of the framed shapes, which confines all involved within the composition. While the shapes in the upper section are larger, wider and more elaborate, the ones shown in the lower section are much smaller, closely spaced and devoid of colour for the most part as with the upper section. The linear extensions of the shapes are allowed to flow outwards and into the surrounding space.

This art piece in Plate LXXXV implies much to the unseen ideal harmony that should exist between man and his immediate environment. The painting is completely non objective in style and

dependent upon colour contrasts and harmonies to project the inherent dynamism of elements present in the subject matter under scrutiny.



Plate LXXXVI, ***Geometrics of a Spider Web,*** oil and acrylic on canvas, 2012, 102.22 x 92.42 cm

"Geometrics of a Spider Web" Plate LXXVI, is a composition that shows the researcher's systematic identification of some shapes deduced from the subject matter. These have been organized in a linear and horizontal formation at the centre of the canvas with the upper and lower sections rendered in flat shades of blue pigment at the upper section and a stark white at the lower section. The shapes at the centre are mere generalization than realistic renditions as has been done in previous works. These have also been completely immersed in colour both observed from the environment and also derived during studio practice. The painting continues the theme of linear embellishments as seen in proceeding works. The lines used here are a combination of the structured and curvy types laid out with the aid of a syringe in a light blue hue mainly to achieve contrast. The linear decorations are heavily populated around the

middle and lower sections with few venturing into the upper section. The painting is constitutive of the elements such as line, space, shape and colour, which have all been arranged in the most elemental compositions.

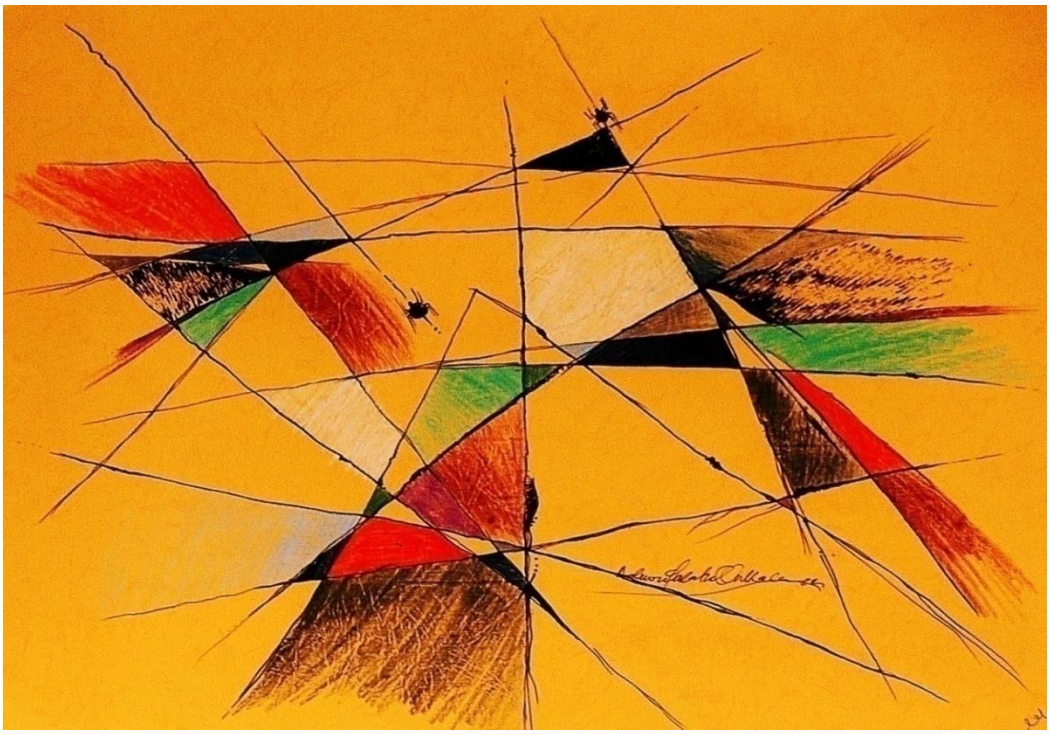


Plate LXXXVII, ***Movement,*** pen, ink and oil pastel on paper, 2012, 84.2 x 45.4 cm

In Plate LXXXVII, the researcher paid considerable attention to linear direction. With thin irregular and sometimes double lines; the study attempts to trace and record, the movement of the spider as it spins its web. Though a non-objective image, its quality is located and identified by the gentle crisscrossing of all the lines used within the composition. The lines used appear thin, delicate, unassertive and even weak. This is intentional as it imitates the seeming delicate character of spider silk. Other lines within the picture have been doubled as a testament to the tinsel strength of spider silk. There is much of quiet and empty spaces where the orange background is allowed to breathe through. The crisscrossing of lines gives birth to shapes that are regular and irregular all at the same time. There are sketchy placements of green, red, brown, black and grey hues. These are juxtaposed mainly to achieve contrast and

harmony. The format for the composition allows the researcher, the freedom of achieving the subjective nature of the subject matter. The rhythm of colour relation and other visible elements of shape and line appear absolute.



Plate LXXXVIII, ***The Meeting,*** oil on canvas, 2014, 188.92 x 121.88 cm

The painting (Plate LXXXVIII) exposes the viewer to the research in-depth explorations of the subject matter. It is the evidence that each element present within the natural object of inspiration has been intensely studied before being subjected to visual manipulation and subsequently rendered on a two dimensional surface. This visual study concentrates on the formative dynamics of the web. It illuminates through intense repetitive action; the character and quality of lines, shapes and perceived human forms that can be observed within the said web. The repetitive action of the lines across each other is so intense

that, it even shows illusion of human shape. The use of pigment is much more heightened than in previous works. The technique of laying out the colour seems more painterly against the norm of flat colour application. The painting may be looked at as a universal expression that draws from the equivalence of vertical, horizontal and curvy lines.

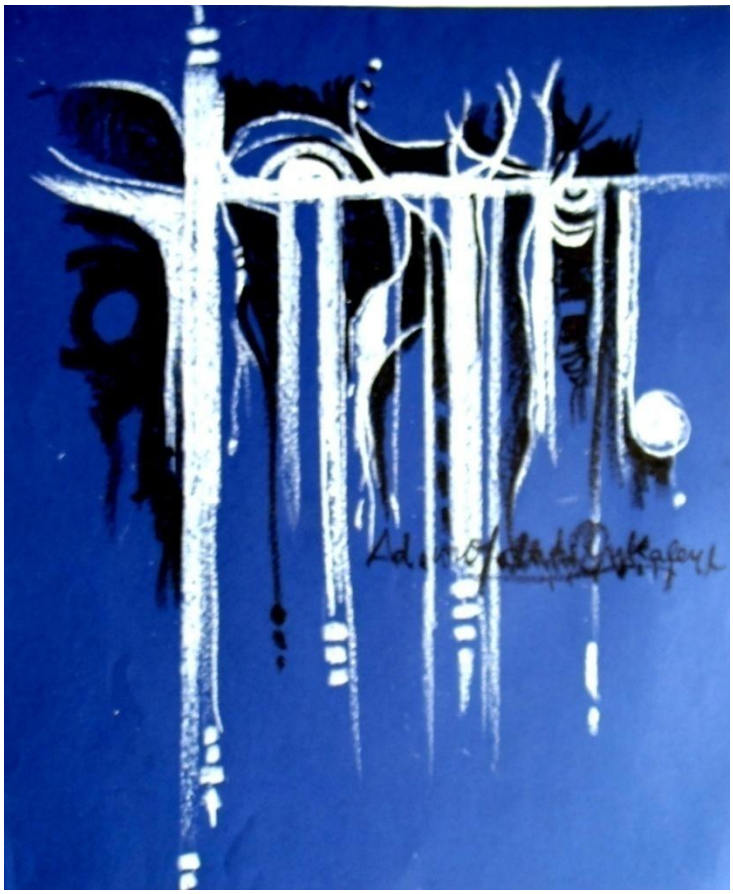


Plate LXXXIX, ***Drying Line,*** oil pastel on paper, 2014, 88.2 x 21.88 cm

In opposition to the norm of realistic representation, ***"Drying Line"*** in (Plate LXXXIX), represents the rendition of observed forms solely from the artist's imagination. While other works have been produced based on live studies of the subject matter or on images obtained from primary and secondary sources, the picture above, shows the result of the study's continued interaction with the object of inspiration and how such interaction have influenced the researcher's visual interpretative prowess.

This is a drawing that is influenced by different emotional and intellectual attitudes of the researcher. The researcher chose a specific choice of visual language: a lyrical linear language of expression. The work is free of formations and identifiable objects; free of solidity but is abundant in emotional overtones as personified by the strategic placements of shadows surrounding the white liner organic representations. The work is free of any restrictions. It has no obvious beginning or an identifiable end to it. It is a work that it is aimed at expressing free spiritedness.

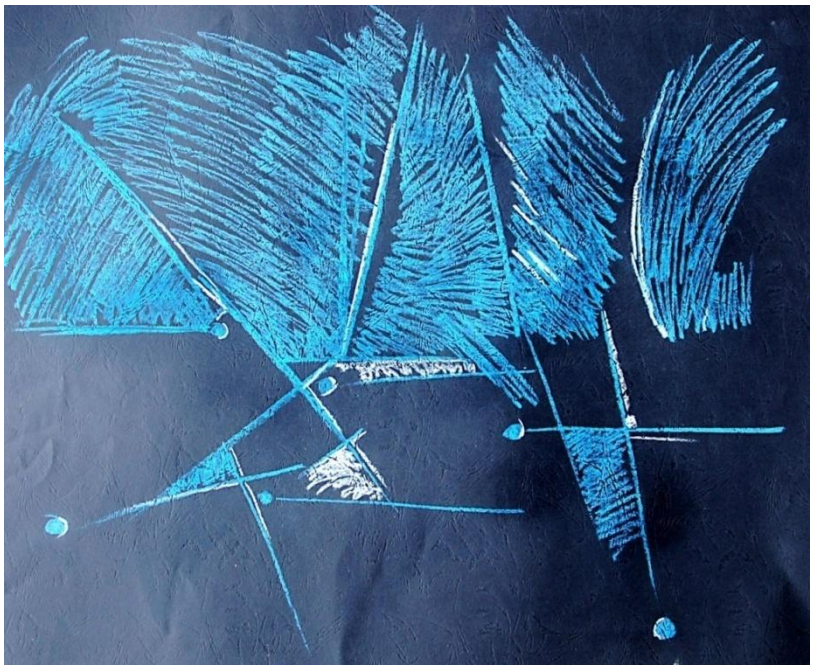


Plate XC, ***Untitled I,*** pastel on paper, 2011, 88.2 x 21.88 cm

Focusing on the idea over the formal or visual components of the spider, spider web as a natural object; this drawing ***"Untitled I"*** in (Plate XC) concentrates on projecting a tight cohesive movement of the pastel tip across the black surface. Through controlled movements, the artist attempts to highlight the innate texture that can be observed within the subject matter under study.

The study articulates and implied to the idea of unity in diversity through a simple yet skillful expression of line and texture. The work is created through the placement of incomplete lines and also

through the empty space surrounding the two dimensional compositions. The work is based on the notion and essence of the object which has been made extinct through the steady process of elimination.



Plate XCI, ***Praise,*** 8b, markers and white charcoal on paper, 2014, 88.2 x 21.88 cm

Using pared down elements; the composition titled ***"Praise"*** in (Plate XCI), personifies the researcher's eminent freedom from the confines of realistic representation. Achieved through a reductive process, the researcher reduces the subject matter to its basic essentials. There is no illusion of depth or any duplicative action. Each line and shape is placed singularly thus, preserving its identity. There is a complete absence of pigment.

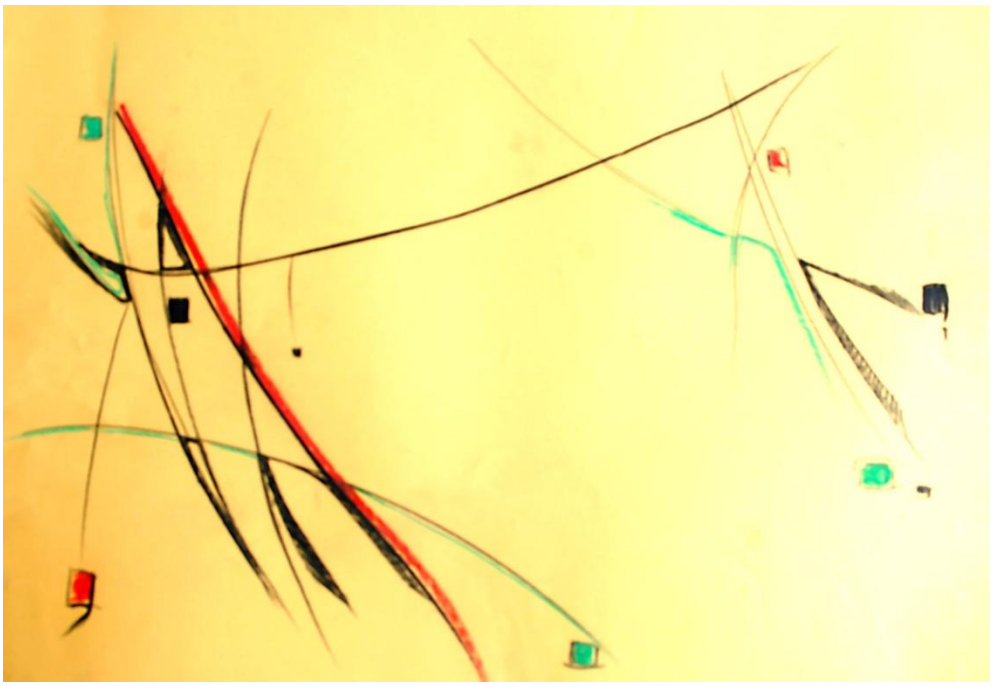


Plate XCII, ***Windows,*** pastel and charcoal on paper, 2011, 88.2 x 21.88 cm

"Windows" in (Plate XCII) above, signifies a state of complete independence that the art work has achieved from its source of inspiration. The work is composed of single coloured lines that run in horizontal and vertical directions. The flatness of the work is deliberate as it illuminates the imposed rigorous constraints of the natural object. The work is devoid of three dimensional spaces, but is dynamic in its composition. There is the total absence of any great shape or chromatic tension. The varying thickness of the black and coloured lines contains in them a sort of balance. They integrate themselves continually as the viewer watches. The painting depicts nothing of the 'real" object but concentrates on the elements alongside balance and harmony.

4.2.5 Category Five (Cobwebs)

"Cobwebs" is a category that examines the physical attributes of a "transformed" web. This transformation aided by weather action and human interference produces a different set of elements that

are physically different from those observed in a spider web. While those found in a spider web are specific and precise in nature, those in a cobweb are more or less grotesque in appearance. This is made possible by the disconnection of the silk threads from their main foundation. The presence of such irregularities in the elements provides a comparative platform for the researcher to compare visually during studio practice, the visual potentials of such elements. Plates XCIII – CVIX, have been selected and analysed for in section.

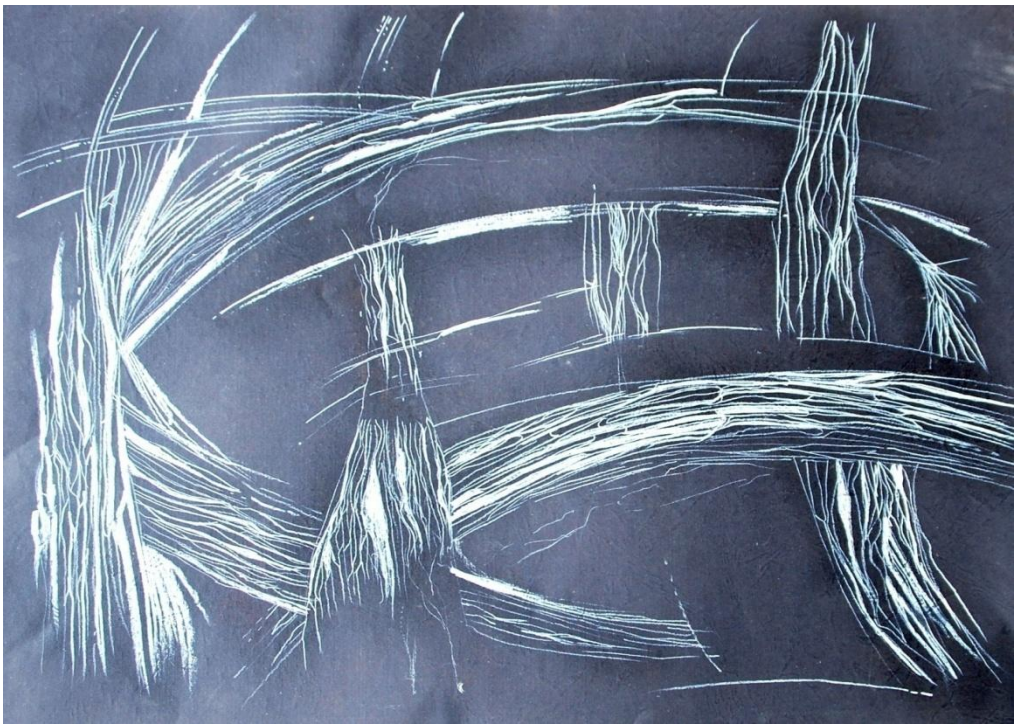


Plate XCIII, ***Cross Section***,white pastel and charcoal on paper, 2013, 88.2 x 21.88 cm

Plate XCIII above is a semi naturalistic depiction of a cobweb. The work is created on a black background using white pastel and charcoal pencil. This choice of media appears to be better suited for the representation of such a detailed specimen. The black background allows for generalizations in the many minuscule shapes that are embedded within the silk mesh that is termed a cobweb because of its lack of structure and definitive design pattern that is usually present in a spider web. ***"Cross-Section"*** is achieved through the repetitive movements and action of the charcoal on the paper. It represents each

segment of the silk mesh which has been reduced from its three dimensional form into a series of lines without any regard for tonal gradations. It is a work that places emphasis on a series of closely placed lines used in a flat form to describe and investigate the three dimensional form. The lines are represented in segments of closely knit amoebic shapes which are not readily identified to the eye. Large spaces are left blank as has been observed on the specimen. The work is devoid of any colour however, chromatic intensity is achieved through a precise and measured pressure applied to the tip of the charcoal.



View (a)



View (b)

Plate XCIV, ***Cross Section II***, pastel on paper, 2012, view (a), 88.2 x 21.88 cm, view (b), 37.52 x 76.33cm

Plate XCIV, is a continuation of the semi naturalistic representation of the cobweb. The researcher restricted the studies to line based studies in order to analyse the fundamental elements present. The drawing is a coloured representation of different views of the same subject matter. Here the researcher frees the linear entanglements from any boundaries and explores the richness of line and irregular shapes in a variety of pigments ranging from red, yellow, orange, blue, white, brown set against a dark background. Whereas in view (**a**) Plate XCIV, there is a wash of a blue and orange pigment surrounding the linear composition at the centre, View (**b**) Plate XCIV is devoid of such illuminative

action with the artist choosing rather to allow the darkness of the background to envelop the central composition.

The painstaking depiction of the cobweb is termed a descriptive exercise that enhances the visual and elemental knowledge of the researcher. Interpretations of the object appear expressive and powerful. It is a work that is versatile in its suggestions of movement and linear dynamics.



Plate XCV, ***Ceilings***, pastel and charcoal on paper, 2011, 88.2 x 21.88 cm

"Ceilings" Plate XCV is a pastel and charcoal rendition of a cluster of cobwebs observed at corners of a "ceiling". It is a work that is sensitive to the formal pictorial nature of the object as well as its immediate surroundings. The work represents specimens as observed using very thin, delicate and spindling lines which are spread across the ceiling boards. To the observer, the linear composition can easily go unnoticed as a result of their colourless and transparent nature. These however, are made noticeable through the steady gathering of dust particles which provide a brown colouration. This brown colouration is considered important and is thus, used as the background for the work. The drawing does

not only represent the cobwebs but also includes the water stains, which may have contributed to the transformation of the silk structure.

Here the identity of the cobweb begins to blend in with its immediate environs. Using a minimal palette the researcher's attempts to project the reality of the natural object in a contrasting role to the factors militating against its existence. The work is devoid of any philosophical or ideological inferences. It is a visual manifestation of onsite explorations of the subject matter.



Plate XCVI, ***River Flow***, pastel, charcoal, 8b pencil and coloured pencils on paper, 2013, 88.2 x 21.88 cm

"River Flow" Plate XCVI is a composition in which personifies the distortion and rearrangement of shapes observed from the preceding Plate XCV titled ***"Ceilings".*** The researcher juxtaposes observed

fluid lines, which run across each other on the surface alongside a variety of irregular shapes imbued in colour in a manner akin to basic design. There is a free, yet controlled flow within the work. Sections of the subject are represented in black ink against a yellow surface in the bid to project more forcefully, the identity of the elements present in the work, as well as the object of exploration. The work ***"River Flow"*** is important because it provides fundamental physical knowledge of the peculiarities of the elements present within this subject. The work itself is expressive and suggestive in the sense that it irradiates for the viewer, sublime elements drawn together with the purpose of evoking a rethink of what has been and is still being exalted as art.

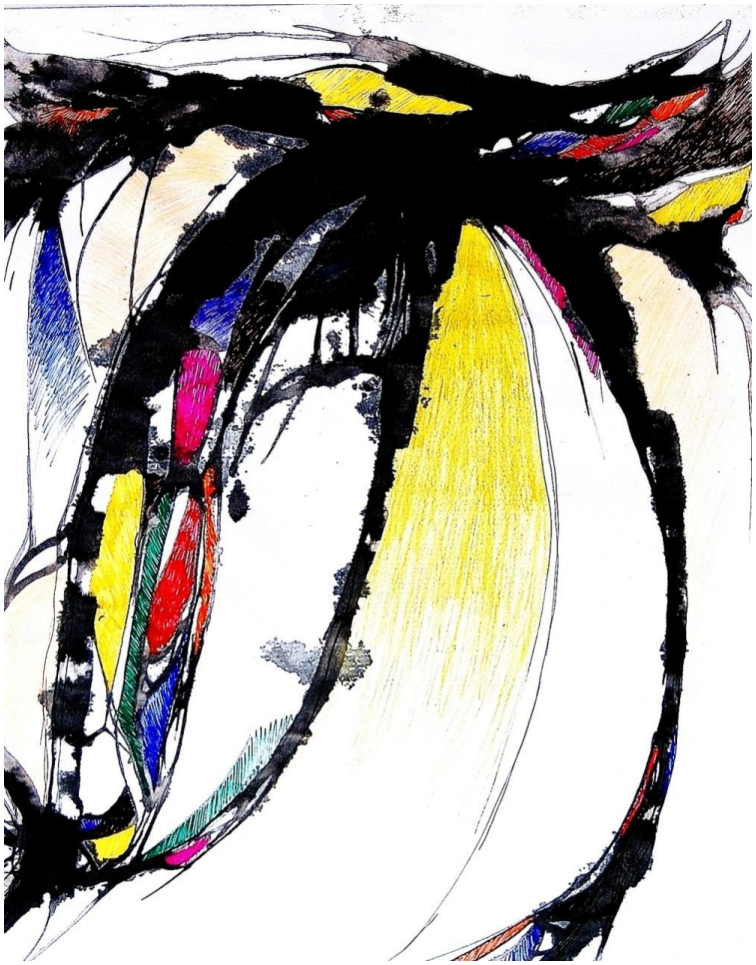


Plate XCVII, ***Creative Intuition***, pen, ink and coloured pencils on paper, 2013, 88.2 x 21.88 cm

The work titled***"Creative Intuition"*** in Plate XCVII as the name implies is a free and more spontaneous approach to the representation and depiction of a cobweb, since the specimen itself is devoid of any identifiable and definite structure. Details of the physical features that may distract were either completely eliminated or surmised to other parts of the rendered image. Using wide and expressive brush work, the artist lays out the dominant structure of the composition in thick black ink allowing the intensely liquefied ink to spread out in lines or in thick blotches. The researcher then used strong, vigorous strokes in applying contrasting colours within some specific empty spaces which are closely knit to create a feeling of luminous palpitation in the otherwise predominantly black and white composition. The work goes against the concept of visual reality and draws more from memory than the actual object. It is a picture that exhibits contained freedom of creation as well as some decorative elements which can and should be perceived harmoniously. It also exhibits a substantial amount of stylization guided by the artist's professional knowledge of creativity.





View (a) **View (b)**

Plate XCVIII, ***Fire Dancers***, liquefied acrylic mixed with glue and Rotring ink on paper, 2013, 88.2 x 21.88 cm

In this dual scenario titled ***"Fire Dancers"*** in Plate XCVIII the researcher made use of liquefied pigment such as dark blues, blacks and browns splashed on varying shades of light blue backgrounds in a manner akin to action painting. Here the researcher experiments with techniques and material to test which is most suitable for the creation of works in this category: that of painstakingly drawing out each observed shape and line or a summarized generalization through the splashing and active manipulation of the poured out pigment. Both views follow twin formats of creation. Each surface receives large splotches of liquefied acrylic paint mixed with glue, on different angles. The researcher manually stretches the flowing colour in different directions, mimicking the structure of the specimen under study. In these paintings, the researcher presents to the viewer, the object rather than shows it directly. The researcher also achieves a feel for nature, through the use of rough textured patterns that are created as the paint dry's on the background. These textured patterns project the illusion of depth and three dimensionality.

This is further enhanced by the use of muted colours in the same degree of intensity. There is no play of light and shade, however, the researcher achieves balance by drawing out of the pigment to all directions of the surface. Despite the overall achievement of balance and the dominative role of technique over representation, the work retains an ominous ambience, an ambience effectively affected by the use of muted colour as well as the high level of manual manipulation and exaggerations of the natural object on a two dimensional surface.



Plate XCIX, ***Sun and Moon***, oil and acrylic on canvas, 2012, 121.99 x 121.99 cm

In the composition Plate XCIX titled ***"Sun and Moon"*** represents the researcher record of ideas and an embodiment of the system of elucidation favoured by her. These ideas are organized and presented in segments on a desired platform. This painting suggests to the viewer two objects of interest, line and shape. Both of which are made to assume their individual significance. These elements are both relieved

from their responsibilities of describing form and are allowed to lie side by side, all over the surface of the canvas without any major boundaries. This painting sheds completely any element of naturalism and relies more on stylizations and the expressive and luminous nature of colour.

The surface of expression is divided into several unequal irregular large shapes, which are painted in with intense bright shades of blue, green, yellow, and ochre. Each of these shapes are further outlined using a thick black pigment. At intervals beginning from the top most left corner of the canvas, the middle section and the lower left, there is a network of lines akin to fishing net. Irradiation is from the main light source that is the yellow at the upper section of the painting. It reflects rays across the entire painting, illuminating the impressive and almost "dazzling" network of black lines. The use of fluid and irregular shapes is supposed to suggest flexibility, yet all within the composition appear stiff. The placement of smaller circular shapes at the top and lower sections of the canvas, simultaneously painted in with yellow and grey hues is suggestive of night and day, the positive and negative, masculinity and feminity, all which serve to enhance the creative process that preceded the creation of the work. The use of colour is suggestive of warmth.



Plate C,***Lizard II,***Acrylic on canvas, 2013,121.99 x 121.99 cm

'Plate C' is a painting entitled ***"Lizard II",*** rendered in acrylic on canvas. It showcases the physical characteristics of the cobweb. The components of the cobweb such as its lines and intrinsically entwined organic shapes have been depicted against a clear blue background. The composition displays large empty spaces which allow the intense blue of the background to breathe through unhindered. The painting appears to have been deliberately sectionalized by the researcher allowing for a systematic drawing out of all elements within the composition. Colour is the primary tool of expression here. This is so because each section is drawn out by a different shade of colour. There appears to be a deliberate control of the instrument used to lay out the lines as well as the colour being used, such that no pigment mixes with the other. All characters are placed in such a way that the viewer can appreciate and experience all elements as individual and independent components of a unified design.

The painting is an attempt by the researcher to represent the network of silken threads that are emitted by the spider. It connotes the concept of obscurity and confusion that plague man through the

journey of life. This is evident in the collision of shapes and linear dynamics that occupy the picture plane. Though the picture may not suggest or appear like it, it is however, a semi-naturalistic rendition of the observed specimen in its natural habitat. However, significant manipulations and transformations have been done mostly in the cobweb's original colouration.



Plate CI, ***Four Lizards***, black permanent markers on paper, 2014, 88.2 x 21.88 cm

Using a single dark hue (Black), the researcher reduces all elements within the composition titled ***"Four Lizards"***, Plate CI into a series of lines, which form an oblique shape off the centre of the picture surface and spread out in a radial format. The character of line used within the work is continuous. It does not seek to describe, outline or enclose any shape or object in particular. It appears to unconsciously divide the picture surface into several unknown and unrecognizable patterns, which for the sake of design and aesthetics have been painted in with the same dark hue in seven sections, three of which are reasonably large, while the other three are inconsequential in size.

The dominant use of line here is intentional as it is meant to push the visual explorations of the cobweb further into the non-representational state by deliberately disallowing the lines from outlining any features of the form. The drawing is devoid of any pigment however, the grey background provides a cool and somewhat somber atmosphere.



Plate CII,***Fabric,*** Acrylic and Emulsion on Canvas, 2013, 121.99 X 121.99 cm

The work titled ***"Fabric"*** (Plate CII) above represents the researcher's intense visual contemplation of a cobweb. The painting is a mixture of the researcher's personal and visual opinions of the object under study as well as the actual object being perused for exploration. By its physical nature, the painting is rendered in a manner intended to provoke intense and perhaps even extreme reactions from its audiences. The painting though conspicuously lacking in any evident object or illusion of solidity and

volume, its divisive character of the surface is far from accidental. All activities within the canvas have been carefully thought of before being laid out. Colour used here is aimed at projecting, rather than copying the actual colour of the subject hence, its dull nature or it's lacking in luminosity. The thick blue lines are evidence of the researcher impute to the natural object under scrutiny. The work is produce through the use of a succession of drip, thick, bold and strong lines which dominate the centre of the surface. The representational nature of the actual object does not appear to be of any importance here rather, it suggests that the subject of inspiration and the finished work in itself is a process rather than a material thing with a clear identity.



Plate CII, ***Phoenix,***Oil andAcrylic on Emulsion on Canvas,2014, 121.99 X 121.99cm

"Phoenix" in (Plate, CII) above, is an isolation of some segments of a cobweb spread across the painted surface of predominantly blue and green hues. The shapes isolated and displayed for consumption are simultaneously imbued with bright colours of orange, greens, reds, yellows and ochre. Each shape is laid out carefully beside its counterpart, while thin spindly incisions are made to surround each shape, thereby exposing the white background of the surface. These incisions continue downwards to a vast space at the lower section of the canvas. The incisions serve to produce an effect of low relief whilst the scratchy technique of laying out the colours produces a feeling of texture and also a feel for solidity and volume as a result of the tonal graduations that take place in the areas around the cluster of shapes.

In this painting as opposed to the preceding works, the cluster of shapes and their true identity take precedence over the traditional representation of the whole object. The concept of aesthetics and materiality appear more prominent as evidenced by the lustrous use of colour and the experimental exploration of two different pigments that is oil, acrylic and emulsion. The method and media of rendition is fundamental to the researcher's views of peaceful coexistence in a growing nation. Though purely abstract in nature, the painting is meant to encourage the viewer to look deeper into one's self to find the true meaning and purpose of the art piece.

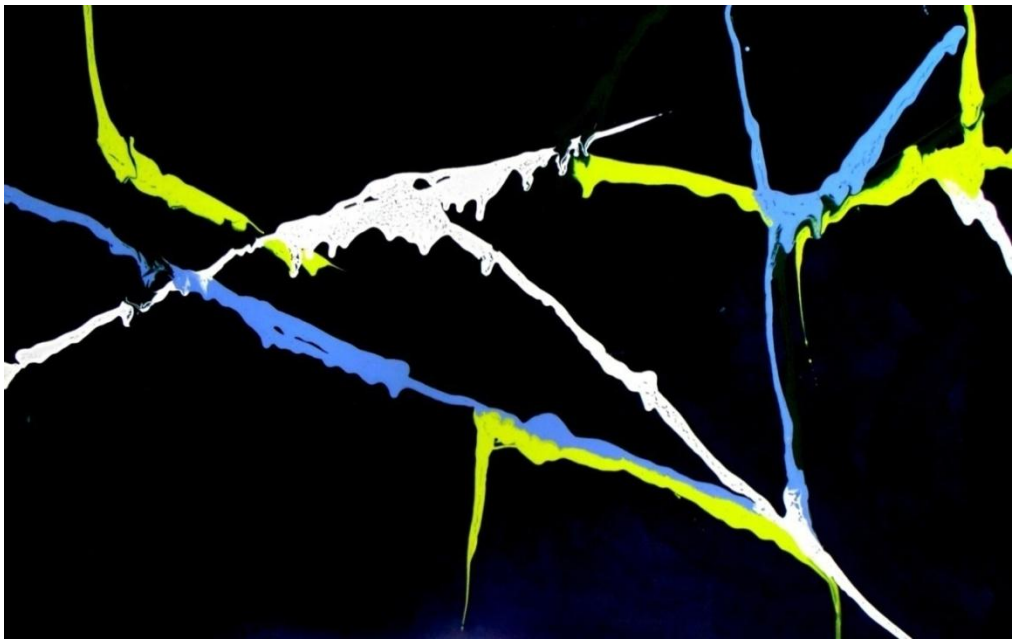


Plate CIV,***Illumination,***Acrylic on Canvas, 2014, 182.88 X 121.99cm

"Plate, CIV" titled ***"Illumination"*** above, is more a drawing in colour than a painting. It is a linear rendition of what the study terms "primary" lines. These "primary lines" suggest the readily recognizable, lines within a cobweb. It is connotative of a buildings foundation. These primary lines are the base line on which all other silk threads hang on to. The lines in this picture are not defined, but are shown to be droopy at the sides all over the picture surface. Irrespective of the droopy nature of the lines, they again maintain their individuality as seen in previous works discussed. The interconnections of the lines produce elliptical and triangular shapes at the centre of the canvas, while the background is painted in an opaque colour. The use of dark background is intentional on the part of the artist as it serves to project a strong feeling of stillness and eerie quiet within the composition. The researcher made use of lines of four colours, yellow, white, green and blue. The shade of green used is so dark that it appears to have faded into the background.

The lines used here are not meant to emphasize form, rather, they are meant to outline shape. All the lines used are of a constant width and are allowed to run freely across the canvas. The painting is a

form of visual language that utilizes line, shape and colour to create a composition which may exist with a degree of independence from its source of visual reference in the natural world.

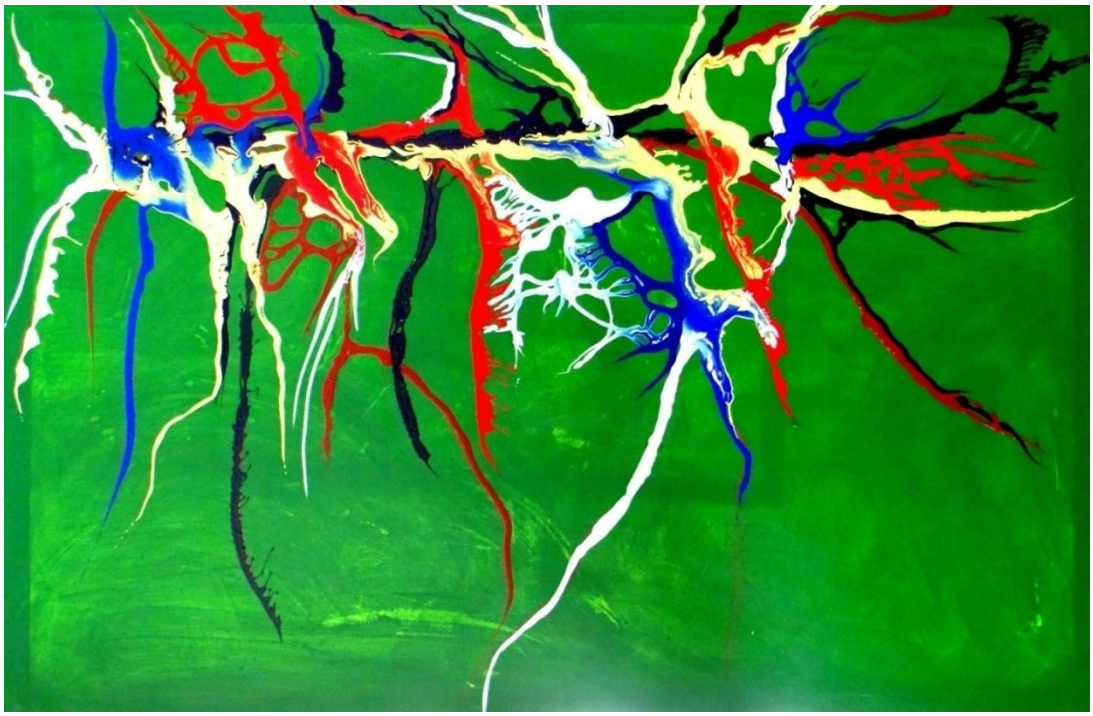


Plate CV,***Green Light,***Acrylic on Canvas, 2014,182.88 X 121.99cm

"Green Light" (Plate CV) above, deals with the synthesis of irregular lines in an interactive composition across the chosen surface. The researcher here has advanced the study's argument that a complete elimination of the natural or "real" object can create a balanced composition. This elimination of the natural object, combined with the emotive and expressive nature of colour could enhance the viewer's appreciation and in turn lead to deep thinking. Colours used within the composition are unmixed, but placed side by side. This method lends a powerful ambience to the represented scene. The placement of reds, yellows, blues and white against a plain green background produces a display of vibrating tones which complement each other with one tone augmenting the intensity of the other. The painting decentralizes the natural object and focuses on the subjective interpretation and creation of the artist's personal view. A view that transformed a natural object from a common place, passive object to

an active animated, yet aesthetic configuration that captures the creative acumen of the researcher. The painting is a complete abstraction.



Plate CVI, ***No-54,***Luminous Pen and Ink on Paper, 2012, 88 X 21.99cm

The composition titled ***"No-54"*** (Plate, CVI) above indicates a departure from the reality of the cobweb to a representation that draws more from the researcher's power of imagination than on a visual contemplation of the real object. It is a drawing that relies heavily on the artist's acquired knowledge than on the power of copying from observation. The result is a slightly in-accurate representation of the subject across a spatial area. Here, the researcher takes liberties with the form under study and relies more on intuition. Exaggerations and manipulations are made through the elongation of line and almost complete elimination of shape except for the single oval egg-shape hanging at the centre of the composition. Relying on the principle of repetition, the artist duplicates line intensely whilst allowing them to flow in all directions of the stark white background. There is no consensus to the represented object rather;

everything within the picture seems to be in motion thus creating what may be termed an "aesthetic traffic jam".



Plate CVII,***Spillage II,***Acrylic on Canvas, 2013, 182.88 X 121.99cm

In the composition titled ***"Spillage II"*** in Plate CVII the researcher has shown a section of the natural object on a plane yellow background. The work is composed of a single curvy line which begins from the upper section of the canvas, splitting it into two unequal halves. This line runs down to the bottom of the support where it is manipulated into producing several amoebic-like shapes which are in turn painted in patches thus, making room for the bright yellow background to seep through the laid out shades of blue, green, brown, orange, black and red.

The work is created in such a manner that the viewer is compelled to watch the flow and movement of the single curvy line. It encourages the viewer to visually trace the direction of the line as it interacts with its surrounding; giving birth to several other flat (2 dimensional) shapes of irregular nature. All activity in the painting is directed down wards to emphasize weight and solidity.

The painting is stylized by making use of strong linear delineation which is made possible by the combination of adjusted vertical, horizontal and curvy lines. Colour used is allowed to maintain its individually thus displaying its enigmatic sensations which flow from nature itself. The painting is partly decorative and painted from the artist's memory.



Plate CVIII,***Landscape,***oil pastel on chip board, 2014, 88.92 X 421.99cm

The painting ***"Landscape"*** Plate CVIII, is composed of a high degree of isolation of shapes, which are re-arranged in a creative manner to resemble a landscape of eerie structures. The painting is devoid of linear infusions but, is however, focused on a dispersal of contorted shapes onto the chosen background. Though the artist did not use line directly in the creation of the painting, it is however present in the rhythmic flow of the composition. The intensity and emotive dynamics of colour is further emphasized by the dark tones surrounding the distorted shapes. The principle of repetition is absent in this painting. This makes the particular work to look different from preceding works. Depth and perspective can be appreciated in the curvy linear movement of the composition, variation in sizes of the distorted shapes as well as in tonal values. The curvilinear arrangement of the painting creates an illusion of continuity.

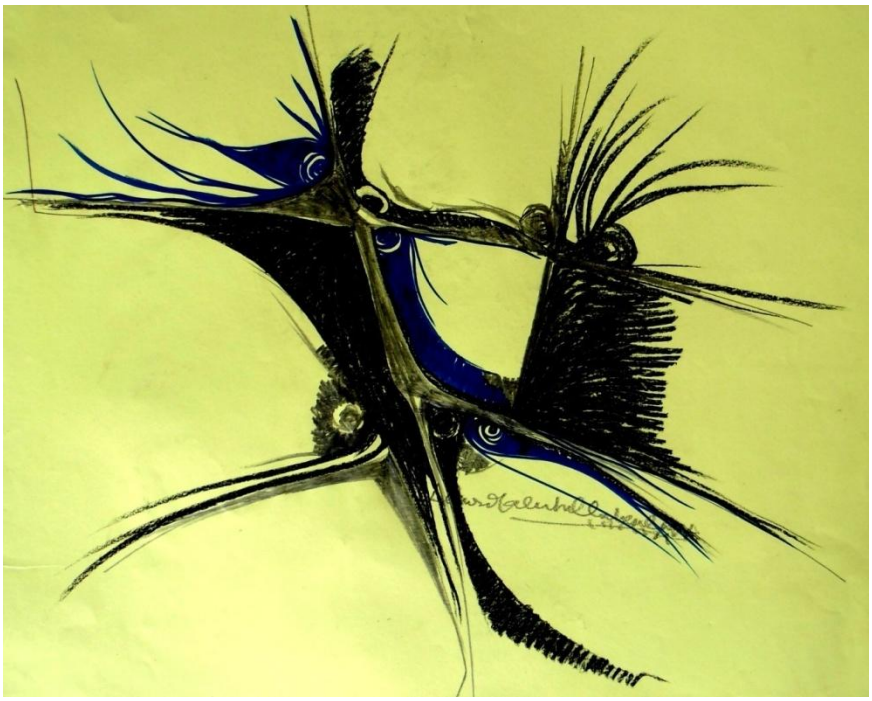


Plate CVIX,***Lizards III,***oil pastel on paper, 2014, 88.92 X 421.99cm

"Lizards III" in Plate CVIX above, shows a departure from the predominant use of the expressive and descriptive role of colour to a simplistic and monochromatic reduction of the object into an ephemeral design that mimics several lizards at rest. The use of dark pigments to draw out the form on a bright yellow background is deliberate as it displays more forcibly to the viewer the underlying visual innuendos present in an exploration of the subject (cobweb). The work focuses on the undulating, movements of the silk lines as it is affected by wind action. The drawing separates the surface into segments that are each represented through the use of curvy shapes and lines which are shaded in with the same dark pigment, used to draw out the composition. Visible in some segments are dynamic geometric shapes and organic linear motifs, overlapping each other. These have been placed for aesthetic and decorative purposes. The work is rich in textural inferences but, the application of pigment is kept to the barest minimum with only two hues visible, black and blue, both of which are dark. Lines used in this instance appear thicker, bolder and are of a much stronger character.

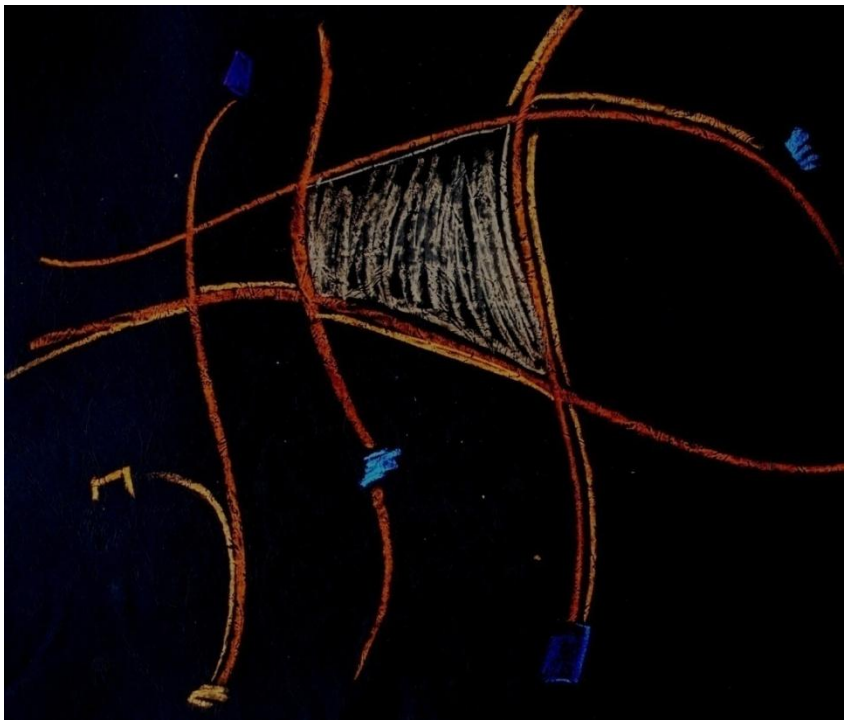


Plate CX,***Minimalism,***pastel on paper, 2011, 88.92 X 421.99cm

"Minimalism" in Plate CX above, is derived from the drawing titled 'cross-section" (Plate XCIII). It is a very simple summarization of the object. Here the researcher has reduced every component of the structure into five single curvy lines of which three are vertical and two are horizontal in orientation. This arrangement divides the picture frame into columns varied in size, shape and width. This division creates large empty spaces in between each column, with only a single column shaded in a patchy manner with a single muted hue.

The entire work is rendered in an orange pigment accompanied by the highlighting effects of yellow overlapping the dominant orange lines at certain angles. There are also four simplified square shapes in blue embedded in the linear design suggesting dead spiders which are observed to be hanging loosely within the silk strands of the cobweb.

Solidity and the physical details of the natural object were ignored by the researcher; this was done by reducing the object into a set of calculated lines of the same characteristics. This was made possible by the repetition of line movement and the absolute disappearance of the object into the surrounding space. This drawing achieves objective five of this study which is the elimination of the real object by transforming them into basic geometric and organic shapes.

4.2.6 Category Six (Designs from Cobwebs)

In exploring the physical and elemental features of the cobwebs, it was discovered that the predicted end or the stage of conclusion earmarked for it was considered unsatisfactory and thus rejected; this rejection became unnecessary because, it became obvious that the identified aesthetic features of the cobweb could be further explored on a different platform. Thus, the need for category six which in essence is an extension of the research's explorations of category five (cobwebs).

In category six, design elements as well as the principles applicable to the interpretation of the object were allowed to take center stage. The researcher chose new media, new techniques and materials to signal a change in the mode of elucidation. Whereas works in category five begin from a "Known" (representational) to an "unknown" (Pure abstract) stage, the system of creative activity in this category began from the "unknown" stages and continued to a stage that only the elements of design as they relate to their surrounding spaces were displayed for the appreciation of the viewer. Works in category six also feature a heavy dose of symbolic nuances attached to them. Aesthetics in the body of paintings was also an issue of great importance as the paintings were created with a deep sense of awareness for "beauty". Plates CX – CXXIV constitute this category.

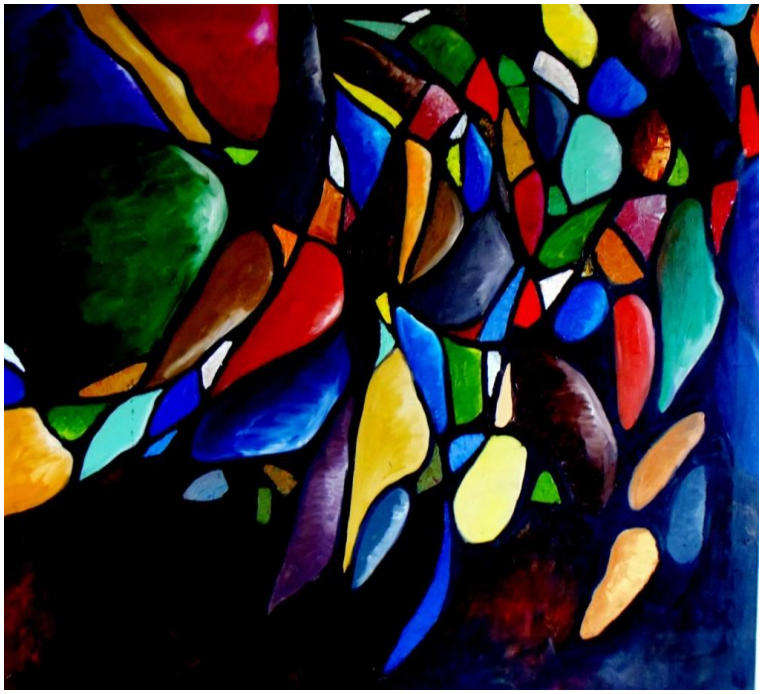


Plate CX, **C*omposition I,***oil on canvas, 2014, 121.99 X 121.99cm

Using the visual language of shape, form and colour, the researcher creates the painting titled ***"Composition I"*** in Plate CX above which exhibits a certain degree of independence from its visual references. Following no particular logic or perspective, the painter attempts to reproduce a personal illusion of visual reality. The artist reorganizes identified irregular shapes to create a new kind of

composition that loses all sense of reality. The work is symbolic as it encompasses the fundamental changes taking place in nature. The painting is completely non objective. It features a lot of loose shapes which are related only in the appreciation of colour in them. It is a strict and preemptive departure of the artist, and artistic interpretation. The painting is set against a dark background, while the amoebic-like shapes are painted in a manner that suggests emergence. The departure from accurate representation is complete. The researcher has taken certain liberties to achieve this state of un-objectivity in changing the actual colour of the object and also, in restructuring the physical formation of the natural entity thus, the final piece bears no trace of any reference to anything recognizable.



Plate CXI, ***Spirits II,***acrylic and oil on canvas, 2013,121.99 X 121.99cm

"Sprits II" in Plate CXI is a combination of lines and marks which are laid out in a complimentary fashion such that they lead to the creation of seeming meaningful shapes. Here also, the researcher makes use of the qualities of line and shape, proportion and colour to convey a direct meaning

to the artist's personal visual thoughts without the use of pictorial representation. This makes a case that drawn lines and painted shapes can be expressive without any association with a representational image.

The canvas is covered in vertical, yet irregular shapes that cascade downward. Selected sections of the painted canvas have coloured lines drawn on top. The lines are spindly, curvy, and wiry in nature, while in some cases the lines outline the shapes. They are however, mere embellishments than essential structural features.



Plate CXII, ***Clouds,***pastel on paper, 2013, 88 x 37.56 cm

The work titled ***"Clouds"*** as shown in Plate CXII, is a semi-distortion and a premeditated de-emphasis of some intricate details of the form under study. The predominant element of expression is the curvy line as well as the principle of texture. The lines are placed singularly on top of a plane blue

background in a stark white hue. As the lines run downwards and sideways, they are allowed to interplay at the middle of the picture surface otherwise, they are allowed to maintain their identity and quality. These lines are derived from the artist observation of the subject matter as it is being affected by weather actions in this case, wind action. The drawing represents the researcher's visual experience of the gentle, delicate and fluid relationship between the natural structure and the surrounding environmental elements. The work attests to the symbiotic relationship that exists between the components of the natural world.

In this work, as in most that comprise this category, emphasis is further placed on illusions and symbolism than on the actual object. It is the breaking down of the conventional and recognizable form by elongation and also by the consistent use of repetition in a calculated manner.

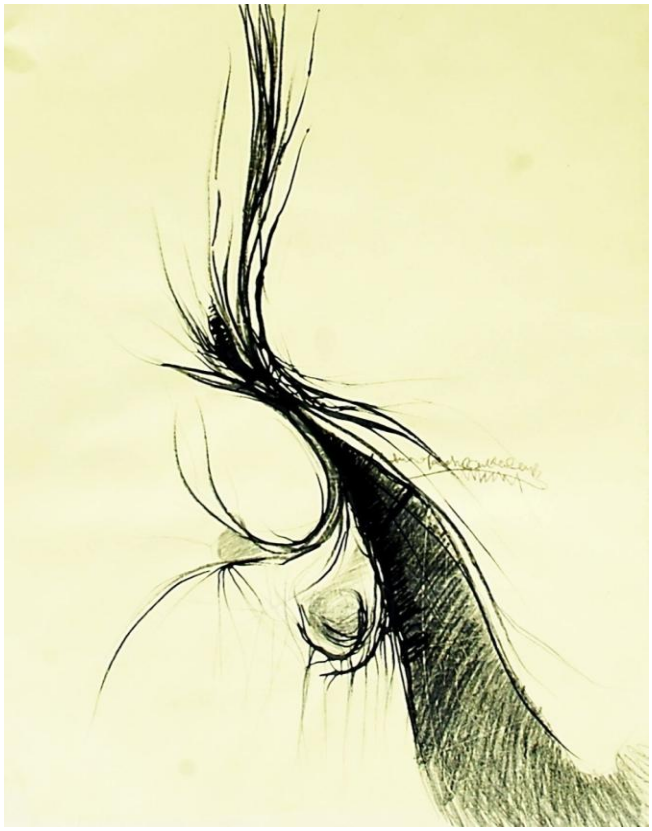


Plate CXIII, ***Eclipse,***8b pencil, charcoal and ink on paper, 2013, 88 x 37.56 cm

"Eclipse" as shown in Plate CXIII, is achieved through a mental elimination of every encumbrance surrounding the illustrated area of interest that has been depicted in a stylized form. The lyrical linear composition separates the picture surface into two thereby, forcing the viewer to focus on the wiry cluster of black lines, which curve into each other without being overtly exaggerated. The principle of repetition and the element of texture are the main tools of expression here also. The manipulation and contortions of the physical structure create another worldly feeling upon observation. The design is minimal in its use of the elements of design. The central placement of the composition within the space caters for the issue of balance, harmony and unity in the design space. The stylized nature of the drawing is reminiscent of melted larva steadily flowing down a mountain. The background of the work is left blank to enhance the complex yet simple activity taking place at the center of the picture plane as well as to achieve effectively, a feel for contrast.

The work is symbolic of the "central" and integral part that nature plays in the existence of man, while the dark wiry lines that are depicted flowing outward at the left side are symbolic of nature's continuous attempt to draw its surroundings into an "eternal" embrace that may be beneficial to both parties.



Plate CXIV, ***Spirits,***oil on canvas, 2012, 121.99 X 121.99cm

"Spirits" (Plate CXIV) connotes an intense fixation on the quality of line that can be seen and appreciated in a cobweb. The work comprises of curvy, wavy, wiry and fluid lines set against a grey background. The grey background provides a cool visual atmosphere to the painting; while the almost geometric cut out areas allow the surrounding environs to be a part of the work without disturbing or disrupting the viewer's appreciation. The stylizations and modifications of this work appear to be more advanced than in previous works that constitute this category. There is the total eradication of any physical features suggestive of the cobweb structure, turning it into a design concerned with the various qualities of line such, as thickness, thinness, wideness and boldness. The painting is also rich in pigment but, with a predominant use of blue and yellow mostly for their contrasting nature. All linear activity

within the painting is directed downwards. The painting is also devoid of any symbolic and philosophical affiliations.



Plate CXV, ***Fire Flies,***pastel on paper, 2013, 88 x 37.56 cm

"Fire flies" shown in Plate CXV above, indicates the researcher reluctance to "draw out" specific shapes hence the intense shading that takes place. Shape and form are suggested by the increase in pressure on the pastel, the slight change in linear direction or by the application of the blue and yellow pigment. Few areas are left blank, surrounding the haphazard composition for the eye to rest from such a busy vision. The work alludes to the seeming unity of every element, whether natural, or artificial that is sometimes found within the sticky clutches of the spider silk. The tiny circular white dots spread all over the composition are symbolic in the sense that, they register the presence of objects not portrayed.



Plate CXVI, ***Clouds II,***oil and acrylic on canvas, 2013, 121.99 X 121.99cm

"Clouds II" depicted above (Plate CXVI) is a reproduction of ***"Clouds"*** in (Plate, CXII) but in a different medium. Whereas the linear composition is the same, the differences are however evident. While, the previous picture is a drawing in monochrome on paper. ***"Clouds II"*** is a painting on canvas, rich in oil pigments consisting of various shades of reds, ochres, yellows, grays, blues, browns and greens. Spaces in between lines are completely imbued in colour. The technique of colour application is thick thus creating texture. Details are also completely eliminated allowing the viewer to enjoy the richness in colour and the purity of the organic shapes that the composition is made up of. Liquefied acrylic pigment is used to outline each painted shape thus, enhancing the individuality of each shape yet promoting harmony.



Plate CXVII, ***Tree,*** acrylic on canvas, 2014, 182.88 X 121.99cm

The composition above titled ***"Tree"*** in Plate CXVII shows a representation of a cluster of silk that is in form of a tree. As the focus of works in this category is to modify, totally or partially,the ***"Tree"*** is represented in a manner that suggests a dry tree, with several intertwining branches all rendered in white acrylic pigment. Spaces in between the dry branches are filled in with amoebic-like and organic shapes in red, yellow, blue, brown and green hues. All other areas are left blank for the dark background to show through.

The entire painting is achieved through a creative yet skillful manipulation, as well as a combination of simple, curvy, delicate and slender lines in a fluid and graceful manner. All linear activity is directed upwards. The lower section of the picture surface is occupied at the center by the "tree trunk"

which is rendered red, yellow and blue lines. The picture appears to have been systematically divided into two parts with the upper part containing the boisterous activity, while the lower section appears somewhat somber as a result of the large empty dark shapes flanking the "trunk" on both sides. All ideological connection is left for the viewer to make.



Plate CXVIII, ***Baseline,*** ink and permanent makers on paper, 2014, 88 x 37.56 cm

"Baseline" in Plate CXVIII is a swirl of controlled activity of different lines and grotesque irregular shapes drawn out in black moderately sized lines. There is a slow kind of motion evidenced by the curvy formation of the elements contained in the composition. The researcher is precise in laying out the design as there is no illusion of uncertainty. The work is mostly characterized by the use of double and aggressive lines. It appears to have been conceived in the artist's mind before being transferred to the chosen surface. The placement of red, yellow, blue, green and black ink pigments also appear to have been deeply contemplated before being applied, hence the exceptional individualistic independence of the hues. A lot of empty spaces are also involved in the composition thus, projecting an atmosphere of neatness and a high level of organization. The work is a testimony of the researcher's, thought process which is mainly compartmentalized to allow for clarity and precise decision making. The lack of interaction between the elements is also a testimony to the periodic need for isolation from society and its boisterous and sometimes over whelming nature.



Plate CXIX, ***Maze Runner,*** oil pastel on paper, 2014, 88 x 37.56 cm

Following the concept of compartmentalization evidenced in the previous Plate CXVIII titled ***"Baseline", "Maze Runner"*** in Plate CXIX above shows a more relaxed and spontaneous format of expression. This relaxation of boundaries is illustrated by the use of secondary colours green and orange

against a purple background. In this picture, the researcher tints the green pigment, by introducing a light lemon shade of green into the composition. The strategic placement of the lemon green occupying the central formations gives it a dominant edge against the orange hue. The work however, appears somber in mood, perhaps as a result of the choice of background colour which automatically dulls the laid out pigment.

The shapes appear foreign almost out of the "real" world but are at best amoebic-like or irregular. Lines are thicker, bolder and of a much stronger character. They however, lack the look of precision as seen in those used in the work titled ***"Baseline"*** (see Plate CXVIII). This may be as a result of the change in the mental disposition of the artist as well as the complete change in medium from ink on paper to oil pastel on a glossy textured paper. The new media however, enhances and projects a mysterious atmosphere into the work against the clinical clarity and precision of ***"Baseline"***. ***"Maze runner"*** also subtlety alludes to depth and shade.



Plate CXX, ***Climbers,*** 8, 12b pencils on paper, 2014, 78.23 x 34.56 cm

The most dominant pictorial element observed and developed from studies of aspects of the cobweb, is the fluid line. In this illustration titled ***"Climbers"*** shown in Plate CXX, the artist carefully traces the movement of such lines across the paper. The work is not based on any defined design system. It is hinged rather on mimicking the linear formation and lying out, to the viewer, in stark clarity, the path once travelled by the spider. This meant that the artist exhibited freedom in the choice and also, in the treatment of all elements used in the composition through a systematic manipulation, and improvisation of complex patterns observed. The artist was able to represent her personal imaginative expression of the experiences of the natural world. The drawing ***"Climbers"*** also alludes by extension, to the parasitic nature of the spider silk which sticks to a foreign surface and if left unchecked could occupy fully its adopted environment. There is a significant absence of colour in the work. This is so to allow the viewer a better appreciation of the complex and dynamic activity that is taking place on the picture plane.



Plate CXXI, ***Star Sign,*** 8, 12b pencils and oil pastel on paper, 2014, 87.23 x 48.56 cm

"Star Sign" Plate CXXI is a dramatic and highly expressive composition of fluid lines, curves, oblique and unfamiliar shapes set against a bright blue background. It is a stylistic treatment and representation of imagined components of the cobwebs. The work achieves a mysterious aura by the predominant use of very dark broad lines. This aura is further enhanced by the demure nature of all accompanying pigments, as well as the wiry and undulating lines surrounding every aspect of the composition. While the work appears spontaneous and free from all sorts of rigidity; it exhibits some illusion of deep thoughts on the part of the artist. All activity either linear or formative appears to be hinged to the top left corner of the design surface, while other major spaces are left bear and undisturbed from the center of activity. The vast blue background stands for the sky. The work is an attempt to marry the sky (Heaven) with the object. It seeks to express the dependence of all that is natural on the benevolence of the Almighty. It also expresses a perfect situation where there is a harmonious fusion and agreement between the heavens and the earth.

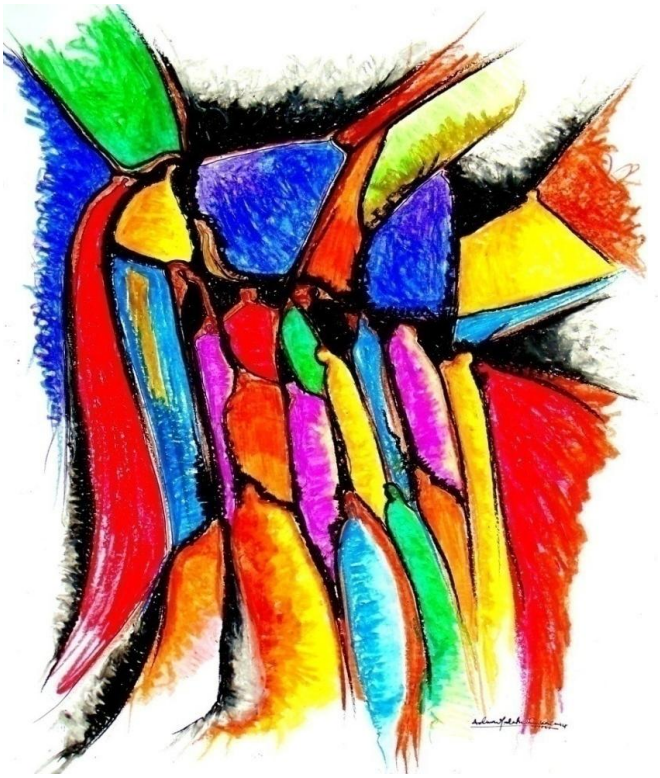


Plate CXXII, ***Conference,*** oil pastel on paper, 2014, 98.33 x 52.26 cm

"Conference" in Plate CXXII above is an oil pastel painting comprised of some unrecognizable shapes and patterns which have been further transformed from their unfamiliar state to represent or resemble "childlike" figural depictions. This is one amongst the few works in this category and in the entire study that make any inference to the human form. These figural formations all appear to be congregating at the same point of interest. They have been freely painted in with pigments that bear a heightened sense of chromatic intensity. Textural applications of a black pastel surround each condensed formation for the purpose of depth, solidity and aesthetics. The composition appears basic in format while, the opulent use of colour in bright shades creates a lustrous effect that is mostly associated with human festivities. The use of colour in this particular work is influenced by the artist's personal knowledge and experience in studio practice. Although the formations appear static, the feeling of motion is nevertheless present as a result of the intense use of colour, especially yellow.



Plate CXXIII, ***Conference II,*** oil on canvas, 2012, 182.88 X 121.99cm

Conference II, shown in Plate CXXIII continues the exploration of the theme of figural inferences and chromatic intensity. In this design as in ***"Conference"*** (see Plate CXXII), elements of shape, line and colour take centre stage. The combination of such elements and the knowledge of the physical formations that are evident in a cobweb all come together to stress the aesthetic qualities of the form under study in a distorted state. Lines used are more elaborate and rendered using a wide flat brush thus, increasing their expressiveness. All the shapes and pattern formations occupy the foreground in an almost aggressive tone, but the use of short and flat brush works somehow softens the dramatic and aggressive tempo to that of tranquil quality which is further enhanced by the application of pigment.



Plate CXXIV, ***Primary and Secondary Sections with White and Black,*** 2013, oil on canvas, 182.88 X 121.99cm

The above painting in Plate CXXIV titled, "***Primary and Secondary Sections with White and Black"*** shows the division of the picture plane into nine (9) unequal parts in irregular formations. Each of these shapes has been painted in with single hues of both primary and secondary colours with the supporting roles of black and white. The formation of the picture plane is reminiscent of a leaf, which has been relieved of its veined details.

The divided sections are unequal in size, with the largest being covered in green to emphasize the dominant role of nature in all preceding artistic expressions. The red shape is next in size and is placed facing the sea of green. In fact the entire system of colour application is complimentary in nature, as it shows the juxtapositions of each colour next to its complimentary counterpart. The thick black line that runs across and through the coloured divisions adds a sort of solidity and unity by bringing all within the

composition together. The work lays emphasis on variety which is achieved through the visual exaggeration of the actual sizes of the object of inspiration, as well as in the application of pigment. The organization of the visual elements all contribute to the production of a desired aesthetics in the work.

4.2.7 Category Seven (Synthesis)

As is implied in the group title ***"Synthesis"*** features a group of fifteen works that typify a conscious combination of the physical features of the natural object under study. The works in this category have been developed towards a single point, that is, a synthesis of all elements observed within the spider, spider web and cobweb. These works showcase with more clarity, the specific objectives of this research. They indicate changes in the mode of representation and also the visual interaction that takes place within defined spaces. The artist thrusts all creative imagery toward the picture plane, thus transforming, enhancing and exaggerating the physical forms of the natural object into flat two dimensional designs that assert themselves further by the repetitive use of line and chromatic embellishment.

The works are sub grouped into five other sections that consist of three works each. These sub-sections are presented as definitive answers to the set objectives of the study. Each sub-section is analysed with the aim of projecting to the viewer; it's creative and aesthetic patterns that are embedded within the spider, its web and cobweb.

Objective 1: Draw inspiration from the design elements that exist within the spider web for exploration.

In response to the first objective of the study as listed above, the researcher embarked upon a fact finding quest. This quest involved a dedicated contemplation of the spider web and isolating each element of interest that is line, shape and form from its defined structure, this isolation led to a systematic yet creative combination of the deduced elements in defined spaces.



Plate CXXV, ***Northern Architecture,*** oil and acrylic on canvas, 2012, 182.88 X121.99cm

The first painting in this section titled ***"Northern Architecture"*** in Plate CXXV dealt with the creative and skillful juxtaposition of line and shape amidst a horizontal space imbued in blue. The idea here was to allow for a better understanding of the design system of the spider as it spins its web. The artist first covers the surface of the canvas with a brilliant shade of blue which is symbolic of the sky which is a permanent backdrop for the activities of nature, then begins to lay out simultaneously, shapes deduced from the object of inspiration. These shapes are painted in different colours that can be observed in nature; red for the aggressive interference of man into nature, brown for the earth and its solidity which better accommodates all things, green for the continues growth of all things natural. After laying out the compositional foundation, which comprises mostly of the larger shapes at the upper section of the

canvas, a sort of curvy baseline is created where the transformative stylizations of the observed shapes have been lined out.

These stylizations resemble several mud houses which are a common site in the Northern Parts of Nigeria. After laying out the said compositional foundation to a satisfactory level, the identified line which is mainly rigid, mechanical and structural in nature is used to connect each shape to the other thus creating a unified composition. The network of lines in these paintings is so intense that it produces a dazzling effect. The linear design is laid out in muted tones so that the painted shapes can be appreciated through the linear net. The use of line is dominant as well as functional, it is used to trace the path of movement that the spider takes when spinning its web and it is also used to connote balance and harmony, implying an endless continuous movement that flows out of the blue canvas and into the surrounding environments unseen and unhindered by the human eye. The painting is a testament to the modus operandi of the spider as it spins its webs across the blanket of nature.

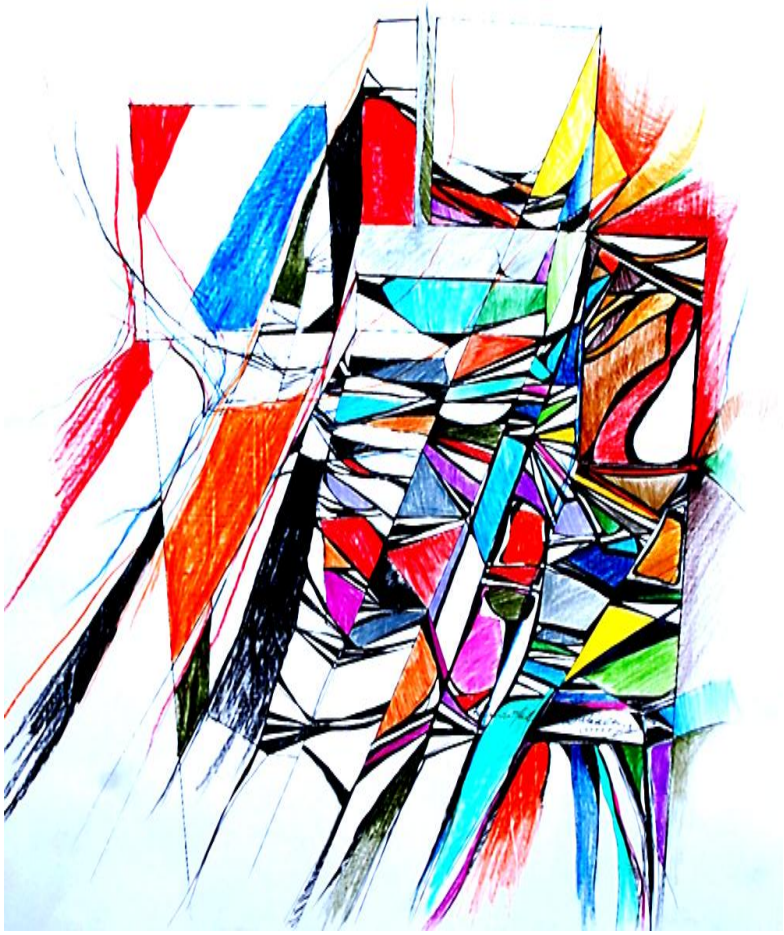


Plate CXXVI, ***Mirror Repeat I,*** dry coloured pigment on paper, 2013, 82.88 X 21cm

The second and third paintings in this cycle follow the same compositional format but are less visually dramatic. ***"Mirror Repeat I"*** Plate CXXVI focuses on the appreciation of two dimensional shapes presented in segmented squares beside and on top of each other mimicking the reflective activities of several mirrors. The work title ***"Mirror Repeat II"*** (Plate CXXVII below) is centered on the enlargement of defined shapes, exultation of the green pigment and decentralization of the unifying function of line. Collectively, these works aim for a conceptual interpretation of the daily experiences of the artist as she interacts with the natural object mainly through observation and visual note taking process. The works bear the concepts and ideals of beauty, harmony, balance and variety. They also show-case collectively the process and the end product. For process, they enlighten the viewer on the

steps the artist takes in the production of the works. As a product it questions whether the completed art piece is at par with its intended function and purpose. The paintings in this section show the dispersal of the observed structure to a stage of purity.



Plate CXXVII, ***Mirror Repeat I,*** oil and acrylic on canvas, 2012, 121.88 X 121.88cm

Objectives 2: ***Infuse the inherent patterns with a vibrant palette with a view to enhancing the physical and aesthetic patterns of the spider, spider web and cobweb.***

Responding to the second objective, the artist set out to produce specific paintings that focused on the key words contained within this particular objective. These key words include: 'palette',

'enhancement' and 'aesthetics', these set of words encouraged and guided the researcher in articulating gathered visual data to effectively solve the research problem and achieve the set objective. The work shown in Plate CXXVIII titled ***"Strange Things"*** is the first in the selected paintings for this objective.



Plate CXXVIII, ***Strange Things,*** oil and acrylic on canvas, 2012, 121.88 X 121.88cm

"Strange Things" is a painting that indicates to the viewer first and foremost, the artist's deliberate decentralization of the function and purpose of line. The painting concentrates on the dynamics of the two dimensional shapes, deduced from the spider web and cobweb as subjects of inspiration. It also focuses on the purposeful reorganization of such two dimensional shapes to form an aesthetic composition but most importantly, it is a painting that owes its visual success or lack of it to on the emotive, expressive and symbolic nature and function of colour.

The painting in Plate CXXVIII displays a rich and lustrous array of shapes that are densely populated and short of space. There is a strong sense of activity both in the compositional structure of the two dimensional shapes which are mostly irregular and the system of pigment application. Green in a variety of shades and tints is the dominant hue of expression because of its dominative presence in nature as well as for its symbolic association with growth, fertility and camouflage. These associations especially that of growth connote the researcher's desire to express the subject matter to a point where a large amount of data can be produced in form of paintings and drawings, all which bear aesthetic qualities and lead to a kind of deep and contemplative thought process for the viewer.



Plate CXXIX, ***Array,*** oil and acrylic on canvas, 2013, 182.88 X

Plate CXXIX titled ***"Array"*** also follows the creative organization of shapes into aesthetic patterns which also rely on the expressive function of colour as it relates to space and the envisioned

design structure. Colours and the principal subjective image have been placed in a visual format that promotes symbolic contemplation. According to Sen (2010), the formalities involved in "the interplay of colours, lines shapes and texture 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".

Sen further claims that Collier (1967) who affirms the above assertion states that "in the early involvement with art, it is enough to be aware of the intimate part played by form", colour, shape "in satisfying our intellectual needs and in simulating our desires, our moods, imaginations hopes and fears".

The work ***"Array" (***see Plate CXXIX)is a panoramic view of a large picture plane divided into unequal and irregular parts which are subsequently imbued with a lustrous array of colours. Predominant tones are earthy hues juxtaposed with a variety of blues, greens, yellows and reds. There is no allusion to an identifiable object or subject. It is a painting of flat shapes systematically inoculated with pigments and subtly embellished with line. The painting exhibits an excessive use of yellow in large expanses of the surface and within the line. This proves effective as it projects a balanced division of light throughout the painting surface. This use of yellow evokes a feeling of excitement and pure untainted joy which is only contradicted by the stillness of the two dimensional shapes on the painting surface.

These paintings have been created solely for the purpose of putting the viewer's mind to a heightened level of thought that, may lead to an individualistic interpretation and appreciation of the aesthetic mysteries that lie at the heart of the interactive dialogue of the elements present.



Plate CXXX, Five Windows of Opportunity, oil and acrylic on canvas, 2013,182.88 X121.99cm

Plate CXXX titled ***"Five Windows of Opportunity"*** simplifies the dramatic activities of the previous Plate titled ***"Array",*** but maintains the effective use of colour for interaction. Sen (2010) believes that "we all have personal reactions of thought and feelings to the pervasive presence of form". However, this researcher is of the opinion that these "personal reactions" are more intense with the presence of colour which the researcher believes strongly can improve or dampen a person's emotional status, thus, determining the quality of appreciation the artwork receives. Works that respond to the second objective as set out in this study, reveals a display of chromatic knowledge by the artist as well as

a better platform for the appreciation of the otherwise bland, colourless and transparent nature of the shapes and patterns contained in the subject of exploration.

Though the three dimensional structure of the web and cobweb is with its unique set of aesthetic qualities, mostly observed in the linear dynamics present within the ephemeral structure, this study is emphatic in its belief that, the deliberate "inoculation" of colours intensifies more clearly such inherent aesthetic qualities for the viewers iminate appreciation. Consequently all works are non-objective in their appearance.

Objective Three*: use line in a repetitive manner as the basic element in the embellishment of identified patterns of the spider, spider web and cobweb in painting.*

In achieving objective three, the researcher approached the use of line as a lady would approach the choice and use of jewelry. In this set of works, lines were applied as adornments, a finishing touch to the already created paintings, and an "embellishment" of identified patterns.

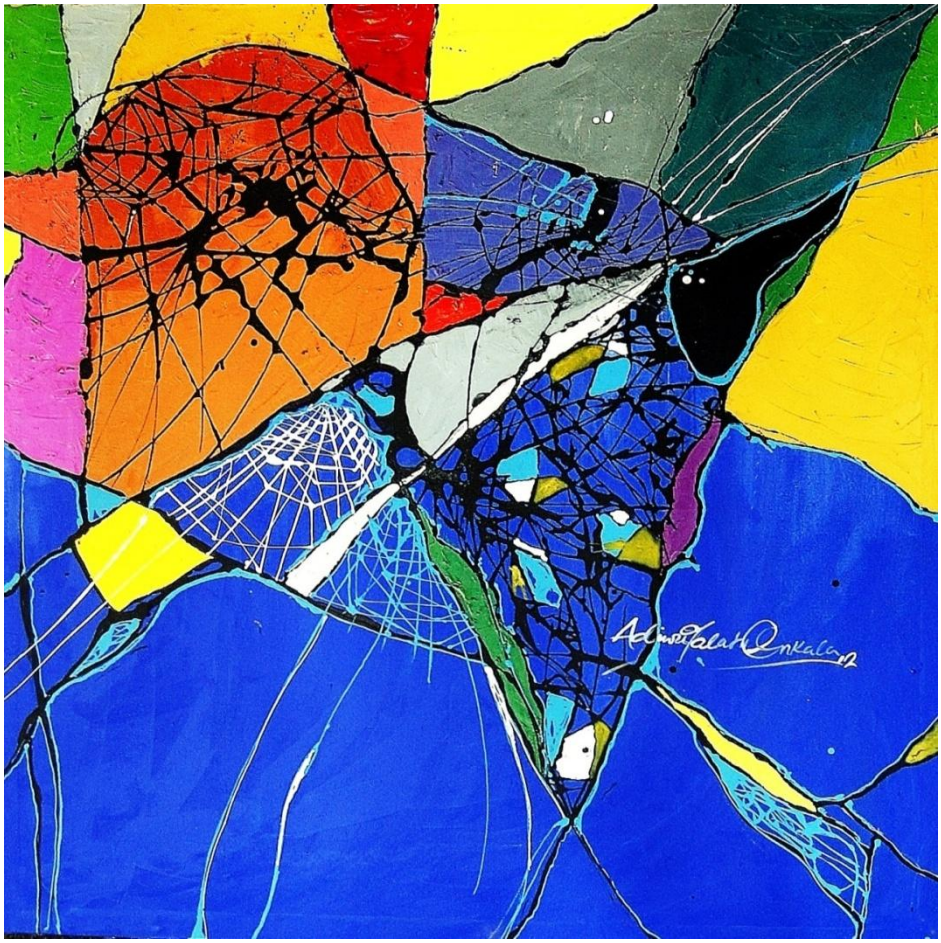


Plate CXXXI, ***Synthesis,*** oil and acrylic on canvas, 2012, 121.88 X 121.99cm

In the painting above titled ***"Synthesis"*** in Plate CXXXI, the artist attempts to break down an observed spider web into large amoebic-like shapes whilst filling each shape with flat shades of colour. There is an intensive use of blue and yellow followed by browns and greens. The shades of grey and magenta placed are for the purpose of contrast. Each of these painted shapes has a variety of lines superimposed upon them. The lines are either contained within some shapes or are allowed to flow outwards into the plane field of blue below. The multiple placement of line across and on top of each either is aimed at inducing an appreciation for its aesthetic nature and also, to create a feeling of texture. The researcher created aims to show these elliptical shapes imbued in a variety of harmonious pigments as they have been observed in real natural life. These shapes are closely knit and are concentrated at the

upper section of the canvas. The placement of shapes is also aimed at aiding the researcher to attain a better level of understanding of the natural object and its intricacies. After the compositional pattern has been laid out, the artist used black irregular lines to outline each shape within the pattern. This is done to enhance the visual dynamics and aesthetic nature of the shapes' true identify. Several other rigid lines deduced from the precise and mathematical structure of the spider web are used to adorn some shapes in different hues which contrast markedly with their backdrop. Though the lines used are termed rigid, they also bear an expressive elegance which is made possible by the researcher's control of the responsive tool. Lines used for the physical enhancement of the patterns within this painting are uniformly thin or thick as the case may be with several deliberate blotches at selected intervals.



Plate CXXXII, ***Dispersion,*** 8, 10 and 12b pencils on paper, 2014, 88 X 34cm

The second picture in Plate CXXXII above shows the artist freeing herself form the confines of the two dimensional shape as well as from the functional role of colour application. The work titled ***"Dispersion"*** in Plate CXXXII displays a rich visual knowledge of the quality of line. The drawing is a formal interaction of structural and fluid lines as they interconnect with each other. The researcher uses line in this depiction as a "device of visual" documentation "or as a symbol of" linear observation (Sen, 2010). These observations that are documented are meant to be further interpreted by the beholder. The images in this category though inspired by real natural objects rely heavily on the artist's imagination. They connote a subjective interpretation. An interpretation nevertheless based on "real" knowledge but expressed differently from the original form of its existence.

The researcher displays her concern and obsession with individuality of expression and the transformation of visual data into stylistic expression. The work is poised to be expressive of feelings, evocative of ideas and emotions; hence it's complete dependence on the unobjective qualities of line. The research's fundamental concern has been on the expressive and symbolic characteristics of the elements of design with specific focus on line. First because of its dominative presence in the natural object under study and secondly for its position as the most primitive of all elements of design.



Plate CXXXIII, ***Drip Marks, oil on canvas***, 2013, 182.88 X 121.99cm

The sweeping character of line becomes the focus of the third painting in this sub set. ***"Drip Marks"*** in Plate CXXXIII is achieved in a positive and negative technique. It is a vertical division of the picture plane into nine unequal parts with five of such parts filled in alternating hues of ochres, greens, magenta and blues while the other four parts are filled in with a light shade of grey. The painting is analytical in nature and focuses on an isolation of the different type of line that have been observed by the artist to exist within the spider web and cobweb. Each of these natural objects have successfully presented the artist with an array of interesting set of lines which when creatively manipulated can give birth to a beautiful display of patterns ensconced within a structure. The lines used show variations of horizontal, vertical, angular, curvy and zigzag lines which are all simultaneously combined with

organic and fluid lines. Lines observed from the cobweb show a lacking in structure and appear endless in physical character. The segments which the canvas is divided into are painted in with oil based pigments into which, the structured lines observed from the spider webs are scratched in to making them appear in low relief. The organic lines are however, painted in using a variety of small and thin brush strokes to achieve their continues nature. Here also the artist frees herself from any notion of realism and confines herself instead to the use of lines which are both tense and elastic on the two dimensional surface. The works produced to answer objective three indicate an unfailing sense of linear rhythm with the harmonious support of colour and shape as they all inter-relate on a two dimensional surface.

The visual changes in the natural appearance of the spider, its web and cobwebs, though drastic, are in keeping with the core principle of this research. Most importantly, it characterizes the envisioned change in the scene of artistic practice of the younger generation of contemporary artists from the monotonous practice of representational art to a form of expression that applauds the dispersion of the "real" object through highly subjective means.

Objective Four: ***Explore analytically, the similarities between the physical characteristic of the spider, spider web and cobweb***.

Objective four demanded a visual comparison of the spider, its web and the cobweb. It required that the artist applied within confined spaces, the visual data gathered from all preceding explorations to serve as an individual artist's statement. ***"Stiff Cadaver II"*** in Plate CXXXIV is the first in this group.



Plate CXXXIV, ***Stiff Cadaver II,*** Oil and Acrylic on Canvas, 2014, 182.88 X 121.99cm

In the work titled ***"Stiff Cadaver II"***, as seen in Plate CXXXIV, the artist tried to incorporate the physical characteristics of all the sections of the object of inspiration into the picture surface. The painting is executed in oil mixed with acrylic paint, it displays a clash of dramatic activity, all moving towards the center of the canvas where the form of a dead spider has been reduced to a black two dimensional shape with ephemeral characteristics. The surrounding areas have been segmented into several elliptical shapes mainly deduced from a web. Each of these shapes have also been painted in a variety of colours as has been the practice in most visual creations within the body of this study. The practice of linear embellishment is also adhered to, with several segments being adorned haphazardly with the organic line character synonymous to a cobweb. The centralization of the spider formation symbolizes its dominant role as the originator of all the elemental interaction taking place around it.

In a bid to lessen the degree of visual activity within the picture, the colours used have been deliberately muted by the addition of grey. The work bears and applauds "the transformative nature of the natural object.



Plate CXXXV, ***Descent,*** charcoal on paper, 2014, 82 X 21cm

"Descent" in Plate CXXXV continues in the format of the visual combination of all the objects of inspiration in a stylized fashion. This work also bears the quality of intense visual activity as seen in the previous Plate titled ***"Stiff Cadaver II"*** Plate CXXXIV without the illuminative role of colour.

"Descent" is a drawing rendered in specific pigments of black and white set against a brown back ground. It features complex contusions of both the rigid and structural nature of the spider's limbs, the elliptical and linear nature of the two dimensional shapes inherent in the web as well as the flowy nature

of the line in cobwebs. Stylizations, manipulations and exaggerations are at their peak in this image. The image elicits deep thought from its audience perhaps as a result of its many twists and turns. There is no allusion of solidity, depth or perspective. The artist increased activity as the image developed during the creative process.

The researcher makes use of continuous lines allowing them to run with constrained freedom thus, connecting one grotesque shape to another to present the feeling of a unified composition. Large areas have been shaded in with either the black or white pigment, yet other spaces are allowed to be empty for the brownish background to become part of the picture. The complexity of activity dethrones any concept of negative and positive spaces in the composition. The work implies linear quality whilst renouncing volume and mass within the pictorial plane. Images produced under the context of this objective are to be termed "simple materials" that illustrate the artist's thinking.



Plate CXXXVI, ***Transformers III,*** oil and acrylic on canvas, 2014, 192.99 X 192.99cm

In ***"Transformers III"*** Plate CXXXVI the artist stepped down considerably on the intensity of visual activity contained in the picture plane and reverted to a semi-representational format of depiction. Though slightly representational in nature, the stylizations and physical transformations of the actual structure of the natural object is unmistakable. The painting represents a simplistic and watered down version of the artist's visual interpretation of nature. The work's surface appears divided into three curvy liner segments. However, the activity taking place in each segment is allowed to interface with subsequent segments. The painting showcases as has other paintings, simplified and stylized segments of the spiders body. The two dimensional shape of a web and the fluid and organic character of line were deduced from a cobweb in their role as visual aesthetic embellishments. Colours used are of the primary and secondary groups with linear decorative designs in black and white. Whereas in preceding works, the lines have been allowed to roam freely, they appear to have been contained to the lower curve of the

picture space. This format of composition allowed the artist the greatest possible freedom, so that the artist's subjectivity can be expressed to the greatest possible degree.

Though the picture surface is divided, the interaction of all components in the design allows for a rhythm of relations in colour and size as they relate in space. The paintings shown here are results of the artist's interactive experiences, meaning that they are to be looked at and appreciated as products of a negotiation between the artist and the natural object.

Objective 5: ***Develop paintings that eliminate the real object by transforming them into basic geometric and organic shapes.***

This study is based on the philosophical concepts of Neo-Plasticism, a movement that advocated the distillation of all artistic representations of the natural world to their basic vertical and horizontal elements which to the members represented the two essential opposing forces, the positive and negative, the dynamic and the static, the masculine and feminine. Their concepts revolved around pure abstraction and a pared down palette in order to express a Utopian idea of universal harmony in all of the arts.

Objective five of this study obtains it's backbone from such a concept stated above as being crucial to the successful achievement of set goals. This elimination of the real object is illustrative by the painting ***"Untitled I"*** in Plate CXXXVII below.



Plate CXXXVII, ***Untitled I,*** oil and acrylic on canvas, 2013, 192.99 X 192.99cm

The composition titled ***"Untitled I"*** in Plate CXXXVII is a display of hues carefully sprawled on the surface of the canvas. The work combines two opposing materials, oil based and water based (acrylic) pigments mixed with glue. It is a picture that depicts an abstracted rendition of a spider sprawled against a wall or flat surface with its limbs spread apart as if at rest. The subject is represented in simple organic and elliptical forms surrounded by a free flow of fluid lines depicted in a variety of hues.

These fluid lines are not invented as they may appear to the viewer, but are derived from a systematic manipulation of the spiders, spread-out position through the successive repetition of linear movements from its original angle of placement. The lines are allowed to interplay and interconnect with each other. This action subsequently produces shapes which are in turn painted in. The definition of shape and line are achieved through the systematic method of colour application. The painting connotes active motion and complete elimination of the object's true identity. The use of the elements line, shape and

colour in order of importance helps the artist to successfully conceal from the viewer the real object in order to present an alternative visual erudition of the spider which the audience may have missed as a result of its preoccupation with the actual creature.



Plate CXXXVIII, ***Synchronism,*** oil and acrylic on canvas, 2014, 171.99 X 171.99cm

"Synchronism" as shown in (Plate CXXXVIII) makes use of line in a dominant fashion. The artist focuses on line's power of direction and identification to showcase the visual qualities of the web and cobweb. The pictorial layout attempts to acquaint the viewer with the gradual process of transformation from a spider web to a cobweb. The defined and more specific composition of shapes above the picture plane present a spider web in its glory. Each shape is painted with blue lines of uniform thickness for outline. These same lines flow downwards but are transformed from their rigid and structural nature into stringy convergent lines of a lively and active character set against a dark

background. This sudden alteration in physical status is also symbolic of the temporal nature of man and his immediate environment. It illustrates the consistency of change and how it affects everything living and non-living. The vividness of the pictorial composition as well as its subjectivity bears testimony to the artist philosophical thought process and how deeply the transformative nature of the natural world affects her personal ideologies.

The paintings represented in this study maintained line, shape and colour as the preferred means and elements of expression. Though they were completely infused into the pictorial surface resulting in the progressive cultivation of the mind towards the representation of balanced units, these enumerated design elements placed alongside selected principles such as balance, harmony, rhythm, all contribute to the creation of visual images that are vital phases of our society. Aesthetics is a factor that plays an important role in all works produced within the course of this study.

CHAPTER FIVE

CATALOUGUE

5.1 Introduction

This chapter presents a catalogue of works produced within the course of the research. It is a compilation of all visual notes taken before, during and after studio practice. The catalogue is divided into two major parts, with the first being the artist's curatorial statement while the second part consists of the portfolio. The portfolio constitutes all works that have been created within the course of this research. All works presented are clearly labeled to indicate titles, year of production, and media of expression as well as sizes in centimeters.

5.2 Artist's Curatorial Statement

It is the basic notion of this researcher, that the use of elements of art as guided by the principles of design as utilised in this study, assisted the artist in the precise articulation and elucidation of the spider. Examined critically, the study, translated an idea or subject matter visually for the appreciation of her audience through the use of one or more of the following elements of art, such as line, shape, form, space, texture and colour. The visual aesthetic combination of such elements with the knowledge of the principles such as balance, rhythm, dominance, has aided the researcher to communicate her ideas through the paintings created.

The body of paintings produced within the course of this study bear testament to such notions. As they emulate the linear and formative characteristics of the subject matter as the chief ingredient for expression. The works created and presented under this study indicate the importance of process and technique, idea, concepts over skillful and realistic representation whilst producing a suitable platform for symbolic interpretations to be made by the viewer when he/she comes in contact with the works. The artist places importance on idea over photographic representations. Thus giving the full rein to the

audience to make out what speaks to him/her more. Paintings are multidirectional and may be hung in whatever orientation the viewer chooses.

To an extent, the researcher aspired to project her personal views of equality within the human race through the reduction of all objects of inspiration to mere two dimensional geometric and organic shapes. These shapes are organized into painterly compositions that bear resemblance to basic design. The symbolic, emotive and expressive role of colour was a tool of importance in the production of art works with a two dimensional orientation, was further elevated. The researcher invites the audience to relate to the finished works on an elemental level, a level that is devoid of bias or any other emotional and sentimental affiliations.

The works created are deeply rooted in the realm of aesthetics. The term "aesthetics" as earlier stated in preceding sections connotes beauty of the art object within the context of this studio practice. It is the quality of "finish" that is accorded the painting upon conclusion. The use of the many tiny segments and fragments of the spider web and cobweb by the artist, in the creation of the presented works, has formed a larger whole and linked them by colour as well as line, bringing to the viewer, the artist's insistence that the paintings presented in this research be looked at as a way of rethinking the way the society is viewed, that is, form its wholistic view, to a its fragmented status.

The artist bases all creative exercises and production of works on her personal and strong beliefs in the simplicity of form as it relates to space whilst using the illusionistic continuity of line to reduce and embellish any natural object to its purest form.

5.3 Portfolio



Stiff Cadaver, Oil on Canvas, 2013, 152.4 x 91.44cm



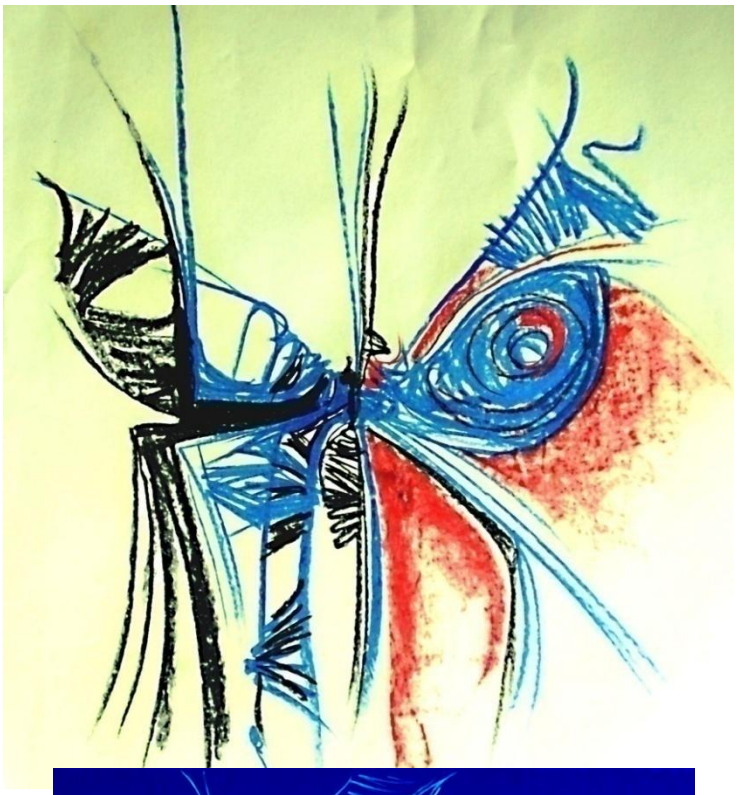
Spider V, Oil on Canvas, 2012, 121.88 x 121.88cm



Spider IV, Oil and Mixed Media on Canvas, 2012, 121.88 x 121.88cm



Spider II, Pastel, Enamel and Acrylic on Canvas, 2012, 91.44 x 91.44cm



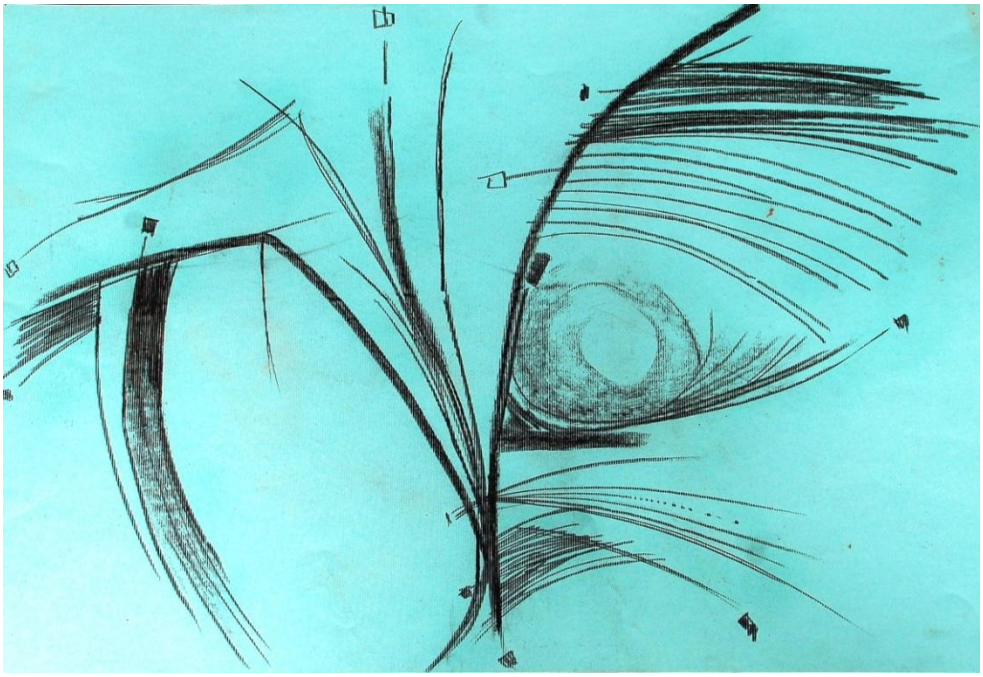
Spider III, 2013, 88 x 47cm Chalk Pastel on Paper,



Spider I, Pastel on paper, 2013, 64 x 52cm



Lobbyist, Pastel and Charcoal on Glossy paper, 2012, 64 x 52cm



Feathered Friend II, pastel on paper, 2012, 70 x 50cm



Feathered Friend, Pastel and Charcoal on paper, 2012, 70 x 50cm



Black Widow, Oil and Acrylic on Canvas, 2014, 182.88 x 121.92cm



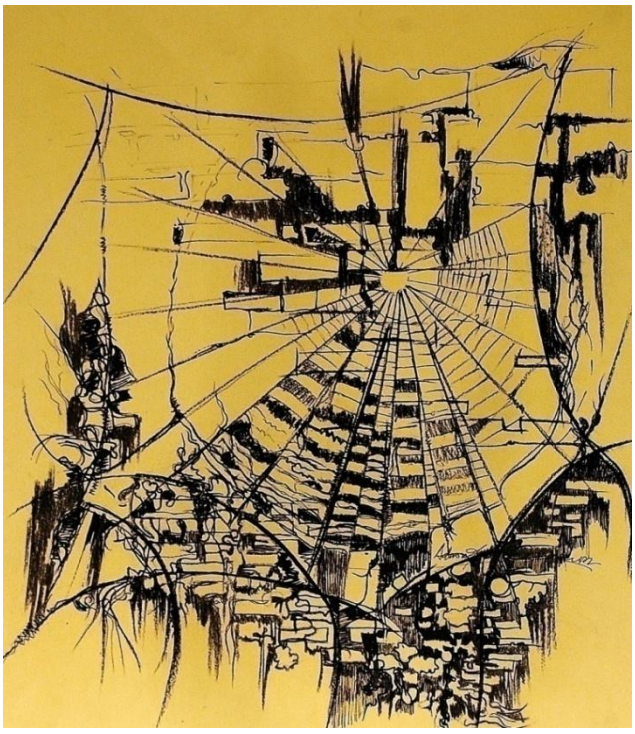
Transformers, Oil and Acrylic on Canvas, 2014, 182.88 x 182.88cm



Black Widow I, Oil and Acrylic on Canvas, 2014, 64 X 52cm



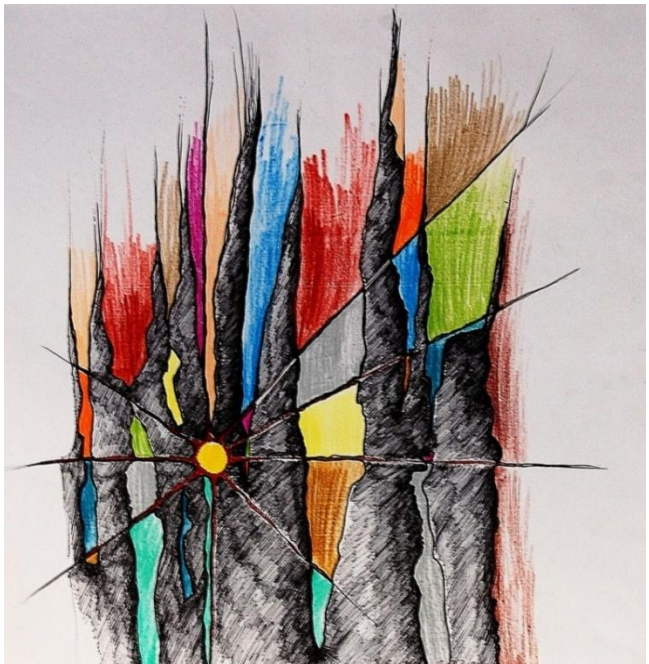
Untitled I, Oil Pastel on Glossy Gold Paper, 2014, 70 x 52cm



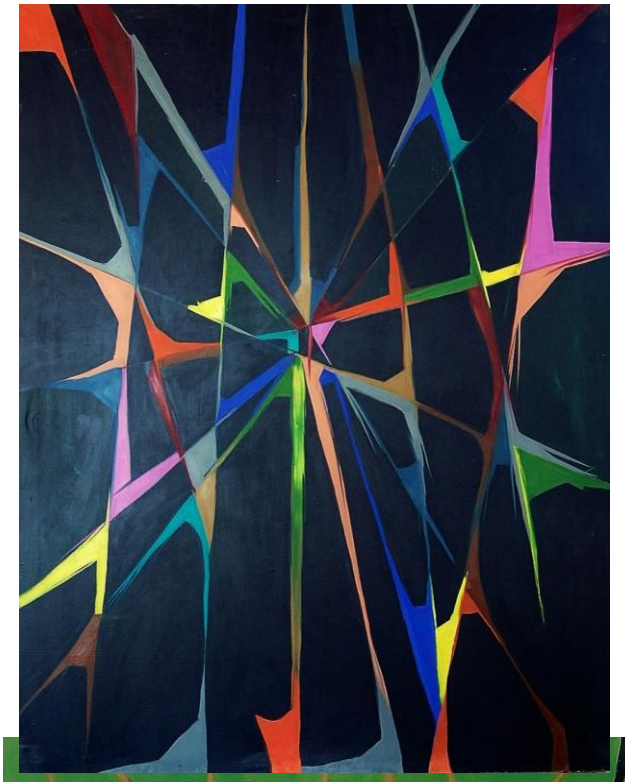
LAGOS City, Charcoal on Paper, 2012, 64 X 52cm



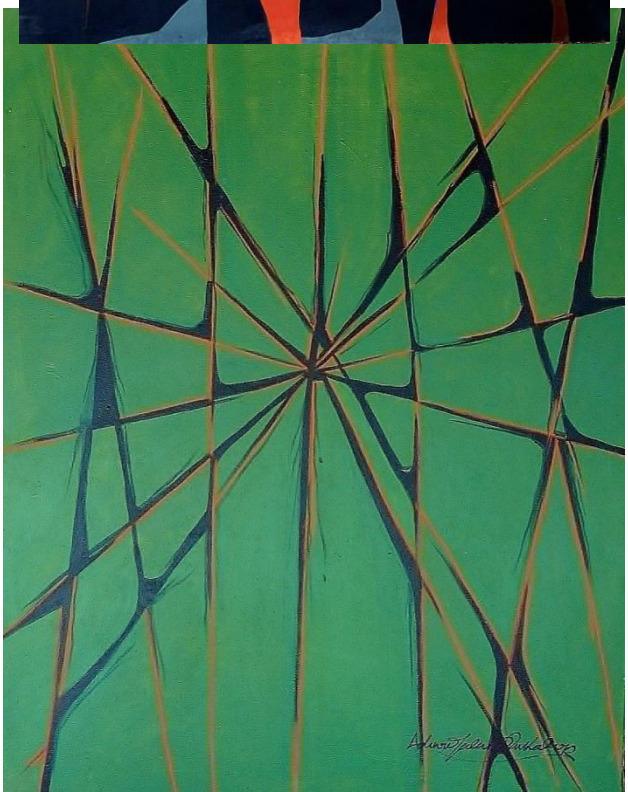
Domestic Spider,Pen, Ink, Gouache on Paper,2012, 64 X 52cm



Tunnel Vision I, coloured pencils on paper, 2012, 74 x 52cm



Planes and Pastel on 121.92cm

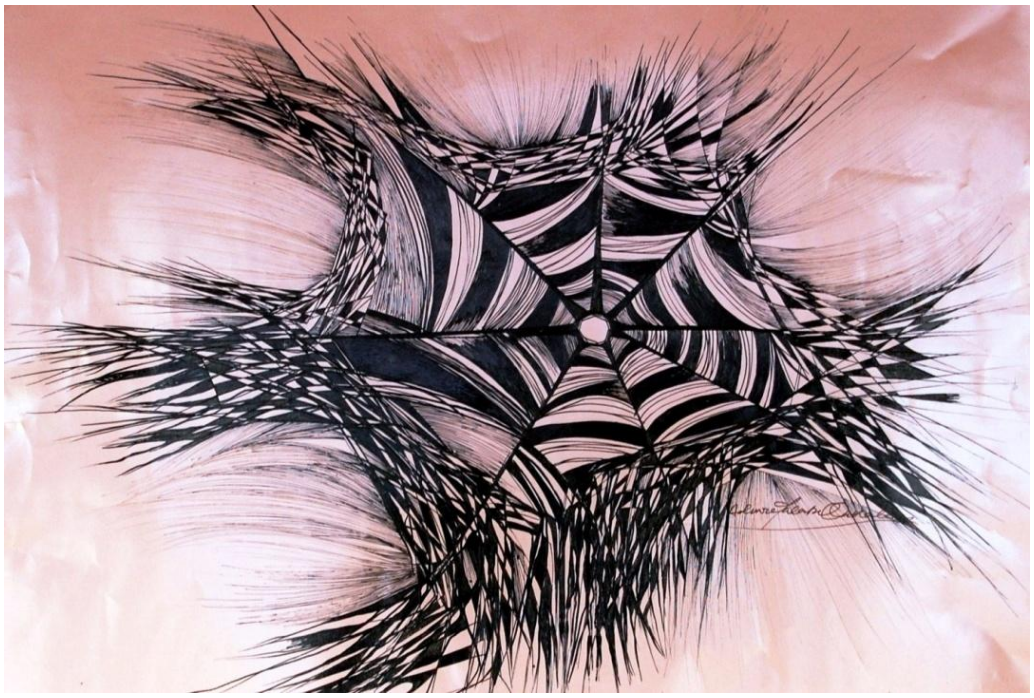


Polygons III, Oil and Canvas, 2012, 182.88 x

Planes and Polygons III, Oil and Pastel on Canvas, 2012, 182.88 x 121.92cm



Orb Web III, Pen and Ink on Paper, 2012, 64 X 52cm



Orb Web I,

Pen and Ink

on Glossy

Paper, 2012,

74 X 52cm



Orb Web III, Pen and Ink on Paper, 2012, 64 X 52cm



Orb

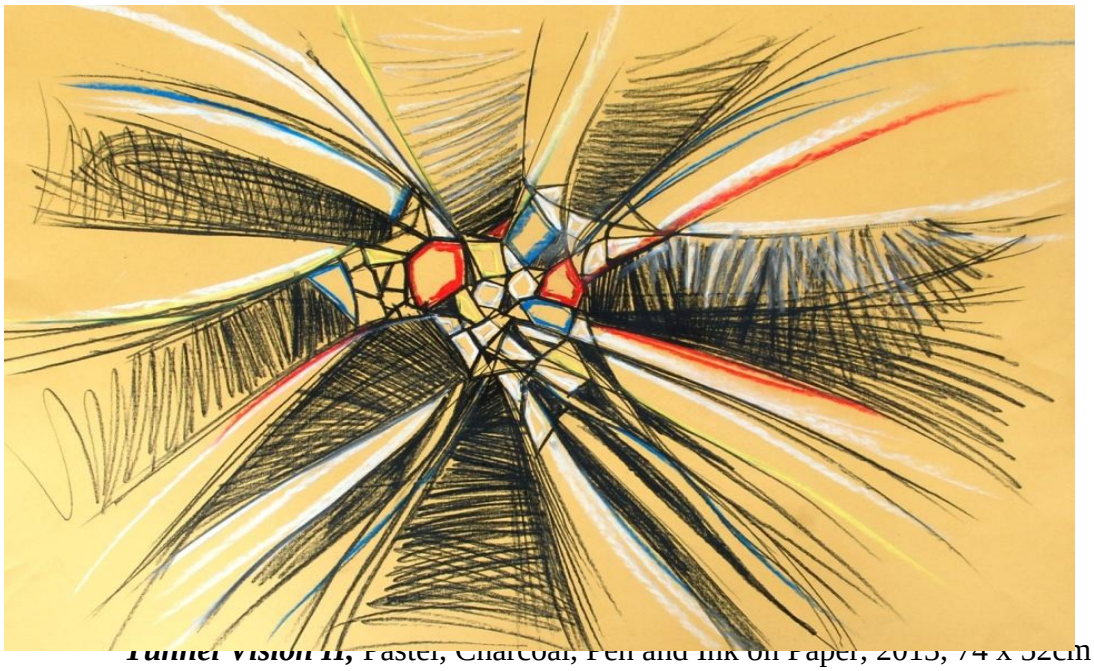


Web II, Oil on Canvas, 2012, 121.92 X 121.92cm

Orb Web II, Oil on Canvas, 2012, 64 X 52 cm



Shady Business, Pen and Ink on Paper, 2012, 70 x 50cm



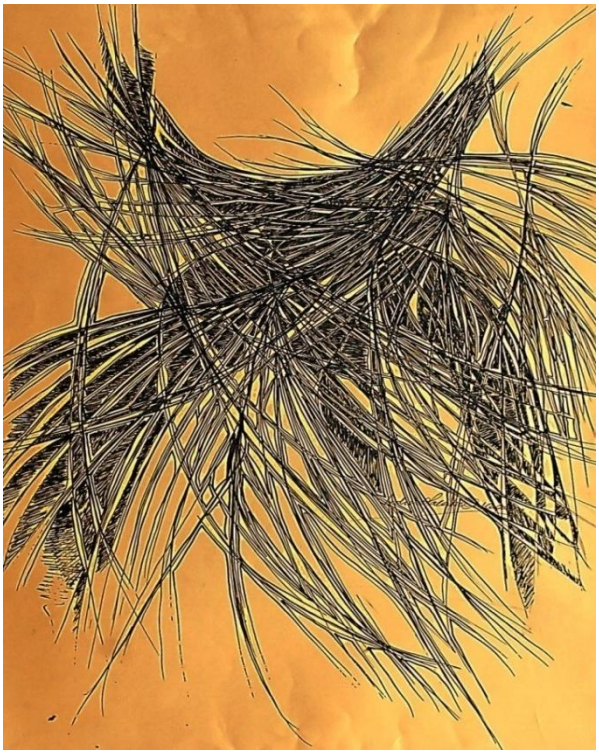
Tunnel Vision II, Pastel, Charcoal, Pen and Ink on Paper, 2015, 74 x 52cm



In Flight, Coloured Pencils, Pen and Ink on Paper, 2012, 74 x 52cm



Red Eye, Acrylic and Ink on Paper, 2012, 74 x 52cm





Embroidery, Pen and Ink on Paper, 2012, 74 x 52cm

Funnel Web, 8b and 10b Pencils on Paper, 2013, 74 x 52cm



No 19b, Coloured Pencils on Paper, 2013, 74 x 52cm

Pastel on 2011,



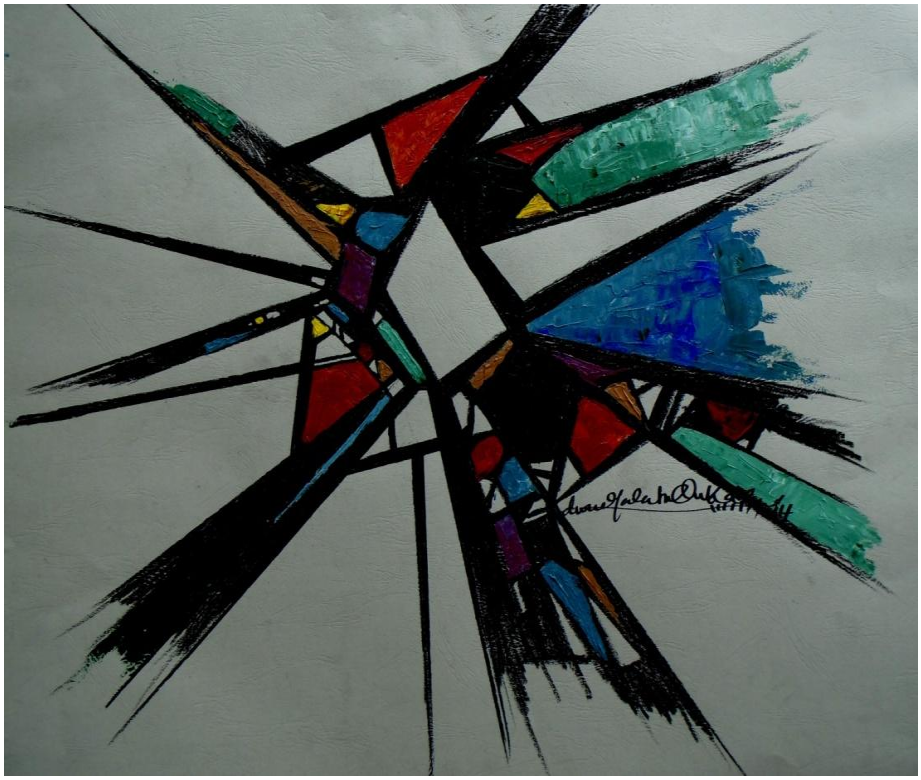
Windows 7, and Charcoal Glossy Paper, 75 x 50cm



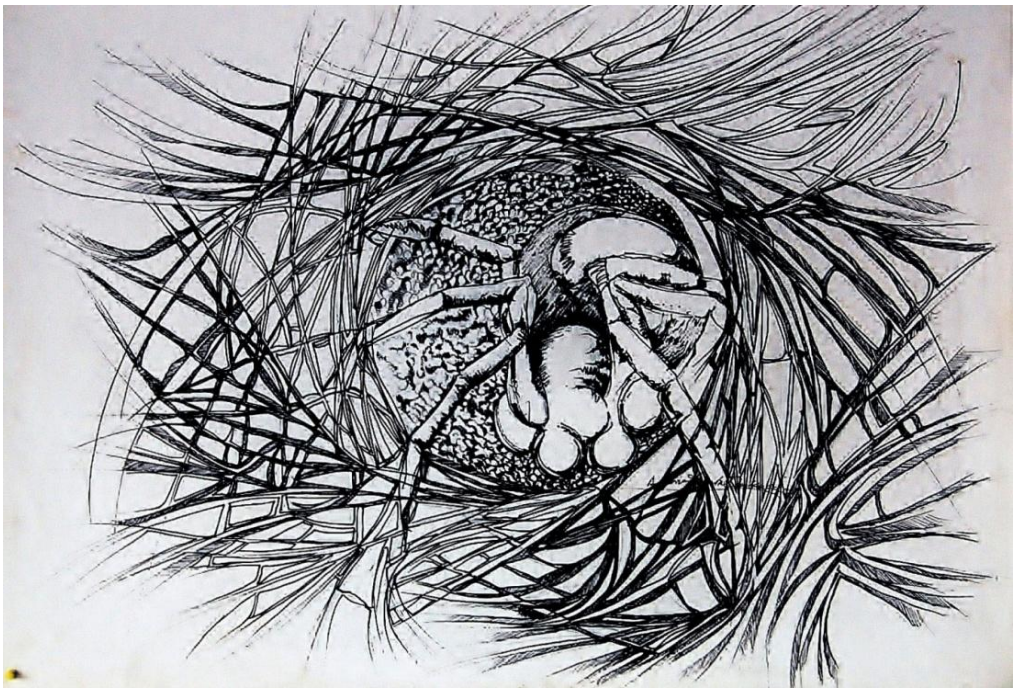
Windows 71, Acrylic and Oil on Canvas, 2014, 182.88 x 182.88cm



Cityscape, Acrylic and Oil on Canvas, 2012, 121.92 x 121.92cm



Cityscape I, Acrylic and Charcoal on Paper, 2014, 70 x 52cm





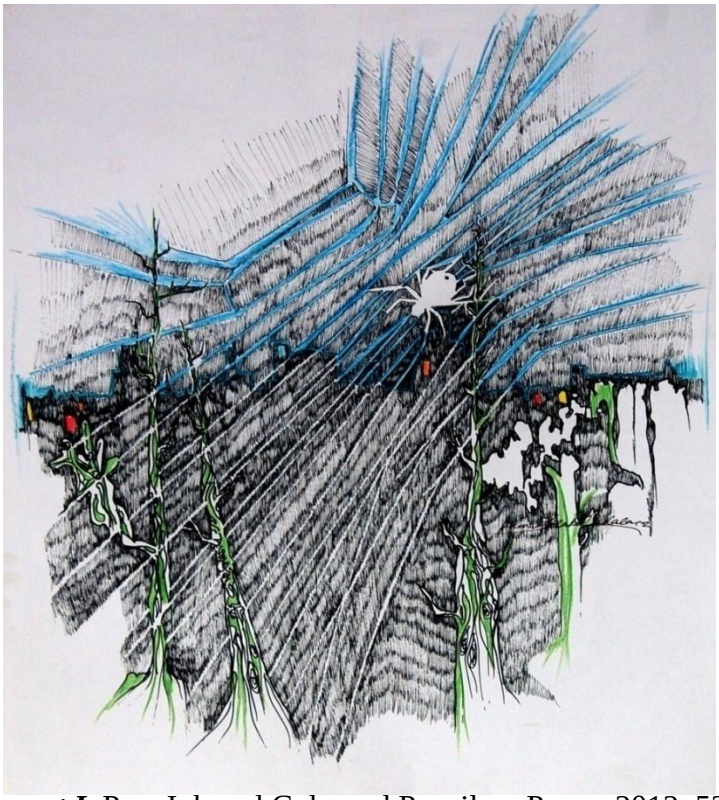
Rest, Chalk Pastel on Embossed Paper, 2011, 70 x 52cm



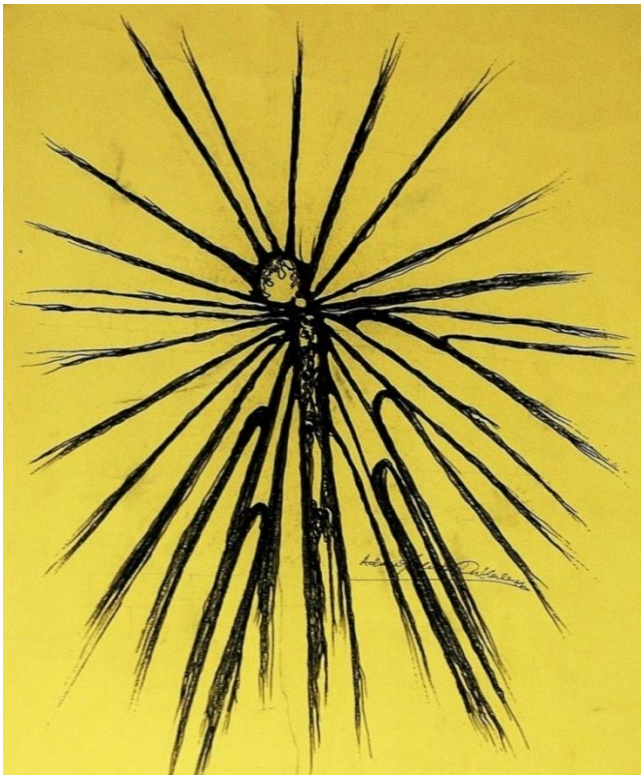
Rest of a Red backed Spider, Acrylic on Canvas, 2014, 182.88 x 121.92cm



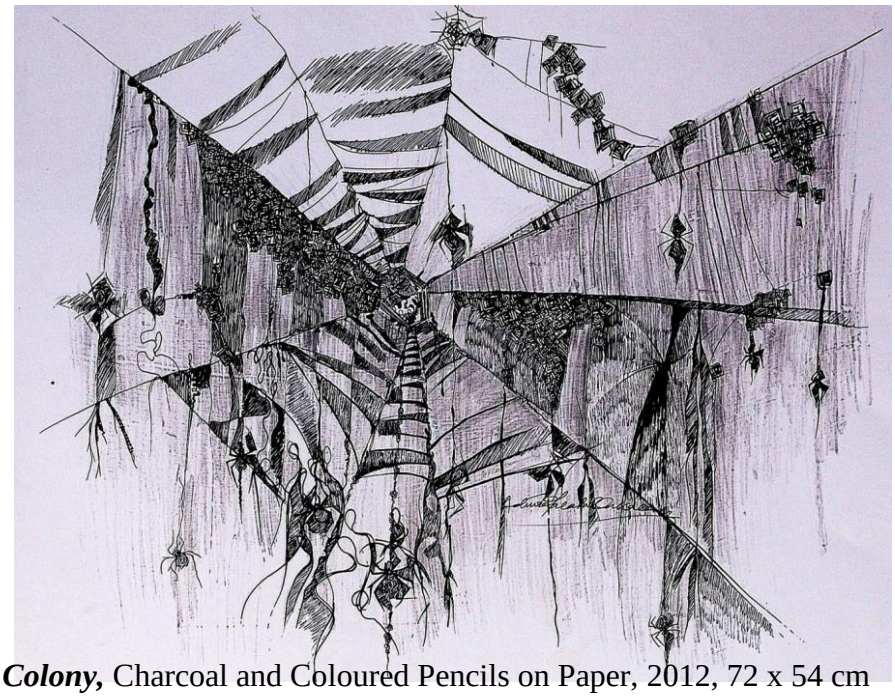
Landscape with spider, Pen, Ink and Pastel on Paper, 2012, 74 x 54 cm



Descent I, Pen, Ink and Coloured Pencil on Paper, 2012, 52 x 70 cm



Descent II, Charcoal on Paper, 2012, 62 x 50 cm



Colony, Charcoal and Coloured Pencils on Paper, 2012, 72 x 54 cm



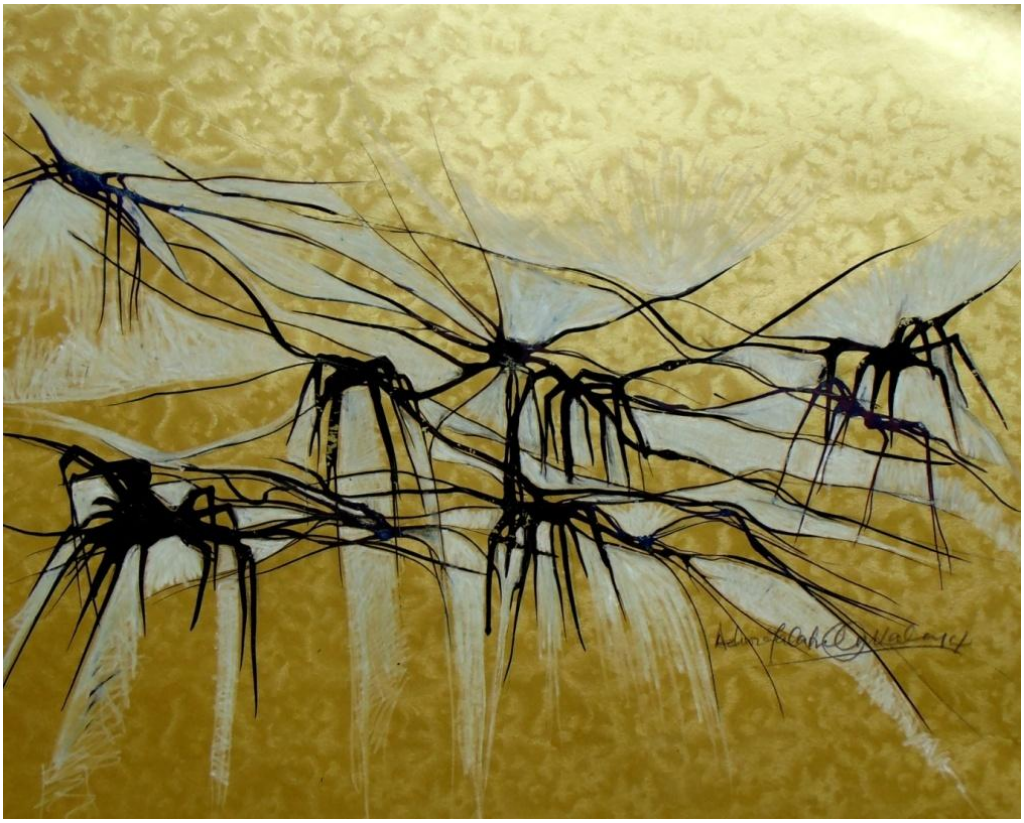
Evolution I, *Pen*, Ink, and Coloured Pencils on Paper, 2012, 72 x 54 cm

Evolution II, Acrylic, Oil and Wool on Canvas, 2012, 121.99 x 121.99 cm



Cyclone, Pastel on Paper, 2011, 74 x 54 cm





Mountain on Fire I, Pen, Ink and White Pastel on Gold Textured Paper, 2014, 70 x 52 cm



Mountain on Fire II, 8B Pencil on Gold Textured Paper, 2014, 70 x 52 cm



Spillage, Acrylic and Oil on Canvas, 2014, 182.88 x 121.92 cm



Stained Glass, Acrylic and Oil on Canvas, 2014, 182.88 x 182.88 cm



Regalia, Acrylic and Oil on Canvas, 2012, 121.88 x 121.88 cm



Transformers I, Acrylic and Oil on Canvas, 2014, 121.99 x 121.99 cm



Planes and Polygons II, Acrylic and Oil on Canvas, 2012, 121.99 x 121.99 cm



Freedom, Acrylic, Ink, Pastel and Oil on Paper, 2014, 68 x 48 cm



Egg Pastel on 2011, cm

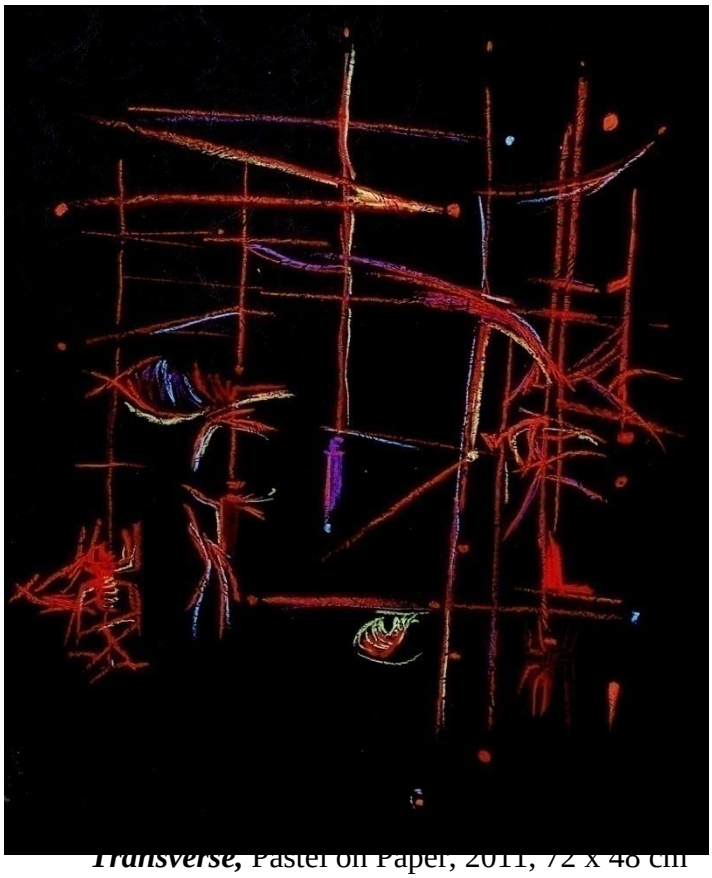


Sac, and Charcoal Paper, 78 x 48

Extension, Oil Pastel and Charcoal on Paper, 2014, 72 x 48 cm



Under construction I, Pen, Ink and Charcoal on Paper, 2013, 72 x 48 cm



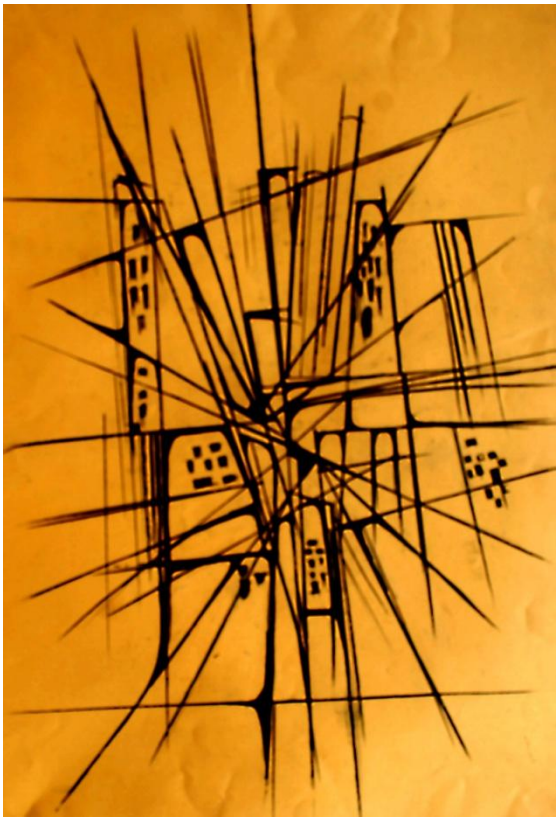
Transverse, Pastel on Paper, 2011, 72 x 48 cm



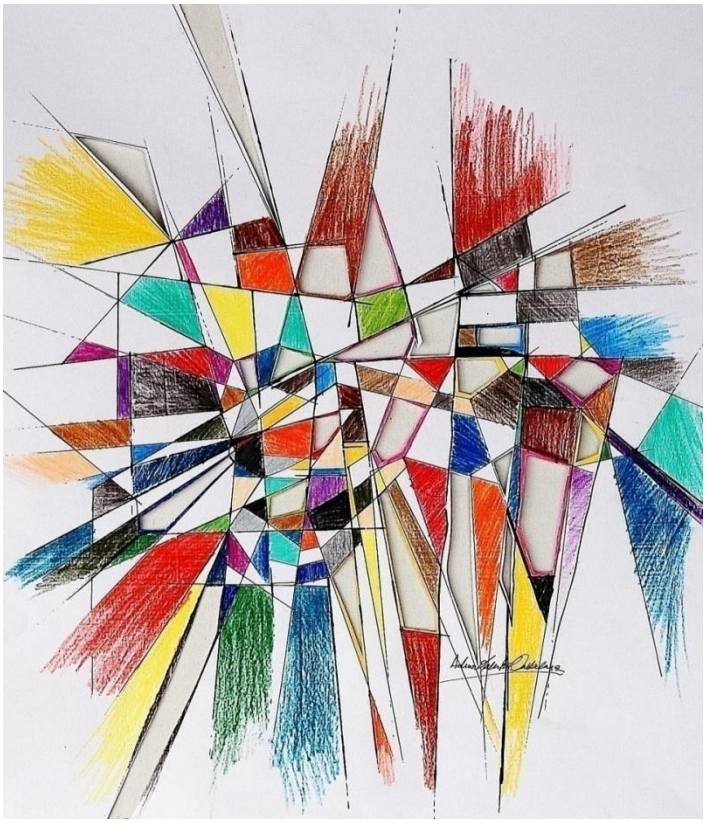
Under construction II, Pastel on Paper, 2012, 72 x 48 cm



Cross Pollination, 8, 10, and 12 B Pencils on Paper, 2014, 72 x 48 cm



Skyscrapers, Charcoal on Paper, 2011, 72 x 48 cm



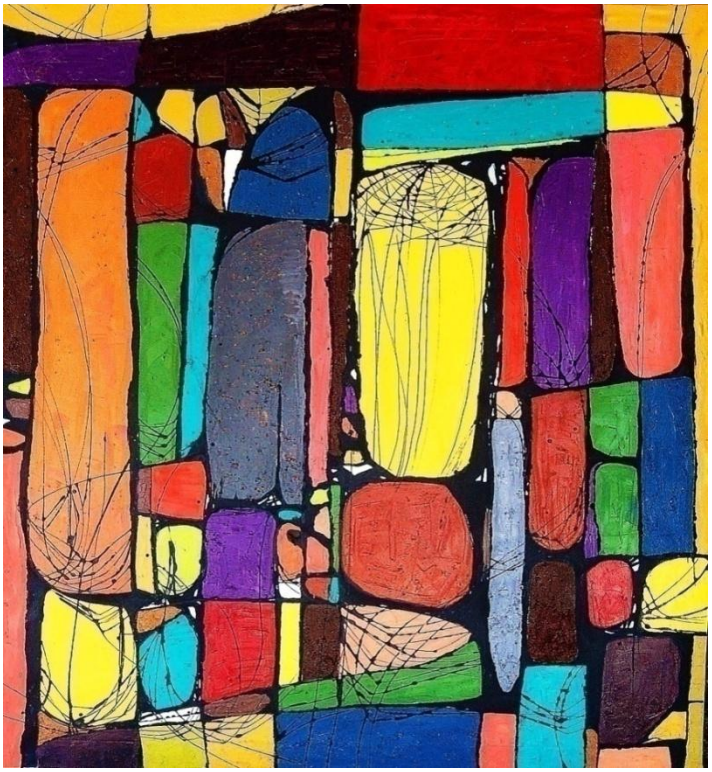
Stencil, Coloured Pencils on Paper, 2012, 72 x 48 cm



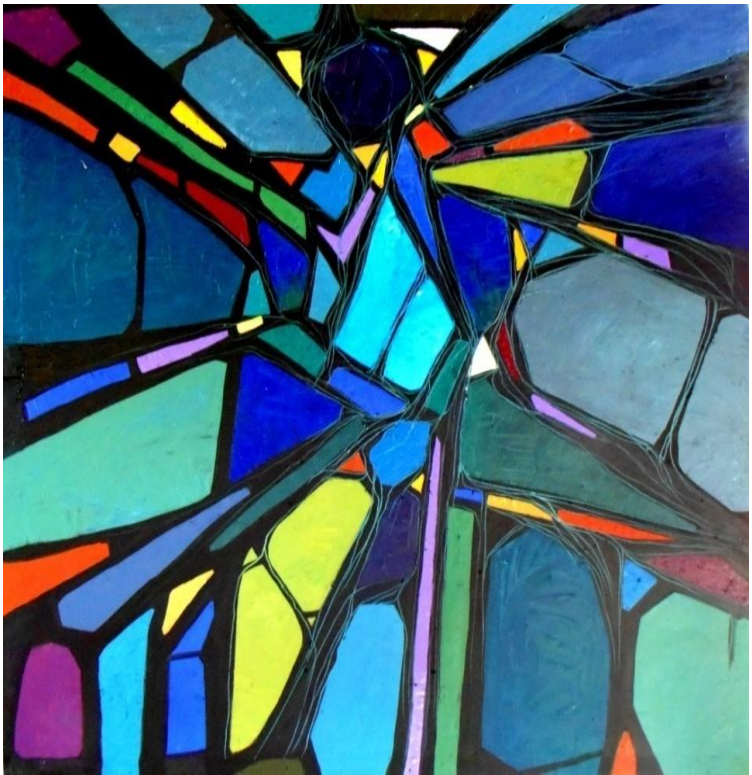
Division, Charcoal, Pencil and Acrylic on Paper, 2014, 72 x 48 cm



Arid City, Mixed Media on Canvas, 2011, 121.88 x 121.88cm



Tiles, Acrylic and Oil on Canvas, 2013, 192.88 x 121.92cm



Fire dancer II, Oil on Canvas, 2014, 182.88 x 182.88cm



Fulani Milk Maids Discussing the Market Situation, Oil on Canvas, 2014, 182.88 x 182.88cm



Planes and Polygons III, Oil and Collage on Canvas, 2012, 192.88 x 121.88cm



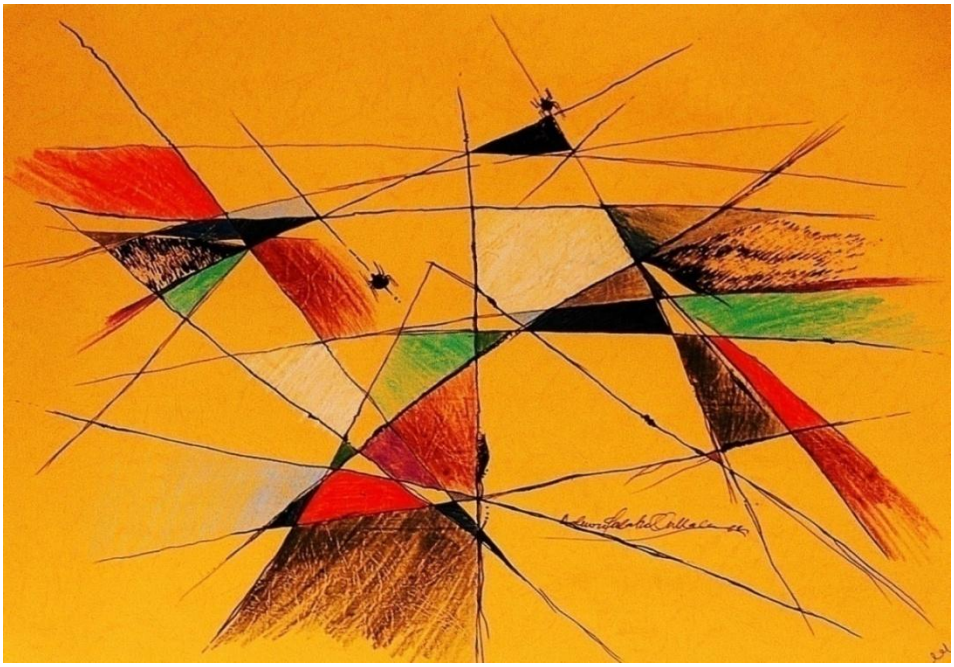
Collapse, Oil and Sooth on Canvas, 2012, 192.88 x 121.88cm



Geometric web patterns, Pen, Ink and Coloured Pencils on Paper, 2012, 84.2 x 45.4 cm



Geometrics of a Spider web, Oil and Acrylic on Canvas, 2012, 102.22 x 92.42 cm



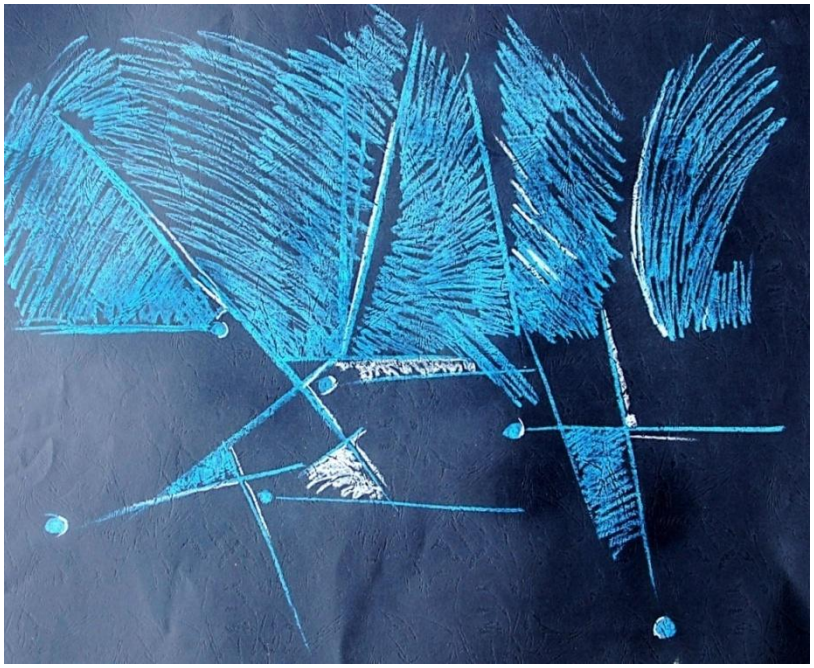
Movement, Pen, Ink and Oil Pastel on Paper 84.2 x 45.4 cm



The Meeting, Oil on Canvas, 2014, 188.92 x 121.88 cm



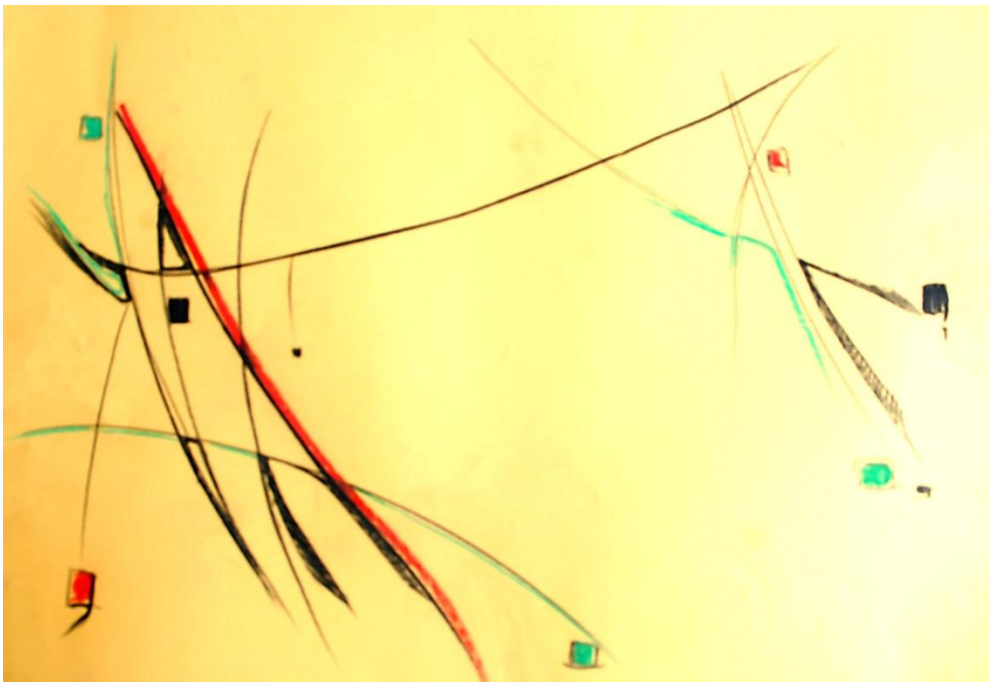
Drying Line, Oil Pastel on Paper, 2014, 88.2 x 21.88 cm



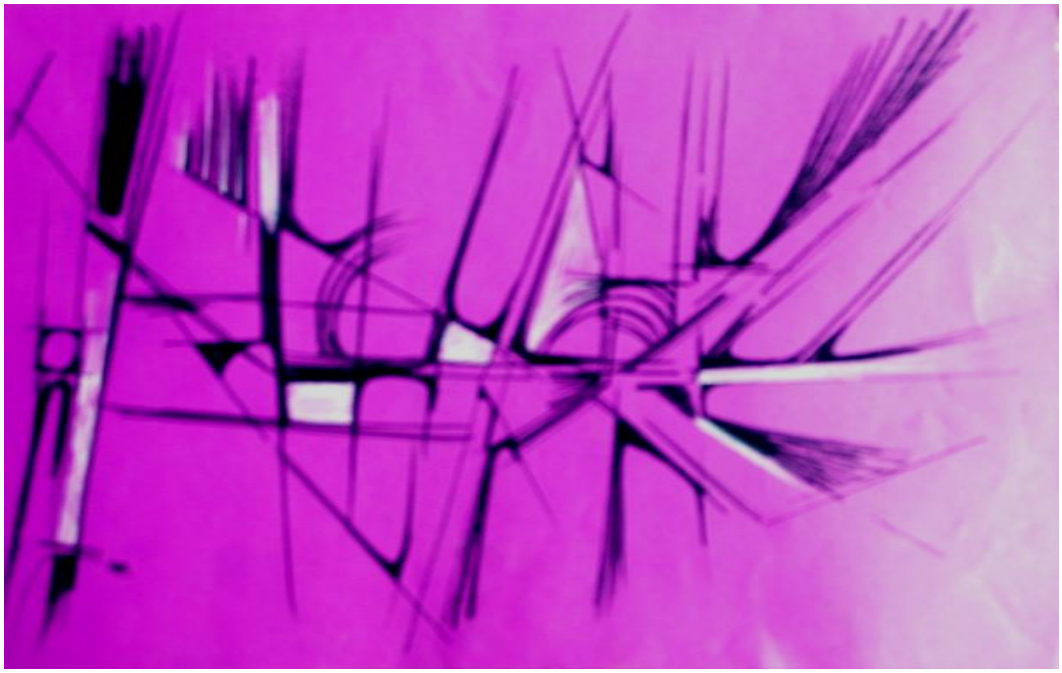
Untitled, Pastel on Paper, 2011, 88.2 x 21.88 cm



Praise, 8b Pencil, Markers and White Charcoal on Paper, 2014, 88.2 x 21.88 cm



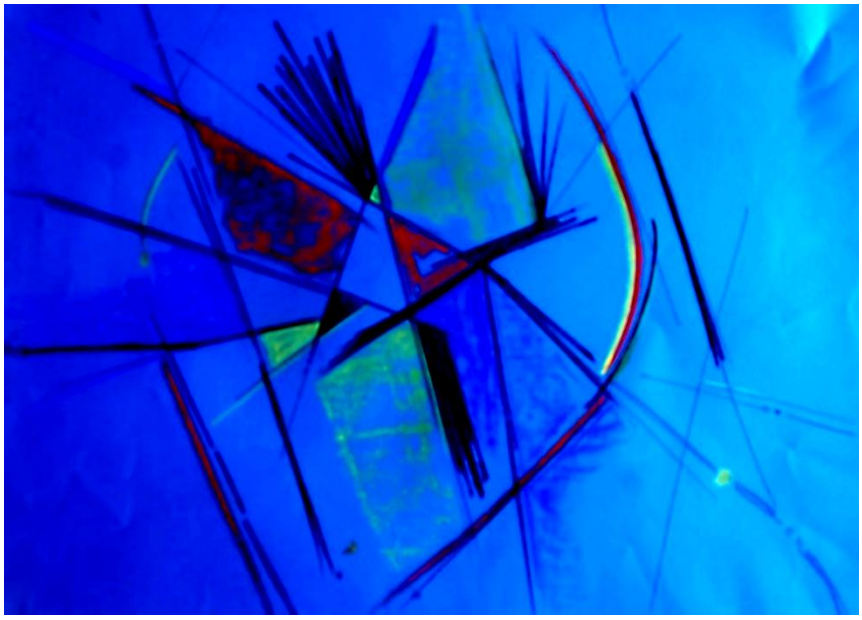
Windows, Pastel and Charcoal on Paper, 2011, 88.2 x 21.88 cm



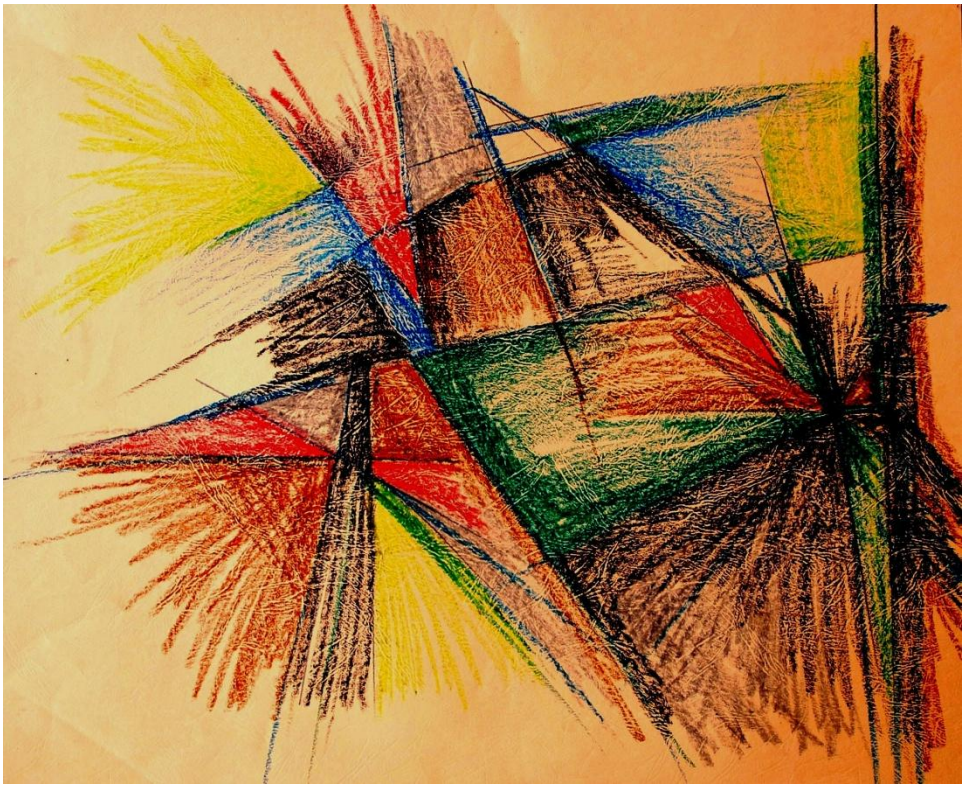
Workshop, Pastel and Charcoal on Paper, 2011, 88.2 x 21.88 cm



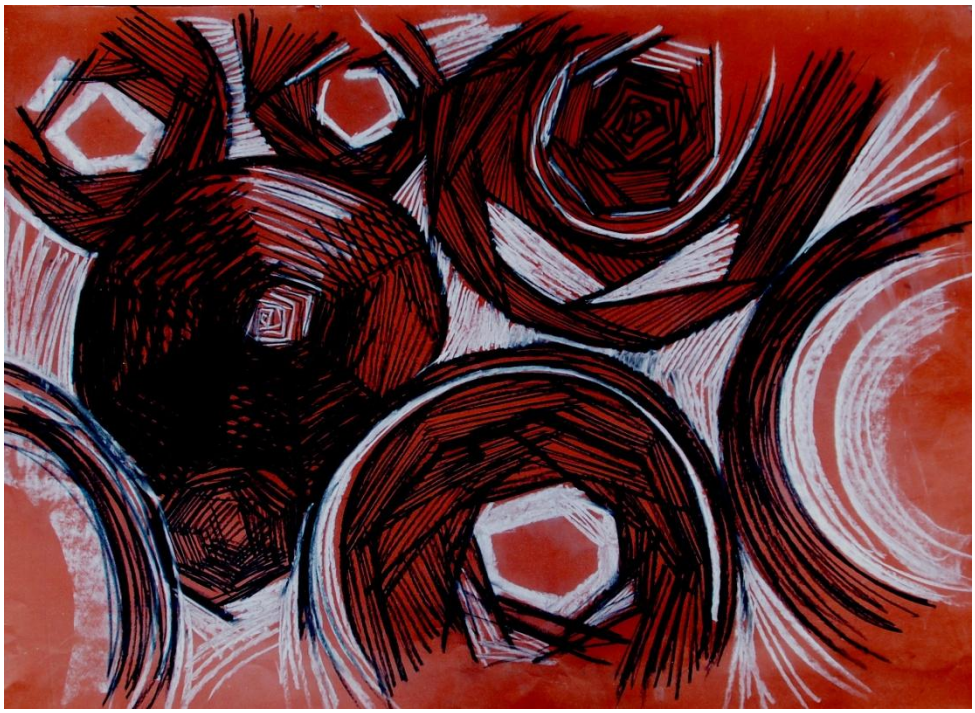
Stripes, Pastel and Charcoal on Canvas, 2011, 88.2 x 21.88 cm



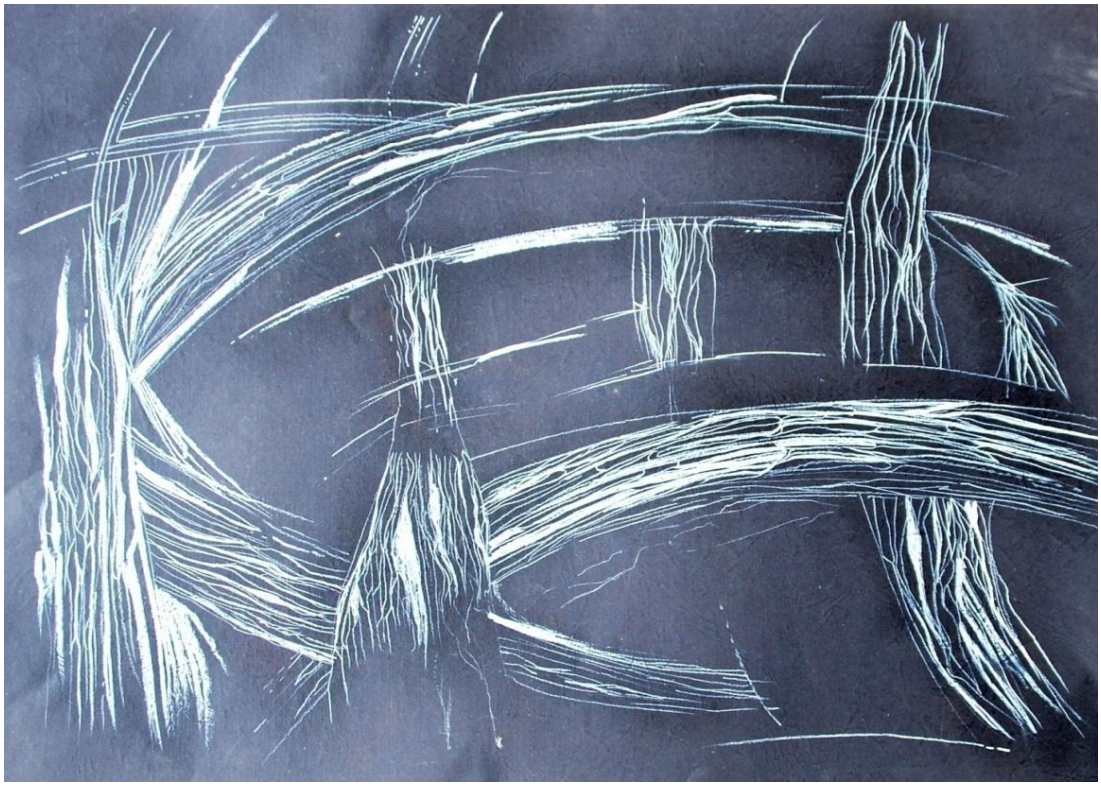
Workshop II, Pastel and Charcoal on Paper, 2011, 88.2 x 21.88 cm



Workshop III, Oil Pastel on Paper, 2011, 88.2 x 21.88 cm



Baskets, Pastel on Paper, 2011, 98.25 x 35.88 cm



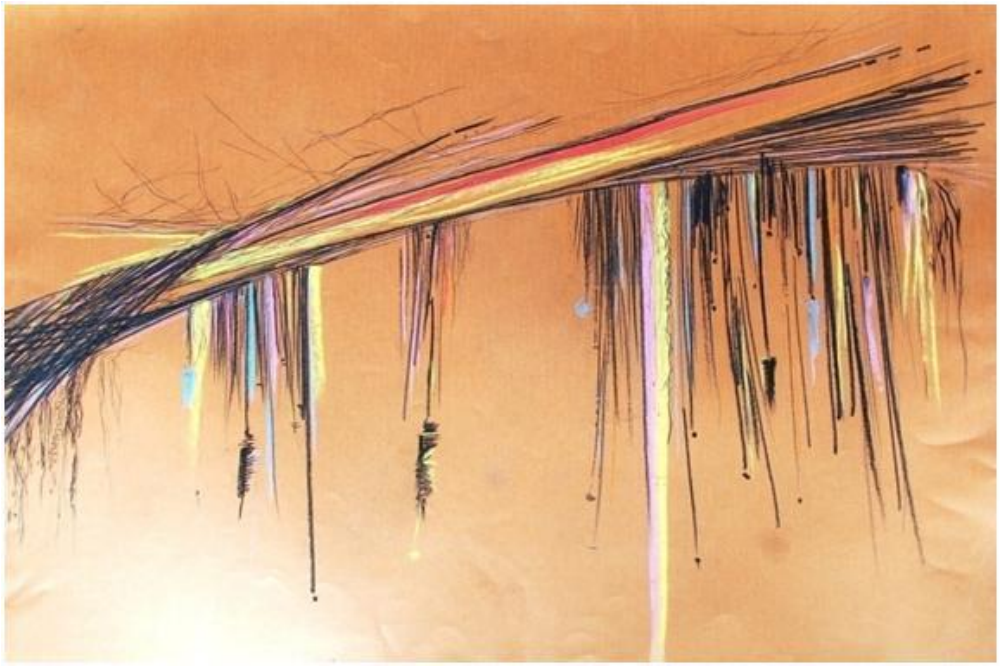
Cross Section,White Pastel and Charcoal on Paper, 2011, 88.2 x 21.88 cm



Cross Section II (A), Pastel on Paper, 2011, 88.2 x 21.88 cm



Cross Section II (B), Pastel on Paper, 2011, 37.52 x 76.33cm



Ceilings, Pastel and Charcoal on Paper, 2011, 88.2 x 21.88 cm



River Flow, Pastel, Charcoal, Oil Pencil and Coloured Pencils on Paper, 2013, 65.8 x 21cm



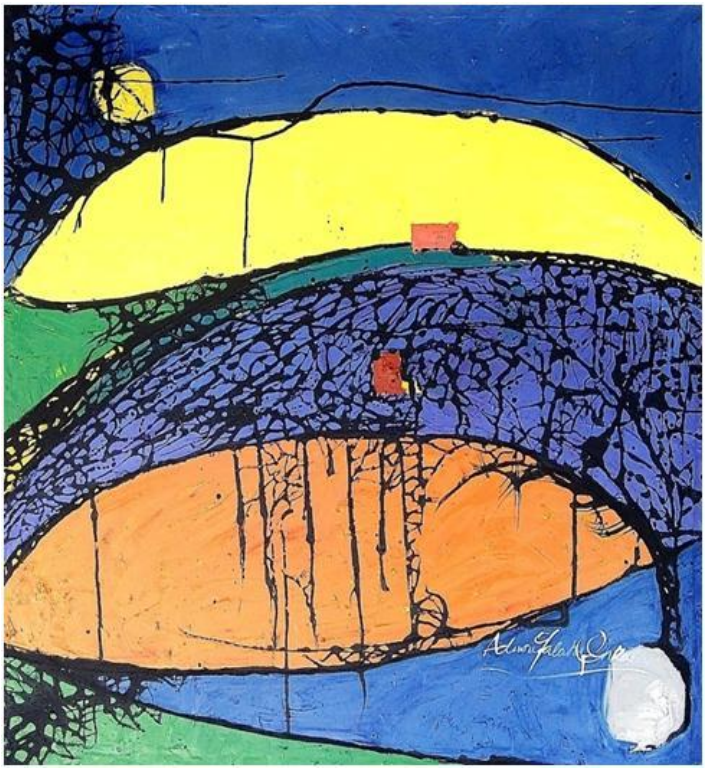
Creative Intuition, Pen, Ink and Coloured Pencils on Paper, 2013, 78.2 x 21.88 cm



Fire Dancers (A), Liquefied Acrylic Mixed With Glue and Rotring Ink on Paper, 2013, 88.2 x 21.88 cm



Fire Dancers, Liquefied Acrylic Mixed With Glue and Rotring Ink on Paper, 2013, 88.2 x 21.88 cm



Sun and Moon, Oil and Acrylic on Canvas, 2012, 121.99 x 121.99 cm



Lizard II, Acrylic on Canvas, 2013, 121.99 x 121.99 cm





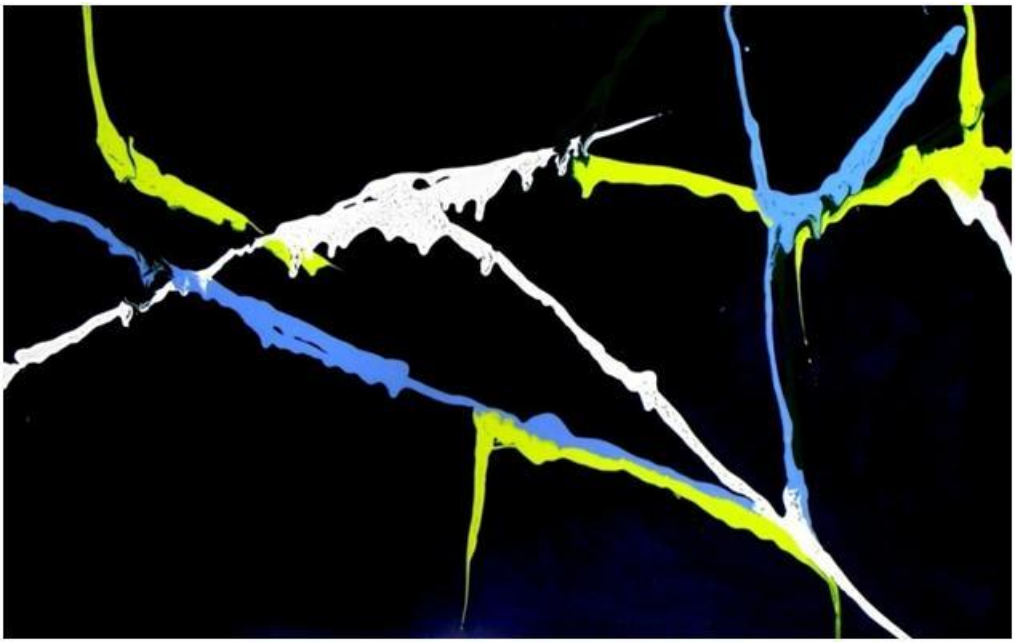
Four ***Lizards***, Black Permanent Markers on Paper, 2014, 88.2 x 21.88 cm



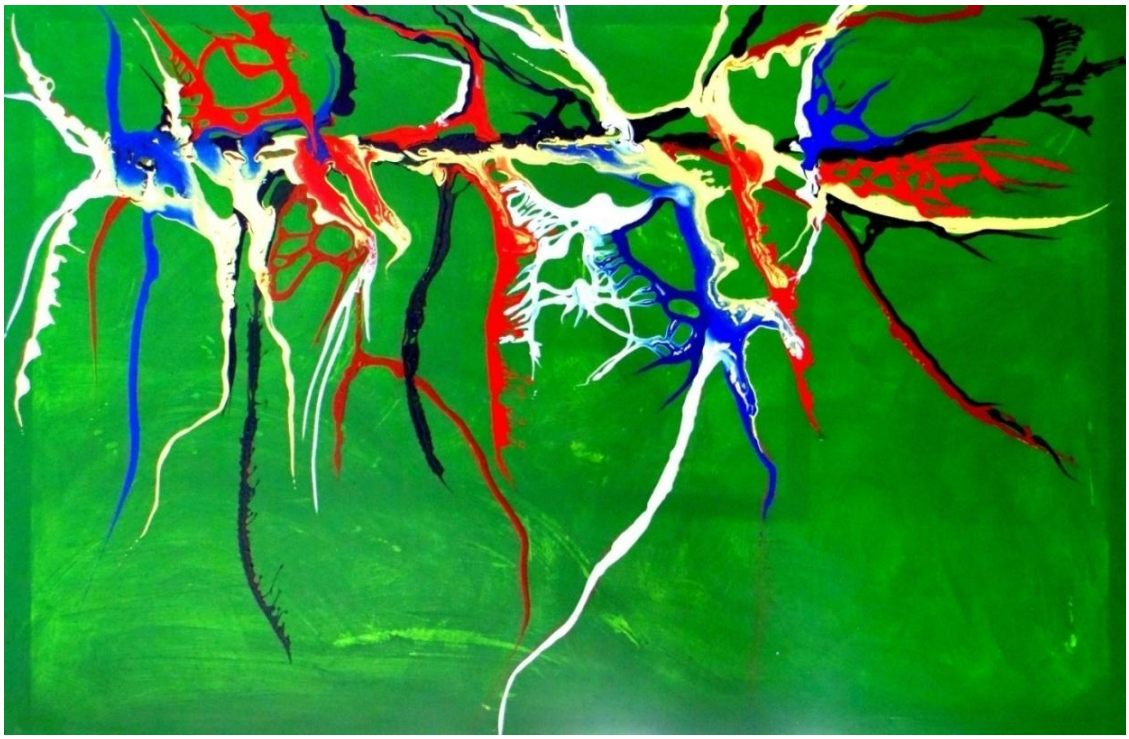
Fabric, Acrylic and Emulsion on Canvas, 2013, 121.99 X 121.99 cm



Phoenix,Oil andAcrylic on Emulsion on Canvas,2014, 121.99 X 121.99cm



Illumination, Acrylic on Canvas, 2014, 182.88 X 121.99cm



Green Light, Acrylic on Canvas, 2014, 182.88 X 121.99cm



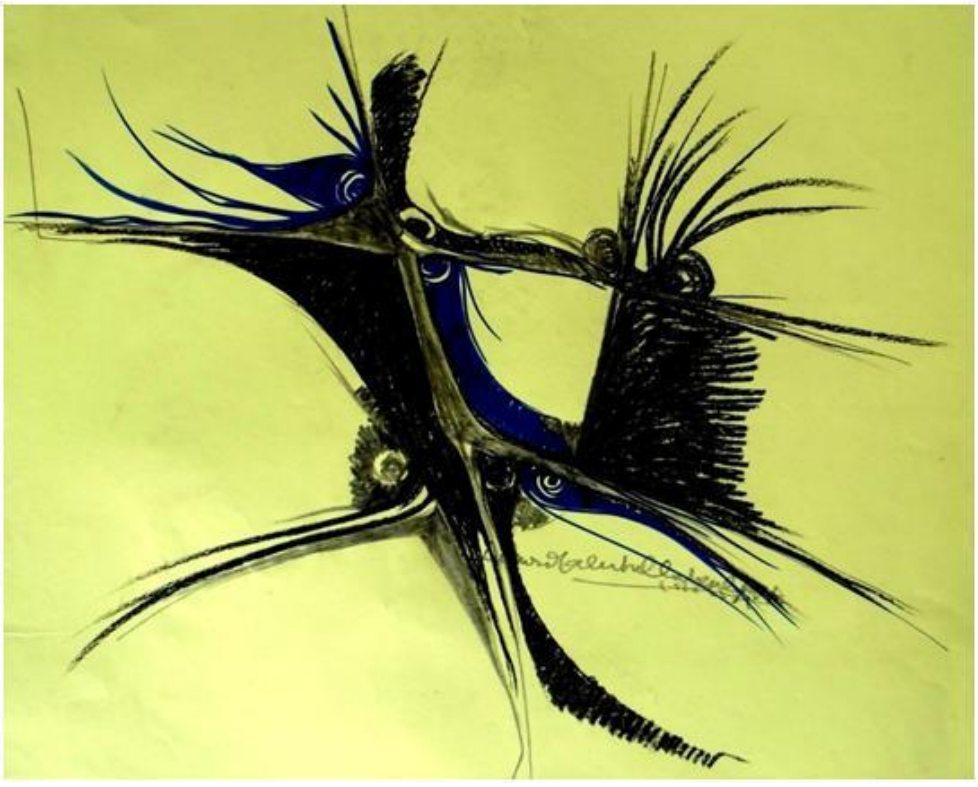
No-54,Luminous Pen and Ink on Paper, 2012, 88 X 21.99cm



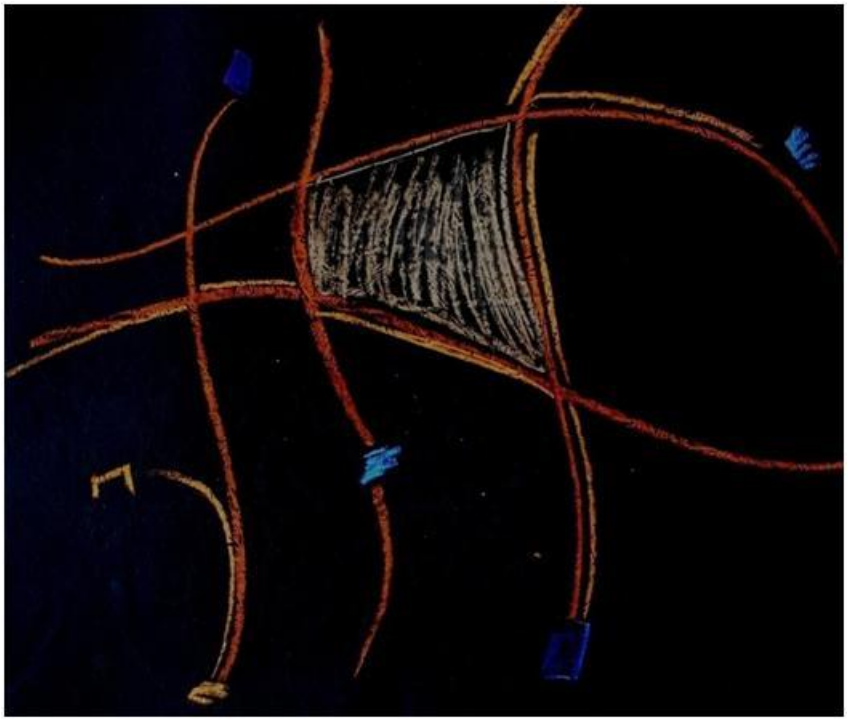
Spillage II, Acrylic on Canvas, 2013, 182.88 X 121.99cm



Landscape,Oil Pastel on Chip Board, 2014, 98.92 X 42.99cm



Lizards III,Oil Pastel on Chip Board, 2014, 88.92 X 421.99cm



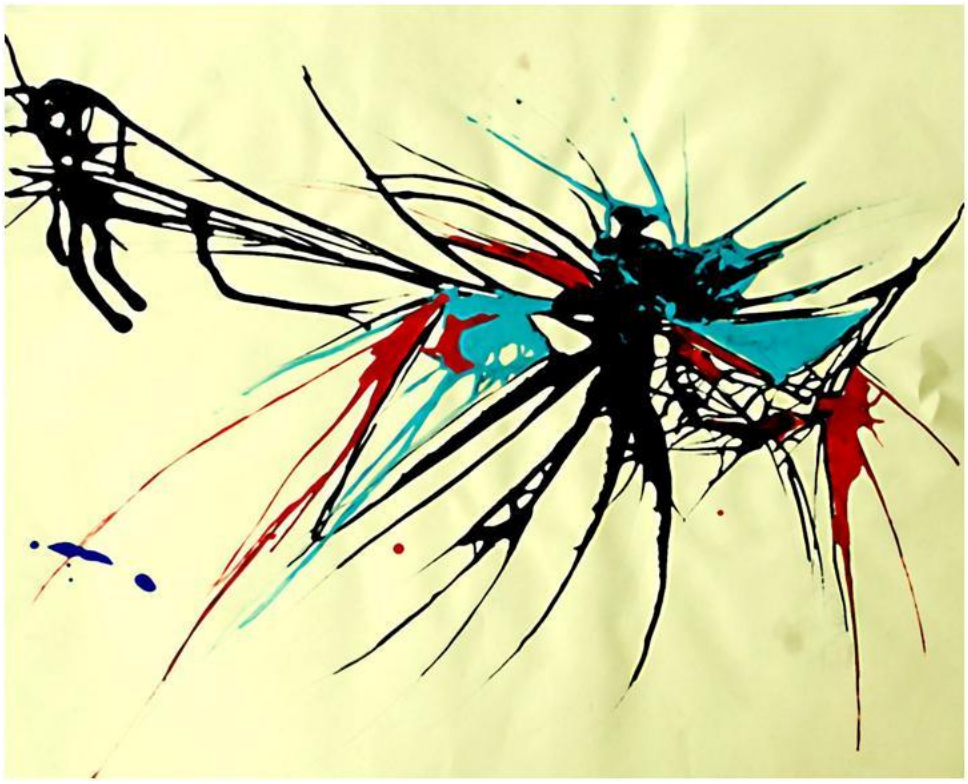
Minimalism,Pastel on Paper, 2011, 73.42 X 34.54cm



Cobweb I, Oil, Ink and Acrylic on canvas, 2013, 189.44 x 189.44cm



Cobweb II, Crayons and Pencil on Paper, 2013, 65.77 X 45.23 8B cm



Cobweb III, Ink on Paper, 2013, 65.34 X 36.53 cm



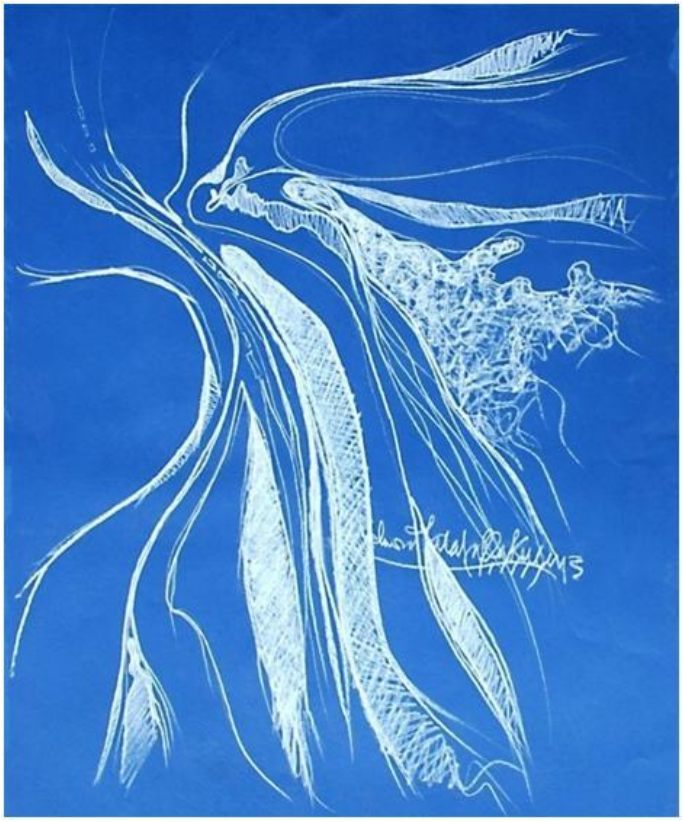
Cobweb IV,Charcoal on Paper, 2012, 75 x 35cm



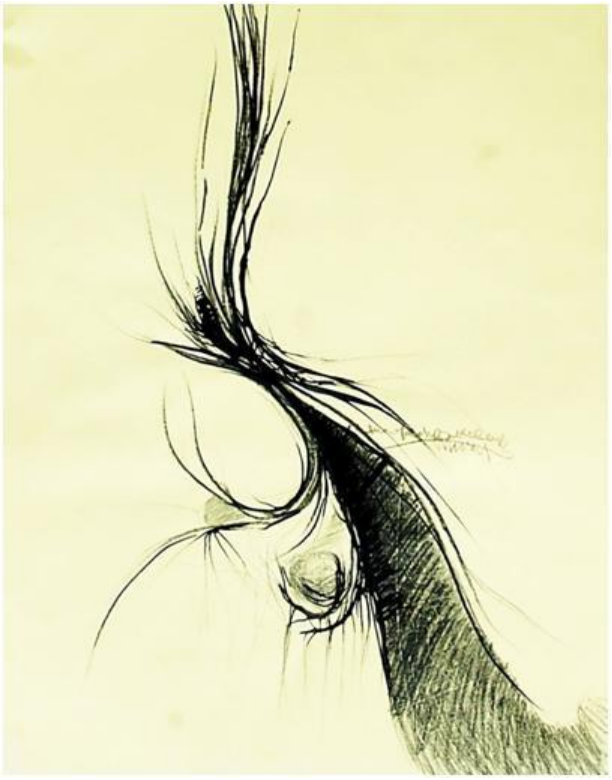
Composition I, Oil on Canvas, 2014, 121.99 X 121.99cm



Spirits II,Acrylic and Oil on Canvas, 2013, 121.99 X 121.99cm



Clouds,Pastel on Paper, 2013, 88 x 37.56 cm



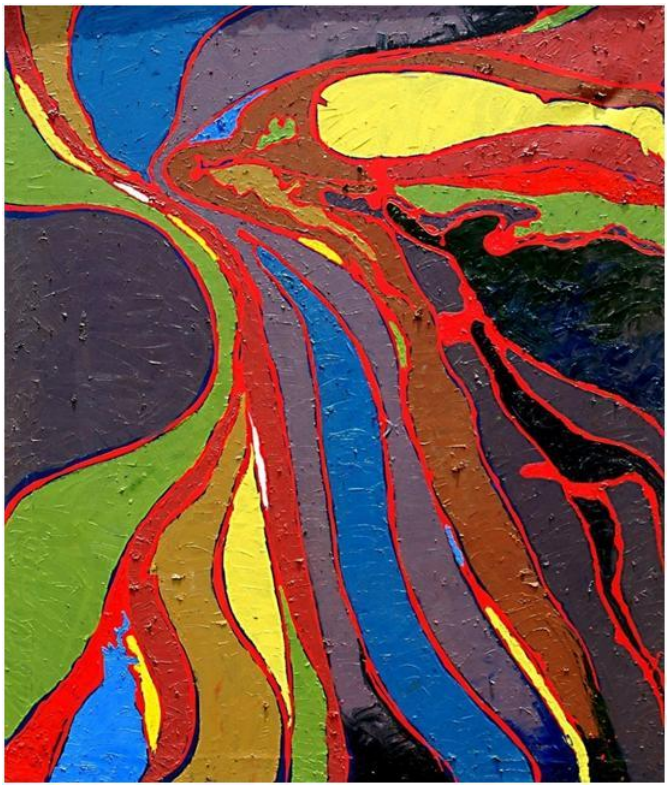
Eclipse,8B Pencil, Charcoal and Ink on Paper, 2012, 88 x 37.56 cm



Spirits,Oil on Canvas, 2012, 121.99 X 121.99cm



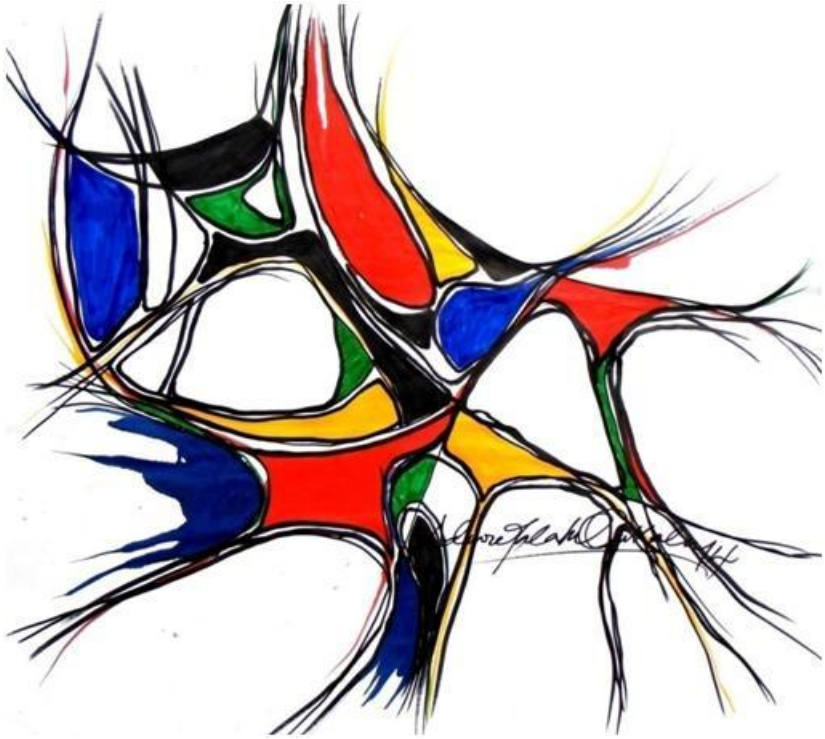
Fire Flies,Pastel on Paper, 2012, 68 x 37.56 cm



Clouds II,Oil and Acrylic on Canvas, 2013, 121.99 X 121.99cm



Tree, Acrylic on Canvas, 2014, 182.88 X 121.99cm



Baseline,Ink and Permanent Makers on Paper, 2014, 88 x 37.56 cm



Maze Runner, Oil Pastel on Paper, 2014, 65 x 34.52 cm



Climbers, 8, 12B Pencils on Paper, 2014, 78.23 x 34.56 cm



Star Sign, 8, 12b Pencils and Oil Pastel on Paper, 2014, 87.23 x 48.56 cm



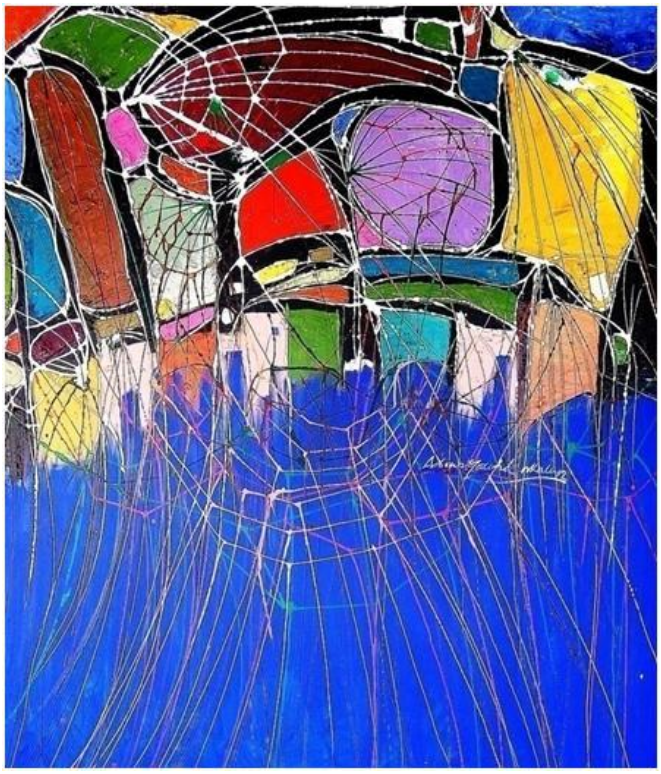
Conference, Oil Pastel on Paper, 2014, 98.33 x 52.26 cm



Conference II, Oil on Canvas, 2012, 182.88 X 121.99cm



Primary and Secondary Sections with White and Black, Oil on Canvas, 2014, 182.88 X121.99cm



Northern Architecture, Oil and Acrylic on Canvas, 2012, 182.88 X 121.99cm



Mirror Repeat I, Dry Coloured Pigment on Paper, 2013, 82.88 X 21cm



Mirror Repeat II, Oil and Acrylic on Canvas, 2012, 121.88 X 121.88cm



Strange Things, Oil and Acrylic on Canvas, 2012, 121.88 X 121.88cm



Array, Oil and Acrylic on Canvas, 2013, 182.88 X 182.88cm



Five Windows of Opportunity, Oil and Acrylic on Canvas, 2013, 182.88 X 121.99cm



Synthesis, Oil and Acrylic on Canvas, 2012, 121.88 X 121.99cm



Dispersion, 8, 10 and 12B Pencils on Paper, 2014, 88 X 34cm



Drip Marks, Oil on Canvas, 2012, 162.86 X 121.99cm



Stiff Cadaver II, Oil and Acrylic on Canvas, 2014, 182.88 X 121.99cm



Descent III, Charcoal on Paper, 2014, 82 X 21cm



III, Oil Canvas, 192.99cm



Transformers and Acrylic on 2014, 192.99 X

Untitled, Oil 2013, 192.99



and Acrylic on Canvas, X 192.99cm

Synchronism, Oil and Acrylic on Canvas, 2014, 171.99 X 171.99cm



Stripes II, Oil and Acrylic on Canvas, 2013, 154.32 x 154.32cm



Composition II, Oil Pastel, 12 B Pencils and Charcoal on Paper, 2014, 78. 56cm



Composition III, 8, 10, 12B Pencils and Acrylic on Paper, 2014, 65 x 45cm



Composition IV, Pen, Ink and Acrylic on Paper, 2013, 65 x 45cm



Composition V, oil pastel on paper, 2014, 78 x 54cm



Bad Dreams, mixed media on paper, 2011, 62.35 x 43.21cm



Composition VI, Oil and Acrylic on Canvas, 2012, 90 x 80cm



Squid, Oil, Ink and Acrylic on Canvas, 2013, 182.88 x 90cm

CHAPTER SIX

SURMMARY, CONCLUSION AND RECOMENDATIONS

6.1 Summary

The use of nature as a source of inspiration in the study and practice of art is not a novel idea. It however is a rich source of inspiration that artists have used over time. The dynamics present within the natural world can be interpreted in various ways using a variety of methods, materials and tools/equipment. This research is a studio based study that draws from the elements of nature, specifically the spider, spider web and the cobweb. The spider and spider web as visual elements found in nature, possess a unique set of "aesthetic values" which has been extracted for the purpose of this study. The aesthetic values have been identified as functional and foundational elements in the study and practice of art. Such elements include line, shape, form, texture, colour, patterns and structure.

This study used the spider, spider web and its end product the cobweb to create a body of aesthetic designs through the multiplicity of concepts developed by way of associations with the subject and its environment. It is a research premised on "A Systematic Analytical Exploration and Adaptation of the Spider in Painting". The aim of the study is centered on the production of paintings that draw from the creative and aesthetic patterns within the spider, spider web and cobweb. The researcher set out to achieve a number of objectives which included, the development of paintings that eliminate the real object, by transforming them into basic organic and geometric shapes.

Other set objectives are as follows: to draw inspiration from the design elements that exist within the spider web for exploration and also to, infuse the inherent patterns with a vibrant palette with a view to enhancing the physical and aesthetic patterns of the spider, spider web and cobweb in painting. The use of the of the basic elements of art as guided by the principles of design assisted the artist in the effective articulation and elucidation of the subject matter as it relates with its immediate environment. The process of expression was guided effectively by the concepts and theories of the Neoplasticism with specific mention to the art practice of Piet Mondrian who posited utopian ideals and purity in the production of art

works. These concepts were adapted fully, but were extended further through the inclusion of an extended palette from a primary set to include a secondary set of colours such as, orange, green and purple.

A review of literature was conducted to establish ongoing trends in the translation and adaptation of the subject matter in the field of art practice. It underscored literature that discussed the spider, spider web and cobweb from a descriptive and narrative point of view. It also analysed the existing theories on aesthetics and the aesthetic experience as it relates to the final compositions presented as paintings at the end of the study. The review also looked a body of art works that bore depictions of the either the spider, spider web or cobweb as central elements within them either, in their singular forms or as plural subjects. This was aimed at establishing a suitable line of argument and comparison between this study and other such studies as they relate to the articulation of this thesis.

Methodologies considered adequate for the collection of data were also adopted within the course of the study. Such methodologies included the qualitative and the practice based methodology as postulated by Osuala, Sullivan and Leavy (2001, 2005 and 2009). These were adapted for their suitability in the provision of an acceptable vocabulary of expression within this studio research.

In the production of works that comprise a significant part of this study, specific elements of art that were identified within the body of the subject matter included, in order of importance, line, shape, form and to a greater degree colour. All these elements and more were used alongside the principles of design in a divergent system of erudition of the spider, spider web and cobweb. The divergent form of erudition led to the production of paintings that bear non-objective and aesthetic qualities as evidenced by the set objectives.

The paintings created and presented within the body of this dissertation show the innate possibilities that are available in the spider, spider web and cobweb. This knowledge, served as a suitable

platform for the explorations that were undertaken using such natural elements as a spring board of inspirations.

6.2 Major Findings of the Study

In the course of exploring the spider and its web as a possible subject for creative and artistic research, the researcher observed, identified and isolated some physical and symbolic characteristics of the spider, spider web and cobweb. These, the researcher discovered, could be used singularly or in plurality, with varying creative simulations to achieve a body of works.

The findings of this study reveal that, the observable and isolated traits or characteristics typical of spiders, spider webs and cobwebs, web include the following:

i. that the spider makes use of all elements of art in order of preference or importance. These include line, shape, form, texture, space and colour to a lesser degree;

ii. that the size of the spider determines the complexity and dynamism of the web design;
iii. that there is a marked difference between a spider web and cobweb
iv. that webs are either two (2) dimensional or three (3) dimensional in nature.
v. the shapes and patterns as well as design that can be seen in a spider web are absent in a cobweb;
vi. space does not exist in its originality to the spider as it unapologetically imposes or constructs its web within any given area that is secluded and seemingly devoid of impending destructive threats to the web;
vii. texture is achieved deliberately by the spider through the sewing of debris or a deliberate change in the precise mode of weaving the web;
viii. the spider web is colourless except for reflections from external rays or reflective colour from the immediate habitat or environment;

ix. that line, shape and patterns found within a cobweb and spider web vary but can be juxtaposed favourably for creative expressions;

x. spaces between shapes in both the spider web and cobweb are not equal;

xi. shapes though concise and rigid within the spider web are not perfect as in the case of geometry; and

xii. that each silk thread laid by the spider has a specific purpose and function within the web.

The study also found out that:

1. the dynamic role of line as a significant element of art can be used as the predominant tool in the creative expression of the spider, spider web and cobweb.

2. the descriptive and emotive role of colour can be used to enhance the physical appearance of most objects of artistic inspiration;

3. if an artist relieves him/herself from the norm of realistic representation of any subject matter, it becomes possible for that individual to perceive images that are embedded within the compositional structure of the natural object;

4. the systematic manipulations and synthesis of the spider, its web and cobweb can give birth to aesthetically pleasing designs worthy of public display and open to a variety of interpretation;

5. the dynamic and physical features of the spider, spider web and cobweb can be reduced to their barest two dimensional shapes and imbued with a plethora of pigments in a manner akin to basic design; and

6. it is not possible to view a non-objective image in the same way as each encounter with it produces a renewed visual experience.

These unique characteristics mentioned above, can be overlooked by artists and individuals alike if a contemplative observation that is focused on the discovery of such characteristics is not under taken closely. The creative exploration of the above mentioned observations informed the entire studio practice during the period of study. The researcher found these common characteristic features stimulating to explore and went ahead to fuse such forms to give visual clarity to the set objectives.

The researcher perception of a spider and its web is not in its affinity to anything figural or recognizable; but in its affinity to the elements of art, such as line, shape and space. It is the possibilities of combining all such elements derived from the web and spider into design patterns, which lean towards creative aesthetics that led to the realization of the aims and objectives of the study.

6.3 Conclusion

The study analysed aesthetically, the spider, its webs and cobweb in painting, is a study, premised on a complete elimination of the subject matter with the main concern on the structure of the spider and its web. The study was concerned with the postulation of newer methods of erudition of the spider, its web and cobweb in painting. The research synthesized all aspects of the subject matter under study using a set of suitable methodological tools for better understanding and documentation. Most of the works created during the studio process introduced the viewer to the innate aesthetic characteristics that exist within the spider and its silk contraption as well as in nature as a whole. Issues of human interaction with its immediate environments and how advantageous or otherwise these interactions are, to both parties were also highlighted in the discussion and analysis of works produced. By engaging in a visual and artistic yet aesthetic re-interpretation of the spider and its web, the artist has shown that artists are capable of creating new knowledge that can lead to further studies following novel methods of art practice both in research and in studio practice.

6.4 Recommendations

This study recommends that:

1. further research be undertaken using the spider, spider web or cobweb either in their plurality or as singular specimens for studio practice in art;
2. the artist be encouraged to manipulate existing forms of nature as an interesting source of inspirational data gathering which may lead to extraordinary feats of creativity;
3. an exploratory study of the spider, spider web and cobweb can be undertaken using a variety of novel media in different sections of arts so as to widen the scope of artistic practice.

6.5 Contributions to knowledge

The study has looked at the "A Systematic Analytical Exploration and Adaptation of the Spider Form in Painting" and contributed to knowledge as follows:

1. established that the subject matter offers an artist, tangible and creative inspiration on the elucidation of the object(s) in the visual arts.
2. through the paintings created, it revealed a platform for further study to be undertaken across disciplines such as, textile design, ceramics and sculpture.
3. made an aesthetic statement using the spider form that aligned to post-modernist ideologies in modern Nigerian painting.

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