

EXPLORATION OF PAREIDOLIA PHENOMENON FOR MIXED-MEDIA PAINTING

BY

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ND (Yaba); B.A.Ed. (Nsukka)

PG/ART1715087

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**A PROJECT WRITTEN IN THE DEPARTMENT OF FINE/APPLIED ARTS,
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CERTIFICATION

We, the undersigned certify that this work was carried out by Benjamin Osondu Onuorah in the Department of Fine and Applied Arts, Faculty of Arts, University of Benin, Benin City.

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ABSTRACT

Painting has always been carried out using oil colour, acrylic and water colour on canvas, paper and board panel with reference often drawn from models or nature environment scene such as land spaces, city scape, sea scope or compositions of objects and people. The consequence of this old practice is that the limitation and the use of popular medium and challenges in exploring and developing new artistic concept can make it difficult for a young artist to find his voice in the midst of the large pool of artists. The study therefore aimed to identify sources from which Pareidolia shapes, forms and ideas can be generated, devices with which Pareidolia shapes, forms and ideas can be generated, approaches to observing Pareidolia and process of realizing the observed shapes, forms and ideas in Mixed Media painting.

The study used the exploratory research design. Rumpled bed sheet in the darkroom was selected as the sample using the random technique and direct observation with the use of digital camera as instrument for data collection. During the studio production process, several photographs were taken using a digital camera in a dark bedroom space with the flash turned off to capture the Pareidolia in the clothing.

The result of the study shows that pareidolia is a good source of inspiration for contemporary painting. It was also discovered that pareidolia can help younger and upcoming artists to stand out. It was concluded that attention should be paid to explore pareidolia as a source of inspiration because it can lead to interesting mixed-media works of arts, influence artistic creations and motivate a new or unique body of works. It was therefore recommended that pareidolia should be seen as a good source of artistic inspiration, pareidolia should be explored in sculptures, installations and performance art.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Pareidolia (par-i-DOH-lee-a) is the tendency to interpret a vague stimulus as something known to the observer, such as seeing shapes in clouds and seeing faces in inanimate objects. For example Richard Hodgetts's perceived Eagle head on rock as shown on plate 1.



Plate 1:

Title: Eagle Rock Perceived

Medium: Digital Photograph

Artist: Richard Hodgetts

Year: 2012

Pareidolia is a psychological phenomenon where a vague or diffuse stimulus, for example, a glance at an unstructured background or texture, leads to simultaneous perception of the real and a seemingly unrelated unreal pattern. Examples are faces, animals or body shapes seen in walls, cloths, clouds, rock formations, and trees. The term originates from the Greek 'para' (παρά = beside or beyond) and 'eidolon' (εἶδωλον = form or image) and describes the human visual system's tendency to extract patterns from noise. Pareidolia is a form of apophenia which is the perception of connections and associated meaning of unrelated events. These phenomena were

first described within the context of psychosis but are regarded as a tendency common in healthy people and can inspire associated visual effects in arts and graphics.

In his note books, Leonardo da Vinci wrote of pareidolia as a device for painters, writing:

If you look at any walls spotted with various stains or with a mixture of different kinds of stones, if you are about to invent some scene you will be able to see in it a resemblance to various different landscapes adorned with mountains, rivers, rocks, trees, plains, wide valleys, and various groups of hills. You will also be able to see divers combats and figures in quick movement, and strange expressions of faces, and outlandish costumes, and an infinite number of things which you can then reduce into separate and well-conceived forms. (Da Vinci, 1923)

Reflecting upon these experiences, it becomes important to understand the extent to which this phenomenon affects visual processing of images and what inevitably translate into practical outcomes.

Most interpretations begin at the subconscious level and draw upon stored memories, prior experiences and innate responses. Many past events can be locked away in our subconscious, just waiting for the appropriate catalyst to initiate meaning to a new experience. The observing of the smallest of marks, lines or colour may be enough to inspire the imagination to resolve visual ambiguities. Our perception of reality is built upon many physical and cognitive determinants which are unique to each individual.

Folded or rumpled cloths are readily available around us most especially in the living rooms to draw visual imaginations from and to develop creative concept. As the research focus on clothing in respect to pareidolia; rumpled cloths are characterized by fluidity and contour effects, although patterns on such clothing can distract one from appreciating this beauty attributes, this is why the researcher chose to explore the pareidolia in the rumpled cloths in dark space, capturing the images using digital camera then exposing the light and shade using a

computer application called Adobe Fireworks, then developed into mixed-media paintings by combining digital print with acrylic colours on canvas.

1.2 Statement of the Problem

Painting has always been carried out using oil colour, acrylic and water colour on canvas, paper and board panel with reference often drawn from models or nature environment scene such as land spaces, city scape, sea scope or compositions of objects and people. This approach to painting is limited; it does not give artists the opportunity to explore different materials and ideas. However with the modern contemporary practice in painting, painters and creative professionals are yearning to explore new media, breaking away from the popular old practices to finding their voice and style, have come with the challenges of looking for new inspiration in materials and space.

The consequence of this old practice is that the limitation and the use of popular medium and challenges in exploring and developing new artistic concept can make it difficult for a young artist to find his voice in the midst of the large pool of artists.

1.3 Research Questions

The study was guided by the following Research Questions:

1. What are the sources from which Pareidolia shapes, forms and ideas be generated?
2. What will be the devices with which Pareidolia shapes, forms and ideas be generated?
3. What are the approaches to observing Pareidolia shapes, forms or ideas?

4. What will be the process of realizing the observed shapes, forms or ideas in Mixed-Media painting?

1.4 Aim and Objectives of the Study

The aim of the Study is to explore Pareidolia phenomenon for Mixed-Media painting.

The Study will achieve the following objectives:

1. Identification of sources from which Pareidolia shapes, forms and ideas is generated.
2. Finding out the devices with which Pareidolia shapes, forms and ideas is generated.
3. Finding out the approaches to observing Pareidolia shapes, forms and ideas.
4. Identifying the process of realizing the observed shapes, forms and ideas in Mixed-Media painting.

1.5 Significance of the Study

Successful identification of source from which Pareidolia; shapes, forms and ideas can be generated will go a long way in equipping the artist with tools and inspirations to pull and draw from when exploring new concepts and materials.

The knowledge of device with which Pareidolia shapes, forms and ideas can be generated will open new vistas for artist to explore and experiment.

Discovering the approaches to observing Pareidolia shapes, forms and ideas which will expose artists to paying attention to details in his environment and noticing how they affect their perception and give birth to creative experience.

Identify the process of realizing the observed shapes, forms and ideas in Mixed-Media painting by exploring the space and materials.

1.6 Scope of the Study

The scope of the study is limited to exploration of Pareidolia effects, shapes, forms and ideas. Precisely rumpled cloths in dark space will be address. To this effect, five (5) pareidolia inspired Mixed-Media paintings done with digital print and acrylic on at least 2 by 3 feet canvas showing the stages of human life and the challenges and responsibilities that come with it were produced for the study.

1.7 Operational Definition of Terms

Pareidolia: Pareidolia refers to unstructured shapes, forms or patterns most especially from rumpled cloths which lead to simultaneous perception of the real and a seemingly unrelated phenomena.

CHAPTER TWO

LITERATURE REVIEW

This chapter deals with the Literature review. The review was carried out under the following sub-headings:

- Conceptual Framework
- Pareidolia
- Pareidolia and Mixed-Media Painting
- Shapes and Forms
- Rumpled in Fabric
- Fluidity
- Contours
- Stages of Human Life

Empirical Studies

- Artists Who have explored the use of Pareidolia in their art

Summary of Review

2.1 Conceptual Framework

The conceptual framework of the study is based on the “I See Faces: popular pareidolia and the proliferation of meaning”, concept of Joanne (2016). Joanne explained that propensity for Pareidolia seems to go back a very long way in human history. There is, for example, the Makapansgat pebble, a river-worn stone whose naturally formed contours resemble crude eyes and a mouth; it was found associated with an australopithecine burial in South Africa, many miles away from what would have been its original source. Whilst it is impossible to know how this stone was viewed or interpreted at the time, and what were the perceptive and cognitive

capabilities of such beings, thanks to its apparently purposeful relocation archaeologists have hypothesized that it may well have been recognized as a face, and that this seemed to have some significance for the hominids concerned (Dart, 1974).

The ability and desire to perceive ‘meaning’ in random source material has been a regular human occurrence. It can be discerned via the countless references in literature and art. Take for example the act of seeking and finding shapes in cloud forms – *nephelococcygia* – which is recorded in Aristophanes’ play *The Birds*, when its characters erect a perfect imaginative city (so-called cloud cuckoo land); or how Shakespeare has Hamlet toy with Polonius as he points out a cloud he at first claims might resemble a camel, then a weasel and finally a whale. (The Simpsons surely riffs on this with a scene in *The Telltale Head*, in which clouds ‘start looking like stuff’ – variously a cherry bomb, a guy with a switchblade stuck in his back, a school bus going over a cliff in flames with kids inside screaming, and the statue of Springfield founder Jebediah Springfield - without the head, of course) (Simpsons, 1990).

Dario Gamboni’s *Potential Images* offers a compendium of artists and thinkers inspired by sky gazing: he lists Piero di Cosimo looking at the sky for pictorial inspiration; Novalis writing of figures forming therein; Denis Diderot desirous of leaving the imagination free “like children seeing shapes in clouds,” and Odilon Redon’s reminiscence of his father’s instruction to see in the changing shapes “apparitions of strange, fantastical and marvelous beings” (Gamboni, 2002).

Gamboni notes how such tendencies have long been used by artists as triggers for creative work. One eleventh-century treatise by Chinese painter Sung Ti suggests that the artist use an old tumble down wall spread with piece of thin white silk and “gaze at it until at length you can see the ruins through the silk, its prominences, its levels, its zig-zags and its cleavages,

storing them up in your mind and fixing them in your eyes. Soon you will see men, birds, plants and trees, flying and moving among them. You may then ply your brush according to your fancy” (Gamboni, 2002, 24). Leonardo da Vinci’s *Treatise on Painting* famously recommended artists look at rock formations, walls and stained surfaces, as well as ashes, clouds, mud and other seemingly unlikely sources in order to inspire landscapes, scenes, men and animals, devils and monsters: “If you have to invent some scene, you can see their resemblances to a number of landscapes, adorned in various ways with mountains, rivers, rocks, trees, great plains, valleys and hills. Moreover, you can see various battles, and rapid actions of figures, strange expressions on faces, costumes, and an infinite number of things, which you can reduce to good, integrated form” (Da Vinci, 1956, i, 50-1; 35v, para 76).

During the Renaissance actual, ‘pictorial stones’ seeming to depict strange cities and landscapes were collected and enjoyed as works in themselves; in some cases they were further developed by an artist, worked up with additional over painting, as in Johann König’s 1632. *The Last Judgement and Crossing of the Red Sea*, paintings in which the agate itself variously makes up the cloud formations or the tumultuous sea from which painted figures emerge.

Pareidolia is not just of interest to artists: it continues to recur in religion. Following a 1992 apparition experienced by Anita Contreras, the image of Our Lady of Guadalupe was ‘seen’ in the bark of an oak tree in a park in Watsonville, California. (Carroll, 2015). Years later Contreras’ cousin Elvira Mendoza de Vidales continued to maintain the shrine each day, pointing out the shape to visitors with the aid of a tilted mirror; she said she had come to see other sacred images in trees and on the ground. In Chicago, Obdulia Delgado told friends she had seen the Virgin Mary in the salt stains that had appeared on the wall of a concrete viaduct; by the

following day a group of faithful had gathered at the site, which turned in time into a small shrine with flowers and votive candles. (Zorn, 2006).

Muslims too have claimed to see the name of Allah spelt out in Arabic in a host of unprepossessing locations and objects – the brown and white pattern of a lamb's coat, within the seedy interior of an aubergine, the scales of a fish.

As related to this study, pareidolia imagery can be generated from rumpled clothing to inspire painting concept. The darkness hide the patterns in the cloth as much as possible to enable us to focus on the fluidities and contours effects generated from the rumpled cloth with the exposure of light enhanced by computer technology. This forms the bases for the painting exploration in this research work.

2.2 Pareidolia

The psychological phenomenon that causes some people to see a vague or random image as something significant is known as pareidolia (par-i-DOH-lee-a). The word is derived from the Greek words para, meaning something faulty, wrong, instead of, and the noun eidōlon, meaning image, form or shape. Pareidolia is a type of apophenia, which is a more generalized term for seeing patterns in random data. (Zimmermann, 2012).

Also, Zimmermann explained why pareidolia happens, by stating that there are a number of theories as to the cause of this phenomenon. Experts say pareidolia provides a psychological determination for many delusions that involve the senses. They believe pareidolia could be behind numerous sightings of Unidentified Flying Objects (UFO), Elvis and the Loch Ness Monster and the hearing of disturbing messages on records when they are played backwards. Pareidolia often has religious overtones. A study in Finland found that people who are religious

or believe strongly in the supernatural are more likely to see faces in lifeless objects and landscapes.

Carl Sagan, the American cosmologist and author, made the case that pareidolia was a survival tool. In his 1995 book, "The Demon-Haunted World – Science as a Candle in the Dark," he argued that this ability to recognize faces from a distance or in poor visibility was an important survival technique. While this instinct enables humans to instantly judge whether an oncoming person is a friend or foe, Sagan noted that it could result in some misinterpretation of random images or patterns of light and shade as being faces.

Sometimes, artists use this phenomenon to their advantage by embedding hidden images in their work. Observers often view other objects in Georgia O'Keeffe's flower paintings. For example in 1971, the Latvian writer and intellectual Konstantīns Raudive detailed what he believed was the discovery of Electronic Voice Phenomenon (EVP). EVP has been described as "auditory pareidolia." The allegations of hidden messages in popular music have also been described as auditory pareidolia.

2.3 Pareidolia and Mixed-Media Painting

In visual art, Mixed-Media is an artwork in which more than one medium or material has been employed. Assemblages and collages are two common examples of art using different media that will make use of different materials including cloth, paper, wood and found objects. Mixed-Media art, a visual art, is distinguished from multimedia art which combines visual art with non-visual elements, such as recorded sound, literature, drama, dance, motion graphics, music, or interactivity. (Irish Museum of Modern Art, 2013)

Also (Thaneeya, 2010), explained that Mixed-Media art refers to a visual art form that combines a variety of media in a single artwork by using a combination of media in one artwork;

you can utilize the best that each medium has to offer. With Mixed-Media, anything goes. However, you will need to take some ordinary precautions, such as making sure that your foundation (base layer) is sturdy enough to accept whatever you throw on top of it without buckling or bending.

2.4 Shapes and Forms

Form and shape define objects situated in space, basically, the difference between shape and form is that form is in 3D while shape is plain 2D. Shapes are the most basic figures like rectangles, circles, triangles, and squares while forms are the more complex structures like sphere, cube and cone. Shapes are described depending on the number of its sides and to some degree its angular relationship. Forms are described by virtue of the area of space bordered by the lines. (Julita, 2018)

In the visual arts, shape is a flat, enclosed area of an artwork created through lines, textures, colours or an area enclosed by other shapes such as triangles, circles, and squares. Likewise, a form can refer to a three-dimensional composition or object within a three-dimensional composition. Specifically, it is an enclosed space, the boundaries of which are defined by other elements of art. Shapes are limited to two dimensions: length and width. (Shape and form, 2008, para. 1).

A form is an artist's way of using elements of art, principles of design, and media. Form as an element of art is three-dimensional and encloses space. Like a shape, a form has length and width, but it also has depth. Forms are either geometric or free-form. (Shape and form, 2008, para. 2).

Geometric shapes are precise edged and mathematically consistent curves; they are pure forms and so consist of circles, squares, spirals, triangles, while geometric forms are simple

volumes, such as cubes, cylinders and pyramids. They generally dominate architecture, technology, industry and crystalline structures.

In contrast, organic shapes are free-form, unpredictable and flowing in appearance. These shapes, as well as organic forms, visually suggest the natural world of animals, plants, sky, sea, and others. The addition of organic shapes to a composition dominated by geometric structures can add unpredictable energy. (Shape and form, 2008, para. 3).

A positive shape is a shape that has details inside it, such as an outline of a human, with body features. Contrarily, a negative shape is a shape without any details; it is just an outline.

A shape that is representative is created by the flattening out of three-dimensional objects. Nothing is actually geometric, but can be interpreted as such by breaking it down to shapes that, when put together, form a recognizable silhouette. (Shape and form (visual arts) n.d., para. 4).

2.5 Rumples in Fabric

A textile is a flexible material consisting of a network of natural or artificial fibers (yarn or thread). Yarn is produced by spinning raw fibers of wool, flax, cotton, hemp and other materials to produce long strands. Textiles are formed by weaving, knitting, crocheting, knotting, felting and braiding.

The related words "fabric", "cloth" and "material" are often used in textile assembly trades (such as tailoring and dressmaking), as synonyms for textile. However, there are subtle differences in these terms in specialized usage. A textile is any material made of interlacing fibres, including carpeting and geotextiles. A fabric is a material made through weaving, knitting, spreading, crocheting, or bonding that may be used in production of further goods

(garments, etc.). Cloth may be used synonymously with fabric but is often a piece of fabric that has been processed. (Textile, 2019)

Rumple is to wrinkle or fold cloths and similar flexible material; to make cloths unkempt and untidy. Fabrics are the materials used for clothing, home textiles, and different domestic and industrial usage. The word fabric means fabrication for the purpose and predetermined objective. They are pliable, soft, strong, warm, cool and elastic in nature according to the properties of their respective fiber, construction methods, structure and finishing. (Market Business News, n.d.)

2.6 Fluidity

The physical property of a substance that enables it to flow; fluidity generally refers to the tendency of any substance to distort its shape in order to flow and to take the shape of the container it is contained in a normal conditions and room temperature. The substances that do so are known as fluids, all gases, cloths and liquids fall in this category. (Kaushik, 2015)

Fluidity of line definition

Fluidity of line refers to the quality of smoothness, pliability, and gracefulness of a line. Such lines may be full of curves, twists, soft edges and trailing ends. Fluid lines are dissimilar from hard lines which may contain rough edges, sharp angles and abrupt ends. (CreativeGlossary, 2019)

Fluidity in Art

Jacques Doucet, was the one responsible for giving greater prominence to the transparent and fluid fabric. Doucet inherited his father's business and began to invest in the sale of fluid cloth in the 1880s. Doucet became a famous designer by opting for light, floaty and translucent fabrics in his creations. He was inspired directly by the Impressionists and his dresses were gauzy and very ornate, generally following the empire line, like Paul Poiret. (Bruna L., 2010).

Fluidity is the presence of long, languorous strokes, elegance, panache, dash and curves. To the sensibilities of most, like a long fluid line in a symphony, they give a feeling of completeness, mastery and intrigue. There is, of course, a place for short staccato bursts and all kinds of other notes, but it is the long fluid line that beguiles. (The Painter's Keys, 2011)

2.7 Contours

With regard to shape, a contour is an outline especially of a curving and irregular figure. (Merriam-Webster Dictionary, 1993)

In the world of art, a contour line is a line which defines a form and an edge. It is essentially the outline and silhouette of a given object. Additionally, contour lines can be used to show any dramatic changes of plane within the object or form (like the inner seams within the structure of a shoe).

The term 'contour' finds its origins in French and is derived from the Italian term 'contourno,' 'to round off.' This, in turn, is from 'contournare,' meaning 'to turn around' in Medieval Latin and is traced to Latin as 'com-' + 'tournare,' meaning 'to turn on a lathe.' (Contour Line in Art: Definition, Drawing & Examples, 2015).

2.8 Empirical Studies

Several studies have shown the exploration of visual pareidolia. Some of these studies are discussed under following sub-headings.

Pareidolia and the proliferation of meaning

In Joanne (2016) research article titled "I See Faces: popular pareidolia and the proliferation of meaning." The author observed that all interpretations are culturally particular, and depended a great deal upon the society in which we live, the artifacts within our knowledge or experience (a person would not see a ship in a cloud if they had no knowledge of what a ship is, or looks like)

and how we have learnt to see and think via the representational traditions of our society (when Americans look at the moon they tend to see the face of a man, whilst East Indians see a rabbit, Samoans a woman weaving and the Chinese a monkey).

The relationship of psychiatry and psychoanalysis to the interpretation of abstract data continues in those forms of mental illness in which sufferers find meaningful patterns in ways that are not sanctioned. In such cases, contrary to certain popular conceptions of what it is for someone to be 'mad,' it is not that things do not make sense, but rather that they start to make too much of it, things mean to excess.

She therefore concluded that, perhaps in terms of an immaterial illusion, pareidolia allows for richer, stranger readings of the everyday material we encounter. It is in fact a method with a long history that alters our perception and changes an approach to pattern recognition, interpretation, the generation and proliferation of meaning. Artistic research can make knowledge in the form of possibilities.

Pareidolia and rock art interpretation

Bednarik (2017), research titled "Pareidolia and rock art interpretation" the author concluded that visual pareidolia is of significance to anthropology for two reasons: as a psychological phenomenon of the human visual system; and because of its important role in rock art interpretation. Once the brain has been conditioned to anticipate specific patterns, it tends to discover them with minimal stimulation, because most of the information processed by the human visual centre derives from within the brain. The creative pattern detection that constitutes rock art "interpretation" is effectively a projection of invented meaning onto mute marks on rock. The modern beholder's perception searches the motif for details resonating with his/her visual system, in the same way as pareidolia operates.

Do we subconsciously judge face-likeness?

The research team at the Visual Perception and Cognition Laboratory of the Toyohashi University of Technology revealed that face-likeness is judged by early visual processing at around 100ms (millisecond) after viewing an object. The study focused on the relation between face-likeness recognition and brain activity to suggest that face-likeness recognition is influenced by early visual processing, which is the act of recognizing a non-face object as a human face; that is, pareidolia.

The results of the study are believed to serve as a key to uncovering the mechanism of how humans recognize and distinguish between two types of information -- "face-likeness" and objects. The results of the study also suggest that "face-likeness" recognition occurs in early visual processing and that face-like objects are processed in the same manner as a human face in later stages. Due to this, face-likeness can be caused by an effect that gathers attention to the face, or some other like stimulus.

House pareidolia occurs more frequently than face pareidolia in peripheral vision

In Zhengang, Jessica and Meng (2015) research titled "House pareidolia occurs more frequently than face pareidolia in peripheral vision" the researchers conducted an interesting research about how often the misconception of face pareidolia occurs, they opined that human observers sometimes falsely perceive patterns in random images as significant. This phenomenon of pareidolia is frequently reported for seeing faces in particular. On the other hand, the visual system of humans is thought to be hardwired and specially tuned to process faces due to the social significance of faces. If the visual system is highly sensitive to differentiate faces and non-faces, falsely perceiving a face in random images should be very rare.

They also observed that it remains possible that sensitivity to discriminate faces and non-faces is poor in peripheral vision; leading to face pareidolia may appear to occur more frequently than other types of pareidolia. To test this hypothesis, the researchers presented noise patterns randomly in the left or right visual field, and asked participants to report whether they saw a face or a house. In 80% of the trials, random noise patterns were shown. Whereas in only 10% of the trials, a degraded face image was blended with a noise pattern and shown to participants, in the rest 10% of the trails a degraded house image was blended with a noise pattern and shown to participants. Surprisingly, for the random noise trials, participants reported seeing significantly more house pareidolia than face pareidolia. Taking response bias into account, participants were more sensitive for detecting faces than houses even in peripheral vision. No significant differences were found between the left and right hemifields. These results question the notion that human observers naturally tended to falsely see face patterns in random images.

2.9 Stages of Human Life

Armstrong, (2019) identified twelve stages of the human life cycle, he also stated that “each stage of life has its own unique “gift” to contribute to the world.” Here is what he called the twelve gifts of the human life cycle:

1. Prebirth: Potential – The child who has not yet been born could become anything – a Michelangelo, a Shakespeare, a Martin Luther King – and thus holds for all of humanity the principle of what we all may yet become in our lives.
2. Birth: Hope – When a child is born, it instills in its parents and other caregivers a sense of optimism; a sense that this new life may bring something new and special into the world. Hence, the newborn represents the sense of hope that we all nourish inside of ourselves to make the world a better place.

3. Infancy (Ages 0-3): Vitality – The infant is a vibrant and seemingly unlimited source of energy. Babies thus represent the inner dynamo of humanity, ever fueling the fires of the human life cycle with new channels of psychic power.
4. Early Childhood (Ages 3-6): Playfulness – When young children play, they recreate the world anew. They take what is and combine it with what is possible to fashion events that have never been seen before in the history of the world. As such, they embody the principle of innovation and transformation that underlies every single creative act that has occurred in the course of civilization.
5. Middle Childhood (Ages 6-8): Imagination – In middle childhood, the sense of an inner subjective self develops for the first time, and this self is alive with images taken in from the outer world, and brought up from the depths of the unconscious. This imagination serves as a source of creative inspiration in later life for artists, writers, scientists, and anyone else who finds their days and nights enriched for having nurtured a deep inner life.
6. Late Childhood (Ages 9-11): Ingenuity – Older children have acquired a wide range of social and technical skills that enable them to come up with marvelous strategies and inventive solutions for dealing with the increasing pressures that society places on them. This principle of ingenuity lives on in that part of us that ever seeks new ways to solve practical problems and cope with everyday responsibilities.
7. Adolescence (Ages 12-20): Passion – The biological event of puberty unleashes a powerful set of changes in the adolescent body that reflect themselves in a teenager's sexual, emotional, cultural, and/or spiritual passion. Adolescence passion thus represents

a significant touchstone for anyone who is seeking to reconnect with their deepest inner zeal for life.

8. Early Adulthood (Ages 20-35): Enterprise – It takes enterprise for young adults to accomplish their many responsibilities, including finding a home and mate, establishing a family or circle of friends, and/or getting a good job. This principle of enterprise thus serves us at any stage of life when we need to go out into the world and make our mark.
9. Midlife (Ages 35-50): Contemplation – After many years in young adulthood of following society's scripts for creating a life, people in midlife often take a break from worldly responsibilities to reflect upon the deeper meaning of their lives, the better to forge ahead with new understanding. This element of contemplation represents an important resource that we can all draw upon to deepen and enrich our lives at any age.
10. Mature Adulthood (Ages 50-80): Benevolence – Those in mature adulthood have raised families, established themselves in their work life, and become contributors to the betterment of society through volunteerism, mentorships, and other forms of philanthropy. All of humanity benefits from their benevolence. Moreover, we all can learn from their example to give more of ourselves to others.
11. Late Adulthood (Age 80+): Wisdom – Those with long lives have acquired a rich repository of experiences that they can use to help guide others. Elders thus represent the source of wisdom that exists in each of us, helping us to avoid the mistakes of the past while reaping the benefits of life's lessons.
12. Death & Dying: Life – Those in our lives who are dying, or who have died, teach us about the value of living. They remind us not to take our lives for granted, but to live

each moment of life to its fullest, and to remember that our own small lives form a part of a greater whole.

2.10 Artists Who Have Explored the Use of Pareidolia in their Art

Ismael Cavazos is an artist based in Austin, Texas. Cavazos (2014) writes that the theme of his work is based on recognizing resemblances and then extracting them. While resemblances have been extracted from a variety of mediums, the artist tends to focus on those recognized in scribbles, abstract paintings, peanuts, Quick Response (QR) codes and most recently, recycled bread tags. Ismael Cavazos is the inventor of the term “Abstract Extractionism” in 2005.



Plate 2:

Title: Hook

Medium: Digital

Artist: Ismael Cavazos

Photo Source: <https://fineartamerica.com/featured/hook-ismael-cavazos.html>

Another is Rob, who for over thirty years worked variously as a film producer, senior advertising executive, and Creative Director for large federated groups of national and

international non-profits. In the late nineties, he put aside these “former worlds,” to engage in a full time studied practice of the visual arts; primarily through the self-developed discipline of "Extractionist Painting", a term he invented to describe how his work reflects pareidolia.

Rob was born with acute Dyslexia. He credits this once long suffered handicap as the principle instrument for his studied ability to look intently into objects, rather than simply at them, and then "extract" caches of living imagery from within. He believes his dyslexia enhances the images his mind projects onto surfaces. “His work is very abstract and bright, Nye creates his work by extracting human and natural forms he sees embedded in tiny bits of weathered stone and metal. His perceptions are then translated into large scale paintings using a unique, self-developed process combining oil paint, ink dye, oil-based pastels, and high gloss acrylics to produce images”.



Plate 3:

Title: The Extraction of Eve

Medium: Extactionist Painting

Artist: Rob Nye

Photo Source: <https://www.robnyepaintings.com>

Another exceptional artist using Pareidolia for her work is Maya Erdelyi. Her work is very bright, painterly and quirky, collaged materials seem to be her favorite and she often incorporates text within her work. ("Artists using Pareidolia," 2013).

Maya Erdelyi is a Boston and New York City/Los Angeles based award-winning animation artist. She creates intricate hand-made animations and collages inspired by imaginary worlds, memories and the unconscious. Maya's work utilizes a hybrid approach to cut-paper stop-motion, puppetry, drawn and computer animation, and installation.



Plate 4:

Title: From Pareidolia

Medium: Mixed-Media

Artist: Maya Erdelyi

Photo Source: <http://www.mayaerdelyi.com>

Maya is a 2012 Master in Fine Arts graduate in Experimental Animation from CalArts, She is currently a faculty member with the Animation and Motion Media department and also the School of the Museum of Fine Arts at Tufts University.

Gigi Chen's work creates an aesthetic that combines her training as a traditional animator and painter, along with her love of the techniques of Old Masters. Entrenched in the art of storytelling, the work pulls together her love of contemporary idioms of cartooning, photo realism, texture and design to produce works that coalesce into Love and Fun. (Gigi, 2000)

As artists we are all looking for a fresh way to make art. Seeking new perspectives and seeing the world in a different way allows us to make our art in new ways.

Nature is wild and unpredictable. The leaves fall and a branch can trip you up. Moss grows in unexpected places and creates tiny visible and invisible ecosystems. You look up into the sky to watch the trees sway and to smell the air... and then it starts to rain. Ha! Spending time out in the woods allowed me time and space to really observe. And I started to see things everywhere. One of my favorite activities when I go hiking is seeing faces and animals in the bark of a tree. The phenomenon of pareidolia was everywhere! And it started to change my work. I began incorporating natural elements, textures and animals in my drawings and paintings. (Chen, 2000)

Some of her nature Pareidolia-Inspired Art is shown on plate 5 and 6.

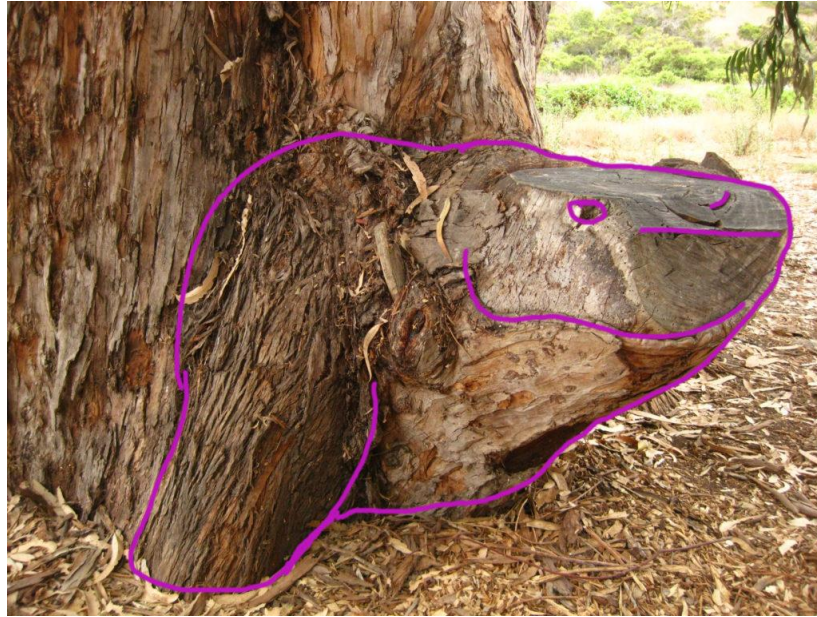


Plate 5:

Title: The pic and what I saw

Medium: Digital

Artist: Gigi Chen

Photo Source: <http://www.gigichen.com>



Plate 6:

Title: It's a turtle

Medium: Water color

Artist: Gigi Chen

Photo Source:

<http://www.gigichen.com>

2.11 Summary of Review

In the review of relevant literature on pareidolia in visual art practice, as explored by Ismael Cavazos, Rob Nye, Maya Erdelyi and Gigi Chen:

Ismael Cavazos extracts resemblances or pareidolia from a variety of mediums, such as peanuts, Quick Response (QR) codes and recycled bread tags to produce abstract paintings. However, in this research work pareidolia extraction was limited to rumpled cloths in dark space and the paintings that were produced were in Mixed-Media, rendered in naturalistic style. This view of pareidolia extraction was in agreement with Hodgetts (2017) that most interpretations begin at the subconscious level and draw upon stored memories, prior experiences and innate responses. Many past events can be locked away in our subconscious, just waiting for the appropriate catalyst to initiate meaning to a new experience. In the case of this study, the rumpled cloth serves as a catalyst for the extraction of pareidolia resemblance of human forms and figures that lead to the Mixed-Media painting.

Rob Nye looks intently into objects such as stone and metal then "extract" caches of living imagery from within, his works are very abstract and bright and he combines oil paint, ink dye, oil-based pastels, and high gloss Acrylics. This research work was limited to just one source of pareidolia; rumpled cloths, the researcher's work was also done by combining digital print and acrylic paint on canvas. Contrary to Joanne (2016) study of popular pareidolia and the proliferation of meaning, this study is not interested in pareidolia as related to psychiatry and psychoanalysis, the focus of this study is on the exploration of pareidolia phenomenon for artistic creation, mixed-media painting in particular.

Maya Erdelyi utilizes a hybrid approach to cut-paper stop-motion, puppetry, drawn and computer animation, and installation, while the pareidolia was inspired by imaginary worlds, memories and the unconscious; just like Maya, Gigi Chen creates an aesthetic that combine cartooning, photo realism, texture and design to produce works that coalesce into love and fun. While this research focused on just one source of pareidolia leading to a body of work that portrays stages of human life from pre-birth to dying. The five Mixed-Media paintings produced are shortened to conform to Armstrong (2019) twelve stages of the human life cycle which are Pre-birth or future potential stage; Birth stage known for hope; Infancy stage (Ages 0-3) characterized by vitality, vibrant and seemingly unlimited source of energy; Early Childhood stage (Ages 3-6) known for playfulness, innovation and transformation; Middle Childhood (Ages 6-8) known as the imagination and creative inspiration stage. Late Childhood (Ages 9-11), the Ingenuity stage when a child have acquired a wide range of social and technical skills for dealing with the increasing pressures that society places on them. Adolescence (Ages 12-20) also known as the Passion stage, the biological event of puberty unleashes a powerful set of changes in the adolescent body that reflect themselves in a teenager's sexual, emotional, cultural, and/or spiritual passion. Early Adulthood (Ages 20-35), also known as enterprise stage, young adults become more enterprising to accomplish their many responsibilities; Midlife (Ages 35-50) this stage of contemplation people in midlife often take a break from worldly responsibilities to reflect upon the deeper meaning of their lives; Mature Adulthood (Ages 50-80) stage or benevolence period, they contribute to the betterment of society through volunteerism, mentorships, and other forms of philanthropy; Late Adulthood (Age 80+) this is the wisdom stage, elders thus represent the source of wisdom; Death and Dying, the final or life stage, those in our lives who are dying, or who have died, teach us about the value of living.

Finally, this knowledge on the exploration of pareidolia phenomenon by the aforementioned artists and researchers provide an insight on other approaches and devices through which pareidolia can be observed, extracted and developed to further advance the practice of arts and the profession at large.

CHAPTER THREE

METHODOLOGY

This chapter deals with the Design of the study; Population of the Study; Sample and Sampling Technique; Instrument for Data Collection, Method of Visual Analysis and Detail Description of the Studio Production Process.

3.1 Design of the Study

The methodology adopted involves the exploratory research design. Exploratory research investigates into a problem or situation which provides insights to the researcher. It is conducted for a problem that has not been studied more clearly, that is; the research is meant to provide details where a small amount of information exists. Exploratory research helps to determine the best research design, data-collection method and selection of subjects. It should draw definitive conclusions only with extreme caution. Given its fundamental nature, exploratory research often concludes that a perceived problem does not actually exist. (Stebbins, 2001)

3.2 Population of the Study

Random unanimated objects ranging from the formation of the cloud in the sky, patterns on floor tiles, splashes of water or any liquid substance on the ground and texture on the back of a tree to rumpled clothing material by the corner of a room or similar phenomena that could inspire pareidolia in the viewer of observer formed the population of this research.

3.3 Sample and Sampling Technique:

The sample random technique was used for the selection of the rumpled bed sheet in the darkroom (the researcher's bedroom) as the sample that inspired the pareidolia for this study.

3.4 Instrument for Data Collection

Direct observation and use of digital camera was used to procure the data for this study and unstructured interview, internet and the social media was used as secondary source to obtain data for the study.

3.5 Method of Visual Analysis and Discussion

A critical analysis on the project and preliminary works were carried out to evaluate the study using the following features: Rumples in Fabric, Fluidity, Contours, Shapes and Forms of the Pareidolia inspired Mixed-Media Painting and the visual concept. Please see Chapter Five for detailed information.

3.6 Detail Description of the Studio Production Process

The detail studio production process is explained and mode of execution is reported as follow:

3.7 Description of Materials

The materials for the studio production process are as follows:

- Dark space or bedroom: environment where the pictures leading to pareidolia will be taken
- Rumpled bed sheet: the object that forms pareidolia
- Digital Camera: to take several shots of the rumpled bed sheet
- Adobe Fireworks software: for isolating and extracting the pareidolia from the picture
- Flex: the material which the digital print of the pareidolia will be on
- Stretcher – for the free movement of the canvas and presentation of the visual concept
- Canvas: the surface which the Mixed-Media painting will be done
- Staple Gun – for tacking the canvas to the stretcher
- White Glue – to glue the flex or digital print to the stretched canvas surface

- Acrylic Paint: for the rendition of the visual concept

3.8 Procedure (Studio Production Process)

The project was executed in Four (4) stages.

Stage 1: Identification of Sources from which Pareidolia shapes, forms and ideas can be generated.

Step I: Identification of sources generally from which Pareidolia shapes, forms and ideas can be generated by paying extra attention and observing items and activity in the environment.

Step II: Identification of sources from which Pareidolia shapes, forms and ideas can be specifically generated by narrowing down the thoughts and observation to shapes, forms and ideas that are close to recognizable objects from the rumpled cloths.

Stage 2: Finding out the Devices with which Pareidolia shapes, forms and ideas can be generated.

Step I: Identification of devices that could be used to observe Pareidolia forms, shapes and ideas generally by doing a quick sketches or taking pictures of such recognizable objects when noticed.

Step II: Identification of devices that could be used to observe specifically Pareidolia forms, shapes and ideas by narrowing down my data to objects of interest out of all the data visual collected.

Stage 3: Finding out the approaches to observing Pareidolia shapes, forms and ideas.

Step I: Identification of approaches that could be used to observe Pareidolia forms, shapes and ideas generally.

Step II: Identification of approaches that could be used to observe specifically Pareidolia forms, shapes and ideas.

Stage 4: Identifying the process of realizing the observed shapes, forms and ideas in Mixed-Media Painting.

Step I: Prepare the background surface of the canvas.

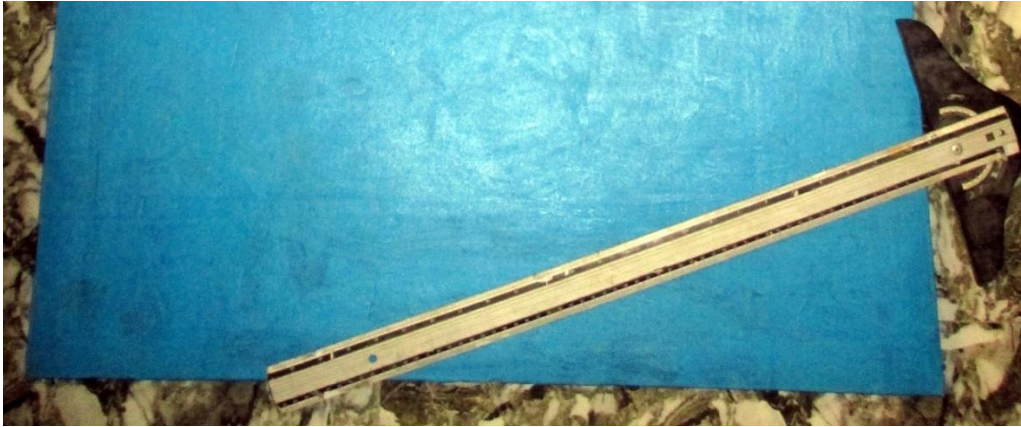


Plate 7:

Title: Preparing The Background

Artist: Benjamin Onuorah

Year: 2019

Photo Source: Benjamin Onuorah

Step II: In a typical bedroom setting or space with little light penetration and rumpled bed sheet, took several photographs using the digital camera to capture the Pareidolia in the clothing, then transferring the digital picture to the computer system.

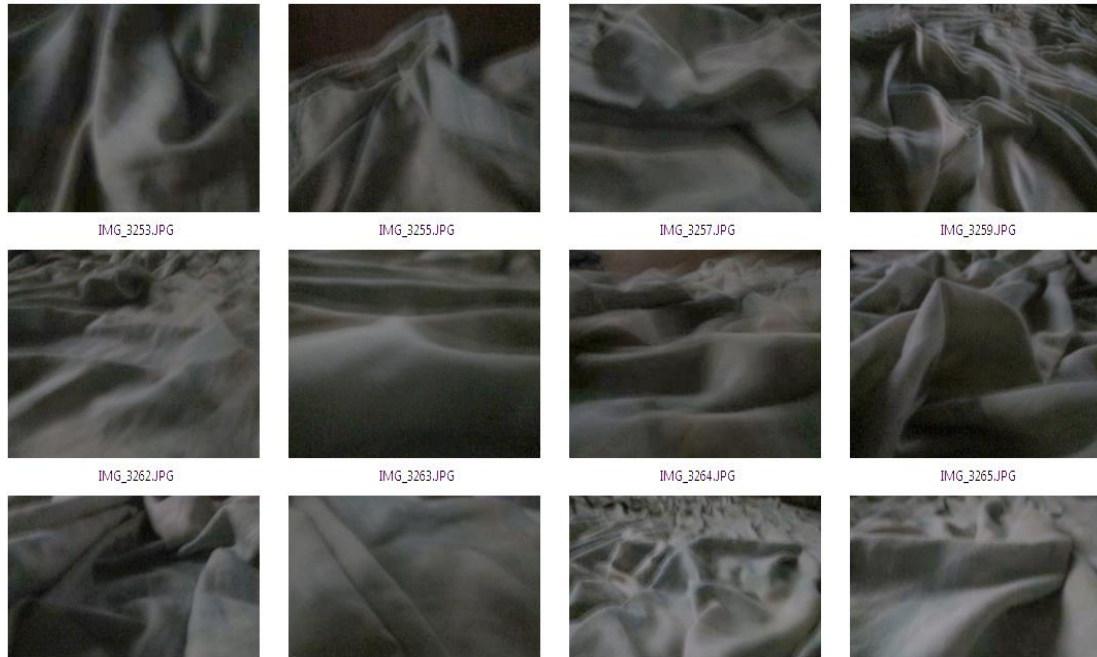


Plate 8:

Title: Several Shots of the Bed Sheet.

Artist: Benjamin Onuorah

Year: 2019

Photo Source: Benjamin Onuorah

Step 3: Editing “Mother’s Bath” picture and creating a sketch.

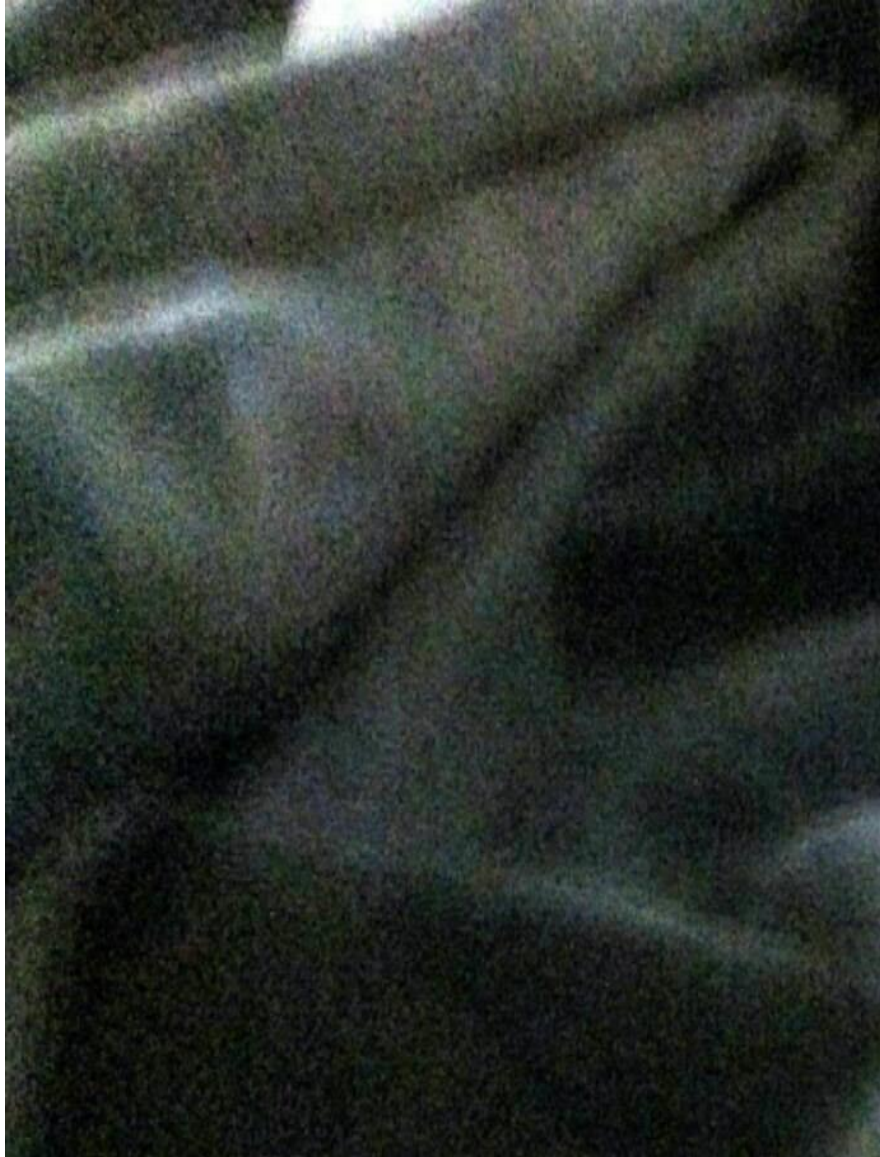


Plate 9:

Title: Mother's Bath (After Editing)

Medium: Digital

Artist: Benjamin Onuorah

Year: 2019

Photo Source: Benjamin Onuorah



Plate 10:

Title: Mother's Bath (Sketch with Digital Print)

Medium: Mixed-Media

Artist: Benjamin Onuorah

Year: 2019

Photo Source: Benjamin Onuorah

Step 4: Editing “Youthful” picture and creating a sketch.



Plate 11:
Title: Youthful (After Editing)
Medium: Digital
Artist: Benjamin Onuorah
Year: 2019
Photo Source: Benjamin Onuorah

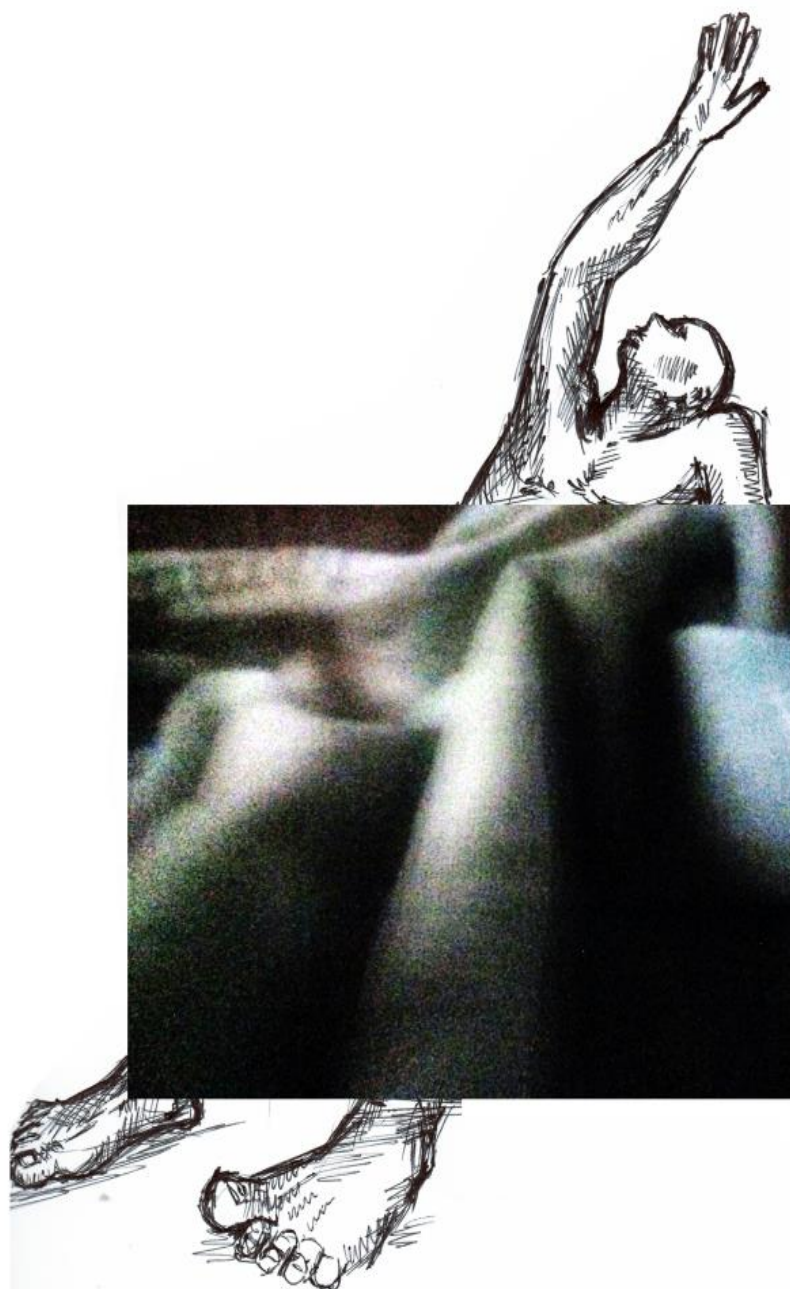


Plate 12:

Title: Youthful (Sketch with Digital Print)

Medium: Mixed-Media

Artist: Benjamin Onuorah

Year: 2019

Photo Source: Benjamin Onuorah

Step 5: Editing “Midlife Crisis” picture and creating a sketch.



Plate 13:

Title: Midlife Crisis (After Editing)

Medium: Digital

Artist: Benjamin Onuorah

Year: 2019

Photo Source: Benjamin Onuorah

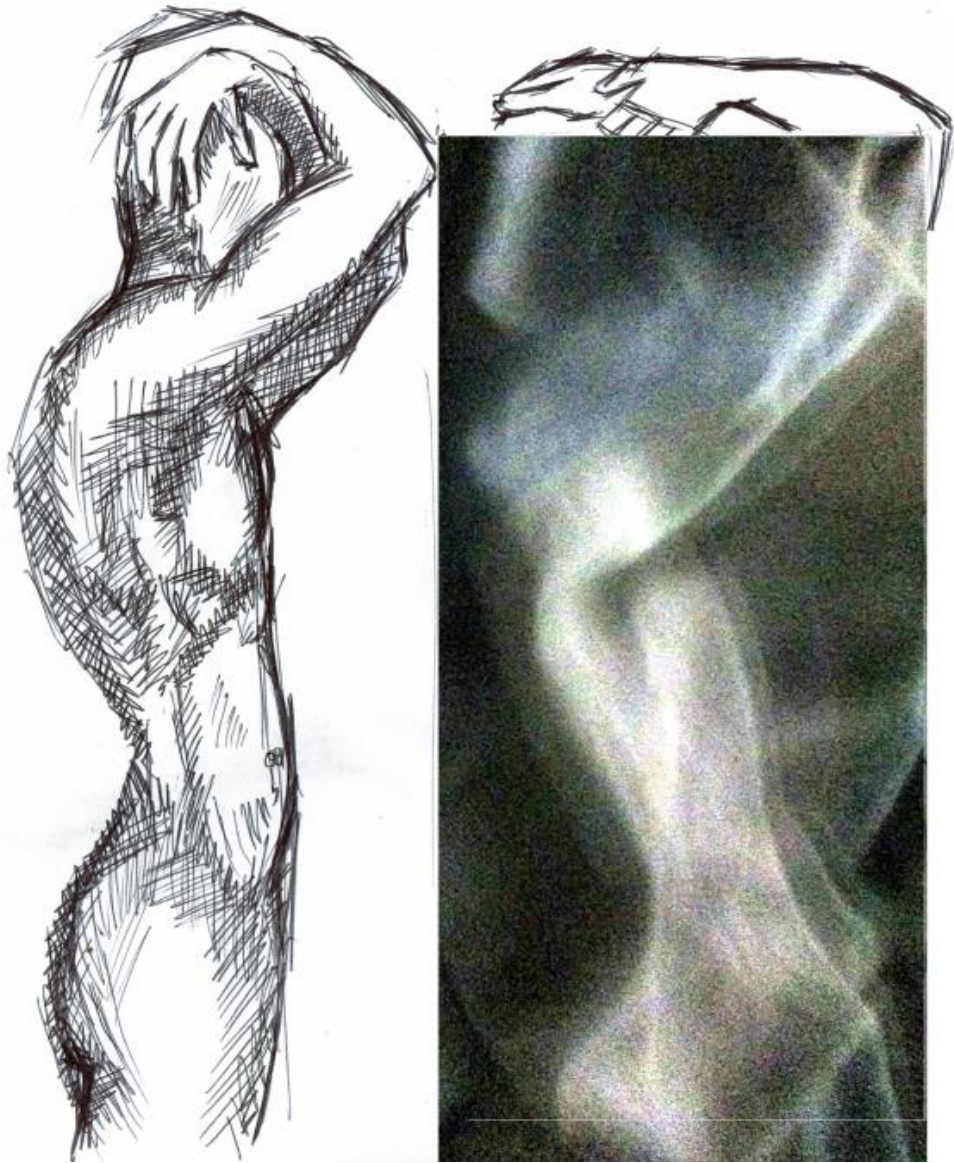


Plate 14:

Title: Midlife Crisis (Sketch with Digital Print)

Medium: Mixed-Media

Artist: Benjamin Onuorah

Year: 2019

Photo Source: Benjamin Onuorah

Step 6: Editing “In Her Prime” picture and creating a sketch.



Plate 15:

Title: In Her Prime (After Editing)

Medium: Digital

Artist: Benjamin Onuorah

Year: 2019

Photo Source: Benjamin Onuorah

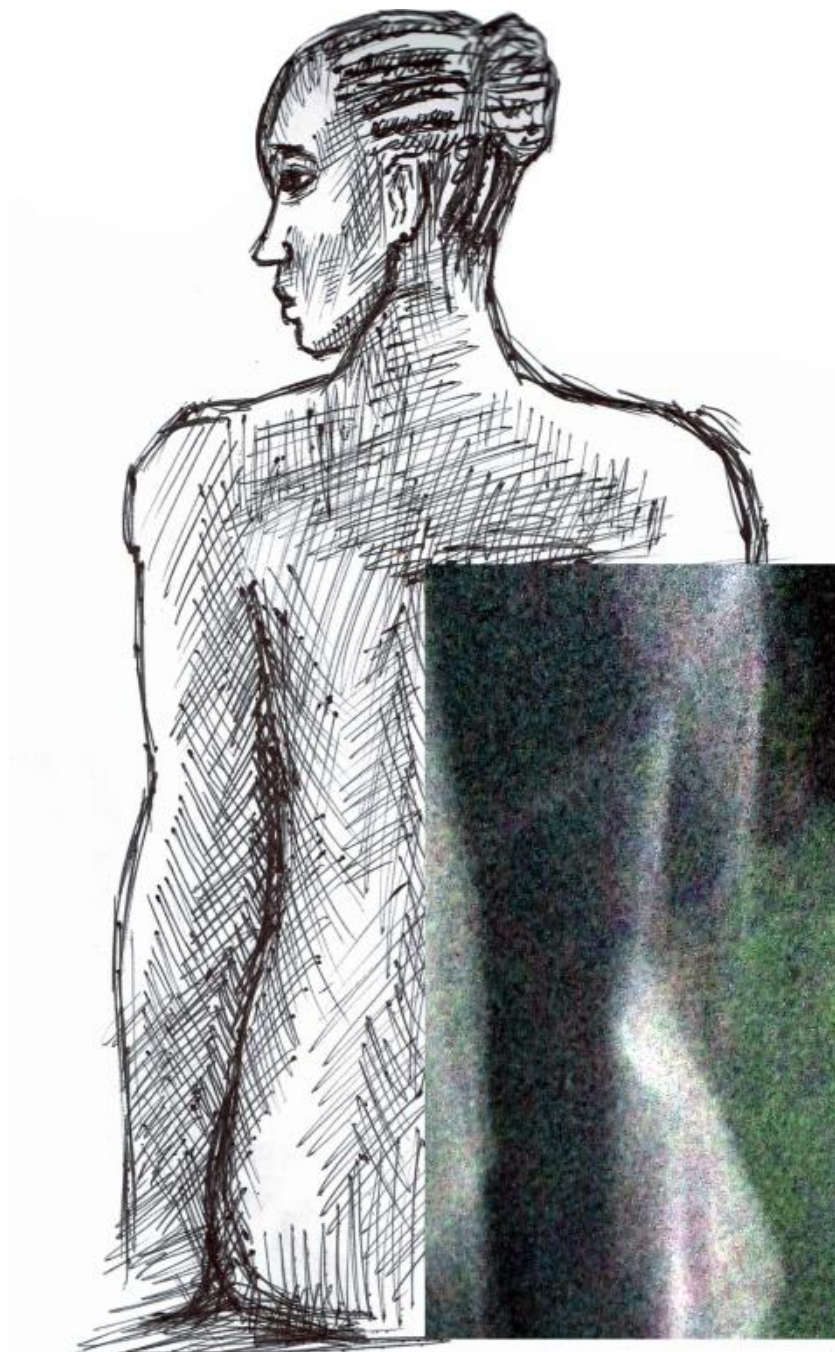


Plate 16:

Title: In Her Prime (Sketch with Digital Print)

Medium: Mixed-Media

Artist: Benjamin Onuorah

Year: 2019

Photo Source: Benjamin Onuorah

Step 7: Editing “The Pensioner” picture and creating a sketch.



Plate 17:

Title: The Pensioner (After Editing)

Medium: Digital

Artist: Benjamin Onuorah

Year: 2019

Photo Source: Benjamin Onuorah



Plate 18:

Title: The Pensioner (Sketch with Digital Print)

Medium: Mixed-Media

Artist: Benjamin Onuorah

Year: 2019

Photo Source: Benjamin Onuorah

Step 8: Glue the digital print to the canvas background surface.



Plate 19:

Title: The Researcher Gluing the Digital Print to the Canvas

Medium: Photography

Artist: Benjamin Onuorah

Year: 2019

Photo Source: Blessing Onuorah

Step 9: Then paint the blank area of the canvas to reveal more details of the Pareidolia

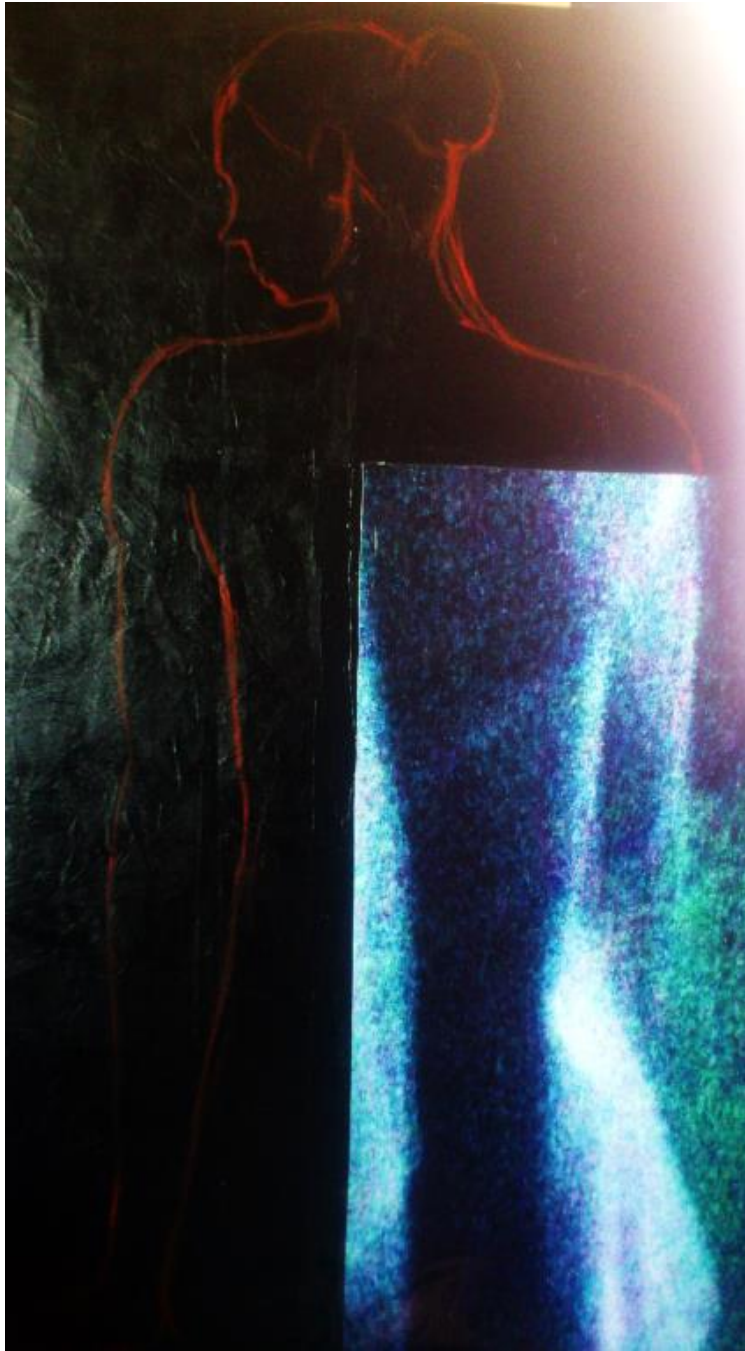


Plate 20:

Title: In Her Prime (Transferring from Sketch to Canvas)

Medium: Mixed-Media

Artist: Benjamin Onuorah

Year: 2019

Photo Source: Benjamin Onuorah



Plate 21:

Title: In Her Prime (Application of First Layer of Paint)

Medium: Mixed-Media

Artist: Benjamin Onuorah

Year: 2019

Photo Source: Benjamin Onuorah

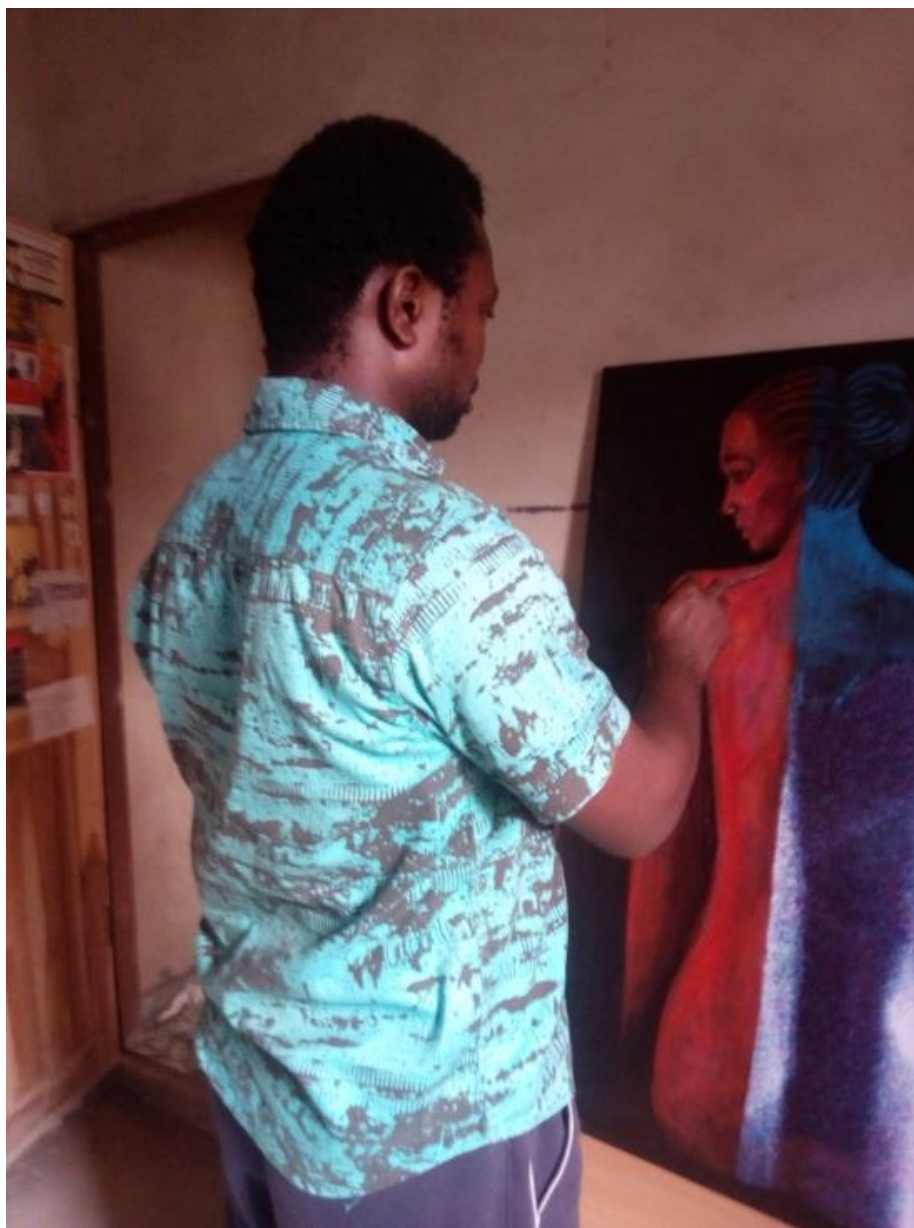


Plate 22:

Title: The Researcher's Finishing Touches

Medium: Photography

Artist: Benjamin Onuorah

Year: 2019

Photo Source: Blessing Onuorah

CHAPTER FOUR

VISUAL ANALYSIS, PRESENTATION AND DISCUSSION OF RESULTS

This chapter deals with the visual analysis and discussion of results. The art productions are analyzed; the Plates (Photographs of works) and Figures (Illustrations) are created to express the works and they were analyzed individually.

4.1 Visual Analysis



Plate 23:

Title: Mother's Bath

Artist: Benjamin Onuorah

Medium: Mixed-Media (Acrylic on Canvas and Digital Print)

Size: 44 X 20 Inches
Year: 2020
Photo Source: Benjamin Onuorah

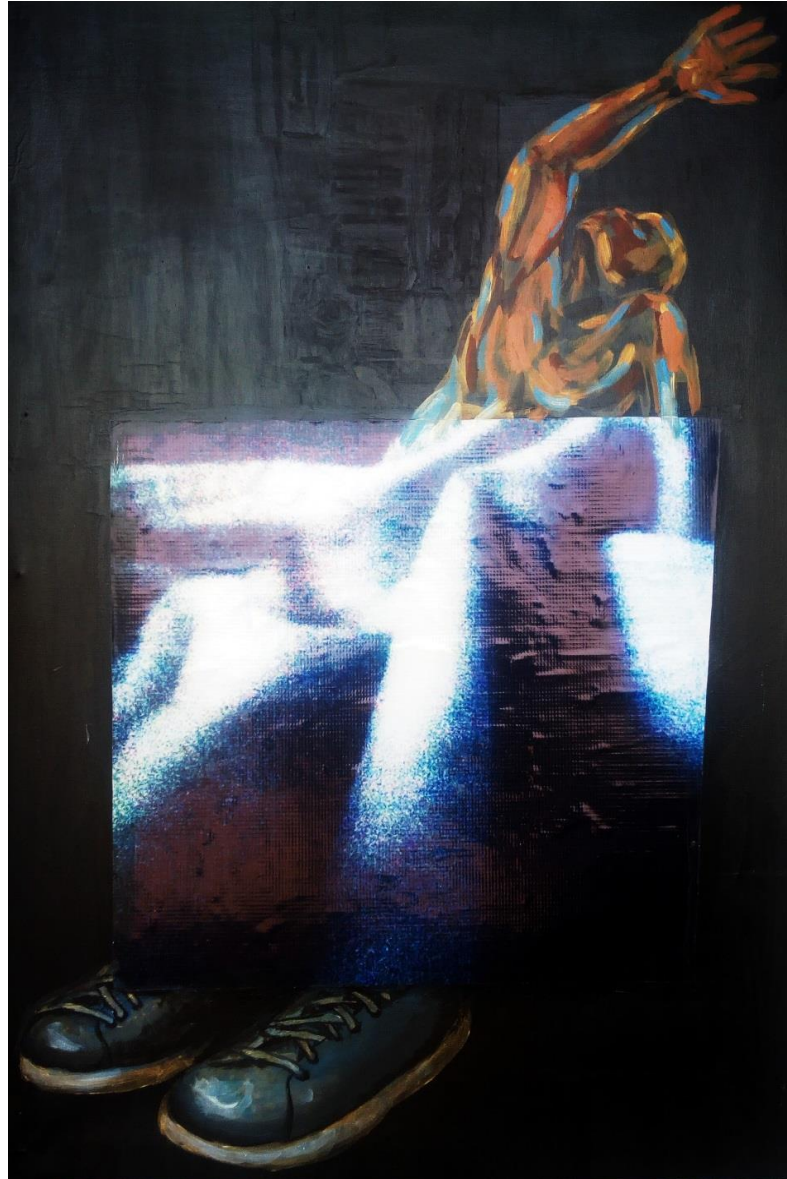


Plate 24:

Title: Youthful
Artist: Benjamin Onuorah
Medium: Mixed-Media
Size: 36 X 27 Inches
Year: 2020
Photo Source: Benjamin Onuorah

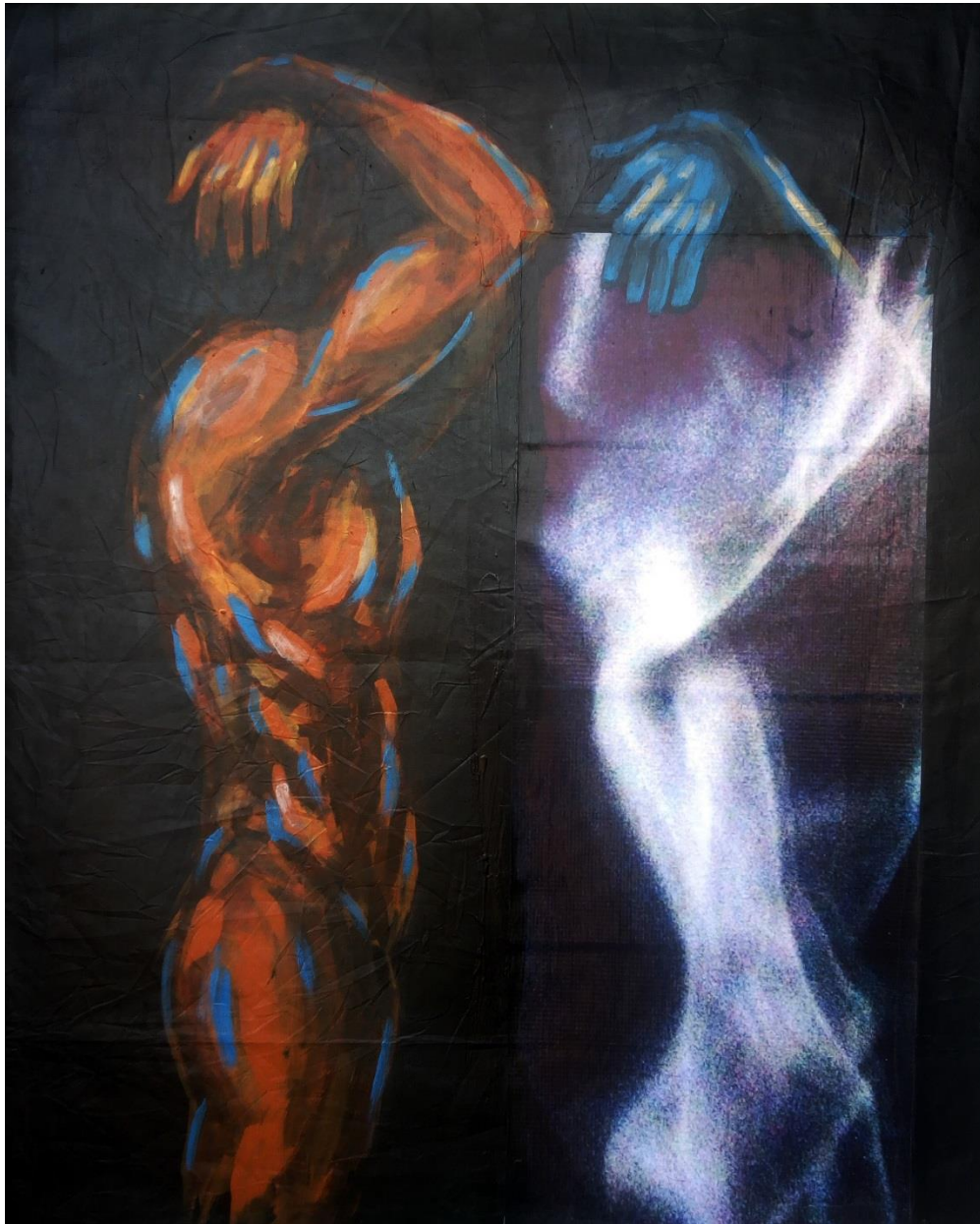


Plate 25:

Title: Midlife Crisis

Artist: Benjamin Onuorah

Medium: Mixed-Media

Size: 36 X 29 Inches

Year: 2020

Photo by: Photo Source: Benjamin Onuorah

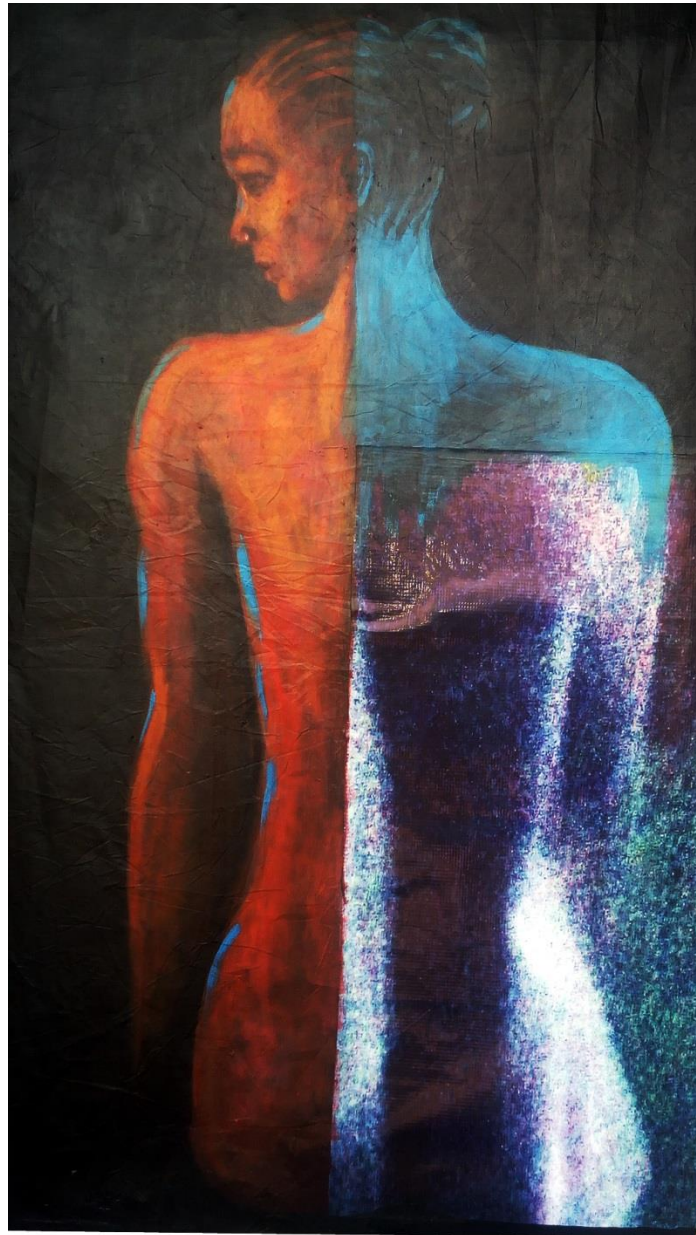


Plate 26:

Title: In Her Prime

Artist: Benjamin Onuorah

Medium: Mixed-Media

Size: 46 X 27 Inches

Year: 2020

Photo Source: Benjamin Onuorah



Plate 27:

Title: The Pensioner

Artist: Benjamin Onuorah

Medium: Mixed-Media

Size: 40 X 28 Inches

Year: 2020

Photo Source: Benjamin Onuorah

4.2 Analysis of Works

The artworks produced in the cause of this study as shown in plate 23 to 27, were all executed in Mixed-Media, which is acrylic and digital print on canvas. The Pareidolia inspired two dimensional works were rendered in earthen colours scheme of brown, red, yellow, blue and green and it shows the stages of human life and the challenges that come with it. The support agreed with the movements of line, build ups of shapes, fluidity of form and flow of light and value, rendition of human anatomy, the management of space which is a function of the researcher's understanding in composition as expressed in the works shown in pages 47 through 51 are reflections of the exploration of pareidolia phenomenon for the Mixed-Media painting in agreement with the elements and principles of art. The use of dark background gives an easy access for the eyes to travel around the works and focus on the subject matter.

Plate 23 as shown on page 47, is titled "Mother's Bath," a visual concept of a mother in blue gown backing the viewer, bending to bath her child; standing out in the work is the pareidolia digital print completing the legs of the mother and the child standing, holding firm to the mother's with eyes and mouth closed. The distribution of the elements and principles of art had no discord. The Mixed-Media work was done on 44 by 20 inches canvas by the researcher.

"Youthful," in plate 24 as shown on page 48, was done on 36 by 27 inches canvas by the researcher. Just like the former, the Mixed-Media painting is also anatomically correct. It depicts a young man raising his hand like a floating figure, he is neither sitting nor standing, facing up and right hand stretching out as though he is trying to touch something high above him. The pareidolia digital print in the work occupies a large portion from the groin area to some part of the left-hand of the male figure; also notable in the Mixed-Media work is the painted pair of shoes in dark blue hue.

“Midlife Crisis” in plate 25 as shown on page 49, comprises two standing male figures with hands on their heads. The figure on the right is almost completely in digital print with exception to small portion of the hands painted in blue dominated tones, while the other figure is completely painted in brown, dark brown and harmonious tones and blue with yellow highlights. The Mixed-Media painting was done on 36 by 29 inches canvas by the researcher and it is anatomically correct with the muscular feature of a typical young adult visible.

“In Her Prime” in plate 26 as shown on page 50, is a Mixed-Media painting done on a 46 by 27 inches canvas by the researcher, is a young female nude figure elegantly sited backing the viewer, the female figure is facing left, with a braided hairdo and a focused gaze. Brown colour dominates the left side of the body; while the right side has a digital print towards the down part while the top is painted is blue. The hand of the figure fades to the black background.

“The Pensioner,” as shown on plate 27 page 51, is also a two-dimensional Mixed-Media painting that depict the visual concept of an aged man wearing a blue suit and a hat, he placed one hand on top of the other hand in crossed position rendered with acrylic while the head, particular the face and some parts of the chest area and left hand was in digital print, this was done on a 40 by 28 inches canvas by the researcher. This series of body of works are to show how pareidolia phenomenon can be explored for Mixed-Media painting.

4.3 Discussion of Works

The project works show how pareidolia was derived from rumpled bed sheet captured using digital camera, edited, printed and used for a Mixed-Media painting with acrylic paint on canvas. The total of five (5) Mixed-Media painting shows the stages of human life and the challenges and responsibilities that with comes it. Plate 23 “Mother’s Bath” portrays a crucial stage of human life childhood vis-à-vis motherhood, both comes with potential, hope and

vitality. Plate 24 “Youthful” is another important stage of life full of energy, passion and restlessness. Plate 25 “Midlife Crisis” shows an interesting stage of life of between age 35 and 50 years (Midlife) which has to do with contemplation and reflection upon the deeper meaning live. Plate 26 “In Her Prime,” is the female early adulthood between ages 20 to 35 years, this stage of life shows a physical change in the female body, likewise personal and societal expectations from the female child. And plate 27 “The Pensioner” represents the late adulthood ages from 80 years and above, although it is known as the age of elderly wisdom having acquired a rich repository of experiences, but also comes with the weakness, depreciation and dying.

4.4 Presentation of Results

The visual analysis of the works produced in this study was done in an attempt to answer the Research Question 1, which asked: about the sources from which pareidolia shapes, forms and ideas can be generated? The visual analysis shows that pareidolia shapes, forms and ideas can be generated from rumpled bed sheet for Mixed-Media painting.

The visual analysis of work process in this study was done in an attempt to answer the Research Question 2, which asked: about the devices with which pareidolia shapes, forms and ideas can be generated? The devices with which pareidolia shapes, forms and ideas can be generated include sketches and digital camera, the researchers must pay attention and be aware of the possibility of pareidolia presence in the environment. Secondly, the researcher can use digital camera to take pictures of this phenomena before being distracted from the sight of them.

The visual analysis of works produced in this study was done in an attempt to answer the Research Question 3, about the approaches to observing Pareidolia shapes, forms or ideas? The visual analysis showed that digital camera was used to capture that pareidolia shapes, forms or

ideas can be observed in rumpled bed sheet, which was also printed and use in the pareidolia inspired the Mixed-Media painting.

The visual analysis of works produced in this study was done in an attempt to answer the Research Question 4, about the process of realizing the observed shapes, forms or ideas in Mixed-Media painting? The visual analysis shows that pareidolia can be realized through digital camera to be a good source of inspiration for the works and the observed shapes, forms ideas was realized using acrylic paint and digital print of the pareidolia for the Mixed-Media painting.

4.5 Discussion of Results

This section deals with the interpretation and discussion of results. The artistic as well as the other implications of the results have been reported in this segment. The findings of the study have therefore been discussed as follows:

The Research Question 1: Result shows that Pareidolia shapes, forms and ideas can be generated from the rumpled bed sheet and the pareidolia works generated shows the stages of human life. This result is in agreement with Joanne (2016) that all interpretations are culturally particular, and depend a great deal upon the society in which we live, the artifacts within our knowledge or experience.

The Research Question 2: Result shows that the devices with which Pareidolia shapes, forms and ideas were generated begin with visual perception and awareness of Pareidolia in the environment followed by the use of digital camera which was used to take several spontaneous pictures of the rumpled bed sheet. This result is in line with Bednarik (2017) finding, which stated that once the brain has been conditioned to anticipate specific patterns, it tends to discover them with minimal stimulation, because most of the information processed by the human visual

center derives from within the brain. Therefore the most important device through which pareidolia images can be generated is primarily the human brain and past experience.

The Research Question 3: Results of the approaches for which the Pareidolia shapes, forms or ideas were observed in this study was by transferring the pictured rumpled bed sheet to the personal computer of the researcher before using a picture editing software package to extract the section of the picture that have the resemblance of a recognizable part of human figure. The extraction was done by zooming, rotating, cropping and exposing the light in cropped image. This result agreed with Zhengang, Jessica and Meng (2015) research which stated that human observers sometimes falsely perceive patterns in random images as significant; therefore the approach for observing pareidolia in a research work have to deliberate and well documented so as to reduce the false perception of patterns, explain the procedure and repeat the step to generate same result.

The Research Question 4: Results of the process on which the Mixed-Media painting was realized, is through the digital prints of the observed and extracted pareidolia, which was glued to the canvas while acrylic paint was used to complete the Mixed-Media work, thereby making the visual concept more recognizable and visible. This result does not agree with the research work by the research team at the Visual Perception and Cognition Laboratory of the Toyohashi University of Technology titled: “Do we subconsciously judge face-likeness?” which focused on the effect of pareidolia in face recognition. The pareidolia inspired Mixed-Media paintings produced during the course of this research work although all showed human figures, however faces are not the focus, but other parts of the human body or whole human figure.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter is a representation of the summary of the research findings, the conclusion and recommendation. It also deals with the contribution to knowledge, implication of findings and suggestions for the further research.

5.1 Summary and Findings

This study explored Pareidolia Phenomenon for Mixed-Media Painting, precisely this study derived Pareidolia shapes, forms and ideas from rumpled bed-sheet. In the course of the study, the following findings were made:

1. Pareidolia shapes, forms and ideas can be generated from the rumpled bed sheet.
2. Visual perception and awareness of pareidolia in the environment and the use digital camera are two important devices for generating Pareidolia shapes, forms and ideas.
3. Pareidolia shapes, forms or ideas can be observed through isolating or extracting from the entire picture the part which is of interest to the artist such as human figure, faces or animals.
4. Pareidolia inspire Mixed-Media painting can be created by combining digital prints of the observed pareidolia with another medium such as acrylic paint to make the visual concept more recognizable, visible and interesting.

5.2 Conclusion

With the results from this study on Exploration of Pareidolia Phenomenon for Mixed-Media painting, the following conclusions were reached: Pareidolia Phenomenon should not be ignored instead attention should be given to observe it as a source of inspiration that can lead to an interesting Mixed-Media works of art, influence artistic creations and motivate a new or unique body of works.

5.3 Implication of Findings

Based on the conclusions drawn in this study the following implications were identified:

1. Pareidolia shapes, forms and ideas can be generated from the rumpled bed sheet. The implication is that beyond studio work, pareidolia could be a good learning tool for children with disability, in the area of transfer of learning because regardless of their disability they could link unrelated concept or idea to the topic being thought in the classroom if the teacher could creatively explore pareidolia phenomenon in the teaching approach.
2. Visual perception and awareness of pareidolia in the environment and the use digital camera are two important devices for generating pareidolia shapes, forms and ideas. This implies that visual perception and awareness of pareidolia in the environment could help us to be more environmental friendly, because most pareidolia are seen in nature, such as cloud, trees and water while climate change and environmental degradation will not provide us with the opportunity or calmness to ponder on pareidolia.
3. Pareidolia shapes, forms or ideas can be observed through isolating or extracting from the entire picture the part which is of interest to the artist such as human figure, faces or

animals. The implication of this is that the ability to observe phenomena such as pareidolia requires the ability to eliminate or extract a useful idea from noise, such focus could be helpful in the business field where decision making is critical therefore require focus monitoring of business trend, consumer behavioral patterns, facts and figures in the midst of noisy media proliferations.

4. Pareidolia inspired Mixed-Media painting can be created by combining digital prints of the observed pareidolia with another medium such as acrylic paint to make the visual concept more recognizable, visible and interesting. This could further study or research by the Universities or Art schools to explore on other better ways to present a pareidolia inspired works of art such as the use of animation metamorphosing to reveal the sources of the pareidolia.

5.4 Contribution to Knowledge

The study has contributed to knowledge in the following ways:

1. The study has made artists to be more aware of Pareidolia by paying attention tiny details in the environment.
2. The study has added to the conventional sources of inspiration for paintings and drawings such as life, still-life, imaginative and abstract sources, possibilities of deriving pareidolia shapes, forms or ideas from rumpled cloths most especially in dark space can serve as a good source of inspiration for artists because clothing materials are readily available in our rooms.
3. The study has established that observing pareidolia with the right devices is the best way to capture the experience for later creative work so as not to lose sight of it as time passes.

4. The study has also revealed that Mixed-Media approach to creating Pareidolia inspired works would steer the viewer's interest, because it showed that what lead to the artworks are what they usually see but they never paid attention to them, such as rumpled clothing, formation of cloud in the sky, splashes of water, dead trees or rock.

5.5 Recommendations

The following recommendations have been made:

1. Pareidolia should be seen as good source of inspiration for artistic exploration.
2. Pareidolia shapes, forms or ideas should be encouraged not only in the field of two-dimensional works, but also in three-dimensional works such as sculptures and installations as well as performance art.
3. The philosophy behind pareidolia should be studied further, to know how ones artistic level and abilities influence the observation of pareidolia in the environment.
4. Works could be done on other sources of pareidolia such as texture from back of trees, formation of cloud in the sky, splashes of water or liquid, dirt and patterns on floor tiles.
5. Pareidolia in general should be taught in our academic institution to further encourage exploration and experimentation of the phenomenon in fine and applied arts.

5.6 Suggestion for Further Research

This study has established the exploration of pareidolia phenomenon for Mixed-Media painting. However other areas which would require further investigation have been identified as follows:

1. Exploration of pareidolia phenomenon for applied arts such as industrial designs, furniture design and architectural designs.

2. Further research should be carried out on pareidolia from the psychological point of view and individual mental health.

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