CONTEXTUALISATION OF POTHOLES ON NIGERIAN ROADS IN PAINTING

BY

OLADESU JOHNSON OLARINDE
ND DIPLOMA THE POLYTECHNIC, IBADAN 1989. B.A (HONS), FINE ARTS 1997 A.B.U., M.F.A.2000 A.B.U.
PhD / ENV–DES/ 3209/2010-2011

A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY, ZARIA. IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF DOCTOR OF PHILOSOPHY (PhD), DEGREE IN PAINTING

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

DECLARATION

I declare this thesis entitled "Contextualisation of Potholes on Nigerian Roads in Painting" has been carried out by me in the Department of Fine Arts, Ahmadu Bello University, Zaria. The information derived from the literature has been duly acknowledged in the text and the list of references provided. No part of this thesis was previously presented for the award of degree or diploma at this or any other institution.

……. ……..…… ……..,
Johnson Olarinde OLADESU Signature Date

CERTIFICATION

This thesis, entitled CONTEXTUALISATION OF POTHOLES ON NIGERIAN ROADS IN PAINTING by Johnson Olarinde OLADESU meets the regulations governing the award of the degree of Doctor of Philosophy in Painting of the Ahmadu Bello University, and is approved for its contributions to knowledge and literary presentation.

Professor Jacob Jat Jari (Signature)……..…Date……..……
Chairman, Supervisory Committee

Dr. Kefas Nenpunmun Danjuma (Signature) ……..... Date……
Member, Supervisory Committee

Dr. Philip Obed Gushem (Signature)……..... Date…….
Member, Supervisory Committee

Dr. Gambo Giles Duniya (Signature) …… Date.....
Head of Department

Professor Kabir Bala (Signature)..... Date……
Dean, School of Postgraduate Studies

DEDICATION

This thesis is dedicated first, to the Almighty God who made it possible for me to complete the research. It is also dedicated to my late father, David Oladesu Olarinde and my late brother, Mr. Gabriel Ola, who supported my ambition to become an artist. The memories are still fresh and strong. I see you most often in my dreams. I felt the creative urge within me, but you first saw the passion in my eyes and gave me the support. Daddy and Gabriel, this is how far your support has led me.

ACKNOWLEDGEMENTS

I am grateful to the Almighty God who is my source of inspiration, life, wisdom, knowledge and the ability to do what seemed impossible; thus being the pursuance of the Doctor of Philosophy (PhD) programme. To the supervisory team, I express my profound gratitude: Professor Jacob Jari (Chairman), Dr. Kefas Danjuma and Dr. Philip Gushem (members); Professor Jerry Buhari, Dr. Gambo G. Duniya (Head of Department of Fine Arts). I acknowledge the support of my colleagues on the Ph.D. Painting programme, Akeem Balogun (late) and Chidinma Nwankwo. I express my appreciation to all the first set of the PhD students in Painting and Sculpture programmes, Associate Professor Mu'azu Sani Mohammed, Dr. Emmanuel Irokanulo, Dr. Blaise Gbanden, Dr. Wale Ajayi, Dr. John Oyedemi, Dr. Amos Aparara, Dr. Lamidi Lasisi, Mr Anthony Emodi and Mr Adulrazaq Yusuf. Thanks to Dr. Ken Okoli (the former Postgraduate Faculty Seminar Coordinator) and special thanks to the Departmental Librarians (Bala Mohammed and Shuaibu Adamu) for their kindness and support.

Special thanks to my mentors, for their moral, financial, spiritual and psychological support in the pursuit of the PhD. They are the families of: Professor and Dr. Mrs Steve Abah, Engr. and Mrs Ekong Okon, Dr. and Mrs. Eric Opoku, Dr. Mrs. Iyabo Tijani, Professor A. R. Saliu, Mr Sunday Ogunwole, Elder Oluwalogbon Enilolobo, Evangelist Dairo Joseph and the family. To all members of Church of Christ Ota and Samaru, I appreciate the help you rendered to me, through your prayers and encouragement. I would also like to express my deep appreciation to my employer and sponsors, Olabisi Onabanjo University, Ago Iwoye, Ogun State and the TETFUND. I am thankful to my wife, Mrs. Kehinde Oladesu and my children, Master Omatayo Kajogbola Oladesu and Miss Tomilayo Omolola Oladesu. Thank you for your understanding and perseverance. To Comfort Moyoade Oladesu my (mother) and extended family, Engr. Noah Ola, Mr. and Mrs. Sunday Oladesu, Dr. and Mrs. Kasali, Engr. and Mrs. Ojo I say: "you have made me proud". Finally, to all those who have supported me in one way or the other but, time and space would not permit me to include their names here, I thank you so much. May God bless you all.

ABSTRACT

This thesis focuses on pothole as subject matter. Artists in the Renaissance epoch, laid much emphasis on the subject matter, while the Expressionist artists gave less importance to it. However, the coming of Pop artists, reintroduced the subject matter as a structural method in painting, by moving it from insignificance into a concrete device. The subject matter presently inspires many artists all over the globe. In Africa, artists like Gani Odutokun, Akin Afuwape, Jerry Buhari, Philip Gushem and David Koloane have been stirred to paint ordinary subjects within their environment. Their subjects address sociological issues like bad governance and problems of human existence. Potholes are a deficiency on a roadway, which is caused by excessive weather factors like heat, rain as well as heavy-duty vehicles, with overloaded goods. These factors create several cracks, which result into shallow or deep holes on the road; these are known as potholes and potholes are also known as sinkholes. Potholes can be found on both tarred and un-tarred roads. Vehicle tyres, human and animal footprints, create the patterns found on the roads and the patterns can be simple or complex. Potholes have inspired many artists who have done performance, installations and photography, which are mostly found in the European and Asian continents. Pothole as a global social phenomenon is not peculiar to the developed nations. As a developing country, Nigeria experiences greater problem of potholes on roads yet, there seems to be no painter who is interested in painting anything related to potholes as a subject matter, except late Gani Odutokun who painted Kaduna – Zaria Road in 1975 -about Forty-One years ago. This is observed as a gap and a problem by the researcher. This study sought: to explore pothole as a subject matter in abstract compositions; create satirical paintings using pothole; use conceptual ideas; create motifs of pothole patterns and explore the possibilities of creating three-dimensional paintings on a two-dimensional format, using pothole as a research subject. This study does not completely depend on either the potholes or the painting generated but rather, depends on the conceptual ideas generated by the challenges, which affect Nigeria as a nation. The researcher adopted two methodologies: practice-based and action research methods. These methods are harmonised by reflective practice. The paintings produced were categorised into four: preliminary, exploratory, developmental and abstracts stages. The

study has created a critical platform for discussion about the pothole as a social issue. It has established that it is possible to achieve the stated objectives. This study established that: potholes as subject matter, if studied within their setting along with other objects such as trees, stones and shrubs, can create impressive landscapes; it is possible to generate satirical abstract paintings from potholes; it is possible to generate new motifs from potholes; using a subject matter like potholes, there are several possibilities in approaching conceptual ideas in painting; it is possible to create three dimensionality on two dimensional formats using upholstery foam for colour application. The study also engaged viewers in how to perceive potholes from the artist's point of view. The research recommends that: further research on related areas such as road signs should be encouraged; artists who wish to realistically paint potholes as a subject matter should be encouraged as a strategy for visual communication; a post-doctoral painting research should be encouraged on the subject matter of potholes in the area of the sociological effects; and artists should be encouraged to study "ordinary" subject matter like cracked walls which may appear mundane, but on closer scrutiny, exhibit a wide variety of exciting discoveries.

TABLE OF CONTENTS

Cover page - - - - - - i

Fly leaf - - - - - - - ii

Title Page - - - - - - - iii

Declaration - - - - - - - iv

Certification - - - - - - - v

Dedication - - - - - - - vi

Acknowledgements - - - - - - - vii

Abstract - - - - - - - - viii

Table of Contents - - - - - - - ix

List of Figures - - - - - - - xiii

List of Plates - - - - - - - xv

CHAPTER ONE

Introduction

1.1 Background of the study - - - - - 1

1.2 Statement of the Problem - - - - 6

1.3 Aim and Objectives of the Study - - - 6

1.4 Research Questions - - - - - 7

1.5 Justification of the Study - - - - 7

1.6 Significance of the Study - - - - 8

1.7 Scope and Delimitation of the Study - - - 9

1.8 Conceptual Framework - - - - 9

CHAPTER TWO

Literature Review

2.1	Introduction - - - - -	13
2.2	Pattern as Principle of Art - - - -	13
2.2.1	Philosophical Account of Patterns - - -	15
2.2.2	Pattern and Rhythm - - - -	16
2.2.3	Texture and Pattern - - - - -	18
2.3	Subject Matter - - - - -	19
2.4	Action Painting - - - - -	19
2.4 .1	Jackson Pollock - - - - -	20
2.4.2	Willem de Kooning - - - -	22
2.4.3	Hans Hoffmann - - - - -	24
2.4.4	Helen Frankenthaler - - - -	25
2.5	Yves Klein - - - - -	28
2.6	The Liquefiers and Social Art Commentators - -	29
2.6.1	Gani Odutokun - - - -	29
2.6.2	Jerry Buhari - - - -	32
2.7.	Ugandan Pothole-Painting-Artists - - -	33
2.8	Examples of Pothole Performance and Installations in the United States of America- - - - -	37
2.9	Leo McRee - - - - -	45
2.10	Juliana Santacruz Herrera - - - -	49
2.11	Faith Rumm - - - - -	50
2.12	Global Voices - - - -	51

2.13 The Montrealer - - - - - 53

2.14 Kolawole Kosoko (b.1970) - - - - 54

2.15 Daniel Knorr - - - - - 56

2.16 Lucio Fontana (1899-1968) - - - - 56

CHAPTER THREE

Methodology

3.1 Introduction - - - - - 58

3.2 Practice-Based Methodology - - - - 59

3.3 Action Research Methodology - - - 61

3.4 Research Procedure - - - - - 62

3.5 Preliminary Studies - - - - - 65

3.5.1 Preliminary Studies and Drawings (First Stage) - - 67

3.6 Exploratory Studies (Second Stage) - - - 75

3.7 Developmental Studies (Third Stage) - - - 76

3.8 Abstraction Studies (Fourth Stage) - - - 76

3.8.1 Grey Series - - - - - 77

3.8.2 Black-and-White Series (Conceptual Series) - - 77

3.9 Colour - - - - - - 78

CHAPTER FOUR

Analysis of Paintings Produced

4.1 Introduction - - - - - 80

4.2 Exploratory Studies (Second Stage) - - - 82

4.3 Developmental Studies (Third Stage) - - - 87

4.4 Abstraction Studies (Fourth Stage) - - - 102

4.5 Abstract Gray Series - - - - 115

CHAPTER FIVE

Curatorial Statement And Catalogue of Works

5.1 Introduction - - - - - - 120

5.2 Artist's Curatorial Statement - - - - 120

5.3 Portfolio of Works Produced - - - - 123

5.4 Exploration- Second Stage: - - - - 153

5.5 Third Stage (development series - - - - 161

5.6 Fourth Stage, Abstraction - - - - - 179

5.7 Abstract Black-White-Series - - - - 200

CHAPTER SIX

Summary, Findings, Conclusion and Recommendations

6.1 Preamble - - - - - 211

6.2 Summary - - - - - 211

6.3 Findings of the Study - - - - 212

6.4 Conclusion - - - - - 213

6.5 Recommendations - - - - - 214

REFERENCES - - - - - - 215

APPENDICES - - - - - - 221

LIST OF FIGURES

Page

Figure 1: *Infinite Incantations* - - - - 14

Figure 2: *Dynamic Hieroglyphic of the* Bal Tabarin - - 17

Figure 3: Navajo man creating a sand painting - - - 21

Figure 4: *Number 1*- - - - - - 22

Figure 5: *Woman* Willem de Kooning, - - - - 23

Figure 6: *The Gate* - - - - - 24

Figure 7: *Formation* - - - - - 26

Figure 8: *Saraband* - - - - - 27

Figure 9: *Anthropometries of the Blue Period* - - - 28

Figure 10: *Untitled* - - - - - 30

Figure 11: *Kaduna* / *Zaria Road* - - - - 31

Figure 12: *Waste I and Waste II* - - - - 32

Figure 13: *A pothole in Kampala* - - - 34

Figure 14: *Children Participating in Painting on the Street* - - 35

Figure 15: *Ugandan Pothole Painters in Kampala*- - - 36

Figure 16: *Ugandan Pothole Painters in Kampala*- - - 36

Figure 17: *Diver on Ave Musset* - - - - 38

Figure 18: *Gardner on Cote du Veslnet* - - - - 39

Figure 19: *Bubble Bath on Rue de Saint-Firming in Montreal* - 40

Figure 20: *Alice in Wonderland on 30th St. –NYC*- - - 41

Figure 21: *Baker on Rue Belenger* - - - - 42

Figure 22: *Laundry Rue St-Urbain* - - - - 43

Figure 23: *A Handy Way of Keeping your Dog Looking Ship-Shape* - 44

Figure 24: *Pothole*: Pothole Lake - - - - 45

Figure 25: *Untitled*, - - - - - 46

Figure 26: *Diving to Save* - - - - - 47

Figure 27: *Potholes with Colourful Strands of Yarn* - - - 49

Figure 28: *Potholes with Colourful Strands of Yarn* - - 49

Figure 29: *Pothole Lake* - - - - - - 50

Figure 30: *Potholes and Politics* - - - - 51

Figure 31 (a,b,c,d) *Fed up Montrealer Painting Roads and Streets* - 52-53

Figure 32: *Feel of Agbede* - - - - - 54

Figure 33: *Depression Elevation* - - - - 55

Figure 34: *Depression Elevation* - - - - 55

Figure 35: Action Research Process - - - - 62

LIST OF PLATES

		Page
Plate I:	*Typical Examples of Pothole Photographs* - -	4
Plate II:	*Crocodile Cracking* - - - -	67
Plate III:	*Fragmentation* - - - - -	68
Plate IV:	*Kiss the Grave* - - - - -	68
Plate V:	*Endless Pit* - - - - -	69
Plate VI:	*Gazette* - - - - - -	69
Plate VII:	*Red Zone* - - - - -	70
Plate VIII:	*Watch* - - - - - -	70
Plate IX:	*Epidemic* - - - - - -	71
Plate X:	*Caveman* - - - - - -	71
Plate XI:	*Lifeless* - - - - - -	72
Plate XII:	*Bottomless* - - - - - -	72
Plate XIII:	*Dracula* - - - - - -	73
Plate XIV:	*Oxidation* - - - - - -	73
Plate XV:	*Detonation* - - - - -	74
Plate XVI:	*Comb* - - - - - -	74
Plate XVII:	*Studies 15* - - - - -	75
Plate XVIII:	*Bomo Village*- - - - -	82
Plate XIX:	*Area A* - - - - -	83
Plate XX:	*Area BZ* - - - - - -	84
Plate XXI:	*Area F* - - - - - -	85

Plate XXII: *Road and Trees II* - - - - 86

Plate XXIII: *Sports Gate* - - - - - 87

Plate XXIV: *Unity in Diversity I* - - - - 88

Plate XXV: *Unity in Diversity II* - - - - 89

Plate XXVI: *National Cake* - - - - - 90

Plate XXVII: *Pitchmen I* - - - - - 91

Plate XXVIII: *Pitchmen II* - - - - - 92

Plate XXIX: *Tempest* - - - - - 93

Plate XXX: Northern Tides - - - - - 94

Plate XXXI: *Ambush* - - - - - 95

Plate XXXII: *Fireworks* - - - - - 96

Plate XXXIII: *Dichotomy* - - - - - 97

Plate XXXIV: *The Capital* - - - - - 98

Plate XXXV: *Confluence* - - - - - 99

Plate XXXVI: *Frying Pot* - - - - - 100

Plate XXXVII: *Flesh Memories* - - - - 101

Plate XXXVIII: *One Eye Mask* - - - - 104

Plate XXXIX: *Gateway* - - - - - 105

Plate XL: *Apertures I* - - - - - - 106

Plate XLI: *Apertures II* - - - - - 107

Plate XLII: *Crash* - - - - - 108

Plate XLIII: *Eaten Up I* - - - - - - 109

Plate XLIV: *Eaten Up II* - - - - - 110

Plate XLV: *Nothingness* - - - - - 111

Plate XLVI: *Battleground* - - - - - 112

Plate XLVII: *All-Over-Motif* - - - - - - 113

Plate XLVIII: *Delicacy* - - - - - - 114

Plate XLIX: *Earthquake* - - - - - - - 116

Plate L: *Escape* - - - - - - - 117

Plate LI: *Global Warming* - - - - - - 118

Plate LII: *Ecology* - - - - - - - 119

Plate LIII: *Tyre Motif* - - - - - - - 123

Plate LIV: *National Cake* - - - - - - - 124

Plate LV: *Space Wagon* - - - - - - 126

Plate LVI: *Tyre Marks* - - - - - - - 127

Plate LVII: *Stain* - - - - - - - 128

Plate LVIII: *Evolution* - - - - - - - 129

Plate LIX: *Square Potholes* - - - - - 130

Plate LX: *Apertures* - - - - - 131

Plate LXI: *Bubbles* - - - - - - - 132

Plate LXII: *Square Coloured Holes* - - - - 133

Plate LXIII: *Mark 4* - - - - - 134

Plate LXIV: *Road and Trees* - - - - - 135

Plate LXV: *Erosion* - - - - - 136

Plate LXVI: *Unity* - - - - - - 137

Plate LXVII: *Hollow* - - - - - 138

Plate LXVIII: *Reflection* - - - - - 143

Plate LXIX: *Cataract* - - - - - 170

Plate LXX: *Bikebrush* - - - - - 188

Plate LXXI: *Arroyo*- - - - - - - 190

Plate LXXII: *Gape* - - - - - - - 193

Plate LXXIII: *Splint* - - - - - - 194

Plate LXXIV: *Torrent* - - - - - - 195

Plate LXXV: *Dell* - - - - - - - 198

Plate LXXVI: *Cadaver* - - - - - - 199

Plate LXXVII: *Degeneration* - - - - - - 200

Plate LXXVIII: *Tablet* - - - - - - 201

Plate LXXIX: *Fingerprint* - - - - - - 204

Plate LXXX: *Ken* - - - - - - 205

Plate LXXXI: *Transgender* - - - - - - 206

Plate LXXXII: *Racial Threat* - - - - - - 207

Plate LXXXIII: *Selfish Tussle*- - - - - - 208

Plate LXXXIV: *Communal Clash* - - - - - - 209

Plate LXXXV: *Manpower* - - - - - - 210

CHAPTER ONE

Introduction

1.1 Background to the Study

The modern and contemporary styles and movements could be characterised as being liberal, spontaneous, unrestricted, creative and experimental with less or no emphasis on subject matter. The art world changed forever when Jackson Pollock, picked up a can and poured paint unto a vast canvas across the floor of his house. Fifty years on, art theorists recognised his patterns as being a revolutionary approach to aesthetics (Taylor 2006).

Potholes as a subject matter for this study, are so common on Nigerian roads that they hinder the free-flow of traffic. Aderounmu (2007) captures the situation on Nigerian roads with this expression: "Look at Nigerian roads! Look at madness!" In the United States of America, pothole is a social phenomenon. It was reported that Governor Daval Patrick of Massachusetts, asked town officials to fill potholes before First Lady Michelle Obama's visit near Berkshines for fund-raising (Boston News Leader, 2012). This report shows that, the issue of bad roads as a result of potholes can be found everywhere in the world and is not peculiar to developing nations such as Nigeria.

From the Renaissance period, artists were active in serving the Church, the rich, and the affluent. The artists' works were found in castles and state houses with mostly religious, historical, mythological, portraiture, landscape and still life as subject matters. Towards the end of the 18th century, things began to change as a result of the French Revolution of 1789. The insurgency weakened the grip of traditional art on world artistic

culture. There has been great changes in the society because, art has become philosophical and has opened to discussion.

The traditional thinking about painting was therefore challenged, which gave way to Contemporary art. The result is that new concepts and techniques, became appreciated over the traditional ideas (Adams, 2007). In the contemporary era, new innovation in art is no longer tied to any movement or style but to creative ideas found in everything (Marilyn, 2009). The modern era, which has experienced many movements and styles like Cubism, was considered as the beginning of Abstract Art where forms were reduced to geometrical elements. Artists responding to World War I, led to Expressionism in which colour was treated subjectively. After World War I, the artists, in reacting to the destruction of values, morality and society, brought about Dadaism, a (protest art). Another style of painting known as Surrealism emerged from psychology, the art of the subconscious and dreams.

Other movements kept emerging as a reaction to situations of the war. At the first half of the twentieth century, different American artists painted American scenes that comprised "ordinary" subject matter, in a form of satire. Feldman (1982) states that during this period, there was no hierarchy of subject matter, any theme was as good as the other. The hostility of the art-interested public toward experimental art had evaporated. At a point, subject matter was not visible in some paintings around 1950s to 1960s. Another art movement emerged in the United States known as Abstract Expressionism, a different style in painting. The method of colour application included dripping, splashing and other forms of application on canvas. Some of the leading exponents were Jackson

Pollock, Franz Kline, Hans Hoffman and Willem de Kooning. It is from this background that several artists have developed their art by interrogating subject matter that are outside the traditional trends like landscape, portraiture, still life and among others. They looked at the common everyday objects to derive their inspiration from. It is also in this that potholes on roads have become a veritable subject matter for a painting research.

Various African artists are also inspired by their environment to create contemporary paintings in an expressionistic manner. Among them are Nigerian artists such as late Gani Odutokun, Jerry Buhari, Akin Afuwape and Philip Gushem. Odutokun, Buhari and David Koloane who are expressionist painters, also engaged in social art commentary. Babalola (2004) observes that, both Jerry Buhari and late Gani Odutokun are experimental painters. It was reported by other scholars that both of them are social commentators who have commented on the social problems of human existence, bad governance, military despotism and greed.

Potholes are found on roads or pathways. A pothole is a defect on a road caused by environmental factors like, heat and rain as well as heavy-duty vehicles and trucks. These elements erode the road creating a series of cracks. As the cracks start to grow deeper, chunks of pavement materials separate, and are pulled out by the wheel of passing vehicles. The resulting hole on the surface of the road is known as a pothole. If it overtakes the boundaries of the road and starts to erode the dirt below, it is known as a sinkhole. The major ones are formed when disruption in the surface of a road causes a portion of the road material to break away leaving a hole. This is sometimes known as sinkhole or kettle.



Pothole ***Sinkhole*** ***Crocodile Cracklings***

Plate I: ***Typical examples of pothole photographs***
Source: Oladesu, J.O. 2009.

The formations of most potholes result from the wear and tear of the road surface. When fractures develop, they are interlocked in a pattern known as crocodile cracking. These patterns also served as a source of inspiration to artist. Vehicle tyres, human and animal footprints, create road patterns that exhibit simple and complex patterns, which may be inspiring to painters.

Mbahi (2013) opines that, the act of looking for new sources for making art and the "willingness to make anything from anything is an important artistic trait". Feldman (1982) acknowledges that highways, parkways, bridges and viaducts constitute art objects; they serve as a source of aesthetic experience for many artists. He also expresses that a "road is part of a kinetic continuum of amazing complexity and varied occasion for

pleasure". Working with road-potholes has created public awareness in some countries. A typical example is that of the Ugandan artists painting potholes while onlookers watched them, published on the BBC news website in May 2007.

Different themes and subject matter such as road patterns have inspired many artists globally. According to Lamp (nd), the source of inspiration is very vital in studying art. The researcher therefore, decided that exploring pothole patterns will not be out of place. Wachowiak (1985) writes that, the most assured source of inspiration is through nature, to study variety of shapes. According to him, shapes from nature such as nuts and fruits amongst many, are far better than measured and mathematical formulae, which are cold.

Potholes have created a lot of inconveniences for road users on Nigerian roads. As the roads are repaired and potholes filled, the roads go bad again due to continuous use by motorists and other environmental factors such as rain and heat. These potholes are the concerns for this study because of the patterns they create. Inspirations drawn from the potholes are for the purpose of painting. The specific location of potholes will not affect the process of inspiration for painting. Also, there are no specific characteristics of determining types of potholes in this study. This research relied on potholes found within Zaria and Sabon-Gari Local Governments areas of Kaduna State, connecting some of the villages like Bomo, Basawa, Samaru and Shika.

1.2 Statement of the Problem

From the literature reviewed, art works on the subject of potholes are produced in the areas of stage performance, photography and installations, which are commonly found in the European and Asian continents. However, here in Nigeria where one assumes that potholes are significantly in greater number than in those continents, there seems to be nobody else interested in painting anything related to potholes since late Gani Odutokun painted "Kaduna / Zaria Road" in 1975. There appears to be an increase in the number of potholes on the Nigerian roads. These potholes continuously pose challenges to motorists, vehicles and sometimes pedestrians. This is a gap, that the researcher worked on, thus leading to creating paintings inspired by potholes that would generate art discourse. Furthermore, as far as academic research in painting potholes is concerned, this researcher is not aware of predating efforts in Nigeria.

1.3 Aim and Objectives of the Study

The aim of this study is to contextualise potholes found on the Nigerian roads as a source of inspiration in painting, while the objectives are to:

1. generate painting compositions using pothole patterns as source of inspiration;
2. contrive new motifs in painting using pothole patterns;
3. create satirical abstract paintings inspired by potholes;
4. use conceptual art approach to create pothole paintings;
5. explore the possibility of three dimensional impression by creating apertures on the paintings.

1.4 Research Questions

To achieve the objectives of this study, the following research questions were set to guide the researcher:

i. What are the possibilities of creating painting compositions using pothole patterns as source of inspiration?

ii. What are the possibilities that, new motifs in painting can be created from pothole patterns?

iii. Through which ways can potholes be created to inspire satirical abstract paintings?

iv. How can conceptual approach be utilised to create pothole paintings?

v. What are the possibilities of creating apertures on the paintings to achieve three dimensional impression?

1.5 Justification of the Study

Most of the literature and related works studied are found in European and Asian continents, they revealed works of art on potholes in photographs performance and installations. In Nigeria, where one would assume that potholes are considerably more in number than in other continents, there seems to be nobody else interested in painting anything related to potholes since late Gani Odutokun painted “Kaduna / Zaria Road” in 1975. The researcher therefore contextualise, pothole within Nigeria as a subject in painting. This study is justified in the sense that potholes, which constitute a global issue, are worthy of artistic attention.

1.6 Significance of the Study

New discoveries come with lots of practice, experiments and perceptions, which have to be systematic. According to George Braque in Baker and Baker (1981), "Real discoveries' are made beyond the limit of knowledge, using odd materials to create wide variety of patterns of pleasing forms". Creating painting compositions with pothole patterns would inspire artists to break new grounds in painting. It would also evolve new motifs and style of painting that can influence artists who wish to further explore potholes. The researcher perceives the potholes as object that possesses an intrinsic value. Adams (2007) affirms that, the intrinsic value of artworks depends largely on the general assessment of the artists who created them based on their own aesthetic character. Painting pothole patterns in series will make this research significant in that, painters' perception will be heightened in a new way of understanding issues through the use of "ordinary" objects.

The problem of bad roads in Nigeria has become an embarrassing stigma, and a frustration in many parts of the country. In recent times, some scholars have made their contributions to the state of the Nigerian roads. Just as some artists and members of other disciplines have been reacting to their environment, advocating for social change, painting potholes may challenge the authorities to have a positive re-think and make a policy that would enforce the re-habilitation of roads in Nigeria. Adewumi (2003) writes that, there is an urgent need to discuss the departure from past wastefulness, negligence, deceit and bad policies on road construction in the country.

The researcher believes that, when keen interest is devoted to painting common themes as "potholes", the Nigerian society may be inspired to look and appreciate paintings better. Reacting to the environment through creating visual works, is a strong form of art protest and this may open up public discussions that can bring a positive change in the society.

1.7 Scope and Delimitation of the Study

There are many motorable roads in Nigeria such as Federal, State, and Local Government roads. The total road network is estimated to be about 198,000 km and out of this only 45 per cent is maintained (FRSC 2011). Potholes have created a lot of inconveniences for road users on Nigerian roads. As the roads are repaired and potholes filled, the roads go bad again due to continuous use by motorists and other environmental factors such as rain and heat. These potholes are the concerns for this study because of the patterns they create. Inspiration drawn from the potholes are for the purpose of painting. The specific location of potholes will not affect the process of inspiration for painting. Also, there are no specific characteristics of determining types of potholes in this study. This research relied on potholes found within Zaria and Sabon-Gari Local Governments areas of Kaduna State, connecting some of the villages like Bomo, Basawa, Samaru and Shika.

1.8 Conceptual Framework

This work was guided by the philosophies of perception and automatic picture-making, drawing insights from the works of Pop Art, through the mandate of Robert Rauschenberg. Lewis and Lewis (1995) observed that learning to look and see is often

more challenging than what we think, just as viewers often equate looking with seeing; looking is passive while seeing is active. Seeing may be difficult to explain sometimes. Seeing could be termed as total gazing at something, but oftentimes when we are busy, worried or too familiar with something, the image becomes blurred. Being familiar with some objects in real life often makes viewers pass by the object unnoticed because it is "ordinary" such as a "pothole". The good thing about a work of art is that it renews the pleasure of seeing and helps us feel more alive.

In his works, Jasper Johns embraced the philosophy of looking and seeing. In his paintings, he focused on only few simple objects. Johns was interested in painting "things the mind already knows". These are subjects that are instantly recognizable as stored in the memory. For instance, he painted the American flag in a series that he titled "flag", more than twenty-five times. He also made drawings and prints using the same subject. Lewis and Lewis (1995) state-:

> Johns would vary his size, number, colour and materials, but the essentially flat flag would be the same in each. Most flags were built by painting thickly over a collage of newspapers, resulting in a very textured surface. The flag paintings seemed to follow the rules of Abstract Expressionism and slyly undermine them at the same time. Like a typical Abstract Expressionist picture, Johns' images were absolutely flat and non illusionistic and covered with lively, gestural paint strokes. But they also had subjects; they were unquestionably, instantly recognizable as flags.

Johns' flag paintings were impersonal. He explains that he chose to paint flags exactly because they are "things which are seen and not looked at, not examined". His flags paintings cause viewers to go beyond looking to seeing them freshly.

Rene Magritte's, *The Treachery of Image*, contains some of Jasper Johns ideas of looking and seeing. Magritte shared the same philosophy with Jasper Johns' in the areas of seeing and looking and the use of "ordinary things" (Barron, Draguet, and Cochran 2006). Lewis et al (1995) state, "Magritte offered liberation to his viewers by understanding their confidence in the most ordinary things". In *The Treachery of Images*, a format of Children's book was used with the image of a pipe. Below the image, a simple sentence was written *ceci n'est pas une pipe* meaning "this is not a pipe". Magritte explained that his titles "were chosen to inspire a justifiable mistrust of any tendency the spectators might have to over-ready-self-confidence". Magritte cautioned viewers on limitations of sign labelling and language.

From the background of Pop Art, it is observed that there is a commonality between Pop Art and Abstract Expressionism. Pop artists could not be classified strictly under a group; many of the artists' imageries and techniques differ significantly. Jasper Johns and Robert Rauschenberg amongst others, oscillated between Abstract Expressionism and Pop Art where they combined texture, painterly brushwork with emphasis on the object. One of the leading Pop artists is Andy Warhol, who painted "Two Hundred Campbell's Soup Can". Warhol believed that every subject matter was of an equal importance. He worked on a large scale like Rothko and Pollock did. He emphasised that anything on a large scale would affect the viewer. He also worked in a series of repeated motifs like those of Jasper Johns. Warhol, Rothko, Jasper, Pollock, Magritte, and de Kooning are tied together in the philosophy behind Pop Art, which focuses on the ordinary things that are seen everyday Brommer (1988). This philosophy is immersed in the mandate of Robert Rauschenberg, which was on:

i. the idea of actual looking and seeing subjects beyond the normative experience of the fact that they exist;
ii. the enlargement of things to give gigantic dimensions; and
iii. changing the material or the common place of the object.

This study adopted the same framework. Jackson Pollock and de Kooning were the two fathers of action painting. The action painters were inspired by their inner unconscious thought, a style known as “automatic picture making”, thus painting directly without studies. This study embraces the philosophy of the pop artists and action painters on the idea of actual looking and seeing subjects beyond the normative experience of the fact that they exist.

CHAPTER TWO

Literature Review

2.1 Introduction

This chapter reviews literature on artists and works on pattern, subject matter, rhythm, action painting, scholars, authors, artists, potholes and social art commentators on environmental issues. The following artists, Jackson Pollock, Willem de Kooning, Hans Hoffman, late Gani Odutokun, Jerry Buhari, Helen Frankenthaler, Morris Louis, Ugandan pothole painters and performers with potholes of American scenes, whose works are related to this research, were appraised.

2.2 Pattern as Principle of Art

Pattern in art is an arrangement of specific visual elements in repeated or corresponding parts. Sometimes it is seen as decorative motif. Patterns in art could mean abstract designs but this does not mean that patterns only appear in abstract art they can be a part of a wide variety of art styles, including realism. Patterns are found in works of art and in all different cultures around the world, from detailed geometric motifs to symmetrical patterns (McArdle, 2013).



Fig 1:
***Infinite Incantations*, Thaneeya McArdle, 2005.**
Acrylic on Canvas,
29.5" x 39"
Source: http://www.thaneeya.com/colorful-abstract-art.html

McArdle paints with the elements of arts on which any successful composition depends. Usually, there are two visual motifs often used in pattern, decorative knots and textile patterns. The primary aim of a pattern may be seen as decorative. However, Graves (1951) states that this is not so all the time. Some works of art done by Paul Cezanne, Ivor Davies, Pablo Picasso, and others are exceptional. Their paintings, although treated patterns, was not for decoration but for expression. The decorative

quality is a by-product, which artists may wish to embrace.

Patterns create a sense of harmony, an enjoyable principle of art. Patterns in contemporary art, can add interest to a painting. In many cases, patterns form the main element of interest in a composition. Yenawine (1991) describes pattern painting as a:

> prominent style in the 1970s. This style focuses on elaborated tendencies in certain art (Islamic for example) toward strong and lively expressions of geometric or nature-inspired motifs. Henri Matise is a major influence in such art because of his emphasis on colour and harmony and his contentment with joy-filled decoration over mere emotionally or psychologically penetrating expressions.

2.2.1 Philosophical Account of Patterns

Devlin (1997) notes that there are patterns everywhere, in everything, at every scale. They could be spatial, temporal and statistical. They could be real or imagined, visual or mental, static or dynamic. Patterns are so common that viewers pass them unnoticed. The numerous examples of patterns do not explain what pattern is. In an attempt to look deep into the question, Devlin considered Socrates in his search with Theaetetus about 'What is knowledge?' It should be noted that what is pattern is not the same as 'What are the examples of pattern?' nor 'How many types of patterns are there'? He concluded by stating that 'We don't ask the question because we want to catalogue, but because we want to know what pattern is'.

Dennett (1991) also states that patterns need to be organized by following some principles in order to avoid 'randomness and absolute unpredictability'. He however concedes that there are many things that are organized according to a principle, which do not result in them having a pattern. For example, a novel may be organized according to a

principle or dramatization, where the very absence of pattern is essential. Again, an artist may organize a work according to some principles with the objective of creating surprise and unpredictability, in which case pattern would be detrimental. On the basis of these two examples one would say that an organizing principle is not sufficient to be a pattern, but must have repetition either internal or external to the event.

2.2.2 Pattern and Rhythm

Rhythm relates to a measure of time of a viewer. A work of art that employs rhythm creates visual satisfaction. Its orderliness and regular pattern make use of elements of art. Repetitive, alternative, progressive, and flowing are some of the main types of rhythm. Repetitive mode of rhythm uses the elements of design: line, shape and colour, which are repeated. While the positive element creates rhythm, so also the negative space in between. Repetitive rhythm sustains attention and reduces weariness. However, if the length of the pattern is long, it breaks the rhythm and becomes boring. That is why an unsowed fabric design pattern can be very monotonous when compared with one draped on an object. The difference is that the previous is flat and plane while the latter, is broken and draped. The Pop art as a style uses repetitive rhythm often and it is effective.

Alternative rhythm alternates the elements of art, for example, white and black, solid and void, warm and cold. This rhythm can be varied by a change in the primary element pattern. Alternative rhythm plays on the viewers' expectation of consistency. The progressive rhythm uses some of the elements in a repeated way that brings about progressive rhythm either from one colour or shape. In progressive rhythm, the

expectation of the viewer is led to the goal. Architects work in this type of rhythm.

When pattern is measured at an interval with smooth transition that creates movement of waves, a strong flowing rhythm occurs. Both Thomas Eakins and Marcel Duchamp made use of flowing rhythm. Feldman (1982) states that in Gino Savarin's work titled "Dynamics Hieroglyphic of the Bal Tabarin" it is

> possibly the best single example in modern painting of rhythm in its repetitive, alternative progressive and flowing varieties. It contains colour, line and shape, repetitions and progressions that can occupy the eye endlessly. The painting also has the quality of an organized explosion; it is similar to, but less raucous than Joseph Stella's 'Battle of Light'



Fig. 2:

***Dynamic Hieroglyphic of the Bal Tabarin*,**
Gino Severini.1912.
The Museum of Modern Art, New York. Lillie P. Bliss Bequest.
Source: Feldman, E. B. (1982). Varieties of Visual Experience, Art as Image and Idea

Graves (1951) observes that rhythms exist in nature, which are common forms of natural order. They are found in flood tides, moon, birth, death, plants, animals, night and

day. He further states that rhythm may seem simple, obvious and limited; this limitation is ‘only by the imagination, ingenuity, and the skill of the composer, writer or artist’.

2.2.3 Texture and Pattern

Texture is described as the quality of a surface, which may be tactile or visual. Tactile texture is perceived by the sense of touch. The visual texture is illusionary. Most paintings are manipulated with paints to create illusion, even when the surface is flat. Sometimes texture could be abstract, simulated or invented. When reality is mimicked, it is said to be a simulated. When texture is regularised and simplified it becomes abstract while invented texture is basically achieved by human imagination. Texture and pattern have a close meaning. If a pattern is reduced in size, it tends to look like texture. Also when texture is made bold in size, it could be taken for pattern. Natural patterns are common. They could be found in plants and the ecological environment. The repeated elements in natural patterns have a semblance but often not the same. The intervals within the elements are also varying which is contrary to geometric patterns that have regular intervals.

Pattern organizes element to give visual perception. Pattern is important in that it directs the viewer’s attention. At times pattern inhibits symbolic values. Many patterns are found on wallpaper and fabrics. Lazzari and Schlesier (2009) opine that pattern is an important tool for thinking visually and it helps in organizing ideas and concepts into diagrams and classification. Of equal importance, patterns are found in flowcharts, maps, and artistic scientific work.

2.3 Subject Matter

Vliet (2010) states, “In a standard literature on the subject, learning to paint is mainly approached via subject matter or theme”. The author further explains that not all works of art have a definite subject matter, for example, abstract paintings do not have subject matter. However, Kleiner (2009) opines on abstract paintings that, “The subject is the work itself”. Thus, the subject matter could be referred to as the actual elements represented in a work of art or what the work is all about such as figure and object or line and colour. In a representational painting, the subject could refer to people, places and actions. Kleiner concludes that for a better understanding of art works, the viewer should try to identify the subject. Encyclopaedia Britannica (2012) states that sometimes, the title of artwork highlights or suggests the subject, but it should be noted that the title is not a part of the painting. The subject matter can be different from the title of a painting. “The subject matter must be in an evident form or at least not incompatible with what is seen in the painting itself”. Marien and Fleming (2005) report that in 1943, Barnett Neman, Mark Rothko and Adolph Gottlieb published a statement in the New York Times declaring, “ there is no such thing as a good painting about nothing…the subject is crucial and only that subject matter is valid which is tragic and timeless”. This report shows that viewers may grasp the interpretation of the artist if there is an evidence of a subject in the artwork.

2.4 Action Painting

Harold Rosenberg (1906-1978) and Clement Greenberg (1909-1994) were the critics associated with American Abstract Expressionism. Rosenberg coined the term Action Painting to describe the new techniques of applying paint on a flat canvas. He was

of the view that the American painters used their canvas as an arena of event to display rather than create a picture. He observed that the Expressionists attack their paintings directly without any fixed image.

2.4 .1 Jackson Pollock (1912-1956)

Pollock began as a regionalist and surrealist painter in the 1930s and 1940s just as his teacher, Thomas Hart Benton (1889-1975). Adams (2007) states that his earlier pictures were informed by his abstract style, which was dominated with curvilinear rhythms. At the beginning of his career, Pollock's paintings exhibited long, short and bold impasto strokes. In 1947, Pollock began to use drip technique; using sticks, brushes, and commercial paints directly on the canvas placed on the floor. This method of application of paints helped him in achieving chance effects sought by the Dada and Surrealist artists (Adams, 2007). According to Pollock, "Painting on the floor, I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, walk from the four sides and literally be in the painting". He further explained that most of the time, while painting, he became so involved that he got lost in the process of creating a picture, (Adams, 2007). Kleiner (2009) believes that painting has spirit, perhaps, that is why Pollock often got lost in his painting.

Painting on the floor has been in the tradition of the Indian sand painters of the West. The Indian sand painters were (Navajo) nomadic Americans. They had this long-standing culture of using ground coloured sand to paint. However, the practice of sand painting was not for aesthetics but a sacred creation of images in the interest of a sick person to get well. Thus the image served as a communication between man and the spirit

world (Adams, 2007). This method of painting flat on the ground must have influenced Jackson Pollock.



Fig. 3:
Navajo man creating a sand painting
Source: Navajo Indian Reservation (2009).



Fig. 4:
***Number 1*, (Lavender Mist), Jackson Pollock, 1950.**
Oil, enamel, and aluminium paint on canvas. 7'3''x9'10".
National Gallery of Art, Washington D.C. (Ailsa Mellon Bruce Fund).
Source: Kleiner, F. S. (2009). *Gardner's Art Through The Ages*, USA: Thomson Wadsworth

2.4.2 Willem de Kooning

Willem de Kooning (1904-1997), just like Jackson Pollock, was an abstract painter who engaged in painting female images. His gestural strokes were powerful and energetic exhibiting spider web-like patterns. Most of his female paintings displayed

gnashing teeth, fearful look and large breasts, which suggest fertility. De Kooning used raw, thick and high colour intensity in his paintings. He splashed and scraped severally while painting before he settles for a desirable image. Sometimes the canvas is left with perforated holes. Kleiner (2009) avers "that kind of physical interaction between the painter and the canvas led the critic Harold Rosenberg (1906-1978) to describe the work of the New York School as action painting". Rosenberg portrayed de Kooning and other action painters who immersed themselves in their paintings.



Fig. 5:
***Woman,* Willem de Kooning, 1950-1952.**
Oil on Canvas, 6' 3/7/8 x 4'10".
Museum of Modern Art, New York.
Source: Kleiner, F. S.(2009). *Gardner's Art Through The Ages,* USA: Thomson Wadsworth

2.4.3 Hans Hoffmann

Marien and Fleming (2005) describe Hoffmann the German Expressionist as a teacher who served as a source of inspiration to many young artists of his time. Hoffmann established an art school in his fifties at Greenwich Village. His philosophy is that, for an artist to free himself, he needs not to have pre-conceived ideas of what to do. He sees painting as dynamic, an individual and unique way of bringing colours together. *'The Gate'*, which he painted in the 1960s, is subject-less, yet the artist thinks that even in abstract painting, students should learn from nature (Hoffman, 1967). Hoffmann made some drip paintings just as Jackson Pollock, Gani Odutokun and Jerry Buhari did.



Fig. 6:
***The Gate*, Hans Hofmann, 1959-1960.**
Oil on canvas,
6ft.31/8in. x 4ft.1/2.
Solomon R. Guggenheim Museum, New York.
Source: Marien, W. M. and Fleming, W. (2005).
Arts and Ideas. USA: Wadsworth Thomson Learning Inc.

2.4.4 Helen Frankenthaler

At the beginning of action painting as a movement and style, women were not accommodated. However, in later years two women were admitted into the action painting club. One of them was Lee Krasner who got married to Pollock. In the 1950s, as time went on, more women artists became action painters among which Helen Frankenthaler was one (Marien and Fleming, 2005). She bought the idea and method of Action Painting of Pollock. Her colours were applied thinly for easy flow on unprimed or uncoated canvas so that the paint sank and stained the canvas on the reverse side. This style made her works look graceful in definite shapes and intense colours. Some of the shapes were soft, hard-edged, overlapping and creating contrast or smear with other colours. She allowed the shapes and colours to relate. Using the direct style of painting. According to Mittler (1999):

> She avoids preplanning, preferring to allow the painting to grow in a spontaneous way as she moves about and applies paint to the huge canvas stapled to the floor. She pours paint from cans and pushes and spreads it across the canvas. She uses her shoulders and upper body in this action rather than just her hands and wrist. Often, she spreads paint with a sponge rather than with a brush.

Marien and Fleming (2005) also report that Frankenthaler applied her paint in washes. This makes her work appear like watercolour. Her style was considered as a possible new innovation for avant-garde painting.



Fig. 7:
***Formation*, Helen Frankenthaler, 1963.**
Acrylic on Canvas.
6'4" x 5'5",
Collection of Mr. Alexis Gregory.
Source: Marien, W.M. and Fleming. (2005).
Arts and Ideas. USA: Wadsworth Thomson Learning Inc.

Stokstad (2008) states that Clement Greenberg introduced Morris Louis to Helen Frankenthaler's stain technique, which influenced Morris. This perhaps might have sparked off "modernism and the historical inevitability of pure formalism".



Fig. 8:
***Saraband*, Morris Louis, 1959.**
Acrylic resin on Canvas.
8'5 1/8 x 12'5",
Source: Solomon R. Guggenhim Museum New York.

In comparing the work of Jerry Buhari (Figure12, Waste I and Waste II) with Morris Louis', (Figure 8, Saraband), one can perceive a great similarity between the two works in terms of technique.



Fig. 9:
***Anthropometries of the Blue Period*, Yves Klein, 1960.**
A performance at the Galerie International d'Art Contemporain, Paris.
Source: Stokstad, M. (2008). *Art History*, New Jersey USA: Pearson Education, Inc.

2.5 Yves Klein

Klein is a performer who uses female nudes in his painting performance. The female nudes are stained with monochromatic blue paint to be pressed on paper. A constant note of orchestra sound is played while the performance goes on. The context of this performance is a satire on the display of action paintings, especially on Jackson Pollock's works. Stokstad (2008) reports that Klein confirmed this in his statement, "I dislike artists who empty themselves into their paintings. They spit out every rotten

complexity as if relieving themselves, putting the burden on their viewers". He creates his work without touching paint.

2.6 The Liquefiers and Social Art Commentators

2.6.1 Gani Odutokun (1946-1995)

Odutokun was a great expressionist painter who exhibited globally. His art had influenced many young artists. Among them is Jerry Buhari. His philosophy was coined around accident and design. According to Danjuma, (2010) the paintings of Gani Odutokun and Jerry Buhari take their source from Western, Oriental, Islamic and African cultures. Odutokun painted in naturalism, stylization and abstraction. He addressed socio-political matters and northern Nigerian culture and landscape. He also ponders on bad governance and the degradation of the environment through human activities. At one point, he painted flat on the floor. Gani believed that by using liquefied paint, the traditional easel had to be dropped because it limited the artist's creativity. As observed, by Ikpakronyi (2007) "Gani would lay his canvas flat on the ground, and then pour paint onto it and allow it to flow".



Fig. 10:
***Untitled,* Gani Odutokun, 1995.**
89cm x 61cm,
Liquidized Oil.
Source: A Legend of National Art.



Fig. 11:
Kaduna / Zaria Road,
Gani Odutokun, 1975.
Oil on Board,
Size: Not Known.
Source: Danjuma, K. N. (2010)

Gani Odutukun as a social art commentator, painted this piece titled "Kaduna–Zaria Road" shown in Figure 11, when the road became a death trap. Until it became a dual-carriage road, many people had lost their lives because the road was full of potholes. People were dying and the government was not doing anything about it. The painter could not condone it hence the creation of this painting. The painting is dominated by brown shades. It shows a strong contrast on the background. The dark shades are well balanced dominating the central part of the painting and flowing down to the bottom

right. The eye level is almost at the middle of the painting. The painting shows northern Nigerian architecture in the background, suggested in abstract. The calligraphic linear figures in the foreground perhaps suggest the death toll. The general impression about this painting is the feeling of a disaster in an ancient town. The reddish colour scheme perhaps suggests blood and the dilapidation of the society.

2.6.2 Jerry Buhari (b.1959)



Fig. 12:
***Waste I and Waste II*, Jerry Buhari, 1995.**
168cm x 100cm,
Enamel Paint on Canvas.
Source: Danjuma, K. N. (2010).

Jerry Buhari is a painter who has passion for nature and the environment. Okeke (1996) states that Jerry Buhari recreates with colours found in nature, which led him into experimenting with the symbolism of flower colours and motifs in 1989 (which he termed, "floralnotes"). The author also reports that Buhari practiced using liquefied oil in abstraction. Odutokun and Buhari pour paint on canvas then allow it to flow down with no control. This technique was used in exploring the wasteful destruction of the natural environment of humanity. Odutokun (1989) opines that Jerry Buhari's paintings have conceptual satirical themes motivated by environmental and personal issues.

Waste I and Waste II is a two-in-one work on canvas, which is not stretched. The colours are minimal with black as the dominant colour. It is enhanced with red, yellow, orange and a touch of bluish-green. Pouring paint on the canvas and allowing it to flow at a particular direction achieve the spillage as a technique. In the course of creating this painting, the flow is from the top to the base. The flow is wider at the top with a distinct pattern flowing into one another. However, at the base, the flow becomes lineal in black. There are traces of bared canvas at the edges. The two paintings are brought together with a floral image at the middle of the painting. This painting perhaps demonstrates wastage at the creek in the Niger Delta.

2.7 Ugandan Pothole-Painting-Artists

The following Figures 13-16 are photographs and paintings of Ugandan artists as shown on the BBC news website in May 2007. The painter squatting is painting right on a road over a filled pothole as shown in Figure 13. The artist places cellophane material in the potholes, which serves as a separator, reinforced with metal then filled with plaster

of Paris. The painting is made on the surface and later, the work is removed and taken for an exhibition. From the background of this picture, one can see the cellophane, paints, brushes, plaster of Paris and the spectators.



Fig. 13:
Ugandan artist painting *a pothole in Kampala*
Source: http://news.bbc.co.uk/2hi

The organizer of pothole painters in Uganda, Peter Otim, said that the idea about the image shown in Figure 14 was primarily to bring art to the people within the community to participate. In this particular painting, majority of the painters are children. They are busy mixing colours on a white surface. Although there is no evidence of physical potholes, the painting of Figure 14 was done right on the road. This exercise

might have been a way of sensitising the community on pothole issues in Uganda. The patterns did not reflect potholes although they were created on the road.



Fig. 14:
Children participating in painting on the street,
Organized by Ugandan artists in Kampala.
Source: http://news.bbc.co.uk/2hi



Fig.15 **Fig. 16**

Figs.15 and 16:
Pothole paintings done on the streets showing faces
Organized by *Ugandan Pothole painters in Kampala*
Source: http://news.bbc.co.uk/2hi

These twin images shown in (Figures 15 and 16) were also done in Uganda. The paintings were done on the street just like the image shown in Figure 14 was executed. Both show faces with strong colours of yellow, green, white, grey and brown. The bold black lines run through all the works like Willem de Kooning's use of colours and outline. The colour scheme looks like the Fauvist style.

2.8 Examples of Pothole Performance and Installations in The United States of America

Potholes have been captured in art as a subject of menace in the society. This is probably merely evident in performance art where the artists have used potholes on roads to draw attention to the neglect of government. Several performance artists in the West and few in Africa have also indulged themselves in it. Potholes have also featured in the paintings of some Nigerian landscape artists and not with the aim of they are making social commentaries but as an element of the landscape.

Performance Art came up as a challenge to art being the only lasting physical object in the 1960s. This movement began by producing living sculptural events that were ephemeral, art experiences made for the moment intended to last in the memory of the viewers (Lewis and Lewis, 1995). The following images shown on pages 38-47 are works of a group of artists who have come together to perform and install on the road, specifically in and around potholes in the United States of America.

*Diver on Ave Musset***,** in Figure 17 as this image is called is a satirical photo image. It shows a man diving into a pool of water in a pothole. Beside the pothole, a blue springboard is positioned, while a man standing on it stretches forward to plunge into the pool of water. This image sends a strong message that implies government insensitivity to have allowed the road to degenerate into a pothole, large enough to serve as a swimming pool.



Fig. 17:
Diver on Ave Musset.
Source: www.mypothole.com



Fig. 18:
Gardner on Cote du Veslnet
Source: www.mypothole.com

Figure 18 is a performance on a road. This is one of the first street-based photography projects and the guerrilla-style shooting was typically less than five minutes. In the performance, there is a female figure in a red cap. She is seen planting flowers in the potholes on a road. The background of the picture shows natural vegetation and a road with a signpost to the extreme left; a yellow hosepipe that is placed on a cracked road. This set of artists continued to bother the government for not fixing the potholes.

They choose the guerrilla-style of taking photographs in passing their message very quickly to the public. The female artist is engrossed in the planting as if in a real garden. The scene of the performance is arranged in a way that the viewer might be convinced that it was a real garden, showing a yellow hosepipe, watering can, planting trowel and other garden tools which made the scene more convincing. The pace at which this performance was carried out was also confirmed in a quoted statement that the installation only took five minutes.



Fig. 19:
Bubble Bath on Rue de Saint-Firming in Montreal
Davide Luciano
Source: www.mypothole.com

There is a saying in Yoruba language: '*Olomo kilo fun omo re'*. It simply translates, 'parents warn your children'. The performance art in Figure 19 on page 40 reminds one of this saying. In the middle of the road, a child in blue pants is seen running into a pool of soapy water with floating yellow toy ducklings in an African map-like-shaped pothole. The background of the scene gives a clear view of how broad the road is with the mark of a zebra crossing behind the child. The performance seems to say that children are precious and no parent should allow their child to play on the street. One can imagine the chain effect of negligence. In this situation the parents of this child should be blamed for negligence but how could the government prosecute the citizen whom it has failed by allowing a 'swimming pool' on the road? The position of this image to this research is important as it emphasise the urgent need for government to maintain all roads



Fig. 20:
Alice In Wonderland on 30th St. –NYC
Source: www.mypothole.com

Rabbits do not live on highways. They are either in a bush or domesticated in cages. Chasing a rabbit that lives on a highway pothole is sarcastic. This performance as it is shown in Figure 20 on page 41, portrays a lady wearing blue and white dress trying to catch a rabbit on the city's road. The rabbit is almost entering a pothole. A city with such magnificent buildings is left with a huge pothole right in the middle of the road that can accommodate a rabbit. Do vehicles ply this road at all? Do vehicles use their hooters? The answer is "Yes", because there are vehicles in the background of the picture, parked on side of the road in residential area.

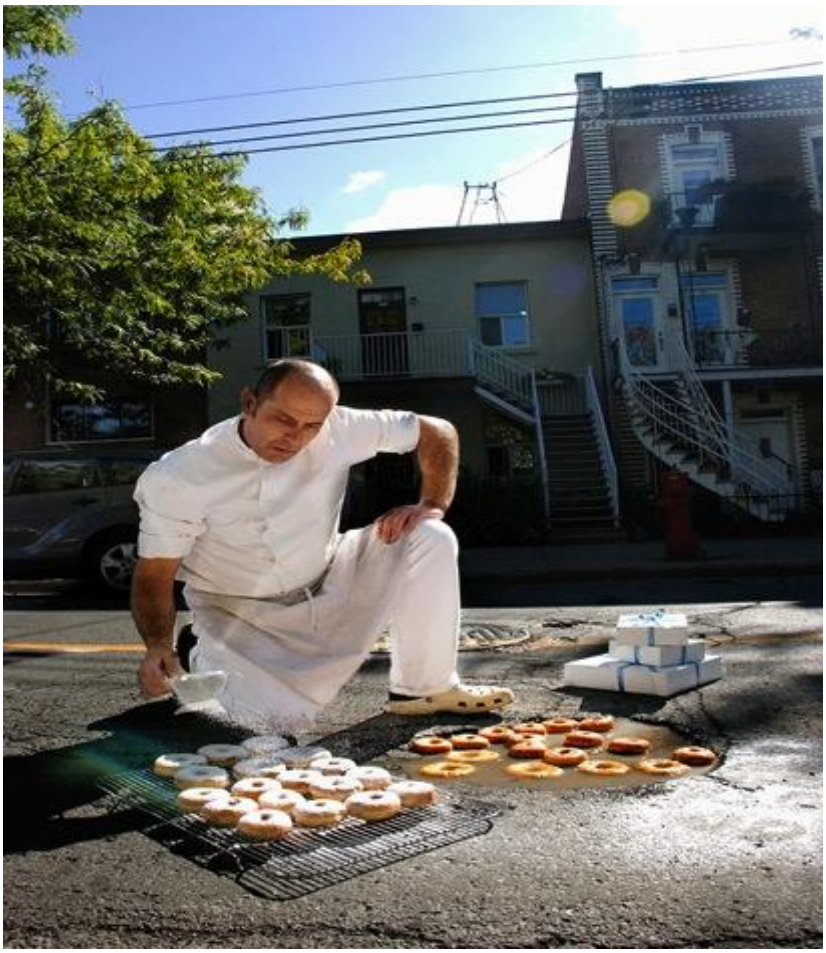


Fig. 21:
Baker on Rue Belenger
Source: www.mypothole.com

Brommer (1988) states that “Art is a universal language”, that is why this image that was performed in the United States can still be relevant in other parts of other continents. Every culture understands how things are fried. On a sunny day as shown in Figure 21 on page 42, a man in his middle age is squatting on a road, baking. In this performance, the bald-man dressed in white is busy frying and setting his doughnut on a wire. The background depicts distant buildings and a tree. To the right, there are packets of serviette paper piled up just after the potholes to possibly serve customers.



Fig. 22:
Laundry Rue St-Urbain
Source: www.mypothole.com

Figure 22 shows another performance on the street. There is a saying that dirty linens should not be washed in public but this woman is doing so right on the road. Who is at fault? Is it the authority, the public or the woman in the performance? It is rather unfortunate that the public who should have complained has failed. The leadership, which

ought to fill the potholes, became indifferent. The woman is busy washing her clothes while the already washed clothes are hung behind her. The basket containing some of the clothes is positioned at the right hand side while to the middle left, an image perhaps a stool, is shown behind the lady's right hand.



Fig. 23:
A Handy Way of Keeping your Dog Looking Ship-Shape
Source: www.mypothole.com

The performance shown in Figure 23, addresses the issue of pothole on roads. The image is intended to mock authority about its insensitivity toward the growing potholes on American roads. In this shot, dog owners have chosen to bathe their dogs on the road in a pothole. A woman is seated in the middle of the road, tilting forward with a blue towel on her left thigh. She is washing a dog with brush in soapy water. Other dog owners wait with their dogs in chains and collars patiently. In the scenery, one can see an approaching vehicle. The message seems clear enough. One could imagine what the dog

washer was saying in her mind. The performers were trying to convey to the masses and particularly the leadership their grievances about unfilled potholes.



Fig. 24:
***Pothole*, Leo McRee.**
Acrylic on Gessoed Hardboard.
Source: < a href=’http:// fineartamerica.
com/feature/pohole-leo-mcree.html

2.9 Leo McRee

Leo McRee is a landscape painter. He titled this painting shown in Figure 24, *Pothole*. The work is executed in acrylic on gessoed hardboard. He described the work as: A pothole in the pavement with rainwater collected in it and a fallen oak leaf floating on top. This painting was done using a naturalistic approach, showing the texture of the pavement in black, grey and white shades. The grains of the granite are visible and the cracks around the pothole are well depicted. The actual pothole, which shows the

reflection of the sky, was contrasted with dark shade giving the pothole a true depth. The yellow leaf painted in the floating pothole brought life into the painting, perhaps making what is dead, lively.



Fig. 25:
***Untitled*, 2011.**
Source: https:// vtlocalroads.wordpress.com

Figure 25, is a work done by American road performers. This work is *untitled*. However, the researcher posits that it is a 'Fisherman'. An old man without shoes but wearing a hat and a blue dress sits in the evening sun patiently waiting for the bait on the hook to move in the pothole. The pothole is big enough, almost occupying half of the dual lane. The water-filled pothole reflects the evening sunlight. The reflection of the bus and the fisherman is shown in the pothole. There is a relationship between water, fish and fisherman, but they do not converge on a road pothole, rather in the river.



Fig. 26:
***Diving to Save*, Davide Luciano.**
American Pothole Performers.
Source: www.mypothole.com

Davide Luciano, as shown in Figure 26, produced *Diving to Save*. He is a conceptual artist Fine Art photographer and a filmmaker living and working between New York City and Montreal. Luciano has carried out many street projects, which are geared towards building and communicating alternative kind of photographic truth. His variety of scope are compelling in content, and are narrative and have a sense of satire. Ficca (2014) states that,

> When New York-based photographer Davide Luciano crashed into a pothole with his car, the artist decided to get a little creative with his roadside revenge. Using just a camera, a few props and lot of hilarity, Luciano transformed the treacherous urban obstacles into site-specific art installations.

Diving to Save was one of his road installations. This kind of protest art informed the masses and the leadership on what was going on, (on the roads) with respect to pothole. Most of the stage shots had to do with pothole activities. In this presentation a prop of human hand was planted in a pool, which has collected in a pothole. The hand was displayed as a person drowning and struggling for breath. A diver saw that, and then took off to help. The diver is dressed in red swimming suit with a splint board in her left hand trying to reach the sinking person. The sunny shot shows the road-pothole in the middle bottom of the photograph. The lady's shadow on the foreground shows the height of her body in the air.



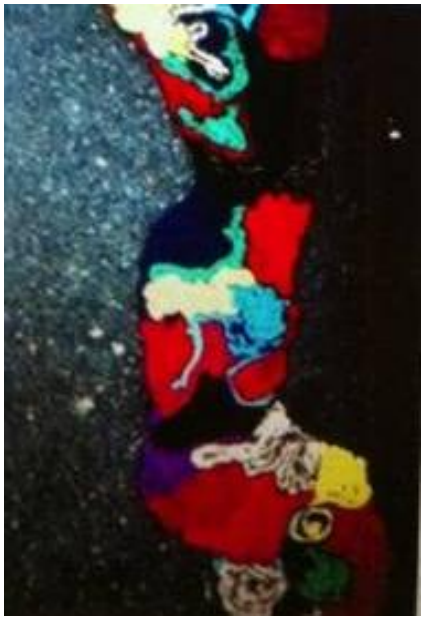


Fig. 27 **Fig. 28**

Figs.27 and 28:
***Potholes with Colourful Strands of Yarn*,**
Juliana Santacruz,
Source: https://www.flickr.com

2.10 Juliana Santacruz Herrera

Juliana Santacruz Herrera produced the works shown in Figures 27 and 28. The artist executed her paintings with bright and colourful strands of yarn. She has a way of turning unpleasant drive and walkways into enjoyable sites by constantly filling up potholes. Her works attract the attention of passer-bys and the government. She sought after cracks and potholes as 'nature at play'. As she tried to fill the potholes, the shapes of the cracks are maintained using colour schemes varying from red, yellow, purple, white blue green and black. Due to the intensity of the colour scheme often used, it is very difficult not to notice her works. Mark (2011) reports of the 'effort of Julian Santacruz

Herrera to cover tiny cracks of the world with exquisite yarn creations. “Flickr” has been doing the same thing for years, hanging all manner of cartoony characters from the slithers of imperfection that most of us never notice’.



Fig. 29:
***Pothole Lake*, Faith Rumm, 2012.**
48.000”x36.000x1.000
Oil on Canvas,
Source: https://fineartamerica.com

2.11 Faith Rumm

Faith Rumm produced this painting titled *Pothole Lake*. The artist captured the background, middle ground and the foreground with almost the same strength of colour intensity. The foreground depicts a curvilinear red dead wood. The wood is painterly executed in shades of red hue, which do not reflect in any part of the painting. Beyond the

white scheme, which separates the dead wood from the lake, there is a shrub faintly painted. Both the lake and the background were painted in blues, greys and white. It is very difficult to know if the background is of a rock or eroded soil. Notwithstanding, the painting is vigorously executed in brush strokes aside from the lake, which looks like a cut-and-paste technique. There is no evidence of any link with the previously reviewed works, which are protest art. Perhaps this painting was created purely for aesthetic reasons.



Fig. 30:
Potholes and Politics
How Citizens are Using Paints to Solve Urban Problems
Source: http//thisbigcity.net/potholes-and-I

2.12 Global Voices

On 7th August 2012, Global Voices reported that it was true that to be a road engineer in Russia was tasking due to the bad climate, mud and marshland coupled with

the experience of frost and thaw. This has made it very difficult for the authority to fix the many potholes. The authorities kept on giving many vain promises and things were getting worse. A group called “Make the Bureaucrat Work” (a slogan of a local campaign) painted the portrait of local dignitaries around potholes shown in Figure 30 on page 51 with quotes of their promises to fix the problem. Surprisingly, this action worked. The potholes were fixed. What had taken local politicians years to do, was now done overnight. The embarrassment of having their portraits so concretely fixed to the potholes, made authorities run about filling the holes in the streets and on the roads (Global Voices, 2013).



Fig.31 (a) **Fig. 31 (b)**



Fig.31 (c) **Fig.31 (d)**

Figures 31: a,b,c and d,
Fed up Montrealer Painting Roads and Streets
Source: https://globalvoices.org

2.13 The Montrealer

Fed up Montrealer Painting Roads and Streets, shown in Figure 31, rose to fight back the government with the saying, "Debating is a complete waste of time, studies are a waste of tax payers' money…so get your paint and start fighting back". The angry Montrealiam asked the citizens to do the following:

i. People should look for potholes;

ii. Paint around them;

iii. Use their imagination to create images and

iv. Repeat the images all over the streets. “This is not only going to warn motorist and cyclist but call on the city workers that the tax payers are fed up”. Surprisingly, it worked. “This was perhaps another way of giving back to our city with our old house paints”, they added.



Fig. 32
Feel of Agbede
Kolawole Kosoko, 2011.
Oil on Canvas, 2’ ½”x4’.
Source: africanartswithtaj.blogspot.com

2.14 Kolawole Kosoko (b.1970)

Kosoko is a Nigerian painter. He graduated from Obafemi Awolowo University Ile-Ife and University of Benin City Edo State. Most of his exhibitions are in landscape paintings. “Kolawole Kosoko’s Feel of Agbede” is one of the paintings exhibited during the 2011“October Rain”, a yearly exhibition by Society of Nigerian Artists (SNA) Lagos chapter. Just like Ablade Glover, a Ghanaian painter, Kosoko, enjoys painting rooftops of

villages, towns and cities. In his painting, the artist executes the feel of Agbede town, which shows a high horizon and a meandering road disappearing into the buildings in the background. The buildings on the left are in shadow almost in a silhouette form, while those at the left side show a contrast in terms of brightness. The brown rooftops are clearer perhaps as a result of the dramatic highlights portrayed on human beings, trees, and buildings. The sky and the middle ground are hazy indistinct elements. The foreground is predominantly occupied by the road, which spans from the left into the centre of the painting with a dramatic highlight in the middle that creates excitement to the whole painting. There are also indications of potholes at the foreground and the potholes are painted in the naturalistic form.





Fig. 33 **Fig. 34**

Figs. 33 and 34:
Depression Elevation
Daniel Knorr, 2014.
Cast Polyurethane 73” x 67”

Source: htt://www.kaynegriffincor

2.15 Daniel Knorr

Brown (2013) reports that Daniel Knorr turned potholes into art. Brown writes about a Los Angeles artist who drives around the city with bottles of water in tow searching for potholes, which he called "Big juicy potholes". Knorr observes that there is a great difference between Los Angeles and Berlin where he lives. In Los Angeles, due to low rainfall, the potholes are always dry. "So to turn the potholes into an art piece, or a 'depression elevation' as he calls them, he pours water into them first to clean them out (like a wound), then takes a mould with a substance called alginate. Back in the studio he swirls in colour and voila which give a beautiful, colourful impression of something that is otherwise a nuisance". Knorr says, "Beauty is not all about making this impression in Berlin". He sees potholes as "historic documents, which represent a moment in time". He is intrigued by the fact that there are phone numbers that one can call to report potholes but to him this idea is not likely to do much good.

2.16 Lucio Fontana (1899-1968)

Fontana was born in Rosario de Santa fe, Argentina and was raised in Milan. He was interested in science and technology in the twentieth century. He experimented with different media and methods such as stones, metal, ceramic amongst others. In his paintings, he went beyond two-dimensional plane by cutting holes on his canvas. This approach allows his viewers to look beyond the painting, which he called "free space". In a series of his manifestos, Fontana talked about his "goal for 'spatialist' art that could engage technology to achieve an expression of fourth dimension in a radical new

aesthetic idiom that set the categories of architecture, sculpture and painting" (Celant 2012). These three disciplines are known as pure art from inception and Fontana was able to create a conventional space art.

In summary, the literature reviewed so far has given an insight into the researcher's focus on Contextualisation of Potholes on Nigerian Roads in Painting. Reviewing the Action painters (Jackson Pollock, Willem de Kooning and Hans Hoffmann) has made the researcher to understand their philosophies and styles. The researcher has also taken in the idea that pattern could be abstract or representative but subjective. As representational as the works of the American performers were, works produced in photography, inspired the researcher on how painting potholes could address issues in Nigerian society through satiric thoughts in visual representations.

CHAPTER THREE

Methodology

3.1 Introduction

This chapter focused on how data was gathered through the use of photography, books, journals, newspaper reports and the Internet. Observation as a source of data collection technique was used. The observation technique is a component of many types of researches. Lengley (1988) states that observation, involves looking and listening carefully. Choosing this component allowed the researcher to study the natural setting of potholes.

Data generated is from primary and secondary sources. This includes both primary and secondary sources, such as observation, books, journals, exhibition catalogues, the Internet, unpublished theses and newspapers. The primary source constituted the images derived from the fieldwork. Photographs were taken as a means of collecting data as shown in Plate 1, Page 4. The use of photography in this research was paramount. Taking photographs of potholes around Samaru helped in gathering data used in the studio. When photographs are merely used as photographic records in a research process to supplement other kinds of data needed, the technique is referred to as photo-documentation (Buchanan, 2001). Calsson (2001) is of the view that using photographs as a research method, is an attempt to introduce the visual into an otherwise semantically-oriented research world that is very preoccupied with words, be it oral or written, as opposed to semantic visuals like photographs, drawings or comic which are capable of capturing and presenting very complex situations. The camera according to Colliers

(1986) is called “can opener”. This implies that the camera as a tool helps to generate data for carrying out a research. The researcher visited some identified potholes on Samaru roads, where sketches and paintings were created as preliminary studies on the spot for the researcher to have a perceptual experience by means of visual contact with the object, which served as ‘notes’ for the purpose of this study.

The secondary source involved books, journals, magazines and the Internet through which images of potholes and other related materials were used for literature review. The Kashim Ibrahim and the Fine Arts Departmental Libraries of Ahmadu Bello University Zaria, provided vital information in the area of secondary source.

3.2 Practice-Based Methodology

In this study, practice-based and action research methods were adopted. Many researchers embraced the use of several research methodologies because of their efficiency and the type of research conducted. Jari (2007) and Blaxter, Hughes and Tight (1998) opine that, many authors admit a combination of different methods. This is a common practice among researchers. Gushem (2011) affirms that, for the purpose of better understanding of Kolade Oshinowo’s paintings, more than one method of research was adopted. Some years back many researchers saw the studio or practice-based research as relatively new (Egonwa 2012). This research methodology is currently in dominant use in the humanities as seen as evidence in James Cook University and many Australian Universities who have implemented the practice-based methodology. Gillies (1998), Shepherd (2001) and Weston (2002) report that, practice-based method of research is effective in training researchers for Doctoral Degrees and refining individual

artists, designers, performers, writers, filmmakers amongst others. In Nigeria, art practitioners have successfully used practice-based methodology. These include, Sani (2014) who employs the method in "Swange Dance Steps as Vehicle for Contemporary Expression in Painting"; Gbaden (2014) adopts this methodology in "A Postmodernist Interrogation of Walls of Partition"; and Irokanulo (2014) uses this methodology in "Transforming the Aesthetics of Shadow as an Essence in Painting". Kunle Adeyemi in Irokanulo (2014) also shows how Adeyemi's research on "Innovative Exploration in the Synthesis of Easel Painting and Printing" was carried out at the Delta State University, Abaraka, Nigeria. Sullivan (2005) is of the opinion that many people who have undertaken imaginative and intellectual visual arts practice have embarked on a form of research.

Sullivan (2010) states that many artists adopted practice-based research methodology to coordinate the activities of creative and performing arts in a systematic way to increase understanding of man and his environment. Thus the practice-based method assists in identifying and interrogating problems in the practice area of the research in which the outcomes of the original knowledge are presented in text. The researcher first identified the problem (lack of pothole paintings in Nigeria) then explored the potholes in painting. For practice to be carried out, space becomes inevitable, therefore the researcher chose the pothole sites and the studios, which served as a platform, where all the four categories: preliminary, exploration, developmental and abstraction stages were carried out. Egonwa (2012) opines that, the practice-based methodology takes cognizance of the creative process, which is referred to as the activities involved in producing work of art as a research, which "contains exploration,

testing-out and problem solving". He further observeed that for the purpose of replicability, the explanations on the creative process must be described in text. It is based on this that the process of how the paintings in this study were documented.

3.3 Action Research Methodology

Action research is a method, which also concerns those who are practical-oriented. This method aims at change and improvement and it is a process of enquiry by the practitioner. Action research has influenced the world particularly where personal and professional learning is undertaken (McNiff, 2013). Action research encourages practitioners to have control over their work. Meyer (2000) sees the strength of action research in finding solution to practical problems, which are often confronted by practitioners. This method of research refers to the practical way of looking at one's work and seeing if it fits into one's imagination. It is often referred to as practitioner based because the practitioner is a participant. Action researchers enquire into themselves, which is seen as self-evaluation, an appraisal, monitoring and self-assessment in a systematic way. It also gives room for the researcher to identify problematic issues, visualise a solution, try it out and evaluate it.

Action research improves practice through action, evaluation and critical reflection based on observations. Reflection could bring change in practice that can generate new forms of knowledge. Reason and Brandbury (2008) state that "action research brings about new forms of understanding" According to them, "action without reflection and understanding is blind, just like theory without action is meaningless". Although in action research, knowledge is created at the point of application, Action

research is compatible with practice-based research. This study therefore, adopted the "reflective method" which is established in both practice-based and action research methodologies as explained by Gray (1998) and Kemmis and McTaggart (1992). Schon (1983) states that there is a link between action research and practice-based research through reflective practice, which is found in the creative arts. Reflective practice involves critical reflection on both process and the outcome in a cyclical order. This cyclical process is flexible in nature and inter-related in four stages which allow planning, acting, observing and reflection on the processes and effects as shown in Figure.35, "Action Research Process" by Kemmis and McTaggart (1992).

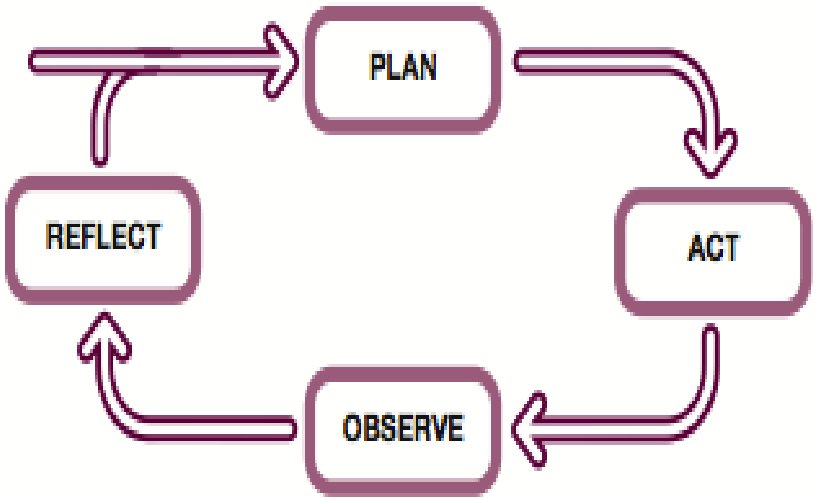


Fig. 35:
Action Research Process
Source: Kemmis and McTaggart, 1992.
www.open.ac.uk

3.4 Research Procedure

Action research generates knowledge because the method is based on specific studies, which lead to skill acquisition. The researcher applied the knowledge gained from the reflective method to this research procedure. First, the research problem was identified. The researcher commenced by observing photographs, sketches and drawings, which were transformed into paintings. This stage was a critical stage of thinking (reflective). At different points, the paintings were reviewed through critical reflection and evaluation. As the work progressed, photographs were taken to record developments. Modifications were made while new ways of painting were observed.

The researcher adopted the style of action painters like Jackson Pollock and Willem de Kooning because of their unconventional nature. The action research process model was used to interrogate all the research objectives. The study started with preliminary studies and drawings that were done on primed chipboard and cardboard papers of different sizes. The choice of potholes was purposive, which were either from photographs or sketches. The researcher determined the palette and use used both traditional and unconventional painting media. Different media were employed to determine a suitable vehicle for creating a particular composition. The preliminary studies in this research were carried out in all the other three stages. (Exploratory, Developmental and Abstraction Stages).

Materials such as sprays, oil paints, acrylic paints, charcoal, pastels, pencils; as well as pens, rags, canvas, cardboards, chipboard, pieces of upholstery foam and brushes were used. Spray can was filled with water and a fabric that could absorb liquid was used as rag. The painting procedure began with the use of the formats that were prepared in different sizes. The canvas was first stretched and primed while some were without stretchers. Large unstretched canvas was spread over the pothole area for on-the-spot registration of patterns and forms. The canvas was later taken to the studio where an indirect painting technique was used. This is a technique that involves building up the final effect in a picture, through a gradual process, which presupposes placing several layers of paint on canvas. Initially, the primed canvas was made wet with the aid of a spray can and a piece of upholstery foam was used for the application of paints. Upholstery foam is one of the major tools used in this research. The foam was cut into varied sizes and soaked in water for easy application of acrylic paints.

This research adopted the philosophies of pop artists, one of which is to enlarge things to give gigantic dimensions. The researcher observed that since the sizes of formats to be painted were large, to apply paint with brush would slow the pace of the work and make it difficult to keep the work fresh and harmonious thus the preference for foam. Mittler (1999) affirms that Frankenthaler often spread paint with a sponge rather than with a brush. This practice gave the researcher the confidence of applying paint with upholstery foam. Another factor that encouraged the use of upholstery foam is the fact that this research dwelled on the action style of automotive painting approach that used unconventional materials to paint with speed. Few brushes of 5, 8 and 12 sizes were occasionally used. To have a clean acrylic palette, water was kept in different containers for the washing of brushes, upholstery foam and for the mixing of acrylic paints. All these were carried out in Preliminary, Exploratory, Developmental and Abstraction stages.

The researcher classified the works in categories as they were expressed in different media. The works were categorized into four (4) different stages. The body of work produced were based on pothole patterns as subject matter. However, in all the stages, the works took a formalistic dimension that shows composition, technique, materials, elements and principles of design.

3.5 Preliminary Studies

The paintings from the preliminary studies stage were executed in charcoal, pastel and acrylic. The studies were carried out first in drawings and miniature paintings. The transition from preliminary studies to the final paintings helped the researcher in guiding

and effecting adjustments where needed. Since the preliminary studies were in small scale, it was very easy to do several studies. The studies were done on hardboard of 7cmx12cm with different paints. Preliminary studies were carried out to ascertain the best colour scheme for a particular painting and to reflect on some difficulties that could be avoided in the initial stage. Wachowiak (1985) stresses that preliminary sketches or drawings should be strictly followed in studio projects. He believes that this would help students to be more inquisitive and exploratory about their environment. Kemmis and Mc Taggart (1992) posit that researchers who use action research process should make their work flexible, which encourages creativity. In the same vein, Maxwell (2004) states that preliminary study is a vital practice in research; a successful composition can be achieved and improved upon through preceding studies.

The researcher observed that viewers would understand the paintings produced better when they are presented in a predictable pattern called stages. Generally, images and ideas become thematic (convey messages) when classified into stages. Housen (1979) suggests the following stages: Accountive, constructive, classifying, interpretive and re-creative stages make presentation clearer. Thus, the idea of classification was adopted for the creation of Preliminary, Exploration, Developmental and Abstraction stages.

The works from pages 67-75 are some of the selected preliminary stages in charcoal drawings, pastel and acrylic, which were done within the confines of the studio. The preliminary studies were carried out at every stage of this research, which is assembled to form the first stage of this thesis.

3.5.1 Preliminary Studies and Drawings (First Stage)



Plate II:
Studies on *Crocodile Cracking*,
Pastel on Paper, 2010.
8cm x 12cm



Plate III:
Miniature Pothole Painting, *Fragmentation*
Acrylic on Cardboard, 2011.
7cm x 12cm



Plate IV:
Preliminary Study 2, *Kiss the Grave*
Acrylic on Cardboard, 2011.
7cm x 12cm



Plate V:
Preliminary Study 3, *Endless Pit*
Acrylic on Cardboard, 2011.
7cm x 12cm



Plate VI:
Preliminary Study 4, *Gazette*
Acrylic on Cardboard, 2011.
7cm x 12cm



Plate VII:
Preliminary Study 5, *Red Zone*
Acrylic on Cardboard, 2011.
7cm x 12cm



Plate VIII:
Preliminary Study 6, *Watch*
Acrylic on Cardboard, 2011.
7cm x 12cm



Plate IX:
Preliminary Study 7, *Epidemic*
Acrylic on Cardboard, 2011.
7cm x 12cm



Plate X:
Preliminary Study 8, *Caveman*
Acrylic on Cardboard, 2011.
7cm x 12cm



Plate XI:
Preliminary Study 9, *Lifeless*
Acrylic on Cardboard, 2011.
7cm x 12cm



Plate XII:
Preliminary Study 10, *Bottomless*
Acrylic on Cardboard, 2011.
7cm x 12cm



Plate XIII:
Preliminary Study 11, *Dracula*
Acrylic on Cardboard, 2011.
7cm x 12cm



Plate XIV:
Preliminary Study 12, *Oxidation*
Acrylic on Cardboard, 2011.
7cm x 12cm



Plate XV:
Preliminary Study 13, *Detonation*
Acrylic on Cardboard, 2011.
7cm x 12cm



Plate XVI:
Preliminary Study 14, *Comb*
Acrylic on Board, 2011.
7cm x 12cm



Plate XVII:
Preliminary *Studies 15*
Acrylics on Board, 2011.

3.6 Exploratory Studies (Second Stage)

The selected potholes, studied through photography, sketches, drawing and on-the-spot preliminary painting in water-colour and gouache is transitory to the exploration stage. The researcher in addressing a particular idea at this stage employed different media. This stage focused on drawing and renditions in sketchy form depicting the scene in its natural environment, using traditional painting materials and techniques. Self-critique was often actively engaged to put thoughts and ideas together. Many of the works were done in series. The experience from working in different techniques brought a better understanding by exploring the same subject in different ways.

3.7 Developmental Studies (Third Stage)

The experiences of potholes gathered through the exploratory stage were further explored in the studio to address issues and ideas in painting, using oil, acrylic, enamel and gouache colours. Since action method of research is one of the methods adopted, the researcher continued to work in cycles, stopping only when a desirable painting was accomplished. This meant that sometimes going back to the exploratory stage became necessary for the researcher to achieve a suitable result. It was observed that the works produced under this category were more premeditated in terms of the use of the elements and principles of art. The dominant motif that kept repeating itself as pattern is from the potholes' cracks, or tyre marks on the road.

3.8 Abstraction Studies (Fourth Stage)

At this stage, paintings of potholes produced from the previous stages were transformed into abstraction. This is in line with one of the objectives, which states that potholes would be painted in abstract. However, the abstract works followed a formalistic order, thus, there are traces of pothole motifs. Stokstad (2008) states that formalism is "an approach to the understanding, appreciation, and valuation of art based almost solely on considerations of form". To paint abstraction is to remove from reality, free from observation, intangible, not imaginable as shape, nor definable as something, which actually exists. Abstraction is seen as non-recognizable visible reality and elements like shape, colour and line are used in creating reality. Lazzari and Schlesier (2008) describe abstraction as visual imagery, which does not have semblance to reality, which can be achieved by distorting, simplifying or exaggerating objects from nature. It is also a non-

figurative expression. The Abstraction Stage is further developed into Grey, Black and White Series.

3.8.1 Grey Series

The fourth stage of this research, which is also in abstraction, comprised of grey, black and white series. The works in the grey series are composed of repeated elements of design such as lines, shape, texture and colour found in potholes. The researcher used motifs derived from the potholes to achieve simple and complex compositions. Works produced under this series exhibited colours that are dominated with greys. The palette is limited in purple, black, white and yellow. The dark shade sometimes takes the definite shape of the pothole while the muddy brown and yellow colours helped to create the background. Some of the paintings appeare simple or complex, when one considers the amount of the grey colour gradation as shown. Also, at a glance, some compositions appeare simple and balanced with positive and negative spaces.

3.8.2 Black-and-White Series (Conceptual Series)

This series focused on the possibility of creating conceptual paintings. The paintings explores beyond the physical pothole patterns found on the road. The researcher at this stage interrelates the motifs generated from the developmental stage with objects, systems or institutions that could represent ideas that had been eroded in the Nigerian society and elsewhere. The following objects or systems and institutions have been identified and conceptualized: Education, Economy, Religion, Ecology, Culture and the Universe. The researcher perceived that these have been infested with “potholes”.

3.9 Colour

One of the elements which helps an artist interrogate his subject is colour. Feldman (1982) sees colour as one of the most powerful instruments available to painting because it has the capacity to affect the nervous system. Colour can be referred to as magic. It stimulates the eye and creates a variety of emotions on viewers. Sometimes, it makes the viewer dull, sad, bright and happy because colour has the power to stimulate our senses. Adejumo (2002) defines colour as a sensation produced in the eye by the rays of decomposed light of different wavelengths. Gardner, (1996) sees colour as natural light, the sum of all the wavelengths comprising the visible spectroscopic analysis. Seiberling (1959) states that the artist considers colour as pigment, while the scientist describes colour as light.

Colour in this research is used subjectively except in the Black and White series of painting where colour is used after the two different schools of thought. The choice of black-and-white colours in this series is symbolic. Idowu (1962) opines that basically, there are two schools of thought on what black and white symbolize in Nigeria. While some hold to the idea that black symbolizes evil, others see black as boldness and stability. On the other hand, white also has dual symbolism. White to some people stands for purity or holiness while to others, white could denote deception. In this series the research swings between the two schools of thought in the two colours of black and white.

The researcher engaged in painting the potholes with colour as a medium of expression. Abiodun (2004) describes colour as a communicative language of expression.

According to Hercun (2002), colour is the painter's tool. It has the power to excite, control space, create atmosphere, express emotion and represent the illustration of reality. Colour, a forceful element of art, is defined and re-defined in view of many colour theorists. The researcher acknowledges the above views on the importance of colours and applied it in this research.

CHAPTER FOUR

Analysis of Paintings Produced

4.1 Introduction

The paintings discussed in this chapter were inspired by pothole patterns found on the Nigerian roads. The works relied on photographs, drawings and sketches. The subject matter highlights different patterns that are found on the roads such as crocodile cracking, tyre marks, road-way, trees, buildings, shrubs and other natural elements within and around the road-way. The preliminary studies gave an insight to the subject matter, and the possibility of how to generate ideas in composition. Further studies were made through miniature paintings that were driven by Direct Painting Technique. Miniature paintings were expressed in water-colour, gouache and acrylic colour. This stage focuses on drawings that were rendered in sketchy compositional forms.

The subsequent stage after the Preliminary Stage is the exploratory stage. This stage explored the road-way and its surroundings such as trees, shrubs, buildings and other natural elements in a holistic manner. The exploration stage adapted the Action style of painting of Jackson Pollock and other action painters. Action painting is a technique that emphasizes the rapid and spontaneous movement of the artist. Most of the works under this classification were on a larger scale. Working on a larger scale is informed by one of the philosophies of Pop artists who seek to magnify their subject matter to create huge dimensions.

The next phase of this research is the Developmental Stage, which deals with concrete potholes executed with an Indirect Painting Technique in different compositions. Many of the paintings in this stage have satirical themes. Abstraction is the fourth and final stage and this stage is further extended to Conceptual art. The major characteristics of this stage are:

i. greys and black-and-white series and
ii. formalistic approach which exhibits lines, shapes and motifs from potholes and tyre marks.

The subject matter at this stage still remains the same. However, the context transcends the physical content. For example, some of the recreated motifs, which were dominant in all the stages, were used in investigating of themes such as “Ecology”, “Economy”, “Education” and “Global Warming” among other themes, which the researcher found were similar to potholes that needed urgent repairs. The researcher explored different media at separate stages as shown in the ensuing analysis. The preliminary studies, which formed the first stage has been explained and presented in Chapter Three.

4.2 Exploratory Studies (Second Stage)



Plate XVIII:
Bomo Village
Acrylic on Canvas. 2009,
122cm x 122cm

This painting titled *Bomo Village* as shown in Plate XVIII, portrays a large portion of the road as it spans from the left side of the canvas and varnishes into the horizon. Buildings are seen at the left hand side, which relate proportionally to the road. The strokes are large and broad with accentuated dark shades, suggesting bad spots on the road. The upholstery foam used in this work is dramatically executed to show rhythm, movement and the undulating ground.



Plate XIX:
Area A
Acrylic on Canvas, 2009
122cm x 122cm

In the painting titled *Area A*, presented in Plate XIX, the eye level in the painting is brought down when compared to that of *Bomo Village*. Trees are more visible while the road path is narrow as it recedes into the background. This study focuses on how to paint and get familiar with components of roads. The foreground is more focused while the pothole is less visible.



Plate XX:
Area BZ
Acrylic on Canvas, 2009
122cm x 122cm

The foreground and background of the image shown in Plate XX, is defined by dark strokes moving from the left angle to the right. The trees became less visible and the pathway in this painting is not clearly defined. The researcher engaged the patterns from this scenery to create landscape in a simple cool colour scheme.



Plate XXI:
Area F
Acrylic on Canvas, 2009
122cm x 122cm

Plate XXI, presents the fourth painting under this series. It is very close to the depiction of eye level as seem in the painting titled *Area A*. The eye level is very low, showing more of the background than the foreground. The road is almost placed in the middle of the painting. The trees and the shrubs are represented to the left. The sky is executed to compliment the foreground, which is less dramatic. The eye level is almost at the centre of the painting where there is an enclosure, which suggests a pothole.



Plate XXII:
Road and Trees II
Acrylic on Canvas, 2009
122cm x 122cm

Road and Trees II as shown in Plate XXII, is the fifth painting in this category. Both the fore and background are fused together. The trees' foliage is boldly depicted, while the tree trunks are deliberately de-emphasised to create a simple basic composition. The painting is asymmetrical and the left side is cool blue, while the right side is warm in pink and orange colours. Between these colours are dark strokes that delineate the road.



Plate XXIII:
Sports Gate
Acrylic on Canvas, 2009
61cm x 61cm

Sports Gate shown in Plate XXIII, represents the last stage of the exploratory stage. The road as element is not defined. However, there is a suggestion, which matches the sky. The dark shades, which form a tilting line demarcate the horizon from the foreground. The colouration is simplified to a monochromatic scheme. The shrubs and trees are technically removed leaving some shredded tree-like veins.

4.3 Developmental Studies (Third Stage)

The third stage of this research is the developmental stage, which deals with tangible pothole features. Many of the paintings are however in the satirical form. In this stage, fourteen works were executed. Having studied roads and their environmental

characteristics under exploratory stage, the researcher began to look for the tangible features of potholes, which start with cracks as a pattern on roads.



Plate XXIV:
Unity in Diversity I
Acrylic on Canvas, 2009
92cm x 122cm

Plate XXIV shows *Unity in Diversity I*, which is the first work in this series of the third stage and expresses cracks on the road. The pattern on the road originated as a result of fatigue on the road, which resembles a crocodile's or tortoise's back. When a unit is removed from the crack, it forms a hollow and causes disunity. This painting was rendered in an indirect style of painting, which is later transformed in a cubist style in

Unity in Diversity II. This crack- pattern is common to both tarred and untarred roads. The cracks are formed by units that seem to be independent, yet the overall picture gives a sense of unity. This associated with Nigeria as a nation that has different states with diverse cultures indicative of the cracks seen on the roads.



Plate XXV:
Unity in Diversity II
Acrylic on Canvas, 2009
92cm x 122cm

Unity in Diversity II as shown in Plate XXV, is a transformation of Plate XXIV. In trying to create a suitable design pattern, elements like shrubs and trees are excluded. Only the potholes were used. The background is partially represented at the top in bright shades of colours. The middle part represents the road, while the extreme left and right

denote the sides. A keen look at the middle part illustrates a python moving up in a rocky landscape that swallows road users. The cracks represent the many cultures that have been creating tribal challenges just like potholes in Nigeria.



Plate XXVI:
National Cake
Acrylic on Canvas, 2009
82cm x 102cm

National Cake shown in Plate XXVI, is a dual panel painting depicting shades of filled potholes but still showing patterns. The patterns form a composition in which some shapes overlap, while others are located within one another like Lesotho, a country within another country South Africa. The overall image looks like an African map. The shapes are suspended in the air like falling pieces of cake, which may drop on anybody in a

moment. *National Cake* is an expression; a cake that everybody tries to own. The researcher sees a pothole as a true *National Cake*, which is accessible to all Nigerian road users, whether one is rich or poor. What this satirical analogy connotes is that the effects of potholes upset all the citizens.



Plate XXVII:
Pitchmen I
Acrylic on Canvas, 2009
61cm x 91cm

Pitchmen I as shown in Plate XXVII, portrays repeated shapes of pothole patterns on the road, left by road maintenance agencies. The execution is in dull palette in different shapes. Each shape struggles to have a space like in a shantytown where there is no proper town planning. Every one creates a space to build a house. In such a site,

windows open into other peoples' compounds. Orderliness is never observed in such an environment. The upholstery foam used creates strokes that are broad, giving definite shapes. However, there is a high sense of colour harmony, repetition and variation of shape sizes. Red colours strike the areas of emphasis and depth is depicted by the dark shades of colours.



Plate XXVIII:
Pitchmen II
Acrylic on Canvas, 2009
62cm x 62cm

This painting entitled *Pitchmen II* shown in Plate XXVIII has a semblance with Plate XXVII on page 91; it is also rendered in red and blue hues. The potholes are more defined and the upholstery foam strokes are of bolder and swiftly executed. The colours are sharp, clean and richer. The potholes are defined with dark tones. The bottom left space gives a visual sense of a cascading composition of cubes while the blue shape at the right base tries to create balance.



Plate XXIX:
Tempest
Acrylic on Canvas, 2009
40cm x 61cm

"Tempest" presented in Plate XXIX, shows a big crack almost at the middle of the painting, flowing through the format. The purple dark shade is placed against blueish green light tones, which are also reflected in the foreground with white and yellow

specks. This pothole imagery exhibits rhythm and movement that are created as a result of the use of upholstery foam to create strokes. The overall effect of this painting denotes an emotional and harmonious reflection of colours on roads after showers of rain. This painting could be related to the trials of Nigeria at the moment.



Plate XXX:
"Northern Tides"
Acrylic on Canvas, 2009
92cm x 123cm

Northern Tides as shown in Plate XXX, is a twin panel painting that displays rhythm and movement that are shown on a muddy road. The middle space is a reflection of the sky. Ripples are found at the edges of the format. The painting is dominated by blue shades. At the extreme right; few strokes are rendered as against bold strokes at the

top left corner of the canvas. The lightest shaded space represents the pothole, which holds water. The reflection gives emotional feelings of a bottomless pit on our roads. Indeed, some potholes are deep pits that have wasted many lives.



Plate XXXI:
Ambush
Acrylic on Canvas, 2009
92cm x 122cm

Plate XXXI shows *Ambush,* which is an 'S'-shape composition. It is an image from a road pattern. The shapes create patterns that are very common on most of our tarred roads. The patterns are created either as a result of erosion or as a weather effect over a period of time. Sometimes, they become deep ditches that can swallow up

vehicles. At the base of the painting, there is an orange-yellow-shaped figure laying in ambush for its victim.



Plate XXXII:
Fireworks
Acrylic on Canvas, 2009
82cm x 102cm

Fireworks, as shown in Plate XXXII, depicts rhythm and movement on roads; what comes into mind, is "pattern". Patterns are created by either splash of mud or cracks. This double panel painting in enamel on canvas is dominated by red and yellow hues rendered in a flame-like shape. This suggests the speed at which the vehicles that

create them move, the speed at which Nigeria as a nation is developing negatively. The cracks are shown in dark shades at the top, running downwards between other colours.



Plate XXXIII:
Dichotomy
Acrylic on Canvas, 2009
152cm x 122cm

Dichotomy presented in Plate XXXIII shows another pothole crack form. It is rendered in red and blue hues. The domineering hues are red while the blue hues only complement the composition. The researcher interprets the cracks as Nigeria's northern and southern dichotomy, which needs to be bridged.



Plate XXXIV:
The Capital
Acrylic on Canvas, 2010
102cm x 143cm

The piece, titled *The Capital*, presented in Plate XXXIV, is a dual canvas painting produced in acrylic. It exhibits a spiral movement. The movements of lines are almost in all directions. The upholstery foam technique is swiftly executed in wavy-lines. The dark lines are used to accentuate the spiral movement. The colours are in red–orange, yellow and blueish purple. This image is commonly found on muddy roads. A pothole is shown at the top center where the center of interest is. This center of interest represents

the Federal Capital of Nigeria (Abuja) where the nation's resources are disbursed to other states. That indicates why everything revolves around the center.

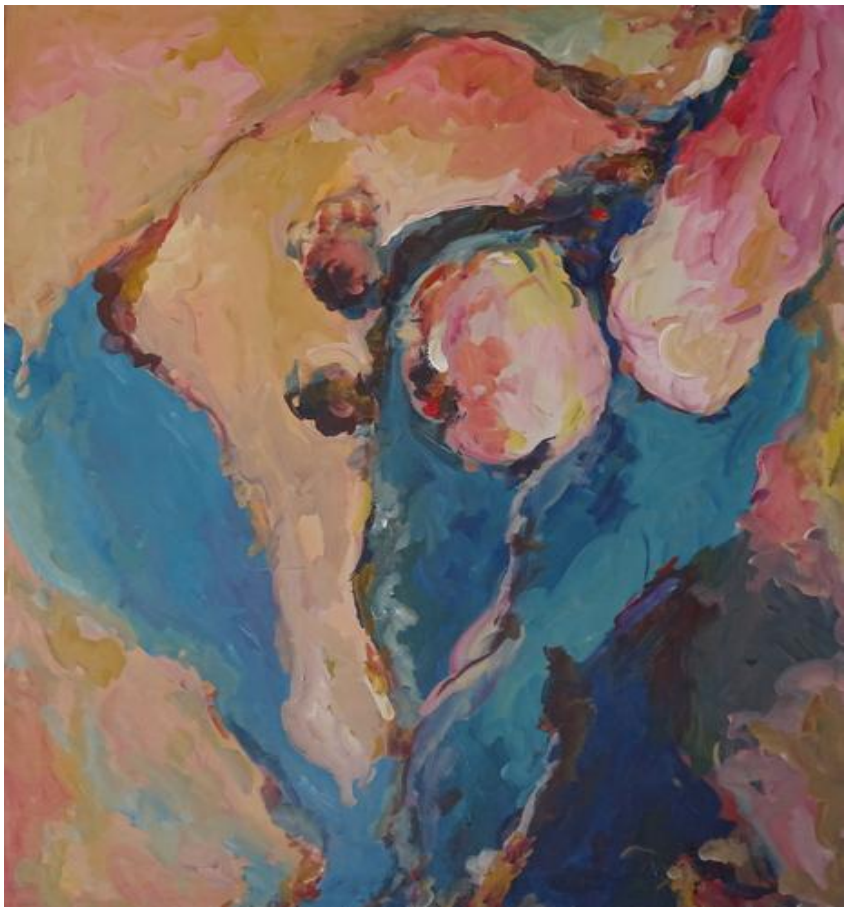


Plate XXXV:
Confluence
Acrylic on Canvas, 2009
162cm x 122cm

A pothole as shown in Plate XXXV, inspires "Confluence". It is executed in acrylic paints. The negative spaces represent the pothole shapes, which are contrasted with the positive spaces. The positive spaces are in pinkish colours. The lower part of the painting is darker when compared to the top. The negative spaces are in different blues

and dark shades. This gives an impression of shapes in different sizes. The three prominent shapes exhibit biomorphic patterns. Two shapes encase the middle rounded shape that is almost at the center as seen on the Nigerian map. The forms generated by the cracks refer to the unresolved issues at the last national conference. This piece gives a general impression of each segment going apart.



Plate XXXVI:
Frying Pot
Acrylic on Canvas, 2009
92cm x 122cm

In the painting *Frying Pot,* shown in Plate XXXVI, the viewers' attention is drawn to a single pothole at the bottom left corner. Wavy lines surround both the pothole shape and the background. The foreground exhibits bold strokes. The colours, which are

warm are in the shades of red-orange and yellow. Touches of purple and light blues are found around the pothole flowing down to the right corner. The strongest highlight in the painting is in the inner base of the pothole. The shape of the pothole looks like a frying pan that keeps on frying Nigerian road users.



Plate XXXVII:
Flesh Memories
Acrylic on Canvas, 2009
124cm x 92cmcm

Flesh Memories as shown in Plate XXXVII, is dominated by blueish-green scheme, complemented with red and highlighted with light yellow. The red splash seems

to draw the attention of the viewer, while the light yellow at the top left corner creates depth. The brush-work and upholstery foam technique strokes are bold. They are however, softened and loosely applied. The painting communicates fresh memories of the lives that are lost on Nigerian roads.

4.4 Abstraction Studies (Fourth Stage)

The fourth stage of this research deals with abstract studies with the use of some repeated elementals of design such as lines, shape, texture and colour. The researcher used few motifs from the subject matter; pothole patterns for the purpose of composition and recognition. Similarly, for the purpose of analysis and the use of action research, it became necessary for the researcher to paint with few visual elements such as patterns created by tyre marks or fractures created by the environment. Baker and Baker (1981) write that Pablo Picasso "avoided pure abstract painting; he believed that all art should start with a subject, that a feeling of it remains no matter how it has changed". The researcher approaches these abstract studies in a similar manner.

To abstract, the artist combines both the external and internal structures in an intuitive manner. Haftmann (1955) is of the view that modern painting is cerebral and meditative. The modern way of painting is more of studio painting, which is not directly done in nature-like settings like caves. Abstract is truly an exercise of finding freedom. When Picasso said he does not seek but finds, he meant he experimented by following a process. Viewers are therefore, encouraged to approach art works from the perspective of the artist with an open mind, curiosity and expectations just like the way the artist sees the world. Abstraction has always been in existence. It was only rediscovered in the

Modern era as a sure way of art expression. Abstract art or abstract painting, is synonymous with two separate styles: non-representational art or object free art.

Abstract painting was first practiced and theoretically defined by Wassily Kandinsky. As years went by, abstract painting developed into two directions, gesture driven-free painting and expressionism, which is emotional. The latter aims at complete dissociation from representational art, which employs colour, form, structure and composition. Both styles are able to exclude traditional representation in the West and ornamentation from the East. In painting abstraction, the inner self becomes the focus rather than the physical. It is sometimes very difficult to classify what is abstract and total or absolute abstract painting. However, in a situation where the art elementals can easily be seen or traced, it may be considered a semi-abstract. On the other hand, it is absolute or total when no traces of art elements are found.



Plate XXXVIII:
One Eye Mask
Acrylic on Canvas, 2011.
123cm x 92cm

Plate XXXVIII titled *One Eye Mask* is rendered in acrylic paint. This painting is executed in a domineering pink colour. The forms are visible, yet they are not definite patterns. The dark spots at the top left, and the spot in the middle depict the *One Eye Mask.* This was not intentional. This painting depicts blood stains on the road where a ghastly vehicle accident has occurred. The extreme left side gives a visual feeling of motion on the highway.



Plate XXXIX:
Gateway
Acrylic on Canvas, 2011
62cm x 43cm

Gateway, as shown in Plate XXXIX, is an acrylic piece that exhibits a colour scheme of dark red, blue, purple and yellow. The dark areas are in browns, while the light areas are painted in light purple shades. The colours are subdued, which makes the painting dull. The dark-shaded area runs through the painting from left to right with some extending to the top edge. The foam technique creates bold and aggressive patterns and contrast is achieved with the lightening up of the upper and the lower base of the

painting. The dark shade, which represents a pothole shape, gives a feeling of movement of people in silhouette.



Plate XL:
Apertures I
Acrylic on Canvas, 2011
90cm x 94cm

This piece entitled *Apertures I* presented in Plate XL, depicts a hole in circular pattern as part of the pothole series. The base is dark, while the top is lightened up showing purple, blue, yellow and orange shades. Holes are cutout both in the middle of the canvas and at the top right corner just as some artists are known to create holes on their canvas. A contemporary artist known as Lucio Fontana has a way of mutilating his canvas. He maintains that the environment has its own linguistic values, a value that a

painting sheds light by the mere fact of being there, in a certain environment. Fontana's work is a symbolic act of exceeding the limit imposed by the pictorial space, a gesture that effectively brake the ground of the monochrome surface (the amorphous hole in the wooden panel, the clean and slightly curving cut in the canvas). Unlike Fontana, the researcher's interest in cutting holes on the canvas is informed by the pothole subject matter. He seeks to show part of the wall (architecture) on which the work is hung on one hand, while on the other hand, it changes the mood of the painting, depending on the colour of the wall. The bringing of architecture and painting together thus creates a three dimensionality on a two dimensional format.



Plate XLI:
Apertures II
Acrylic on Canvas, 2011
94cm x 75cm

Aperture II as shown in Plate XLI on page 107, is another piece that has some openings in the canvas. It is an exercise on dark and light composition. The top exhibits the dark shades, while the lower part shows the light scheme. The openings are in the middle arranged in a diagonal pattern. This piece is a semi-abstract painting, although the cut shapes, the pothole shape and patterns of tyre marks give a little idea of the pothole as a subject matter. Generally, the appearance of this piece portrays a landscape with the openings representing clouds that swallow road users.



Plate XLII:
Crash
Acrylic on Canvas, 2011
102cm x 143cm

Crash as shows in Plate XLII on page 108, is a composition of browns with some touches of red, purple and yellow shades. The format is surrounded by dark browns and the brightly coloured area serves as the centre of attraction, which is at the middle, stretching to the bottom. There are other smaller patches of potholes in spatial rendition. The composition creates a downward movement. Considering the movement and the juxtaposition of motifs, this painting gives an impression of a crash.



Plate XLIII:
Eaten Up I
Acrylic on Canvas, 2011.
116cm x 142cm

Plate XLIII, *Eaten Up I* on page 109 is inspired by a pothole. The colour scheme tilts towards orange-red shades with dark browns, green and light blue. Both the dark and light shades are highly concentrated at the right to achieve balance.



Plate XLIV:
Eaten Up II
Acrylic on Canvas, 2011
100cm x 142cm

This painting entitled *Eaten Up II* shown in Plate XLIV, exhibits tyre prints (motif) in mud. The basic colour scheme includes purple, blue, pink and light yellow. The forms are haphazardly organized. There is however, a sense of movement and depth. The

painting is lightened up at the top right corner. The composition portrays smaller motifs in dark shades at the left side. Some motifs are also found at the extreme right, which make it visually balanced. The general pattern gives a feeling of a human skeleton lying in-state.



Plate XLV:
Nothingness
Acrylic on Canvas, 2011
102cm x 143cm

Nothingness, as shown in Plate XLV, is executed in acrylic paint on canvas. The shades of colours range from red, blue, yellow, green to grey and are asymmetrically distributed. The degrees of colour intensity are arranged in the order of light, dark and medium from left to right. The lightest part of the painting gives depth and the middle of the canvas shows tyre marks. On the whole, the painting emits a feeling of a refuse dump or an aerial view of a city at night.



Plate XLVI:
Battleground
Acrylic on Canvas, 2011
345cm x 158cm

Battleground, as shown in Plate XLVI is in predominantly blue colour with red-orange, yellow ochre and a touch of green. The blues in the middle of the canvas give

an impression of a male human figure, shaped out by dark cracks almost like a silhouette on a floor. The red-orange colour is visible at the top left side and is repeated on the right side. The dark strokes are used in such a way that the painting is segmented into three; showing the background, middle ground and the foreground. In summary, the whole painting suggests a violence-ridden deserted community.



Plate XLVII:
All-Over-Motif
Acrylic on Canvas, 2011
347cm x 158cm

All-Over-Motif a painting presented in Plate XLVII, is combination of purple, blues, yellow and light greens. The cracks are more crowded at the top flowing down on a large image. Both the negative and positive spaces are fused together with motifs on almost all the shapes. The browns and dark shades portray the shapes as the whole painting gives an impression of a decayed tree. The tree trunk might also suggest a human image with the left arm stretched.



Plate XLVIII:
Delicacy
Acrylic on Canvas 2011
301cm x 154cm

Delicacy, a painting presented in Plate XLVIII marks the beginning of the grey abstraction series. The potholes are depicted in dark shades of yellow, blue, brown and grey, which are spread through the painting. Even though some parts of the painting have

muddy colours, besides being grey, they suggest harmony. The much-concentrated forms are motifs (tyre-marked patterns) that are rendered as lineal-cracks on the road. The application of the colours was sporadic and the forms are not pronounced but they appear as splashes of colours. There is a feeling of decay on the road, which could be of an animal, plant, or human being.

4.5 Abstract Gray Series

Works done under this series exhibit colours that are dominated with muddy grey shades of purple, black, white and yellow. This colour scheme is adopted for a change. However, the change did not affect the pothole as a subject matter. A series of simple compositions of pothole shapes are made and motifs of tyre marks were also combined with pothole shapes in some paintings. Sometimes, either the positive or the negative spaces dominate the painting, leaving only small portions of the spaces as visual stability in the composition. This exercise stimulated harmony, balance and contrast. The general sensation about these series of paintings in this category tilts toward monochromatic style, to which the researcher assert emits calmness. The experience of these set of grey paintings informs the black and white composition series.



Plate XLIX:
Earthquake
Acrylic on Canvas, 2011
60cm x 102cm

As part of the grey painting series, *Earthquake* as shown in Plate XLIX, is executed with a limited colour scheme that makes it look simple. The potholes are indicated in dark shapes, which are concentrated at the left side of the work. The lighted areas suggest the background, while the murky shades represent the middle ground. The effect of the application of colour with upholstery foam, which serves as a conveyor of colour pigments is felt visually.



Plate L:
Escape
Acrylic on Canvas, 2011
60cm x 102cm

Plate L, titled *Escape* is rendered in acrylic on canvas. This abstract piece is one of the grey series. The painting is rendered in a with limited colour scheme using upholstery foam. The topmost part of the painting is heavier when compared to the base. The lowest part is less busy with an open space that exhibits movement of the foam

strokes. The composition is dominated by a juxtaposition of dark images over light muddy brown shades.



Plate LI:
Global Warming
Acrylics on Canvas, 2011
265cm x 171cm

Global Warming, as shown in Plate LI, looks at the universe. It is painted in black- and-white. The painting is heavily patterned with motifs found in the course of this study. The patterns are derived from potholes and tyre marks. The intangible circular shape represents the universe and the heavenly bodies. The researcher views potholes as a representative of societal vices such as homosexuality, lesbianism, ritual killing, assassination among others in the developed and developing countries. They are potholes that need to be "filled". The black and white refers to all mankind. The white patches

represent those that are pure but are few in number. This means that there is more to be done in order to curb the ills in the society at large.



Plate LII:
Ecology
Acrylic on Canvas, 2011
62cm x 62cm

This painting *Ecology* as presented in Plate LII, is one of the potholes in the black-and-white painting series. It portrays vegetation and animals in a deforested environment as the trees that are supposed to protect animals and other organisms have been felled. Deforestation has given room to gully erosion and this has also led to the thinning of the ozone layer. The motif from this study shows leaf and animal forms in the painting. The researcher sees deforestation as a pothole that needs to be prevented before it wipes away humanity.

CHAPTER FIVE

Curatorial Statement and Catalogue of Works

5.1 Introduction

This chapter comprises two sections: the first section focuses on the artist's curatorial statement, while the second presents a portfolio of all the paintings produced in the process of carrying out the research. The curatorial statement provides viewers with the ideas, style, choice of materials, the source of inspiration, influence and purpose for creating these paintings by the artist. The chapter also documents the artist's perception and a possible way of showing and recording an exhibition for posterity. The list of works produced is presented in photographs with detailed explanation of how the works are categorized. They are categorized with titles, year of production and medium of expression. In some cases, details of some works are shown for the sake of emphasis. The works are presented as Plates and categorised into preliminary studies, exploration, developmental, and abstraction stages respectively.

5.2 Artist's Curatorial Statement

The highlights of the artist's curatorial statement is presented in this catalogue of paintings. It is as a result of the works produced in the course of this research. The title of this thesis as projected in this exhibition is "Contextualisation of Potholes on Nigerian Roads in Painting". The curatorial account accords viewers an in-depth statement of what the artist who is also the researcher, addresses in the body of painting produced. Most of

the paintings were done within 2009 and 2014 in acrylic on board and canvas as support. Some of the reflected titles like *Deforestation, Global Warming,* and *National Cake* substantiate that the artist's focus was not on the physical potholes, but on hypocrisy, colouring, and pretense on the part of both the masses and the government. The researcher perceives these acts as societal threats that need visual communication for possible and positive change.

Pothole images were transformed into representational compositions using the action painting style. The paintings unveiled the physical landscapes with potholes along with other elements such as shrubs, roads, trees, and buildings; this series form the preliminary stage. In addition, the artist subjected the potholes to various views to make critical interpretations of social, political and environmental issues. The outcomes were further painted in a conceptual style in series. The appearance of openings on the canvas by the artist is aimed at transcending beyond the physical surface of the canvas in order to achieve a three dimensionality on a two dimensional plane. This concept allowed an interrogation of the paintings and the walls on which they are to be hung. The creation of the physical holes on the canvas is to stimulate viewers to experience potholes from an unusual perception.

The pothole as subject matter is central to all the paintings created; the difference subsisted in the choice of media used. The dimensions of the canvas are varied and some of the canvases are stretched, while others are unstretched. This is aimed at the implementation of the action painting style. Again the quest to paint flat, fast and fresh

informed the use of upholstery foam as conveyor of paints for painting, instead of the paint brush, which the artist sees as a device for freedom of exploration.

The interpretation of abstract motifs such as squares, potholes, cracks, and tyre marks were repeated to create compositions in satirical themes. The repetition of motifs served to emphasise calls for action from the public. These created motifs, stimulated positive and negative spaces for contrast and balance. The researcher adopted practice-based and action research methodologies which are supported with texts. The paintings exhibited are classified into stages, which are philosophized by the potholes. The application of elements and principles of design are expressed in the use of colour, lines and patterns. Colours in this study are used subjectively except black and white, which were symbolic. The preliminary stages are rendered in a linear composition while the exploratory, developmental and abstraction stages are accomplished in patterns. The works of Jasper Johns, Jackson Pollock, Mark Rothko and Andy Warhol who were pop artists and action painters, influenced this research.

5.3 Portfolio of Works Produced

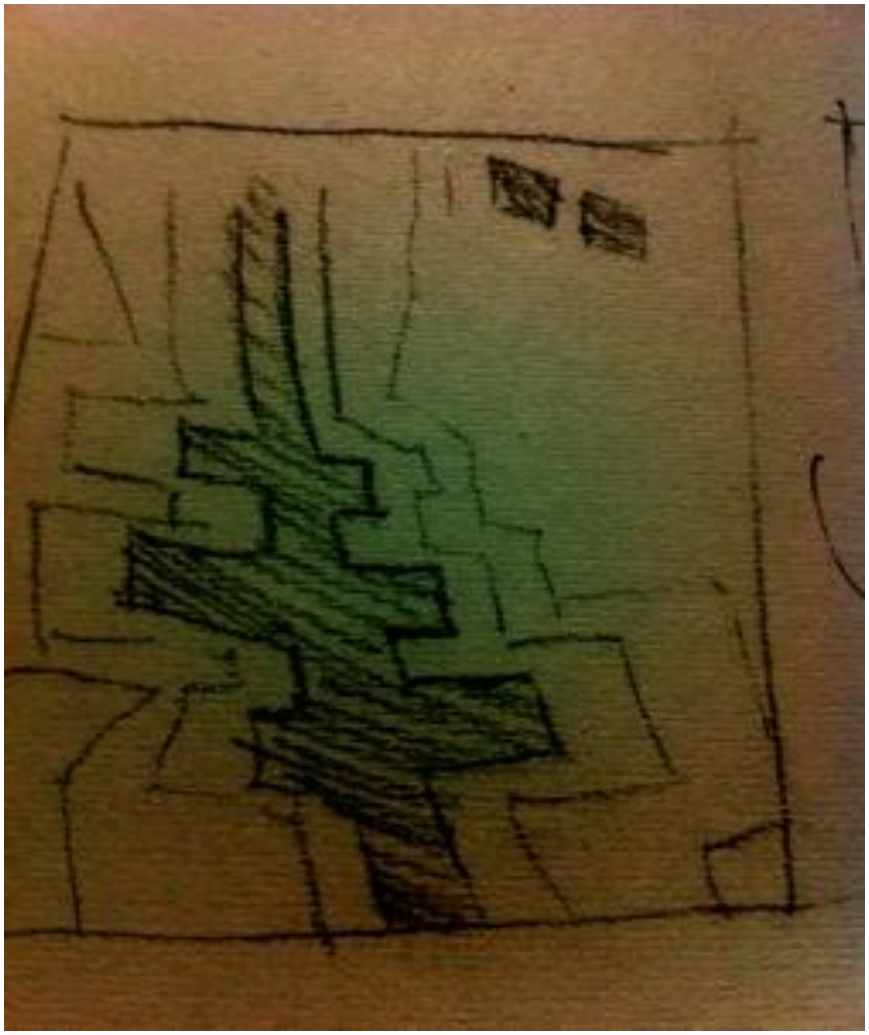


Plate LIII:
Preliminary Drawings, *Tyre Motif*
Pastel on Paper, 8cm x12cm, 2009

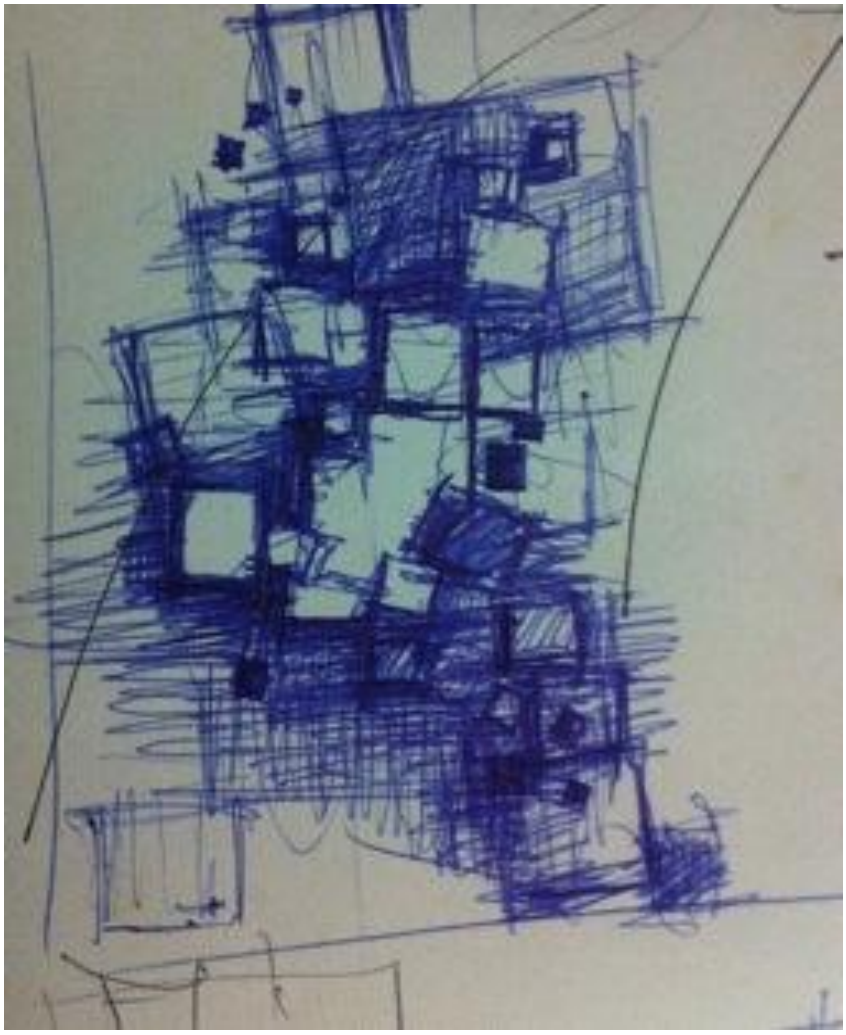


Plate LIV:
***National Cake,* Preliminary Drawings,**
Pen on Paper, 2009.
5cm x 7cm



Repeated Plate II (See page 67):
Studies on, *Crocodile Cracking*
Pastel on Paper, 2010
8cm x 12cm

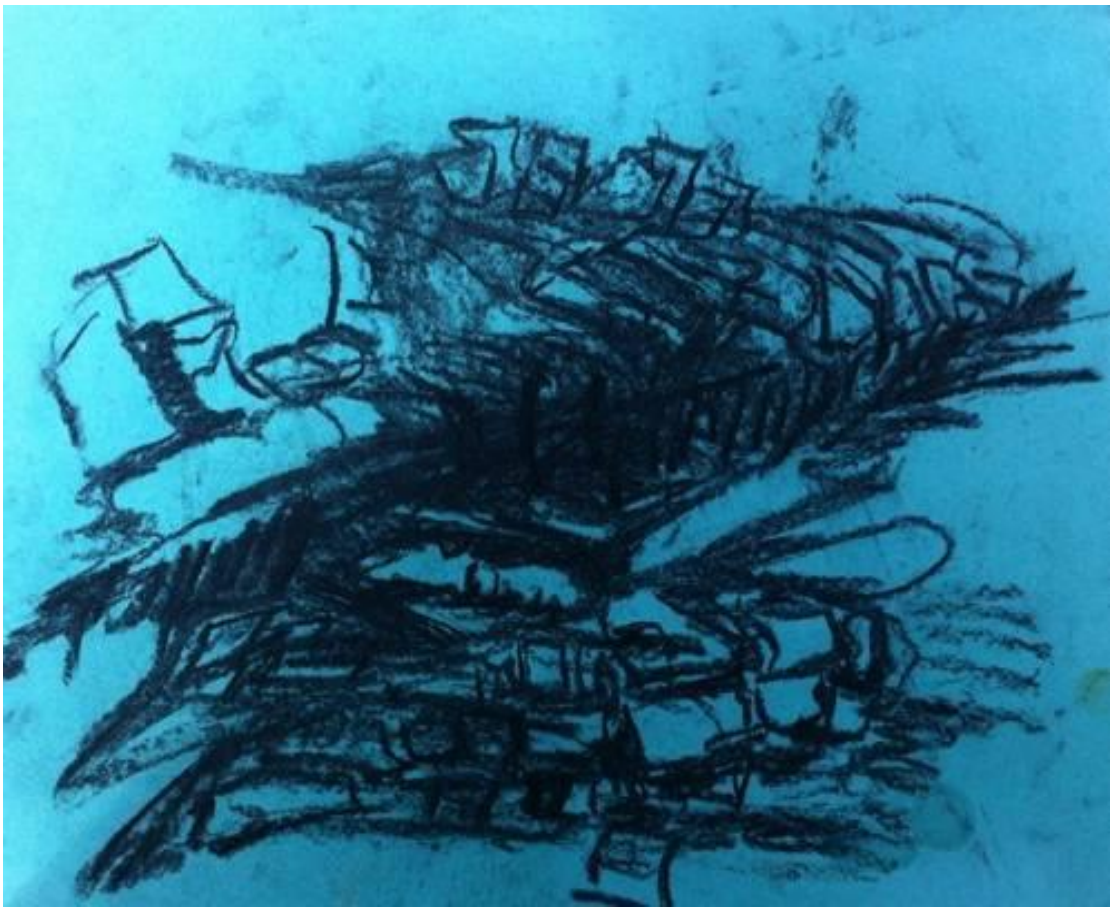


Plate LV:

Preliminary Drawings, *Space Wagon*
Charcoal on Coloured Paper. 2010.
8cm x 12 cm



Plate LVI:
Studies of ,*Tyre Marks*
Charcoal on Paper, 2010.
7cm x 12cm



Plate LVII:
Preliminary Drawing, *Stain*
Pastel on Paper. 2010.
8cm x 12 cm



Plate LVIII:
Preliminary Drawing, *Evolution*
Pastel on Paper, 2010.
8cm x 12cm

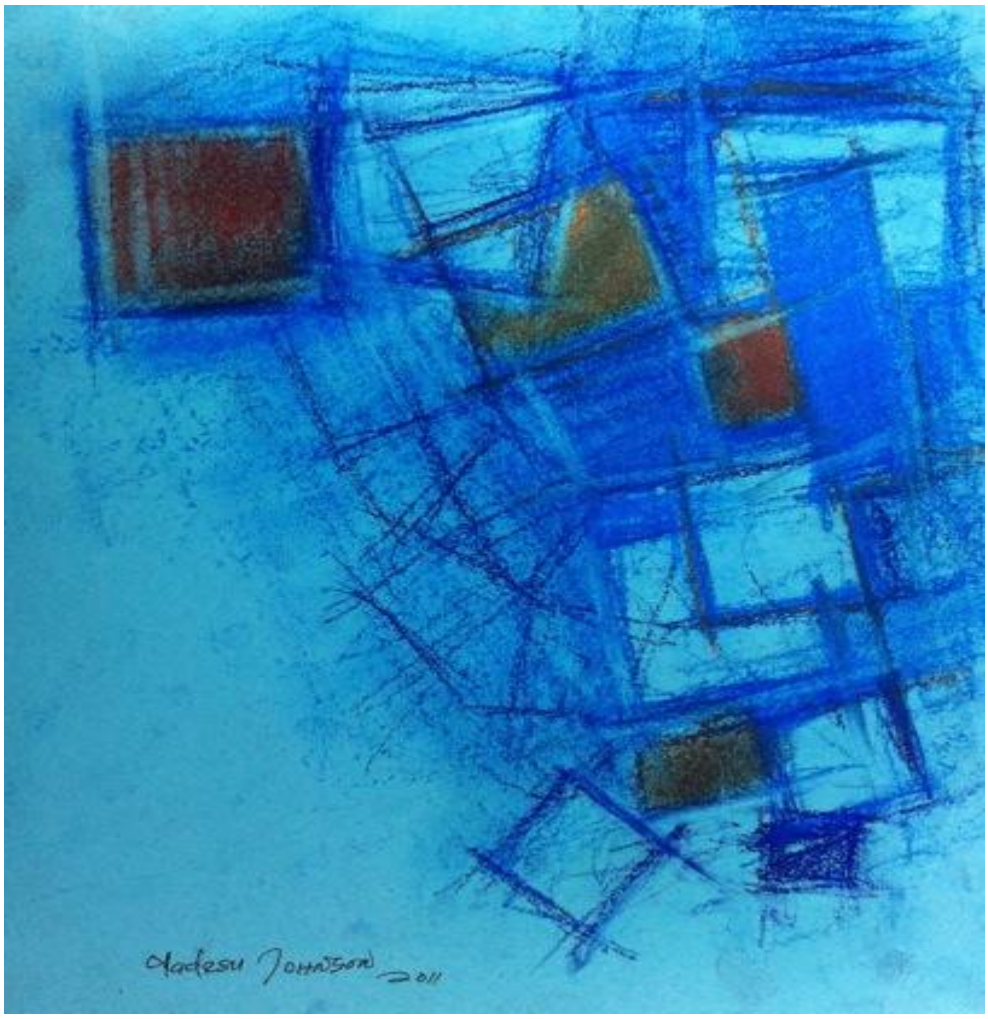


Plate LIX:

Studies of, *Square Potholes*
Coloured Pencil on Paper, 2011.
7cm x 12cm



Plate XL:
Preliminary Drawing, *Apertures*
Pastel on Paper, 2011
8cm x 12cm



Plate LXI:
Preliminary Drawing, *Bubbles*
Pastel on Paper, 2011
16cm x 24 cm



Plate LXII:
Preliminary Drawing, *Square Coloured Holes*
Pastel on Paper, 2011
8cm x 12 cm



Plate LXIII:
Preliminary Drawing, *Mark 4*
Pastel on Paper, 2011
8cm x 12 cm



Plate LXIV:

Road and Trees
Pastel Studies on Paper, 2009
7cm x 12cm



Plate LXV:
Miniature Painting of Pothole, *Erosion*
Pastel on Paper, 2011
8cm x 12cm



Plate LXVI:
Miniature Painting of Pothole, *Unity*
Pastel on Paper, 2011
8cm x 12 cm



Plate LXVII:
Miniature Painting of Pothole, *Hollow*
Pastel on Paper, 2010
8cm x 12 cm



Repeated Plate III (see page 68):
Miniature Painting of Pothole, *Fragmentation*
Acrylic on Cardboard, 2009
7cm x 12cm



Repeated Plate VI (see page 69):
Miniature Painting of Pothole, *Gazette*
Acrylic on Cardboard, 2009
7cm x 12cm



Repeated Plate V (see page 69):
Miniature Painting of Pothole, *Endless Pit*
Acrylic on Cardboard, 2009
7cm x 12cm



Repeated Plate VII (see page 70):
Miniature Painting of Pothole, *Red Zone*
Acrylic on Cardboard, 2010
7cm x 12cm



Plate LXVIII:
Miniature Painting of Pothole, *Reflection*
Acrylic on Cardboard, 2010
7cm x 12cm



Repeated Plate X (see page 71):
Miniature painting of pothole, *Caveman*
Acrylic on Cardboard, 2012
7cm x 12cm



Repeated Plate VIII (see page 70):
Miniature Painting of Pothole, *Watch*
Acrylic on Cardboard, 2012
7cm x 12cm



Repeated Plate IX (see page 71):
Miniature Painting of Pothole, *Epidemic*
Acrylic on Cardboard, 2009
7cm x 12cm



Repeated Plate XI (see page 72):
Miniature Painting of Pothole, *Lifeless*
Acrylic on Cardboard, 2013
7cm x 12cm



Repeated Plate XIII (see page 73):
Miniature Painting of Pothole, *Dracula*
Acrylic on Cardboard, 2013
7cm x 12cm



Repeated Plate XII (see page 72):
Miniature Painting of Pothole, *Bottomless*
Acrylic on Cardboard, 2013
7cm x 12cm



Repeated Plate XV (see page 74):
Miniature Painting of Pothole, *Detonation*
Acrylic on Cardboard, 2013
7cm x 12cm



Repeated Plate XIV (see page 73):
Miniature Painting of Pothole, *Oxidation*
Acrylic on Cardboard, 2013
7cm x 12cm



Plate XVI (see page 74):
Miniature Painting of Pothole, *Comb*
Acrylic on Cardboard, 2011
7cm x 12cm

5.4 Exploration- Second Stage:



Repeated Plate XVIII (Page 82):
***Bomo Village*, Acrylic On Canvas, 2010**
122cm x 122cm



Details of Plate XVIII (Page 153)



Repeated Plate XIX (Page 83):
Area A
Acrylic on Canvas, 2009
122cm x 122cm



Details of Plate XIX (Page 155)



Repeated Plate XX (Page 84):
Area BZ
Acrylic on Canvas, 2009
122cm x 122cm



Repeated Plate XXI (Page 85):
Area F
Acrylic on Canvas, 2009
122cm x 122cm



Repeated Plate XXII (Page 86):
Road and Trees II
Acrylic on Canvas, 2009
122cm x 123cm



Repeated Plate XXIII (Page 87):
Sports Gate
Acrylic on Canvas, 2009
61cm x 61cm

5.5 Third Stage: (Developmental Series)



Repeated Plate XXIV (Page 88):
Unity in Diversity I
Acrylic on Canvas, 2009
92cm x 122cm



Details of Plate XXIV (Page 161)



Repeated Plate XXV (Page 89):
Unity in Diversity II
Acrylic on Canvas, 2009
92cm x 122cm



Details of Plate XXV (Page 163)



Repeated Plate XXVI (Page 90):
National Cake
Acrylic on Canvas, 2009
82cm x 102cm

.



Details of Plate XXVI (Page 165)



Repeated Plate XXVII (Page 91):
Pitchmen I
Acrylic on Canvas, 2009
61cm x 91cm



Repeated Plate XXVIII (Page 92):
Pitchmen II
Acrylic on Canvas, 2009
62cm x 62cm



Repeated Plate XXIX (Page 93):
Tempest
Acrylic on Canvas, 2009
40cm x 61cm



Plate LXIX:
Cataract
Acrylic on Canvas, 2009
122cm x 77cm



Repeated Plate XXX (Page 94):
Northern Tides
Acrylic on Canvas, 2009
92cm x 123cm



Repeated Plate XXXI (Page 95):
Ambush
Acrylic on Canvas, 2009
120cm x 92cm



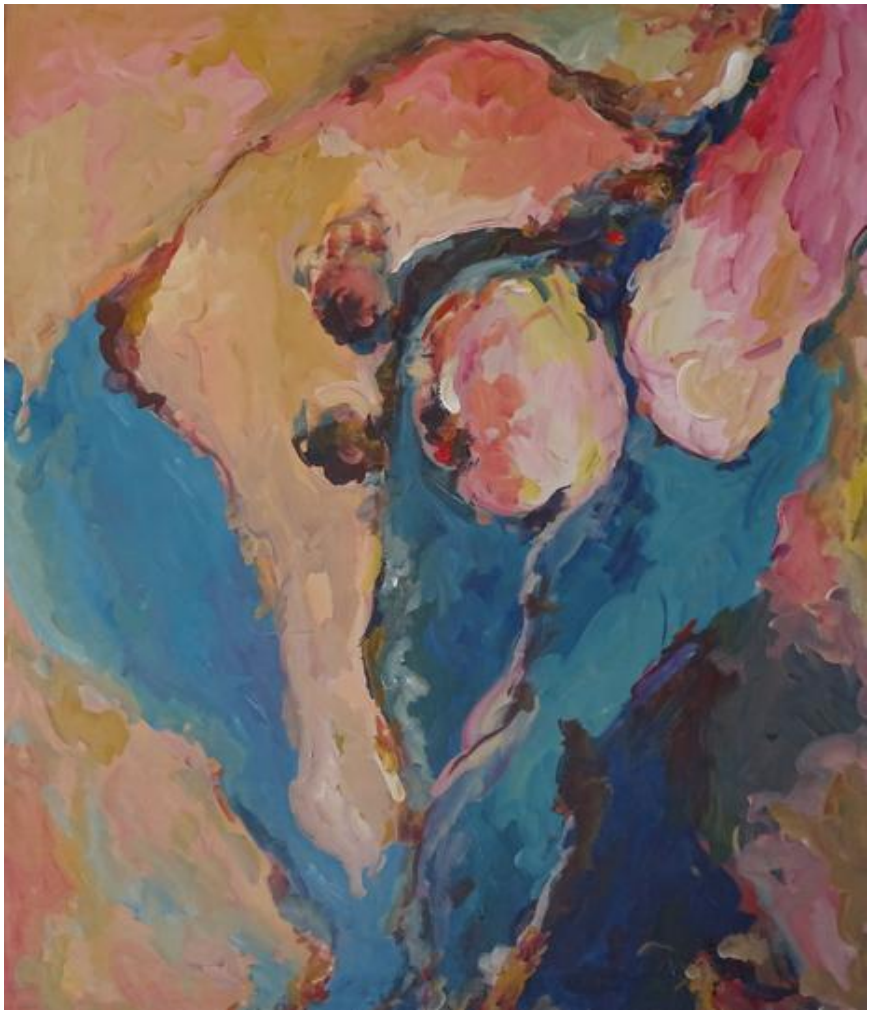
Repeated Plate XXXII (Page 96):
Fireworks
Acrylic on Canvas, 2009
82cm x 102cm



Repeated Plate XXXIII (Page 97):
Dichotomy
Acrylic on Canvas, 2009
152cm x 122cm



Repeated Plate XXXIV (Page 98):
The Capital
Acrylic on Canvas, 2010
102cm x 143cm



Repeated Plate XXXV (Page 99):
Confluence
Acrylic on Canvas, 2009
152cm x 122cm



Repeated Plate XXXVI (Page 100):
Frying Pot
Acrylic on Canvas, 2009
92cm x 122cm



Repeated Plate XXXVII (Page 101):
Flesh Memories
Acrylic on Canvas, 2009
92cm x 124cmcm

5.6 Fourth Stage, Abstraction



Repeated Plate XXXVIII (Page 104):
One Eye Mask
Acrylic on Canvas, 2011
123cm x 92cm



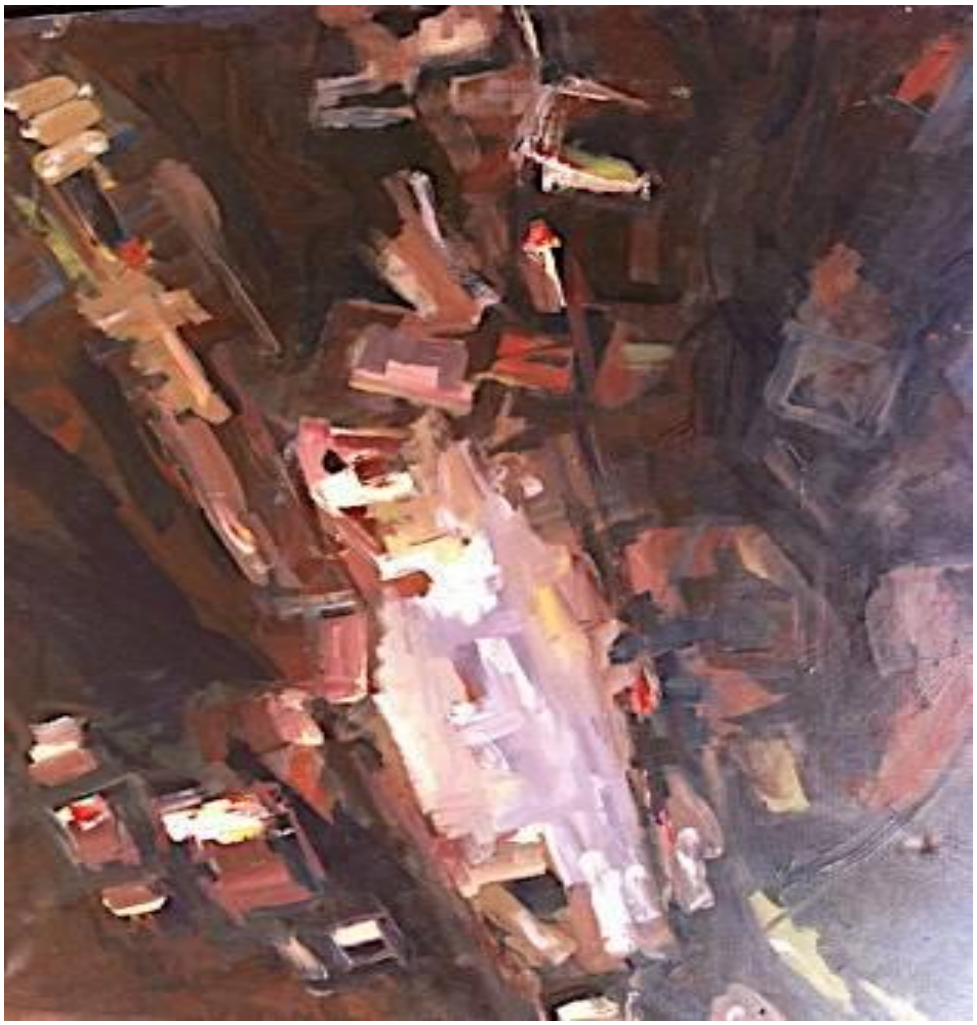
Repeated Plate XXXIX (Page 105):
Gateway
Acrylic on Canvas, 2011
62cm x 43cm



Repeated Plate XL (Page 106):
Apertures I
Acrylic on Canvas, 2011
90cm x 94cm



Repeated Plate XLI (Page 107):
Apertures II
Acrylic on Canvas, 2011
62cm x 43cm



Repeated Plate XLII (Page 108):
Crash
Acrylic on Canvas, 2011
128cm x 136cm



Repeated Plate XLIII (Page 109):
Eaten Up I
Acrylic on Canvas, 2011

115cm x 142cm



Repeated Plate XLIV (Page 110):
Eaten Up II
Acrylic on Canvas, 2011
100cm x 142cm



Repeated Plate XLV (Page 111):
Nothingness
Acrylic on Canvas, 2011
102cm x 143cm



Repeated Plate XLVI (Page 112):
Battleground
Acrylic on Canvas, 2011

345cm x 158cm



Plate LXX:
Bikebrush
Acrylic on Canvas, 2011
349cm x 158cm



Repeated Plate XLVII (Page 113):
All Over Motif
Acrylic on Canvas, 2011
347cm x 158cm



Plate LXXI:
Arroyo
Acrylic on Canvas, 2011
294cm x 153cm



Repeated Plate XLVII (Page 114):
Delicacy
Acrylic on Canvas, 2011
301cm x 154cm



Repeated Plate XLIX (Page 116):
Earthquake
Acrylic on Canvas, 2011
60cm x 102cm



Plate LXXII:
Gape
Medium: Acrylic on Canvas, 2011
60cm x 102cm



Plate LXXIII:
Splint
Acrylic on Canvas, 2011
60cm x 102cm



Plate LXXIV:
Torrent
Acrylic on Canvas, 2011
60cm x 102cm



Repeated Plate L (Page 117):
Escape
Acrylic on Canvas, 2011
60cm x 102cm



Details of Plate L (Page 196)



Plate LXXV:
Dell
Acrylic On Canvas, 2011
60cm x 102cm



Plate LXXVI:
Cadaver
Acrylic On Canvas, 2011
273cm x 154cm

5.7 Abstract Black-White-Series



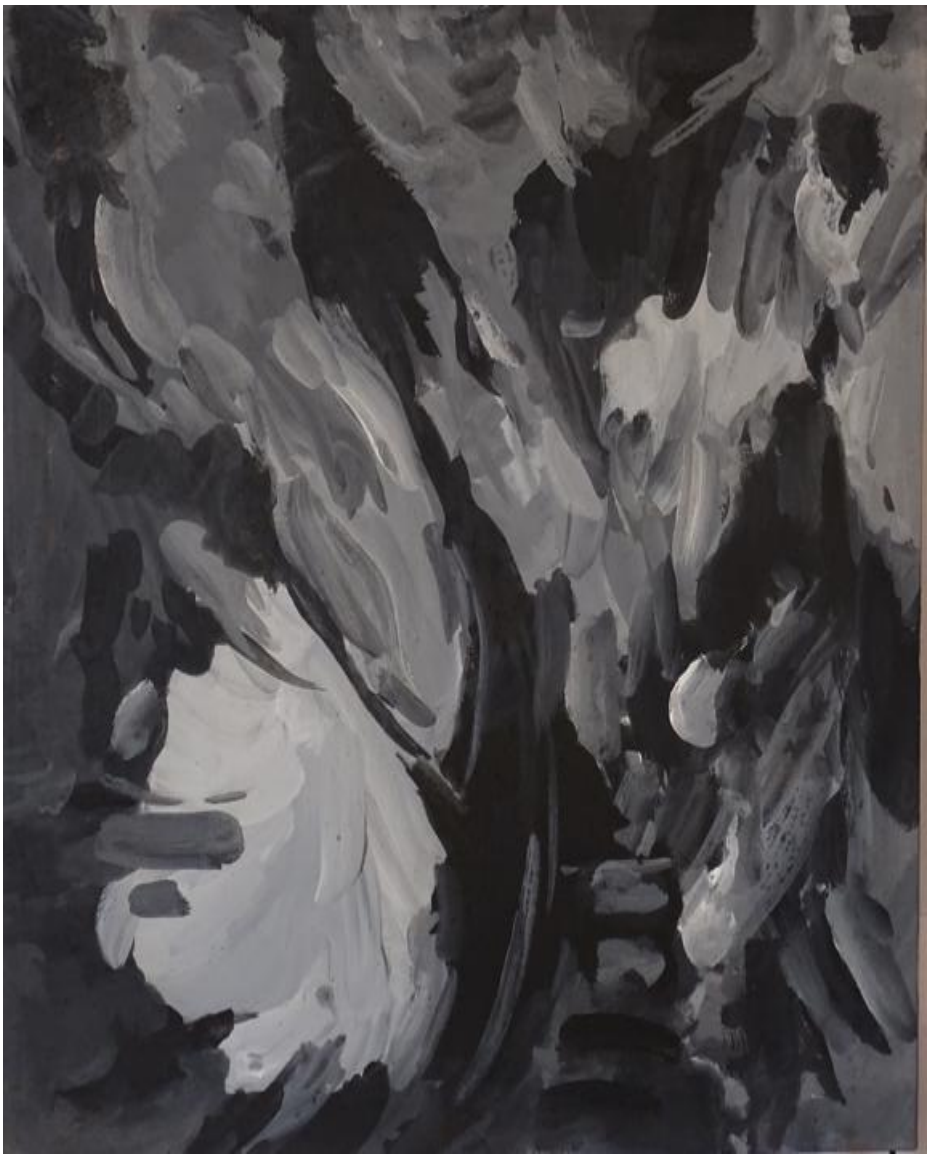
Plate LXXVII:
Degeneration
Acrylic on Canvas, 2011
62cm x 62cm



Plate LXXVIII:
***Tablet* (Allo, Slate)**
Acrylic on Canvas, 2011
62cm x 62cm



Repeated Plate LI (Page 118):
Global Warming
Acrylics on Canvas, 2011
265cm x 171cm



Repeated Plate LII (Page 119):
Ecology
Acrylic on Canvas, 2011
62cm x 62cm



Plate LXXIX:
Fingerprint
Acrylic on Canvas, 2011
62cm x 62cm



Plate LXXX:
Ken
Acrylic on Canvas, 2011
62cm x 62cm



Plate LXXXI:
Transgender
Acrylic on Canvas, 2011
62cm x 62cm



Plate LXXXII:
Racial Threat
Acrylic on Canvas, 2012
62cm x 62cm



Plate LXXXIII:
Selfish Tussle
Acrylic on Canvas, 2011
62cm x 62cm



Plate LXXXIV:
Communal Clash
Acrylic on Canvas, 2011.
62cm x 62cm



Plate LXXXV:
Manpower
Acrylic on Canvas, 2011.
62cm x 62cm

CHAPTER SIX

Summary, Findings, Conclusion and Recommendations

6.1 Preamble

This chapter documents the Summary, Findings, Conclusion and Recommendations.

6.2 Summary

The study, "Contexualisation of Potholes on Nigerian Roads in Painting", is found to be uncommon as a genre in Nigerian artistic practice. The objectives are to: (1) make varied compositions of pothole images; (2) paint satirical abstract works using potholes; (3) explore new motifs from pothole shapes; (4) create conceptual paintings with potholes and (5) experiment on how to create three dimension on a two dimensional surface. Similarly, viewers are encouraged to see, look and appreciate potholes. Potholes possess artistic qualities that can provoke the society and if artists would uncover novel ideas in art, investigating with common objects will lead to innovations.

With regards to the scope and delimitation of this study, the research relied on potholes within Zaria and Sabon-Gari Local Government Areas of Kaduna State, Nigeria. Inspiration drawn from the potholes are for the purpose of producing paintings. The types of potholes studied did not affect the process of inspiration for painting. The researcher adapted a conceptual framework from ideas derived from perception and automatic picture making, which drew insight from the works of Pop Art and Action Painting. Many artists and works on related literature were reviewed. These include: Jackson Pollock (1912-1956), Williem de Kooning (1904-1997), Hans Hoffman (1880-1966), Gani Odutokun (1946-1995), Jerry Buhari (b1958), Kolawole Kosoko (b1970), Thaneeya

McArdel (b1979), Helen Frankenthaler (1928-2011), Morris Louis (1912-1962), Ugandan pothole painters and American pothole performers. Additionally, the review also looked at the artists who adopted Action Painting, Abstract Expression, Photography and Performance. The review has provided this study with different perspectives in studying potholes.

This study combined both practice-based and action research methodologies and these methodologies are tied together with reflective practice. Both the paintings and writing process informed each other and the body of paintings produced were categorised into four stages that began with preliminary studies as the first stage and exploration as the second stage. The third stage is the developmental and the final stage was abstraction. This is further divided into two segments: grey and black-and-white. The original contribution to knowledge arises from the way in which this study combines theory, practice and experience. The objective is therefore, for works of art to become the catalyst to more interesting theorisation. This study concludes that Contexualisation of Potholes on Nigerian Roads in Painting is a novel experience and a research area, which provokes critical discourse.

6.3 Findings of the Study

The findings of this research were considered in line with its objectives as follows:

Objective 1. To generate painting compositions using pothole patterns as source of inspiration: Works that are shown in Plates XVIII, XIX, XXVI, XXVII, and XXVIII are some of the paintings that established that; potholes as subject matter, if studied

within their settings along with other objects such as trees, stones and shrubs, can create impressive landscapes;

Objective 2. To contrive new motifs in painting using pothole patterns;: Plates III, LIX, LXII, LXIII, LXIX, XLIV, XLVII and XI are some of the paintings that confirmed that, it is possible to generate new motifs from potholes

Objective 3. To create satirical abstract paintings inspired by potholes: Some of the works that are shown in Plates XXVI, XLIII, XLIV substantiated that, there are many possibilities to generate satirical abstract paintings from potholes.

Objective 4. To use conceptual art approach to create pothole paintings: In Plates, LXXVIII, LI, LII and LXXIX it was established that using a subject matter like potholes, revealed several possibilities in approaching conceptual ideas in painting.

Objective 5. To explore the possibility of three dimensional impression by creating apertures: Plates LX, and XLI affirmed that if artists would be more creative, three dimensionality can be achieved on two dimensional formats.

6.4 Conclusion

The focus of this research was not explicitly about the physical patterns of potholes and the paintings created. It was not how the subject matter is being seen on the road. Rather, this study concerns itself with the way these elements are put together to provide an insight to how the society is being affected. It considers how art engages with society

from the artist's perspective. The viewers are also challenged to have a re-think on how they perceive images.

6.5 Recommendations

This study recommends that:

1. further research on related areas such as road signs should be carried out;
2. artists who wish to realistically paint potholes as a subject matter in painting should pursue it as a strategy for visual communication;
3. a post-doctoral painting research should be pursued on the subject matter of potholes in the area of the sociological effects;
4. artists should be encouraged to study "ordinary" subject matter like cracked walls which may appear mundane, but on closer scrutiny, exhibit a wide variety of exciting artistic enquiry.

REFERENCES

Abiodun, J. (2004). Yoruba Colour Symbolism: Paradigm for Contemporary Nigerian Painters in Non-Verbal Communication. Ogbomosho: Oyo State, Nigeria International Journal of Cultural and Ideas Vol. 4 No.1 Ladoke Akintola University

Adams, L.S. (2007). *Art Across Time*. New York: 3ed. Ed. McGraw-Hill Companies,. pp. 829, 913

Adejumo, A. (2002). Ife Journal of the Institute of Cultural Studies no 8. Pp.12-28

Aderounmu, A. (2007). Nigerian Punch Newspaper of Sunday 11th November

Adewumi, R. (2003). Nigerian Roads: Roadmap to Progress Retrieved from www.gamji.com/article6000/NEWS7774.htm. May 20, 2013

Adogbo,M.P.(2009). *Research Methods in the Humanities*, Lagos: Malthouse Press Ltd. Pp 34-35

Afamdi, O. (1986). *Trends and Characteristics of Road Traffic Accident in Nigeria, Perspective in Public Health.* Feb.vol.106 pp.127-29

Arnheim, R.(1969). *Visual Thinking*. Berkeley California: University Press,

Art, philosophy (2012). *Encyclopædia Britannica*. Retrieved from http://www.britannica.com/EBchecked/topic/36433/art-philosophy-of/36269/Subject-matter. October 16, 2014

Asia Market Research Dot Com. (2013). *Text.* Retrieved from htt://www.asianmarketresearch. com/glossary/observational-research.htm July 2, 2013

Babalola D.O. (2004). The Nigerian Artist of the Millennium: Historian, Builder, Aesthetician and Visioner National Gallery of Art, Nigeria: p.22

Baker, T. and Baker, B. (1981). *Masters of Art*, New York: Galahad Books, pp.160-181

Barone, T. (2001). *Science, Art and the Pre-disposition of Educational Researchers*. Educational Researcher, 30(7): 24-29

Barron, S., Draguet, M., and Cochran, S. (2006). *Magritte and Contemporary Art*: The Treachery of Images Ludion/ Los Angeles: County Museum of Art.

BBC news (2007). *Images.* Ugandan Potholes. Retrieved from www.news.bbc.co.uk/2/h:/in_Pictures/6698789.stm. June 1, 2012

Bergson, H. (1946). *Matiere de Memoi*. Paris: Presses Universitairesre,

Blaxter, L., Hughes, C. and Tight, M.(1998). *How to Research*, Buckingham: Open University Press.

Boston News (2012). *Video*. Retrieved from www.Wcvb.com/news/local/centrel-massachusetts/Gov- want=pothole-repaired –before-first-lady-s-visit/15611690 July 19, 2012

Brommer, G. F. (1988). *Discovering Art History*, Massachusetts: Davis Publication Inc..pp.5-11;477-479

Brown, H. and Lehrman, B. L. (2001). *Harley Brown's Eternal Truths for Every Artist*. Verdi, Nevada: International Artist Publishing, Inc.

Brown, L. (2013). *Cracking the art world*: *Artist digs deep to fine inspiration for his Pothole masterpieces*: Retrieved from http;//www. dailymail.co.uk/news/article2566884 /NYC. August 27, 2014

Buser, T. (2006). *Experiencing Art Around Us*, USA: Thomson Wadsworth.

Celant, G. (2012). *Image*. Retrieved from www. Gagosian.com March 24, 2014.

Collier, J. and Collier, M.(1986). *Visual anthropology: Photography as a research method* (Rev.ed.). Albuquerque: University of Mexico Press. p.174

Danjuma, K. N. (2010). *A Comparative Study of the Painting of Gani Odutokun and Jerry Buhari.* Zaria: An Unpublished Ph.D Dissertation, Department of Fine Arts, Ahmadu Bello University.

Dennett, D. C. (1991). Real Patterns. *The Journal of Philosophy*, vol.88,No.1: pp.27-51

Devlin, K.(1997). *Mathematics: The Science of Patterns.* New York: Scientific American Library, A division of HPHLP.

Egonwa, O. D(2012). *Research Methods in Visual Arts* Ibadan: Ababa Press Ltd. pp.12

Feldman, E. B. (1982). *Varieties of Visual Experience, Art as Image and Idea*. New York: Harry N. Abrams, Inc., pp.125

Ficca, P.S. (2014). *Image*. Senior Managing Director of Environmental and Government Contract Practice. Retrieved from www.fticonsuling.com/our-people/paul-s-ficca.

August 25, 2015

Fontana, L. (2014). *Text*. Retrieved from www. Gagosia.com, April 5, 2014

Frank, P. (2006). *Prebles Artforms, an Introduction to the Visual Art,* New Jersey: Eight Edition, Pearson Education Inc., Upper Saddle River, ,07458, pp. 420-421

Fraying, C. (1993). *Research in Art and Design*. Royal College of Art. Research Paper.

FRSC (2011).Vehicle Administration Department, FEMA, Association for Safe International Road Travel, USA.CIA World Fact Book FRSC Planning advisory Unit Analysis. Retrieved on 5th February 2015.

Gardners, H. (1996). *Art Through The Ages*. USA: Harcourt Brace, Jovanovich,Inc,

Gbaden, G. B.(2014). *A Postmodernist Interrogation of Wall of Painting*. Zaria: An Unpublished PhD Dissertation, Department Fine Arts, AhmaduBello University Zaria

George, A. and Hearn, F. (1957). *The Pollock-Krasner Foundation/Artists Rights Society*, New York: (ARS).

Gillies, M.(1998). The Arts, Knowing Ourselves and the Others: *The Humanities in Australia into the 21st Century* vol.2 Canaberra: The Australian Academy of the Humanities.

Gombrich, E.H. (1960). *Art and Illusion*: *a Study in the Psychology of Pictorial Representation.* New York: Pantheon pp. 88-89

Global Voices (2013). *Image.* Retrieved from www.http://nontreal. fr craigslist. ca/rnr 3769412686 html. May 9, 2013.

Gray, C. (1998). *Inquiry through Practice*. In P. Strandman (Ed), No Guru, no Method? Hall, Upper Saddle River New Jersey, 07458 pp514-518.

Graves, M. (1951). *The Art of Colour and Design*. New York: McGRAW-HILL Book Company,

Gushem, P.O.(2011).*The Study of the Paintings of Kolade Adekunle Oshinowo from 1986-2006*. An Unpublished Ph.D Dissertation ,Department Fine Arts, Ahmadu Bello University Zaria.

Hartt, F.(1985). *A History of Art, Painting, Sculpture, and Architect,* New York: Prentice Hall, Inc. and Harry N.Abram.

Hoffmann, H.(1967). *'Painting and Culture', in Search for the Real and Other Essay*,(ed) Sara T. Week Bartlett H. Hayes Jr. (Cambridge, Massachusetts: Press) pp58

Haftmann, W. (1955). Über das modern Bild. Opening speech at the exhibition "documenta" art of the 20th century, FAZ 30.07.

Hercun, D. (2002). *Water colour (step by step guide)* London: Amber Books Ltd.

Housen, A. (1979). *Research- Aesthetic Development -Visual Thinking Strategies* Retrieved from http://www.vtshome.org/research/aesthetic-development January 15, 2014

Idowu, B. (1962). *Olodumare: god in Yoruba belief*, London: Longman.

Ikiddeh, M. I. (1998). *The Paintings of Gani Odutokun:1975-1995.Zaria*:An Unpublished M. A Thesis submitted to the School of Postgraduate Studies, Ahmadu Bello University.

Ikpakronyi, S.O.(2007). *Gani Odutokun Introduction*: Ikpakronyi, S.O and Jari, J.(ed) Gani Odutokun 1946-1995, *A Legend of Nigerian Art.* Abuja: National Gallery of Art, Nigeria, pp. 1- 44

Irokanulo, E. I.(2014).*Transforming the Aesthetic of Shadow as an Essence in Painting*. Zaria: An Unpublished Ph.D Dissertation, Department Fine Arts, Ahmadu Bello University.

Jari, J. (2007). *Image and Form of Indigenous Christian Art in Catholic Churches in Plateau State*. Zaria: An Unpublished Ph.D Dissertation, Department Fine Arts, Ahmadu Bello University.

Jari, J. (2007). *Gani Odutokun, Years After*: In Ikpakronyi S.O. and Jari. J. (ed) Gani Odutokun 1946-1995 A Legend of Nigerian Art. National Gallery of Art, Nigerian, pp. 49-60.

Kemmis, S. and Mc Taggart, R. (1992). *The Action Research Planner*. Geelong, Victoria: Deakin University Press

Kleiner, F. S.(2009). *Gardner's Art Through The Ages,* USA: Thomson Wadsworthpp.4

Lamp, L (nd). *Inspiration in Visual Art*: Where Do Artist Get TheirIdeas? Tutorial. Retrieved from www.sophia.org/tutorial/inspiration-in-visual-art-where-do artist get their ideas 2015 SOHIA Learning, LLC. June 10, 2015.

Langley, A. (1988).The Role of Strategic Planning-Scribed Retrieved from https://www.com/doc/ July 15, 2014

Lazzari and Schlesier (2009). *Exploring Art A Global, Thematic Approach*: Broward College Central Campus Edition USA: Cengage Learning

Lewis, R. and Lewis, S. (1995). *The Power of Art*. USA: Thomson Learning Inc. pp.74; 421-422.

Luciano, D. (Unknown). *Images*. Retrieved from http:telegraph. co.uk/news/picturegalleries/ howaboutthat /6966540/Artist-transform-potholes-in-roads-intoeye-catching-scenes-and-situations.html. March 13, 2014

Marien, W. M. and Fleming, W. (2005). *Arts and Ideas*. USA: Wadsworth Thomson Learning Inc. pp.607-608.

Marilyn, B. (2009). *Art History Eighteenth to Twenty-First Century Art*. Pearson Education, Inc. pp1171

Maxwell, M.G.(2004). *Pilot and Exploratory Studies, in Conceptual Framework*: What do You Think is Going on. Retrieved from www.sagepub.com July 30, 2014.

Mbahi, A.A.(2013).*Theories of Art Practices*, Maiduguri: LENIAJI Publishers Pp. 63,104

McArdle, T. (2013). *Patterns in Art: How to Add Abstract Patterns to Your Artwork* Retrieved from http://www.art-is-fun.com/patterns-in-art. html June 18, 2013

McNiff,J. (2013). AR Booklet. Retrieved from www.jeanmcniff.com/booklet.asp May 9, 2013

Mittler, G. (1999). *Art in Focus.* Glencoe Publishing Company Macmillan/ Mc Graw-Hill. pp 378-379

Plato (1987). *Theaetetus, translated. London*: by Robin Art Waterfield, Penguin Books

Reason, P. and Brandbury, H. (2008). *The SAGE Handbook of Action Research*: Participative Inquiry and Practice(2nd edition) London: SAGE pp.2

Rust, C., Mottram, J. and Till, J. (2007). Review Report AHRC *Research Review Practice-Led Research in Art, Design and Architecture.* Art and Humanities Research Council

Sani, M. M. (2014). *Swange Dance Steps As Vehicle for Contemporary Expression in Painting*. Zaria: An unpublished Ph.D. Dissertation, Department of Fine Arts, Ahmadu Bello University.

Seiberling, D. (1959). *Looking into Art*, Wintson : Holt Rinehart.

Schon, D. A. (1983). *The Reflective Practitioner: How Professionals Think in Action*, New York: Basic Books.p.15

Shepherd, P.(2001).Report or Review: College of Music, Visual Arts and Theatre, James Cook University.

South Australia (2003). *Good Roads are the Test of Civilization*. Retrieved from http://www.history.sa.gov.au//chu/programs. December 5, 2011

Sporre, J.D. (2006). *Reality Through the Art*. USA: Thomson Pearson College Div.

Stephens, G. (2012). *The Ankara Portraits.* Ikoyi , Lagos: Omenka Gallery

Stokstad, M. (2008). *Art History*, New Jersey USA: Pearson Education, Inc. pp. 1149, 1195

Sullvian, G. (2005). *Art Practice as Research, Inquiry in the Visual Arts*. California: Sage Publications, Inc. Thousand Oaks.

Sullvian, G. (2010). *Art Practice as Research, Inquiry in the Visual Arts*. California: (Second Edition) Sage Publications, Inc. Thousand Oaks,.

Sylvan, B.(2011). *A Short Guide to Writing About Art*. USA: (Tenth Edition) Pearson Education, Inc. pp.71-77

The Artists. org (2013) The Modern and Contemporary Artists, Retrieved from www.artists.org May 30,2014.

Themes and Hudson (2000). *Colour Making and Using Dyes and Pigments*

Taylor R. (2006).Personal reflections on Jackson Pollock's fractal Paintings On-line Retrieved from http://dx.doi.org/10.1590/S010459702006000500007 June 27, 2013

Vliet, R.V. (2010). *Painting Abstracts Ideas, Project and Techniques*, Wellwood: Search Press Limited.pp.6

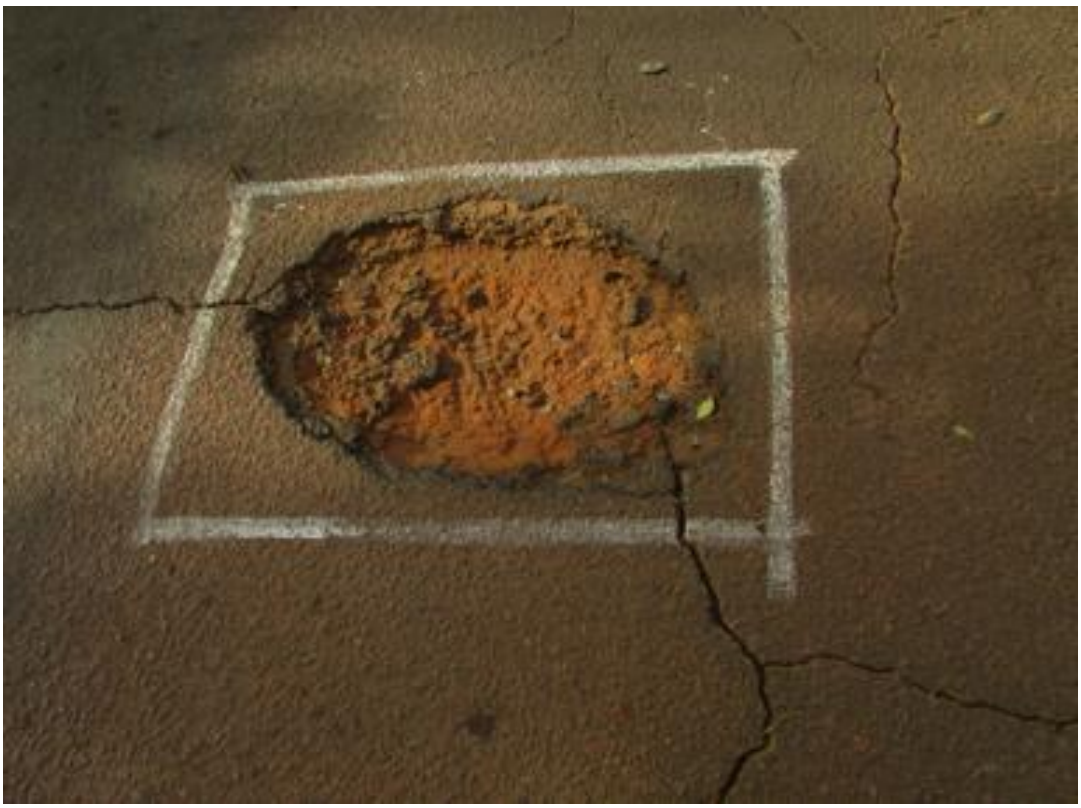
Wachowiak, F.(1985). *Emphasize Art*, New York : Harper & Row Publishers.pp. 7-12

Weston, N.(2002). E-mail to College of Music, Visual Arts and Theatre dated August 12th 2002.

Yenawine, P.(1991). *How to Look at Modern Art.* New York: Harry N. Abrams. Inc.

APPENDICES

The images presented in these appendices are some of the photographs of potholes taken within the scope of Zaria and its environment. Some of them were taken on the tarred and untarred, roads. While some show pothole in landscape, other are focused on the object alone. Images that have registration of tyre marks are also documented. All the Photographs were taken by the researcher.



Pothole Marked to be cut and Filled
Ahmadu Bello University Zaria Staff School Zaria (Main Campus) Round About to "Area A"



A Pothole Marked, Cut and filled
Location: North Gate, Ahmadu Bello University, Zaria.



A Pothole Taken in a Muddy Area
Location: Institute for Agricultural Research Work Shop Entrance (IAR)
Ahmadu Bello University, Zaria.



Pothole with Water Reflecting the Environment
Location: Institute For Agricultural Research Road (IAR)
Ahmadu Bello University, Zaria.



Pothole with Muddy Water
Location: Near (IAR) Ahmadu Bello University, Zaria.



Dry Pattern of Potholes in Landscape
Location: Aviation College Zaria, Quarter Two, Second Gate



Wet Potholes with Tyre Marks in Landscape
Location: Aviation College Zaria, Quarter Two, Second Gate



Muddy Tyre Pattern from Bad Pothole Road
Location: Zango, Opposite Aviation, Quarter Two, Second Gate



Tyre Mark From Pothole
Location: Zango, Opposite Aviation, Quarter Two, Second Gate



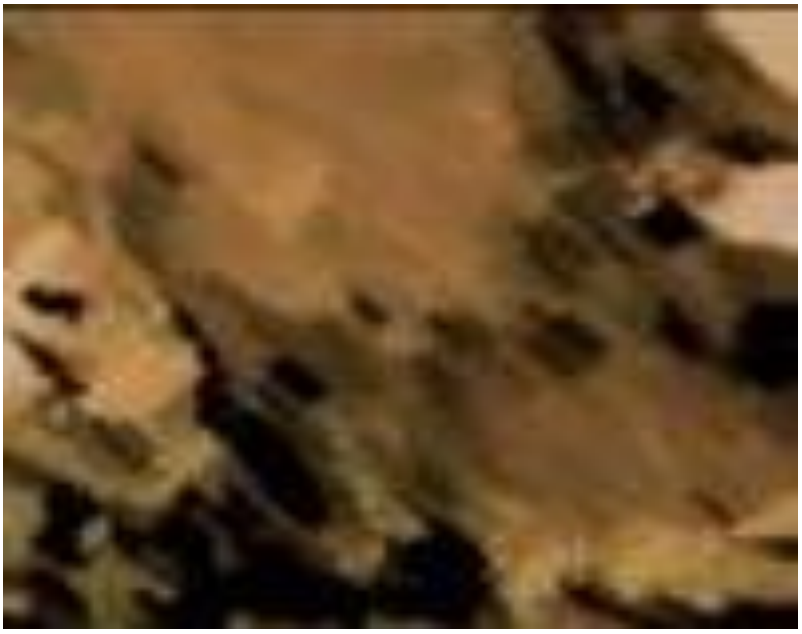
Different Tyre Marks in a Muddy Pothole
Institute For Agricultural Research Work Shop Entrance (IAR)
Ahmadu Bello University, Zaria.



Tyre Skid in a Muddy Pothole
Location: Sports Gate Ahmadu Bello University Zaria,



Muddy and Rubbish in a Pothole
Location: Water Station, Near Danfodio Hostel.
Ahmadu Bello University Zaria,



Patterns on Roads
Location: Sokoto Road, Opposite Aviation College, Zaria



Potholes in Mirror Reflections
Location: "Area E" Quarters Road. Ahmabu Bello University, Zaria



Sinkhole Pattern
Location: "Area F" Quarters, Ahmadu Bello University, Zaria.



Formation of Potholes (Crocodile Cracklings)
Behind Fire Service Station, Ahmadu Bello University, Zaria.



Advanced Crocodile Cracklings
Opposite New Chemical Engineering Department,
Ahmadu Bello University , Zaria.



Pothole as a Result of Broken Pipe
Location: Grace Land Residential Road to Anglican Church, Zaria.

Contributions to Knowledge

Using potholes as a subject matter, the study established that,

1. an 'ordinary' subject matter such as a pothole has the capability to inspire and create modern paintings in Nigeria;
2. the study has revealed a visual aesthetics in painting about pothole different from its original ugliness nature;
3. the study had evolve new motifs and style from pothole as a subject.