

# DEVELOPING TEXTURE POSSIBILITIES IN PAINTING: A STUDIO REPORT

BY

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## **Abstract**

This study, "Developing Texture Possibilities in Painting: A Studio Report," addresses the problem that is consistent with the use of oil paint and brush to paint on a flat surface. The study focuses on it because its consistent use limits further exploration into other media. Thus, the aim of the study is to examine visually the area of unexplored possibilities available with the use of synthetic detritus, pigments, and driftwood as media in creating textured paintings. To achieve the above aim, the objectives of the study are designed to ascertain the aesthetic genre and possibilities of synergising synthetic detritus and driftwood in producing textured paintings. The theoretical framework of the study is based on expression and aesthetic theories. Related cognate literature

and artworks were reviewed in the course of the study. While the methodology that was employed in this study was a studio experimentation approach where different synthetic detritus were gathered for exploration, bearing in mind their compatibility and suitability as media for visual expression in textured paintings. The technique that was adopted is the mixed-media painting approach. At the end of the exploration, findings revealed that the synergy of synthetic detritus and driftwood on canvas employed in producing the paintings proved very effective because the textural impression appeared very appealing. The researcher concludes that synthetic detritus materials and driftwood should be recycled or synergized to produce more textured paintings that will help to broaden the scope of media exploration in painting.

**Key word:** Driftwood, Plastic, Detritus, Painting, Acrylic.

## Introduction

Detritus is defined as any debris, shards, or disintegrated materials that appear to be unusable and can be thought of as discarded materials that are no longer fit to be preserved and must be discarded as undesired. (Encyclopedia, 2018). Waste, in this context, refers to any objects or substances that the owner no longer requires and thus discards. It is also characterized as a fleeting object that depreciates in value and becomes trash when it exists in a timeless limbo, without value, but with the possibility of being discovered and changed into a long-lasting thing. Recently, visual artists have discovered them and transformed them into new artistic endeavours. Artists have discovered the potential of these objects, which give them feasible choices that they change into gorgeous, pleasing aesthetic combinations, much like they have discovered the potential of artwork. Detritus or discarded goods give artists priceless resources with which to create works of art using their creative abilities and skills. In their quest for individuality, distinctiveness, and relevance in an austere economy, visual artists look to discards for inspiration. Working with waste not only

removes trash from the environment, transforming it from an environmental and health problem to a useful and aesthetic object, but it also generates jobs and profit. The few visual artists whose works were investigated have demonstrated that with discards, visual artists may make magnificent works of art. Detritus can be used in a variety of ways, including painting.

The debris paintings are intended to serve as a medium for expressing the artist's emotions, sentiments, and thoughts. Painting has long been used as a means of artistic expression. Pigment reigned as one of the primary materials employed in the practice of painting at first. However, in recent years, the trend has shifted, and a large number of debris has been used and transformed into paint. Painting, on the other hand, has a documented history that dates back to the cave period. As a result, painting has evolved in a variety of ways, allowing for study and experimentation in order to satisfy the demands of artists. As a result of new wants and opportunities, new art emerges as a result. The hunger to carve a niche for their particular identity in the world of painting reinvigorated the huge diversity of techniques, styles, and materials.

The artist also agrees that the medium of painting has had a significant impact on the character of the forms that have developed with each successive age. As a mixed media painting experiment with synthetic detritus and driftwood fits under these categories, each painting material generates and impact distinct to itself, with its individual attributes of brush stroke, colour, technique, and texture. The tactile qualities of surfaces or the visual representation of such qualities are referred to as texture in the visual arts. All surfaces, according to Frank,(2004) have textures that can be felt or perceived by visual cues. Textures are classified as either real or artificial, according to Frank (2004). Actual textures are those that we can feel with our hands, such as polished stone,

sand, or thick paint swirls. Simulated (or implied) textures are those that are intended to look like something other than paint or a flat surface.

Texture painting is all about the look and feel of the canvas. It is made out of ribbons, metal, wood, lace, leather, and sand. There are four different sorts of textures in art: real, simulated, abstract, and invested textures. A work of art can have a smooth, rough, or coarse texture, which describes the work's surface quality. There are intriguing textures created by man through the use of time, as well as material lines found on natural items that we use to gain information. Their lines, in particular, allow us to create a variety of patterns and textures in the artwork we create.

Artists have used synthetic detritus materials, which have been used and dumped as garbage, to create texture in their paintings. "Synthetic is frequently used in the sense of synthesis, which is the combination of two or more pieces, whether by design or by natural process," according to Russell. According to the terminology, natural goods cannot be described as synthetic. Waste lace fabric, rope, driftwood, and acrylic are examples of synthetic detritus that has been employed as media in this study. Because it is made from a chemical substance, acrylic is a synthetic material. This project aims to collect synthetic debris from our area, such as waste lace materials from tailoring shops, plastics, and driftwood, to create texture painting to encourage waste recycling and protect our ecosystem from pollution. The necessity to recycle them came from observations that part of this synthetic debris is not properly disposed of after being used for its original function, littering our environment. As a result, in order to save the situation, the researcher decided to recycle the synthetic waste and use it to create texture painting, recognizing its potential in terms of wealth creation and environmental management. Making and producing things is important to art. Over the years, art has had a huge impact on the entire world. This influence is the industrial

revolution's public announcement of the dual developments of science and technology. Man's never-ending quest to comprehend and control his surroundings has allowed him to create forms out of the materials available to him. Recycling programs can assist in reducing solid waste pollution in today's environment. Rubbish management has recently become a concern in big cities, according to Saliu, (2010) and efforts have been made to rid cities of waste by burring or burial. Saliu goes on to say that artists are included in this crusade, but in a unique way. Saliu further explains that rather than burrowing such rubbish, artists have produced artworks out of electronic automobile parts, agricultural waste, and other materials. According to the above authors' perspectives, recycling waste materials has a big impact on our environment and also aids in the creation of artwork by increasing its aesthetic worth.

For the objective of this project, the mixed media technique was used to create texture paintings. Because the subject was synergizing, or integrating multiple components to create the artwork, the technique was used. According to Ochigbo Best,(2006) mixed media is a technique that incorporates the use of two or more artists' media. Mixed media, according to Sayre (2003), is the use of two or more media in a single work. Gilbert (2002) defines mixed media as "any work of art that incorporates more than one medium."

The researcher's investigation of synthetic trash and driftwood is an attempt to broaden and diversify the range of media and materials available, when before only conventional pigment was thought viable. Many painters wish to paint at any time of day or night. The researcher's interest in the use of synthetic debris to paint texture paintings stems from this current phenomenon, which has heightened obsession with the means in the art of painting. The media were chosen for their unique features, which stimulate not only the researcher but also artists to pursue new creative

paths using methods and objectives that were previously unattainable or unimaginable in modern art practice. It acts as a catalyst for more artists in the modern period to experiment with and create paintings using synthetic debris and driftwood as a means of broadening their medium horizons.

Theoretical Framework:

The study adapted aesthetical and expression theories. They are described below:

### Aesthetics Theory

Immanuel Kant (Crawford Donald 1991), promoted aesthetic theory in the 18th century. He was a philosopher from Germany. Aesthetics is a discipline of philosophy concerned with the nature of beauty, taste, and art philosophy (which is its own area of philosophy that comes out of aesthetics). It investigates subjective and sensory-emotional values, sometimes known as sentiments and tastes. Aesthetics include both natural and man-made aesthetic experiences and judgments. It examines what happens in our minds when we interact with beautiful things or environments, The study of how artists think, create, and perform works of art, as well as how people utilize, enjoy, and criticize their art, is known as art philosophy. It explores how people feel about art in general, why they enjoy certain pieces of art and don't like others, and how art might influence our moods and opinions. "What is art?" "What is a piece of art?" and "What makes good art?" are questions that are asked in both aesthetics and art philosophy. (Thomas et al., 1996).

Today, a good work of art is considered "successful" rather than "beautiful," and it is appraised according to a different set of standards. Some successful pieces of art aren't particularly attractive, but they are well-organized and/or provoke emotional responses from viewers. It's possible that a piece of art will be effective if it features odd, unpleasant visuals while still making you think. This

theory was chosen for this study because it corresponds to the researcher's goal of creating aesthetically pleasing texture paintings.

## Expression Theory

Leo Tolstoy and Robin George Collingwood (1932), popularized the viewpoint. According to Matravers (2009), the best experience of expression theory was with Leo Tolstoy. According to Matravers, the phrase "expression theory" has both a broad and a restrictive definition. According to Noel (2002:61), under the concept of expression, Leo Tolstoy considers expression to be a type of communication in art. The other hand, Collingwood considers art to be a kind of emotional expression (Kemp, 2013:5). Khatchadourian (1995:336), while also considering Leo Tolstoy's expression theory, writes, "A work of art is an expression of the artist's sentiments or emotions incorporated into it by the artist, in the sense that it conveys and transmits the claim offered by the author concerning the theory." When a person reveals himself to another, he or she is expressing an emotional feeling. "It is critical to recognize that the communication mode differs from creative communication. In the expressiveness theory, artistic communication deals with visual presentation as a type of communication, and this communication reflects emotions. An artist, like a mathematician, communicates or expresses themselves using lines. Artists employ shape, space, and texture to express themselves in the same way as musicians do with notes and sounds.

While considering Tolstoy's definition of art in relation to his expression theory, Bruyn (2014:1) points out that the audience to whom the art is directed might share their feelings or experiences. Tolstoy also says, according to Bruyn, that art interpretation and critique are unimportant and unnecessary because any decent work of art may represent thoughts and feelings that most people can understand.

According to Lowenfeld and Britain (2006: 15), "art materials or the materials used for expression are very important and enhance the art expression of an artist's experience. "As a result, there is no doubt that the phrase theory is relevant to a variety of issues. Not only is it vital to mention the media materials and even the technique used for expression while developing or producing an artwork for expression, but it is also important to note the media materials and even the technique used for expression.

Russell (2000:67) claims that all visual art expresses some level of human experience that can be portrayed in a variety of media, materials, and techniques. According to Russell, many twentieth-century artists who used multiple mixed media in one work were eroding traditional divisions between media, materials, and techniques. In a similar spirit, artists are increasingly employing new media, materials, and techniques to express their emotions and feelings about a variety of social issues. Surprisingly, the works created reflected the researcher's viewpoints, which were consistent with the expressiveness theory, which allows artists to convey their emotions. This is one of the reasons why this study used synthetic detritus, pigment, and driftwood as material to create texture paintings based on the expression theory.

### Textured Painting: Definition, Types, and History

Simply speaking, texture refers to the appearance of something's surface. Texture, according to Fichner and Rathus (2012: 313), is the quality of materials as perceived through touch. Similarly, according to Kleiner (2011:1043), texture is the quantity of a surface visible by light (rough, smooth, hard, soft, glossy, dull). Texture, according to Mittler (1986:431), is an element of art that relates to the smoothness, roughness, or softness of an object's surface quality, or "feel." Actual or simulated textures are both acceptable. Actual textures may be felt with the fingers, but simulated

textures are implied by the artist's use of color in specific parts of a painting. Fichner-Ratus (2012:119) claims that texture can be described as either actual texture or visual texture when looking at the many forms of texture. The current, according to Fichner-Rathus, is due to the materials employed to build the art. Fichner-Rahus goes on to say that visual texture is the illusion of an actual texture, but that actual texture is tactile. When you touch anything, your fingertips detect sensations such as roughness, smoothness, sharpness, hardness, and softness. Any work of art, whether it's the hard, cold surface of stone or the smooth, glass-like finish of a painstakingly painted canvas, can be said to have texture. When an artist uses texture for aesthetic or creative goals, we refer to it as texture.

While some works have visible texture, the real texture of the materials can differ significantly from that of a stone sculpture. A stone sculpture, for example, may be rough and cold to the touch, yet it may be used to give the illusion of flesh, which is soft and warm. "Visual texture" refers to a simulated texture in a work of art. Ficher-Rathus, page 127, Abstract textures, created textures, and subversive textures are some of the additional textures mentioned by Ficher-rathus.

When it comes to this study, Mittler (1986:24) explains that when you talk about an object's surface quality or "feel," you're talking about its texture. In painting, some works have an overall smooth surface on which the artist has carefully covered even the strokes of the paintbrush. As your eyes sweep an uneven surface, there are no textural "barriers" or "distractions" to get in the way. This happens when a thick coat of paint is applied to create a rough texture that you can see with your eyes and feel with your touch. Because you can feel the smooth surface of one and the rough surface of the other, both styles of painting are examples of genuine texture. Artists may also use glue to adhere materials such as paper, cloth, or other real objects to the surface of their works in order to create a different kind of texture.

This project uses a textural

situation in which different synthetic materials and driftwood are put together to produce texture.

The apparent surface quality of a work of art is referred to as texture in the visual arts. It is a two-dimensional or three-dimensional design element that is distinguished by its visual and physical qualities. Texture, in combination with other design components, can convey a wide range of meanings and feelings. Because of its physical texture, texture can transmit a wide range of meanings and feelings. Texture, as previously stated, is a component of two- and three-dimensional design in the visual arts. Painting, graphics, and textiles, among other things, are examples of texture in two-dimensional design or activity. The look and feel of the canvas in a painting is referred to as "texture." It's based on the paint and how it's applied, or the canvas itself. It's made out of ribbons, metal, wood, lace, leather, and sand, among other things. (Wikipedia, the free encyclopedia, 2018)

### Exponents of Texture in Painting

Vincent Van Gogh was one of the most famous texture painters of his time. According to the Alphabet of Art (2018), Vincent Van Gogh was the first great artist to make texture an important aspect of technique in painting, as per the Alphabet of Art. Van Gogh depicted life and the moon and stars drifting and swimming in one of his paintings, "The Bedroom at Arless," as well as in his masterpiece, "Stanly Night," in one of his paintings, "The Bedroom at Arles used an unreal texture to generate an image that was both emotionally engaging and artistically vibrant to the extreme. Van Gogh painted a lot of impasto paintings with a tactile quality to them. Jackson Pollock, an Abstract Expressionist painter, was another proponent of texture painting. According to Ideel Art (2018), they utilize thickly layered paint to draw attention to the act of painting. Because Pollock's experiment with paint visibly reveals textural effects, this condition is also

known as "texture painting." Bridget Riley is a texture painter who uses a variety of techniques. Riley generated the impression of ripples in the paper with the repetition of lines, according to Ocvirk, Robert, Philip et al. (2008), in a work titled "Cataract 3," painted in 1967. Helen Franken and Kenneth Noland were also early texture painters since they used staining and pouring thinned paint directly onto unprimed canvases to blend the surfaces with paint. (Ideel Art, n.d., p. 218) Ideel Art (2018) went on to say that their flat texture shifted attention away from the artist's bodily motion, allowing viewers to focus on other components such as color, surface, and space. Alberto Burri was another early texture artist who employed found objects to create physical textures in his works that elicited primitive emotional responses in viewers. Burri's notion or method of texture creation is relevant to this research because the researcher in this study is likewise using discovered items to create texture in paintings. Since the technique's inception, there have been a slew of proponents of texture painting. Many artists are now experimenting with texture in their works in order to get a nice aesthetic finish and better recognition. The success they achieved was due to the manner in which they experimented with numerous media or means to create their artworks.

#### Overview of Synthetic Media and Driftwood

Technological innovation and technical discoveries have made available painting media previously unavailable. The technical and painterly capabilities of such painting media differ. The technical and utilitarian components of such painting media differ. These include the following:

#### Polymer Tempera

Recent research in the domain of synthetic binders for fine painting has resulted in the most popular new medium, polymer tempera (Russell, 2008:42). Its technological versatility and unique polymer tempera range set it apart. This fantastic medium has found success at all levels, from the classroom to the professional painter. Muralists have been particularly passionate about it since it is so adaptable to a wide range of painting methods. It promotes exploration in a way that no other medium can. One of the medium's most remarkable properties is its capacity to mix pigments other than typical pigments into its paint. According to Jensen (2005:45), reliance on typical manipulations and known clichés does not hinder expression through the use of the medium. It enables the use of extremely simple direct procedures as well as quite intricate and sophisticated ones. It is a tool for learning and development. Jensen goes on to say that the binder is absolutely free of technical issues or defects. This single synthetic material could be the most significant step forward in the long history of painters' search for the perfect medium.

#### Acrylic Paints that are oil compatible

According to Jensen (2005:82), one of the most popular synthetic media on the market now, according to Jensen (2005:82), is a new paint from Bocour Artist Colours Incorporated, known as Magna. This versatile medium is made up of acrylic resin mixed with an organic solvent. The acrylic resin substrate for both the Magna and the polymer tempera media and colors is the same. The main distinction is that Magna colors are oil-based, whereas polymer tempera is water-based. The acrylic resin medium has a chemical composition that is quite similar to liquid Plexiglas or Lucite. When blended with oil colors, each medium takes on some of the properties of the other.

#### DRIFTWOOD

Driftwood is wood that has been washed up on a beach or seashore as a result of wind, tides, or waves. It's a type of tidewater that's made up of marine debris. In some seaside areas, driftwood is a serious nuisance. Driftwood, on the other hand, floats in the ocean and provides refuge and food for birds, fish, and other aquatic species. The wood decomposes and is returned to the food web via gribbles, shipworms, and bacteria. When severely decayed wood washes ashore, it provides a safe haven for birds, plants, and other wildlife. Despite its abovementioned function, it is being employed by some artists to create artwork. Some sculptors use it to carve, and some painters, like in this study, use the back of the driftwood tree to create synergies with other materials such as pigment. Driftwood, according to Ochigbo (2017:9), is a material object in which man's hand has played no part and is washed ashore by tidal waves.

#### Description of Studio Production Methods and Techniques

The process and procedure used to generate the practical studio work are as follows:

1. is a collection of found synthetic trash such as lace, plastics, and driftwood.
2. Using found synthetic trash materials, plastics, and driftwood to cut and arrange,
3. The procurement of pigments
4. The creation of thumbnail sketches the thumbnail sketches were created through reflection and close observation of images taken in our environment, utilizing pencil, ink, and pen as materials to create the sketches that drove the texture painting production.

The steps involved in creating studio work

Stage I.

The researcher builds the canvas stretcher in the second stage of making the actual work.



Plate I:

Artist: Benjamin Ejiohuo  
Title: preparation of stretchers for canvas painting  
Year: 2020.  
Medium: Photography.

Stage II. The researcher prepares the surface for texture painting in the third stage



Plate II:

Artist: Benjamin Ejiohuo  
Title: stirring of glue  
Year: 2020.

Medium: Photography.

Stage III:

The Third stage showing the prepared canvas

The fifth stage depicts the researcher creating a thumbnail drawing and using acrylic paint on the thumb stretches to create the textured artwork.



Plate III:

Artist: Benjamin Ejiohuo  
Title: the researcher laying acrylic colours  
Year: 2020.  
Medium: Photography.

Stage IV

The finished textured painting produced with detritus and mixed media techniques



Plate IV

Artist: Benjamin Ejiohuo  
Title: Pray for me  
Year: 2020.  
Medium: Photography.

### Discussion of Findings

The goal of this research was to learn more about the possibilities of creating texture in paintings utilizing mixed media techniques and materials such as synthetic trash, pigment, and driftwood. A number of eye-opening findings were acquired in order to meet the study's goals and objectives, and they are mentioned below:

The findings reveal that synthetic trash, pigment, and driftwood can be used in synergy to create textured paintings in one experiment. Synthetic debris, such as lace materials, was obtained from tailoring stores and glued onto the canvas surfaces to generate texture painting effects on the paintings in this project. Similarly, leftover plastics were melted and placed on the canvas surface to improve the painting's textural quality. Driftwood, for example, was not left out as debris that was glued on the canvas surfaces of the paintings in this study before the pigment was applied, which color helped to produce a detailed portrayal of images and features. A quick glance at the paintings reveals that textured paintings can be created with synthetic trash, color, and driftwood.

The researcher gathered synthetic detritus, lace materials, plastic, and driftwood from various locations where waste is discarded indiscriminately, with the goal of sanitizing the environment and recycling or transforming them into a useful venture by using them to create texture in painting, according to the findings. The synthetic trash was then gathered, and the materials were trimmed into sizes that suited each canvas painting. After cutting, it was gummed onto the prepared canvas and allowed to cure. After the paint had dried, thumbnail sketches were transferred to the canvas and color pigments were used to define the forms. In general, the research found that synthetic debris may be recycled to create texture painting as a way to clean up the environment while also generating cash through painting.

Because the synergy of materials used to create the textured paintings was innovative, it was able to offer a new horizon of exploration in the mixed media textured painting method. Additional findings: the application of pigmented colors to the canvas surface, which already had lace, plastic, and driftwood adhered to it, helped to clarify forms and offer a correct depiction of pictures, objects, and features in the painting, according to the study. Big, the painting's arrangement of pictures, objects, and characteristics. It also aids in the research's attainment of its goals and objectives.

The results of this study reveal that texture painting may be created in the studio using synthetic detritus, pigment, and driftwood. The research demonstrates that developing texture in painting is a difficult undertaking, especially given the variety of its structure. The study also reveals that all of the texture painting works for which experimentation was done were extremely difficult due to the time-consuming manner of assembling materials and cutting, as well as paste-up and pigment

coloring. The results illustrate that, as difficult as the manufacturing is, it may nevertheless draw attention to the picture after it is completed.

Finally, this data suggests that this research has not only educated painters about the possibilities of texture development in general, but it has also motivated artists to explore using detritus or garbage to produce artworks. To ensure that the study demonstrates this fact, the paintings are shown for public viewing and criticism as a result of the experiment.

## Conclusion

According to this researcher, synthetic detritus, pigment, and driftwood are highly valuable media in the development of mixed-media textured paintings. Though the method is laborious since it necessitates obtaining synthetic debris such as lace materials from a tailoring shop or collecting plastic from a landfill, the end result is overpowering and intriguingly appealing to reviewers who come into contact with it.

Another challenge is that after acquiring the synthetic debris, it must be cut, prepped, and pasted on the canvas surface with color applied before creating a textural appeal or effect for viewers and art collectors. It's worth noting that synthetic debris is pasted or stickled to the canvas before pigment is put on the surface to define the objects' pictures and visual realities. Specifically, mixed-media painting techniques were employed to create the textured paintings in this study.

A mixed media method was used because multiple materials were used to create the textured paintings. The study also suggests that the mixed-media textured artwork was created by meticulous material manipulation and in collaboration with the components and principles of art.

The study also states that while the urge to explore and experiment or recycle debris to generate artwork prompted the conduct of this research, it has broadened the reach of existing new media and techniques in mixed media painting to accomplish texture painting. Surprisingly, it has also functioned as a document encouraging artists to recycle rubbish in their community to create artworks that would generate or earn cash for them to survive in this era of our country where unemployment is becoming the norm. In addition, the study says that conducting it has educated people on how to properly dispose of their trash and maintain a clean and livable environment.

### Recommendations

The research makes the following suggestions based on the study's findings:

1. More detritus inquiry and experimenting in the creation of mixed media textured paintings should be encouraged, as it will open up new avenues for artistic expression.
2. Synthetic trash materials should be recycled aesthetically to document people's sentiments, events, and a society's culture.
3. Experimentation, investigation, and diversification of the use of detritus materials as a means of recycling to create artworks should be promoted because it broadens the scope of the media.
4. Combining diverse materials that may create textural effects on canvas should be utilized to create art, especially paintings, because it adds texture to the surface of the painting while also improving its aesthetic value.

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