A METAPHORIC TRANSFORMATION OF THE PAWPAW TREE INTO FEMALE FORMS IN PAINTING

BY

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DECLARATION

I declare that the content in this thesis titled "A Metaphoric Transformation of The Pawpaw Tree into Female Forms in Paintings" was carried out by me, in the Department of Fine Arts. The information derived from literature has been duly acknowledged in the text and list of references provided. No part of this thesis was previously presented elsewhere, for another degree or diploma at this, or any other institution.

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.....	.....	.....
Name of Student	Signature	Date

CERTIFICATION

The Thesis titled **A METAPHORIC TRANSFORMATION OF THE PAWPAW TREE INTO FEMALE FORMS IN PAINTING,** by Dingba Suzan Anthony, meets the regulations of the award of the degree of Doctor of Philosophy (Panting) of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge, visual arts practice and literary presentation.

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DEDICATION

I dedicate this work to God Almighty, my beloved parents Chief Anthony Ayuba Dingba & Mrs. Sabina A. A. Dingba, my siblings Joyce, Engr. Mark, Mandi and my little cousin, Martina Simon.

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ABSTRACT

The research "A Metaphoric Transformation of the Pawpaw Tree into Female Forms in Painting", is anchored towards a conceptual representation of the pawpaw tree into female forms. The statement of the problem is hinged on the seemingly lack of deliberate and systematic attempt at an academic painterly study in Nigeria. The study is justified in that; the researcher affirmed the concept of Morton Luise (1983) which states that "Art is idea based". The aim of the study is to create paintings of female forms based on the metaphoric transformation of the pawpaw tree while the objectives are to: transform inherent aesthetic nuance of the pawpaw tree into female forms in painting, produce paintings that exhibit feminine metaphoric gestures from the pawpaw tree, exhibit the practical outcome through cataloguing, perceive and interpret the pawpaw tree subjectively through painting, Ideally conceptualise the pawpaw tree as female forms in painting. The main research technique employed in this study, is the studio exploration procedure derived from the qualitative methodology with emphasis on action research approach. It adopts the four stages of action research; (i) Ideas and Interrogation (ii) Structure, Design and Sketches (iii) Critical process/ Exploration and Development (iv)Visual Practice, Catalogue and Exhibition as recommended by Sullivan (2010). At the end of the exploration, the study observes that works inspired by the pawpaw tree forms resulted to the establishment of novel forms in painting. Hence, the study recommends that more research should be carried out through individual artistic perception on the female form, relying on all other plants and objects.

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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

The pawpaw, botanically known as *papaya*, is a tree-like plant, with a single stem, growing from 5 to 10 meters (16 to 33ft) tall, with spirally arranged leaves confined to the top of the trunk. Pay and Telford (1993) observe that, the genus name, *carica*, is derived from Latin, for a kind of fig, which the leaves and fruits of *carica papaya* resemble. Similarly, Morton (1987) notes that the pawpaw leaves emerge directly from the upper part of the stem in a spiral, on nearly horizontal petioles hollow, succulent, green and more or less dark purple. Furthermore, Anon (2011) posits that the blade is deeply divided into 5 to 9 main segments. Each irregularly subdivided, varies from 1 to 2ft (30-60cm) in width and has prominent yellowish ribs and veins. The trunk is conspicuously scarred, where leaves and fruits are born, leaving notable scars on the tree trunk. The flavour of home-grown pawpaw is delicious and often distinctly sweeter than the insipid pawpaw's commonly sold in supermarkets (Anon, 2012).

Nature remains a great source of inspiration for artistic expression by an artist. Art works based on nature, can take many forms and serve many purposes, because nature is such an immense field, which encompasses several things. The principles of art are derived from nature, through the imagery and activities that are generally experienced in the environment, which have inspired a lot of artists. Leonardo Da Vinci, in Adams (2007) wrote that, since gods were conceived of, as the creators of nature, artist are grandsons of God and create replicas of nature. Artists and art writers have constantly

sought for the origins of art, emphasizing visual metaphor as a significant source of creative thinking.

The notion of metaphor, is perhaps more familiar in literature…In visual metaphor, forms, rather than words, inspire imagery, and associations are made between one image and the other. According to Da Vinci, in Adams (2007), an artist has the ability to look at stains on the surface of a wall, or patterns on stones and see a resemblance of landscape. He demonstrates this "resemblance" in a drawing, where an old man contemplates the flow of water, around a stake. The movement of the water resembles a woman's flowing hair, making the water a visual metaphor for the hair. It is likely that the old man, who contemplates the flow of water, represents Da Vinci's idea of the artist, studying nature intently, and envisioning possible ties for transforming observed natural images into works of art. The researcher sees transformation as a modification of an object from its original, to an improved state. This is applicable to this study, where the pawpaw tree is transformed into something novelle. The Encarta Dictionary (2009) defines transformation as "a complete change, usually into something with an improved appearance or usefulness". However, this definition corroborates this researcher's exploration of the world of pawpaw into female forms as seen in the context of this study.

Lakoff and Johnson (1983) and Ortony (1993), observe that the use of metaphor has long been acknowledged as being a powerful means of enhancing man's or one's understanding through imaginative strategies. In addition to this, Nordguist (2005) defines metaphor as the representation of a person, place, thing, or idea by way of a

visual image, that suggests a particular association or point of similarity, as embedded in this study. It is in this light, that the researcher perceives the pawpaw tree as a woman's world and therefore, intends to explore the female form in painting by using the pawpaw tree as a source of inspiration. The researcher, in her own words, defines metaphor as "one thing, which by means of comparison, is regarded as another thing." The pawpaw tree, by a means of vivid comparison, suggests a conceptual imagery of a woman in an upright posture. It is based on this assessment that, the researcher intends to explore the "feminine and her world" in painting.

1.2 Statement of the Research Problem

Beside the usage of the pawpaw for food, medicinal purposes, it is observed that, artists have attempted exploring pawpaw tree in varied ways. Artists like Carpathia Tita, captures images of pawpaw leaves after rain, then focuses on the little water seen on the leaf. Similarly, other artists like Suzie Baker explore the fruity nature of the pawpaw tree. An example can be seen in the painting "Fishing Lures pawpaw". Edmanson Jr, explored Asimina trilopa species, of the pawpaw of eastern North America in a still life painting. David Friedman explored the leaves of the sunrise solo pawpaw, the Hawaiin variety to create designed fabrics on throw pillows and fabrics.

In Nigeria, Micheal Dagold (2007) explored both the fruits and leaves in a still life composition titled "A call to the Fruity Table". Also, Gabriel (2008), in his study, "An Artistic Contemplation of the Water- melon Fruit in Painting". Olumide Onadipe (2006) among others, engage their audience through conceptual representation of natural forms to create female forms and images. The examples above indicate that, there seems

to be no deliberate and systematic painterly attempt at an academic study of the pawpaw tree, in Nigeria. The researcher is not aware of any artist in Nigeria that has made a perceptible exploration of the pawpaw tree, hence the thrust of the study. Where pawpaw tree or some parts of it have been painted, even as a complement to some other subjects, the metaphoric gestures that can be deduced from the pawpaw tree have not been explored, as expressions in painting. Hence the concern of this study is whether this can be achieved by exploring the pawpaw tree, in painting to create feminist forms?

1.3 Aim and Objectives of the Study

The aim of this study is to create paintings based on the metaphoric articulation of the pawpaw tree, into female forms, while the objectives are to:

i. transform inherent aesthetic nuance of the pawpaw tree into female forms in painting;
ii. produce paintings that exhibit feminine metaphoric gestures from the pawpaw tree.
iii. exhibit the practical outcome through cataloguing
iv. perceive and interpret the pawpaw tree subjectively through painting.
v. ideally conceptualise the pawpaw tree as female forms in painting.

1.4 Research Questions

This research attempts to answer the following pertinent questions:

1. How can the inherent aesthetic nuance of the pawpaw tree forms be transformed into female forms in painting?
2 What are the feminine metaphoric gestures the pawpaw tree exhibit?
3 How can the study exhibit practical outcome through cataloguing?

4 In what ways can the pawpaw tree be perceived and interpreted subjectively through painting?

5. How can the pawpaw tree be ideally conceptualised as female forms in painting?

1.5 Significance of the Study

The study is significant as it will establish the possibility of teasing out gender issues emanating from the study of pawpaw tree. It will open up possibilities for artists to delve into nature's intrinsic qualities for new discoveries. The study will further give an insight into studying nature as a source of inspiration in art. It will facilitate the exploration of natural forms and imageries inherent in the pawpaw tree, as an element of nature. This will open up possibilities for artists to explore nature's intrinsic qualities.

1.6 Justification of the Study

Based on the concept of Morton Luise (1983) that "Art is idea based" the study is justified as it used the pawpaw tree as its subject. The researcher, from the study of the pawpaw tree and its components, discovers that perception and artistic imagination, encourage the ability to obtain nature's element (pawpaw tree), and execute something innovative with it, which grants a distinctly human dimension. Therefore, the researcher sees more than what is generally perceptible, and symbolizes the vision so that others may share in it.

1.7 Scope and Delimitation of the Study

There are 31species of the pawpaw plant as affirmed by Nakasone and Paul (1998); the most common are the Hawaiian and Mexican varieties. Having looked at the

different species of pawpaw tree, the researcher delimits the study on to the clustered formation of the leaves, the conspicuous scars on the tree trunk, and the fruits of the 'sunrise solo', (one of the Hawaiian varieties), due to its availability and the surface quality the tree possesses. More so, it is commonly found around the Ahmadu Bello University, Zaria, where the research was carried out.

1.8 Conceptual Framework

This study is conceptualized on the theory of Morton Luise. Luise (1983) observes that Conceptual Theory is divided into two main categories: those relating to the nature of art and those which centre on the purpose of art. The theory states that generally, conceptual artists have centred on two questions: "What is the nature of art?" and "what is the function or usefulness of art? In respect to the first question, conceptualists claim that art lies not in the object itself but in the artist's idea of how to form it. However, this study adopts the first idea by Luise, over the second question based on the theory which states that "art lies not on the object itself but in the artist idea of how to form it." Having relied on Luise's ideas, the researcher adheres to this assertion because the researcher sees the pawpaw tree as the object while the metaphoric gestures deduced from the pawpaw tree are the researcher's idea behind the study. This is evident on the works executed in the course of the study where the paintings of this study focused on ideas derived from the pawpaw tree. Luise observes that focusing on the artist's intention, combining social, political, and economic issues as content. Conceptualists merge theory with art; they themselves explain their work because art should be about intellectual inquiry and reflection.

They claim that the conceptual artwork not only affects the ontology of the conceptual artwork but also profoundly alters the role of the artist by casting the artist in the role of thinker rather than object-maker. However, Sullivan (2010) observes that both the artist and process of creation are the data in research. For this reason, the art work is a site of knowledge. This study embraces the two, as the artist is a thinker and an object maker as ideas perceived depicts the gradual stages, from exploratory to the developmental stage of the study. Moreover, it calls for a thorough review of the way in which we perceive, engage and appreciate artworks. Further still, it links art so intimately to ideas and concepts that even a principled distinction between the domain of art and the realm of thought seems difficult to establish and preserve.

In the same vein, the French artist, Duchamp, paved way for the Conceptualists, providing them with examples of prototypically conceptual works — the ready-mades, for instance. Duchamp's relevance and theoretical importance for future "Conceptualists" was later acknowledged by US artist, Joseph Kosuth, in his 1969 essay, "Art after Philosophy," when he wrote: "All art (after Duchamp) is conceptual (in nature) because art only exists conceptually"…. In Nigeria, artists who adopt the conceptual art are Jari (2014) who states that *"*I imbibe conceptual art as a mode of expression, a post modernist approach which puts premium on idea over medium and techniques". Other artists like Mu'azu (2014) and Gbaden (2014), exemplify artists who have explored phenomena in this direction.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Preamble

The literature review covers 31 works made by artists. The works include some artists whose works are centred on feminist art movement, their inspirations, methods they used, and philosophies, which are in line with the thrust of this study. It looks at the varied aesthetic forms that other objects exhibit, female images inherent in such objects and paintings that metaphorically discuss female issues. Lacy (2014) declares that, the goal of feminist art is to "influence cultural attitudes and transformation stereotypes." This reflects a feminist perceptual encounter with the pawpaw tree and other elements of nature. The literature discusses them in relation to the objectives of this research. Other reviewed works include the conceptual explorations of female images inherent in the elements of nature. It embraces works that reflect the theory of conceptual art by Luise (1983), as idea-based and not object-based. Though the emphasis is on the pawpaw tree, some works also review aspects of the pawpaw leaf and other elements of nature hence, their similarities with this study. The above listed categories of literature shall be discussed accordingly as listed. The purpose of this review, is to show the diverse ways artists have explored natural forms, to conceptually evoke forms and in particular, female forms in art.

The growth habit of a pawpaw tree is very sporadic, reaching 3-5m in height. They are relatively short-lived trees, with 5-10 years average life-expectancy. The cylindrical, hollow green trunk is quite straight and the trees generally only branched out

if injured. Leaves grow for 4-6 months before falling off. Native to tropical America, *Carica papaya* is a semi-woody, short-lived perennial with a hollow, unbranched stem. The pawpaw fruit is produced throughout the year, but takes six to ten months to ripen; full sun and year-round warmth are a necessity in this regard. The first written reference to *papayas,* dates back to the early 16th century. Breton's Dictionaire Caraibe records the name as "ababai"; Fernández de Oviedo, official chronicler to the Spanish crown, notes *papaya* as the official name in Hispaniola. The name stuck as the plant was carried west to the Philippines, then across Asia and into Africa in the 16th century. It is now assumed that "papaw" or "pawpaw" was a corruption of *papaya.*

The tree made its way to Brazil, where Portuguese colonists, seeing a resemblance in the fruit's shape, to that of a woman's breast called it "mamão"; maybe this probably could be where the name "mummy apple" originated. This plant is grown in the tropical region of Africa and its cultivation has conveniently been extended into the forest regions. In the order of classification, the pawpaw plant, belongs to the family of caricacea. The papaya trees can be male, female or hermaphrodites. Delziel (2009) postulates that, the male pawpaw is reserved by moan for medical purpose only, and the female pawpaw, produces fruits for both food and medicine while the hermaphrodites trees produces bisexual flowers. It is one of the enchanting elements of nature, endowed with visual aesthetic qualities. Anon (2012) adds that, *Papaya* was the first transgenic fruits tree to have its genome deciphered.

In some other parts of Asia, the young leaves of the *papaya* are steamed and eaten like spinach while in some parts of the world, *papaya* leaves are made into tea as a

treatment for malaria. Pawpaw is one of the few fruits crops that cannot tolerate chemical fertilizer. No part is wasted, as all are useful to man. It could also be vital to note that, the uses of both female and male pawpaw roots as contraceptives, in the prevention of unwanted pregnancy are practiced in many homes. This is a natural method of family planning. Women in India, Bangladesh, Sri Lanka, and other countries have long used green *papaya* as a folk remedy for contraception and abortion. Enslaved women in the West Indies according to Morton (1987) were noted for consuming *papaya* to prevent pregnancies and thus preventing their children from being born into slavery. Similarly, Dharmananda, (2005) confirmed that in North America, the term "pawpaw" usually refers to plants. In Cuba, it is called "fruta bomba" and the word *papaya* is reference to female Genitalia. This shares affinity with the present study; interrogation of the pawpaw leaves metaphorically into female form in painting since it is in line with some of the features the researcher perceives as a woman's world, like the fruit which suggests breast, fertility, the conspicuous scars as the female tattoo, plight of a woman and the misery behind the monthly cycle, child birth, prolonged labour, body scarification of the female, caesarean section, female circumcision, to mention but a few.

Traditionally, the pawpaw leaves serve as therapy to women; it aids the easy flow of breast milk, when the boiled extract is taken by a nursing mother. It is in that sense, a careful appreciation of the physical features and compositional appearance of the pawpaw tree could imply a conceptual imagery or form that could be interpreted to be similar to a female form. The researcher therefore, considers the pawpaw tree to be an important element, a "gift" of nature, which has visual qualities and structures that could

be adapted in painting. It may be termed illusionistic or an incredible idea. Whichever way it is viewed, using the pawpaw tree to develop female forms in paintings that evoke feminine discourse is considered a viable creative and expressive possibility for this research.

2.2 Metaphors in Art

The researchers understanding of the female form, refers to a woman's natural features. In support of this view, Singh (2006) describes the female form; body shape or female figure as the cumulative product of a woman's skeletal structure, the quantity and distribution of muscle and fat on the body. Attention has been focused on the female body as a source of aesthetic pleasure, sexual attraction, fertility and reproduction in most human societies. In art, the female body is considered an object of aesthetics due to the appealing forms they possess. Valuable works have been carried out on the use of metaphor, especially spatial and social metaphors, as a way of encouraging greater 'naturalness and intuitiveness' (Stanford University, 2000). Examples of metaphor that involves spatial orientation are: Up-Down, In-Out, On-Off and Front-Back. The spatial orientations arise from the fact that, we have bodies of sort, and that they function as they do in our physical environment. In social metaphor, the metaphoric resonance occurs when the characteristics of the words interact, not when the literal meanings interact, as they do, in representational language use. This process further assumes that language operates with a system that is socially constructed as stated by Fawson and Reutzal (1994). In addition, Lakoff, and Johnson (2003) propose that, metaphors not only make our thoughts more vivid and interesting, but they actually structure our perceptions and

understanding. Corroborating this view, Halliwell (1986) points out that, as far back as Plato, metaphors have been a common means with which to express an understanding of complex concepts.

Plato (1945) gave the first great educational and political metaphor as he took us on a personal and social journey into a world of caves and shadows. However, Jensen (2006) notes that, metaphors have filled our language, literature, and art, with erudite descriptions of society, relationships, spirituality and culture. He stresses further that, metaphoric expressions have entered the very soul of our consciousness as we attempt to express our understanding of reality, whether through the realism of the enlightenment or through the past iche of postmodernism.

Artists have interpreted the appeals of nature in numerous ways, as source of inspiration for their art. For example, the painting titled "Starry Night" by Vincent Van Gogh, portrays nature. This painting is endowed with various elements of nature like trees, water, moon and so on. It reveals how the artist sees nature, just as the gestures of the brush strokes evoke the perception and mind of the artist. In addition, the artist often described as the "Father of Modern Art", Paul Cezanne was moved to paint the image of mount Saint-Victorie in Southern France several times. Frank Lloyed Wrights "falling water" in Penny-Sylvania, exemplifies the influence that nature played in the architect's design. He states, "I go to nature every day for inspiration in the days work." Similarly, Claude Monet's famous "water lilies" series were inspired by his garden at his home in Giverny, France. Furthermore, is the Sheikh Zayed Tower of the United Arab Emirate;

More than fifty artists have used nature as an inspiration for original artworks from landscape images to detailed depictions of flower petals, and rocks.

In Nigeria, quite a number of artists have derived inspiration from nature, and have depicted a variety of landscapes, depicting a wide range of forms and elements like leaves, trees, flowers, rivers, rocks and the earth. These artists explored nature in diverse ways, and have created works, which display appreciation of the forms and elements in nature. Among some Nigerian artists who have derived inspiration for their works from nature are: Jerry Buhari (1984), Jacob Jari (1990), Phillip Gushem (1990), Gani Odutokun (1994), Nwankwo Chidi (2003). These artists valued the beauty of natural forms and equally stressed out the need for painters to manipulate "forms in nature" in order to produce new visual realities. In that regard, Gushem for instance, in his study of the "Transformation of Selected Landscapes of the Savannah Region" (1990) states that inspiration for the painterly study was derived from the pleasures he experienced from the environment, and in nature; as expressed in his paintings. Visual experience of this nature provides fascinating inspirational images. According to Gushem (1990), the Savannah landscape presents artist a wide selection of interesting subjects for artistic creativity.

In the same vein, Buhari (1984) observes that quite a number, of patterns are naturally in existence, and those created by things like foliages, produce interesting series of motivation. Buhari is of the opinion that close-up studies of landscape can provide stimulating experience which also has certain qualities that can lead one through an artistic experience. Furthermore, Fosu (2007) adds that, in the process of Gani

Odutokun's search for an expressive means, he executed some landscape paintings that are abstract in nature. His source of inspiration, like in the case of most contemporary Nigerian painters, is from his immediate environment. His use of colour to some extent, appears influenced by the natural colours of the environment. This is so because of the closeness of his colour scheme to the dry Zaria environment, as seen in the work titled "Zaria City", one of his studies on Zaria.

In some of his paintings, subdued colours dominate his compositions, while some are characterised by brilliant colours. Fosu (2007) remarkes that Gani, until his death, was a colour experimentalist. He had experimented with colour symbologies; to him, earth colours represented the unknown. This was common in his landscape paintings which were usually inspired by Hausa traditional architectural structures and calligraphic design. These aforementioned artists justify the fact that nature remains a great source of inspiration, endowed with visual aesthetic forms. It is therefore, apparent that nature remains a major source of inspiration from which artists rely on for their creative abilities. Similarly and in a paradoxical way, Sullivan (2005) asserts that principles and formalisms could be used to give voice to individual visions. This is inspired by Paul Klee's image of the artist, as a natural creator of new forms. In his simile of the artist as a tree, Klee (1969) states that:

> May I use a simile, the simile of the tree? The artist has studied this world of variety and has, we may suppose, unobtrusively found his way in it. His sense of direction is nature life, this branching and spreading array, I shall compare with the root of the tree. From the root the sap flows to the artist, flows through him, flows to his eyes .Thus he stands as the trunk of the tree. Battered and stirred by the strength of the flow, he moulds his vision into his work. As, in full view of the world, the crown of the tree unfolds and spreads in time and space, so with his

> work… The creation of a work of art- the growth of the crown of the tree- must of necessity, as a result of entering into the specific dimensions of pictorial art, be accompanied by distortions of the natural form. For therein is nature reborn.

For Aristotle, "The aim of art is to represent not the outward appearance of things, but their inward significance". Perhaps, it is in the recognition of this, that Estelle and Barbara (2004) affirm the many different ways to approach the subject of nature, in art. This is because, art can open our eyes to the intricacy and beauty of the natural world. The researcher is encouraged by Arnheim's (1997) postulations that, to perceive an object means to find sufficiently simple, graspable form in it. The researcher perceives a female form each time the pawpaw tree is seen. Hence, it would be interesting to visualize such forms.

2.3 Review of Concepts

Stock (2008) postulates that ever since people first made what is known as art, they have been intrigued with their own image and have used the human body to express ideas and ideals. Similarly, Danjuma (2010) in reference to Stock postulates that painting has always been produced for basically two reasons: to meet personal and social needs of the artist. He stresses further that the personal needs or a function of painting signifies the personal expression of the painter as they portray his or her inner emotions of joy, sadness, anger and bewilderment. In manifesting these inner emotions, Duniya (2009) added that style is as diverse as the influence which comes to bear on the artist. He observed that these influences could be cultural, political, economic, philosophical/religious, social, historical or a combination of some or all these factors. Exploring the pawpaw tree metaphorically and its affinity with the woman's world lie on

the researcher's subjective thoughts. For instance, the foliage of the pawpaw tree is clustered and it gives an appealing shape of a crown, an under shade instance and groups among women, when correlated to life. An example of these can be seen in the painting titled Papaya Leaves in colours by Mirlru Macellelenous, Gold Papaya by Lorin Zerah and Papaya Paradise by Ketya Richardson. This demonstrates how pawpaw tree (leaves) has been explored to create an aesthetic surface quality in painting.

2.4 Works of Art and Ideas

Sapna (2009) conducted a study on 'designing and construction of garments with varying silhouettes'. Her inspiration was from flowers and objects. The study indicated that the garments provided a variety of designs. However, Sapna's exploration shows how the perception of an individual's eyes is subjected to certain visual understanding. Her subject reflects the same source with this study (an element of nature), but it is entirely different in the execution of works. Furthermore, Plato in Merriam (2012) believes that to have a perception of beauty there must be a transcendent form for beauty in which beautiful objects partake and which causes them to be beautiful too. Plato notes that beautiful objects incorporated proportion, harmony and unity among their parts. Having reflected on Plato's assertion, it falls under the objective one of this study, which seeks to transform inherent aesthetic nuance of the pawpaw tree into female forms in painting. The researcher on the other hand has derived aesthetic attraction from the pawpaw tree as object of contemplation for artistic visual possibilities.

On the other hand, Frutiger (1989), observe that the intensity of the impression of an object viewed and the intensity of feeling that it releases, diverge from one person to

another, depending on their knowledge of signs. Exploring the pawpaw tree metaphorically and its affinity with the woman's world lies with the researcher's subjective thoughts depending on the knowledge of signs as executed in the context of this study. Similarly, Wallschlaeger and Busicsnyder (1992) explain that people's daily experience is a variety of symbols and metaphors with varying possibilities of interpretation. They added that our environment consists of an infinite number of visual statements and messages. However, this is not far from the researcher's interpretation of the pawpaw tree as a woman's world. In conclusion, these reviews shows an individual's subjective locations over a given subject or object in art. In this research, the researcher adopts the theory of the conceptual artist Luise which locates artwork at the level of art based on ideas rather than that of the object. This is seen on the next page, where artist explored diverse ideas from nature and its elements.



Fig. 1: The pawpaw tree**,** Daniel Marcion, acrylic print (photograph), 2014, 900x720, Source, http://www.google.nl/search...

The pawpaw tree by Daniel Maricion in the photograph above explores and stretches the exact nature of pawpaw tree in a landscape; it appears visually appealing and incredibly detailed, it depicts the dynamics of two dimensional art pieces, thus elements are arranged on a surface. The source of light on the pawpaw tree is so intense. This makes the pawpaw tree look real like almost popping out of the picture surface. Both the light effect and shades cast on the pawpaw foliage are interwoven, forming a suitable patterned design. The photograph demonstrates the artists love for the aesthetics of the pawpaw tree. Other element of nature incorporated in the photograph is the bluish sky, which is great a distance away from the crown-like shape of the foliage. The artist used the blue green post print of the pawpaw tree as a greeting card to depict the appeals of nature. The image captures the intriguing pawpaw tree from the trunk in a

foreshortening view, to the clustered formation of the leaves and its unripe fruits confined to the top of the trunk. The petioles haphazardly form a star like shape of an umbrella. Macion's work is concerned with only a realistic representation of the pawpaw tree. The artist does not seem to deduce abstract forms or capture the picture conceptually but rather as a naturalistic pawpaw tree form.



Fig. 2: Landscape Scenery (2009), Katira Moon, Oil on canvas,
Source http://www.fine artamerica.com/f...

Pawpaw tree by Katira Moon is an exploration from nature; Moon's landscape and scenery is more focused on the fruity part and the crown-like foliage of the pawpaw tree as seen in the painting. The painting acquaints a viewer with the characteristics of the pawpaw tree and some of the common physical features like the fruits, among other numerous features. The painting is depicted in hues of bright greys, green, blue and, yellow which portray the colours from the natural habitat. Other inherent aesthetics and

forms on the clustered formation of the leaves and the conspicuous scares on the tree trunk are also embedded on the painting. It is reminiscent of the works executed at the elementary stage of this study, where the researcher made a detailed representation of the pawpaw tree in its natural habitat. However, the researcher does not think the artist's intention is to create forms that represents a conceptual imagery of a woman in an upright posture, but instead a realistic depiction of the pawpaw tree.



Fig. 3: Hawaiian Papaya tree, Karin Novak-Neal, 22x30cm, Arches French cotton
Source, http:/fine artamerica.com/f...water colour paper with deckled edges.

Hawaiian papaya tree is a water colour painting by Karin Novak-Neal. This is the variety adopted by this study as explained in the scope of study. The artist depicted tropical flowers and trees while residing on the big Island of Hawaii. All of the artist's paintings are the personal depictions from her photographs; most of these are growing in

her own yard as explained by the artist. This painting is depicted with a dramatic use of light and dark colours. This view further enhances a ripe hue of the pawpaw fruit at the upper part of the tree. One among the ripe fruits is eaten up by birds. The yellow, red and green hue indicates the ripe and un-ripe fruit; these colours are dominant on the painting, the foliage possesses the same shades of colours. Other colours on the painting are shades of blues which suggests the sky. The tree trunk and the leaves stalk are portrayed in shades of brown. The painting is executed in a water medium. Neal's work is worthy of review because his choice of subjects also reflects the exploratory stage of the study where the pawpaw tree was depicted in a gradation of greens as the dominant colure and other hues influenced by vegetation. Neal's painting does not evoke any feeling; it is more of a naturalistic painting where nature and its components are represented.

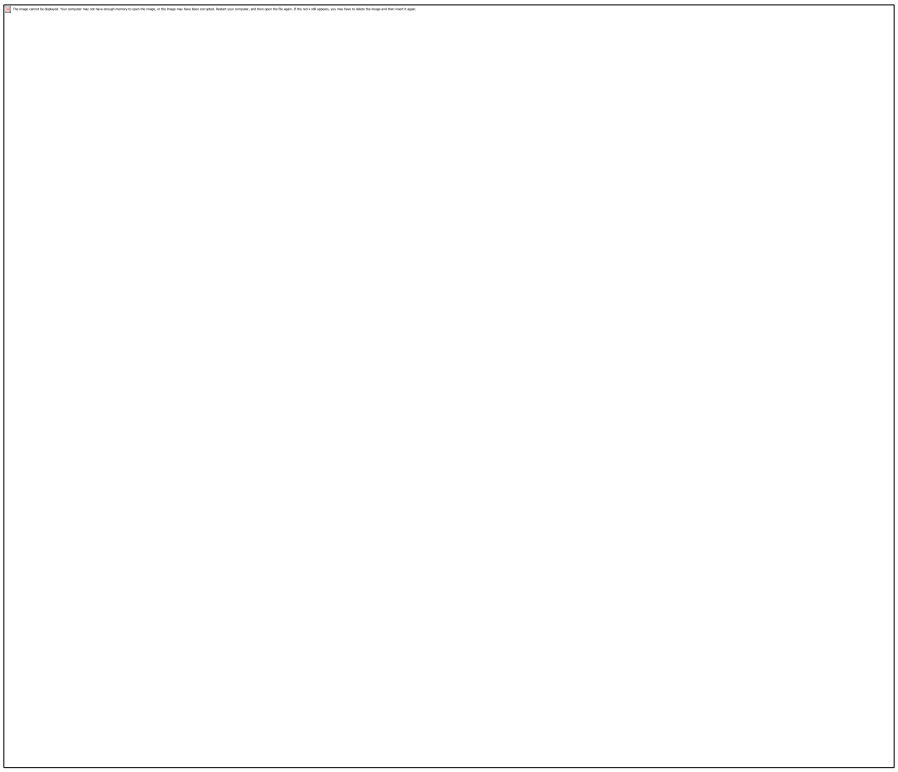


Fig 4: "A call to fruity table, Micheal Dagold, 2007, oil on canvas, 69x69cm source, http:/fineartamerica.com/f...

Micheal Dagold captures a fruity table of fruit varieties in a still life composition including the pawpaw leaves. The leaves incorporated in the still life composition creates an aesthetic surface quality on the suface of canvas, due to the manner in which these elements are displayed. The skilful juxtapose of the varied fruits in the composition are imbued in varied hues. The painting however depicts a multidirectional arrangement of fruits. This also forms a circlar shape with the pawpaw leaves which rally round the fruity table. The artist also built-in abstracted heads like a mask round the circular fruity table, so eager to devour as each of these abstracted head lookss enticed by the display. The painting is a naturalistic representation of both the pawpaw leaves and other fruites as seen on the work. The use of colours on the painting are subdued, and used in different gradations over a representational background of brown and red hue. Other colours like green, yellow, white and yellow ochre are also included in the painting. The painting does not in anyway portray a conceptual art as elements are represented in their naturalistic forms. These are similar to the works done at the preliminary and the exploratory stage of this study.



Fig. 5: Mary Ann-King, Oil on Canvas, Macaw parrots in papaya tree, 2012
Source, http://fineartamarica.com/f...

This is a resplendent tropical painting with two Macaw parrots painted in blue and gold colours, resting on a pawpaw tree. The artist captures a pawpaw tree heavily endowed with unripe pawpaw fruits, as seen in circular shapes. The petioles spreads out in an X- like alphabet shape, implying an endless and an uninterrupted flow which seem to be continuous. The foliage imbued with shades of green are spread round the petioles. This intuitively formed a suitable design. The foliage also portrays the clustered formation and a crown-like shape of the pawpaw foliage. The researcher discovered these features from the constant exploration with the pawpaw tree form and the tree components. The painting was done mainly from photographs taken by the artist of blue and gold Macaw parrots. However, this work also reflects the several photographs taken at the early stage of this study. The two Macaw parrots on the pawpaw tree makes the

work distinct from this study. Thus, this study explores conceptually and deducing female forms inherent on the pawpaw tree in painting. These two Macaw parrots looks well shielded on the pawpaw tree. However the researcher could not see any further work by this artist that explores conceptualisation or a systematic study on the pawpaw tree form as executed in the context of this study. The pawpaw tree, an element of nature is usually surrounded by vegetation. This may be why the colour rendition on the work is influenced by the vegetation as the shades of greens, blues and yellow are well laid. These hues again, are functional and also connotes harmony.



Fig.6: Japanese Maple leaves stitched together to make a floating chain, **Andy Goldsworthy**, , 288x285cm, 1987. (Source: Nature art)

A different approach to landscape can be seen in the work of the contemporary British artist Andy Goldsworthy (1956). Nature is not only the theme and subject of his work, but also his medium. Some of his works are permanent, but much of it is temporary and changes with the weather. Japanese Maple Leaves lasted for about two days- November 21-22, 1987, and is recorded only in photographs. This work is ephemeral since it cannot stand the taste of time. Goldsworthy arranged brilliant red Japanese marble leaves stitching together on the ground in a circular pattern. They contrast with the dark earth and are framed by stones, creating a kind of transient nature-sculpture that is also strikingly pictorial. This work shows the diverse ways in which artists have explored their creative potentials, by exploring leaves in different manner (installation) to create a fascinating design. Although explored in a different manner, it is more of an installation than painting, since no traces of colours are perceived in the work. The similarity it shares with this study is the adaptation of leaves which are also from nature and was explored by the researcher in the exploratory stage of this study. It is also an example of conceptual art because it last only for a while, (two days) after which the message was capture through photograph. This also is reminiscence of the theory of the conceptualists as advanced by Luise (1984), which this study adopts. Thus it is more of ideas base and the idea is the most important aspect of the work as stated by the conceptual artist.

2.5 Works of Feminist Artists

These are works executed by some feminist artists, and an individual's modus operandi on the elements of nature, as one the quest which the literature seek out to review, this is seen on works below.



Fig. 7: Sussan M. Sutherland Barnes (source: your home, your life magazine twitter@booth eatures) 2011,http:/www.mlive.com/living...

Sutherland Barnes is a feminist artist who incorporates pawpaw leaves motif, lace and basketry effects into her ceramics to create an aesthetic surface quality. This is a potter who works with everything from sink mat to antique lace. Unlike many potters, she decorates both sides of the bowl. She was a weaver and a fibre artist with a background in painting and printmaking. But the creative pull tugged her back to clay. She asserts;

“The experiences I had in the other areas let me come to pottery in a different way,” Barnes, in a recent interview postulates: “I refer to myself as a decorative ceramicist rather than a potter... because that brings to mind a certain tradition.” Barnes’ pieces are far from the clay mugs or pitchers often seen in history books. The bowls and wall art made by Barnes are inspired by nature. There is always a leaf motif incorporated somewhere in the design. “It became a kind of signature,” she says. Lace, flowers, insects and various textures usually make their way into the piece, as well. “It’s all about texture with my work,” she says. Texture from items as varied as a flowery sink mat bought at Target, gutter covers or a 60-year-old piece of handmade lace might find their way onto her work. Barnes presses the piece into a rolled out clay slab and uses a variety of rollers to make the impressions-some deep, some shallow. But leaves are the stars. Barnes regularly goes out to her yard to collect leaves and she has transferred plants from house to house. “But otherwise, I go out and get what is available (for inspiration).”It wouldn’t change her overall motif. “I use the clay as a malleable canvas,” Barnes, however, designs on both sides of the bowl. The bottom is as detailed as the top, as well as its footing, if one is used. It’s a bit like people, Barnes says. Everyone leads an inner life and an outer one. The duality makes up the whole. “I have a need to treat both sides equally,” she says.



Fig. 8: **Alison Blickle,** Painted Women, oil painting, source http://www.featherofme.co...

This is another work executed by a feminine artists, which portrays a subjective impression on the female gender. The painted woman does not just potray the aesthetic forms alone, it also dissusses femimine issues and the use of the elements of nature to evoke female forms in painting. The painted woman is depicted in a seated posture, resting on her two legs, the two hands revolve round the head, covering the entire face. The choice of coloures are mostly shades of burnt umber and yellow ochre tinted on the floral motifs to create contrast, making it look like a beautiful piece of fabric wrapped round the body. Alison Blickle is an American artist. Her work is about "attaining unattainable experiences and connection". The oil paintings combine classical

portraiture…techniques and the landscape painting with a modern sensibility. She paints sensual women with nature components on their naked body. The women confront the viewer with their classic beauty, framed by warm-toned or dark landscapes. "*my paintings explore my desire to feel a conection on something larger than myself-be it nature, family, or history.* The women I paint are often stand-ins for myself; I put them in surreal situations and live vicariously through them,"says Alison.

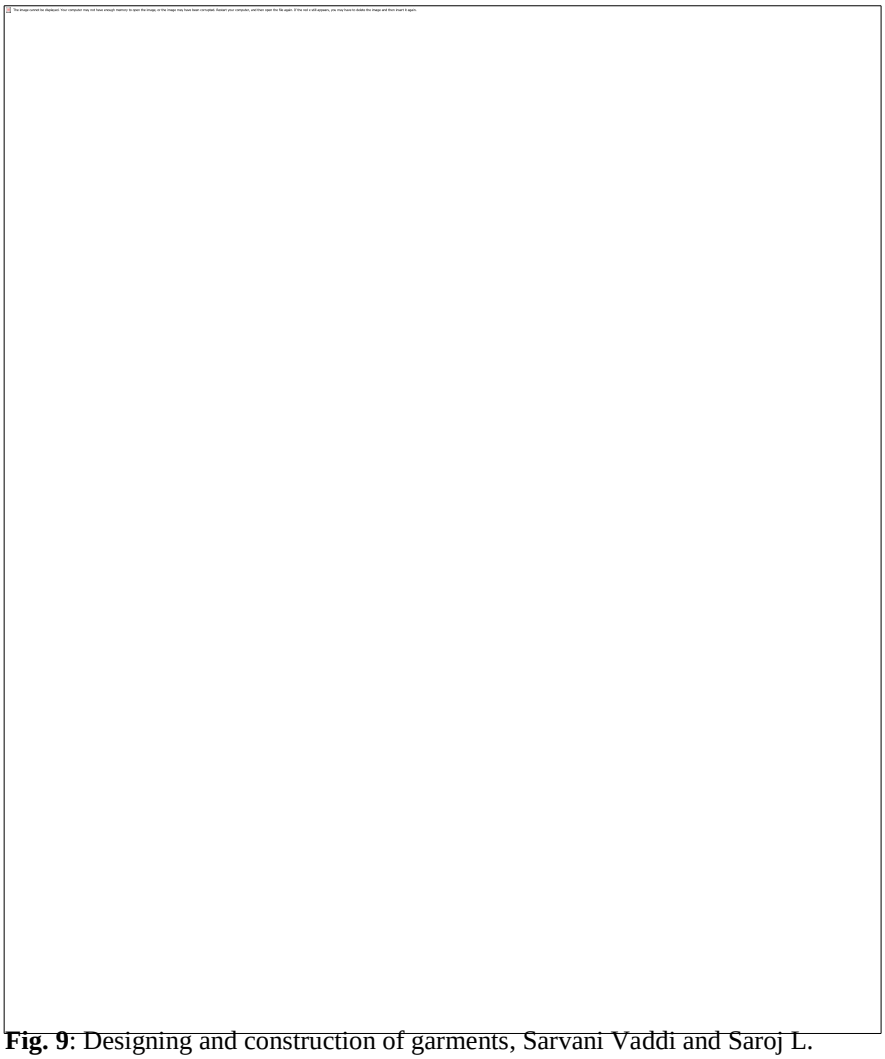


Fig. 9: Designing and construction of garments, Sarvani Vaddi and Saroj L. Source http://docslide.us/engineering...

This fascinating garments by Sarvani and Saroj, shows the varied aesthetic forms that can be derived from a pawpaw tree as an element of nature; it produces works that metaphorically discusses the female gender. Where on the verge of adopting modern silhouette, an attempt was made by the two designers to create 12 new garments, suitable for women's wear, taking inspiration from pawpaw tree (leaves). This was found 100% creative, original and innovative. It was found that they give new look and expression to the fashion conscious youth, it might be so, due to the source of inspiration. Thus, people have depicted nature and its components in varied ways, projecting a wide range of forms and elements like leaves flowers and so on. Among those, the garments imbibed with "Chrysanthemum, Papaya and pothos leaves" which has got applause from the designers who formed the panel of judges and visitors in the fashion show. Fashion is a bridge over which new ideas travel from the designer's studio to the mass. Similarly, Lesley Richmond, one of the most widely-represented textile artists around the world, states that the fascinating thing about textile artists lies in their ability to find inspiration in the seemingly mundane or unremarkable aspects of life, yet create something beautiful, fresh and unique. Textile works inspired by nature have different approach and style, bringing a new and resounding voice to their work showing why the natural world and all its gifts have endured as source material. There is no limit to the possibilities of how nature can be harnessed to create original, breathtaking textile art.



Fig. 10: Sonia, **David Agenjo**, acrylic on canvas 123x72.5cm, 2010
Source htt://www.saatchiart.com/a...

David Agenjo is a self-taught artist and a graphic designer. While having a brief career as a graphic designer, he devoted himself utterly to painting. He essentially concentrates on human body. Heavily influenced by colour and texture, his erratic abstract work interacts with his more conscious figurative work process. The painting bears the dominant colour, blue with varying shades over a representationl background. Other colours like patches of red, yellow and brown are also depicted in a subdued manner. The woman which is the main motif as seen on the surface, is portrayed in a sleeping posture with a strong show of the breast. Her left hand is wrapped round her lower abdomen which seem to cover her genital, while her right hand is resting on the lower part of her right leg. David Agenjo uses a secondary canvas as palette which becomes the new surface for his next figurative paintng. Some of the paintings contain

textural elements such as fiberglass, plastic bags or grid tape. The leaf motifs are also depicted on the figure, creating an aesthetic surface quality from nature's elements. It is worthy to note that, his paintings are mostly human figures. However, the researcher only sees a nude figure with the feminine features as the head of the figure is not well captured in the composition. The varied leaves in the painting are not well defined as the researcher can not really identify the type of leaf used by the artist.

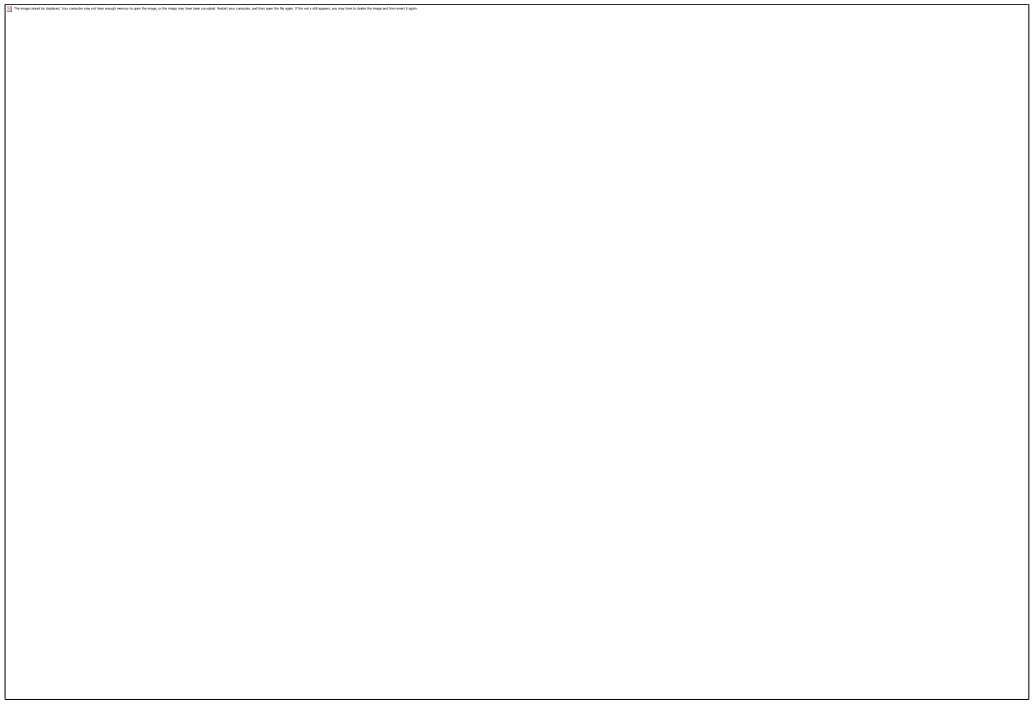


Fig. 11: Pansies, mood states , Olga Gouskova's (2013) acrylic/pens
Source, http://mormadi.com/intervie...

In Olga Gouskova's female portraits, one can clearly recognize the representation of a person. Yet, the Belgium-based artist suggests this is not the main motive of her painting. She opines that the purpose is the imagery concept that is conscientiously depicted, and with a great sense of beauty, as Gouskova portrays her models. The

resulting portraits are not exact copies of reality, but a visual impression of it. “My paintings are not about the female form”. With an emphasis on abstract aesthetics over narrative, my paintings are about feelings and states of mood-about dreams and expectations, and I express it through the female portrait”. However, this statement by the artist seems contradictory as the imagery concept, the abstract aesthetics, the feelings and states of mood are representational. The framework of the female figures she creates function almost as design elements themselves, evoking emotion without defining. It encourages the viewer to approach each painting within the framework of his or her unique experiences and memories. This brings us back to the theory of Luise which is idea based. She uses a lot of floral and fruit imagery, that draws her to those subjects such as flowers, apples, butterflies ….that bring variety and individuality in the composition and add some hidden meaning to her paintings. Flower symbolism has existed almost as long as flowers themselves. Gouskova chooses floral and fruit imagery to encapsulate the value and feelings that she want to convey.

2.6 Conceptual Explorations of Female Images from Nature

Works reviewed here are based on the conceptualisation of female forms from nature, just as the theory of Luise sees at as idea based rather than the object. It categorises works that explores female forms inherent in the elements of nature like trees among other elements.



Fig. 12: Gray Tree, Piet Mondrian, 1911, oil on canvas, 75.5x107.5cm.
(Source: http://www.piet-mondrain.o...Haags Gemeentemuseum, the Hague, Netherland)

"Gray tree" is reviewed because it pertains to the use of a tree, as a natural form. Piet Mondrain, a theorist and writer, equated art with the spiritual. He simplified his work, with an attempt to reveal the essence of the spiritual energy in the balance of forces that governs nature and the universe. Mondrian attempted to represent the world through vertical and horizontal lines, which to him, represents the two opposing forces: the positive and the negative, the dynamic and the static, the masculine and the feminine.

The Grey Tree is taken from Mondrain's explorations of the tree, series. The work came at a time when Mondrian was beginning to experiment with cubism: it's fore ground and back ground element seem to intermingle and executed with a restricted palette. The tree is oval in form, following another cubist practice seen in works by Piccasso and Georges

Braque. Mondrain's oval became explicit, framing the work, in paintings that followed over the next three or four years. However, what intrigues the researcher in the review of this works is the choice of subject matter- tree. The grey tree is an abstract representation of a dried tree on a landscape; Mondrian incorporated broken lines fused into the sky. In support of this view, Selz (1981) observes that Mondrain's highly disciplined works of pure geometric precision do achieve the state of perfect and unalterable equilibrium for which he strove. The painting represents an exploration of organic lines, which portrays Mondrains discovery of symbolic associations and organic lines derived from nature.

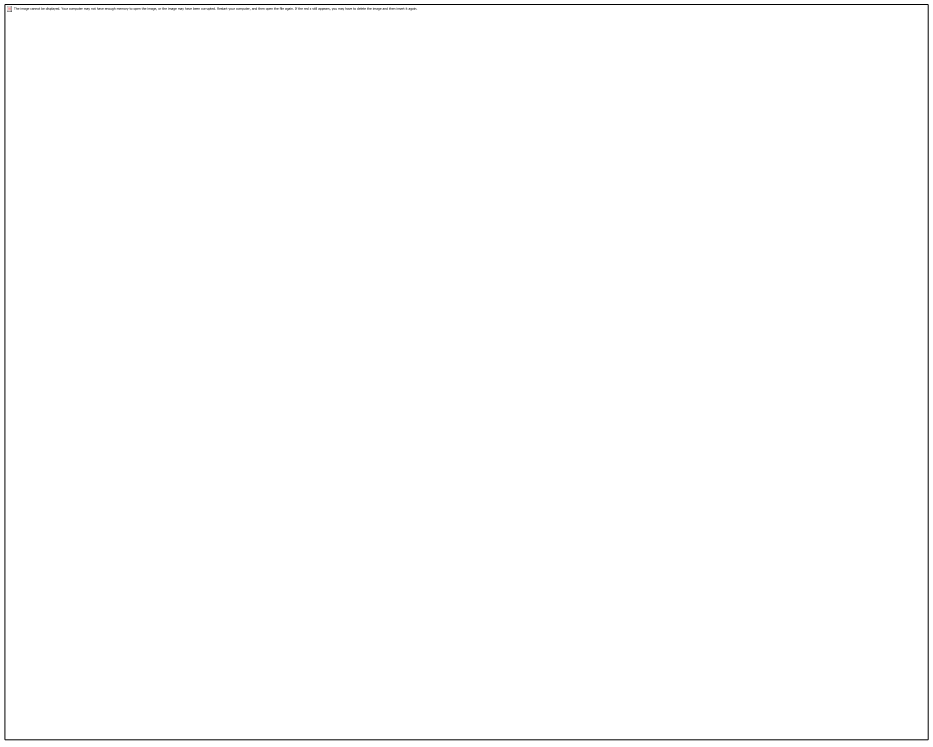


Fig. 13: Voices, yew trees, Eric Samakh, 2013 Photograph, M. Domage
Source, http://www.musee-rodin.fr/e...

“Voices, yew trees”, by Eric Samakh is a sound installation, is a conceptual art works, presented around the main courtyard, “Voices yew trees” is exhibited in its natural habitat and not in the context of museum and gallery. Samakh here turns his attention to humans and the human voice. Calling upon the female voices of the Musee Rodin, the artist uses the women’s breathing, laughter, smiles and whispers’ to create a spatialized, sound-based creation occupying and moving about among the yew trees surrounding the thinker and the tree shades, thereby evoking female presence. Another link it shares with this study is the choice of the gender, (woman) and not the pawpaw tree itself; Erik Samarkh also uses these ghost-like voices to respond in his own manner to the materiality of Rodin’s sculptures and his relationship with figures and models. Samakh’s work is highly conceptual and can only be interpreted by the artist, it also possesses a spiritual myth which does not in any way reflect neither works at the exploratory nor at the developmental stages of the study.



Fig. 14: Organic Form, Steven J. Gelberg, 2011,
Source htt://www.stevengelberg.c...

Steven Gelberg is a photography enthusiast whose images capture fascinating forms from nature; this is because nature is endowed with varied elements and principles of art. The photograph by Gelberg exemplifies the diverse ways artists have derived inspiration and explored nature. It also portrays an individual's perceptual encounter with objects and supports the theory of Luise which states that art is idea based. Gelberg's close-up studies of rocks, trees, tide pools-micro views of natural scenery. Such images have a kind of hallucinatory quality, because they involve a mode of seeing that is deeply influenced by imagination. He asserts; *"*I put together a book of this work called pictures from the earth: things seen on the surface of a strange planet. We need to learn how to look at things patiently, meditatively, with the open eye of an innocent child or that a newly landed extra terrestrial visitor.*"* That expanded, deepened seeing creates a kind of

intimacy with a sacralized nature, an appreciation for the holiness, beauty and spirit of the earth. At its best, this creates a kind of blissful intimacy. Steven Gelbergs photograph is shot in black and white, which creates a contrary disparity like in most instances, day light signifies white, while black signifies night. Smith (2014), asserts that "white reflects light, it symbolizes innocence and purity". White is popular in fashion because it is light, while black implies overpowering or makes the wearer seem aloof or evil, neutral goes with everything.

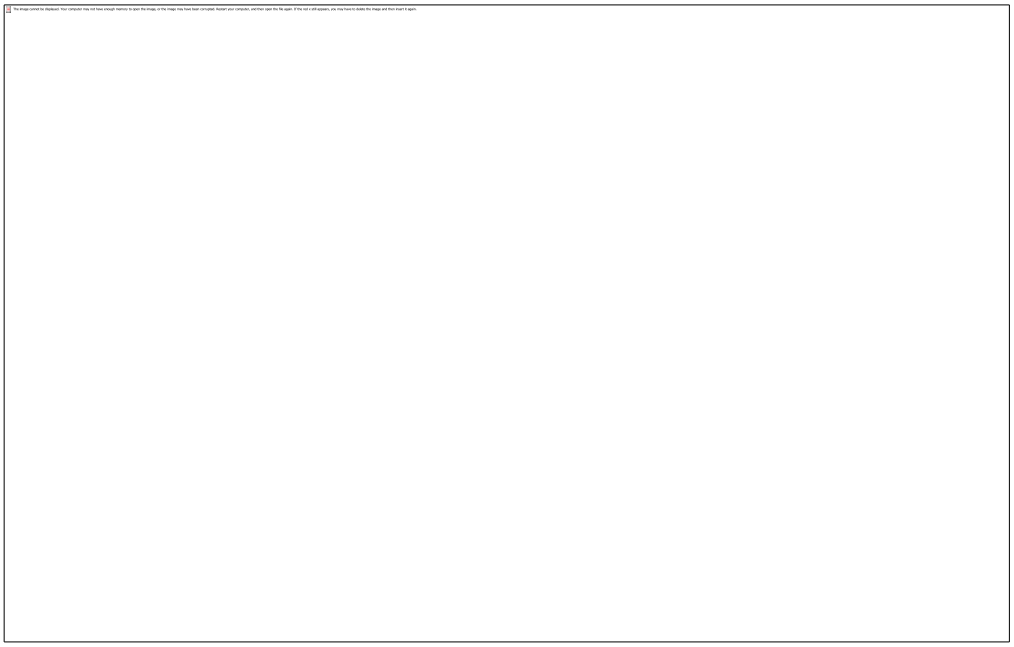


Fig. 15: Twig light and night, forest and trees, Piet Mondrian, Avond (evening): the red tree, post-impressionist style (oil on canvas) 70x99cm (source: Haags Gemeentemuseum, the Hague, Netherland)

This is one of Piet Mondrain's earliest paintings; the first in which he implemented his colour palette of red, blue and yellow, the three primary colours. The painting is dominated with the colour blue, as other colours are only subdued. Also in

one of his earliest paintings, it was still a clear representation of a tree, as the subject. Mondrain began painting simple pastoral landscapes of his home country, and these paintings evolved from those primal artistic ideas. The abstracted tree projects a simple design and Mondrian's aesthetic style is imminent in this simple landscape. This post-impressionistic piece was only a stepping stone in the artist's development into his ideal form of neo-plasticism. Even though the study is on the pawpaw tree, this work also explore tree as natures component, hence its affinity with this study. The twig light forest painting depicts an evening scene, in a conceptual way and attempts to project a clear distinction between day and night. It also suggests a dry land as the leaves have fallen away giving an impression of a skeletal tree in seclusion. The dried branches insinuates a cracked effect on a dry land, broken lines known as crackles in the textile world and a haphazard pattern formation. There is no clear separation between the sky and the fore ground, therefore, it makes the art piece looks like a cracked effect on the wall. The twig light tree is another work that shows the diverse ways artists have explored nature and its components in art.



Fig. 16: Organic Form, California photographer, Steven Gelberg, 2011, source htt://www.stevengelberg.c...

Gelberg liked the fact that images can contain mystery, ambiguity, beautiful strangeness and strange beauty. They can touch something in us beyond the literal and the rational that they can penetrate into the subconscious, invoke archetypes, stir nuanced emotions, leave us with a taste of the uncanny and the surreal. This epitomizes the fact that natural forms in trees can evoke varied forms when subjected to scrutiny as it has been attempted in this research. Although it is not a systematic study on a particular tree, rather a photograph of a dried tree trunk. The photograph indicates that images and imageries are inherent in natural forms. The photograph is full of intriguing forms which looks like an anthill structure. Likewise, it possesses perforations and openings as excavated by the ants on anthill structures. The researcher's acquaintance with nature and

her fascination has revealed intrinsic forms inherent on elements of nature. The photograph by Steven Gelberg when perceived from afar looks like sculptural forms or a structure executed with either clay or cement.

2.7 Aspects of the Pawpaw Leaves and Elements of Nature

Works reviewed in this group are centred on explorations inspired by leaves and their varied mode of execution by artists.



Fig. 17: The papaya painting by Aline Rocha, oil on canvas 2012, source http://paintingsbyaline.com/

The papaya tree painting by Aline shows the artist delight on his perceptual encounter with nature, while on his Marco trip, this painting found inspiration in a patch of sky and light. Aline adapted the use of palette knife to achieve the impasto technique,

giving the painting a textural effect. This is due to the thick application of colour on the support where these textural effects are easily formed. The painting portrays an individual style which is borne out of creativity. The researcher therefore sees similarities as well as a textural effect in the use of heavy impasto effect which was also executed in this study. This art piece however supports the conceptualists assertion who sees art as idea based. The painting portrays foliages of the pawpaw tree in different gradations of green, yellow, blues and yellow ocher as also an aid for a thick vegetation to be achieved. However, the colour intensity on the pawpaw tree may be the direct appearance of the artist's emotional connection with nature and its appeals. In support of this view, Darwin (2005) postulates that aesthetic judgement may be linked to emotions or, like emotions, partially embodied in our physical reactions. He notes that seeing a sublime view of a landscape may give us a reaction of awe, which might manifest physically as an increased heart rate or widened eyes. These unconscious reactions may even be partially constitutive of what makes our judgement a type that the landscape is sublime. Ideologically, the pawpaw tree painting captures a very calm scenario as depicted in seclusion. This sort of artistic intervention on the landscape shares a link with this study. Although, this researcher cannot really identify the species of the pawpaw because the foliage is depicted differently from the commonly known species adopted for this study.



Fig.18: Lou Wall Gicle Print, Farida's Dream, source htt://www.art.com/products/2000

'Farida's dream' marks yet another interesting painting, where the artist depicted a figure in form of a tree, in an upright posture. The artist incorporated varieties of leaves to achieve a human figure. Just as the title implies, it sounds hallucinatory even from the manner in which it is being depicted as the figure is represented in a dream like way. These leaves forms the hair-do as the same leaves are shrouded all over the figure as clothes with a show of the right hand resting on the chest of the figure. The painting is a surrealistic approach in painting and it insinuates all sorts of thoughts. On the left hand side of the background is an abstracted face in a circular form which appears to be smiling, a symbol representing a face. The painting is manipulated in different shades of orange colour, yellows, blues and flesh tint. This shows how images as well as forms and

an enigma is achieved from natural forms. It falls into those works well thought-out as Conceptual and also exploration from nature's element. In addition, the orientation of the artists work comes in the same use of nature's elements although not a detailed study on the leaves.



Fig. 19: Gold and Silver leaf on linen, **Brad Kunkle**, Oil, 2012
Source, http://bradkunkle.com/

Brad Kunkle lives and works in New York where he paints these, dreamlike scenes of women swathed and shrouded in layers of leaves. This however encapsulates the use of natural forms to produce paintings that metaphorically discuss the female gender as also seen in the context of this study. The leaves often form the backdrop of his images functioning as water, wind, blankets, earth or perhaps all of the above. The painting is a monochromatic representation just as Kunkles leaves series are seen in

different shades of yellow ochre. Anon (2014) added that monochromes has been used since the 20th century to date in paintings to create texture, nuance, to change the mood and express a wide variety of emotions. The main aim is to create feelings and emotions. Brad was searching for an unnatural quality in his paintings, and it was incidentally discovered by reducing his processes to the elements of painting he felt came most natural to him. His minimal palette is inspired by the grisailles of early European masters and the haunting quality of antique photographs and daguerreotypes.

> "Grisaille has a mysterious quality to it, and that mysterious quality is also at times carried into the way I will treat an object or a dress. Sometimes I like to give just enough information for the viewer to finish the details of what they are seeing"(Kunkle 2012).

The artist made his explorations in two distinct ways, in the first part; the figures are swatted and shrouded in layers of leaves while in the second explorations, Kunkle concern was on light casting on leaves. Brads technique is indeed relevant to this study because of the choice of materials as also explored in this study, where the pawpaw leaves were plucked at each visitation to a pawpaw landscape, for more exploration.

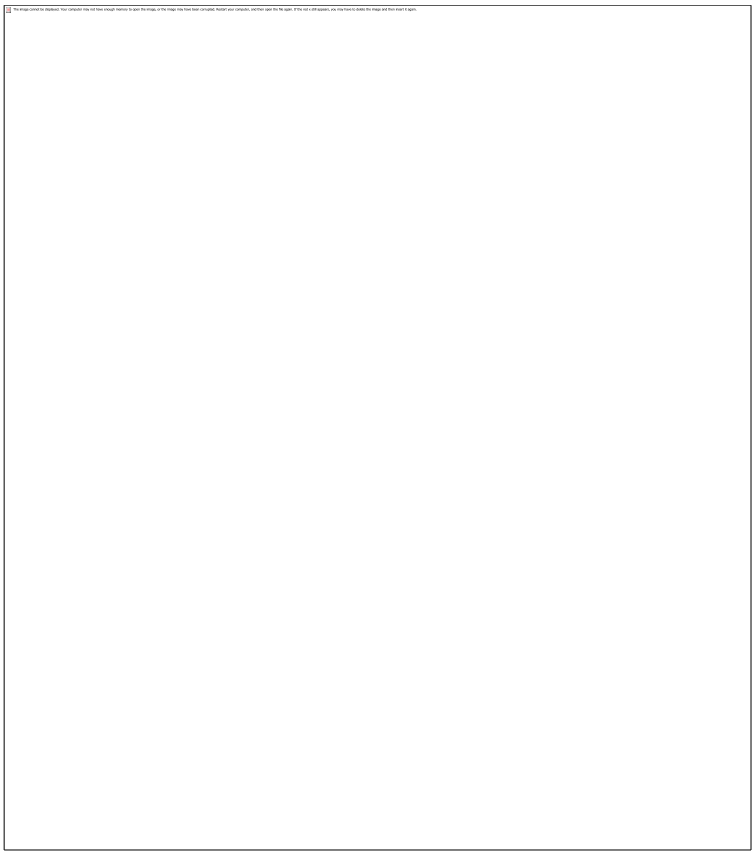


Fig. 20: Light and leaves, **Brad Kunkle**, 2012 source, http://bradkunkle.com/selec...

The surface of this photograph, light and leaves is embellished with genuine gold and silver leaves. These precious metals are used as symbolic elements as well as visual instrument to interact with the viewer's movement. This is an example of yet another monochromatic painting as the artist's style of exploration. However, his works are represented in the same colour, yellow ochre in virtually all his works. The researcher is yet to see Kunkle's explorations in different shades of colour as all works seen are executed in same shade of monochrome. The relevance it has, also made it worthy of attention. The leafed areas will shift with the intensity of light in a space, or as one

simply walks across the room. It exemplifies the area of interest the photograph captures, as it reveals different lighting situations.



Fig. 21: Autumnal contemplation installation Sculpture on the banks of the water at Leith in Stockbridge, Edinburgh, Scotland (2010) sculpture 640 × 479 - 334k – jpg

The Anthony Gormley-esque leaf sculptures popped up on the banks of the water of Leith in Edinburgh, although the identity of the artist remains a mystery. The artist sculpted on a living figure in a seated posture in a landscape, making it look like an element of nature either stone, anthill structure or a pile of sand. This is an example of another way in which conceptual ideas are documented by means of photograph since they last only for a short while. The Scotland sculpture portrays a postulation by Wainwrght (2000) who states that conceptual art is usually manipulated by tools of language and sometimes documented by photographs. The artist behind the works

remains a mystery, though they have proved very popular, with many admiring the surreal figures along the waterway. New figures have been added and in this image the small toddler leaf sculpture is a recent addition. Some people told the Scotsman newspaper that they even talk to the leafy figures through the mysterious artist

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Fig, 22: California's most respected contemporary sculpture art gallery 1990
Source, http://www.biznet.ca.com/firms/5707435/

The California's contemporary sculpture also falls under one of the objectives of this study, which seeks to look at other explorations that evoke female forms, other artist's inspirations, method adapted and their philosophies. The artist produces paintings that metaphorically discuss the female gender. The California sculpture is short-lived due to the delicate nature of the medium of expression used. The California's contemporary sculpture settles for a postcard of the Mona Lisa, hand-carved leaf engraved with her mysterious face. Making art with leaves isn't a new idea, but several online purveyors

have taken the medium to a new level. Offering up intricately cut images of everything from landscapes to the female form to even Napoleon-yes you can, have the face of the famous emperor cut into a leaf. Typicals of the Chinar tree, native to India, Pakistan, and China, each leaf is dried and the outer layers are delicately removed with a knife, while carefully keeping the veins intact so not to compromise the stability of the form. A single leaf-work may take months of work, and once complete it is then preserved within a frame. Complex and telling, this amazing art form can be seen as a metaphor, for our current culture-nature's fragile beauty, manipulated by our modern industrialized world in order to create something compelling.



Fig. 23: The shelter drawings grey tube, Henry Moore 1940 water colour, gouache ad drawing on paper woman seated in the underground 1941, source http://m.sussex.ac.uk/broad...

This shelter drawing epitomizes the diverse ways artists have explored natural forms to evoke female forms in painting. This literature produces paintings that

metaphorically discuss gender as have been attempted in this study, using the pawpaw tree as a tool for discussing feminine issues. Henry Moore uses the curvaceous, organic shapes, gentle swell and undulates, suggesting a female body and evoking a landscape. In many of the drawings such as “Grey Tube Shelter” 1940 or “Tube Shelter Perspective” 1941 Moore depicts an amorphous mass of people, some recognizably women and children, others genderless, their bodies small and fragile in comparison with the dark, cavernous tunnels. It is as if they lie, they wait with silent resignation. They are grey and ghostlike, their spectral, shrouded, almost mummified forms looming out of the darkness. His works are sculptures and drawings in relation to the historical and cultural events of his period, and how they inspired his work. Henry Moore was influenced by European Modernism and developed an abstract sculptural language, combining the human figure, particularly the female figure, with references to organic forms such as shells, pebbles and bones. Throughout his career, he focused on the subjects of the mother and child, the reclining figure and the head.



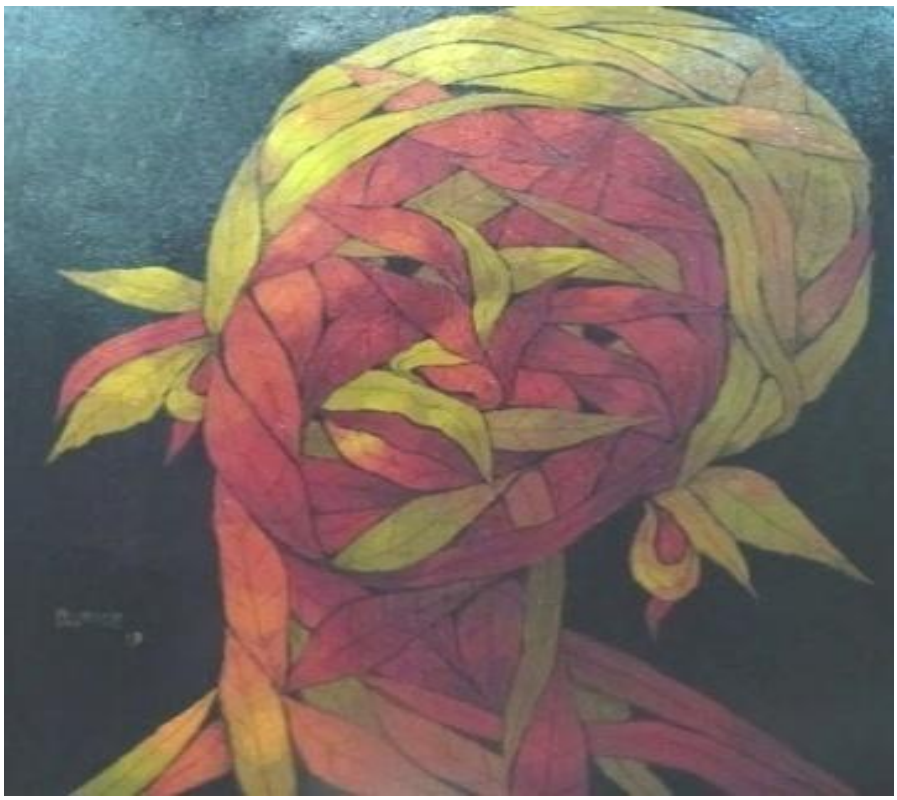
Fig, 24: Life's Embrace, Elizabeth Sunday, 1989. Silver print, 40x30ins (101.6x76.2cm). courtesy of the artist.

In the biblical context, leaves were improvised as aprons. When Adam and Eve, the first man and woman ingest the forbidden fruit, knowing they were naked, they sewed themselves with leaves to cover nakedness. Before the Western civilisation, leaves were also used to cover the necked. Elizabeth Sunday manipulated her photographs to reveal similarities between the woman's clothing and the trunk of the tree, between the mother's intimate embrace of the child and the tree's enfolding embrace of them both. The beauty of the natural world can only be revealed to the eye and camera by spending time in the field. Above all, it requires patience, light and understanding of nature. There are limitless ways of altering the realism of photography. Elizabeth Sunday uses the reflective surfaces to elongate forms, to convey spiritual truths that are not apparent in conventional photographs. Sunday explains that:

> Using elongations allows me to go beyond the world of right angles into an inner place of emotions, where we live. We are so used to seeing the world as it appears in the material manifestation in surfaces. I want to go behind and through that to someplace else.

Elysian (2011) further affirmed that;
Leaves are so complex, yet simplistic in their beauty. The colours, textures, sizes, are all unique and none are identical. It is depicted in black and white as an example of a monochromatic painting.

Besides the exploration with leaves, it also discusses female issues, as the title "woman" implies.



Fig, 25: Yellow Scarf, Olumide Onadipe (2006), oil on canvas , 30x36cm
Source http://fineartamerica.com/p...artist.

Olumide Onadipe is an artist with a keen interest in the usage of acrylics on canvas. He engages his art audience with circumstances and concurrent activities in his

environment through spectral interplay of emotions and reactions, dramatized by gestures of people. He approaches his plane from a standpoint of social digression. This simply implies that in spite of economic, social and political turmoil and challenges, people still choose to be happy by remaining resolute which, of course, is obviously evident on the faces of Nigerians. He engages his audience through conceptual representation of leaves to create forms and images. The thought process simply connotes the dynamic complexities that naturally connect human and nature as seen in the context of this study. The female figure is depicted in shades of greens, yellow and red over a background of blue. May be the use of fresh green, to the artist best symbolises his essence which is always at the behest of humankind. This fascinating art piece captures another different way in which artists have explored their creative abilities from nature, as it remains a great source of inspiration in the past and present contemporary generation. The appealing inter play of the leaves forms an interesting pattern formation. This work bears a close affinity with this study, as a female form is represented conceptually.



Fig.26: Organic Form, Photo: Steven Gelberg 2011,
Source htt://www.stevengelberg.c...

Steven Gelberg's photographs usually capture images on tree barks as seen on the image above, though untitled. A human face is seen in a side view due to the bumpy nature and the textural effects inherent on the tree back. Gelberg (2011) states;

If we are sensitive and open, curious and attentive, we cannot help but be haunted by beauty, by the mysteries of existences, by the hidden meanings of things, by what some have called "the sublime," that which fills us with a sense of awe and fascination.

This study explores paintings that evoke female form and imageries inherent in nature's component. However, the image under review is captured in black and white, with a strong show of the bumpy surface nature of the tree which haphazardly forms a side view of a human face. This art piece is a proof that natural forms, images and

imageries are inherent in the elements of nature.

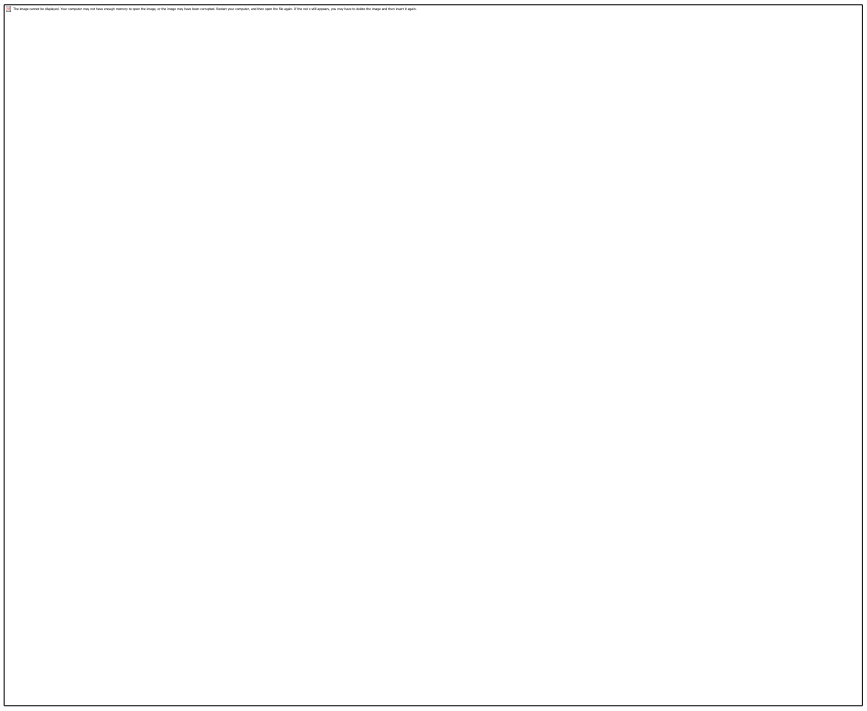


Fig. 27: Autumn Leaves, **John Everett Millais,** Oil on canvas, 41 X 29cm 1985
Source http://www.victorianweb.or...

Autumn leaves is a painting by John Everett Millais, exhibited at the Royal Academy in 1856. The picture depicts four girls in the twilight collecting and raking together fallen leaves in a garden. The two girls on the left are portrayed in middle class clothing of the era; the two on the right are in rougher, working class clothing. The painting has been seen as one of the earliest influences on the development of the aesthetic movement. The painting has typically been interpreted as a representation of the transience of youth and beauty, a common theme in Millias's art. Malcolm Warner argues that Millais was influence by the poetry of Tennyson, at whose house he had once helped to rake together autumn leaves. Warner suggests that lines from Tennyson's song "Tears, idle Tears" in The Princess (1847) may have influenced him: A line from the

song goes thus...Tears from the heart, and gather to the eyes, in looking on the happy Autumn-fields, and thinking on the days that are no more. Millaise (1985) asserts that the apple held by the youngest girl at the right may allude to the loss of childhood innocence implied by reference to original sin and the expulsion from the Garden of Eden. After a positive review from F.G Stephen, Millais wrote to him that he had "intended the picture to awaken by its solemnity the deepest religious reflection. "I chose the subject of burning leaves as most calculated to produce this feeling". This statement reviews the central idea, feelings and philosophy which support this thesis.

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Fig. 28: "Watchers" **Steven Daluz**: Oil and mixed media, 12X18cm, 2011, Source, http://www.stvendaluz.com...

Steven Daluz is a versatile artist born in Hanford, California and creates figurative and abstract paintings. Steven's abstract works are often landscape-referential; he uses oil, metal leaf and mixed media. These figurative works are a little ominous, sublime, introspective and very poetic. He expresses the beauty of the human figure (woman), this also draws a parallel to the gender as atticulated in this research. The winged figure expose ethereal light and a sense of mystery. In his search to find a genre that best describes his work, Steven Daluz has chosen the term "Neoluminism" like the "Luminist" style of the mid-19th century. As the artist says, " this term concerns itself with the glowing effects of light, it may be dramatic and turbulent." Steven's intention is a not a literal narrative but he strives to evoke a feeling within the viewer through his depictions (Daluz 2011).



Fig. 29: The Kiss (*Der Kuss*), Gustav Klimt, Oil on Gold leaf, 180x180cm, 2011,
Source http://totallyhistory.com/wp-content

The Austrian artist Gustav Klimt painted "Golden period" and created numerous art works that evoked love, passion and beauty. This is seen through one of his famous artwork *The Kiss* (*Der Kuss*). Klimt started this piece in 1907 and he finished it in 1908. It is considered to be one of Klimt's famous paintings in history. It can be said that Klimt's inspiration was brought on by his trip to Italy in 1903. He was inspired to use gold when he visited the Church of San Vitale. This was the start of his journey to using gold and silver in his paintings. The Byzantine mosaics gave him a new perspective when it came to using the flatness and depth, which brought a whole new style to the colour. *The Kiss* portrays a man and woman embracing and sharing a passionate kiss. The painting also shows how natural form evokes figures. The couple is dressed in gowns that are highly decorated with the use of gold, browns, yellow, and greens as the primary colour composition in this painting. He also used gold leafing in the background of the painting, thus bringing more depth to the couple kissing. Klimt used fresco, mosaic techniques and oil painting in this art work and this can be seen in the carpet of flowers. He was able to emphasize the meaning of intimacy and passion in his canvas. Klimt brought to life his passion for the Byzantine mosaics in this painting and uses this technique to bring a whole new emotion to love and unity. The entwined couple is a symbol of how love unifies couple into one through a lasting kiss using natural forms. It is true that Gustav Klimt was able to show the world how he saw passion in his own eyes. This oil on canvas painting gave other artists the inspiration to bring more emotion to their pieces.

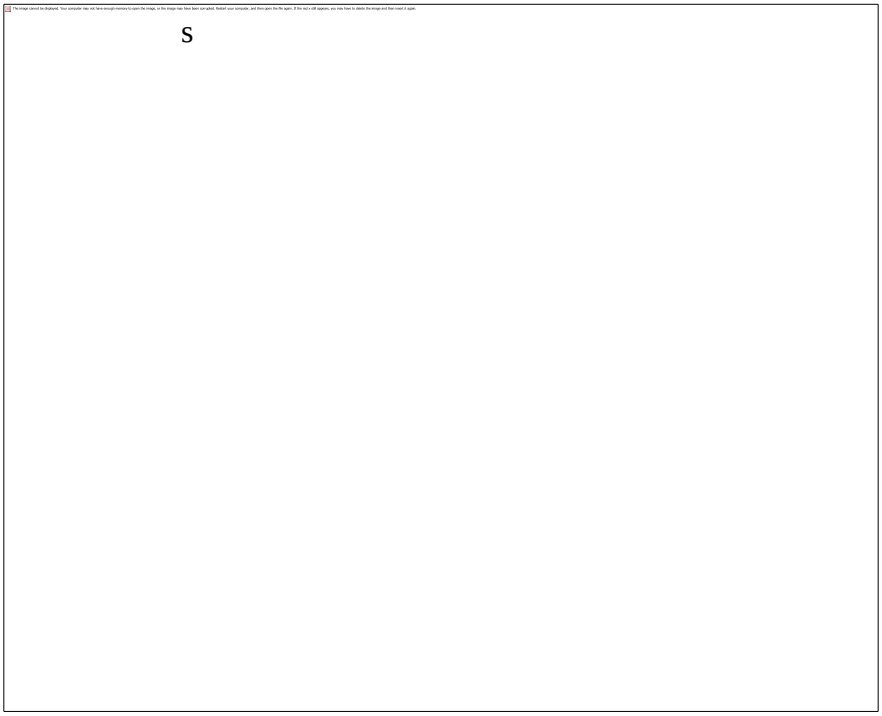


Fig.30: Peepal Tree, Sharon Millar, (2009)
Source https://en.m.wikipedia.org...

Peepal tree also known as pipal**,** are widely found in India. It is considered sacred by both Hindus and Buddhists and involves a spiritual myth. More than 2000 Years ago, Siddhartha Gautama, the founder of Buddhism, sat under a tree of peepaa when he became enlightened. Since then, the peepal has been also known as Bodhi tree. Peepal leaves have been used for writing in India even before the invention of paper. This leaf art is a delicate work of art from India and this art originated in the southern India (Kerala 2009). It is done on dry Peepal (Ficus religiosa) leaves and is one of the oldest forms of art, which shows the creativity & perfection of the artists. Presently, only a few artists throughout the world are left who practice this leaf art. This literature benefits this study because it is explores an element of nature (tree) although not a pawpaw tree.



Fig. 31: Landscape with trees, Phillip Gushem, oil on canvas 1989, 22 x 78cm

The painting entitled Landscape with trees is inspired from the various elements of nature which this study also explored. The elements depicted are simplified and represented linearly and in dabs. The forms are rendered in a manner which aimed at achieving fluidity of forms within the entire picture plane. The artists subsequent studies capture forms in bits, fused and overlapping one another. The choice of colours towards the edges of the painting are created contrasting the bright hues round and within the center to create the impression of sunrays on the transformed objects. The arist also went further to explore other nature components like the sun, rock, and plants.

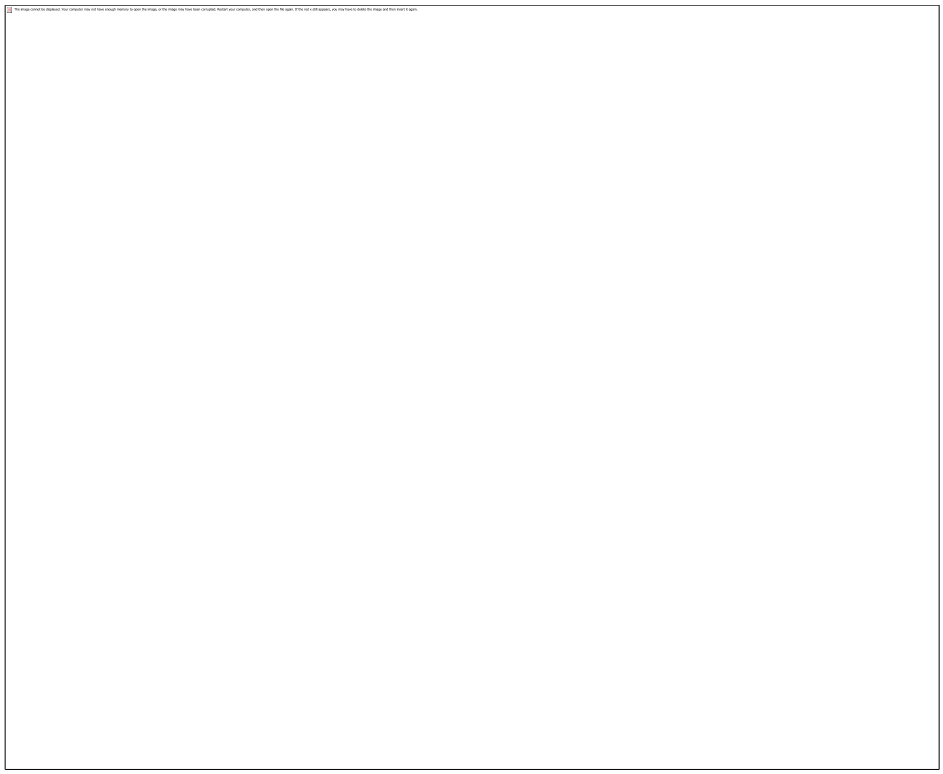


Fig. 32: The Hidden Identity**, Yusuf Olayinka Umar,** 2013**,** Acrylic on canvas, 80cm X 90cm source, artist collection

"The Hidden Identity" in Fig 33 is a rendition of a smiling face depicted on a dark green background that is dominated with shades of red and yellow hue. This painting shows a further dispersion of form and elimination of visual boundaries between the face and the background. The artist uses the veining details of a leaf construction as a tool for the execution of his works. The leaf veins are visible while the facial features are slightly lost in the picture plane, which makes it visually tasking to identify the contour lines of the head. The researcher sees affinity in the use of the same subject matter, although in a different manner.

2.8 Summary of Review

It is evident that nature remains a great source of inspiration. Thus, the varied ways artists have explored nature's components, the pawpaw tree and other elements in art that evoke female forms remain enthralling sources of inspiration for painting. It is obvious that theses intrinsic elements inherent in nature can be successfully adapted in art. It is also observed that the pawpaw tree is generally the same elements in the environment, perceived as interesting objects, having aesthetic and compositional appeal in art, but subject to various forms of perception and interpretation, depending on the varied artistic explorations.

The different styles, techniques and media were employed in the exploration of the works reviewed. These ranges from realism, fantasy, to the conceptualised stage base on what it evokes to different artists. Varied techniques and media were harnessed to project full expressions and digital art, which is a combination of manual painting and photography as seen in some of the reviewed photographs. However, none of the artists perceived the pawpaw tree as a woman's world. This may be due to varied subjective thoughts and how natural forms evoke feelings to an individual. The purpose of this review is to show the diverse ways artists have explored natural forms. Artists like Alison Blickle depicts sensual women with nature components on their naked body, Redlarksi's series also features silver gelatin prints inspired by her fascination with the human form. She painted water colour paper, and then cut it up into shapes for collage sketches of farm land, beaches, front-view grasses and flowers. Piet Mondrian's abstract tree paintings and other artists have explored their creative abilities, using the natural forms to

create female forms. This is evident that the pawpaw tree remains an individually conceived conceptual imagery of a woman's world to any keen observer.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Preamble

This study adopts the studio exploration procedure derived from the qualitative methodology, with emphasis on action research approach. The primary focus of this research is to advance knowledge about practice, and to advance knowledge within practice. Leavy (2009) adds that, action research technique is suited for the artist who seeks to describe, explore, or discover knowledge by presenting a set of meanings to his audience. The researcher seeks to explore the pawpaw tree with a view to visualising female forms and to use painting as a tool for discussing feminist issues. Diaz (2000) is of the view that traditional instruments of qualitative research like camera, phenomenology, observation, questionnaire...serve as data-collecting instruments in conducting action research. Sani (2013), "A Synthesis of Swange Dance Steps and Colours on Canvas", Oyedemi (2014) titled "Interrogating Charcoal Market in Painting Using a Restricted Palette"; Adeyemi (2012) titled, "Innovative Exploration in the Synthesis of Easel Painting, Olarinde (2014), " Contextualisation of Potholes on Nigerian Roads In Painting". The researcher seeks to explore the pawpaw tree with a view to depicting female forms, and to use painting as a tool for discussing feminist issues.

3.2 Process and Procedure

The study commenced with preliminary studies, where works were executed from observation, photographs and sketches from a life study of the pawpaw tree in its natural

habitat. These sketches were done on a smaller support (paper). The aim was to observe their suitability before depicting same on a larger support. The researcher explored other mediums like chalk pastel, gouache and ink oil. The second stage is the exploration of forms where the researcher embarked on a studio exploration; strings were incorporated on the paintings to manipulate the veining details on the leaf construction. The developmental stage of the study was done in 3 sub-groups which are phases I, II and III. Phase I: In this sub-group, the female forms were mostly circular in nature, inspired by the shapes of the pawpaw fruits. In phase II the researcher employed the scratching technique with the aid of a palette knife, to achieve the conspicuous scars on the tree trunk. Phase III was on the conceptual representation of the pawpaw tree as a whole, based on the researcher's idea on the pawpaw tree forms, as prescribed by Luise's theory (cf. Luise, 1983). Similarly, William (2000) observes that Langers's philosophy is an idea that there is a basic and pervasive human need to symbolize, to invent meanings, and to invest meaning in one's world. The metaphoric transformation of the pawpaw tree form into female forms lies on the researcher's perception of the pawpaw tree form. This has resulted to forms that are novel and metaphorically used to discuss the feminist art. The execution of works is categorized according to their sequential stages of production:

3.3 Stages of Production

- Preliminary
- Exploratory
- Developmental stage Phase I, II and III.

Works produced in the 3 categories as mentioned above emanated from the four stages of action research technique, as recommended by Sullivan (2010).

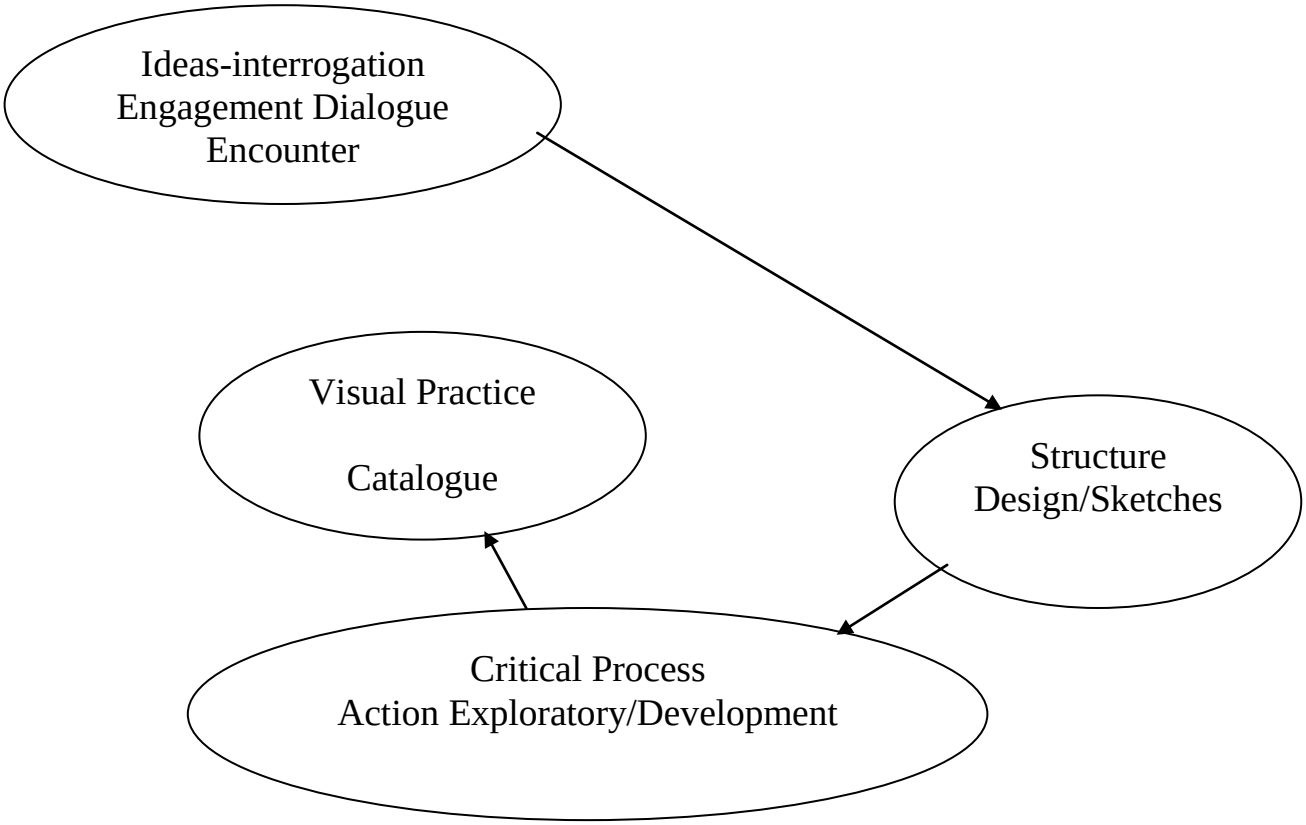


Diagram I. Patterned after Graeme Sullivan's framework of Visual Arts Research Projects. Source: Sullivan, G. (2010*), **Art Practice as Research, inquiry into Visual Arts***, 225x79cm http://totallyhistory.com/wp-content

3.4 Instruments for Data Collection

The collection of data was done through observation, photographs and sketches. Observation is the process of viewing something or someone carefully in other to gain information. Therefore, the researcher made a close-up study on the pawpaw tree and its components where female forms inherent in the pawpaw tree were discovered. Anon (2014) states that when you share observation, you communicate insight. Therefore,

paintings produced on the study of pawpaw tree forms were based on these data instruments. The photographs served as the major source, where the images of pawpaw trees were captured in their natural habitat. The photographs captured were scrutinized in order to study those images that were perceived as inherent on the pawpaw tree. Duniya, in Sani (2014), postulates that "photography is used in corroborating information." He adds that "Gutip (1995) and Yohanna (2000) among others have also used this method successfully." Diaz (2000) is of the view that traditional instruments of qualitative research like photography, phenomenology, observation, questionnaire…serve as data-collecting instruments in conducting action research.

3.5 Ideas and Interrogation Stage

The ideas were achieved through the researcher's insight with the pawpaw tree, which mirrors a woman's world. The researcher visited several pawpaw tree sites, in their natural habitat, within the scope of the study. Images of the pawpaw trees were captured, basically from their compositional manifestation, with the aid of the digital camera. The researcher embarked on a life study of the pawpaw tree forms, where several sketches and studies were made. Titles were given to each image captured, according to what they evoked in the researcher. The tree was subjected to visual scrutiny and interrogation, looking at parts of the tree, like the clustered formation of leaves, the conspicuous scars on the tree trunk and the fruit it bears. Out of constant exploration and interrogation made on the pawpaw tree, the researcher observed that, both the tree and leaves share affinity with the human female form, as explorations made intuitively, though deliberately, portrayed a female human form. Through

observation of the pawpaw leaves, the researcher was able to note important details: margins, bases, venation and colour, at various stages of their life cycle. The thickness of the leaves was recorded for the purpose of construction details.

A palette was prepared from colours seen on the tree at different stages of its life span. Colour combinations in oil, were explored from this palette; other media are acrylic and gouache. This was aimed at creating a variety in the execution of works and the researcher's exploration resulted in symbolic and metaphoric messages, as well as conceptual imagery of a woman in an upright posture.

3.6 Structure,Design and Sketches

The study was structured to gain understanding of the perception of the pawpaw tree.The elements of design such as line, colour, texture and form constitute the varied pictoral elements inspired by the pawpaw tree. The sketches made from the life study of the pawpaw tree and images of the pawpaw tree captured, serve as the preliminary study, giving the essential features without the details before the main execution of works. This aided the researcher in achieving a suitable composition, before depictions were made on a larger surface.

3.6.1 Sketches

Below are sketches inspired by the pawpaw tree and its componets, which where done on miniature sizes at the elementary stage of the study. They were executed with pencils, ink and chalk pastel.



Plate: I
Medium: Pencil on paper
Size: 25x20cm

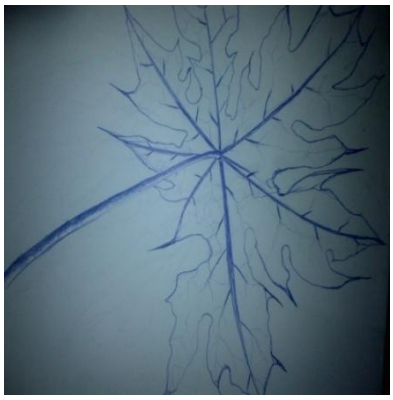


Plate: II
Medium: Pencil on paper
Size: 25x20cm



Plate: III
Medium: Pencil on paper
Size: 25x20cm



Plate IV:
Medium: Pencil on paper
Size: 25x20cm



Plate:. V
Medium: Pencil on paper
Size: 25x20cm

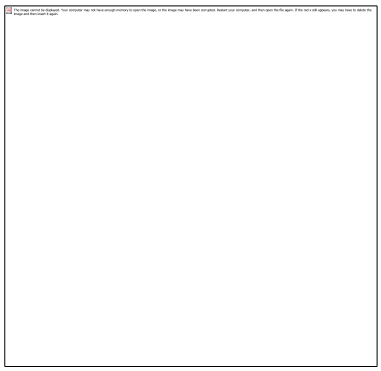


Plate: VI
Medium: Pencil on paper
Size: 25x20cm

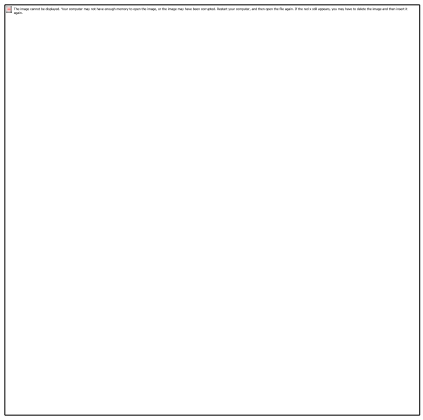


Plate VII:
Medium: Pencil on paper
Size: 25x20cm



Plate VIII:
Medium: Pencil on paper
Size: 25x20cm



Plate IX:
Medium: Pencil on paper
Size: 25x20cm

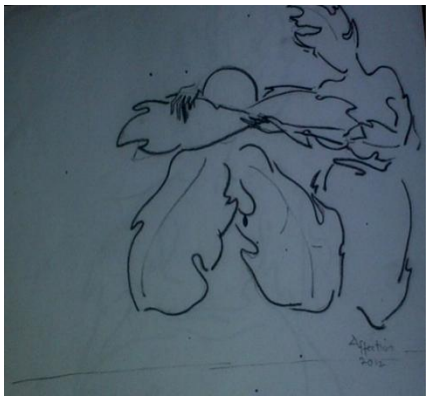


Plate X:
Medium: Pencil on paper
Size: 25x20cm



Plate XI:
Medium: Pencil on paper
Size: 25x20cm



Plate XII:
Medium: Pencil on paper
Size: 25x20cm



Plate XIII:
Medium: Pencil on paper
Size: 25x20cm



Plate XIV:
Medium: Pencil on paper
Size: 25x20cm

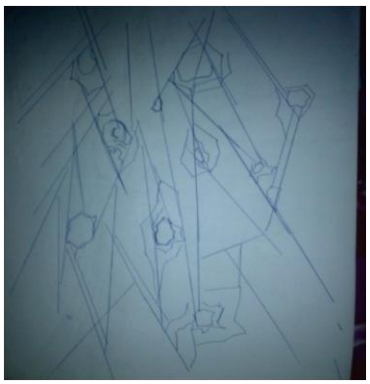


Plate XV:
Medium: Pencil on paper
Size: 25x20cm

3.7 Critical Process, Exploratory and Development

Images of the pawpaw tree captured and leaves collected were further studied. The intention was to explore the pawpaw tree by looking at the forms it possesses... such as, the veining details on the leaf construction and the aesthetic surface quality. This is achieved through critical thinking as postulated by Hart (1985), that creative thinking encourages questioning 'why's that...', imagining 'what if, how about... connecting 'try linking this to that...' interpreting ' could this mean...' applying I'll try this out'. Thus, this study applied the creative thinking and questioning processes in the execution of works as the researcher also observed that a critical thinker bases arguments on the use of evidence and sound reasoning. Unlike many other disciplines, where formal logic and serial thinking are predominant, artists and designers are usually visual, lateral thinkers. Hart further asserts that:

> In our domain we know that there are no certainties, no 'right' answers, no simple solutions, no absolute objectivity. Hart stresses that, all views are admissible, many interpretations are possible, different ways of seeing are encouraged-indeed, one might say that the ambiguity of visual language is its strenght and fascination, and one reason for the persistence of visual practices.

The researcher perceives the pawpaw tree, through a woman's world and creates a persuasive intellectual explanation, using works, conveying a specific feminist message. Like the conspicous scars on the tree trunk, which suggests the misery behind child birth, scarification of the female, prolonged labour, the womans menstural cycle, female circumcition and ceasarian section. The fruit it bears insinuates the breast of a woman, fertility, and a woman's natural endowment. All works produced from the Exploratory and Developmental stages of this study revolves round the objectives of the

study. The paintings are products of the quest, through thinking and the engagement of ideas of this research in order to achieve the five objectives which the study has earlier enumerated.

3.7.1 Exploratory Stage Phase I

The exploratory stage was executed in two phases, the phase i. marks the execution of works at the preliminary stage of the study, where it explored the oodles of reference materials collected. The researcher subjected the study on the realistic representation of the tree form, with emphasis on the leaves. This stage shows the beginning of how the study was perceived, as images reflected the first objective of the study which states**:** *"Transform inherent aesthetic nuance of the pawpaw tree into female forms in painting***."** This is where the veining details on the leaf construction were discovered as varied lines endowed on the pawpaw leaves were explored; the vertical, horizontal, broken lines commonly known as crackles in the textile world, the undulations at the edge of the leaves, star-like shape of the pawpaw leaf. The researcher incorporated a realistic representation of the pawpaw tree form, to show a gradual flow, the source where the aforementioned were derived. Thus, art that is naturalistic generally contains recognizable imagery that is depicted very much as seen in nature. Twenty (20) works have been produced in this stage; some of these paintings are; Community, "In Her Own World" and Kasuwan Mata.



Plate XVI: Community, Oil on canvas, 6cm x 6cm (2012)

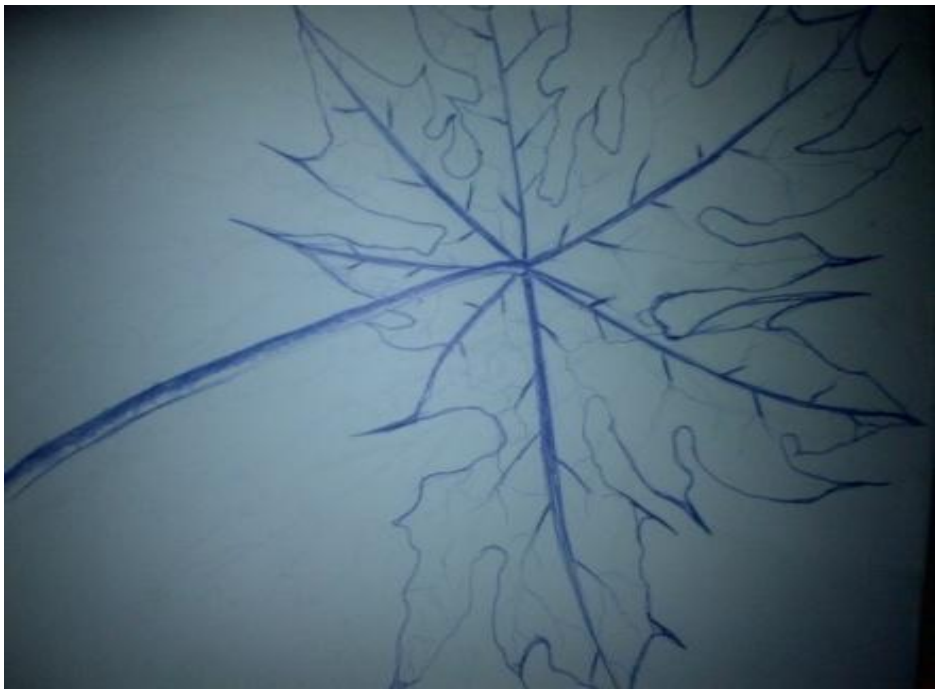


Plate XVII: In Her Own World, Ink on paper, 6cm x 6cm (2012)



Plate XVIII: Kasuwan Mata, Oil on canvas, 100 x 90cm (2012)

Phase II. This is the second phase of the exploratory stage of the study, where the researcher incorporated strings to show a gradual sequence on how the pawpaw tree forms took a different dimension. It reflects the second objective of the study which states: *"Produce paintings that exhibit feminine metaphoric gestures from the pawpaw tree"***.** This resulted to varied female hips; twenty paintings are produced in this stage. The researcher manipulated the veining details on the leaf construction, using strings to out-line the venation on the leaf. These leaves are represented conceptually, as all depictions portrayed a woman's world. Some of the paintings under this stage are 'The Dancer', 'Arrival' and 'Alliance' among others.



Plate XIX: The Dancer, Oil on canvas, 100x90cm (2012)



Plate XX: Miss Endowed Oil on canvas, 100 x 90cm (2012)

3.7.2 Developmental Stages

Works under this stage were done in 3 phases: **Phase I** explores forms on the pawpaw tree. It marks the first stage of the developmental stage and; this is the stage where the researcher embarked on the conceptualization of forms. Works executed in this stage contains *"Exhibit the practical outcome through catalogue"*. The metaphoric gestures articulated took different shapes, incorporating the commonest features on the pawpaw tree, like the fruit it bears which suggests breast, fertility and a woman endowed with natural forms. The female forms, as inspired by the pawpaw tree in this stage, were

distorted and represented conceptually. The forms are mostly circular in nature, as inspired by the shape of the pawpaw fruit.



Plate XXI: Display, Oil on canvas, 4cm x 6cm

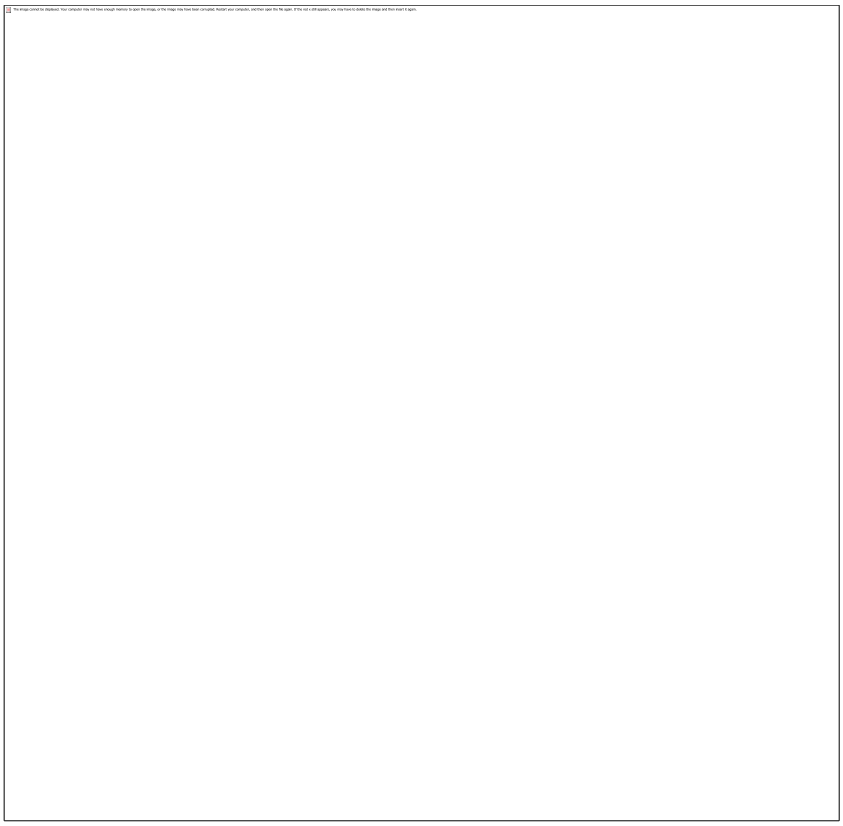


Plate XXII: Endowment, Oil on canvas , size 182.88 X 121.99cm (2012)

Phase II: at this stage, the researcher employed the sgraffito technique of painting with the aid of a palette knife, to achieve the cracked effect earlier mentioned as the conspicuous scars. The conspicuous scars were created with the palette knife, which suggests the plight of a woman. This is one of the features that motivated this study, which became dominant in most of the paintings produced at the peak of the developmental stages: *"Perceive and interpret the pawpaw tree subjectively through painting"*. This phase discusses the female gender and it explains the researcher's perception of the pawpaw tree and its affinity with the woman's world. The paintings in this stage portray the female gender as an object of fertility and other feminist issues, as

the researcher sees similarities with the forms, which the pawpaw tree also possesses. From a feminine perception, the researcher sees the woman as someone who bears a heavy burden, an epitome of hard work, who is shouldered with responsibilities as supported by (Ararome 2015). The clustered formation of the leaves suggests the common groups and associations among women, to mention but a few. They are represented in minimal colours, as only blues and reds are used, although in a different gradation. Red is the colour also used to signify blood, and because of this, it is psychologically associated with sacrifice, energy, war, danger, strength, power, determination as well as passion and desire. This is also manifested in a woman's monthly cycle, prolonged labour and child birth, as lot of blood is usually lost during each occurrence of these biological phenomenon. The female forms, as inspired by the pawpaw tree at this stage, are distorted and represented in a conceptualised manner. This is because, the developmental stage in the context of this study, features distorted or abstracted imagery and may appear asymmetrically or off balanced, as seen on works executed in plates XXIII and XXIV.



Plate XXIII: Affection, Oil on canvas s**ize:** 121.88 X 121.99cm (2012)



Plate XXIV "Woman's Plight" Oil on canvas, , size 182.88 X 121.99cm (2014)

Phase III: is a further advanced representation of the pawpaw tree, based on the researcher's perception of the pawpaw tree perceived as a female form'. This is where the transformation of the pawpaw tree begins. It is focused on the conceptual representation of the tree as a whole. This marks the last phase, where the forms are distorted to an unrecognizable state. "*Ideally conceptualise the pawpaw tree as female forms in paintings"*. Works in this phase are conceptual and philosophical. Though abstract imagery may not be recognizable, they are still derived from reality before distorting, enlarging and/or dissecting. Pablo Picasso's Les Demoiselles d A Vignon, is an example of abstracted images, where the female forms are stylised into a cubism. The forms are distorted, yet representational. This also can be seen in the context of this study, where

pawpaw tree as an element of nature is explored conceptually . Examples of works under this phase are seen in plate XXV and XXVI.

-



Plate XXV: Celebration, Oil on canvas, size 182.88X 121.99cm (2014)



Plate XXVI: "The Bride" Oil on canvas, s**ize:** 121.88 X 121.99cm (2014)

3.8 Visual Practice,Catalogue and Exhibition

This marks the fourth stage of action research recommended by Sullivan (2010), which the study adopts. This stage explains works at the peak of the study as the researcher embarked on the studio practice that systematized all works produced for Cataloguing and Exhibition.

3.9 Population

The researcher studied the different species of the pawpaw tree, most of the commercial varieties grown in Kenya were derived from Hawaii. However, the

researcher discovered that the most common species of the pawpaw tree are the Hawaiian species which this study adopts as the scope of the study.

3.10 Sampling

Babbie (2001) defines a sample as subset of the population being studied. Out of the 31 species of the pawpaw plant as affirmed by Nakasone & Paul, this study adopts a purposive sample technique. Crossman (2015) postulates that a purposive sample, also commonly called a judgmental sample, is one that is selected based on the knowledge of a population and the purpose of the study. He added that the subjects are selected because of some characteristics. Crossman further observes that the purposive research technique is widely used in the social sciences as a way to gather information about population without having to measure the entire population. The sunrise solo, one of the Hawaiian varieties, is purposively selected based on the characteristics the pawpaw tree and the components it exhibits offer such as the aesthetic surface quality of the leaves, the conspicuous scars on the tree trunk and among others.

3.11 Materials and Method

The materials explored in the course of the study are; strings, newspapers, canvas, cardboard papers and hard-board sheets. The strings were incorporated at the exploratory stage, Phase II of the study; this was to manipulate the veining details discovered on the leaf construction of the pawpaw. They were cut-out in different dimensions and glued to the primed surface of the support. News papers and picture calendars were also cut out in varied shapes which were used for collage. An example this is the work titled Mandi among other works executed on papers. Works produced at the developmental stages

Phase I, II & III were mostly on canvas. The researcher employed the sgraffito technique with the aid of the palette knife to achieve the conspicuous scars seen on the tree trunk of pawpaw. Although works executed in oil on canvas out-numbered other media of expression.

3.12 Systematic Illustration of Process and Procedure

Works were executed from the researcher's sensory perception of the pawpaw tree. It portrays how the researcher views the pawpaw tree, its interpretation as a conceptual imagery of a woman in an upright posture, and a woman's world. Sketches were made in the elementary stage of the works which were done on a paper as support. The aim was to determine the effects before depicting on a larger support. It was at this stage; the exploration of forms phase 1, that the pawpaw leaves where subjected to scrutiny and explored. It moved on to the exploration of forms, where the researcher incorporated strings on the paintings to manipulate the veining details on the leaf construction. The paintings were then distorted at the developmental stage; the development of forms (phase 1) where images were distorted and represented conceptually. This is not far from the assertion by William (2000), who observes that Langer's first major work, "Philosophy in New Key" puts forth an idea that there is a basic and pervasive human need to symbolise, to invent meanings, and to invest meaning in one's world. The metaphoric transformation of the pawpaw tree into female forms lies with the researcher's insight of the pawpaw tree.

CHAPTER FOUR

ANALYSIS OF PAINTINGS PRODUCED

4.1 Introduction

One of the functions of art is that it communicates thoughts, ideas and emotions as observed by Lazzari and Schlesier (2008). This is not far from the theory of conceptual art as idea-based, articulated by Luise (1983). This researcher's emotion towards the pawpaw tree has led to the execution of abstract forms in painting. These authors stress further that art has content, which is the mass of ideas associated with an art work and communicated through the following; the art's imagery, the surroundings it is used to display and its symbolic meaning. Images created within the context of the study, are deduced from the pawpaw tree, as the source of inspiration, through the researcher's perceptual encounter of the pawpaw tree, as it evokes a female form. Sixteen works were discussed according to their stages and mode of production, out of the numerous works produced in the course of the study. Seven were analysed in the exploratory stage; three in phase I, then four in phase II. While in the developmental stages, nine were discussed in the three phases of the production of works, phases I, II and III. All works produced emanated from the four stages of action research technique as recommended by Sullivan (2010) which are:

i. Ideas and interrogation;

ii. Structure, design and sketches;

iii. Critical process, Exploration and Development;

iv. Visual Practice/Catalogue/Exhibition;

They are analysed according to their mode of execution, from the exploratory stages of phase I and II to the developmental stages of phases I, II and III.

4.2 Exploratory Stage Phase I

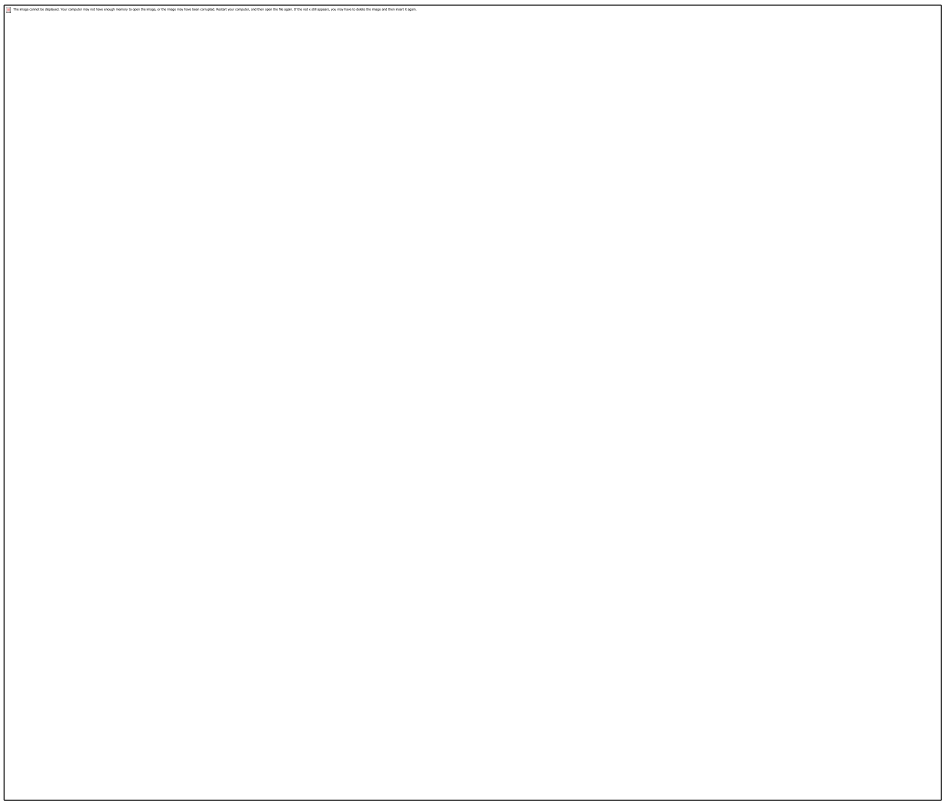
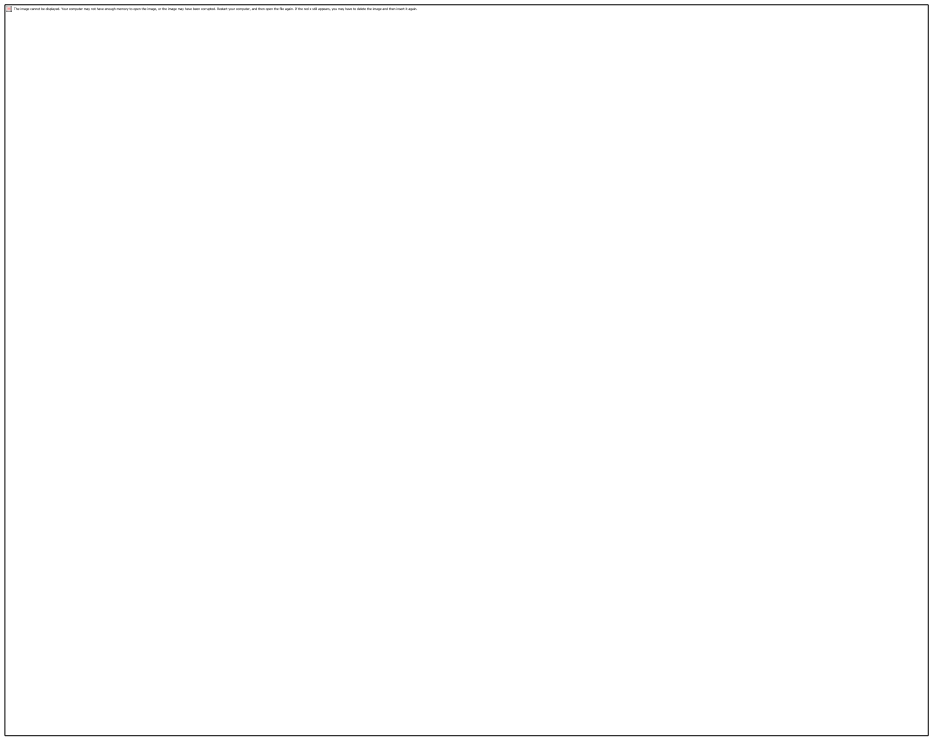


Plate XXVII: "Genesis": Pencil on paper, 15cm x 20cm (2012)

The work tiled Genesis Plate XXVII was executed at the exploratory stage Phase I, as the preliminary stage of the study. It is centered on Ideas perceived from the pawpaw tree. Works produced at this stage were based from the ideas percieved on the pawpaw tree. The painting depicts the pawpaw tree in a landscape, the pawpaw fruits are located at the top of the tree as clusters, surrounded by its leaves. This evokes a conceptual

imagery of a woman in an up-right posture endowed with breasts and other feminine characteristics earlier mentioned. The researcher explored the pawpaw tree in its natural habitat from images captured according to their varied compositional forms. At this stage, the researcher discovered the varied aesthetic forms the pawpaw leaves exhibit. Works under this stage were executed mostly in pencil, while. Other mediums include: chalk pastel, oil and ink. This was a stage of contemplation and discovery on the pawpaw tree as a whole. The intrinsic forms on the leaf construction resulted in compositions that create an aesthetic surface quality and the venation on the leaf construction of the pawpaw that inspired the feminine forms. It deals with the juxtaposing of varied lines. Leaves were plucked at each visitation to the pawpaw tree and taken to the studio. Varied lines were discovered on the pawpaw leaves like the vertical, horizontal, conturs, curveliner lines, to mention but a few.



Repeated Plate XVI: "Community" Oil on canva**s,** Size: 121.88 X 121.99cm (2012)

"Community" Plate XXVIII is another work produced in Phase I of the exploratory stage. It is endowed with variety of lines, shapes, textures, forms which were adopted for painting expression. The choice of colours used is derived from the vegetation on the pawpaw leaves. This instigated the dominant use of different shades of green, blue, yellow, umber and yellow ochre. The reference picture was derived from the collection of data done with the aid of the digital camera, as varied images of the pawpaw tree were captured in a landscape. The pawpaw tree is one of the elements of nature which the researcher finds fascinating due to the compositional manifestation of the tree. Hence, the researcher relates this composition with a community and settlement among

human beings or a group of people living in the same place, having common characteristics.

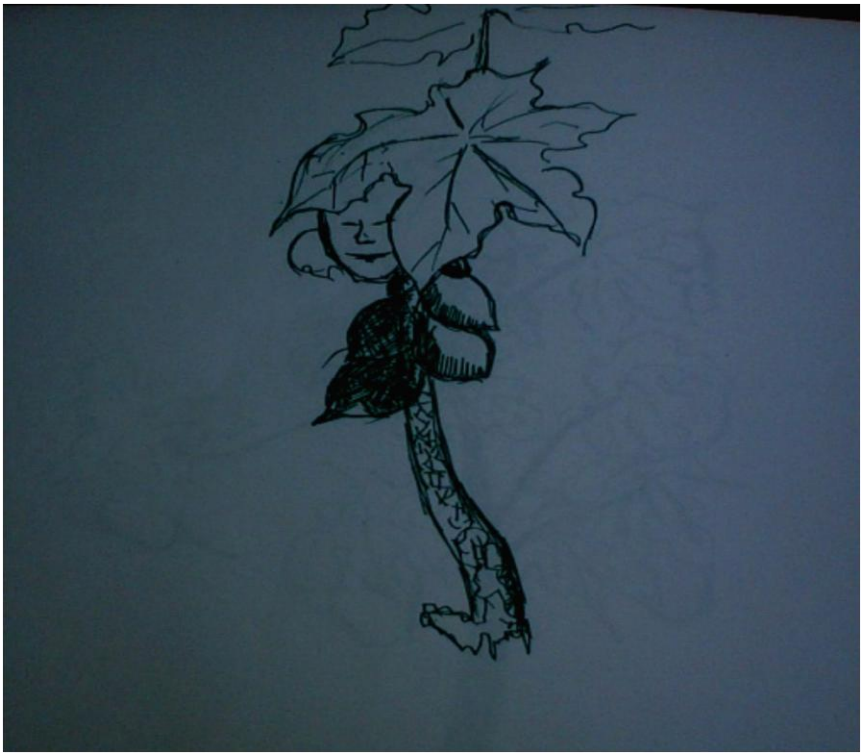


Plate XXVIII: Artist: Title "Elusive" Dingba Suzan Anthony, m**edium**: Pencil on paper (2012)

The work titled "Elusive", in Plate XXIX concentrates on forms that shares affinity with the female forms. It is a work that indicates to the viewer the purposeful reorganisation of forms into creative female forms as inspired by the pawpaw tree. Looking at the features which suggests female forms, the researcher views the pawpaw tree as a conceptual imagery of a woman in an upright posture, that has led to the creation of novelle forms in painting. This is seen in the work above, where the pawpaw tree evokes a female form and the work insinuates a spinster who plays hard to get...In

support of this view, Gbaden (2014) observes that this superficial expression shows that at various stages of a woman's life, she gets imprisonment, liberation or suppression, as the title of this work suggest.

4.3 Exploratory Stage Phase II



Plate XXIX: Pride, Oil on canvas, 100x90cm (2012)

Plate XXX is titled "Pride", it deals with the dominant exploration with lines to connote the veining details on the leaf construction. Works executed in this stage marks Phase II of the exploration of forms, where strings were also incorporated. The leaf is seen in different shades of green, a touch of red and Prussian blue on the right hand side

of the picture plane. The undulating movement of lines was inspired by the pawpaw leaf which gives a feeling of contour lines. On the surface of the leaf are varied movements of lines, a common feature on the pawpaw leaves. These lines suggest the veining details on the leaf construction. The study discovered this from the constant the exploration and scrutiny of the pawpaw leaves. The metaphorical gesture on this painting suggests a proud posture commonly exhibited by women, as some women from different races exhibit pride, consciously or unconsciously. An example of the proud nature in some women is seen in the painting by Musa, 2009, titled "She Dey Do Nyanga". This is probably due to the need for the woman to avoid been taken for granted by the man when in a relationship. In art and in the society, most artists have explored the female forms in different media and different styles because of the beautiful curves the female form possesses (Musa 2009). There is hardly an art piece without a show of the female form; this may be the reason why artists view the woman as an object of aesthetics. This painting portrays subjective impressions of a female form deduced from the pawpaw leaves which were created instinctively.



Repeated Plate XVIII: Kasuwan Mata, Oil on canvas, 100 x 90cm (2012)

"Kasuwan Mata" in Plate XXXI implies a 'woman's market among the Hausa ethnic groups where women do the shopping and trading. Today, it has changed; though such markets bear the name but due to civilization, both gender now buy and sell in such market. The shapes display a two-dimensional view from the manner of the composition. The idea here is deduced from female form as found in the pawpaw tree and its components. The painting evokes in the researchers' mind images of women involved in transactions. The painting therefore explores female forms to realize the main objective of the study, represented in a simplified composition. It insinuates a boutique where varieties of feminine wears are displayed in an aesthetically pleasing way, as usually seen in shops that sell female items. According to Shehu in Ekwensi (1996),"women are like

clothes in the market…" The philosophical content as metaphorically expressed inspired this painting.



Repeated Plate XX: "Miss Endowed", Oil on canvas (100 x 90cm 2012) Repeated

The painting, "Miss Endowed", in Plate XXXII shows the varied lines inherent on the pawpaw tree which was discovered in the study. It portrays a female form endowed with curves in a walking posture. The researcher sees an endowed woman as a person who naturally possesses the feminine features like the curved hip of a woman, the rounded nature of the breast, appealing buttocks, among others. These are some of the features the researcher intuitively perceived from the study of pawpaw tree, as was earlier

mentioned in the introductory part of the study. It is depicted with a minimal palette, relying more on the different gradations of colours like; red, yellow, magenta and white. "Miss Endowed" is manipulated mostly with varied lines, as embedded on the background and also on the conceptual image.



Plate XXXI: "The Gossips", Oil on canvas 100 x 90cm (2013)

The "Gossips" in Plate XXXIII gives a feeling of many heads coming together for a discussion. The lines are contained within and are also spread outwards to the walls of the canvas. The compositional manifestations of forms suggest a gossip posture. This is exhibited mostly by two or more people, in open places like the market square, ceremonial grounds, organisations or any women gathering. The gossip posture was

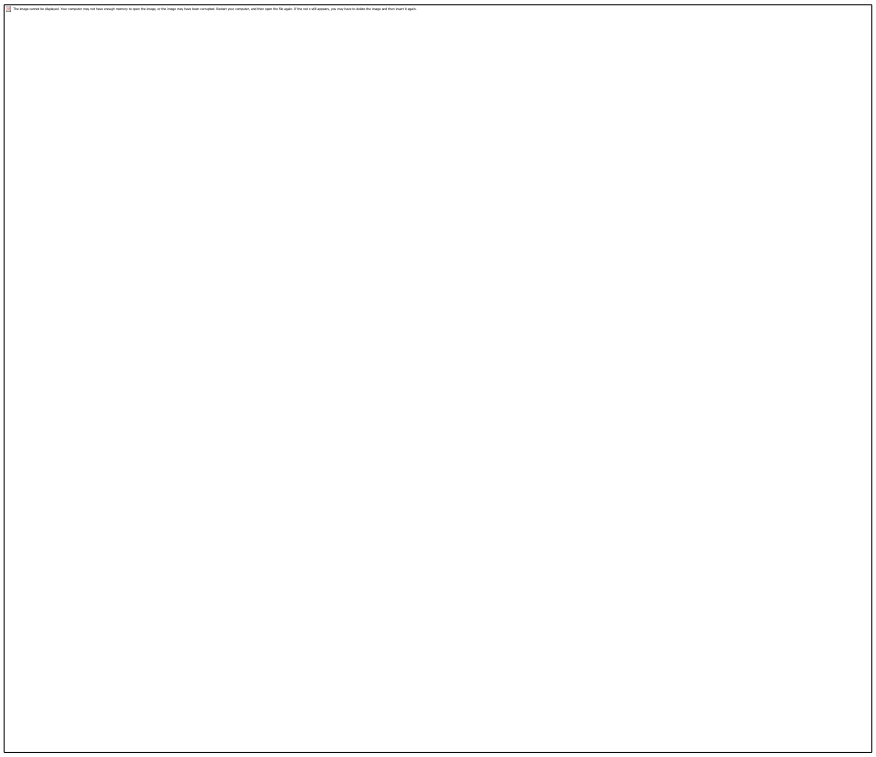
derived from the intrinsic female forms inherent on the pawpaw tree such as the doted effect of the conspicuous scars on the tree trunk of the pawpaw. To support this view, Bradley (2010) adds that, the defining characteristics of a dot are that, it's a point of focussed attention. The tree possesses this dot which is like a meeting point which conceptually looks like women grouped in a gossip posture. People unconsciously exhibit this posture when they want to whisper a gossip across to other fellows persons, in order not to be heard by passers-by. It is a yellow and orange dominated painting with other hues like Prussian blue, Magenta and Cerulean blue.

4.4 Developmental Stage Phase I.



Plate XXXII: Natures gift 1 chalk pastel on board, 4cm x 6cm (2014)

The work entitled "Nature's gift", in Plate XXXIV deals with the development of forms. It is marks works that were produced at the developmental stage phase I. Works at this stage are represented mostly in circles as inspired by the shape of the pawpaw fruit which evokes the breast of a woman. Two works were analysed in this phase among other works produced. Nature's gift reminisce a Taraba state slogan which goes thus, "nature's gift to the nation". Taraba State is one of the states in the middle-belt which falls under the North central geo-political zones of the 36 states of Nigeria, with 16 ethnic groups. The researcher sees affinity in the fertile nature of the land, and fruity nature of the pawpaw tree as indeed a nature's gift to the nation. The work depicts the breast of a woman since the woman's breast is sucked by all and sundry which is a gift given by God to nourish the child until it is weaned. Incidentally, a Nigerian proverb states that "looking at the king's mouth, you think he never sucked his mother's breast". Thus, the need to be humble when one gives advice to another person is what the researcher has deduced from the above proverb. Nature's gift to the nation is represented with the colours of Nigeria's national flag: green, white and green. This also highlights the fertile nature of the country that is exposed to waste and wanton corruption. It portrays one of the developmental stages of the study where forms are represented in a distorted manner and conceptually represented as some of the shapes mostly incorporated in the work are circles. Another colour used is tinted yellow shade, indicating the highlights, with a cracked effect on the background that is, derived from the veining details on the leaf construction of the pawpaw. "Nature's Gift", has similarities in the execution of forms, with the painting entitled "Endowment" although in a different colour rendition.



Repeated Plate XXII: Endowment, Oil on canvas, 121.88 X 121.99cm (2014)

The painting entitled "Endowment" Plate XXXV is another painting executed at phase I. of the development of forms. It explores conceptualised female images inherent in the pawpaw tree and **i**t is rendered in geometric shapes of cycle-like and other varied shapes. The use of dominant lines and shapes is to show the female forms that are embedded on the pawpaw tree. One of these forms inherent in the pawpaw tree is the circle-like nature of the fruit among others, which insinuates the woman's breast. The painting is a conceptual representation of a woman in an upright posture with a heavy chest as represented in oval shapes of varied sizes. They are represented in varied hues of red, blue, yellow, green, yellow ochre and a touch of white. The title, "Endowment",

implies the woman's naturally endowed forms such as the hip, breast and the waist. A woman that is well endowed possess pronounced features, such as those listed and are flaunted by tight fitting dresses, slits in skirts and low fronts of blouses to reveal some cleavages.

4.5 Developmental Stage Phase II.



Repeated Plate XXIV: The woman's Plights Oil on canvas, 121.88 X 121.99cm (2014)

The woman's plight in Plate XXXVI is depicted over a red background, with varied lines, derived from the pawpaw tree. These lines are represented diversely as some are thin, while others are thick in size. The painting depicts three conceptual female figures interwoven in unifying loops. After the compositional forms were laid, dark

tones of colours was used to suggest depth, while the white serve as outline which is at the right and left hand lower part of the canvas. It is rendered in acrylic and oil, using complimentary colours of red, green and a strip of white. The painting portrays women interwoven together with each of them nursing her plight. The woman's plights highlighted in this painting are the death threatening situation that characterizes childbirth among other challenges. This includes, miscarriages, prolonged labor, caesarean section, and other threats. Yohanna (1994) notes that the practice of overloading women by obliging them to take on multiple tasks outside the home is a known fact in Nigeria. He stressed further that in most Nigerian societies, women are actively involved in agriculture and other income generating activities in and outside the home, particularly in the informal sector. In addition to this view, Gbeaden (2014) describes a woman, as... "she who is the progenitor, the fertility conduit, the mother, the wife, the lover, the mistress, the Jezebel, a whole lot of both positive and sometimes negative role".



Plate XXXIII: Alliance, Oil on canvas, 121.88 X 121.99cm (2014)

In the painting titled "Alliance", Plate XXXVII, the female forms are in a linear rendition. The researcher placed numerous lines inspired by the pawpaw tree and the painting depicts a group of women in an alliance. Most women form groups and associations in the community as seen in the clustered formation of the pawpaw tree. The painting portrays conceptual images of women in a group and this is to show some of the characteristics women exhibit in the immediate environment. As an abstract rendition, it is represented mostly in lines as derived from the venation of the pawpaw tree. The panting captures the trunk of the pawpaw tree which is depicted in a skeletal form. The researcher also incorporated other features which inspired this study such as the fruit of the pawpaw tree which suggests the breast of a woman. These were represented in lines

to an impression of these features. The researcher represented the lines in varied sizes, some of which are thick, thin and broken. All of these are endowed in the leaf construction of a pawpaw. The researcher discovered these lines at the early stage of the study when the pawpaw leaf was subjected to a close up study. The choice of colours used in the execution of works is shades of blue, Alizarin crimpson, white, and a touch of yellow hue.



Plate XXXIV: Possessives, Oil on canvas, 121.88 X 121.99cm (2014)

"Possessives", Plate XXXVIII, is a multicoloured composition of conceptual imageries of the female forms as inspired by the pawpaw tree in an obsessive posture. Colours seen on the composition are shades of orange, blue, green, yellow and burnt umber. Each conceptual female form represented in the painting portrays a sense of

ownership, over her home, as the title “obsessed” implies. A quote from a gospel song in Hausa language commonly sang in churches, states that, a wise woman builds her home while a foolish one, destroys her home. In the researchers view, women’s possessiveness is consciously and unconsciously demonstrated by every mother, over her home. This is also exhibited by other mammals. For example, a newly hatched chick and the hen, exemplifies the researcher’s view on this philosophy. The impressionistic back ground combines to reveal the female forms, based on the researcher’s perception of the pawpaw tree as female form. The composition forms a multi-directional composition which can be placed in any orientation.



Repeated Plate XXIII: Affection, Oil on canvas, 121.88 X 121.99cm (2013)

"Affection", Plate XXXIX is depicted using green, yellow, orange and red hues, over a blue representational background. In this particular composition, there is hardly any attempt at portraying a naturalistic representation of figures; rather, a conceptual perception of the pawpaw tree as a female form. Very pronounced yellow and green hues are employed to indicate the hand of the vigorous image signifying the strength of a woman as the caregiver of every home. This trend of though recalls a quote from the song, "Strength of a woman", by Shaggy, supports the researcher's philosophy. The significance of the intensed white used in the composition suggests a peaceful home There are quite a number of broken lines, at the left and right hand sides of the canvas, implied by the pawpaw tree. Remarkable and recurring imagery of three figures created, suggests a family, comprising of the father, mother and a child. For every home to come up, there is always an attraction between the opposite sex as the title implies. The two come together out of affection and love, which results into marriage. However, this painting also portrays other themes like togetherness, unity and love, as the composition suggests.

4.6 Developmental Stage Phase III.



Plate XXXV: "Entangled" Oil on canvas, 182.88X 121.99cm (2014)

The work "Entangled", Plate XL shows a conceptual perception of the pawpaw tree as a female form, inspired by the pawpaw tree. It is executed in a mural-like manner, with varied geometric shapes, as seen on walls, derived from the pawpaw tree. The researcher explored mostly the tree - like trunk of the pawpaw and other features which motivated the study in varied shapes. "Entangle", portrays the numerous activities and responsibilities a woman is saddled with, such as domestic chores, child rearing, buying and selling of goods and so on, as conceptually depicted in the painting. To buttress this view, Okpe in Musa (2008), observes that, Joe Musa's female figures are usually engaged in cultural activities, as well as, scenes illustrating buying and selling, and by so doing,

locates his women within specific chores, in brilliant colours, emphasising activity contexts and seemingly ceremonial in the head-gearings. This assertion is parallel to the researcher's perception of the pawpaw tree and its affinity with the woman's world, where the clustered formation of the pawpaw leaves suggests the women's ceremonial scarf, as one of the features that motivates this study. The Encarta Dictionary defines "Entangle" thus: "to put somebody in a difficult situation: to involve somebody in a problem that will be difficult to escape from; thus, there are responsibilities a woman cannot escape from. It is also a multi-directional piece which can be placed in any direction, either vertical or horizontal.



Repeated Plate XXXV: Celebration Oil on canvas, 182.88X 121.99cm (2014)

The above painting titled “Celebration”, in Plate XLI presents a vibrant use of complimentary colours of orange and blue. This painting is done to also help achieve the rendering of paintings based on the researcher’s perception of the pawpaw tree as a “female form”. The painting is executed with acrylic and oil colour. The researcher represented the female form in a highly conceptual manner, depicted mostly with lines, as inspired by the venation on the leaf construction of the pawpaw. This is based on the researcher’s perception of what the pawpaw tree evokes. Here, the researcher focused on the tree-like nature, of the pawpaw tree portraying the two female forms with broad hips, large breast and a small circular shape, representing the heads of the figures.



Repeated Plate XXVI: The Bride, Oil on canvas, 182.88X 121.99cm (2014)

Plate XLII, entitled “Bride”, depicts a simplified pawpaw tree as the forms are represented in planes. It is rendered with shades of browns and a vertical stripe of white. It portrays a conceptual representation of a female form in a slanting posture in white attire. This suggests the wedding gown, worn by a bride during weddings. The researcher’s idea over the choice of a restricted palette for the composition is to demonstrate the unpredictable outcome for the bride as she gets married and the researcher feels it is also applicable to courtships too.

CHAPTER FIVE

CATALOGUE

5.1 Introduction

This chapter is in two sections, containing the artist's curatorial statement and a portfolio of paintings produced, giving an account and clarity on the research carried out. Mitchell in Buhari (2015) unequivocally explores this dynamic relationship between an art work and words (theory). The author investigates the iconology of the image, text and ideology, advancing the discourse that there is a dialogue that exists between an images /text duality .This is similar to the course of this study, where works produced are again analysed by the researcher for better understanding and documentation. In a similar vein, Buhari (2015) considers this duality an endless dialogue. He adds that often, the text and image run in parallel directions, never converging other times, the author adds that the dialogue is symbiotic, complimentary, other times, even ambiguous, yet in other situations, it is like a round table for conflict resolution.

The portfolio is presented in a sequential manner outlining the order of the production of paintings: from the preliminary stage to the exploratory stage, phase I, through the developmental stage of the study in phases I, II and III, where works are represented in a conceptual manner. Works are clearly identified with titles, although few are untitled and includes the medium of expression, year of production and dimension of works produced. The preliminary study comprises drawings, sketches and explorations in other media of expression such as oil, acrylic, chalk pastel and gouache. The research expresses the subjective impressions on the pawpaw tree and its components in painting.

Langer in Williams (2000) postulates that there is a pervasive human need to symbolize, to invent meanings and to invest meanings in one's world. The study is conceptual in nature as seen in the execution of works, thus revealing the subjective character of art, as well as an individual's perception of an object. This was inspired by the pawpaw tree which evoked a conceptual imagery of a woman in an upright posture interpreted as a "woman's world".

5.2 Artist Curatorial Statement

Works produced are arranged according to their series of production to give the viewer a glimpse of the ideas that led to the execution of each work. Buhari (2015) observe that some disciplines exist in duality of theory and practice. Like in the field of art practice and theory, the absence of one renders the other rather incomplete. It is on this premise that this catalogue is organised.

The paintings produced within the context of the study documents the study on pawpaw tree. It reveals the researcher's emotion on the pawpaw tree as it evokes a woman's world. It focuses on the execution of works, creating forms which are distinctive in themselves from the study of the pawpaw tree. Works produced are regarded as conventional works because they utilize the use of art media, materials and techniques established in the discipline. The study explored different media of expression derived through subjective and idea - based mind, as supported by the theory of Luise.

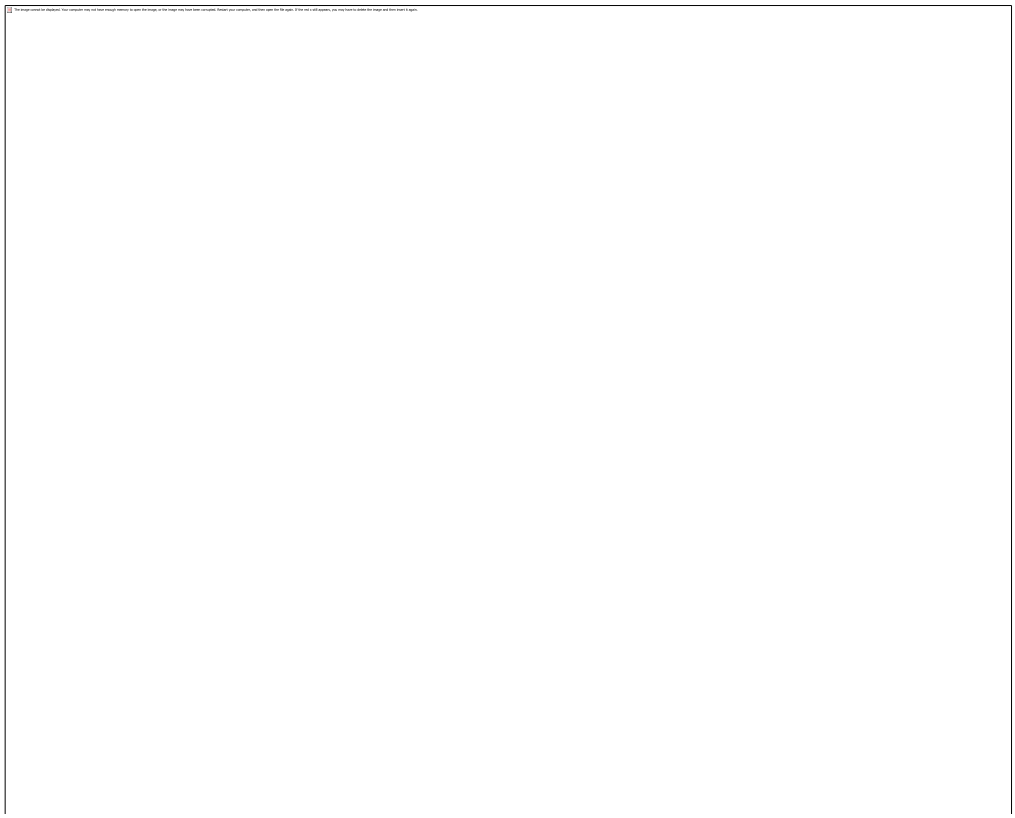
The metaphoric transformation of the pawpaw tree into female forms lies in the researcher's perceptual encounter with the pawpaw. This has led to the production and

discovery of forms in painting. Supported by the theory of conceptual art adopted for this study thus the conceptualist claim that art lies not on object itself but in the artist's idea of how to form it. In the same vein, Duniya (2011) adds that conceptual art as a word, may literally mean articulating an idea. This is evident in works produced at the representational stage of the study in phases 1, II and III. The pawpaw tree in the context of this study is a process of edifying the concealed, through the study of the pawpaw tree as a focus on visual inquiry. All works produced oscillate round the objective of the study, where the pawpaw tree constructs subjective reality of the researcher's thinking into a conceptualised representation of art works. The paintings produced show cases artistic varied ideas, style, and a perception towards an object which is subjective. To support this view, Roland in Sani (2014) asserts that, "reality is what every artist searches for, but each artist has a different idea of what reality is. The author stresses further that a Renaissance artist did not seek to capture the same reality as an expressionist just as contemporary creators are divided in their quest".

5.3 Visual Practice, Catalogue and Exhibition

This marks the fourth stage of action research recommended by Sullivan (2010), which the study adopts. This stage explains works at the peak of the study; chapters 5 and 6, where the researcher still embarks on the studio practice to systematize all works produced for a Catalogue and Exhibition and. Buhari (2015) states that, an artwork is something or an event, an invitation to share experience and knowledge created by the artist. The author stress further that an art work is a visual invitation to an explorative dialogue on diverse issues of human concern as seen in this study, where the researcher

uses the pawpaw tree forms to address some feminine issues. At this stage**,** all visual information derived both the primary and secondary data, participant observation and facts that originate for the purpose of the study are incorporated in an exhibition catalogue for a proper documentation of works executed in the context of the study. It reveals paintings that are idea-based, emanating from the researcher's perception and thinking. This is supported by **So**yinka in Irokanulo (2014) who posits that the "mind (the artist) is capable of evolving new art forms that...reflects the experiences that travail and triumph the spirit of the sensibility of our times." He further observes that there are three basic elements in the researcher's assumptions which are: perception, the mental imageries and the interpretive nature of the mind. This study evokes such experience through the manipulation of ideas from the pawpaw tree, used to constitute the content of this study which is evident in the works produced.



Repeated Plate XVI: Community, Oil on canvas, 121.99 X 121. 99cm (2012)



Repeated Plate XXIX: Pride, Oil on canvas**,** 100 X 90cm (2012)



Plate XXXVI: Ascension, Oil on canvas**,** 100cm x 90cm (2012)



Repeated Plate XX: Miss Endowed, Oil on canvas**,** 100cm x 90cm (2012)



Plate XXXVII: Womanhood, Oil on canvas, 100 x 90cm (2012)

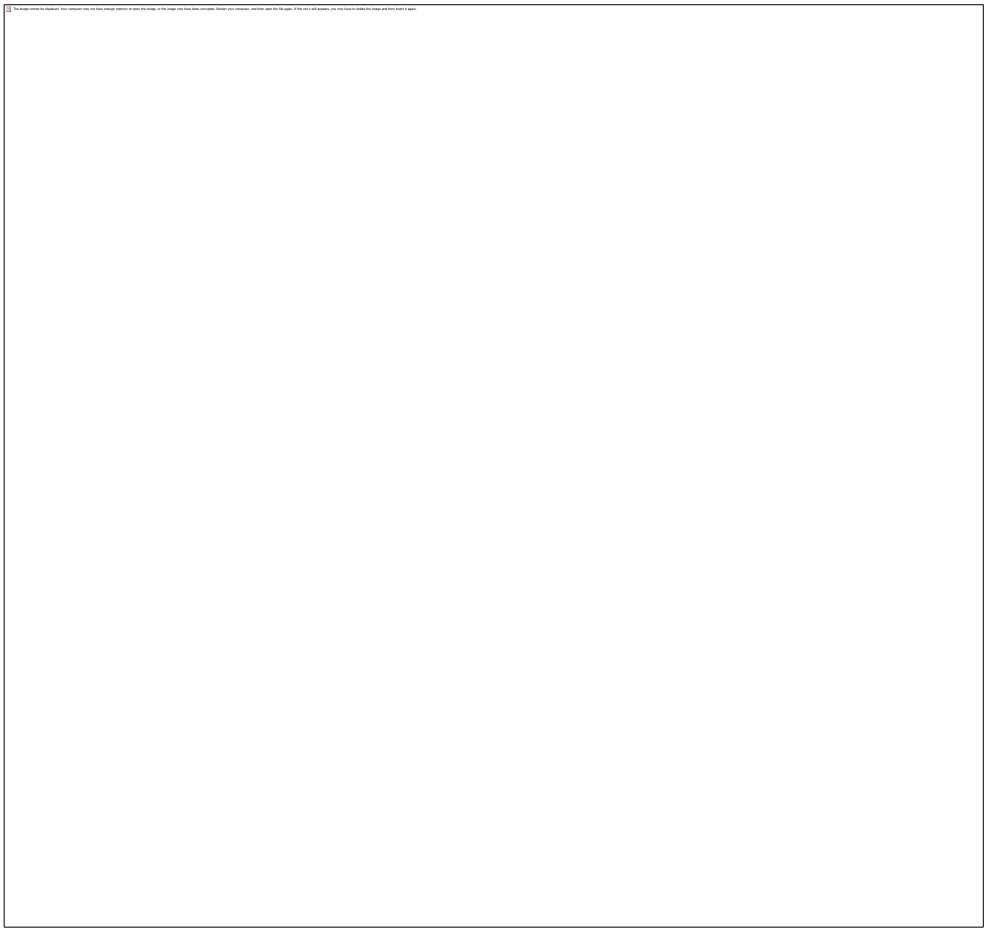


Plate XXXVIII: Elegance, Oil on canvas, 100 X 90cm (2013)

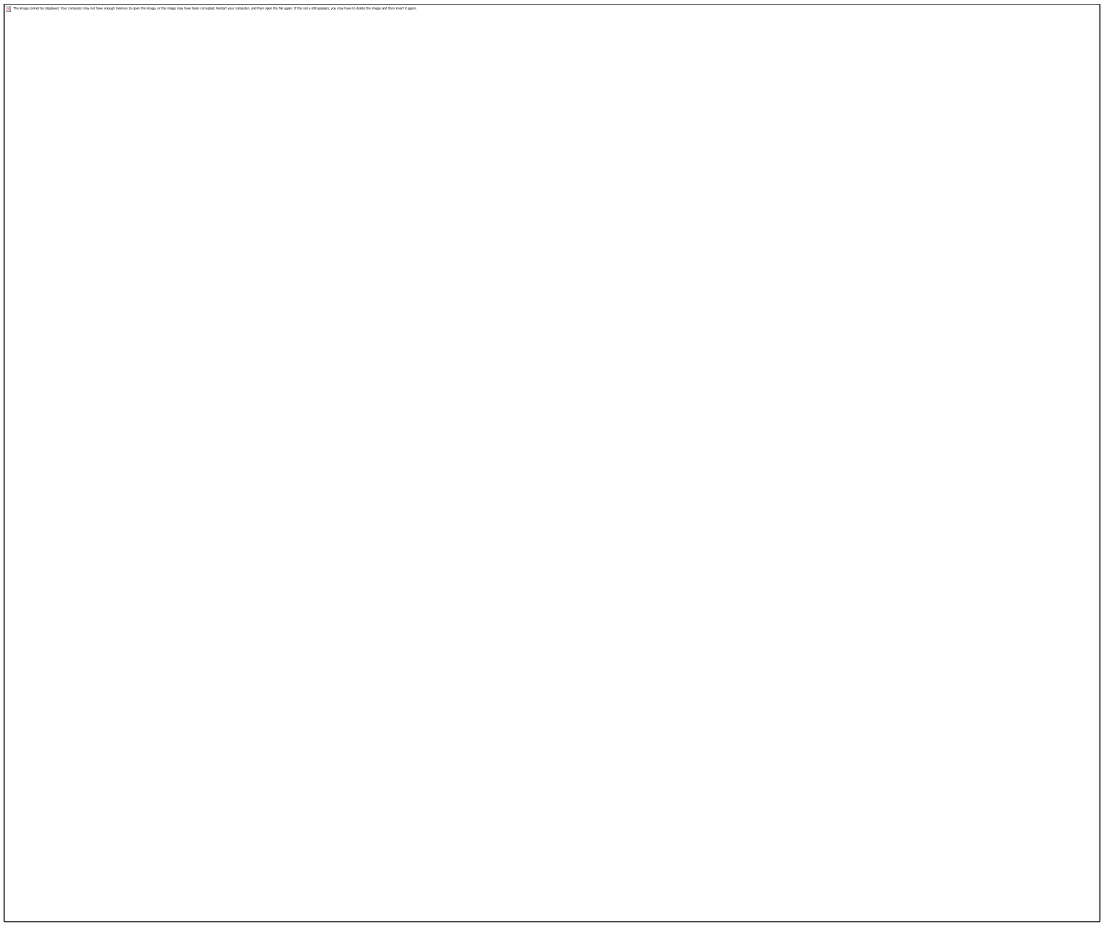


Plate XXXIX: The Concord, Oil on canvas, 100 X 90cm (2012)



Plate XL: Melancholy, Oil on canvas**,**100 x 90cm (2013)

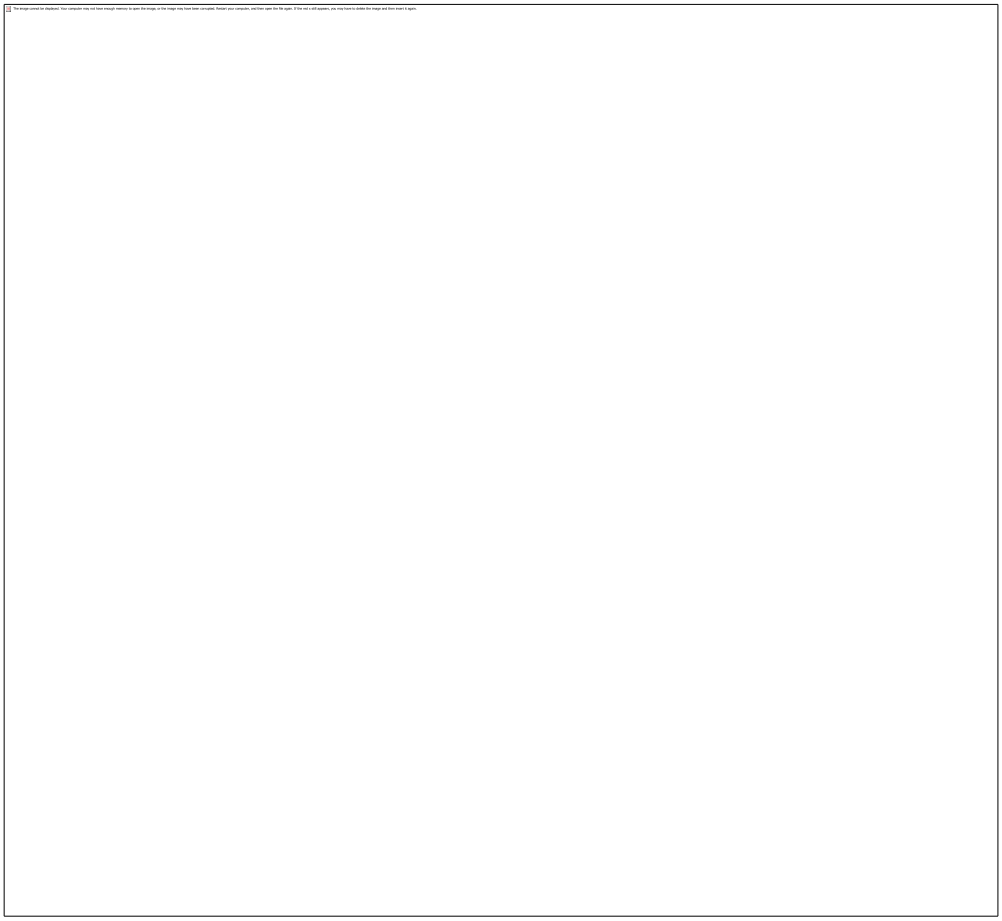


Plate XLI: Sacrifice, Acrylic/Oil on canvas, 120 X 90cm (2013)

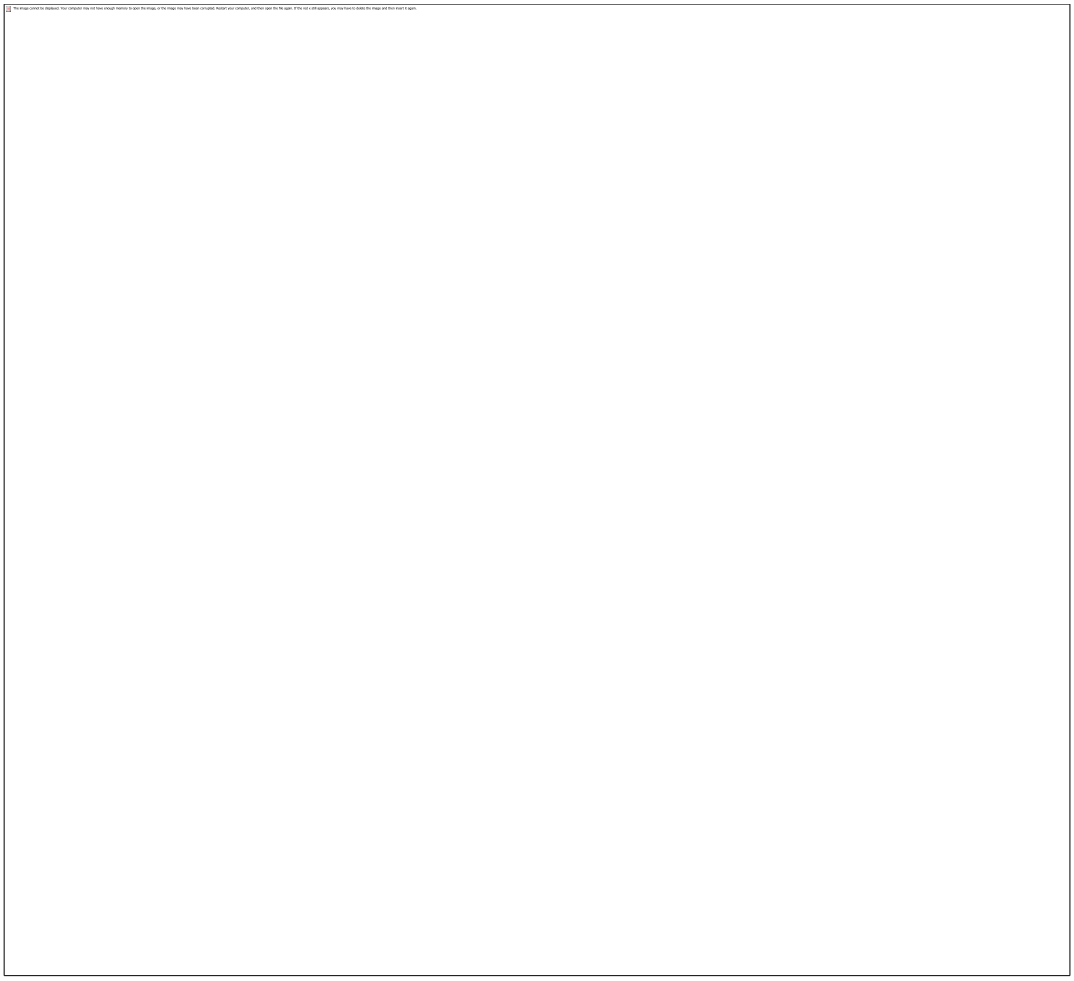


Plate XLII: Fertility, Oil on canvas, 100 x 90cm (2013)



Plate XLIII: Gypsy Woman, Oil on canvas**,** 182.88X 121.99cm (2013)



Plate XLIV: No Woman No Cry, Acrylic/Oil and Acrylic on canvas, 121.88 X 121.99cm (2014)



Repeated Plate XXXI: The Gossips Acrylic/Oil on canvas**,** 100 X 90cm (2013)



Repeated Plate XXIII: Affection Oil on canvas, 6cm x 6cm (2013)



Repeated Plate XIX: Dancer Oil on canvas, **100 X** 90cm (2012)



Plate XLV: The Arrival, Acrylic/Oil on canvas, 121.88 X 121.99cm (2013)



Plate XLVI: Aspiration, on canvas, 182.88X 121.99cm (2013)

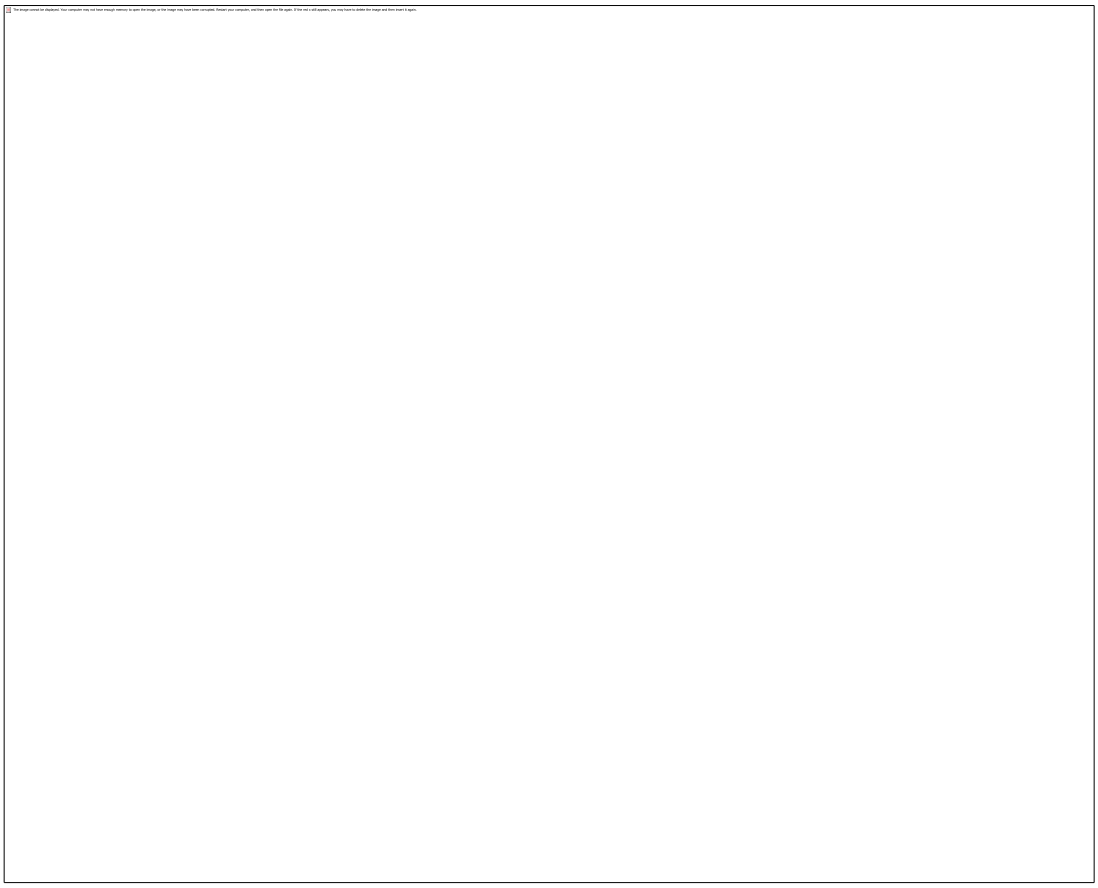


Plate XLVII: Roses Acrylic/Oil on canvas, 182.88X 121.99cm (2014)



Repeated Plate XXII: Endowment Acrylic/Oil on canvas, 6cm x 6cm (2014)

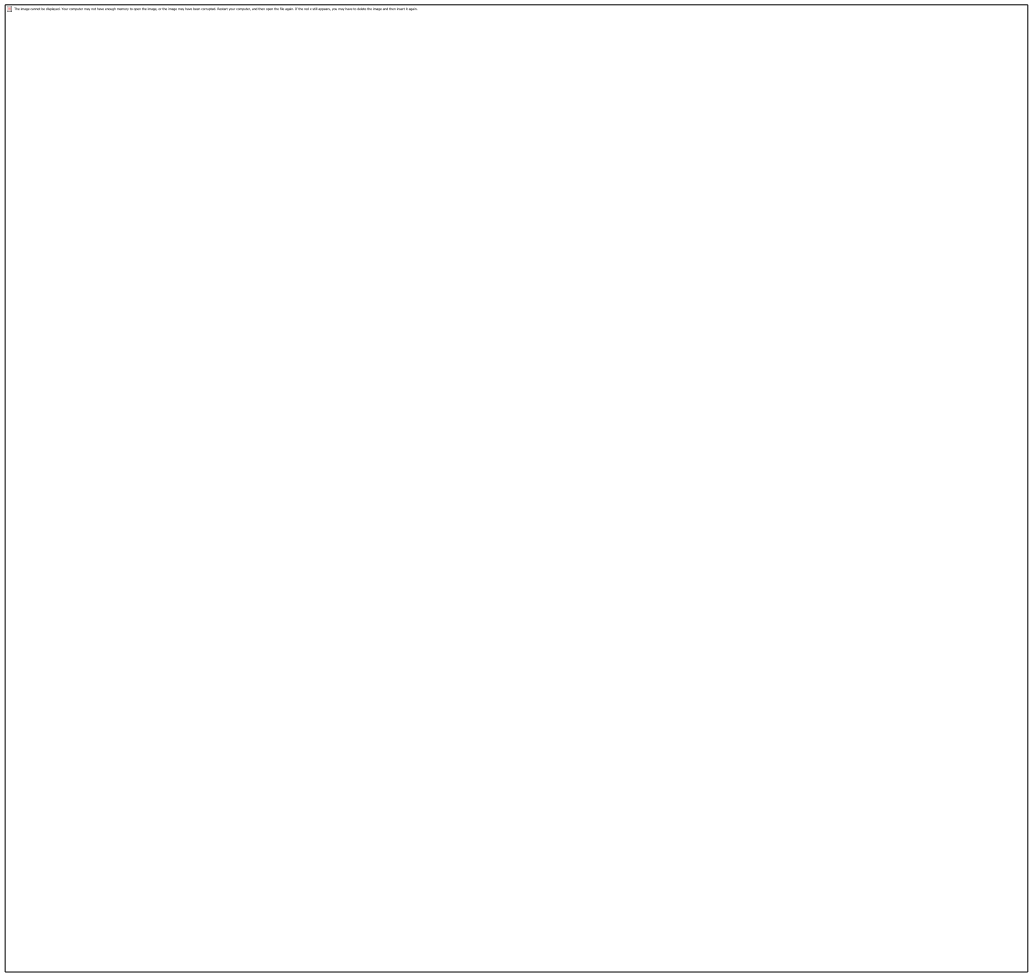
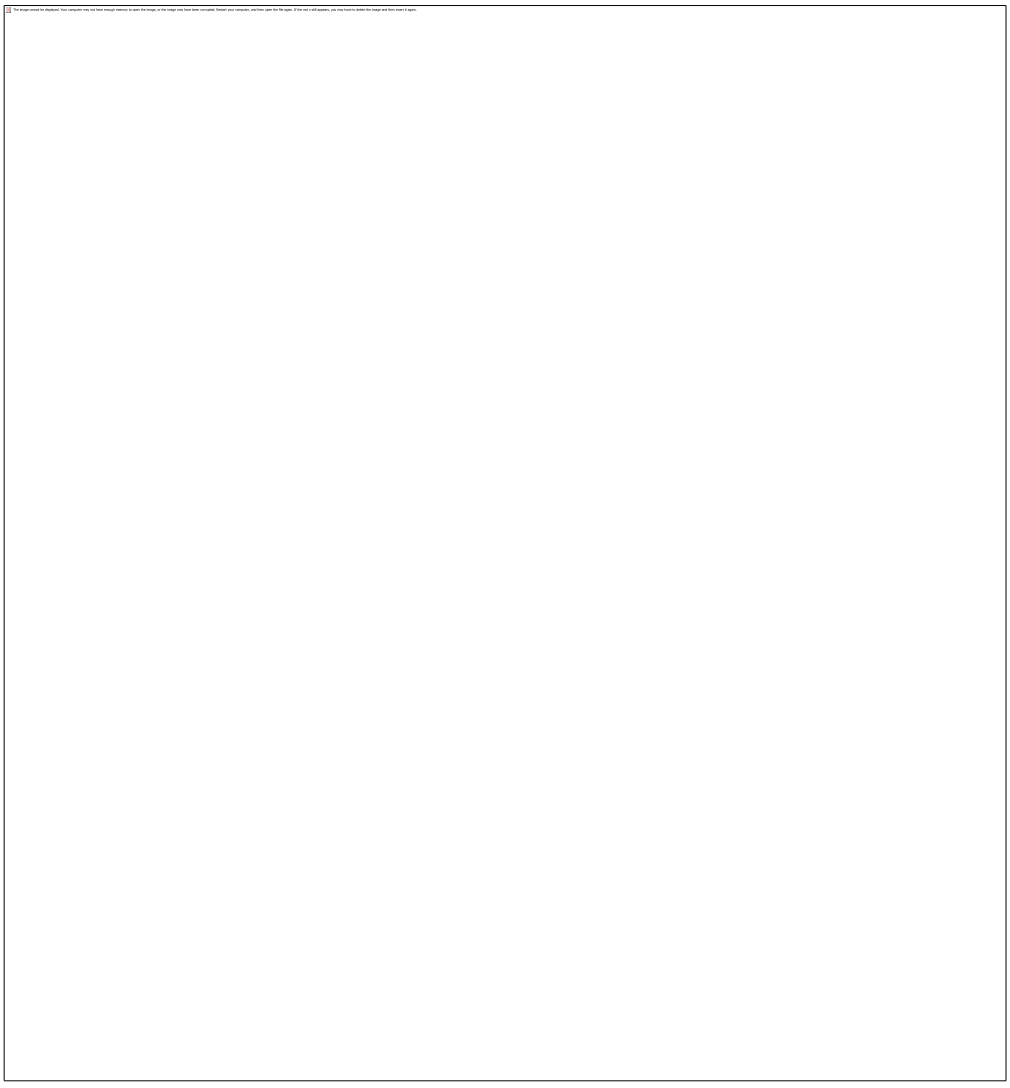


Plate XLVIII: Over Burdened, Oil on canvas, 182.88X 121.99cm (2014)



Repeated Plate XXXIII: The Alliance Acrylic/Oil on canvas, 121.88 X 121.99cm (2014)



Repeated Plate XXXII: Natures gift, chalk pastel on paper, 70 X 52 (2014)



Repeated Plate XXI: Display Oil on canvas, **100** X 90cm (2013)



Repeated Plate XXIV: The woman's plight, Acrylic/Oil on canvas, 121.88 X 121.99cm (2014)



Repeated Plate XXV: Celebration Oil on canvas**,** 6cm x 6cm (2014)



Repeated Plate XXXIV: Possessives Oil on canvas**,** 100cm x 90cm (20143)



Plate XLIX: Agony Acrylic /Oil on canvas**,** 100cm x 90cm (2014)

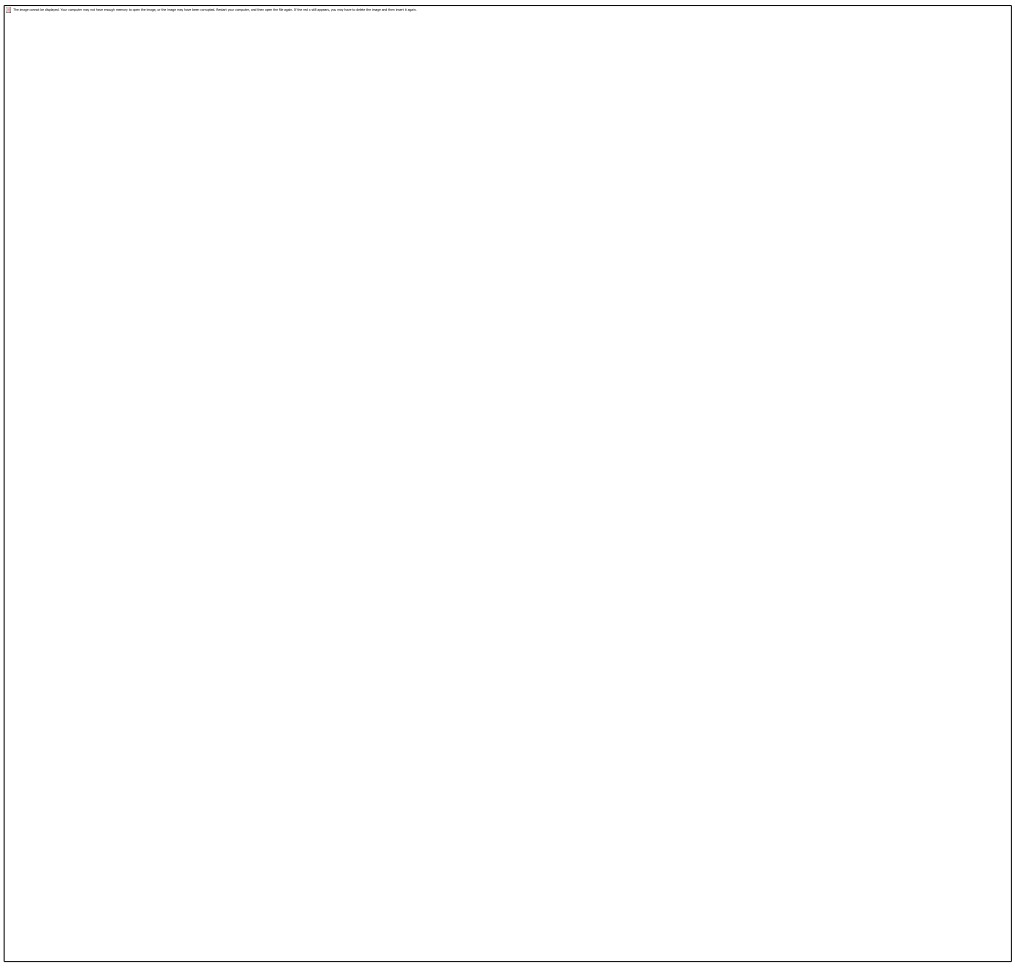


Plate L: The couple, Oil on canvas**,** 100cm x 90cm (2014)

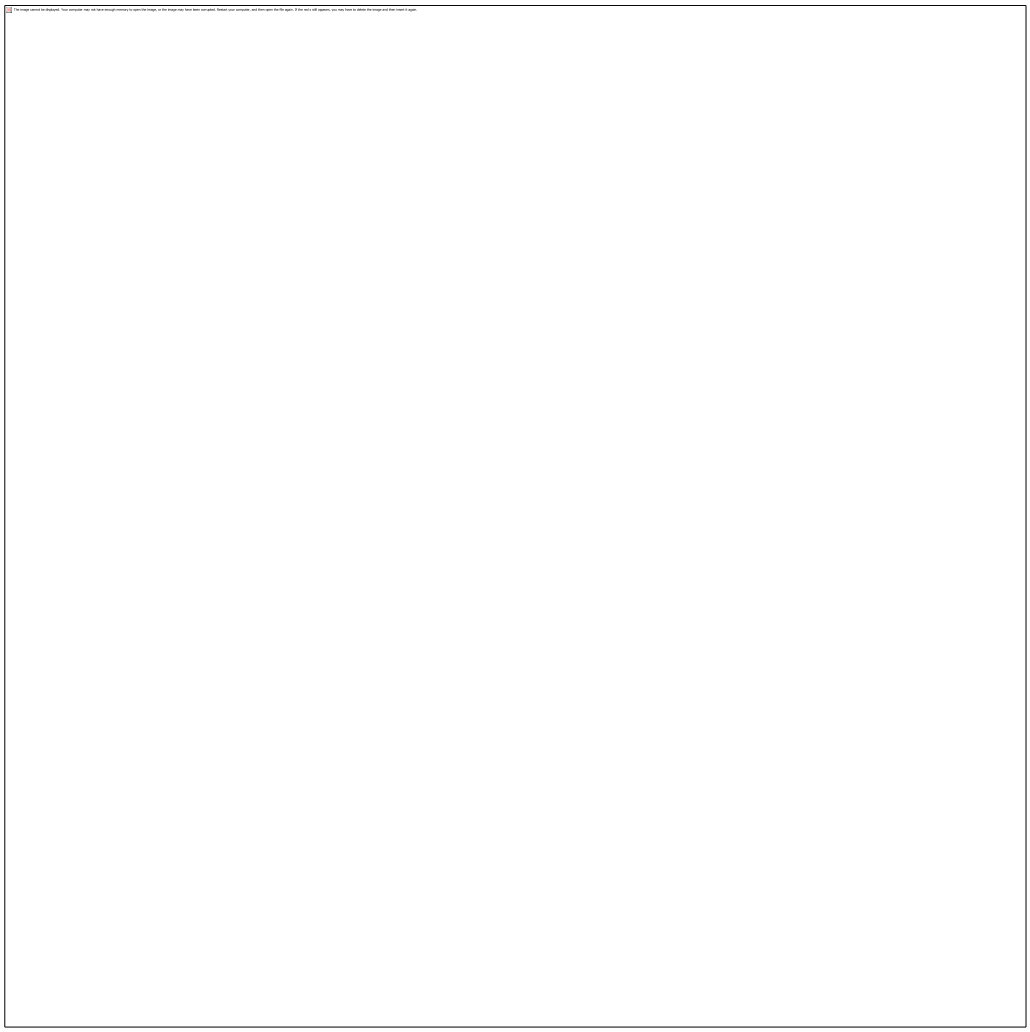


Plate LI: Acquaintances, Oil on canvas, 6cm x 6cm (2014)

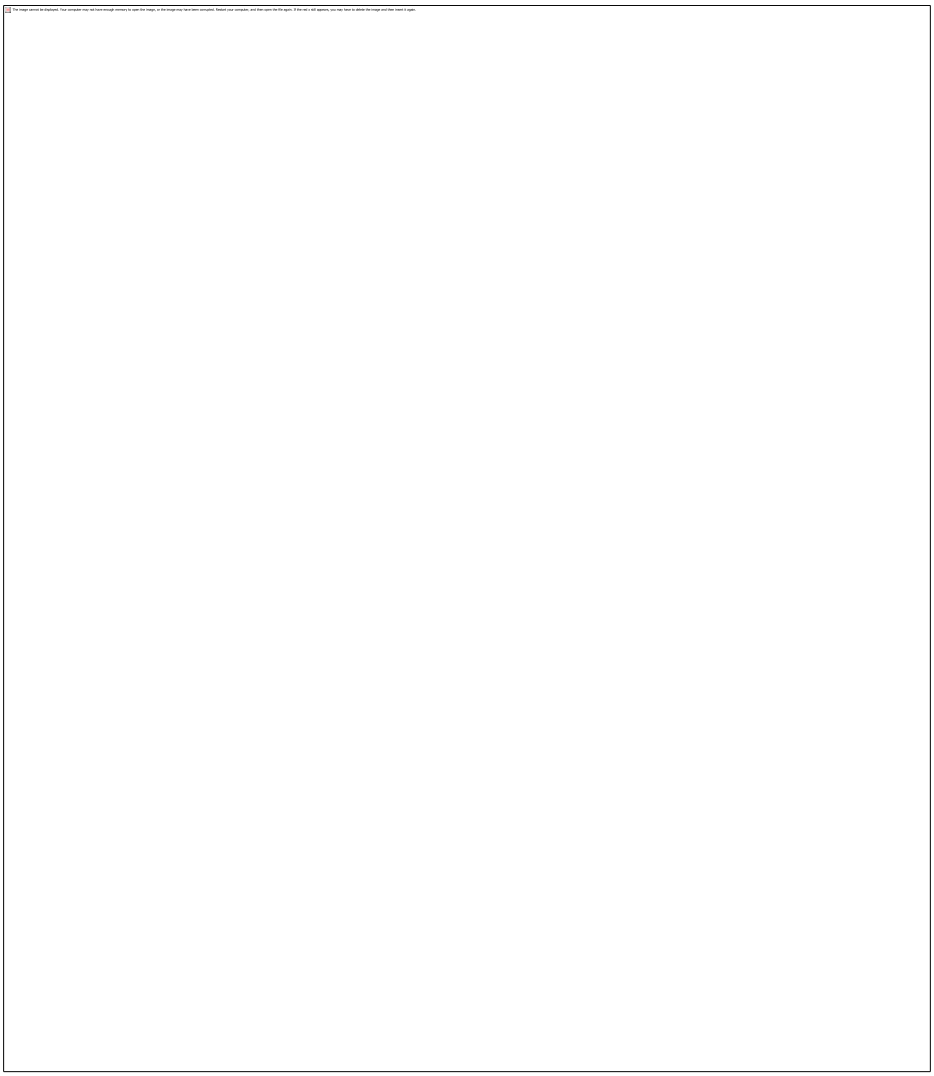


Plate LII: The Map of Marriage, Oil on canvas, 182.88X 121.99cm (2014)



Plate LIII: Bond, Oil on canvas**,** 121. 99 x 121 .99cm **(**2014)



Plate LIV: Hospitality, Oil on canvas, 100 x 90cm (2013)



Plate LV: Obsession, Oil on canvas, 121.88 X 121.88cm (2013)



Repeated Plate XXVI: The Bride, Oil and Acrylic on canvas, 182.88X 121.99cm (2014)



Plate LVI: Her Majesty, on canvas, 182.88X 121.99cm (2014)

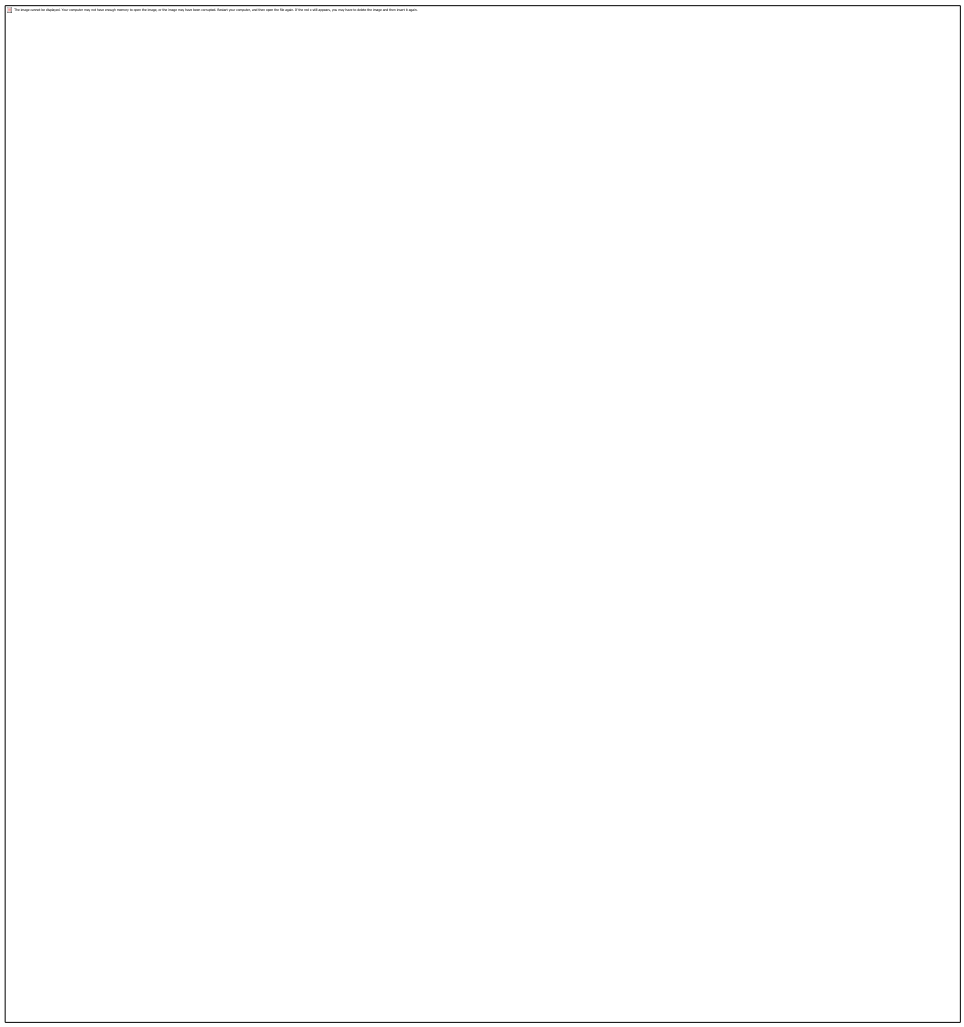


Plate LVII: Friendship, Oil and Acrylic on Canvas, 182.88X 121.99cm (2014)



Plate LVIII: Praises, Oil on canvas, 182.88X 121.99cm (2014)

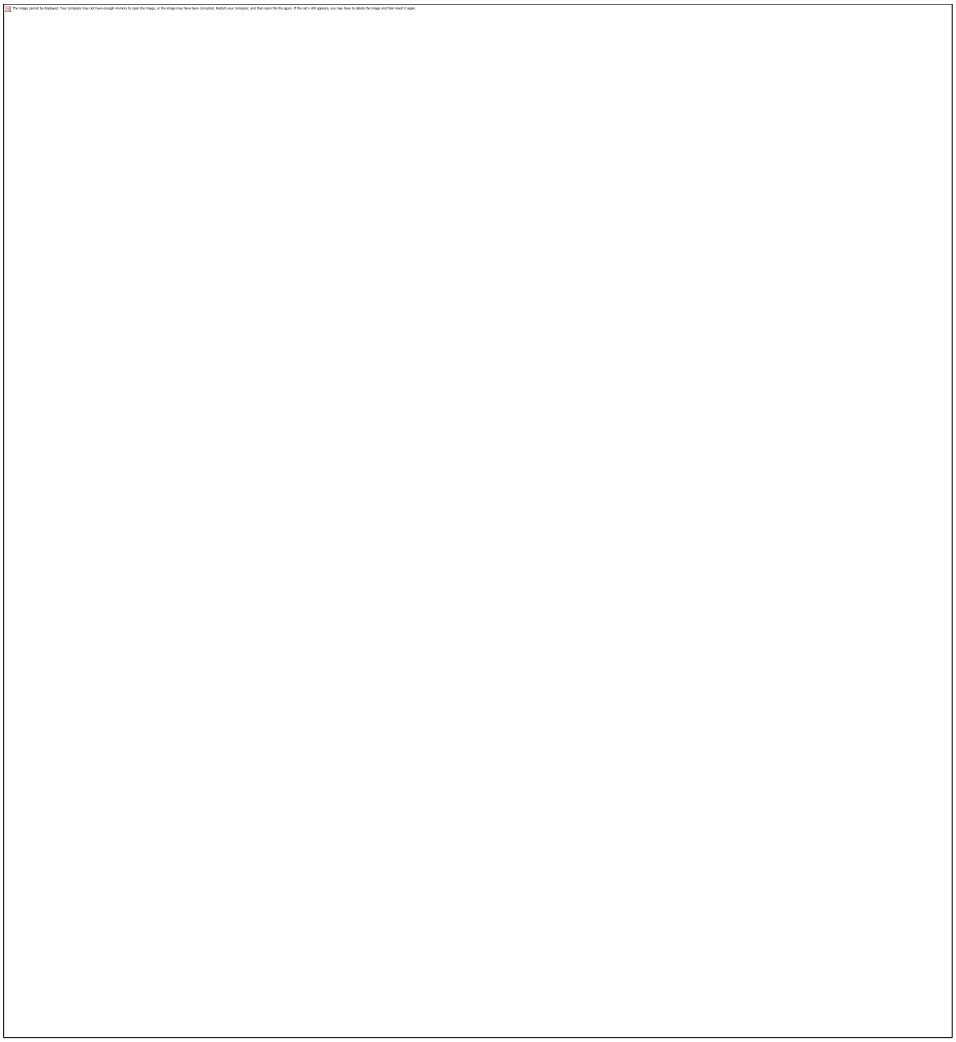


Plate LIX: Submission, Acrylic on canvas, 182.88X 121.99cm (2014)



Plat LX: Choice, Oil on canvas, 182.88X 121.99cm (2014)



Plate LXI: The Call, Oil on canvas, 182.88X 121.99cm (2014)



Repeated Plate XXXV: "Entangled" Oil on canvas, 182.88X 121.99cm (2014)



Plate LXII: Outside in the rain, Ink on paper, 63 cm X 52cm Habitat: Artist Collection (2012)

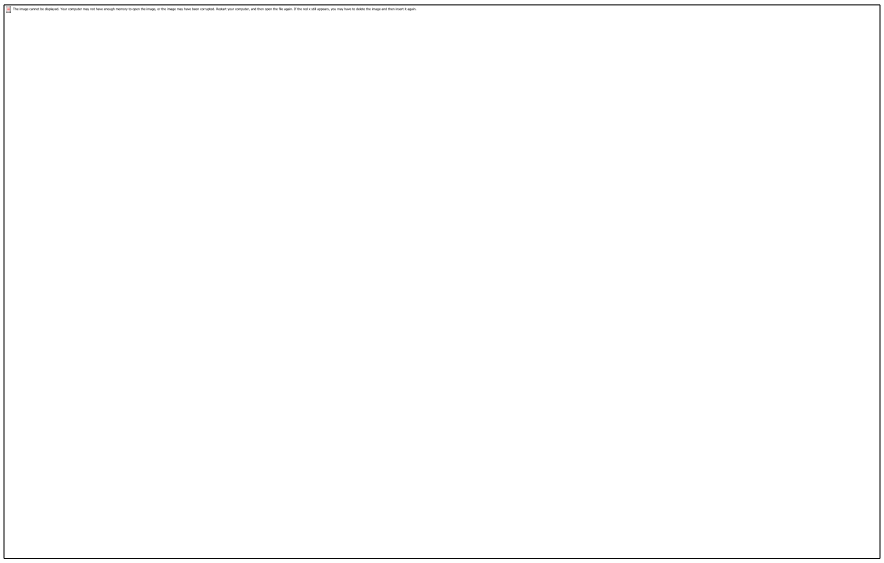


Plate LXIII: Exhibits, 2014, Chalk Pastel on Paper, 63 cm X 52cm Habitat: Artist Collection

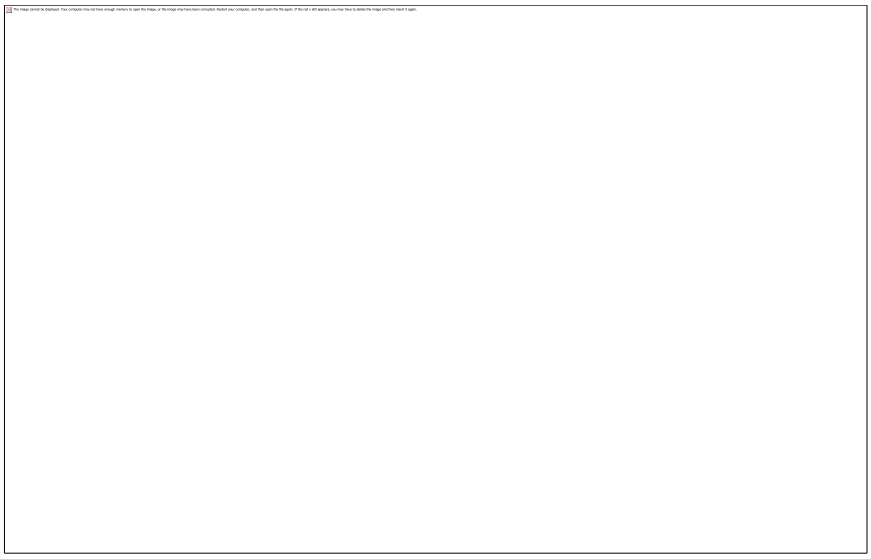


Plate LXIV: Contemplations, 2012, Charcoal 63 cm X 52cm:, Habitat: Artist Collection



Plate LXV: Ahese, 2012, 63 cm X 52cm, Habitat: Artist Collection



Plate LXVI: Nauyin Kaya, 2012, 63 cm X 52cm:, Habitat: Artist Collection



Plate LXVII: Age, 2012, 63 cm X 52cm, Habitat: Artist Collection

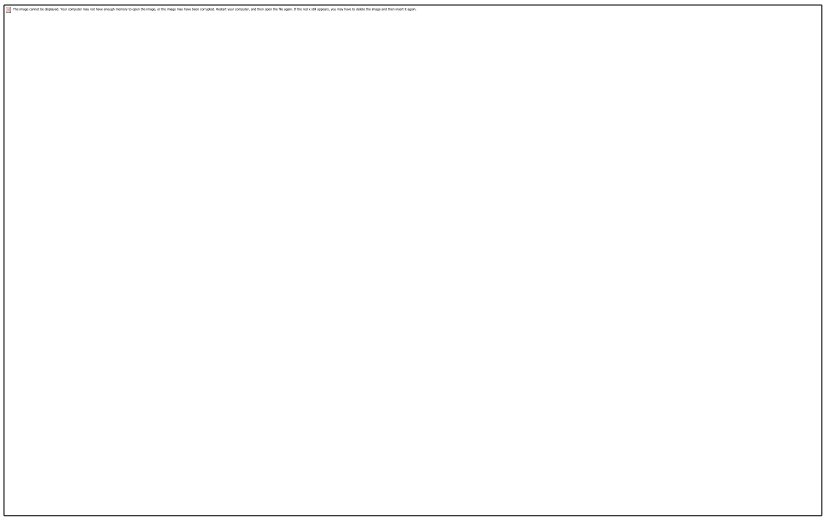


Plate LXVIII: The Rest, 2012, 63 cm X 52cm, Habitat: Artist Collection

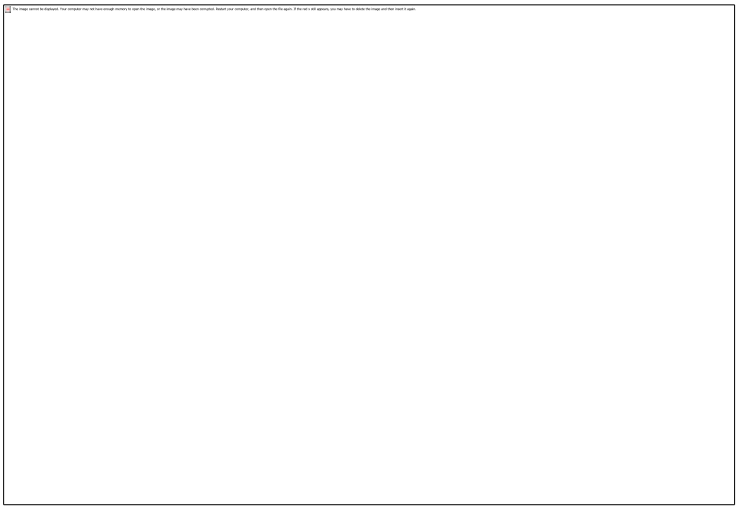


Plate LXIX: Conversation, 2012 , Medium, 63 cm X 52c Habitat: Artist Collection

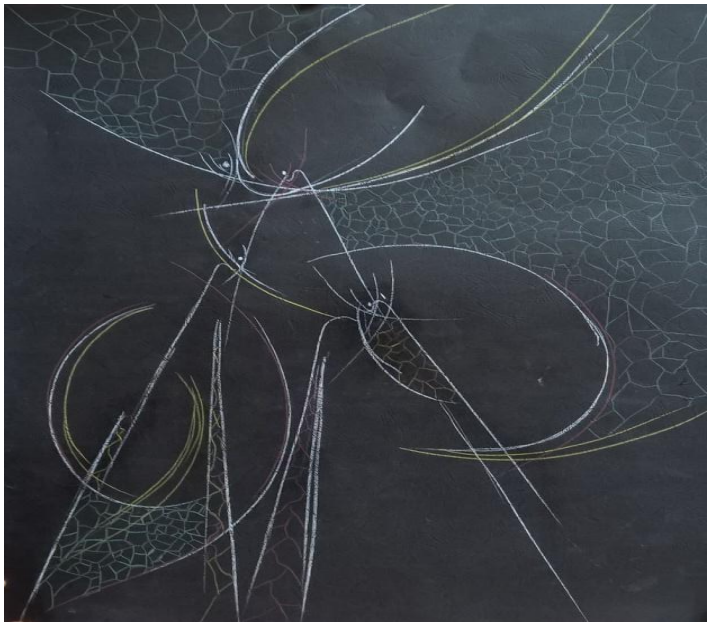


Plate LXX: Patience, 2012, Chalk Pastel on Paper, 63 cm X 52cm, Habitat: Artist Collection



Plate LXXI: Submissiveness, 2012, 63 cm X 52cm, Habitat: Artist Collection



Plate LXXII: Transparency, 2012, 63 cm X 52cm, Habitat: Artist Collection



Plate LXXIII: Adventure, 2012, Medium, 63 cm X 52cm, Habitat: Artist Collection



Plate LXXXIV: Personality, 2013 , Medium: chalk pastel, 63 cm X 52cm, Habitat: Artist Collection

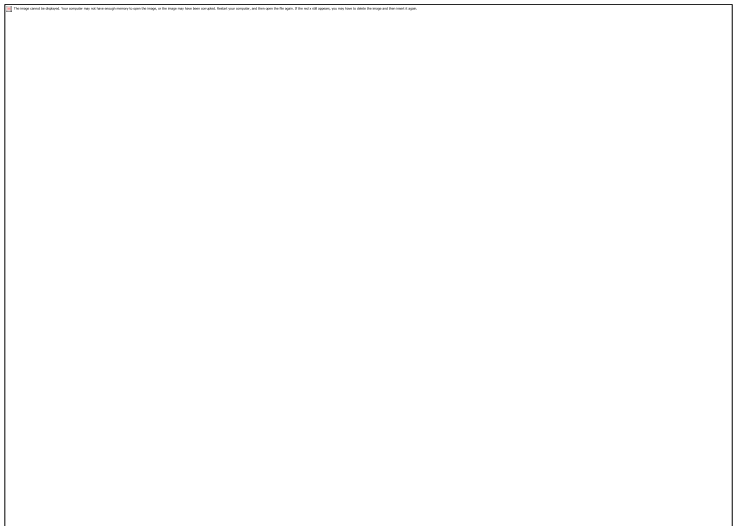


Plate LXXV: The Journey, 2013, Dimension: 63 cm X 52cm, Habitat: Artist Collection

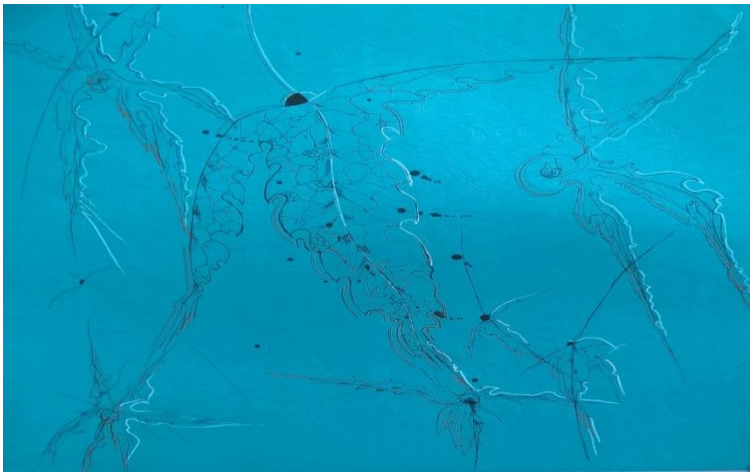


Plate LXXVI: Determination, 2013, Medium, 63 cm X 52cm, Habitat: Artist Collection



Plate LXXVII: Peace, 2013, Medium, 63 cm X 52cm, Habitat: Artist Collection

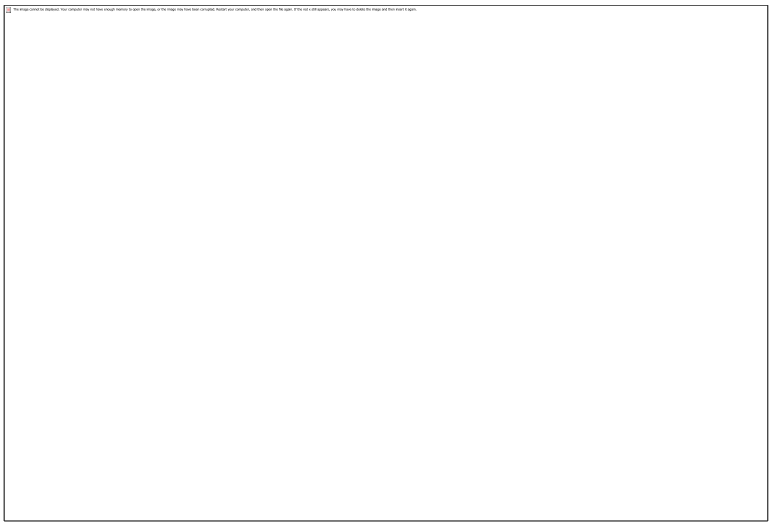


Plate LXXVIII: Enigmas, 2013, Medium, 63 cm X 52cm, Habitat: Artist Collection



Plate LXXIX: Thankful, 2013, 63 cm X 52cm, Habitat: Artist Collection

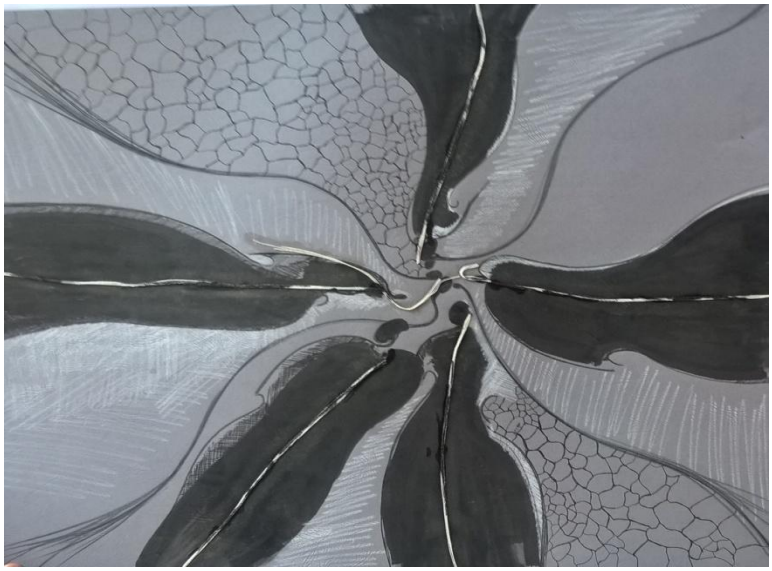
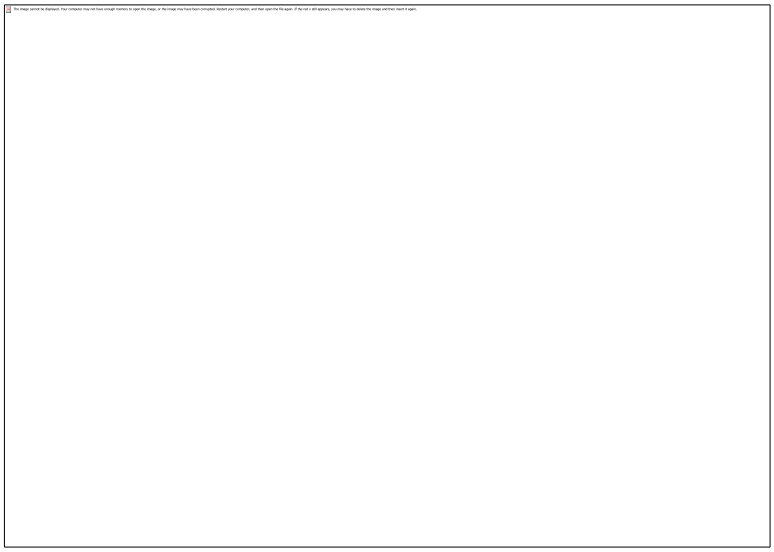


Plate LXXX: Dialogue, 2013, Ink on paper, Habitat: Artist Collection



Plate LXXXI: Nagging, 2013, 63 cm X 52cm, Habitat: Artist Collection



Repeated Plate XXVII: Genesis, 2013, 63 cm X 52cm, Habitat: Artist Collection

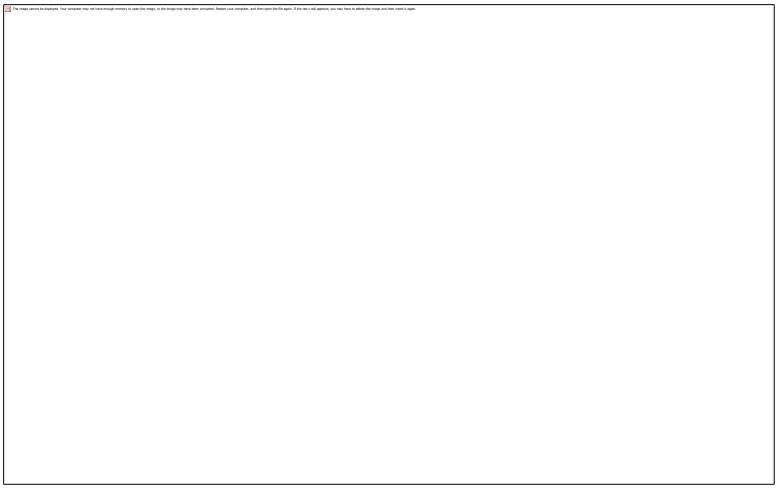


Plate LXXXII: Hope, 2013, Medium, 63 cm X 52cm, Habitat: Artist Collection



Plate LXXXIII: My Day, 2013, 63 cm X 52cm, Habitat: Artist Collection

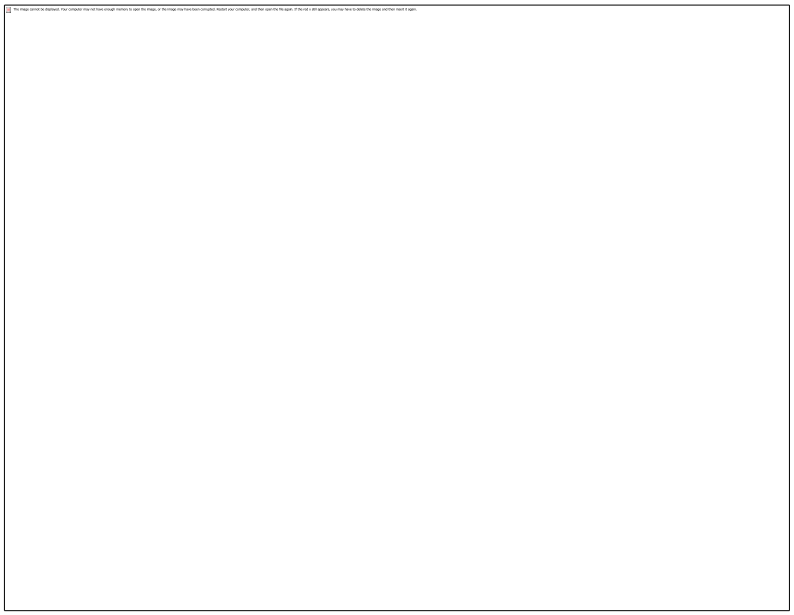


Plate LXXXIV: Magga, 2013 Medium, 63 cm X 52cm, Habitat: Artist Collection



Plate: LXXXV: Realities of Life, 2011, 63 cm X 52cm, Habitat: Artist Collection



Plate LXXXVI: Alluring, 2013, 63 cm X 52cm, Habitat: Artist Collection



Plate LXXXVII: Perseverance, 2013, 63 cm X 52cm, Habitat: Artist Collection



Plate LXXXIII: Commitments, 2013, Medium, 63 cm X 52cm, Habitat: Artist Collection



Plate LXXXIX: Wamba Town, 2013, Medium, 63 cm X 52cm, Habitat: Artist Collection



Plate XC: Activities, 2013, 63 cm X 52cm, Habitat: Artist Collection



Plate XCI: Mandi 2013, 63 cm X 52cm, Habitat: Artist Collection



Plate XCII: Meal Year of Execution: 2013, 63 cm X 52cm, Habitat: Artist Collection

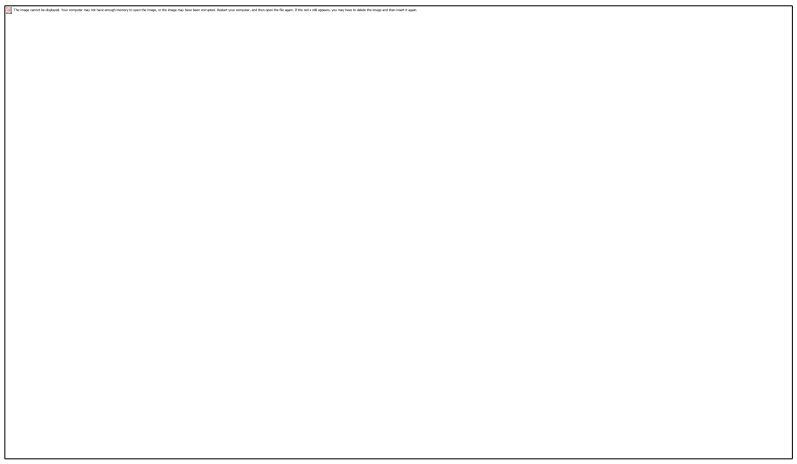


Plate XCIII: Maman Salma, 2013, 63 cm X 52cm, Habitat: Artist Collection

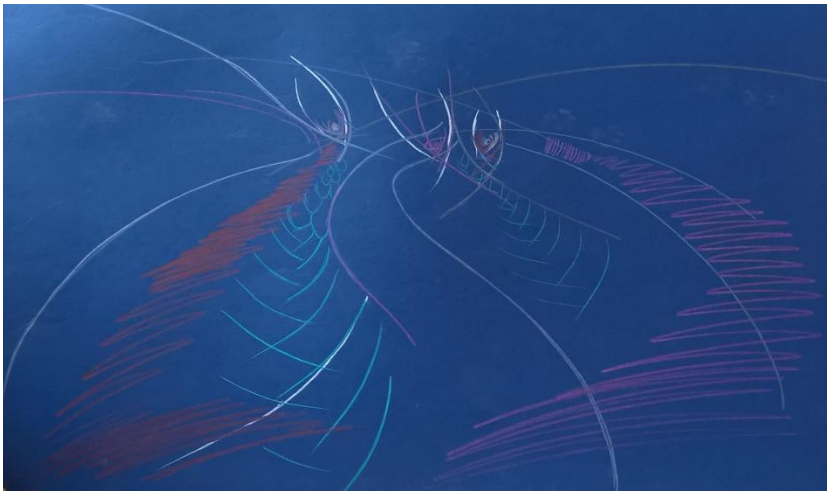


Plate XCIV: Buh Festival, 2013, 63 cm X 52cm, Habitat: Artist Collection

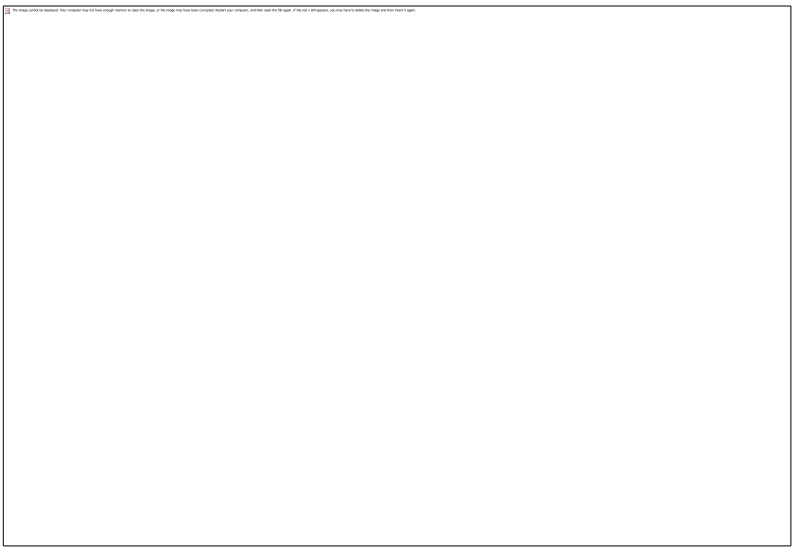


Plate XCV: Fantasy, 2013, 63 cm X 52cm, Habitat: Artist Collection



Plate XCVI: Nasarawa State, 2013, Medium, 63 cm X 52cm, Habitat: Artist Collection



Plate XCVII: Behind the Smile, 2013, 63 cm X 52cm, Habitat: Artist Collection



Plate XCVIII: Realities of Courtships, 2013, 63 cm X 52cm:, Habitat: Artist Collection

CHAPTER SIX

SUMMARY AND CONCLUSION

6.1 Preamble

This chapter summarises the study such that observations centred on the findings in chapter four offer the source from which the conclusions, contributions, and recommendations were made.

6.2 Summary

Works were produced through studio explorations. This encompasses works at the Preliminary, exploratory, and the developmental stages of phases I, II and III. The study commenced by portraying knowledge acquired from the perception of nature and its element in art and other objects. It is hinged on the transformation of the pawpaw tree into female forms in painting. The researcher's appreciation of the physical features and compositional appearance of the pawpaw tree has potentials for a conceptual imagery of forms, which could be interpreted to be similar with female form. The statement of the research problem was based on the metaphoric gestures that can be deduced from the pawpaw tree form, which have not been explored as expressions in painting. The study was to create paintings based on the metaphoric transformation of the pawpaw tree forms into female forms in painting. The study is justified in that the researcher tests the concept of Luise which states that "art lies not in the object but in the artist idea of how to form it", using pawpaw tree as the subject. The scope of the study is the 'sunrise solo', one of the Hawaiian varieties of pawpaw tree, due to its availability and the aesthetic surface quality and commonly found around the main campus of the Ahmadu Bello

University, Zaria, where this research was carried out. The theory of Morton Luise constitutes the conceptual framework. The main idea of this research is to create paintings inspired by the pawpaw tree that metaphorically evoke women issues in painting. The literature review included the reviews of 31 works by artists. The works include works of some artists that made painting centred on feminist art movement, their inspirations, methods used, and philosophies, which are in line with the thrust of this study. It looks at the varied aesthetic forms other objects exhibit, female forms inherent in these objects and paintings that metaphorically discuss female issues. The literature discusses them in relation to the objectives of this research. Other reviewed works include the conceptual explorations of female images inherent in the elements of nature. It embraces works that reflect the theory of conceptual art by Luise, as idea-based and not object- based.

The study adopts the studio exploration procedure derived from the qualitative methodology with emphases on action research approach. The researcher explored the pawpaw tree forms by visualising female forms, and used painting as a tool for discussing famine issues. The study began with the preliminary studies, as the phase I of exploratory stage, where works were executed from observation, photographs and sketches from a life study of the pawpaw tree, in its natural habitat. These sketches were done on paper as supports and later transferred to a larger support. The researcher explored other media like chalk pastel, gouache, ink and oil. The second stage was the exploration of forms where the researcher embarked on studio exploration that involved the use of strings on the paintings to render the veining details on the leaf construction.

The developmental stage of the study was done in 3 sub groups which were phases I, II and III. Phase I: In this sub-group, the female forms are mostly curvilinear in nature, inspired by the shapes of the pawpaw fruits. In phase II, the researcher employed the sgraffito technique with the aid of a palette knife to achieve the conspicuous scars on the tree trunk. Phase III was the conceptual representation of the pawpaw tree as a whole, based on the researcher's idea on the pawpaw tree, based on the theory of Luise which states... The execution of works...categorized according to their sequential stages of production:

- Preliminary;
- Exploratory;
- Developmental stage: Phases I, II and III.

Works produced in the three categories as mentioned above, emanated from the four stages of action research technique, as recommended by Sullivan (2010). The collection of data was done through observation, photographs and sketches. The researcher adopted the four stages of action research recommended by Sullivan which are:

i. Ideas and interrogation;

ii. Structure, design and sketches;

iii. Critical process/ Exploration and Development;

iv. Visual Practice/Catalogue/Exhibition.

6.3 Findings of the Study

The study has discovered the possibility of transforming the pawpaw tree into 'female forms' in painting. Works produced as inspired by the pawpaw tree, resulted in the creation of novel forms in painting. In view of this, Gbaden (2014) states that the ultimate goal of a study is to make a seminal contribution to scholarship in the plastic arts by creating a relatively novella way of "thinking", "doing" and "seeing" contemporary Nigerian paintings. In a similar vein, Sullivan (2010) explains the possibility of taking painting as theory, since painters have always been deep thinkers who periodically "think in a medium", "think in a language", and "think in a context". The major finding of this study sees: "*Art as idea based"*. The study is a body of philosophies which produce works that mirrors the feminine world. The perception of the pawpaw tree manifests novelty in works produced which share affinity with the woman's world. The study has broadened a visual perception on the ability to perceive and interpret a subjective thought through an object, and to see art as idea-based rather than object-base, as propounded by the Conceptualists. The study has through its findings answered the five research questions which are as follows;

1. The aesthetic nuances of the pawpaw tree were transformed into female forms intuitively through exploration of forms.
2. The female metaphoric gestures inherent in the painting of the pawpaw tree include: plights of a woman; the female circumcision, mystery behind child birth, prolonged labor, caesarean section, among others.

3. The study exhibit the practical outcome through cataloguing
4. The type of Conceptualised female forms subjectively deduced from the pawpaw tree are; the female breast, the female ovum, the ovaries, the women body tattoo, the female hip and the dread-locks hair style of women.
5. The study ideally conceptualised the pawpaw tree as 'female forms' in painting.

6.4 Conclusion

The research established novelty in forms realized in the course of the study, as the images derived from the pawpaw tree reveal unique forms in painting. The study has been able to show an individual's emotion towards an object (pawpaw tree). The study has evolved a divergent way of thinking and painting via its perspective on the pawpaw tree forms as an element of nature. The study has also revealed the researcher's perceptual ability to see, scrutinize and to find suitably graspable forms.

6.5 Recommendations

This study recommends that:

1. Artists in search of new forms, should delve into other trees and elements of nature to derive artistic forms from them
2. The study recommends explorative intuition, directed at the various throes of the female challenges and forms.
3. Further studies should be carried on the female body not covered in this research.
4. Research on metaphorical studies in painting on other plants tied to the female gender should be carried out.

5. More research should also be carried out through individual artistic perception on the female form relying on all other plants and objects.
6. The explorations on the pawpaw tree can be used in the textile world as it creates an aesthetic surface quality, which can be adopted to create designs on fabrics.

6.6 Contributions to Knowledge

The study on the metaphoric transformation of pawpaw tree forms into female forms has been able to contribute new knowledge in art through the following ways:

The study:

1. Addressed in painting gender issues relating to women in the society (such as female circumcision, prolonged labour, mystery behind childbirth, caesarean section etc)
2. Established a visual perception of a subjective thought in modern Nigerian painting in line with the conceptualist idea of art as idea -based using pawpaw as subject matter.
3. Establish aesthetic nuances (such as curvilinear lines, veining design of the pawpaw leaves etc) into female forms towards the development of modern painting in Nigerian.

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