

**RESULTANT DIVIDEND OF CHOICE**

**BY**

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**A PROJECT PROPOSAL WRITTEN IN THE DEPARTMENT OF  
FINE/APPLIED ART, FACULTY OF ART, UNIVERSITY OF BENIN, BENIN  
CITY.**

**IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD  
OF THE DEGREE OF BACHELOR OF FINE AND APPLIED ART (B.A FINE  
ART) IN PAINTING**

**SEPTEMBER, 2023**

## **DECLARATION**

This project work is based on a research undertaken by me, OBOT Victor Godwin, in the Department of Fine and Applied Arts, Faculty of Environmental Sciences, University of Benin, Benin City, Edo State; under the supervision of Leonard El-Dragg Okwoju.

All ideas presented in my project work are products of my personal research and where the views of others have been used, they are duly acknowledged.

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## CERTIFICATION

We, the undersigned certify that this work was carried out by Mr Victor Godwin Obotin  
the Department of Fine and Applied Arts, Faculty of Arts, University of Benin, Benin  
City.

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**LEONARD EL DRAGG OKWOJU**  
**Project Supervisor**

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**Date**

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**DR. KENNEDY J. EWEKA**  
**Head of Department**

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**Date**

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**Project Co- Supervisor**

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**Date**

## **DEDICATION**

I hereby dedicate this project to God Almighty, for granting me the strength and wisdom to complete this program. To my parent, Mr Ime Etim Obot and Mrs Ekaete Obot for their endless support and prayers. To my beloved sisters, Blessing Obot and Ruth Obot for being responsible for my academics until completion. To my brother, Solomon Obot for his support and advice until completion. To Enobong Obot for her encouragement, love and support.

## ACKNOWLEDGEMENTS

Glory to God for his mercies endures in my life and even in my pursuit in this degree until the very end. Sincere gratitude to the project supervisor; Dr. Leonard El Dragg Okwoju for his corrections, teachings and guidance throughout the project process; from inception till finish. Thanks to Prof. Imonikebe and Dr. Esizimotor for their guidance and advice whilst working on the project.

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To all my coursemates and to my friends; Iyeneobong Ejuaye, Okoro Ebere Lucia, Okeke Precious Chinaza, Emem David and Oandona Peter for their support, criticism and prayers while my project was ongoing and throughout the process.

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## **ABSTRACT**

This project proposal shows a visual representation of the contrasting resultant rewards of voting on a 4 x 6 feet canvas using oil paint. The project will involve indepth research and utilize the elements and principle of art.

The project outcome will aid to inform the citizens of the country about the importance of their choice in voting. The findings of this project will be useful to policymakers, artists, media houses and the general masses who are interested in the affairs of the country.

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Background to the Study**

This study is focused on the consequences of the election and how our votes and voting right can determine if we get a good or a bad governance. This painting aims to enlighten the people on the importance of every single vote and how we are the determinant of post elections governance by showing a vivid contrast of the positive and negative consequences of their voting choices; the due dividend of their votes.

Nigeria's election that takes place every four years has always be accompanied by making a hard and critical choice; voting in the right person to lead and voting right because your vote makes a difference.

Over years, corruption, insecurity and negligence of construction of good roads has been at its peak due to bad governance. The only way to fight for better governance for the people is to be educated on the electoral process and voting power of the masses and not

allow political thuggery, bribery and corruption hinder us from voting in the right candidate to govern.

## **1.2 Statement of the Problem**

Each election period, an assessment which involves interviewing the masses shows a strong level of indifference towards voting and ignorance or disobedience to voting rule. A greater part of the masses think their vote do not count; hence, they disregard the power of each vote which consequently results in reduced votes.

In the recently concluded 2023 election, a data carried out by Foundation for Investigative Journalism shows that fear of political thuggery, lack of knowledge and pre-voting education is what causes the citizen to disregard the power of their votes.

Resultant consequences of these wrong voting choices include continued bad road, insecurity amongst others. On the other hand, If we start voting right, we will have better roads, less accident and loss of life and good security.

## **1.3 Aims and Objectives of the Study**

The aim of this research study is to produce a painting using oil paint to educate the masses about the power and importance of each vote, remind them of the consequences of negligence to exercising voting right and not voting in the right candidate through

evoking emotion and education by creating a painting that allows them reflect and see the consequences of their voting choice. The aim of this painting is to show in contrast the positive and negative consequences of their voting choices; the due dividend of their votes.

The objectives of the research are;

1. To create a pictorial composition of the consequences of our voting choice using oil paint on canvas
2. To create a solid composition of landscape, forms and figures using the principles and elements of art

#### **1.4 Significance of the Study**

This study upon success will improve more participation of the citizens in electoral processes. It will also educate them to cast their vote right which consequently will allow good governance.

#### **1.5 Scope and Delimitation of the Study**

The scope of study includes stimulating interest in voting and education by showing the masses the resulting consequences of their electoral choice.

The Delimitation of the study is confined to conceptualization of a representation of "Resultant dividend of Choice in Nigeria" in a pictorial composition.

It also involve the execution of "Resultant dividend of Choice in Nigeria" on a 6 feet by 4 feet canvas using oil paint and painting medium to speed up the drying process.

### **1.6 Definition of Terms**

1. Resultant: Following as a result or consequence of.
2. Dividend: a benefit from an action or policy.
3. Conceptualization: To conceive and interpret an idea by forming a concept.
4. Composition: The proportion of different parts to make a whole.
5. Representation: A figure, image or idea that substitutes reality.
6. Election: a formal and organized choice by vote of a person for a political office or other position.
7. Ballot: "a system of voting secretly and the piece of paper used to record a person's vote."
8. Electoral: Of, or relating to elections.

9. Invalid vote: Vote not counted because the candidate did not follow due voting procedures.

10. Canvas: A type of coarse cloth, woven from hemp, useful as a surface for paintings.

11. medium: A liquid base which carries pigment in paint used for thinning paint and accelerating/slowing down drying time of the paint.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

In this section, critical review of the basic issues about the importance of participation in elections as well as the consequences of not voting in the right candidate due to political thuggery, bribery and corruption.

Highlighted excerpts from the works of cited authors and articles so as to enable the education and resolve of the study. In doing so, the review was carried out based on the following sub-sections:

1. Importance of voting
2. Pictorial composition in painting
3. Color scheme and color theory

#### **2.1 Importance of voting**

- i. Voting helps in protecting democracy
- ii. Voting holds our leaders accountable
- iii. Voting gives the people the power to choose right

#### iv. Voting protects our human right

In conclusion, Nigeria's general election is an opportunity for its citizens to exercise their civic rights, shape the future of their country, and uphold the principles of peace, order, and democracy. We urge all Nigerians to participate in the election, vote for the candidate of their choice and maintain peace and order in the country.

(Stakeholders Democracy Network, 2023).

## **2.2 Pictorial composition in painting**

According to Paramon (1954) who stated that composition is always the principal element in drawing and painting in art e.g. impressionism, classical, modernism, abstract etc. in the visual arts, composition is the placement or arrangement of visual elements or ingredients in a work of art, as distinct from the subject. It can also be thought of as the organisation of the elements of art according to the principle of art.

The term composition means 'putting together' and it can be applied to any work of art, from music to writing to photography, which is arranged using conscious thought.

In the visual arts, composition is often used interchangeably with various terms such as design, form, visual ordering, or formal structure, depending on the context.

Composition is meant to direct the viewer to a center of interest which also further leads their eyes to supporting stories that better explain the center of interest.

### **2.3 Colour Scheme and Colour Theory:**

Color theory is a body of practical guidance to color mixing and the visual effects of a specific color combination. There are also definitions or categories of colours based on the colour wheel, primary colour, secondary colour, and tertiary color.

Colour can appear different depending on the surrounding colours and shapes. Its is the characteristics of human visual perception described through colour categories, with names such as red, yellow, purple, or blue. Osborne (1980) referred to colour as a “function of light.” This perception of colour derives from the stimulation of cone cells in the human eye by electromagnetic radiation in the spectrum of light. Gilbert and McCarter (1985) supported that “it is safer to say that none of the visual elements give us so much pleasure as colour.”

Colour can be classified according to

Warm and cold

Receding and Advancing

Positive and negative

Subtractive and additive

In order to understand the colour theory definitions, one needs to know the importance of colour placement on the colour wheel. These guidelines can be explained through 9 main colour wheel rules; primary colours, secondary colours, tertiary colours, complementary colours, monochromatic colours, analogous colours.

The three main and basic types of colours (primary, secondary and tertiary colours) will be explained as follows;

**Primary Colours:** There are three primary colours and they are red, yellow and blue.

The primary colors are the mother of all other colours and hence, cannot be gotten from a mixture of any other color. The mixture of two of these three colours result in secondary colours.

**Secondary Colours:** These colours are the resultant colors gotten from the mixture of the two of the three primary Colours I.e Red + Blue= Purple, Blue + Yellow= Green, Yellow + Red= Orange.

**Tertiary Colours:** These colours are achieved from the mixture of primary and secondary colours. They are also known as the six grandchildren of the primary colours; therefore, six tertiary colours are created in total.

**Complementary colours:** These are colors that are opposite each other on the color

wheel e.g red and green, blue and orange, yellow and purple.

**Mother colour:** Mother color is a compound grey containing all of the primary colors with varying degrees; only one of the primary color dominates in the mixture.

The color choice of blue as the dominant color in this painting project is to depict the mood of a solemn nation; one with a mood of sobriety and hopelessness.

## **CHAPTER THREE**

### **METHODOLOGY**

This chapter discusses the method of research, painting procedures and criticism of the painting techniques. The chapter comprises:

1. Setting and central theme of the painting
2. Sampling technique
3. Medium of data collection
4. Description of materials
5. Procedure (Studio Production Process)

## 6. Method of visual analysis

### **3.1 Setting and central theme of the painting**

This painting is set in Nigeria and is centred on the consequences of the votes of the masses in determining the next ruling government and consequently, how this affect the masses.

### **3.2 Sampling Technique**

Systematic sampling technique was used in the selection of the subject matter.

### **3.3 Medium of Data Collection**

Data was gathered through study, visual references and observation of previous art works, the internet, newspapers and articles on conditions of infrastructure and security as a result of electoral votes .

### **3.4 Description of Materials**

**Stretchers:** a wooden frame on which the canvas is stretched on for painting.

**Canvas:** A very thick piece of fabric that comes in different quality which is stressed and used as a surface for painting.

**Staple Gun:** A device made of light metal or plastic used manually for fastening and holding firmly the canvas to the stretcher while stretching.

**Top bond glue:** This substance is used for sizing the canvas to close up the pores and make the paint stay on the surface.

**Emulsion Paint:** This is used for priming for the canvas in the ratio 3:1 with the top bond glue.

**Brushes:** It is a brush used to apply paint on any surface. Paintbrush is usually made by clamping the bristles to a handle with a ferrule.

**Acrylic paint:** This is a paint medium that has a thin layer, it is water soluble when wet and water resistant when dried. This type of paint dries very fast.

**Palette:** A plastic material with flat surface, on which paint pigment is mixed.

**Rag:** Any fabric material that is used for the cleaning of the brushes.

**Palette knife:** This is a blunt tool used for mixing or applying paint, with a flexible steel blade. It is primarily used for mixing paint, paste, and so on. It can also be used for marbling.

### 3.5 Studio Production Process

This project was carried out under the following stages:

**Stage 1:** Constructing of the Stretcher (4 x 6 ft)

**Stage 2:** Stretching of the canvas on a Stretcher

**Stage 3:** Ground preparation; sizing of the canvas with top bond and priming with Emulsion and top bond glue.

**Stage 4:** Making of composition sketch.

**Stage 5:** Blocking in the forms and structure

**Stage 6:** Detailing

**Stage 7:** Finishing

### **3.5 Method of Visual Analysis**

Visual analysis is the critique of an artwork using the elements and principles of art to describe, evaluate and interpret the artwork. Each step to carrying out visual analysis exposes us to the beauty of the mind of the artist and the possible reasons for his choice of medium, materials, tools, style and technique in his time and environment.

Visual analysis will be carried out by;

1. Description using the Elements of Art
2. Analysis using the Principles of Art

3. Evaluation of the material, style and technique used in creating the artwork
4. Interpretation of the artwork and its themes.

## **CHAPTER FOUR**

### **VISUAL ANALYSIS AND DESCRIPTION OF STUDIO PRODUCTION**

#### **PROCESS**

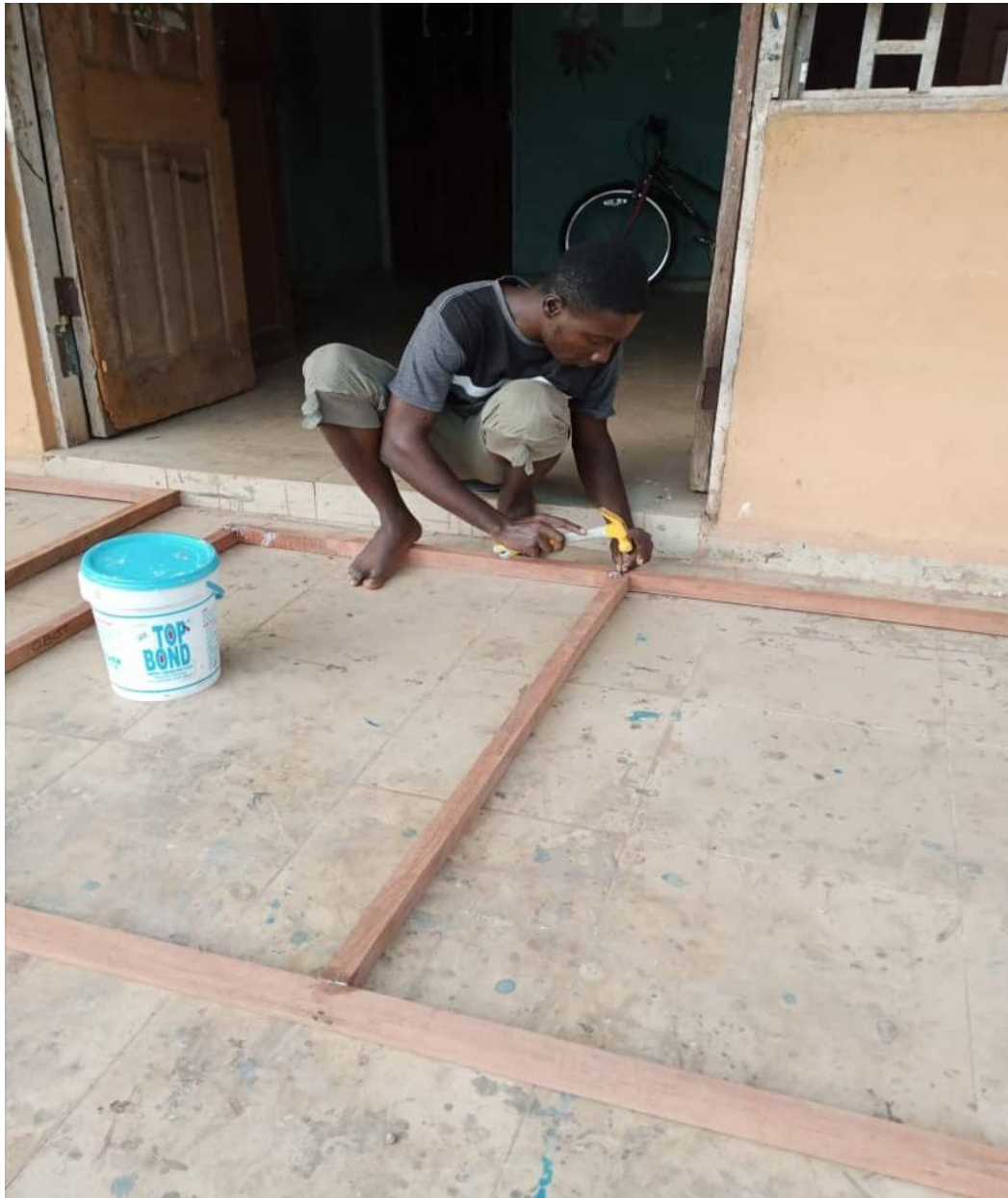
This chapter deals with the detailed description of the process from inception to finish of the project work. This detailed process includes;

1. Detailed Description of the Studio Production Process
2. Critique (Visual analysis)

#### **4.1 Detailed Description of the Studio Production Process**

### **Stage 1: Construction of the stretcher**

A stretcher of size 6 feet x 4 feet (6"×4") was constructed. The essence of this stretcher is to serve as a support of which the canvas will be mounted and stretched. The Stretcher is nailed together with a 2 inch nail for firmness and with a brace in the middle for stability and balance. Then it is fastened with staple gun pins to ensure it is firm



**Plate 1: Construction of the stretcher**

**Stage 2: stretching of the canvas on the stretcher**

The stretching involves the pulling of canvas from all four sides and attaching to the stretcher with the

use of a



staple gun.

*Plate 2: Ground Preparation, (Stretching)*

**Stage 3: Ground preparation, sizing and priming:**

A 'painting ground' is a surface preparing the ground. Two processes were involved, which are sizing and priming. A mixture of top bond glue and water on ratio 2:1 i.e. more glue and less water, major function of sizing is to seal the air pores of the fabric, making it less absorbent to paint. After the sizing process is followed by the priming. It is the mixture of emulsion paint and glue diluted in water in ratio 2:3 applied to the surface. The process of priming is to make the surface suitable to receive colour.



**Plate 3: *Ground Preparation (Sizing and Priming)***

#### **Stage 4: Making of Composition Sketch**

After a series of miniature sketch of the concept on paper and movements independently, a composition was made for effective and orderly arrangement of the figure, before transferring to the canvas. The sketch is to help familiarize the artist to the movement of curves and correct possible anatomical errors. It also helps the study of forms for the execution of the proposed painting making it easier than copying directly from a photograph.



***Plate 4: Composition Sketch***



**Plate 5: Improved sketch (*value and form placement on miniature canvas*)**

### **Stage 5: Blocking**

During this stage colours are blocked in large forms on the canvas. This is to cover the darker mass of the forms to create a three dimensional effect in the composition. Massing helps determine colour scheme and colour organization of the composition. The colours could be thick.



**Plate 6: Blocking**

### **Stage 6: Detailing**

At this stage, the details are further established making some features prominent. It involves painting the forms, figures and objects in their finished stage, reworking all rough brush strokes and covering areas not well covered. Also lights and darks are also developed and controlled to the appropriate ends.



**Plate 7: Detailing of the forms**

## Stage 8: Finishing

At this stage, finishing touches were added to the painting as to do with the aesthetic importance. Minor value corrections, increasing dynamic range in the painting to give contrast and depth in the work.



*Plate 8: Finished work.*

## **4.2 Critique (Visual analysis)**

**Project title:** Resultant Dividend of Choice.

**Medium:** Oil on Canvas

**Size:** 6ft” x 4ft”

### **Draughtsmanship**

The use of charcoal, brushes and oil paint in making the sketches on canvas that aided in the composition of the subject matter.

### **Concept**

The concept of the work is aimed at producing a painting that is rich in composition and aesthetic quality to visually represent the consequences of our choice concerning electoral vote in Nigeria.

### **Technique**

The technique used in this painting was wet on wet. It involves the painting of oil colour on layers.

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATION

This chapter deals with summary, conclusion and recommendation.

#### 5.1 Summary:

This project gives a vivid visual narration of the two contrasting consequences of our voting choice. From years back until this day, this subject matter “resultant dividend of our vote” has been a pressing situation in the country and the citizens should continually be educated about it. This project primarily shows that painting is also a means of teaching and informing the citizens and country about not just day to day life issues but also concerning political issues affecting our country. It also points out the power voting has on our society as it can make or mar us.

This project also shows individuals how painting can be used as a medium of expression, education and records; a means of creating mood and cajoling them to act in a certain way or make a certain choice. The evening scene and dim mood captures the solemnness of the state of the country while showing a serious and life changing activity going on; voting and its resulting consequences in the background ranging from bad road/good road to Insecurity/security.

## **5.2 Conclusion**

In conclusion, this proves that the subject matter, 'resultant dividend of our votes' can be visually represented through the use of oil paint as a medium. This project shows that painting is not meant to just serve as aesthetic purposes but as a serious means of showing serious societal, political and economical issues. It also make the people see how crucial their votes are and how the right governance must be fought for. Through the use of artistic creativity combined with the elements and principles of art, this research should educate the viewers on the possibility of a painting becoming a visual means of social and political awareness and change, visually educating citizens in the society.

## **5.3 Recommendations**

Using this project research as an example , I recommend further researches and projects be done by painters that discusses and addresses serious social day to day problem we face in our lives as a person, a country and as a race. The need to inform and educate Nigerians from all works of life cannot be over emphasized. Hence, every artist must be ready to visually educate others through their works in order to make sure that there is good governance that cares about infrastructure, safety and welfare of its citizens. As such, the artists are in a better position to ensure that this information is properly represented.

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