

ABSTRACT TRANSFORMATION OF SELECTED KITCHEN STILL LIFE OBJECTS USING THE FLUID TECHNIQUE: THE POETIC IMPACT

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Abstract

Still life painting, also known as still life, has been explored by artists from the time of its origin in the fifteenth century to date; however, it is considered an art form of low intellectual value and a mere object of aesthetics. The scanty documented records on this age-long genre of painting in Nigerian Art can attest to this. Therefore, the need to diversify its scope, to advance knowledge in art scholarship, inspired this research. This research focused on the abstract transformation of the representational still life of kitchen objects using the fluid colouring technique. An additional attempt was made to extend the scope of still life painting through poetry. In this regard, thoughts evoked by selected kitchen objects in their representational and transformed states were translated into poetry. Related literature was reviewed, with greater emphasis on 'Related Artworks'. Being qualitative research, the practice-based methodology was adopted. Practical processes adopted in achieving the aim and objectives of the study, as well as the products of those processes, were x-rayed. Conclusively, the study highlighted its findings, offered suggestions for future art scholarship and established its contributions to knowledge.

Key Words: Poetry, Transformation, Still Life, Kitchen Objects, Abstract Painting

Introduction

Still life is an age-old genre of painting that provides the platform for artists to explore their relationship with the objects that inhabit their world (Graham, 2004). Still life can be realistic or abstract, depending on the time, culture or particular style of the artist (Body- Evans, 2018). In still life, artists use objects (natural or fabricated) to express their ideas, emotions and skills in various media, materials and techniques.

Still life, derived from the Dutch word 'Stilleven', is a painting featuring an arrangement of inanimate objects, whether natural or manufactured (Abduo, 2018). In still life painting, emphasis is on objects, usually selected for their symbolic connotations. Objects of still life have the capacity to evoke thoughts that can arouse poetic experiences. Still life objects can be explored either in abstract or realistic forms to express the artist's emotions or to convey messages.

Inanimate objects have the power to arouse emotions, which can be translated into words. They can be the subject matter in poetry, and as Carpenter (2012) notes, a poem about inanimate objects may give one a fresh look at something ordinary, or it may transform something strange into something ordinary. Therefore, the contemplation of inanimate still-life objects has the power to inspire poetic ideas. Still life objects can reflect wealth, poverty, love, life, death, strength, beauty, peace, womanhood and so on, depending on their symbolic meanings, the feelings they evoke or the message the artist wishes to convey through them.

An attempt was made to translate evoked thoughts by the selected kitchen objects (pot, plate, Knife, yam, spring onion and pepper, depicted in representational, semi-abstract and abstract forms into poetry. The poetic translation of thoughts, while presenting the dialogue of text and image, also presents the possibilities of combining visual art (still life painting) and literary art (poetry) into a single creative process for deeper communication of ideas.

Still life painting emerged as far back as the fifteenth century (15th) BC, in Egypt (Abdou, 2018), but remains in an enclosure in the Nigerian art context. It is lowly rated, and this could be attributed to

the scanty documentation on this age-long genre of painting in the Nigerian art context. Considered as an art form of low intellectual value and a mere object of aesthetics, still life attracts low attention from artists compared to other forms of painting in Nigeria. The need to extend its scope to see it beyond aesthetics for better appreciation and knowledge advancement in art scholarship inspired this research. The research, in addition to exploring still life painting through poetry, also created the possibilities of creating semi-abstract and abstract paintings from representational still life of kitchen objects – spring onions, yam, pepper, plate, and spring onions, using the fluid painting technique.

Statement of the Problem

In the Nigerian art context, still life remains an unpopular art form due to the low attention it receives, compared to other forms of painting and scanty documentation. From a historical perspective, popular artists like Prince Taiwo Omoba, popularly known as Twin Seven, Josey Ajiboye, Biodun Ladipo Olu Spencer, Adeyemi Aseyinka and a host of others, have explored still life in both realistic and abstract forms at different times and contexts. Though the above-listed artists and many other artists in

Nigeria have presented still life in abstract and realistic forms using various techniques, media and materials, available records show that no artist in Nigeria has explored still life by transforming representational still life man-made and natural objects into semi-abstract and abstract forms using the fluid painting technique. Also, the available records, to the best of the researcher's knowledge, show that no artist has integrated still life and poetry into a single creative process. By transforming representational still life objects into semi-abstract and abstract forms and combining visual art (still life painting) and poetry (literal art), this research addressed two problems: the problems of technique and content.

Aim and Objectives of the Study

For the purpose of this research, the aim is to create abstract paintings from representational still life of kitchen objects using the fluid colouring technique and to translate the evoked thoughts poetically by the selected objects, while the objectives are to:

- i. Create a representational still life of kitchen objects.
- ii. Use the fluid colouring technique in a stage-by-stage process.

- iii. Arrive at conceptual renditions of the still life studies.
- iv. Translate the thoughts evoked by kitchen objects (representational and abstract) into poetry.

Research Questions

- i. How can a representational still life of kitchen objects be created?
- ii. In what ways can the fluid colouring technique be used in a stage-by-stage process?
- iii. How can the researcher arrive at conceptual renditions of the still life studies?
- iv. In what ways can the thoughts evoked by kitchen objects be translated into poetry?

Significance of the Study

The adoption of the fluid colouring technique in creating abstract paintings is not new because artists have been using the same technique to create abstract art. What makes this research significant is that, using the fluid colouring technique, emphasis was not on the products (the paintings created), which have been the focus of many artists who have used the fluid technique, but rather on the processes adopted in the transformation of forms. Furthermore, translating the thoughts

evoked by the selected kitchen objects (representational and abstract) into poetry sought to establish the dialogue of word and image (the relationship between literal and visual art). This highlights the significance of this study in relation to content.

Scope of the Study

The word 'kitchen' brings to mind the feminine gender. The kitchen in both traditional and contemporary African settings is the portion of the house in every home where the woman prepares food for the family. Therefore, kitchen objects in the African context are usually associated with womanhood. This research is limited to six selected kitchen objects (pot, Knife, plate, yam, spring onions, and pepper) based on their symbolic connotations in relation to womanhood. More so, poetry falls within the limits of this research, thoughts evoked by the

Selected kitchen objects and inspired ideas that the researcher translated into poetry.

Limitation of the Study

Inadequate documented records on still life painting posed a challenge in the

literature review of this research. Documented record on still life painting in Nigeria is infinitesimal compared to that from the Western world.

Conceptual Framework

For the purpose of this study, the conceptual frame work stemmed from three artists: William Blake, Pablo Picasso and Jackson Pollock. Pablo Picasso adopted a cubist approach in still life painting. He reduced still life objects into three-dimensional abstract forms with shapes as seen in his painting *Still Life with Jug, Bottle, and Pitcher* (1943). The same concept was adopted by there searcher. Selected kitchen objects were reduced to simple abstract forms, using the fluid colouring technique. Picasso achieved abstraction in still life painting with shapes, while this study achieved the same with colour fluidity.

The adoption of the fluid colouring technique was influenced by Jackson Pollock. Pollock combined a wide range of fluid painting techniques (pouring, spilling, splashing, smearing and dripping) that resulted in repetitive abstract forms on the canvas, which Richard (2020) referred to as 'fractals'. These fractals are the repetition of patterns at finer scales, which build up shapes of immense complexity. This is visible in his

work titled *Number 1 (Lavender Mist)*, 1950. However, the two fluid painting techniques (spilling and pouring), adopted in the study, were influenced by Pollock. Exploring these techniques, abstract forms were created. Contrastingly, the abstract forms created were not repetitive like Pollock's but rather organic and linear.

William Blake, one of the most prolific artists and poets of the Romantic period, united the two sister arts - painting and poetry most effectively in his “illuminated books” (Getty Museum, 2017). Illuminated books represented the marriage of painting and poetry through carefully etched poems and accompanying paintings. According to Bentley (2020), William Blake used poetry for deeper communication of ideas, which he expressed visually and by uniting painting and poetry, he integrated both arts into a single creative process, as seen in one of his paintings in Illuminated books titled *Tyger* (1798). Similarly, this research integrated painting and poetry into a single creative process to deeply express the ideas expressed.

Blake's poetry is romantic and was inspired by visions. His illustrations and paintings were the products of his poetry. Poetry in this research was inspired by evoked thoughts from objects. It is neither

romantic nor an inspiration from vision. Blake's poems were engraved on the painting surfaces. In this research, poems were not engraved on the painting surface.

Reviewed Literatures

Meaning of Still Life

Still life in art is the representation of inanimate objects, either natural or man-made (Olbrantz and Collins, 2015). It is a painting that focuses on inanimate objects (objects that lack the ability to move). The magic of still life is that they show us a new way of looking at the ordinary objects around us, and they evoke thoughts (Abdou 2018). In still life, ordinary objects assume different connotations, which may be entirely different from what they represent in real life.

That is to say, they assume symbolic attributes. Once an object is placed in a specific arrangement and captured in paint, pastel or any other medium, the object completely takes on a new meaning. (Abdou 2018). Still life communicates to both the artist and the viewer, and as Graham (2004) states, still life strongly conveys emotions, feelings and seeks to give back to the viewer what the artist saw in the beginning. The objects chosen for still life painting often have special meanings, which could be personal, cultural, societal, religious or

philosophical. Its themes often provoke introspection and reflection in the viewers. Such themes can be personal, societal, mythological and existential or based on aesthetic qualities such as line, colour or texture.

The Concept of Still Life Abstraction

Abstraction is the distancing of ideas from objective referents (Nimmer, 2020). This in visual art means pulling a depiction away from any literal representational reference points. It is an idea that exists solely as a concept independent of any real representation (Key, 2020). The point of abstraction in still life is to reduce it to the most basic forms, thereby eliminating all bias and subjectivity. It is pure art for the sake of art. It is not just a bunch of flowers in a vase or a cluster of kitchen objects on a table; rather, it is a composition about the very meaning of art (Abstract Still Life Painting and Artists, 2017). Still life abstraction means breaking it into purest forms as a way to explore its meaning and our relationship with it. Just like poetry, it does not dictate a clear narrative but rather quietly offers a fragment, a piece of a mysteriously familiar narrative (Abstract Still Life: Artists & Painting, 2017)

Fluid Painting

Sanderson (2021) defines fluid art as the process of pouring paints onto a canvas to

create unique works. It is an art technique which uses thin paints to create one-of-a-kind pieces without traditional brushwork. In fluid painting, colours can be poured, sprinkled, spilled, dripped, smeared, and splashed on the canvas to create abstraction. Fluid painting was the painting technique that characterised the two major painting styles in Abstract Expressionism, notably Action Painting and Colour Field Painting. In fluid painting, abstraction is achieved through the process of colour application and the flow of colours on the surface of the canvas.

Poetry and Painting

"Poetry and painting are oil and water things. Oil and water don't mix, but oil can make some pretty shapes floating around water" (Creeley, 2015). In the words of Leonardo da Vinci as noted by Warden (2019), 'Painting is poetry that is seen rather than felt, and poetry is painting that is felt rather than seen. In his lecture 'The Relations between Poetry and Painting', poet Wallace Stevens asserts:

There is a universal poetry, of which literary poetry and painting alike are created

Where the poet does his job by virtue of an effort to the

mind, he is in rapport with the painter, who does his job with respect to the

problems of form and colour. Artists have become writers, and writers have

Poets and artists have bumbled around together for years. It is

not as if we have different café. Oh! Sorry, you can't sit here— this is the artist's

table. We are all after the same thing to provide a reader or a viewer to

interact with a part of us” (Stevens, 2008).

For centuries, artists from Michael Angelo to Picasso have written and published poems. Artists who are fluent in the visual and literary arts are able to select the creative medium that best expresses their ideas. In some cases, paintings and poetry are displayed together to more deeply communicate a theme, emotion or thought (Stevens, 2008). Creeley (2015), speaking of artist Francesco Clement with whom he collaborated, said, “Any person reading what I have written and seeing what he has made is moving back and forth between two emotional fields”. This establishes the interrelationship that exists between writing and painting.

Review of Related Art Works

Still Life with Jug and Glass (1943)- Pablo Picasso (1882-1963)

Picasso used the cubist approach to reduce still life objects into three-dimensional abstract forms as seen in his still life painting titled, *Still Life with Jug and Glass* (1943), in Fig. 1. This painting consists of a jug, glass and pitcher depicted

in monochrome and simplified with shapes in a three-dimensional form. He achieved abstraction in this painting using cubism and monochrome colours. Similarly, the researcher simplified still life objects into abstract forms, but that was achieved with colour fluidity. This marks the difference between this research and Pablo Picasso.

Number 1 (*Lavender Mist*) 1950 - Jackson Pollock (1912-1956)

Abstract transformation of representational kitchen objects was achieved using the fluid painting technique. This was inspired by Jackson Pollock, who created repetitive abstract forms on the canvas through a wide range of fluid colouring techniques—pouring, spilling, smearing, dripping—in constantly repeated actions on the canvas that resulted in complex abstract patterns as seen in *Number 1 Lavender Mist*. *Number 1 Lavender Mist* (1950) in Fig. 2. It is a monochromatic painting dominated by complex, intricate, repeated abstract patterns with visual effects of spilling and pouring. Smearing, dripping and splashing techniques.

***Songs of Experience: The Tyger* (1794) – William Blake (1757-1827)**

William Blake's work, titled *Tyger* as presented in his book, *Songs of Experience*, in Fig. 3, is a combination of literal and visual art. In this work, Blake

tries to unite literal and visual ideas using poetry and visual images. Visible on the work are inscribed poetry and still life images; tyger and tree in golden, brown, yellow and blue hues. Blake, as Neupane (2020) notes, presents literal and visual art simultaneously to express his ideas more deeply. This research and Blake shared one thing. Both integrated visual and literal art into a single creative process. They differ in two ways; Blake's poems were inspired by poems which he translated into paintings, while the poetry in this research was inspired by still life objects. Blake's inscribed poems on the painting surface, while this study presents painting and poetry on different surfaces.



Fig 1: 'Still Life with Jug and Glass' ,
Pablo Picasso, Oil on Canvas, 1798, 15.7 × 14.1 cm
Source: <http://www.pablo-ruiz>

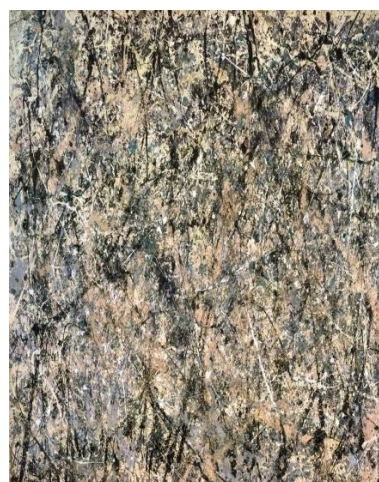


Fig 2. Number 1 (Lavender Mist)
Jackson Pollock. Oil. Enamel & Relief
etching,
printed in

Source: [http://https:// orange- brown ink and hand coloured with Water colour and shell gold](http://https://orange-brown-ink-and-hand-coloured-with-water-colour-and-shell-gold)



Fig. 3. Tyger, William Blake
Source: [http://poemanalysis.com/William-blake/ the-Tyger](http://poemanalysis.com/William-blake/the-Tyger)

Methodology

Being qualitative research that used non-numerical data, the practice-based methodology was adopted. Practice-based methodology entails the practical actions undertaken by the researcher in achieving the aim of the research. This refers to

methods of data collection, data instruments, data tools and data analysis.

Data and Sources of Data

Primary and secondary data constituted the data for this research. Primary data entailed the raw data that were used in the research. They include six selected kitchens fabricated and natural objects, namely: pot, Knife, plate, spring onions, pepper and yam. The secondary data were the documented information (writings and pictures) used in the research. The choice of kitchen objects as data was inspired by two factors: their symbolic meanings as they relate to womanhood and their formal values as they relate to Jean Baptiste Chardin (1699-1799), whose still life objects were selected based on their formal qualities (line, shape, texture and colour). Data was obtained from both primary and secondary sources. The primary sources of data include:

Photography and drawing of the selected kitchen objects. The secondary data sources included

internet, art books, art journals and art catalogues.

Methods of Data Collection

Primary data was collected through photography and drawing. In secondary data collection, the internet, books, art

journals and catalogues were accessed for necessary information.

Photography: The researcher, at a close range, snapped photographic images of the selected kitchen objects (yam, spring onions, pepper, Knife, plate and pot) using an itel mobile phone and iPad for detailed studies. They were shot facing the sun for good light effects.



Plate I: Spring Onions on Paper
Photograph 1, 2018



Plate II: Pepper on Paper
Photograph 2, 2018

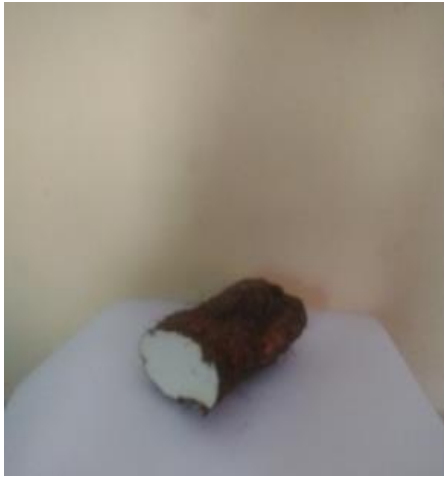


Plate III: Sliced Yam on Paper
Photograph 3, 2018



Plate vi: Plate on Paper
Photograph 6, 2018



Plate iv: Knife on Paper
Photograph 4, 2018



Plate vii: Photograph vii
Plate, Yam, Knife, pot, yam, pepper



Plate v: Pot on paper
Photograph 5, 2018

Spring Onion (scallion) or green onion on Plate I is a very tender onion harvested before the bulb has had a chance to swell. It is a spicy vegetable with slender green tops attached to a small white and purple bulb. Symbolic of tears, it relates to a woman in her capacity for mood expression. Pepper (Plate:ii) is reddish, bell-shaped, with slight depressions and a thin green stalk. It is symbolic of spice and excitement. Just as pepper spices up the

food, a woman spices up her home with love and care. Yam is brown-skinned, rough-textured, hairy and cylindrical with whitish flesh. Yam is symbolic of strength. It suggests the woman's strength. Pot (Plate iv) is silver coloured and cylindrical with an enclosed base and open top with a cover. It is symbolic of the part of a woman's body that produces food (the breast), which was used to reflect motherhood and nutrition. A plate is an oval-shaped kitchen object with a central depression. A woman uses a plate to dish food to every family member. Symbolic of generosity, the plate reflects womanhood. A woman is a generous giver (the plate) that is used to dish food (love) and from which food (love) is eaten (received) by every member of the family. Knife (Plate iv) is a rectangular-shaped cutting object with a silver blade that is attached to a rectangular handle. It is used for cutting food items in preparation for cooking. A knife is a symbol of sacrifice. A woman is a symbol of sacrifice, who sacrifices her life to bring forth new lives in the family.

Drawing: Drawings of the selected kitchen objects were created with chalk pastel, pen and charcoal pencil on cardboards and straw boards for detailed studies and to serve as painting guides. The pastel and chalk pastels were fixed.



Plate VIII: Spring Onions
Pencil on Paper
30 cm × 40cm
2018



Plate IX: Plate
charcoal on Pepper
30 cm × 40 cm
2018



Plate X: , pencil on Paper
30 cm × 40 cm
2018



Plate xi: Knife, Pencil on
30 cm × 40cm, 2018



Plate xii: Yam, Charcoal on Paper
30cm×40cm, 2018



Plate xiii: Plate, pot, Spring
Onions, Yam, Pepper, Knife
Charcoal on Paper, 2018

Instrument for Data Collection

Observation was adopted as the instrument of this research. This entailed direct and close observation of the selected still life of kitchen objects for detailed studies of their formal values. Six different kitchens were fabricated, and natural objects (pot, Knife, plate, spring onions, pepper, and yam) were purchased from the Samaru market in Zaria. These objects were aesthetically chosen and considered suitable for this study and were subjected to close observation. From the physical observations made, spring onion is a rounded purple bulb with hollow green stalks and small white stems. Red pepper (capsicum) is a spicy vegetable that is bell-

shaped. It comes in brilliant hues of red, orange, and yellow, but most commonly in red colour, just as the one in the study. It has a short, slender, greenish stalk. Yam is cylindrically shaped with a rough brown texture and white flesh. The pot is silver in colour and cylindrical in shape. It has a circular opening at the upper part of the cylinder and a closed base. It has two U-shaped handles, fixed on its two opposite sides. The plate is a milky coloured and circular shaped kitchen object with a centralised depression. Knife, also a fabricated kitchen object with a rectangular silver blade and a short rectangular wooden handle.

Tools For Data Collection

Tools used in data collection include: mobile phone, iPad, computer, pencils, pastels, strawboard, cardboard paper and fixative. Photographic images of the selected still life objects were taken with a mobile phone (itel phone) and iPad to achieve realistic images, which also served as the painting guides. Computers were used to access information from the internet. Chalk pastels, charcoal pencils and pencils served as the drawing media, while strawboards and cardboards were the drawing surfaces. Fixative (Winsor and Newton) was used to fix the charcoal and pastel drawings.

Data Analysis

Data were interpreted through preliminary studies and painting procedures.

Preliminary Studies: These were categorised into representational, semi-abstract and abstract studies to show the series of transformations that took place in the research.

Representational Study Semi-Abstract Study Abstract Study



Plate xiv: *Virginity*, Pencil
2018

Pencil on Paper 30 cm × 40cm



Plate xv: *Tears*, Pen on Paper
Pen on Paper, 30cm × 40cm
2018



Plate xvi: *Lost but visible*
Pen on Paper, 30 cm × 40cm
2018

Painting Stages:

Representational Stage: This marked the representational painting of the selected kitchen objects (pot, plate, Knife, spring onions, pepper and yam) arranged compositionally. At this stage, the conventional painting method was employed to achieve representational forms.

Developmental Stage: Abstract transformations started at this stage. Further studies were generated from the realistic studies with colour fluidity. Still life objects were gradually reduced to semi-abstract and finally abstract forms using the fluid colouring technique through the process of distortion, disintegration and diffusion. For the purpose of the study, the developmental stage is divided into the semi-abstract and abstract stages.

Semi- Abstract Stage: This marked the first stage of abstract transformation in the study, where colours were used in their fluid states at low viscosities through spilling and pouring techniques. At this stage, the formal values of the selected kitchen objects (pot, plate, Knife, spring onions, pepper and yam) were distorted using colour fluidity of low viscosity through the spilling and pouring techniques of colour application. With

gradual spilling of colours, the researcher was able to manipulate the flow of colours on the canvas using the fingertips due to its low viscosity. Colours were spilled and poured on the drawings on the canvas to distort parts of the objects from their main bodies.

Abstract Stage: This was a transition from the semi-abstract stage, where no physical form of theselected kitchen objects was recognisable. The selected objects were gradually transformed into abstract forms with colour fluidity of high viscosity that guaranteed free flow of colours on the canvas with little or no control. With drawings as guides, colours were poured and spilled from small plastic cans and were allowed to flow and blend freely into one another, which at some points resulted in accidental mixtures of colours that brought about unrecognisable abstract forms on the canvas.

Painting Analysis



PLATE I: Virginity
Acrylic Fluid on Canvas
2018, 80 cm × 100 cm



PLATE II: Tears
Acrylic Fluid on Canvas
2018, 80 cm × 100 cm



PLATE III: Fadesbut Visible Acrylic onboard
Acrylic Fluid on Canvas
2018, 80 cm × 100 cm

Virginit

*Fresh, pure, guiltless In the midst of love,
The mood, my first moment....
A green moment. Tears like river flow
A moment of peace In the midst of love
A moment of innocence
The mood, my first moment
knocking
A momentary mood
mood that fizzles into next In the midst of love
The mood, my first moment.*

Category 2: Semi-Abstract Painting:

Tears is a painting created in the semi-abstract category. It is characterised by distortion. It was created with colour fluidity of low viscosity through the spilling and pouring techniques that guaranteed colour control. It is dominated by colour spills that are suggestive of tears. *Tears* addressed the second and fourth objectives of the study – to use the fluid colouring technique in stages and to translate evoked thoughts into Poetry.

Category 3: Abstract Painting: *Faded but Visible* is an abstract painting created in the third

Category through the processes of disintegration and diffusion, where the selected objects were disintegrated and diffused into unrecognisable abstract forms. It addressed the third and fourth objectives of the research, which are -to arrive at a conceptual rendition of the still

Tears Fades but Visible

*As her days count,
Tears flow. Age comes knocking.
Her beauty fades.
As her days count
Tears flow Her beauty fades.
Tears like river flow As age comes*

*Her tears endless Her beauty, fades A
Fades, but still visible.
Tears still flow,*

life studies and to translate evoked thoughts into poetry.

Findings

- i. With the fluid colouring technique adopted as a method of colour application, it was possible to gradually distort, disintegrate and diffuse still life objects (pot, Knife, plate, yam, spring onions and pepper) into abstract forms.
- ii. The abstract imagery from the transformed still life objects has conceptually advanced the genre of still life.
- iii. Translating evoked thoughts by the depicted still life objects (representational and abstract) into poetry has integrated literal and visual art into a single creative process and has communicated more deeply the expressed ideas.

Conclusion

Born out of the need to advance knowledge in art scholarship, specifically to enhance the intellectual value of still life painting as well as add to the scanty documented records on still life painting in the Nigerian art context, an attempt was made in this regard. The research, through a practical approach, explored the possibilities of using step-by-step processes of distortion, disintegration and diffusion of representational still life of kitchen objects into semi-abstract and abstract forms. Selected kitchen objects, namely: pot, Knife, plate, yam, sprig onions and pepper, were gradually transformed from their representational state to a semi-abstract state and finally to an abstract state, using the fluid method of colour application. Furthermore, the study presented the marriage of poetry and painting by exploring the possibilities of integrating visual art (Painting) and literary art (Poetry) into a single creative process for deeper communication of the ideas expressed. To this end, thoughts evoked by the selected kitchen objects in representational and transformed states were translated into poetry.

Recommendations

Based on the findings made, these recommendations are advanced:

1. Documentation of artists and their works in Nigeria was found to be necessary for record and reference purposes owing to the scanty documented records on still life painting in Nigeria, which posed a challenge in the literature review of this study; hence, the need to engage in documenting artists and their works.
2. More research needs to be carried out in other areas of painting, like figure painting, seascape, landscape and portraiture, using the fluid colouring technique, because there is more to be unraveled using this technique.
3. The possibilities of using common objects in our environment as sources of inspiration and areas of research are limitless. Therefore, any researcher who wishes to research further is advised to do so bearing in mind the educational contribution of such research.

Contribution to Knowledge

1. The adoption of the fluid colouring technique in the abstract transformation of representational still life, apart from being a novelty, has broadened the scope of still life.

2. The three stages of studio exploration in painting, from the representational to the semi-abstract and abstract stage, are a novel approach in still life painting in practice-based research.

3. Translating into poetry thoughts evoked by kitchen objects in their representational and abstract states has established the relationship between 'text' and 'image' in still life painting.

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