

**PRODUCTION OF PAINTINGS INSPIRED BY THE FUSION  
OF SELECTED KENYAN MAASAI AND NIGERIAN FULANI  
MATERIAL CULTURE**

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**A project report submitted to the School of Visual and Performing Arts in  
partial fulfillment of the requirement for the award of the degree of**

**Master of Arts (Fine Art)**


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## DECLARATION

This proposal is my original work and has not been presented for any degree in any other university.

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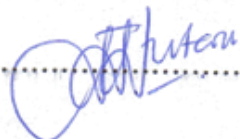
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## **OPERATIONAL DEFINITION OF TERMS**

**Authentic African Art** -Art that has an inclination to African descent, and typically originates from Sub- Saharan Africa

**Fusion** – mixing of two or more forms to create a newer combination

**Hybridization** -combination of two or more influences to develop newer compositions.

**Material culture** - physical objects, resources and spaces that people relate with in a particular Social set up.

**Ornamental** - decorations done on objects.

## **DEDICATION**

In a special way, I appreciate my family for their understanding patience and financial support in my pursue of this endeavor. Friends and well-wishers, I appreciate you all and thank you for being there, in cash and kind. God bless you all thank you.

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## **ABSTRACT**

This study produced paintings through hybridization of material culture from two selected African communities. Hybridization in art happens when material cultures from two or more communities combine to create new forms. Current contemporary African art has been reported to have European styles infused. This infusion has been criticized by scholars to lack portrayal of African identity. Scholars have also argued that authentic African paintings could be achieved when two or more African material cultures are hybridized. This study aimed at identifying Kenyan Maasai jewelry material culture and Nigerian Fulani textile material culture used in their rites of passage and which could be hybridized. After hybridization, new compositions of material culture were created. This new outcome was used in the production of paintings. The paintings incorporated the application element and principle of art and design, such as colour, shapes, rhythm, variety, emphasis, texture, line and geometric patterns inspired by the collected forms. The resultant paintings confirmed that hybridized designs of Maasai jewelry and Fulani textiles could be successfully used as a source of inspiration in the production of paintings. The results of this study should also enable African artists to develop their original paintings inspired by material culture from different African communities. This hybridized process will also promote cultural harmony between selected African communities.

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background of the study

Contemporary art is a wide collection of materials media, methods, concepts and subjects that challenges traditional boundaries and defies easy definition (Jenny 1977). Wells (2012) describes contemporary art as an art that is current, offering a fresh perspective and point of view, and often employing new techniques and new media. Antony (1989), refer to contemporary art as the now and the present. Jenny (1977) opines that contemporary art mirrors contemporary culture and society. Furthermore, contemporary African art refers to the use of images or African material culture in painting (Karlholm, 2009).

Material culture is significantly used in contemporary African art. Material culture consists of physical objects which include: jewelry, textile. Houses, utensils, clothing and art respectively (Torres, 2008). Janice (1998) asserts that material culture involves objects that are concrete in nature. It has been established that African material culture has long been essential and a regular feature in contemporary African art (Odibo, 2009). Consequently contemporary African paintings created through combination of material culture are considered to be special forms of art, indicating cultural identity and originality (Shiner, 1997). Moreover it is argued that combining African material culture in painting will lead to producing authentic African paintings. This combination is referred to as hybridization.

Hybridization is a process in which forms become separated from existing practices and recombine with new forms in new practice (Rowe & Schelling 1991). Hybridization is as old as history and today has become a prominent theme because it matches a world of intensive intercultural, communication and art (Nederveen, 2004).

Hybridization in art occurs when two or more types of material culture combine to form newer original innovations (Shiner 1997). Scholars have however, argued that hybridization of African and European style is considered not original and is, therefore, discouraged (van Camp 2007: 247, Odibo 2009, Kappenberg, 2010). On the other hand, hybridization of African material cultures leads to the production of authentic African paintings and also promotes cultural identity (Yinka *et al*, 2013).

It is against this background that this study sought to contribute to knowledge by hybridizing jewelry from Maasai of Kenya and textiles from the Fulani of Nigeria. The hybridized forms were used as inspiration in the production of authentic paintings. It was expected that the new paintings would also promote cultural harmony between the two communities.

### **1.2 Statement of the problem**

Hybridization in art occurs when African material culture is combined (Kappenberg, 2010). Current contemporary African art has had African and European forms infused in their paintings. an approach that has been criticized by scholars as lacking authenticity (Bozimo, 2012, Van Camp 2007: 247.) Clement, (2013) suggests that authentic African paintings can be achieved when material culture from two or more African communities is hybridized.

This study progressed Clement's stand point by producing paintings that are inspired from a combination of jewelry from the. Maasai of Kenya and textiles from the Fulani of Nigeria. It is expected that the paintings produced have portray authentic African identity as well as enhance harmony between the two communities.

### **1.3 Objective of the study**

The objectives of the study were:

- 1) To identify Maasai jewelry material culture and Fulani textile material culture used in selected rites of passage.
- 2) To develop compositions hybridized from selected Maasai jewelry material culture and Fulani textile material culture.
- 3) To produce paintings inspired by the developed compositions based on selected Maasai and Fulani rites of passage.

### **1.4. Research questions**

The study was guided by the following questions:

- 1) What Maasai jewelry material culture and Fulani textile material culture are used in selected rites of passage?
- 2) What compositions hybridized from selected Maasai jewelry material culture and Fulani textile material culture can be developed?
- 3) What paintings inspired from the developed compositions and based on selected Maasai and Fulani rite of passage can be produced?

### **1.5 Assumption**

Hybridized compositions of Maasai jewelry and Fulani textiles material culture can be a source of inspiration in the production of paintings.

### **1.6 Justification of the study**

This study is expected to contribute to the contemporary artist by being an alternative in the development of inspirations for paintings. Furthermore, it provided an avenue for the forms that were used in the production of authentic African painting.

Hybridized paintings produced from material culture hybridized from two communities will also allow for socio-economic interaction, be means of imparting knowledge in African societies and also promote harmony between African societies. This study is also a breaking ground for new knowledge as very few practical studies on hybridized African material culture have been done.

### **1.7 Scope and limitations**

Only two cultural groups, the Maasai of Kenya and the Fulani of Nigeria were selected because they are all nomadic people and have similarities in the use of colour, designs and form of used in their material culture.

Out of the material culture from the two communities, only jewelry from the Maasai and textiles from Fulani of Nigeria were selected because they give variety in form of colour, form, line and texture when combined.

Portraiture and abstract painting techniques were the only techniques applied through hybridization during the production of the paintings. This is because the aforementioned techniques conform practically to the hybridizing process.

Well (2012) reveals that acrylic on canvas creates brilliant colors that are long-lasting. This is because they are very good in blending with the surrounding paint work and produce artistic brush strokes on canvas. This study, therefore used only acrylic paint on multiple and single canvas in different sizes and shapes throughout in the painting project.

The choice of color schemes applied in the painting was only split complimentary and harmonious colour scheme because of their congruence and effect they have in paintings.

The subject matter of the paintings was based on particular rite of passage selected from each of the two communities under study. This is because different material cultures are used differently in each rite of passage in African societies.

## CHAPTER TWO

### LITERATURE REVIEW & CONCEPTUAL FRAMEWORK

#### 2.1 Introduction

This chapter is in two parts. The first part reviews literature related to the areas under study. The second presents the conceptual framework that guided the study.

#### 2.2 Material culture

The term ‘material culture’ refers to how apparently lifeless things within the environment act on people, and are acted upon by people, for the purposes of carrying out social functions, regulating social relations and giving symbolic meanings to human activity (Derrida, 2001; Chanda, 2011). Material cultures in Africa are further coded into symbols which convey concepts, ideas, and beliefs (Kreamer *et al*, 2007).

Many societies in Africa have since prehistoric time developed their own unique detailed designs reflective of their tribal traditions, identities and ideologies using their material culture (Ogumor, 1993). The traditional symbols have been integral in the society. When symbols from two material cultures of different communities are mixed, it leads to hybridization. Africa symbols hybridized with western cultural symbols and were considered unauthentic to the African expression and African identity by the contemporary African artists (Odibo, 2009). Due to this, contemporary artists today combine traditional African symbols from one community with today’s traditional symbols from another community so as to get a true expression of an authentic African identity that is without the influence of western cultures.

#### 2.3 Maasai Jewelry

The Maasai are well known for their intricate jewelry bead work which includes colorful necklaces, bracelets, collars, headbands, anklets and pendants (Todd, 1961). It is considered the duty of every Maasai woman to learn the jewelry making craft. All the tribes' beadwork is made by the women but is worn by both women and men. The jewelry they create is not only beautiful but also has important cultural significance. The beadwork an individual wears will signify their age and social status. Generally individuals of high social standing will wear more colorful and intricate jewelry. Beads also serve as an important source of income for the Maasai. Tourists visiting the Maasai region in southern Kenya and northern Tanzania will find many beautiful pieces for sale that make great gifts for women and for men. Often the Maasai

will wear or give bead jewelry for special occasions (Gilbert 1993). Todd (1961) writes that, unmarried Maasai girls often wear a large flat beaded disc that surrounds their neck when dancing. They use the movement of the disc to display their grace and flexibility. Women will wear a very elaborate and heavy beaded necklace on their wedding day. The necklace often hangs down to the brides knees and can make it very difficult for her to walk. A married Maasai woman will wear a Nborro, which is a long necklace with blue beads. The colours used in the beadwork are selected for their beauty. The colour is also symbolic and has important meanings understood by the tribe. Red stands for bravery, white represents peace, purity, blue denotes energy, and orange symbolizes hospitality (BurnSilver 2009). The texture and colour of the bead are considered to be special forms of expressive symbolism, indicating cultural identity. All these aspect of Maasai jewelry can be used in combination with forms from other African communities and the resultants forms used as inspired in painting.

#### **2.4 Fulani Textiles**

There are no particular outfit used in all functions by all Fulani sub-groups; dressing and clothing accessories such as ornaments mostly depend on the particular region. The traditional dress of the Fulani consists of long colourful flowing robes, modestly embroidered or otherwise decorated. In Nigeria, Cameroon and Niger, men wear a hat that tapers off at three angular tips. Both men and women wear a characteristic white or black cotton fabric gown, adorned with intricate blue, red and green thread embroidery work, with styles differing according to region and sex (Adepegba, 1986).

The Nigerian Fulani nomads are satisfied with the readily available, cheap, locally made, or imported clothes made into traditionally Fulani nomads' styles by their settled tailors. Their wardrobes are usually limited to one or two outfit's that are used for special occasions and a single day-to-day outfit of a simple material and style (Chappel, 1977).

Their men's outfit consists of simple jumpers and tight-fitting knickerbockers. The jumpers have round necks, flared bottoms and are either sleeveless with open sides or with sleeves that reach just beyond the elbow but are sewn up at the sides. Both their garments and knickerbockers are adorned with simple embroidery. Spiraled stitches surround the round necks of the garments, and leaving some gap after the neck seams, are courses of square stitches with two diagonally opposing angles of the square resting on the shoulders and the other two pointing downwards on the chest and the back. Few other abstract patterns may be added to the chest and the back. The knickerbockers only have courses of stitches round the

opening of their legs (Meek 1925).

Women generally tie a cloth round their bodies from below the arm pits and above the breasts to the calves; a smaller piece is tied around the waist and is used as a shawl. Their maidens tie a wrapper at the waist, but wear blouses or sleeveless bodices which hardly cover their bosoms. At present, industrial clothes are used for most of their dresses but, in the past, their dresses were made from locally made materials which are still used by some of them in certain places (Delange,1974). Therefore, utilization and combination of African traditional material culture inspired by artists will serve as a spring board for inspiration in developing original designs based on their own styles in painting.

## **2.5 Hybridization**

The term hybridization is applied in pastoralism, agriculture and horticulture. In agriculture, hybridization refers to developing new combinations by grafting one plant or fruit to another (Bayly, 2004). A further application of hybridization is in genetics where belief in race plays dominant part, and therefore ‘race mixture’ is a prominent notion. Hybridization is also referred to as cyborgs (cybernetic organisms) where combinations of humans or animals with new technology happens (Findley 2005). Bastide (1970), opined that hybridization first entered social science through anthropology of religion applying the theme called syncretism. Syncretism is the uniting of pieces of the mythical history of two different traditions into one that continues to be ordered by a single system.

Hybridization as a process is as old as history but the pace of mixing accelerates and its scope widens in the wake of major structural changes, such as new technologies that enable new forms of intercultural contact. Kappenberg (2010) argued that, hybridization in art is advanced in various works by contemporary experimentalist who combined art and sciences, visual arts and performances art, three dimensional art and digital technology. Odibo (2009), gives examples of the following experimentalists who worked with hybridization: Rob Kessler who combined art and science working with microscopic plant material and Mac Kenzie who juxtaposed visual arts, performance and art therapy.

Through hybridization, contemporary African artists have also produced unique and authentic paintings. One such work is an installation of print motifs, modified from African symbols and composed into a single unit (Clement 2013). Though hybridization is being embraced by

current contemporary artists, more needs to be done in order to produce paintings and quality installations that are authentic.

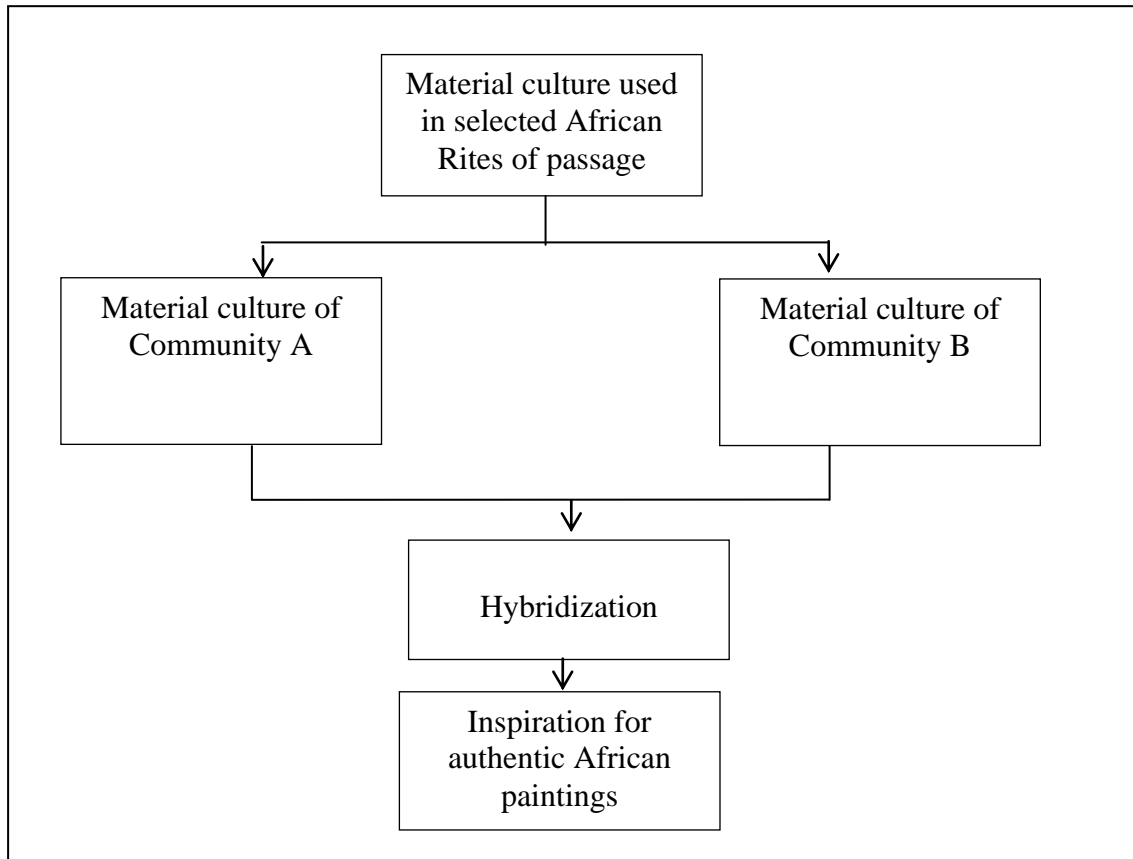
## **2.6 Authentic African Paintings**

African art is a cultural product and an expression of highly differentiated cultural process occasioned by developments in life due to information technology, multiculturalism, and globalization. This has led to art that reflects and faces up to the challenges and developments of the contemporary time (Karlholm 2009). Consequently, African societies in the past four decade have experienced such heightened levels of cultural expansiveness whereby, tribal material cultures through contemporary art techniques have been hybridized to produce new innovations which have been effectively utilized in contemporary art (Freeborn 2005).

Thus, many contemporary African artists are more concerned with keeping pace with global artistic trends of the 21st century and for them, alienating their art from any element of cultural identification, is the core of their practice (Freeborn 2005). Shiner (1997) on the other hand argued that contemporary art forms created through hybridization of material culture from two or more African communities create authentic African paintings that are more expressive and exhibit cultural identity and harmony between the selected communities.

## 2.7 Conceptual Framework

Material culture used in the Rites of passage forms the independent variable, while material culture from the selected communities, form the dependent variables. Hybridization is the underlying variable. The following chart shows relationship among the variables.



**Figure 2.1: Flow Chart indicating relationship among variables**

The material culture is part and parcel of activities of rites of passage in African communities. The conceptual framework explains selected rites of passage which are conception, birth, childhood, youthful, adulthood, old age, and death. This forms the independent variables. Material culture of two different communities; Maasai and Fulani were selected. The material culture was in the form of jewelry and textile respectively. Hybridization of the forms was done so as to develop new compositions. These hybridized forms were used as inspiration in the production of authentic African paintings.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 Introduction**

This chapter deals with methodology that the research used to develop hybridized jewelry and textile designs of material culture selected from two cultural groups and then applied the developed composition in producing paintings. The subsections of this chapter are research design, site of study, sample size, data collection, tools and procedures and data analysis.

#### **3.2 Research Design**

This study applied exploratory research design which is valuable in seeking new, clear and deep perception of a situation, to ask questions and to assess remarkable development in a new light (Saunders et.al, 2003). The exploratory design explored the type of Maasai jewelry used in specific rite of passage and the type of Fulani textile of Nigeria used in the selected rite of passage. Qualitative method of research was applied to explain the relationships between variables and to describe their variations and their forms (Mugenda, 1999).

#### **3.3 Site of study**

The site of study was the Maasai region of Kenya. (Appendix I) and the Fulani region of Nigeria. (Appendix II) This is because these regions have jewelry and textile which were valuable to the research. Jewelry and textile for these regions were obtained from library sources. Consequently, the material culture selected from the cultural groups was used in developing new compositions that were utilized in painting execution. This was conducted at Kenyatta University, Fine Art & Design Department.

#### **3.4 Sample Size**

After collecting the specific items from community, four samples of jewelry from the Maasai and four samples of textile from the Fulani were randomly selected per each identified rite of passage, which gave a total of 56 collected forms. Random selections were to give each sample an equal chance of being picked. The stages of the rites of passage were seven in number i.e. birth, childhood, initiation, youthful, adulthood, old age and death. New compositions were then developed to form the basis of the painting.

### 3.5 Data collection, Tools and Procedures

The following data collection, tools and procedures were used in the study:

#### 3.5.1 Identification of Maasai jewelry and Fulani textile for specific rites of passage

The researcher collected secondary data comprising sample forms of jewelry and textile from the library. In identifying samples of Maasai jewelry and Fulani textiles, observation and library research were used. These collections were documented for presentation.

#### 3.5.2 Development of compositions inspired from identified material culture

In developing new composition through hybridization, a study was done to exploit developed designs from the selected Maasai jewelry and Fulani textile forms. Thumbnail sketches and colour combinations were done to produce a wide-range of paintings.

#### 3.5.3 Application of developed compositions in painting

Successful hybridized designs from the selected Maasai jewelry and Fulani textile forms were applied on the creative project using different painting techniques and are presented in form of a table that enumerates the number of paintings done in the project (see Appendix I).

**Table 3.1: summary of paintings produced for the project work**

Rite of Passage	The specific Activity	Application Element	Technique	Description of Canvas	Number of Paintings in Sets
Conception / Birth	Naming ceremony Ritual festivals	Lines and shapes	Abstract	Multiple 3 in one 1 piece	2 sets
Childhood	Peer groups	forms and texture	Abstract	2 in 1 1 piece	2 paintings
Initiation	Textiles / costumes	Lines and shapes	Portraitures	1 piece	2 Paintings
Youthful	Cultural dance Costumes	Texture, shapes, lines and colour	Abstract	4 in 1	1 set
Adulthood	Marriage	Colour and lines	Portrait	1 piece	2 paintings
Old age	Royalty Commemoration	Shapes and colour	Portraitures	3 in 1, and 2 pieces	3 paintings
Death	Burial rites	Lines and texture	Abstract	3 in 1 1 piece	3 sets
Total number of paintings					15 Sets

### **3.6 Data Analysis**

The following procedures of analysis were carried out on the data obtained:

#### 3.6.1 Identification of Maasai jewelry and Fulani textile for specific rites of passage

Samples selected pictures of jewelry and textiles were collected from library research and were classified according to their sources. The information received was presented in form of table.

#### 3.6.2 Development of compositions inspired from identified material culture

The sample collected from Maasai jewelry and Fulani textile in each category of rite of passage, were hybridized according to their stages and recorded in a table (Table 4.2) The hybridized designs were then selected and applied to produce the African paintings.

#### 3.6.3 Application of developed compositions in painting

Successful hybridized compositions were applied in producing paintings based on the stages of particular rite of passage presented in form of tables.

## CHAPTER FOUR

### PRESENTATION AND ANALYSIS OF DATA

#### 4.1 Introduction

This chapter deals with presentation and analysis of data obtained in the study. It presents data findings and analysis according to the three set objectives.

#### 4.2. Presentation and analysis of Objective 1

The first objective was to identify Maasai jewelry material culture and Fulani textile material culture used in selected rites of passage. Sample forms collected from library sources were recorded and analyzed according to their sources as shown in table 4.1. Codes KMJ represented Kenya Maasai jewelry and NFT Nigeria Fulani textile respectively. Furthermore, MJ stands for Maasai jewelry and FT stands for Nigerian Fulani per each rite of passage. These samples were numbered 1 to 7 and later coded as shown in table 4.1.

**Table 4.1: Study regions and number of samples**

Rite of passage	CODE MJ (Maasai Jewelry)	NO. OF SAMPLES	SAMPLE CODE KMJ (Kenya Maasai Jewelry)
Birth	M J1	4	k M J 1a, K M J 1b K M J 1c, K M 1d
Childhood	M J2	4	K M J 2a, K M J 2b K M J 2c, K M 2d
Initiation	M J3	4	K M J 3a, K M J 3b K M J 3c, K M 3d
Youthful	M J4	4	K M J 4a, K M J 4b K M J 4c, K M 4 d
Adulthood	M J5	4	K M J 5a K M J 5b K M J 5c, K M 5 d
Old age	M J6	4	K M J 6a, K M J 6b K M J 6c, K M J6d
Death/ ancestor ship	M J7	4	K M J 7a , K M J 7b K M J 7c, K M 7d
	<b>FT (Fulani Textile)</b>		<b>NFT (Nigeria Fulani Textile)</b>
Birth	FT 1	4	NFT 1a, NFT 1b NFT 1c, NFT 1d
Childhood	FT 2	4	NFT 2a, NFT 2b NFT 2c, NFT 2d
Initiation	FT 3	4	NFT 3a, NFT 3b NFT 3c, NFT 3d
Youthful	FT 4	4	NFT 4a, NFT 4b NFT 4c, NFT 4d
Adulthood	FT 5	4	NFT 5a, NFT 5b NFT 5c, NFT 5d
Old age	FT 6	4	NFT 6a, NFT 6b NFT 6c, NFT 6d
Death/ ancestor ship	FT 7	4	NFT 7a, NFT 7b NFT 7c, NFT 7d
			56 samples

The analysis of the forms identified was done as per the rite of passage. The analysis is presented hereafter.

**Selected material culture from the two communities used during Birth Rite of passage**

**Maasai**



**KMJ1a**



**KMJ1b**

**Source :**Shauna M. (2012). Symbolism of Maasai jewelry.

**Date collected:** 1/April/2016

**Descriptions:** KMJ1a and KMJ1b collected from Maasai jewelry were collars of linear beaded patterns joined and sewn on leather. They are circular and oval in nature with smooth colour beads made of plastic. These colours comprise of red, white, yellow, black and blue distributed throughout the collar.

**Fulani:**



**NFT1a**



**NFT1b**

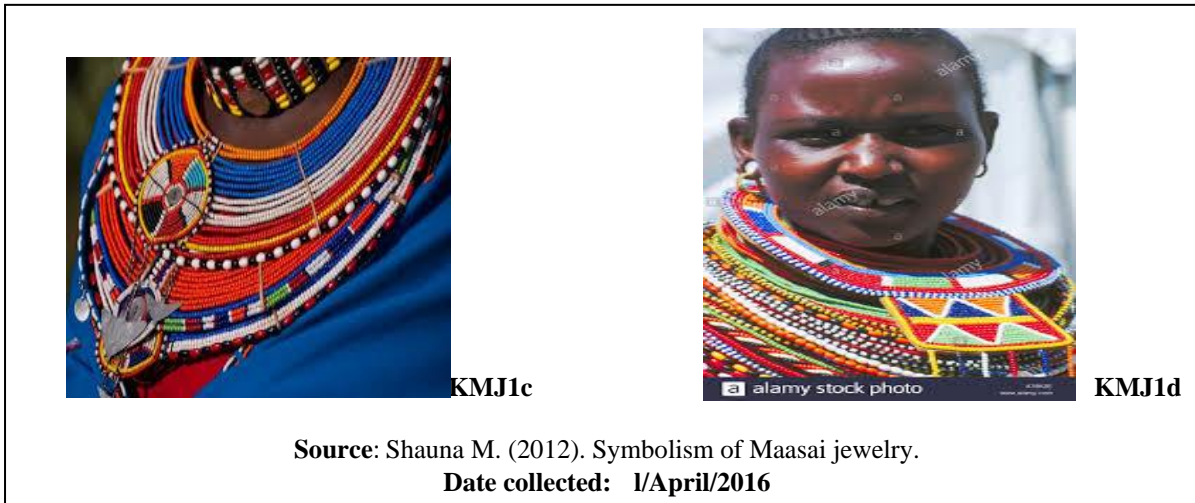
**Source :**<http://www.everyculture.com/Africa-Middle-East/Fulani-Religion-and-Expressive-Culture>

**Date collected:** 1/April/2016

**Descriptions:** NFT1a are woven fabrics for clothing and apron has geometric designs organized in conical patterns with purple green and orange colours while NFT1b are textiles fabrics for clothing has floral designs geometric patterns with blue, orange and green colour running horizontally and vertically.

**Selected material culture from the two communities used during Birth Rite of passage**

**Maasai**



**Descriptions:** KMJ1a and KMJ1d collected from Maasai jewelry were collars of linear beaded patterns joined and sewn on leather. They are circular in nature with smooth colour beads made of plastic. These colours comprise of red, white, yellow, black and blue distributed throughout the collar and also with geometric designs inside rectangular shape with blue, yellow, white and red colours.

**Fulani:**



**Descriptions:** NFT1c has floral and geometric shapes organized in linear patterns that run vertically and horizontally with blue, green beige, purple and black colours while NFT1d has geometric linear patterns, black and blue stripes with blue, brown, orange purple, lemon green and viridian green colours running vertically and horizontally.

**Selected material culture for the two communities used during childhood Rite of passage**

**Maasai:**



**KMJ2a**



**KMJ2a**

**Source :** Shauna M. (2012). Symbolism of Maasai Jewelry.

**Date collected:** 29/March/2016

**Descriptions:** KMJ2a consists of several necklaces, collars, bangles, earrings, and bracelets with white, black, yellow, black, green and greens colour with rectangular and oval smooth plastic beads while KMJ2b are simple circular necklaces and bangles with linear patterns which have minimal bright colours to protect the children from evil eyes. The items are made of smooth plastic with oval and rectangular shapes arranged in circular manner with minimal colour beads.

**Fulani:**



**NFT2a**



**NFT2a**

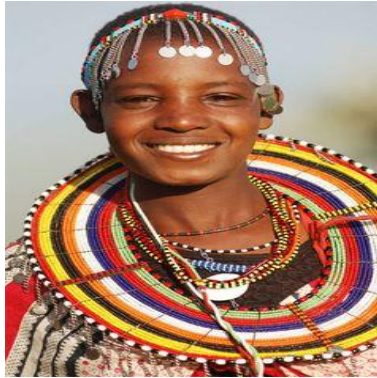
**Source :** W. Christopher (2001). **The Desert Shore: Literatures of The Sahel.**

**Date collected:** 29/March/2016

**Descriptions:** NFT2a are woven textile fabrics for clothing with rectangular patterns arranged in a linear vertical way with red, blue, red, green and white colours respectively. NFT2b are cap with geometric designs run vertically and horizontally with yellow, indigo, orange, black and white.

**Selected material culture for the two communities used during childhood Rite of passage**

**Maasai:**



**KMJ2c**



**KMJ2d**

**Source :** Shauna M. (2012). Symbolism of Maasai Jewelry.

**Date collected:** 29 /March /2016

**Descriptions:** KMJ2c consist of collars, necklaces, bangles head bands and pendants has red, blue, orange, blue and yellow colours while KMJ2d consists of several collars, with white and black, yellow, black and green and red, yellow and greens colours in simple circular necklaces and bangles with linear patterns which have minimal bright colours to protect the children from evil eyes.

**Fulani:**



**NFT2c**



**NFT2d**

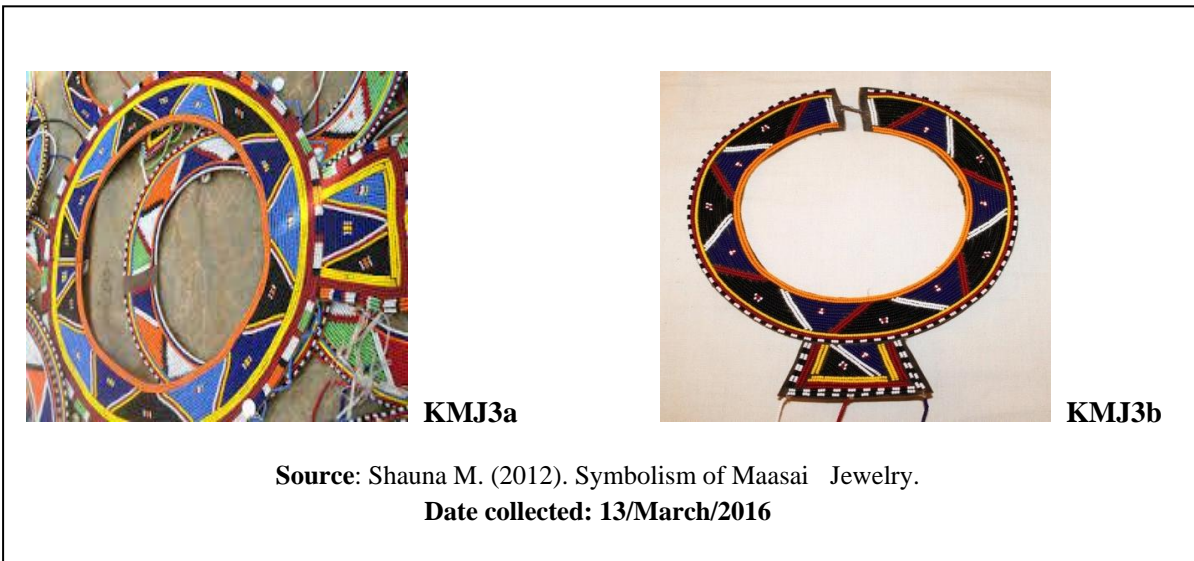
**Source:** W. Christopher (2001). *The Desert Shore: Literatures of the Sahel.*

**Date collected:** 29/March/2016

**Descriptions:** NFT2c are shirts textile material with floral and abstract designs in rectangular patterns arranged in a linear vertical way with grey, red and beige and grey, green, red, blue, green and white colour respectively while NFT2d entails textile fabrics has floral designs and geometric patterns with purple, orange, yellow, blue, grey and red distributed throughout.

**Selected material culture for the two communities used during initiation Rite of passage**

**Maasai:**



**Descriptions:** KMJ3a has a headband and a collar with linear colour patterns of red, yellow, white, black and blue. The headband has protrusions that have a triangular design at the forehead that faces downwards with blue, yellow and red colour while KMJ3b is a multi-colour bangle with beads sewn together to form geometric patterns has blue, yellow, red and black.

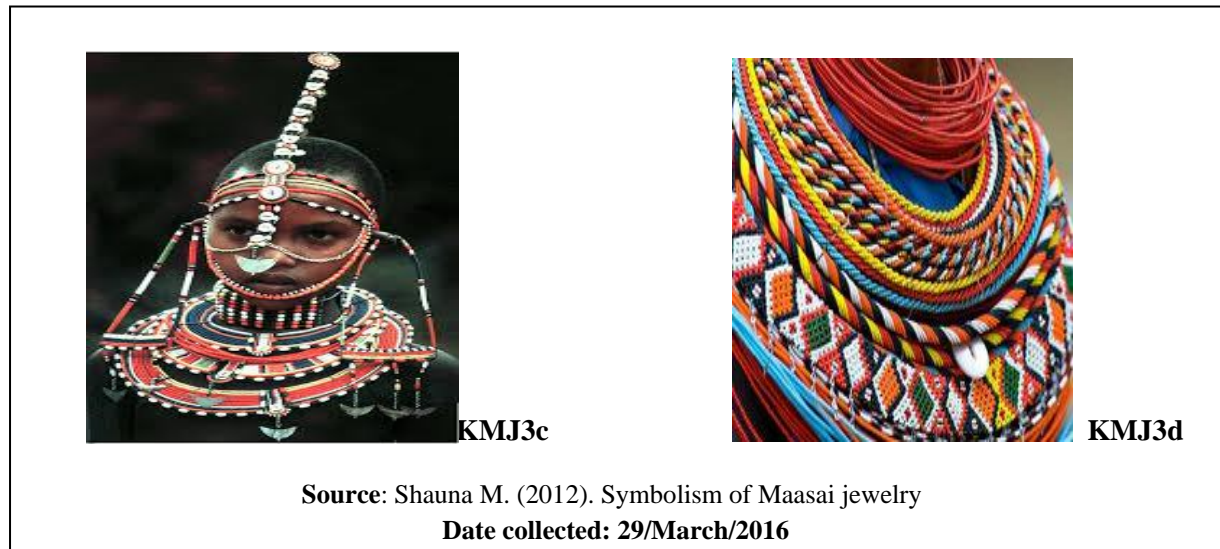
**Fulani:**



**Descriptions:** NFT3a are woven fabrics comprising of linear horizontal and vertical patterns with geometric designs of black, white, green, orange, red, grey colours and beige, black and

red colours respectively while NFT3b consists of woven fabrics has geometric patterns has black stripes of brown, black and white colour distributed.

**Selected material culture for the two communities used during initiation Rite of passage**  
**Maasai:**



**Descriptions:** KMJ3c has a headband and a collar with linear colour patterns of red, yellow, white, black and blue. The headband has protrusions that have a triangular design at the forehead that faces downwards. KMJ3d is a multi-colour collar sewn together and necklaces has red, blue, yellow, green sky blue and black with geometric patterns.

**Fulani:**



**Descriptions:** NFT3a are woven fabrics comprising of linear horizontal and vertical lines with geometric designs blue, white, and sky blue respectively. NFT3b consists of woven fabrics has geometric patterns has black stripes of brown, black and white colour distributed

**Selected material culture for the two communities used during youthful Rite of passage**

**Maasai:**



**KMJ4a**



**KMJ4b**

**Source:** Shauna M. (2012). Symbolism of Maasai Jewelry  
**Date collected:** 29/March/2016

**Descriptions:** KMJ4a are Maasai multi-colour collar for girls during marriage ceremony has geometric patterns arranged in rectangular shape of green, black, red, and sky blue colour respectively. KMJ4b consist of elongated armband for Maasai warriors. The headband has projections on the face with triangular projections that faces upwards with beads that run below the eyes with black, white, blue, green and yellow.

**Fulani:**



**NFT4a**



**NFT4b**

**Source:** CO. Adepegba(1986). Decorative Arts of the Fulani Nomads Ibadan.Ibadan University Press. 1986. 48p  
**Date collected:** 29/March/2016

**Descriptions:** NFT4a is a veil textile fabric with white, black and sky blue has geometric patterns with floral designs while NFT4b consists of woven fabric for clothing has black, white and red linear patterns running vertically with small patterns distributed throughout the fabric

**Selected material culture for the two communities used during Adulthood Rite of passage**

**Maasai:**



**KMJ5a**



**KMJ5b**

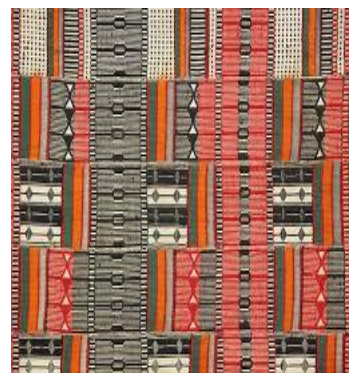
**Source:** Shauna M. (2012). Symbolism of Maasai Jewelry  
**Date collected:** 29/March/2016

**Descriptions:** KMJ5a are necklaces, earrings, and collars with smooth beads work circular and oval in nature with an extension that has geometric patterns with colour distributed equally. And the colours are red, black, and blue, yellow, green, and sky blue respectively KMJ5b consists of bangles smooth beads work and colour distributed equally with geometric designs and the colours are red, blue, yellow, green and black.

**Fulani:**



**NFT5a**



**NFT5b**

Source: <http://www.everyculture.com/Africa-Middle-East/Fulani-Religion-and-Expressive-Culture>

Date collected: 29/March/2016

**Descriptions:** NFT5a is a multi-colour veil with floral designs with black and brown stripes while NFT5b is a woven fabric for clothing with black, grey, red and orange with, linear patterns running vertically and horizontally and geometric designs distributed equally.

**Selected material culture for the two communities used during Adulthood Rite of passage**

**Maasai:**



KMJ5c



KMJ5

Source: <http://blog.sevenponds.com/cultural-perspectives/traditional-inheritance-and-burial-rite>

Date collected: 29/March/2016

**Descriptions:** KMJ5a are necklaces and collars are circular with an extension that has geometric patterns with colour distributed equally. And the colour are red, black, and blue, yellow, green, and sky blue respectively. KMJ5b consists of several necklaces, collars, bangles, earrings, and bracelets with white, black, yellow, black, green and greens colour with rectangular and oval smooth plastic beads

**Fulani:**



NFT5c



NFT5d

Source: <http://www.everyculture.com/Africa-Middle-East/Fulani-Religion-and-Expressive-Culture>

Date collected: 29/March/2016

**Descriptions:** NFT5c is a woven fabric multi-colour with very intricate patterns that run vertically and horizontally, while NFT5d consists of woven fabric for clothing with orange black, grey, and green with, geometric patterns running vertically and horizontally

**Selected material culture for the two communities used during old age Rite of passage**

**Maasai:**



**KMJ6a**



**KMJ6b**

Source: Shauna M. (2012). Symbolism of Maasai Jewelry

Date collected: 29/March/2016

**Descriptions:** KMJ6a are jewelry for upper ear with intricate patterns and triangular shapes at the bottom, simple circular necklaces and bangles with linear patterns which have minimal bright colours. The items are made of smooth plastic colour beads. KMJ6b are circular and oval beads work with protrusions and the colours distributed are blue, yellow, green, black and white respectively.

**Fulani:**



**NFT6a**



**NFT6b**


Source: CO. Adepegba(1986).Decorative Arts of the Fulani Nomads Ibadan. Ibadan University Press. 1986.48P

Date collected: 16 / January/ 2016


**Descriptions:** NFT6a are woven textile fabrics with horizontal lines arranged with green, red, beige and grey, red, blue, and white colours respectively. NFT6b are woven fabric for clothing consists of yellow, blue, green, red and orange with horizontal stripes.

**Selected material culture for the two communities used during old age Rite of passage**

**Maasai:**



**KMJ6c**



**KMJ6d**

**Source:** Shauna M. (2012). Symbolism of Maasai Jewelry  
**Date collected:** 29/March/2016

**Descriptions:** KMJ6c are jewelry for upper ear with intricate patterns and triangular shapes at the bottom, the items are made of smooth plastic colour beads. Red, yellow, black and blue were distributed. KMJ6d are jewelry for upper ear with intricate patterns and triangular shapes at the bottom, simple circular necklaces and bangles with linear patterns which have minimal bright colours. The items are made of smooth plastic colour beads and metal ornamentations

**Fulani:**



**NFT6c**



**NFT6d**

**Source:** CO. Adepegba (1986). Decorative Arts of the Fulani Nomads Ibadan. Ibadan University Press. 1986. 48P. **Date collected:** 16/January/2016

**Descriptions:** NFT6c are woven multi colour textile fabrics with rectangular patterns arranged in a linear vertical way with red and beige and grey, red, blue, and white colours respectively. NFT6d consists of woven fabric for clothing with geometric patterns of grey, blue, white and sky blue respectively.

**Selected material culture for the two communities used during old age Rite of passage**

**Maasai:**



**KMJ6e**



**KMJ6cf**

**Source:** Shauna M. (2012). Symbolism of Maasai jewelry  
**Date collected:** 29/March/2016

**Descriptions:** KMJ6e and KMJ6f are jewelry for upper ear with intricate patterns and triangular shapes at the bottom, simple circular necklaces and bangles with linear patterns which have minimal bright colours. The items are made of smooth plastic colour beads. KMJ6f has red, blue and yellow colours while KMJ6e consists of several necklaces with white and black, yellow, black and green and red, yellow and greens colours.

**Fulani:**



**NFT6e**





**NFT6f**

**Source:** CO. Adepegba(1986). Decorative Arts of the Fulani Nomads Ibadan.Ibadan University Press. 1986. 48  
**Date collected:** 16/January/2016

**Descriptions:** NFT6e are woven multi colour textile fabrics with rectangular patterns arranged in a linear vertical way with red and beige and grey, red, blue, and white colours respectively. NFT6f consists of woven fabric for clothing with geometric patterns of grey, blue, white and sky blue respectively.

**Selected material culture for the two communities used during Death Rite of passage**

**Maasai:**





**KMJ7a** **KMJ7b**

**Source:** <http://blog.sevenponds.com/cultural-perspectives/traditional-inheritance-and-burial-rites>  
**Date collected:** 28/march/2016

**Descriptions:** KMJ7a and KMJ7b are Maasai simple jewelry collar with black blue and white colour. The above jewelry has linear and geometric patterns.

**Fulani:**



**NFT7a** **NFT7b**

**Source:** <http://www.everyculture.com/Africa-Middle-East/Fulani-Religion-and-Expressive-Culture>  
**Date collected:** 29 / March / 2016

**Descriptions:** NFT7a is a woven fabric with, intricate designs and entailed geometric patterns with yellow, black and red while NFT7b consist of black, white, yellow with subtle greens in linear and zigzag lines running vertically.

**Selected material culture for the two communities used during Death Rite of passage**

**Maasai:**



**KMJ7c**



**KMJ7d**

**Source:** <http://blog.sevenponds.com/cultural-perspectives/traditional-inheritance-and-burial-rites-of-the-Maasai-people>

**Date collected:** 28/march/2016

**Descriptions:** KMJ7c and KMJ7d are Maasai simple jewelry collar with black blue and white colour. The above jewelry has linear and geometric patterns.

**Fulani:**



**NFT7c**



**NFT7d**

**Source:** <http://www.everyculture.com/Africa-Middle-East/Fulani-Religion-and-Expressive-Culture>

**Date collected:** 29 / March / 2016

**Descriptions:** NFT7b is a woven fabric with, intricate designs and entailed geometric patterns with yellow, black and red while NFT7c consist of black, white, yellow with subtle greens in linear and zigzag lines running vertically.

**Selected material culture for the two communities used during Death Rite of passage**

**Maasai:**



**KMJ7e**



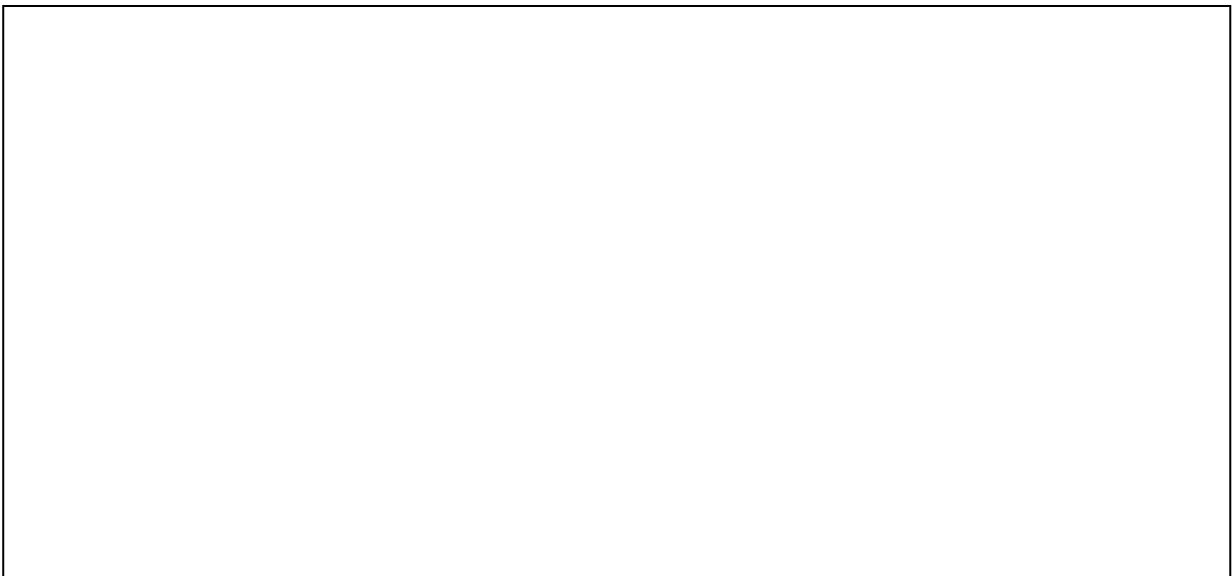
**KMJ7f**

**Source:** <http://blog.sevenponds.com/cultural-perspectives/traditional-inheritance-and-burial-rites-of-the-Maasai-people>

**Date collected:** 28/march/2016

**Descriptions:** KMJ7e and KMJ7f are Maasai simple jewelry for upper ear consists of smooth bead woks with black blue and white colour. The above jewelry has linear and geometric patterns.

**Fulani:**





NFT7f



NFT7e

Source: <http://www.everyculture.com/Africa-Middle-East/Fulani-Religion-and-Expressive-Culture>

Date collected: 29 / March / 2016

**Descriptions:** NFT7e is a woven fabric with green, yellow black and red with geometric patterns while NFT7f has black, white and yellow linear patterns running vertically.

### 4.3. Presentation and analysis of Objective 2

The second objective was to hybridize the forms that had been collected. The hybridized forms were then coded. The forms were also done according to the rite of passage for each community. Four samples of each hybridized design for each rite of passage is presented below.

#### Selected hybridized designs of material culture used during birth



Analysis of the hybridized for NFT1a, NFT1b and KMJ1a, KMJ1b subtle hues, variety, geometric patterns, harmony and curve lines

**Selected hybridized designs of material culture used during birth**

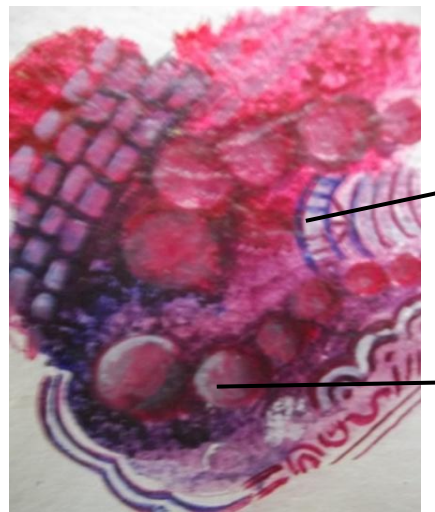
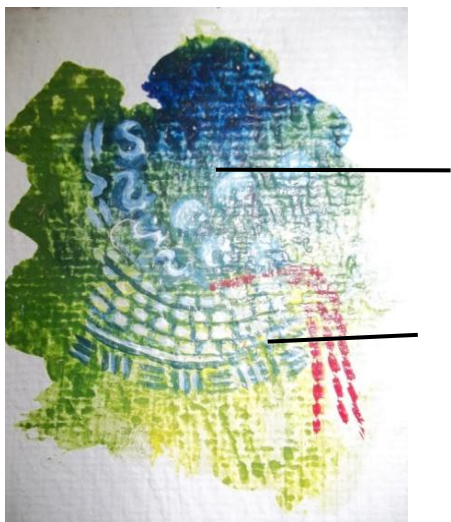


NFT1c

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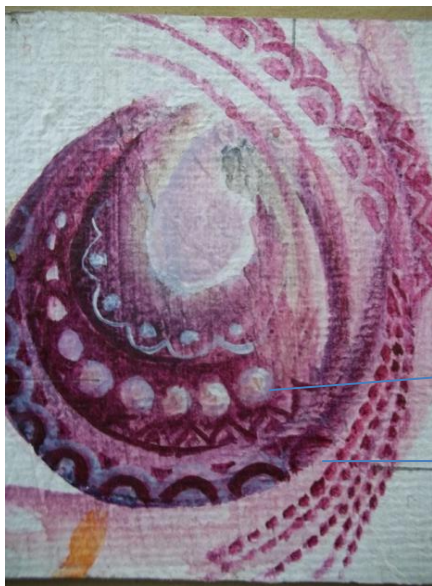
Analysis of the hybridized for: NFT1a, NFT1b and KMJ1a and KMJ1b results, rhythm, dominance, variety, geometric patterns, harmony and curve lines.

**Selected hybridized designs of material culture used during childhood**



Analysis of the hybridized for: NFT2a, NFT2b and KMJ2a and KMJ2b results, harmonious colour, rhythm, emphasis, variety, geometric patterns, harmony and lines.

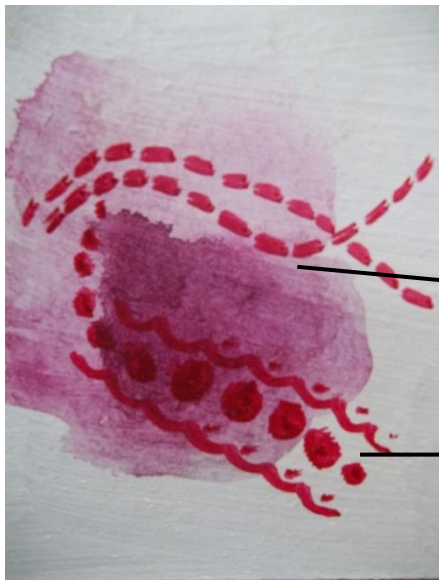
**Selected hybridized designs of material culture used during childhood**



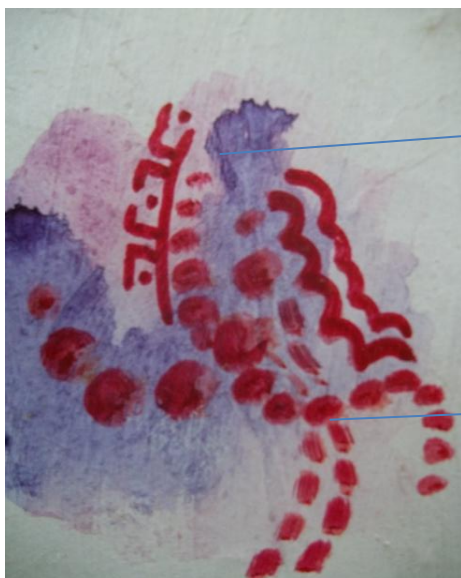
NFT2d

Analysis of the hybridized for: NFT2c, NFT2d and KMJ2c and KMJ2d results, harmonious colour, rhythm, emphasis, variety, geometric patterns, harmony and lines.

**Selected hybridized designs of material culture used during initiation**

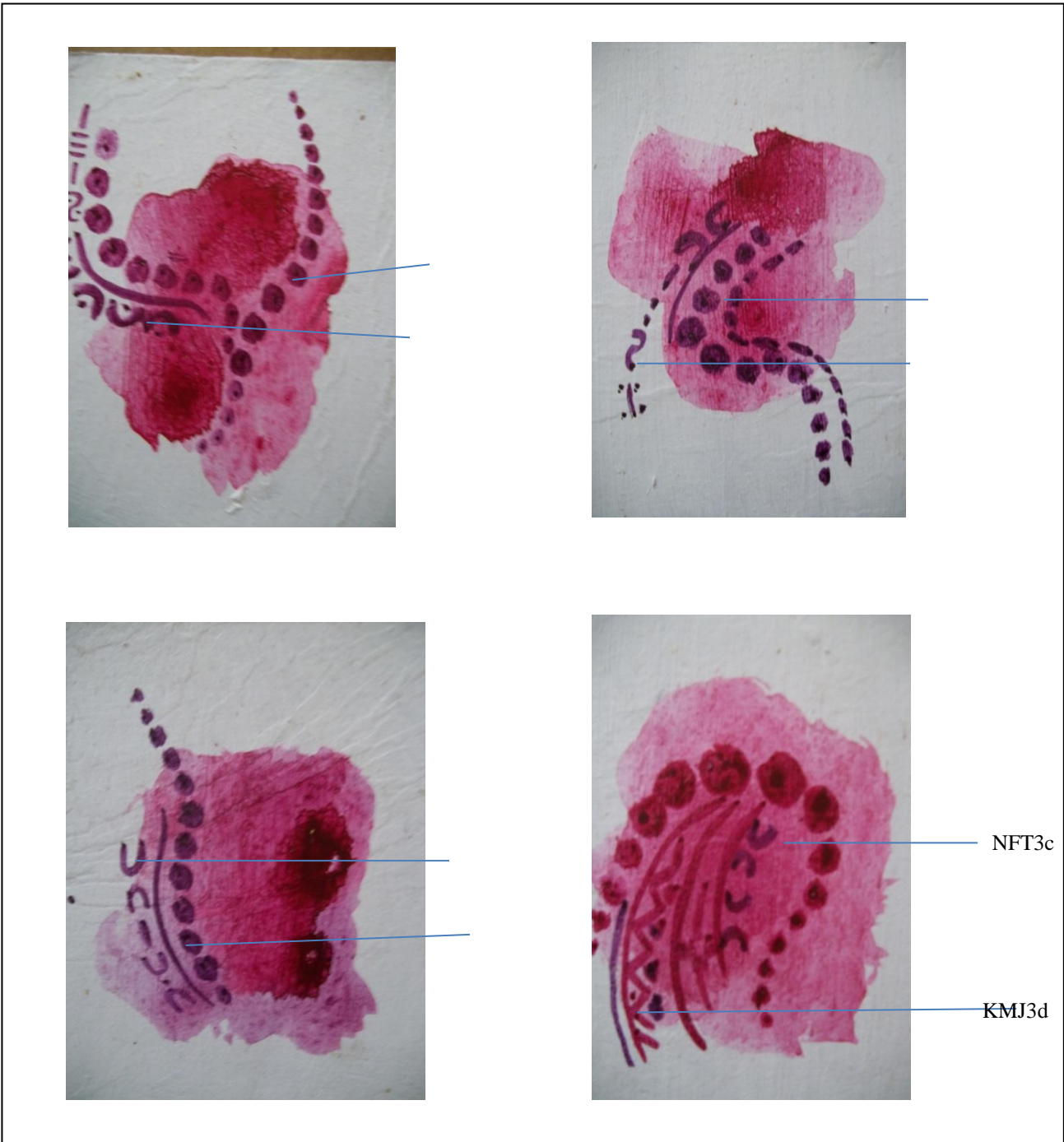


KMJ3b



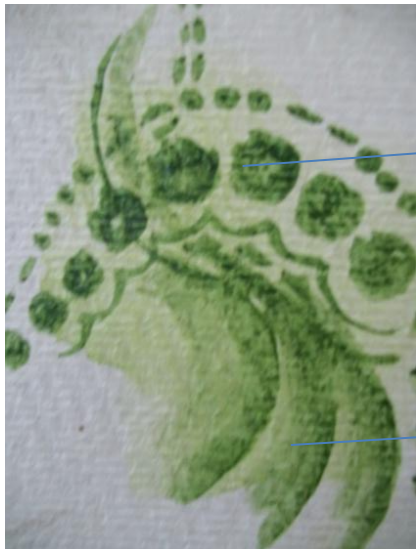
Analysis of the hybridized for: NFT3a, NFT3b and KMJ3a and KMJ3b results, repetition, unity, curve lines and texture, complimentary colour.

**Selected hybridized designs of material culture used during initiation**



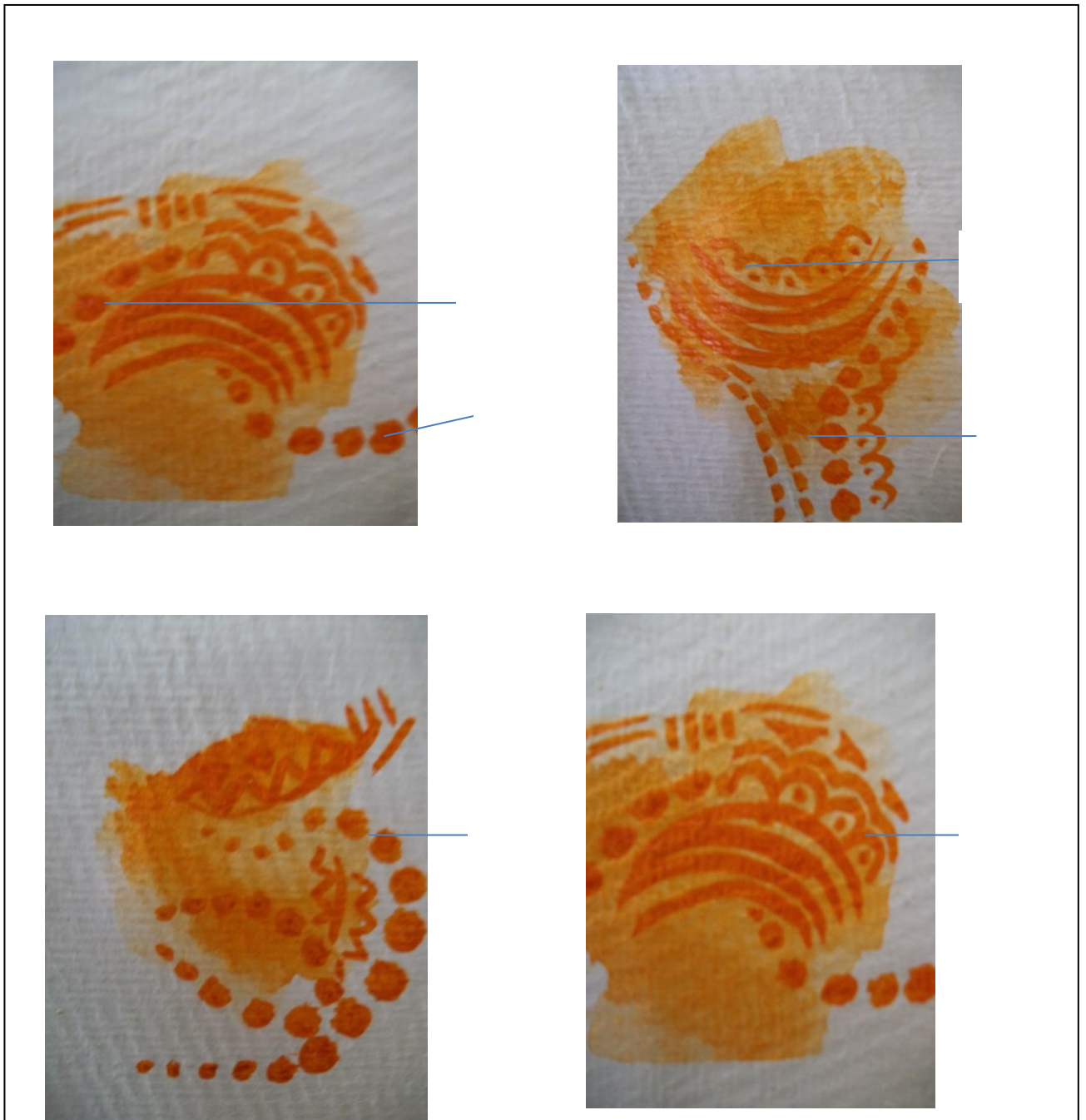
Analysis of the hybridized for: NFT3c, NFT3d and KMJ3c and KMJ3d results, repetition, unity, curve lines and texture, complimentary colour.

**Selected hybridized designs of material culture used during Youthful**



Analysis of the hybridized for: NFT4a, NFT4b and KMJ4a and KMJ4b results, monochrome, unity, curve line and rhythm.

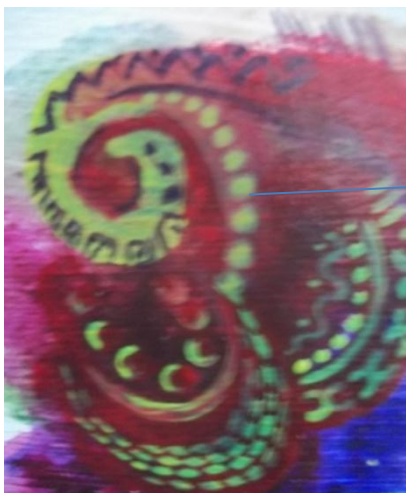
**Selected hybridized designs of material culture used during Adulthood**



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Analysis of the hybridized for: NFT5a, NFT5b and KMJ5a and KMJ5b results, monochrome, cadmium hues, dominance and curve lines.

**Selected hybridized designs of material culture used during Adulthood**



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Analysis of the hybridized for: NFT5a, NFT5b and KMJ5a and KMJ5b results, complimentary, cadmium hues, dominance and curve lines.

**Selected hybridized designs of material culture used during Old age**

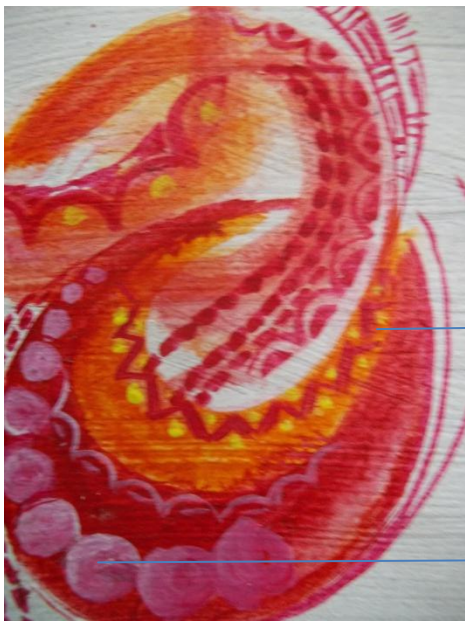


NFT6a

KMJ6b

Analysis of the hybridized for: NFT6a, NFT6b and KMJ6a and KMJ6b results, split complimentary, cadmium hues, dominance and harmony.

**Selected hybridized designs of material culture used during Old age**

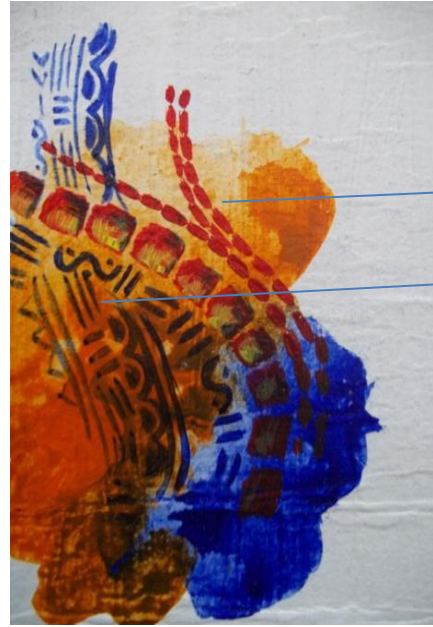




Analysis of the hybridized for: NFT6c, NFT6d and KMJ6c and KMJ6d results, harmony, split complimentary, dominance, texture and variety.

**Selected hybridized designs of material culture used during Old age**





NFT6f

Analysis of the hybridized for: NFT6e, NFT6f and KMJ6e and KMJ6f results, harmony, split complimentary, dominance, and variety.

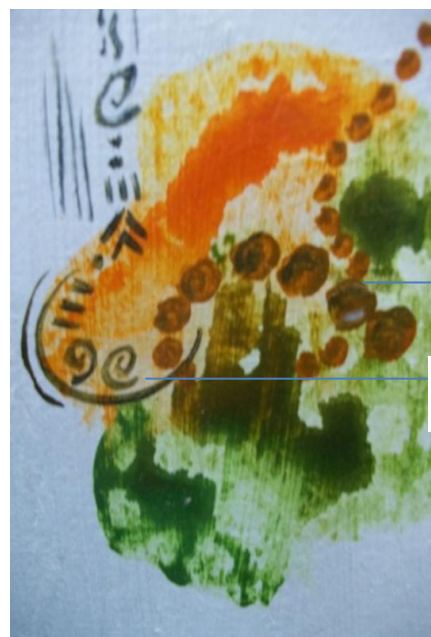
**Selected hybridized designs of material culture used during Death**





Analysis of the hybridized for: NFT7a, NFT7b and KMJ7a and KMJ7b results, harmony, split complimentary, dominance, and variety.

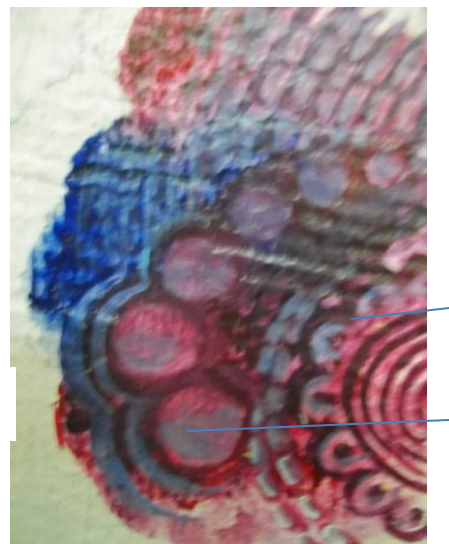
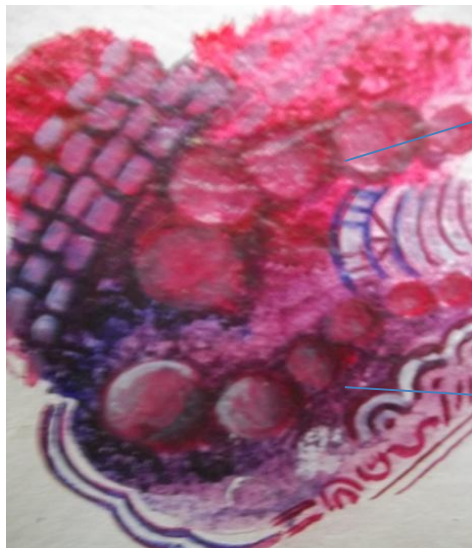
**Selected hybridized designs of material culture used during Death**





Analysis of the hybridized for: NFT7c, NFT7d and KMJ7c and KMJ7d results, rhythm harmony, complimentary, dominance, and texture.

**Selected hybridized designs of material culture used during Death**





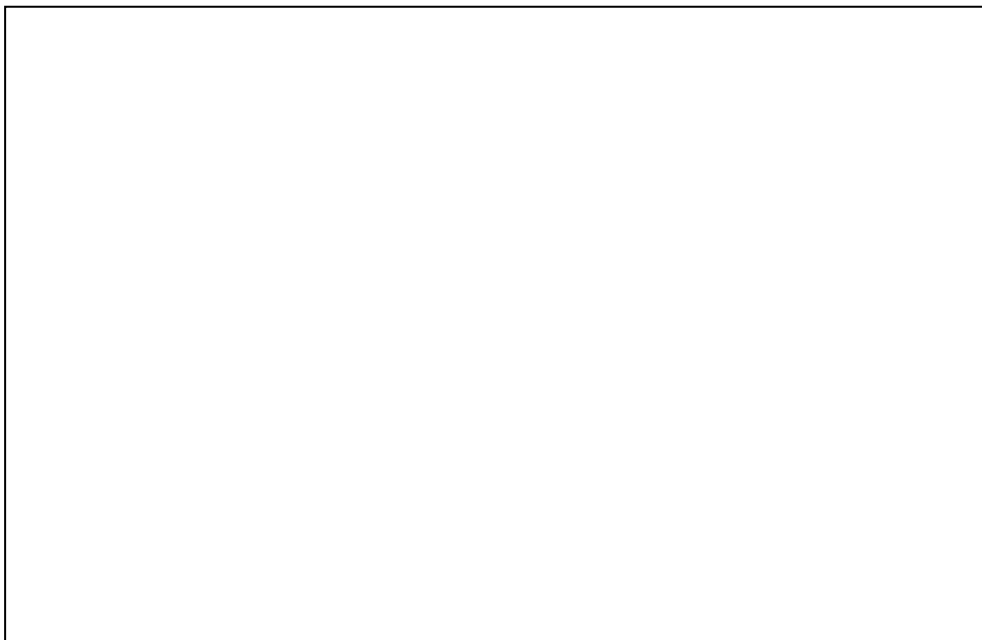
Analysis of the hybridized for: NFT7e, NFT7f and KMJ7e and KMJ7f results, rhythm harmony, complimentary, dominance, emphasis, movement and dominance.

#### **4.4. Presentation and analysis of Objective 3**

The third objective was to apply the selected hybridized designs to produce paintings that were based on each rite of passage. The paintings produced are presented and analyzed hereafter.

### **Project Items**

#### **Plate 1: Rite of Passage: Birth**





**Summary table for plate 1**

<b>Title of Painting</b>	<b>Adornment</b>
<b>Technique</b>	<b>Abstract</b>
<b>Medium</b>	<b>Acrylic on canvas</b>
<b>Size</b>	<b>16' X39' X2''</b>
<b>Painting Description</b>	<b>Multiple canvas , Complementary colour</b>
<b>Observation on the project</b>	<b>Harmoniously blended</b>

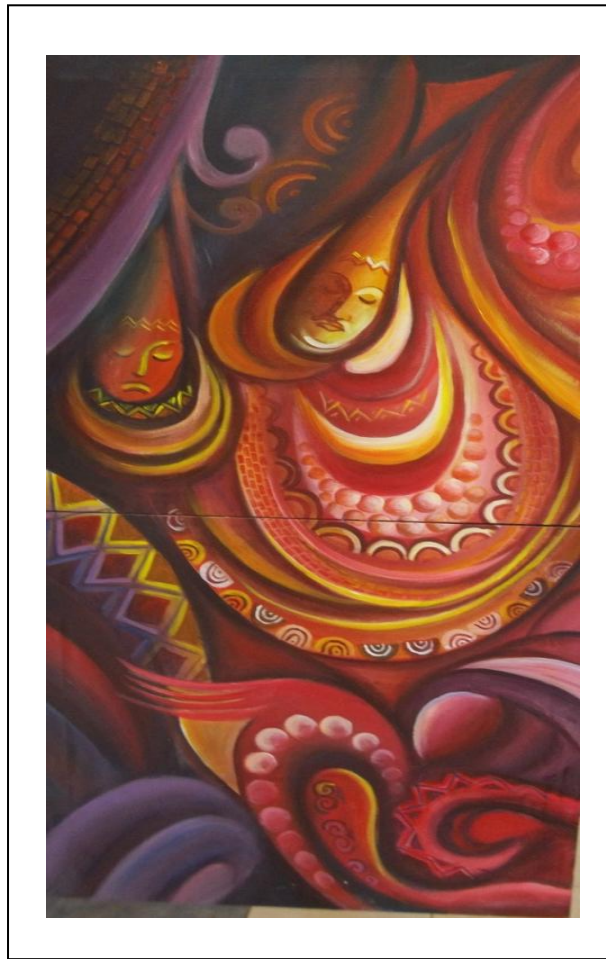
## Plate 2: Birth



Summary table for plate 2

<b>Title of Painting</b>	<b>Conception</b>
<b>Technique</b>	<b>Abstract</b>
<b>Medium</b>	<b>Acrylic on canvas</b>
<b>Size</b>	<b>20 X 28, X 2''</b>
<b>Painting Description</b>	<b>3 in 1 Multiple canvas ,warm colour</b>
<b>Observation on the project</b>	<b>Good background</b>

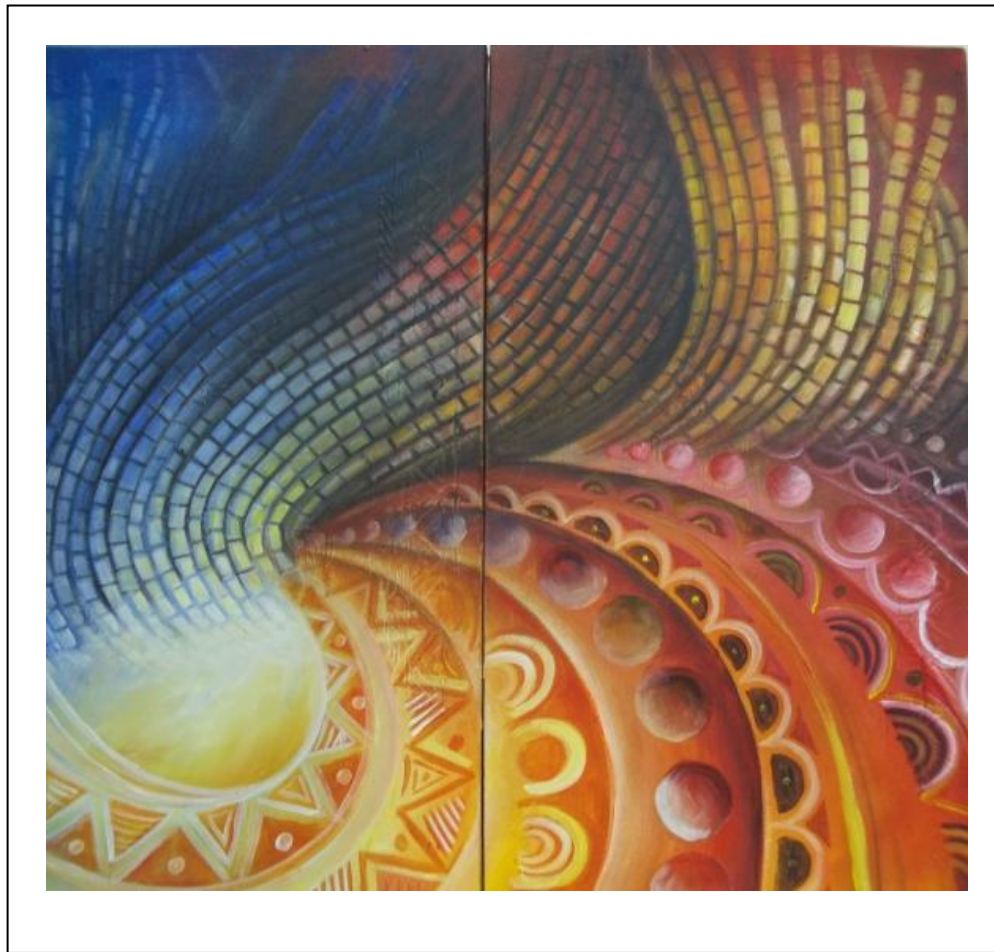
### Plate 3: childhood



Summary table for plate 3

<b>Title of Painting</b>	<b>Beautiful childhood</b>
<b>Technique</b>	<b>Abstract</b>
<b>Medium</b>	<b>Acrylic on canvas</b>
<b>Size</b>	<b>24 x 24 x 2''</b>
<b>Painting Description</b>	<b>2 in 1 Multiple canvas ,warm colour</b>
<b>Observation on the project</b>	<b>Good colour scheme</b>

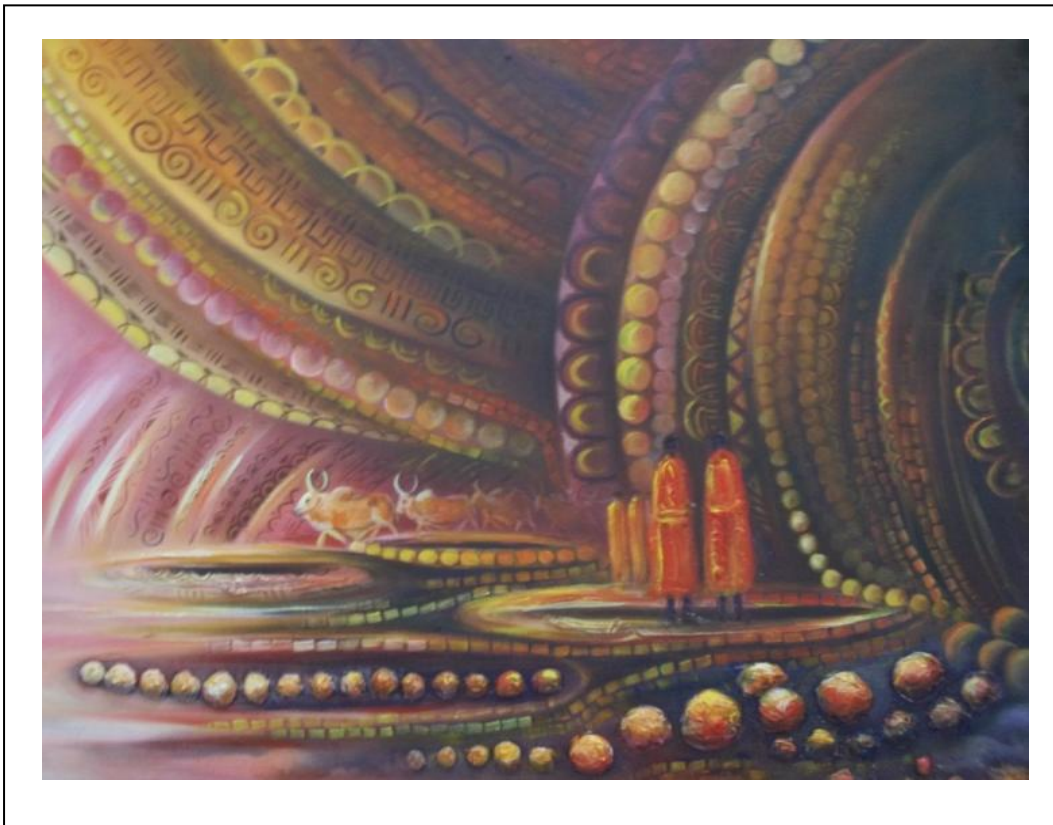
### Plate 4: childhood



Summary table for plate 4

<b>Title of Painting</b>	<b>Peer group</b>
<b>Technique</b>	<b>Abstract</b>
<b>Medium</b>	<b>Acrylic on canvas</b>
<b>Size</b>	<b>19 x 36 x 2''</b>
<b>Painting Description</b>	<b>2 in 1 Multiple canvas, complementary colour</b>
<b>Observation on the project</b>	<b>The colour scheme conform with designs</b>

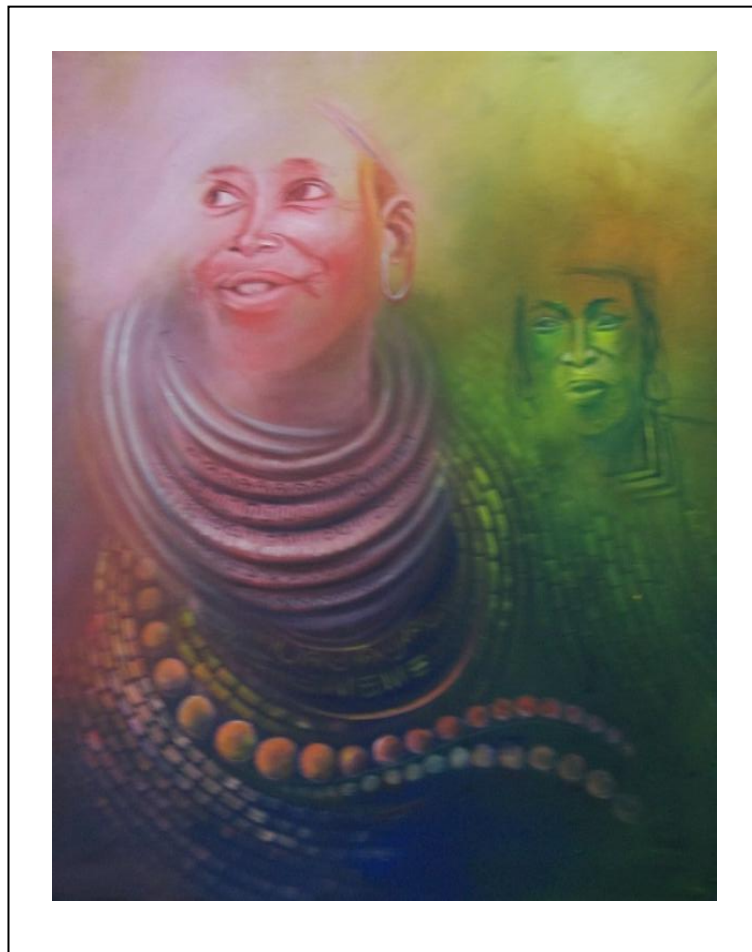
### Plate 5: Initiation



Summary table for plate 5

<b>Title of Painting</b>	<b>Herdsmen</b>
<b>Technique</b>	<b>Abstract</b>
<b>Medium</b>	<b>Acrylic on canvas</b>
<b>Size</b>	<b>30 x 36</b>
<b>Painting Description</b>	<b>Single canvas polychromatic colour</b>
<b>Observation on the project</b>	<b>Harmoniously blended</b>

## Plate 6: Initiation



Summary table for plate 6

<b>Title of Painting</b>	<b>African beauty</b>
<b>Technique</b>	<b>Portrait</b>
<b>Medium</b>	<b>Acrylic on canvas</b>
<b>Size</b>	<b>30 x 36</b>
<b>Painting Description</b>	<b>Single canvas polychromatic colour</b>
<b>Observation on the project</b>	<b>The colour scheme is harmonious</b>

## Plate 7: Initiation



Summary table for plate 7

<b>Title of Painting</b>	<b>Devotion</b>
<b>Technique</b>	<b>Abstract</b>
<b>Medium</b>	<b>Acrylic on canvas</b>
<b>Size</b>	<b>21 x 2 x 2'' 16 x 39 x 2''</b>
<b>Painting Description</b>	<b>4 in I multiple canvas , complementary blended</b>
<b>Observation on the project</b>	<b>Good finishing</b>

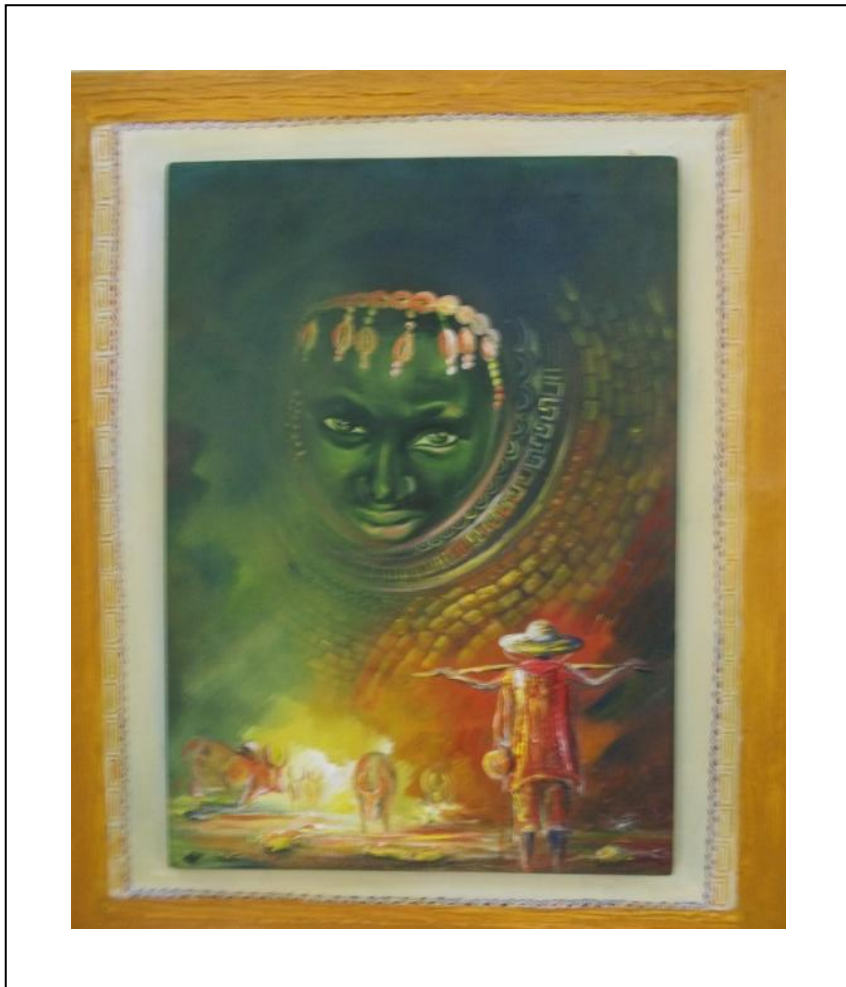
## Plate 8: Adulthood



Summary table for plate 8

<b>Title of Painting</b>	<b>Floating beauty</b>
<b>Technique</b>	<b>Portrait</b>
<b>Medium</b>	<b>Acrylic on canvas</b>
<b>Size</b>	<b>30 x 36</b>
<b>Painting Description</b>	<b>Single canvas , monochromatic</b>
<b>Observation on the project</b>	<b>The jewelry and textile conform with the colour scheme</b>

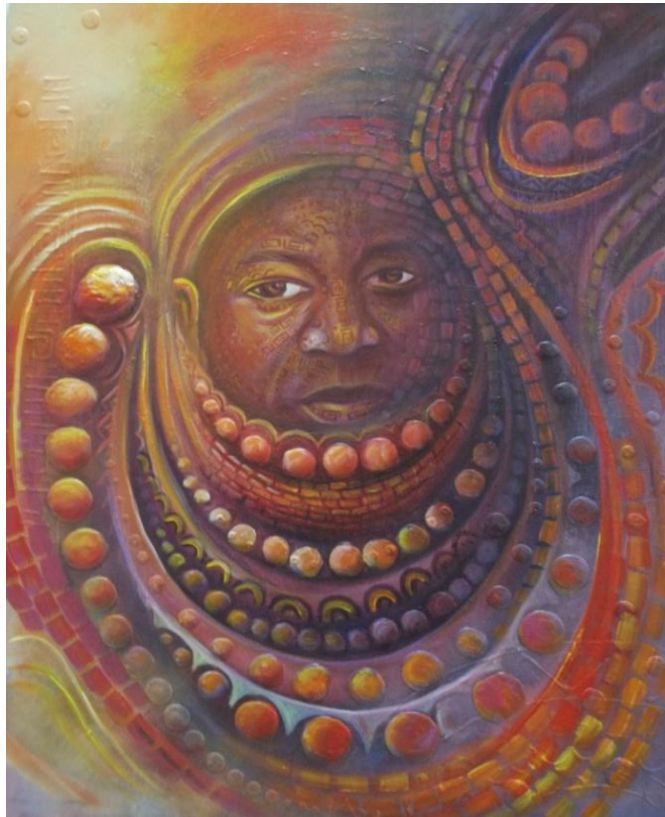
## Plate 9: Adulthood



Summary table for plate 9

<b>Title of Painting</b>	<b>Cattle grazing</b>
<b>Technique</b>	<b>Portrait</b>
<b>Medium</b>	<b>Acrylic on canvas</b>
<b>Size</b>	<b>30 x 36</b>
<b>Painting Description</b>	<b>Single canvas , split complimentary</b>
<b>Observation on the project</b>	<b>Deep hues</b>

## Plate 10: Old age



Summary table for plate 10

<b>Title of Painting</b>	<b>Royalty</b>
<b>Technique</b>	<b>Portrait</b>
<b>Medium</b>	<b>Acrylic on canvas</b>
<b>Size</b>	<b>23 x 32</b>
<b>Painting Description</b>	<b>Single canvas , split complimentary</b>
<b>Observation on the project</b>	<b>Good colour scheme</b>

## Plate 11: Old age



Summary table for plate 11

<b>Title of Painting</b>	<b>Elderly hood</b>
<b>Technique</b>	<b>Portrait</b>
<b>Medium</b>	<b>Acrylic on canvas</b>
<b>Size</b>	<b>28x28'' 16x39 x2''</b>
<b>Painting Description</b>	<b>3 in 1 multiple canvas, Split complimentary .</b>
<b>Observation on the project</b>	<b>Good background</b>

## Plate 12 Death

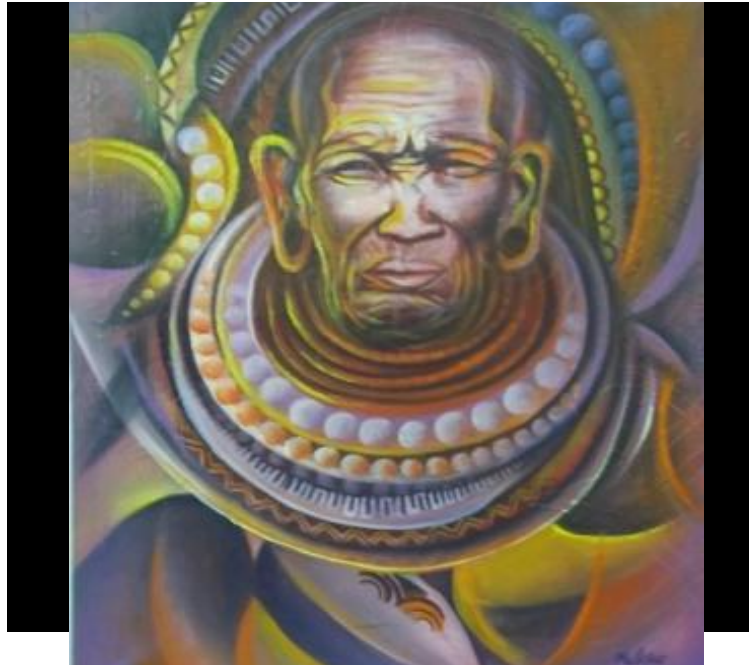
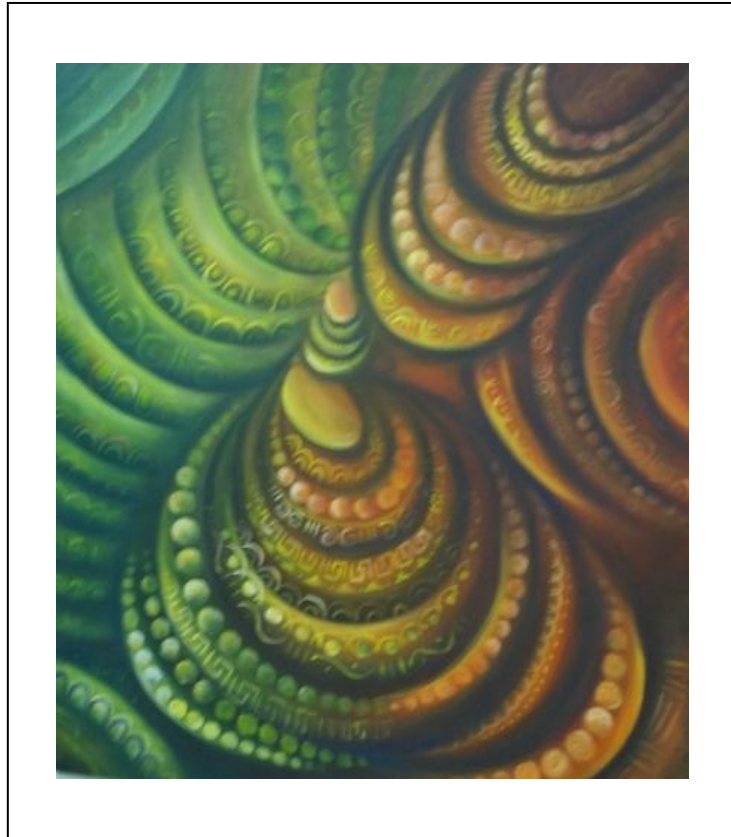


Table for plate 12

<b>Title of Painting</b>	<b>Coronation</b>
<b>Technique</b>	<b>Abstract</b>
<b>Medium</b>	<b>Acrylic on canvas</b>
<b>Size</b>	<b>30 x 36</b>
<b>Painting Description</b>	<b>Single canvas, Split complimentary .</b>
<b>Observation on the project</b>	<b>The rhythm is good</b>

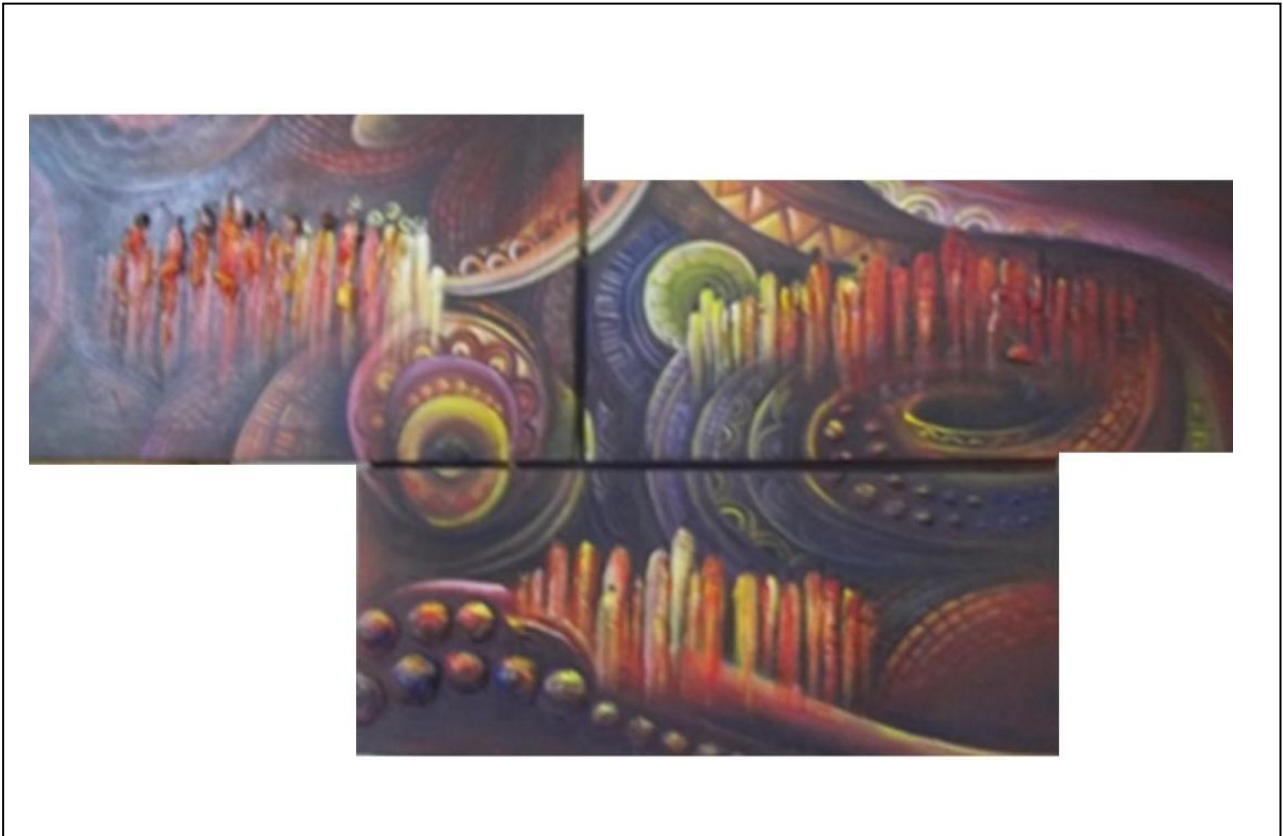
## Plate 13 Death



**Table for plate 13**

<b>Title of Painting</b>	<b>Death</b>
<b>Technique</b>	<b>Abstract</b>
<b>Medium</b>	<b>Acrylic on canvas</b>
<b>Size</b>	<b>30 x 36</b>
<b>Painting Description</b>	<b>Single canvas, Split complimentary .</b>
<b>Observation on the project</b>	<b>The rhythm is good</b>

**Plate 14: Death**



**Summary table for plate 14**

<b>Title of Painting</b>	<b>Commemoration</b>
<b>Technique</b>	<b>Abstract</b>
<b>Medium</b>	<b>Acrylic on canvas</b>
<b>Size</b>	<b>14 x 40 x 2'' 28 x 20</b>
<b>Painting Description</b>	<b>3 in 1 multiple canvas , harmoniously blended.</b>
<b>Observation on the project</b>	<b>The rhythmic flow is good</b>

**Plate 15: Death**



**Summary table for plate 15**

<b>Title of Painting</b>	<b>Ancestor ship</b>
<b>Technique</b>	<b>Abstract</b>
<b>Medium</b>	<b>Acrylic on canvas</b>
<b>Size</b>	<b>32 x 13 x 2'' 32 x 18''</b>
<b>Painting Description</b>	<b>3 in 1 multiple canvas , harmoniously blended.</b>
<b>Observation on the project</b>	<b>Good rhythm</b>

## CHAPTER FIVE

### SUMMARY, DISCUSSION AND RECOMMENDATIONS

#### 5.1 Introduction

This chapter deals with the discussion of the project, conclusion and recommendations of the findings of this study.

#### 5.2 Summary

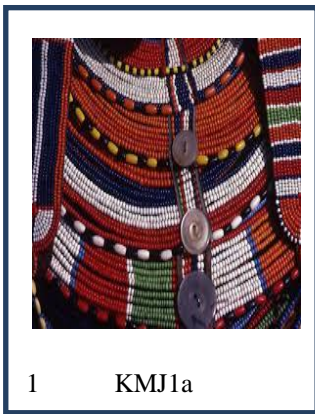
This study sought to identify material culture from two African communities, Kenyan Maasai jewelry and Nigerian Fulani textiles, that are used in their rites of passage and can be an inspiration in the production of paintings. This study identified 56 sample varieties of material culture from the two African communities. Two samples were selected from each stage for hybridization as per first objective. The samples identified were based on different varieties of colour, lines, texture, shapes, rhythm variety, and dominance.

To answer the second objective the selected samples collected from the two African communities were hybridized in compositions based on the rites of passage. Finally in line with the third objective, hybridized compositions were applied in a painting project to showcase how this African material culture can be creatively applied in paintings for authenticity.

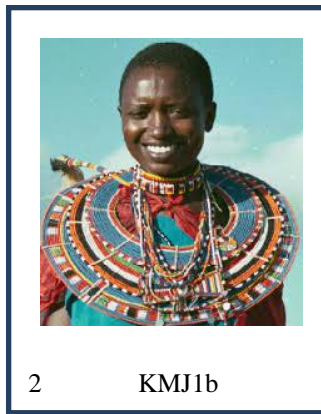
#### 5.3 Discussion

The following is a discussion of findings of this study.

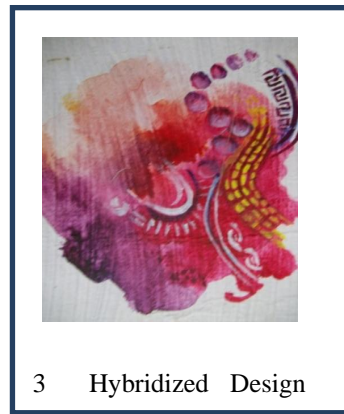
The first objective was to identify and select samples of different jewelry material culture from Kenyan Maasai and textile material culture from Nigeria Fulani. The samples selected were 56 from the two communities according to the stages of rites of passage and coded in numbers. The Maasai samples of jewelry were to be of different categories of colour, shapes, texture, line, unity, rhythm, variety, and dominance throughout the stages. Example the jewelry found during birth KMJ1a and KMJ1b were beaded patterns joined and sewn on leather and were circular in nature with smooth colour beads made of plastic. The colour comprises of red, blue, yellow, black and white distributed throughout the collar. See pages to



1 KMJ1a

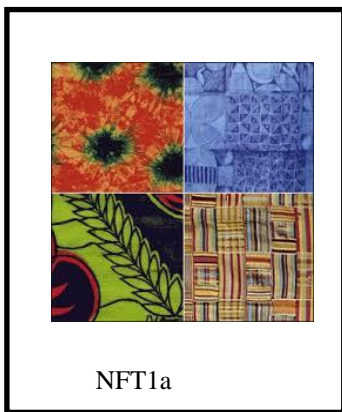


2 KMJ1b

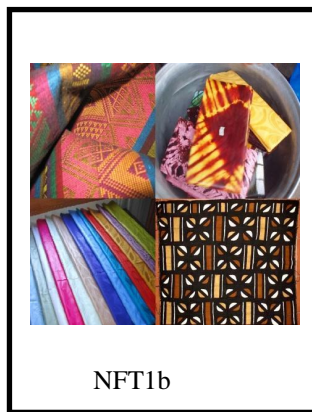


3 Hybridized Design

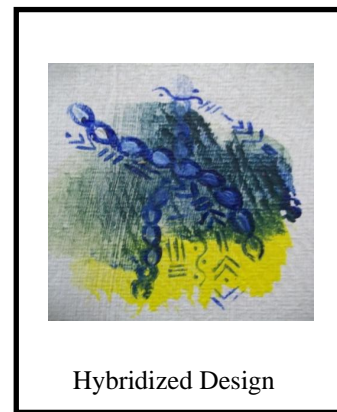
While Fulani textile samples during birth were found to be of different categories of colour, variety, shapes, lines, rhythm and dominance distributed throughout. NFT1a and NFT1b comprises woven fabrics for clothing with geometric patterns and blue, yellow, green, orange and black. (See pictures below).



NFT1a



NFT1b



Hybridized Design

Following the second objective, 4 samples were selected per each rite of passage and hybridized in compositions using Fulani textile and Maasai jewelry. It is important to note that KMJ1a and NFT1b selected during birth stage from the two communities were used for hybridization. This explains why the compositions attained varieties of split complementary harmonious colour, line, shapes, texture, geometric patterns and dominance. The designs found throughout the hybridized paintings process were harmoniously blended and conform to the process. The results confirmed that hybridized material culture produced authentic African paintings and portrayed cultural harmony.

In line with the third objective successful hybridized compositions were applied to generate 15 paintings. The resultant effect of the paintings was threefold:

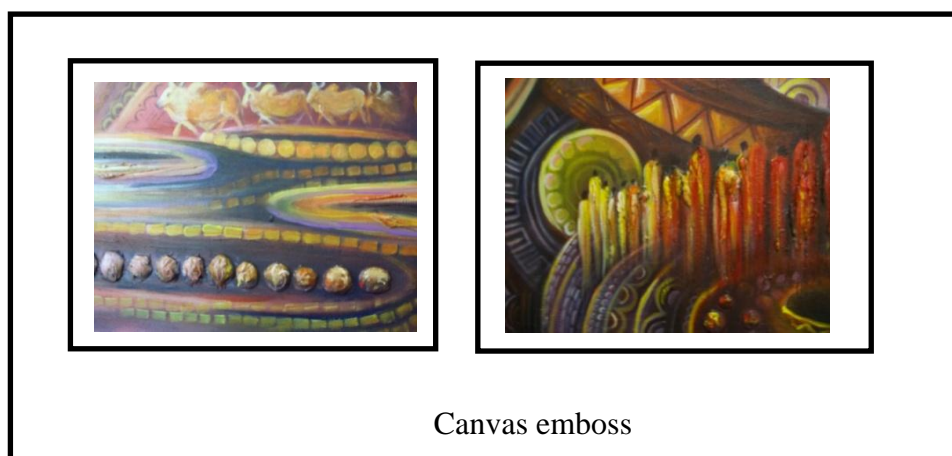
a) Inspiration

Material culture from the two communities was used for inspiration to form a new third design. Below is an example of the development of the new form. The hybridization was based on congruence of the different forms.



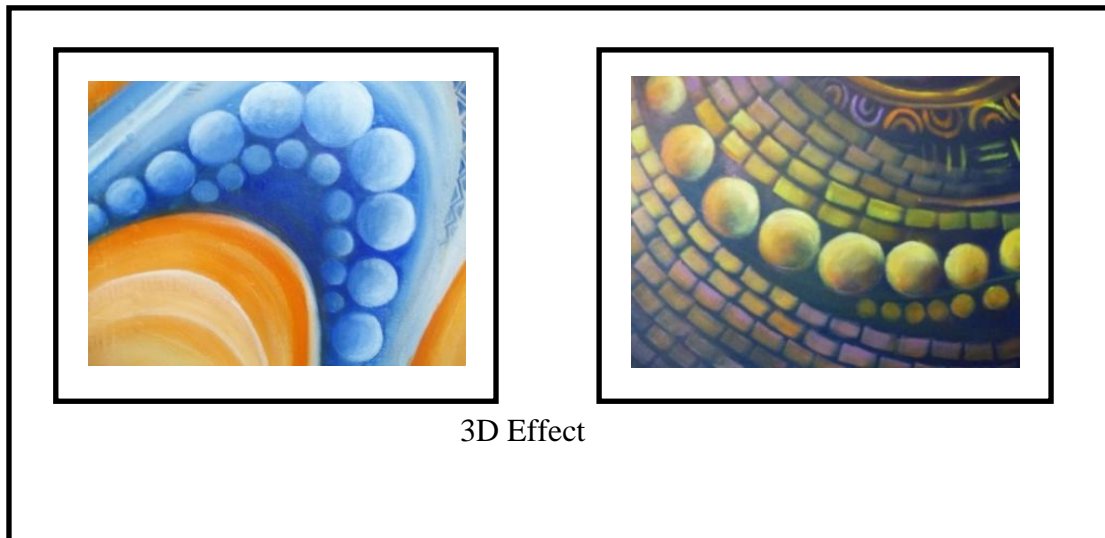
b) Canvass Embossing

During the process of painting, a new embossed technique on the canvas of the painting was used as this brought out the hybridized effects better. The canvass embossed technique was created using colour wood glue and car filler in a low and high relief designs. The following shows the utilization of the embossed designs.



c) Three dimensional effects

During the process of painting, a three dimensional effect using deep hues and brush strokes was used as this technique brought out the hybridized effects. The following shows the utilization of the three dimensional effects in the paintings



#### **5.4. Recommendations**

The following are recommendations of the study:

1. That use of forms from different African cultures should be encouraged as this create hybridized designs that can be used to produce authentic African paintings by contemporary artists.
2. Hybridization as a process of creating new designs by contemporary artists be encouraged as this is an avenue for the artists to develop original compositions.
3. Canvass embossing and three dimensional effects be embraced in painting compositions as this assists in the development of original and authentic paintings.

#### **5.6. Areas of further research**

The following are areas for further study that emanated from this study:

1. Only jewellery and textiles art forms were utilized in this study. Other art forms like Furniture, craft and pottery can have hybridized compositions from selected African communities used in their production and decoration.
2. The application of the hybridized form was in the art area of painting only. More research can be done in other areas of art like Sculpture, graphics, textile and print making.
3. Only abstract and portraiture techniques were applied in the paintings presented in this study. Other techniques such as expressionism, cubism and realism can be explored in future.

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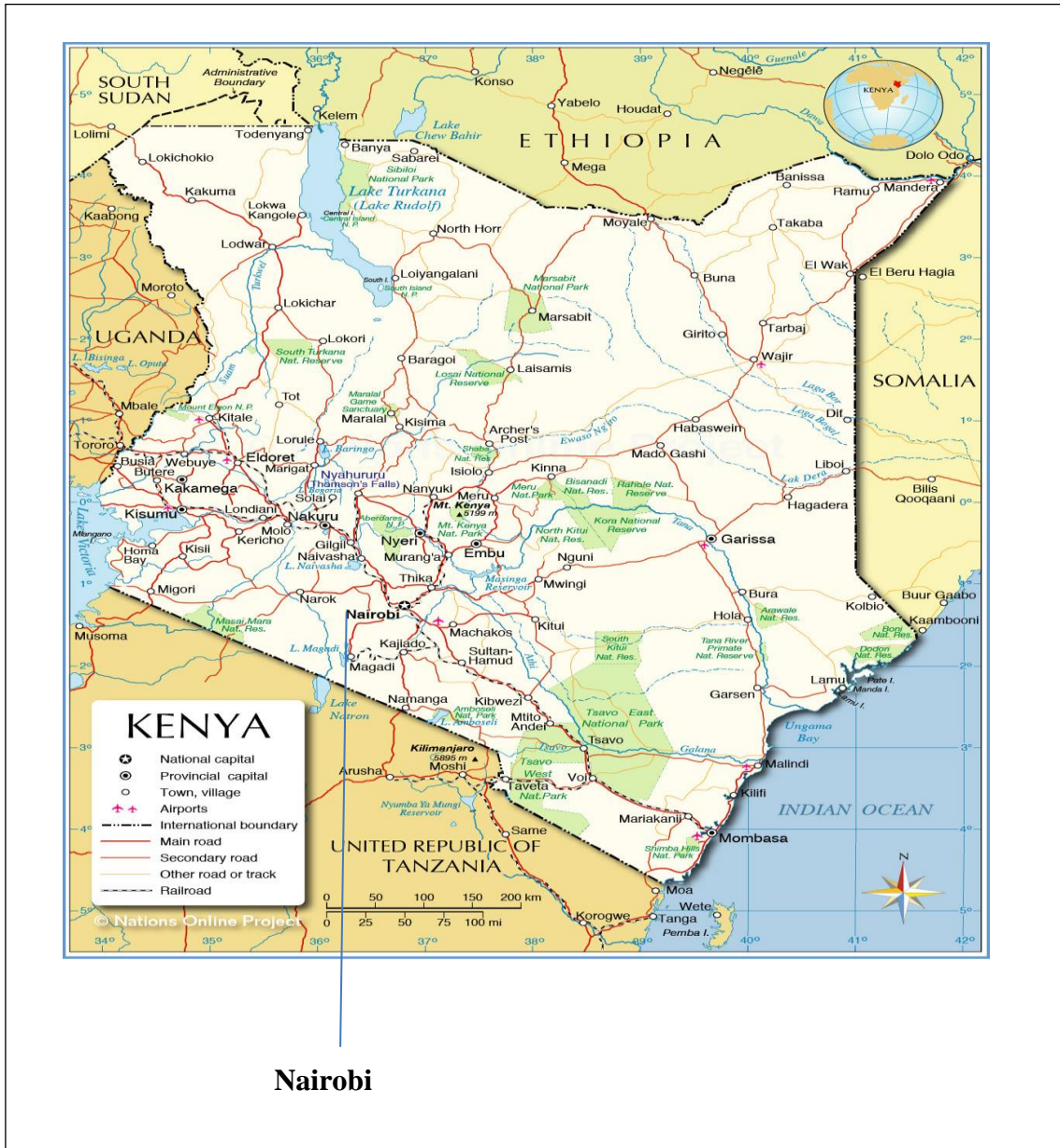
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# APPENDIX

## APPENDIX I: Kenya Map



## APPENDIX II: Nigeria Map



Adamawa