EXPLORING THE AESTHETIC QUALITIES OF TEXTURES IN PAINTING FROM SELECTED TREE BARKS.

BY

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DECLARATION

I hereby declare that this project entitled "Exploring the aesthetic qualities of textures in painting from selected tree barks" is a record of my original research. To the best of my knowledge, it has never been presented elsewhere in any application for a higher degree. All the quotations and information utilized and their sources are acknowledged by means of reference.

……
Nyohom Bayero Fwangkes

……..
Date

CERTIFICATION

This project reported titled "Exploring the Aesthetic quality of Texture in painting from selected tree barks". By Nyohom Bayero Fwangkes meets the regulations governing the award of the master of Fine Arts, (MF A) Ahmadu Bello University, Zaria and is approved for its contribution to knowledge.

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DEDICA TION

This work is dedicated to my Lord and Saviour whose grace upon me is sufficient and who bestows on me this artistic ability. The work is also dedicated to my wife Margaret and my Children Kenret, Benshak, Gufwang and Naanbam Fwangkes for their i understanding, patience and prayers.

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I ever remain indebted to the under mentioned personalities without whom this project would not have been possible. Special mention must be made of my two supervisors. Mr. Jerry Buhari and Mallam Sani, Mu'azu special mention must be made of Mr Jari Jacob's effort in putting me through is highly commendable. I would like to acknowledge Mr. Kefas Danjuma and Mr. Philip Gushem for their various contributions.

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CHAPTER ONE

1.1 INTRODUCTION

Texture is the quality of or appearance of a surface. This could be physical or perceived, structural or compositional, of the constituent parts or formative elements of something as soil, rock or organic tissue. Skunder (2001) states, "what else is texture, but peaks and craters in space – time as three dimensional motion and repetition".

Texture is divided into two types: -

i. Tactile Texture: This is directly related to the sense of touch. It is the way we feel things when we run our hands over them.

ii. Visual Texture: (This is the area of concern in this study). It can be perceived but not felt but we respond to it as we do to the real things due to long familiarity with touch sensations, which so conditioned us. According to Chaet (1976), "painters depend on this when they apply texture through colour differences to evoke sensory responses that tactile texture would".

When we think of texture, we invariably use touch sensation adjectives to describe it. Texture is an outcome of other means rather than a basic means of form in itself. Its visual effects such as smooth, rough, broken, spotted and the rest are arrived at by the use of pigment, tone line and pattern in variation. According to Sausmareze (1970), "form, line and space are created, but other two elements colour and texture try to assert themselves on a surface". This implies that textures are there whether we intend them or not.

1.2 Background to the Study

The researcher is faced with the issue of how painting compositions can be developed from selected tree barks. Over the years, artists have evolved various methods of expression. Consequently, earlier ideas not only about method but the whole nature of arts were over-turned during the Renaissance, since then artists have adapted boundless means and ways of expression. The search for expression perhaps has been partly responsible for the development of ideological and philosophical lines. The impressionists became conscious of their environment, and perhaps in an attempt to understand its elements, worked out of doors directly from their subjects. According to Wadley (1975), "the impressionists believed that the only key to originality is to confront nature until solution comes". Unlike the impressionists, the expressionists believed that conscientious and exact imitation of nature would not create a work of art. Nolde (1909) express his dissatisfaction thus;

> "...I was no longer satisfied with the way I drew and painted during the Last few years, imitating nature and creating form all done preferably with the few stroke, the first brushful of paint. I rubbed and scratched the paper until I tore holes in it, trying to reach something else, something more profound, to grasp that very essence of things. The techniques of impressionism suggested to me only a means, but no satisfactory end".

They (expressionists) were of the view that a work became a work of art when one re-evaluated the values of nature and added ones own spirit to it. It is evident therefore that self satisfaction is the bane of every practicing artist, hence explorations and experimentations by adapting wide range of available materials take the centre stage in a bid to satisfy self. It is perhaps for same reason that contemporary painters are often

concerned with testing and extending the bounds of visual expression to incorporate materials that may be considered as unrelated (mixed media) in their compositions.

Trees as nature do not only form part of man's physical environment, but also perhaps perform economic religious and medicinal functions. Its value varies from one society to the other. Trees are also studied and used as motifs of design by artists; its position in the composition depends on what function the artist would want such tree to perform. Barbizon painters who hardly competed their landscape paintings without trees had to wailed as the trees were cut down in 1850s to pave ways to the urbanization and industries. In another development, Olaku (1993) who has been accused of `slavishly' copying nature and giving it an undue position in his composition, said, "in my sincerely considered opinion, any one not influenced by nature must be living in limbo". In oral conversation with Dr. Sani Mu'azu (2001) of the Department of Biological Sciences; Ahmadu Bello University, Zaria, said that trees as living things are distinct and have different barks, according to the factors controlling their heredity (genetic), which he said include types of soil, weather and age. Admittedly that soil, weather and age are factors that make them distinct from one to the other, the same can be said of trees of the same species, and perhaps the major factor in the surface appearance is age.

Through careful studies (page ……..) by the researcher it was discovered that the barks of matured locust bean trees developed opened contour-like scales that easily fall off on slight touch. It was also discovered that the barks are curative. Herbalists therefore take advantage of this to peel off the barks. As new tissues develop to replace the old ones, new forms and scenes of interest are created. This made the barks of locust

bean tree within the main campus of Ahmadu Bello University, Zaria appear to have hidden images and designs opened for this research above other trees earlier studied.

Statement of the Problem

This researcher believes that painting is not based on a number of static concepts but changes which extends its boundaries in response to shifts of emphasis in the intellectual and emotional situation of each period in history. It is perhaps in this light, that the structures of most visual art courses have the potentials of encouraging students to focus on new ways of expression.

Our imaginations perhaps end up with us as long as they remain unexpressed. Jonson (1975:7) states; …"if we tell in words what we imagine, we have made a story. If we take a pencil and draw it, we have made a picture…" Great artists constantly astonish us in the remarkable new images they produce from mundane objects (Picasso's bull head from handle and seat of an old bicycle). There should be urge always to look at the immediate environment and beyond to find something new and original.

Ordinarily, the importance of trees cannot be over emphasized. A close up study of the textures of the barks may lead us perhaps to lines and form that would enable us to see, create and interprete new exciting and original works. The issue therefore is how painting compositions can be developed from a range of selected tree.

OBJECTIVE OF THE STUDY

- To paint realistic appearance of matured natural tree barks
- To use various media and paint close up studies of selected portions of the barks and to project the elements that constitute it.

- To develop painting compositions from the images thus revealed by adapting various techniques.
- To explore the possibility of evolving paintings inspired by the appearance of the barks as it relates to ones imagination

1.5 Significance of the Study

It is common sight to see artists and art students flipping through exhibition catalogues, magazines or newspapers to copy works or photographs of ready-made works at the expense of originality. This study is expected, therefore, to reawaken interest in studying of tree barks, which poses not only visual challenges to artists, such as relating on a surface what is perceived and developing a more imaginative approach to image making but lead ways to new discoveries when elements of design are re-organised.

This study should therefore offer diverse aesthetic engagement like different ideas come from the same study through which various educative painting compositions can be evolved.

No achievement of any kind can be attained in the absence of creative minds, artists should have that opportunity to study tree barks through which contemplative imagination can ignite visual studies leading us to see, discover and to create a new world around us.

1.6 Scope of the Study

A number of tree barks within the main campus of Ahmadu Bello University, Zaria were explored. A selection of the locust bean tree was made based on their high textures and inherent aesthetic qualities. Concentration was specifically on matured trees because of their well-defined contours that make the forms stand out clearly.

1.7 Justification

Having searched through relevant available visual and literary sources, it was observed that no record was currently on the study of barks of locust beans tree in painting. Apart from the fact that the tree breaks up whirlwind, its black seed is spicy and its bark is medicinal, an artist studies its barks where new grounds of ideas would emanate. With these at the back of our minds, it is necessary therefore that one should document a new frontier of study like this for others to learn and develop upon.

CHAPTER TWO

1.2 Review of Literature and Related Worlds

Attention has been given to works that have relationship with nature, studies of trees in particular. The aim was to establish what informed their interest and focus as well as the methods, the materials and the basic characteristic features of their works. The following works exemplifies a variety:

The work that reveals a deep sense of communication with nature is a painting title "**The footbridge"** by *Huet Paul* Plate 1 (page 6). The arrangement of the trees perhaps is a demonstration that the artist has studied different characters of trees. The highly textural painting composition is a village scene surrounded by trees with only a portion of the house seen. The careful arrangement of the trees is perhaps to exploit its aesthetic value and its protective power against whirlwinds. The artist carefully shows contrast between heavy shadows and clear light. Rapid brushstrokes are used in treating the foliage of the trees, which also seem to be repeated on the ground but in long strokes. Varied tones are laid horizontally away from the trees and which also form the bridge that links the village. There is justification in reviewing this work particularly the upwards-swirling character of the brushstrokes used in representing the tree trunks. This influenced quite a number of works produced during the research works.

Similar to Huet's footbridge, a painting that contrive enough convergent brushstrokes which expresses calmness of creativity in nature is the work titles **"Central Park Landscape"** by *Jenning Tofel* **(**1940) Plate ii (page 7) . Granick (1976) said, "Tofel studies human figures and nature and represents them in strokes that appear and look sculptural". The composition was probably studied from below eye level, because the

trees and building appear short. Long brushstrokes were used in representing the upper part of the building

Reviewed plate I
The footbridge by Huet Paul, (Year)?
Oil on canvas
29.5 x 23cm

Reviewed plate II
Central park landscape (1940)
Jenning Tofel
Oil on canvas
118 x 196cm

while a portion was covered by the leaves of the tree as represented suggestively in rapid brushstrokes laid in different directions. The strokes are left with open contours where forms seem asserted themselves on the surface of the canvas.

Unlike the study of nature in landscapes discussed above where elements in them are clearly understood. The work titles "**Two figures in a landscape**" by *Williem de Kooning* (1967) plate iii p----- seems to be an investigation of new possibilities in landscape study and its elements. Rosenberg (1972) said, "--- he was always painting to discover a new direction for painting." The freedom of expression demonstrated in this painting of an uncontrolled brushstrokes makes it difficult to locate the two figures in the landscape among other forms that emerge as a result of the clear opened contour brushstrokes. Apart from the marks created by the movement of the brush, paints seem to drop from the moving brush at the center of the canvas and give rise to yet other images that look like threads. This landscape study appears to be a close up study of elements defined by dynamism of lines that appear in abstraction where stippled marks seem to create yet other forms than initially planned.

Mixed media can be exploited for the study of nature in a landscape as seen in the work- "**The Study of two horses in a landscape"** *Jari Jacob* (1994) plate IV (page 10). The review of this work channels another phase of surface effect other than those achieved by paint applications. Tesserae of almost the same sizes in different colours

were arranged to build the shapes. The two horses at the center of the composition and the foreground are covered of tesserae with vibrant colours. The tree and other elements at the background are depicted with pale colours of different shades. The medium, the colour and the style of arrangement create a seemingly tactile and visual form on the entire surface of the compositions. The tree trunk at the background modeled in brown

Reviewed plate III
Two figures in a landscape (1904)
Williem de Kooning
Oil on canvas

Reviewed plate IV
The study of two horses in a landscape (1990)
Jacob Jari
Cornstalk
65 x 94cm

colours create rough textural effect. This inspired a sizeable number of paintings that were produced during the study by the researcher.

We have had the privilege of seeing how clear brushstrokes used for describing nature as well as unconventional material used for the same purpose. **"Wintry Spring"** by ***Gani Odutokun*** (1992) plate V (page 12) where his usual long sweeping brushstrokes seen in the work titles "The charging bull" was eliminated to create ways to a liquidized approach for this study. The random blob on the surface of a canvas is suggestive of the liquid nature of the minimal pigment used. Dark tones of prussian blue and yellow ochre were used to bring out the trees. The paints in their liquid stage were probably poured one after another with less control. At the bottom of the canvas, unplanned forms appear to emerge that tend to life in the composition.

At the beginning of 1910, Kandinsky threw representation overboard. He instead used full-strength colours and free bold brushwork of the fauves to create forms and nature. Perhaps the same can be said of the work titles **"Landscape with tree"** by ***Philip Gushen (***1989) plate VI (page 13) where natural forms have been reduce to basic fundamental shapes. The composition can be described, perhaps as the end product of the study of landscape forms, trees and other elements within the selected range of the savannah region. Attention seems to be focused more on what looks like foliage that are texturally painted in dominantly green and tinted yellow hues. Large strokes of the brush were applied to represent the ground while purple in different shades were juxtaposed

beside the green hues. The painting transformed into abstraction appears to have produced other forms suggested by simple lines.

Reviewed plate V
Wintry spring (1992)
Gani Odutokun
Oil on canvas

Reviewed plate VI
Landscape with trees (1989)
Philip Gushem
Oil on canvas
78.5 x 125cm

In sharp contrast with ”Landscape with trees” discussed above is the work titles **“Arni Oja”** by ***Biodun Olaku*** (1993) plate viii (page 16). The market scene composition with a leafless tree at the far left hand corner of the canvas shows understanding of the artist’s study of trees as well as other elements. There is an attempt to copy the exact texture and colour of the tree probably to capture and represent reality. The tree as naturally situated provides to the marketers shade, and besides, a tree in a market square in some African societies is attached with some spiritual powers. Highlight of different tones were used to depict the uneven surface quality of the trunk. The effort in representing every little element has earned him accusation of being `slavish’ to nature, essentially however, he sees his `art’ and `nature’ as integral parts.

Another work that seems to be faithful to nature is **“DFRRI as I see it I”** by ***Lucas Tokan Bentu*** (1991) plate ix (page 17). Commenting about the artist, Baikie (1992) said, “the titles of Bentu’s paintings have given expression to contemporary social issues which seem to have engulfed the nation”. This painting composition was probably a depiction of the plight of DFRRI. Workers who appear stranded as they possibly lack the necessary materials to fall the big tree on the left hand corner of the canvas where the road being constructed appears to terminate. The tree lacks foliage, this probably meant dry season. The strokes on the tree are blended while lines were used to define the forms of the workers as strong light from the right hand

Reviewed plate VII
Lone Red Bird (1994)
Best Ochigbo
Oil on canvas
65.5 x 122cm

Reviewed plate VIII
Arin Oja (1993)
Biodun Olaku
Oil on canvas
37 x 52cm

Reviewed plate IX
D.F.R.R.I as I see it 1 (1991)
Lucas Tokan Bentu
Oil on canvas
97.7 x 92cm

corner of the canvas revealed the intensity of the light source whose luminosity radiates the entire picture surface.

"People at Work" by ***Sam Ntriro*** plate x (page 20) is perhaps another work that appears to address contemporary issues. The work was perhaps created to portray. African economic woes wrecked by years of colonial rule and mismanagement by unpatriotic leaders. The various species of economic trees are sparingly represented in silhouette against a bright background. The trees look strong and productive. Leaves and branches of the trees are represented in carefully laid strokes in different directions. The human forms in communal efforts are represented without much detail working hard perhaps to revamp the economy. On the ground under the trees, at the far left hand corner of the canvas, accidental designs seem to appear to reactivate the composition.

"White African Landscape" ***Kevin Atkinson*** (1982) plate XI (page 21). This landscape composition is made of stipples of colour laid horizontally on the canvas. Blue colour was used to depict the sky with a repetition of the same colour juxtaposed beside the green colour at the far right and left corners of the canvas. On the ground, below the tree, patches of yellow hue representing what looks like flower under the tree. Slash of paint in tiny strokes of prussian blue probably to show the speed of blowing wind from left to right are clearly seen which evokes immediate sensory response.

Reviewed plate X
People at work
Sam Ntiro
Oil on canvas
60 x 70cm

Reviewed plate XI
White African Landscape (1982)
Kevin Atkinson
Oil on Canvas
300 x 300cm

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter describes the materials used, the method of data collection for preliminary studies which consequently culminated the studies and method data analysis

3.2 Materials

The materials selected for this study include oil colour, acrylic water colour, saw dust, pieces of cut off cloths, charcoal, pencils ponal glue, canvas, panels and camera.

3.3 Method of data collection

The research peered into closet of the tree barks from where selections of suitable ones were made. This was based on the high textural qualities of the barks. Studies with charcoals, pencils and ink (see fig… pp…) were carefully carried out some selected parts of the barks as well as photographs were taken into the studio for constant study.

Sketches developed from careful observation of the barks from the field, photographs and the peeled barks were further developed into detailed paintings to be seen in chapter four which serve as the final research work.

3.4 Procedure

Once there is understanding of technical behaviour of painting media, one can achieve an almost endless variety of surface effects and textural qualities. It was to achieve this therefore that diversified approaches were adapted for the final paintings in accordance to the available media prepared for the exploration. Each technique used forms the base for the development of its stage.

The choice of colour, materials and techniques were the researchers subjective aesthetic preference. A medium was used solely to produce paintings within a stage while in another, mixed media where likely and unlikely materials are combined to explore the barks. This innovation led to the creation of different textural surface effect. To understand the developmental stages of works created, the paintings were thus categorized into four stages in line with the technical procedures followed. They are exploring the selected barks in;

1. Oil colour
2. Acrylic
3. Collage
4. Mixed media.

i. Exploring the tree barks in oil paint

This stage of painting is the beginning of the research study oil paint is the most flexible medium with which the researcher exploited the possibilities to explore the barks to create surface effects and textural qualities. First, the peeled barks were selected and glued on a panel to form a composition that looks like relief sculpture (fig….. pp….). The background was painted with deep-blue colour. The next painting was more visual than the first colours close to the barks were used. As the exploration in this media continued, the colours were intensified and the forms and lines made imaginative. More works of the research were produced at this stage because of the suitability of the medium.

ii. Exploring the barks in acrylic

This medium is water base and first drying. The nature of this medium called for fast application and manipulation of the colour. Wide and narrow portions of the barks

were explored. Once the colour is laid it stays on the surface thereby providing opened contour impression. To enable paint to cover the surface the canvas, darker paint is applied, other colours are built on it till the forms are satisfactorily depicted. More lines are created because of the unblending nature of the medium the first stage.

iii. Exploring the barks in collage

Collage painting uses wide range of materials. This study is restricted to papers and pieces of cloth. The nature of the materials and the technique use in building up the barks are photographs. The pieces of paper and cloth are glued gradually on panels. Colours of the fabrics and papers create textures. Where colours are not harmonized, acrylic is used to achieve it. Bringing in colours elsewhere was the last resort, other wise, effort was made to use fabric or papers only.

iv. Exploring the barks in mixed media

At this stage, different works are produced with combined different painting media. Burnt –wood was made and lines were created to bring out the gorms of the barks combinations of acrylic and water colour were used to innovate the surface in an attempt to capture the real appearance of the barks being explored. In some of the paintings, pieces of cut off canvases were mounted one on top of another on a ready primed canvas. Uneven surfaces were created according to character of the barks under study. Ponal glue was applied on the mounted pieces. Finally, oil paint acrylic or poster colours were applied to enhance the textural qualities.

CHAPTER FOUR

ANALYSIS OF WORKS

4.1 Introduction

This chapter is the record of works of the research, which has been catalogued. They are discussed in the context of their production.

Some problems were encountered during the course of the research. They varied from techniques to materials. There was a problem of which bark of the tree is to be selected for the study from the numerous trees within the main campus of Ahmadu Bello University, Zaria. However, after a careful observation and consideration, the barks of locust bean tree were found to have high textural surface suitable for the exploration. Another problem was how papers and fabric can be manipulated to look like the irregular lines and shapes of the tree barks. This was solved when a pair of scissor was use to cut the shapes of papers and pieces of cloth according to the shapes perceived. Some pieces were folded and twisted and ponal glue was used to stick them on the ground. There was the problem of recording what was being perceived from the barks when concentration was on a particular chosen spot the other areas become dizzy. Such spots of study were snapped at closed range.

It was observed that tree barks look dull, thus unattractive to the eyes, but they are quite different things when they are painterly depicted. It was also observed that when the eyes follow the lines, form sand colours of the tactile or visual tree barks, lead to imaginative development.

For the purpose of this analysis, sixteen paintings were chosen out of the works done in the course of the research. They are categorized according to the media used. They are as follows;

i. Exploring in oil colour, plates i – vi

ii. Exploring in acrylic, plates vii – ix

iii. Exploring in collage plates x – xii

iv. Exploring in mixed media plates xiii – xvii

4.2 Catalogue of works

It is pertinent to state here that title given the works are mere label for identify and how they communicate the researcher and so they may mean entirely different things to the viewer. The works are presented in photographs as plates.

"We need one another" shown in plate I (p……) is a composition made with the barks themselves. There are arranged vertically on a wooden panel background. To obtain balance, the short ones are punctuated in the middle of the tall ones. The natural colours of the barks were slightly changed when hues closed to the barks like grey and brown were applied. Tinted arrange was used as highlights. To bring out the work clearly, the background was painted in Prussian blue. The composition stand out in low relief with shadows visibly seen depending on the source of light. The constituent pasts have inherent textures that evoke sensory responses. This arrangement was inspired by Jaris "two horses in a landscape". From this work, it is therefore possible to form composition with tree barks and intensify its natural colour with artists oil colour. This phenomena shows that one can be influenced positively or negatively by outside forces.

In the aforementioned painting, we have the opportunity of relating it to the sense of touch as well as visualizing and responding to it as we do to the real things. In this painting title "the unheard cry" plate II (p….) shows only visual perception. This is a wider exploration of the tree barks. Colours close to the natural appearance of the barks were used to bring out the constituent parts. Shades of yellow ochre and arrange were use to create highlights. The highlights created appear seemingly bumpy that almost stand independent of the others except for the streaks of paint and colour harmony that carries the eyes round the entire picture plane. Textural surface is created by painting knife and brush. The numbers of forms that make up the composition are meant to communicate differently to viewers.

The stage of the mind is often reflected on the face as seen in the work "unheard cry". Help appears to be insight as demonstrated by the character of the brush application in the work titles "Hope" plate iii (p….). The play of colour sends chords of warm and cool tones reverberating through the canvas. The smooth brush strokes have rhythmic pattern of the edges of the canvas that gives it its shimmering texture. The colours are laid in swirling upward movement, which brings life in the composition. The blending of the dark tone with the glowing hues creates a kind of dialogue between the background and the object. At the middle of the canvas, perhaps parts of the barks are fallen off, exposing the freshness of the next layers. The lines that were used to define the forms are subtle.

In the work titles "strange relationship" plate IV (p…) is the exploration of another bark at a close up study. The background is painted in mixture of red and prussian blue. There seems to be holes create for the background to penetrate the forms.

The interplay of the forms and the background seems to make the constituent part to stand on its own. The brush strokes are blended and this minimized the shaggy surface effect. The forms appear dried and the lines broken. When lines are broken instead of being at continued process perhaps is an indication that all is not well.

In sharp contrast with the "strange relationship" above the exploration enable us to see yet another surface effect in "When the wind blows" plate v (p…). The colours used are unrelated to the natural colour of the tree barks. With its dark background, the form are depicted in short tiny brush strokes laid from right to left. A continues line seems to encircle the form. The formative or constituent parts of the barks are to some extent linked to develop a more imaginative aesthetic surface quality. Harmonious lines and colours were swiftly and colorfully painted to enrich a rhythmic spatial balance.

The formation of each tree barks gives it its personality. The same can be said of this composition titles "Perseverance" plate vi (p---) placed diagonally and the study made in numerous strokes from the bottom to the top as in massive movement. The dominant colours are yellow and blue with mixture of orange and white to create highlights. The rapid short brush – strokes make the surface active. Different brushes were used for the execution of the work. Darker tones are carefully laid at the bottom left while lighter tones are applied at the top let corner of the canvas. Red colour is dropped haphazardly beside the orange hue to crate spatial balance and rhythmic surge.

Exploring in acrylic allows for brush strokes to stand unblended as seen in the work "Cooperation" plate VII (p…). The background is painted with darker colour forms are built by lying one hue after another. The composition bends from right to left in an ecstatic movement. These movements of the strokes create an impression of a stormy

movement, it springs flame light from the bottom of the canvas. This surge of motion seems to make the brush strokes to bend toward the same direction. At the bottom of the canvas, attempt was made to blend the colour to capture real appearance of the bark, but each strokes stand out boldly in a long strong, and mixed hues.

"The thorny ground" plate viii (p…) is another exploration with acrylic. The effort to represent the constituent parts that make up the entire bark of the tree under study brings out twisted shapes almost violently. Brush strokes laid almost of the same width from the bottom to the tope at the far right hand corner of the canvas vibrate at interval as in drumbeats. The strokes that create excitement on the whole surface of the canvas have tiny projections at their tails that create thorny impression its craggy profile looms forward and backwards, upward and down ward where tensions appear to be created by the dark tones that seen to take advantage of the rugged movements. The intensity of the colours was subdued and highlights are shown in tinted orange.

In almost opposite charging strokes seen in the work above, this composition "slow and steady" plate ix (p…..) is depicted in few long brush strokes. There are more openings between the forms and the space as they flow atheistically in and out of themselves as if in dialogue. The long surging lines tend to curve almost at the bottom of the picture plane while at the top, it widened. The constituent parts are represented in a stylized manner yet, visually unified. Typical of the characteristic of the medium used in this composition, overlapping strokes create delightful variations. The surface effect and texture quality seem to calm our emotion.

It is equally as exciting as paints when cut off pieces of cloth in different shades of colours are used as vehicles of eloquent expression of the quality of texture. This

medium seen in the work "The crowd" plate x) p….). The desired pieces of coloured clothes were stuck on the ready stretched canvas. The arrangement of colour was carefully done to bring out the forms and textures perceived from the actual barks of the tree being explored. As some pieces were laid flat on the canvas, others jut out akin the actual barks that fall off on slight touch. The entire composition is raised slightly above the canvas, creating what looks like low relief sculpture. The texture quality creates immediate sensory respond.

"The unknown" plate xi (p…) is another exploration in collage. Cut off pieces of left out canvases were twisted and mounted on a stretched canvas using ponal glue to stick them together. The some glue was applied on the surface of the one mounted earlier and artist oil colours were applied on the general surface following the shapes perceived from the back of the tree. Depths were created using tones in variation. The harden surface as a result of the application of glue creates some textural effects. At the middle of the composition, folding of the canvases form meandering bring out several shapes. Coloured pieces of cloth were introduced here and there, at the end; an exploration was made with an extensive range of surface effects. This is manifested by the creation of irregular textures that tend to lead to visual disturbance in the eyes.

Essentially too papers of various colour were exploited to study the backs of tree- as seen in the work titles "Hard tines" plate xii (p…). The papers mostly in brown black and white were torn into pieces. Glue was used to stick them one other the other as the bark is being studies. The organization of the papers in the study at the middle of the canvas shows powerful contrasting visual quality of forms. The paper imagery distributed all over the canvas produces unique characters that engage our imaginations in

dialogue. The various colours are arranged to suggest the natural forms (barks), and also to intensity the expressive quality of the textural surface.

Combined media were put together to explore the aesthetic qualities of texture as in the work "The jungle" plate xiii (p……). The work is on particle panel. The surface was first burnt with burning torch. Sharp objects were used to scratch so as to expose the inner grains that form shapes of the barks that were being studies. To create more depth and realistic appearance darker and brownish colours were applied. Shapeless forms of different characters are seen in motion.

The moving lines in various qualities ranging from tiny to large seems to have neither beginning nor an end. The entire surface quality is made to create excitement. "Echo" plate xiv (p….) is another mixed media used in the exploration of the tree barks. Canvases that were stained with acrylic and oil paints were gathered and folded in accordance with the bark then glued on a panel with ponal glue and nails. Attempt was made to use different colours (oil acrylic and water) to capture the actual colors of the barks. The surface was made uneven by forming bumpy appearance as well as darker and lighter colour applied to visually create the unevenness. Visual and tactile textures were created which enhance and activate the surface quality.

Extensive range of surface texture can be attained by adding various materials to the paint, including coarse sand and man-made fibres as shown in the work "tough time" plate vi (p…) Sands in different grades and which contain different granules created uneven textures. Lines in dark tone were used to depict the barks on the texture surface. The paints were applied to create three-dimensional effects. Tinted shades of yellow

were used in creating highlights. Bright colours were applied to evoke immediate, deeply rooted emotional reactions.

The textural surface further broke the brush full of paint thus creating a dry brush dabbed effects. The surface is rich with forms and varied response.

"The impossibility" plate xvi (p…..) is a composition from tree barks which offers both visual and tactile surface textures. Qualitative lines are created by the folded canvases while colours are use to create others. The lines move in unity till they mature into various shades of blues. Close colours of warm family are strengthened and used to capture the dull looking tree barks being studied. The textural surface and the colour arrangement are to make the eyes enchanted by the beauty and other qualities embedded in the folded canvases. This also is to awaken corresponding visual and physical sensations that work upon the soul.

Plate i
"We need one another" (2000)
Oil on canvas
50.3 x 80.8cm

Plate ii
The unheard cry (2000)
Oil on canvas
60 x 120cm

Plate iii
Hope (2000)
Oil on canvas
80.7 x 100cm

Plate iv
Strange relationship (2000)
Oil on panel
40.5 x 90.5cm

Plate v
When the wind blows (2000)
Oil on canvas
88 x 100cm

Plate vi
Perseverance (2000)
Oil on canvas
90 x 120cm

Plate vii
Cooperation (2000)
Acrylic on canvas
60 x 80cm

Plate viii
Thorny ground (2000)
Acrylic on canvas
70 x 80cm

Plate ix
Slow and steady (2000)
Acrylic on canvas
90 x 100cm

Plate x
The crowd (2000)
Collage on canvas
60 x 80cm

Plate xi
The unknown (2000)
Collage on canvas
60 x 60.5cm

Plate xii
Hard times (2000)
Collage on canvas
80 x 110cm

Plate xiii
The jungle (2000)
Mixed media on panel
60 x 90cm

Plate xiv
Echo (2000)
Mixed on panel
40.5 x 80.8cm

Plate xv
Tough time (2000)
Mixed on panel
70.5 x 90.5cm

Plate xvi

The impossibility (2000)

Mixed media on canvas

90 x 100cm

CHAPTER FIVE

SUMMARY CONCLUSION AND RECOMMENDATION

5.1 Summary

This study is essentially an exploration of aesthetic quality of textures in painting from selected tree barks within the main campus of Ahmadu Bello University, Zaria. The paintings afford us the opportunity not only to see forms but different surface textural qualities.

Some objectives were set to embark on this research, which includes:

i. To paint the natural appearance of the barks of matured locust bean tree

ii. To paint close up studies of selected portion of the barks using various media.

iii. To explore the possibility of evolving paintings inspired by the form found on the barks as it relates to our imagination.

To strengthen the study in order to realize the objectives set, effort of some artists who have used trees in their compositions were reviewed. Barks of the trees were peeled, photographs were made and sketches done which formed the data to this research.

The works were categorized according to the media used and out of which sixteen were chosen the categories are:

i. Artist oil colour

ii. Acrylic

iii. Collage

iv. Mixed media

The first category exploited artist oil colour to explore different textural surface. The same method was applied on other media.

5.2 Conclusion

There may be the need for artists to return to nature especially tree barks. A more keen interest of closed scrutiny exhibits a wide variety of exciting discoveries. Working with tree barks was an experience that brought awareness to the richness of nature in terms of aesthetic qualities. Through them, artists may develop and express their imagination, which is original to them. Exploring with different media leads ways to challenging textural effects that evoke our emotional feeling.

5.3 Recommendation

From the findings of this study, the following recommendations are made:

i. Tree barks are treasuries of hidden forms, it is therefore necessary that artists should turn to them to enrich their creative abilities.

ii. Diverse ideas would come from two or more artists who may study the barks from the same positions thereby making the creation of individual artist original.

iii. Tree barks have visual textural powers that communicate differently to individuals, its study would there enrich our concept and perception.

iv. Tress are living thing and have different textural surfaces whose character changes base on the factors controlling them, new form emerge every now and then so young artists should explore more into it more.

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