

CHROMATIC APPROPRIATION IN STUDIO PRACTICES: VISUAL STYLES AND TECHNIQUES FROM AVIAN INSPIRATION

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Abstract

This exploration reflects the appropriation of avian chromatics in contemporary studio practice, spotting how colours derived from selected bird species can inform and transform visual styles and techniques. Concentrating on the tropical avifauna of the Niger Delta, the study draws on the chromatic aesthetic resources by appropriating avian hues, tonal variations, and surface textures. The study explores how these natural references can be moved into painting progressions that create new stylistic expressions. Espousing a practice-led methodology, the study places the studio as a place of research and knowledge production. Through material exploration, the study examines how avian chromatics may be arranged beyond mere visualization but into painterly and tactile expressive studio outcomes. Also, the study engages critically with discourses on appropriation, materiality, and ecology in contemporary art, situating the studio outcomes within abstraction and a minimalist approach. The findings highlight that avian-inspired chromatic strategies function not only as sources of aesthetic innovation but also as catalysts for technical experimentation. By integrating bird-derived colours into painting, the research develops hybrid modes of visual expression that blur distinctions between observation, invention, and abstraction. Ultimately, the study demonstrates that chromatic appropriation from avian inspiration enriches both the formal and conceptual dimensions of studio practice, offering new pathways for artistic inquiry while contributing to ongoing debates on ecology, artistic expressions, identity, and colour in contemporary visual arts.

Keywords: Studio practice, Visual styles, Avian hues, painting techniques, and contemporary art

Introduction

Recent art and curatorial writing shows a renewed public and curatorial interest in avian themes, signaling a broader cultural moment in which bird-inspired colour is being reappraised for contemporary artistic practice (including exhibitions that foreground ecological and postcolonial dimensions of natural-material use). Curated events contain epistemological processes and are presentational rather than representational (Lind, 2021). These accounts are helpful for situating studio outcomes in contemporary exhibition and curatorial contexts.

Discussions of colour in artistic practice increasingly emphasize the entanglement of perceptual, material, and cultural dimensions. Contemporary studies have expanded the remit of colour research beyond classical colour theory to include conservation/chromatic reintegration concerns, material ageing, and the communicative role of hue in situational contexts. As opined by (Reymore et al., 2025), hue becomes a bridge between perceptual immediacy and symbolic meaning. These strands highlight that colour choices in painting are never purely decorative: they implicate material formulation, surface behavior, and long-term stability, all of which matter in studio experimentation that seeks to appropriate and transform avian chromatics into paint strategies.

Colour has long been central to artistic practice, not only as a formal element but also as a medium of expression, symbolism, and cultural identity. In studio-based art research, colour is often approached through processes of experimentation, where its visual, material, and affective dimensions become subjects of inquiry (Westermann, 2024). Within this broad discourse, the natural environment provides an enduring source of chromatic inspiration, offering palettes, tonal variations, and surface qualities that have historically influenced artistic traditions across cultures.

Among these natural references, avian species hold a distinctive position, as their plumage displays some of the most vivid and structurally complex chromatic phenomena found in nature (Ke et al., 2024; Corbett, Brumfield, & Faircloth, 2024). The striking hues, iridescent patterns, and layered textures of birds constitute a dynamic resource for rethinking colour strategies within contemporary studio practices. The Niger Delta is rich in biodiversity, offers a range of avifauna whose feathers embody vibrant tonalities and intricate visual patterns.

These chromatic features serve not only as aesthetic inspiration but also as conceptual frameworks for exploring new modes of visual style and technique. By appropriating and reinterpreting avian hues, tonal variations, and surface textures, avian chromatics come alive in painting, with emphasis on the tropical bird species of the Niger Delta region of Nigeria. It emphasizes the extraordinary diversity and unique coloration of local avifauna, while also documenting anthropogenic pressures on habitats. Understanding the ecological and cultural context of the Niger Delta helps to ground chromatic appropriation ethically and materially: selected species' palettes are not only visual resources but also indicators of ecological processes and of local cultural relationships with birdlife.

This focus on Niger Delta tropical birds is both an abundant chromatic archive and a site where sustainability and representation must be critically considered. Through iterative processes of observation, translation, and material exploration, the study examines how avian-inspired chromatics may be reconfigured beyond mere representation into symbolic and expressive registers (Hamilton & Hansen, 2024). Appropriation, in this context, is understood not as a mere act of reproduction but as a creative process of translation, where natural forms and hues are reimagined through artistic agency (Westermann, 2024). This approach resonates with contemporary discourses in visual arts that situate practice itself as research, capable of generating theoretical insights through material engagement (Li & Zhang, 2025; van Beek, 2025).

Appropriation theory underscores the cultural and ethical dimensions of borrowing and reworking visual elements from natural sources (Kearney, 2024). Furthermore, ecological perspectives draw attention to the significance of avian species within broader environmental contexts, linking the use of bird-derived chromatic inspiration to discourses on sustainability, preservation, and cultural identity (Corbett et al., 2024). The ecological and cultural significance of the study lies in its engagement with the Niger Delta's avian biodiversity. By drawing attention to the chromatic richness of local bird species, the research underscores the value of indigenous ecological systems as sources of creative inspiration and environmental awareness. It highlights the importance of sustaining the region's fragile ecosystems, linking artistic inquiry to broader conversations on environmental preservation and cultural identity.

In the context of contemporary visual arts, the Niger Delta ecology provides visual resources for contemporary artistic innovation. This not only extends the boundaries of chromatic experimentation but also asserts the relevance of ecologically sensitive approaches in global studio-based exploration.

Objective of The Study

The objective of this study is to explore how avian-inspired chromatic appropriation can inform and transform visual styles and techniques within contemporary studio practice. Explore the chromatic diversity of selected tropical bird species from the Niger Delta as sources of visual inspiration. Appropriately translate avian chromatic features into studio-based painting processes, emphasizing experimentation with colour, materiality, and technique. To develop hybrid visual styles that move beyond naturalistic representation toward abstraction, symbolism, and new compositional frameworks.

Research Question

How can the appropriation of avian chromatics inform and transform visual styles and techniques within contemporary studio practice?

Significance of the Study

This study holds significance in artistic, theoretical, and studio-based practices by positioning chromatic appropriation from avian sources as both a creative and critical process within contemporary studio practice. Artistically, it will advance knowledge in colour exploration and studio experimentation. By drawing inspiration from the chromatic systems of tropical bird species, the research contributes to expanding the expressive and technical vocabulary available to painters. The investigation of bird-derived hues, tonal harmonies, and surface textures encourages new modes of colour application, compositional balance, and visual rhythm that transcend conventional approaches to representation. In doing so, the project situates studio practice as a site for innovation where the translation of avian colour phenomena into pigment and surface treatment leads to hybrid aesthetic outcomes.

2. Literature Review

Studio practice

Studio practice has evolved beyond a mere site of art-making into a critical and reflective space for knowledge production. Within contemporary art research, the studio is now recognized as a laboratory of visual inquiry where practice, theory, and material experimentation converge to generate new epistemologies (Riley, 2025; Bolt, 2023). For the painter, it is not simply a workspace but a dynamic ecosystem where observation, reflection, and embodied engagement with materials become acts of research.

Riley (2025) argues that the studio functions as a “research instrument,” allowing the artist to document iterative processes such as pigment testing, compositional studies, and textural layering as forms of empirical evidence. Messer (2025) further contends that documenting the aesthetic evolution of works substantiates artistic experimentation as a rigorous and valid inquiry process within academia. This methodological framing legitimizes the processes undertaken in the production of *Forbidden Fruit*, *Hidden Identity*, and *Under the Shadow*, where each composition embodies successive cycles of exploration, reflection, and revision.

In contemporary art discourse, the studio is a site of ecological dialogue, linking the Niger Delta’s avian biodiversity with contemporary painterly strategies. In this way, the studio becomes both a physical and conceptual space, an ecology of colour, texture, and perception where knowledge is not only represented but materially produced.

Visual styles

Visual style in painting serves as the artist’s signature system of interpretation, where colour, composition become codified expressions of thought and emotion. Within the framework of chromatic appropriation, visual style is not static; it evolves through continuous negotiation between natural inspiration, material exploration, and conceptual intent (Riley, 2025; Bolt, 2023). The integration of avian chromatics into painting practice introduces a hybrid visual vocabulary, one that fuses biological aesthetics with artistic innovation to articulate ecological consciousness, sensory experience, and material transformation.

Recent discourse on visual styles in painting has shifted toward embodied perception and ecological sensitivity, emphasizing how artists translate natural phenomena into painterly language (Wijntjes, 2024; Kearney, 2024). Wijntjes (2024) proposes that the act of depiction is not mere representation but a perceptual reconstruction where the painter reconstructs how the eye perceives surface, hue, and luminosity. This idea is crucial to chromatic appropriation: in transposing avian hues, the artist does not copy feathers but reinterprets how those hues interact with light, space, and emotion.

The visual style emerging from such interpretation is dialogic; it reflects both an internalized observation of nature and an externalized articulation of identity and place (Ulvund, 2024). In the Niger Delta context, where biodiversity and environmental fragility coexist, these visual decisions

embody a form of cultural ecology. The painter becomes a mediator between the chromatic language of birds and the expressive needs of contemporary society.

In contemporary painting, visual style emerges as a negotiation between material agency and conceptual vision. Bolt (2023) describes this as material thinking the artist's ability to allow materials to "speak" within the process. Through layering, glazing, and texturing, pigments assume active roles in determining visual outcomes. This aligns with Jiménez-Desmond, Pozo-Antonio, and Arizzi's (2024) argument that colour reintegration is not merely a technical act but a conceptual one, where chromatic repair or translation carries interpretive meaning.

In your studio experiments, style develops from sustained engagement with material responses—how pigments refract under light, how transparent glazes produce optical vibration, or how textural relief captures shadow. *Hidden Identity* embodies this negotiation: the use of partially obscured chromatic fields and intermittent highlights creates an oscillation between visibility and erasure, mirroring avian camouflage strategies. This stylistic decision transforms avian observation into a metaphor for human identity and concealment.

Avian hues

Chromatic appropriation, particularly from avian inspiration, demands sensitivity to the physics of light, pigment layering, and surface texture. Avian colouration research reveals that hues arise through both pigmentary and structural coloration (Ke et al., 2024). Translating these natural mechanisms into studio practice involves experimentation with transparent glazes, iridescent mediums, and reflective grounds to simulate the multi-spectral interactions found in feathers.

The study of bird coloration, its structural, pigmentary, and behavioral dimensions, provides a rich framework for understanding how colour functions in nature and how it may be reinterpreted in painting. Birds' plumage embodies an extraordinary range of hues and optical effects, including iridescence, fluorescence, and interference, all of which result from complex microstructures within feathers (Eliason et al., 2024). Translating these phenomena into visual art involves not replication, but conceptual and material transposition, where light, texture, and pigment interact to evoke the dynamism of avian chromatics within the painterly field.

Avian hues also hold deep symbolic value across cultures. In African cosmologies, brightly coloured birds often symbolize transcendence, transformation, and the bridge between the physical and spiritual realms (Aremu, 2023). Within the Niger Delta, avian plumage has historically inspired textile and body art patterns, functioning as markers of identity and status. Appropriating these hues into contemporary painting extends this symbolic lineage, transforming natural motifs into vehicles of socio-cultural reflection. Artists draw from natural chromatics simply for aesthetic reasons. Within this ecological paradigm, avian hues become metaphors for biodiversity,

resilience, and adaptation qualities essential to rethinking the artist's relationship with the environment. Ultimately, avian hues in this study for the painter assumes the role of chromatic mediator, translating the iridescent language of birds into a human register of pigment, texture, and emotion.

Painting techniques

Painting techniques serve as the physical and conceptual mediators through which chromatic ideas are materialized in studio practice. This studio exploration, interfaced with glazing, layering, impasto, and textural manipulation, functions as a means of translating avian hues into tactile and optical experiences. This aligns with Bolt's (2023) notion of material thinking, where the artist allows the properties of pigment, binder, and surface to shape conceptual direction. In this context, painting becomes both a scientific inquiry and a poetic translation, an experiment in transforming the luminous language of birds into a human chromatic register.

This technique embodies what Faccio (2024) terms surface intelligence, a sensory knowledge embedded in material behavior. Layering remains one of the most significant strategies for achieving chromatic depth. Optical layering, achieved through transparent glazes, allows light to penetrate successive colour films, bounce off the substrate, and re-emerge, creating a sense of internal glow (Yuan & Chu, 2024). This technique parallels the structural coloration found in avian plumage, where multiple layers of keratin scatter light selectively to produce iridescent hues (Osorio & Vorobyev, 2024).

In contemporary studio research, painting technique transcends craftsmanship; it becomes a form of inquiry, a way of generating knowledge through making (Riley, 2025). Each gesture, brush mark, and chromatic layering constitutes an epistemic action, embodying both empirical observation and conceptual reflection. As Kearney (2024) notes, the integration of natural colour systems into painting challenges anthropocentric modes of representation by emphasizing interspecies resonance.

Recent studies in experimental painting (Liu et al., 2023; Sykes, 2024) show a resurgence of interest in cross-medium synthesis, where traditional techniques merge with contemporary materials such as pearlescent mica pigments, light-sensitive varnishes, and digital overlays. These innovations expand the expressive capacity of colour, enabling painters to achieve vibrancy akin to natural optical effects. Your studio experiments reflect this trajectory, particularly the integration of metallic underpainting and synthetic glazing mediums to evoke the shimmer of avian hues.

Ultimately, painting technique in this research embodies a chromatic ecology, a reciprocal exchange between observation, material behavior, and conceptual intent. Each technical choice, whether a glaze, a textural relief, or a pigment modulation, serves as a translation of avian chromatics into artistic language. Through this dialogue, painting becomes an act of ecological empathy: an attempt to experience and rearticulate the world's chromatic vitality through human gesture and material intelligence.

Avian Inspiration

The subject of avian inspiration in contemporary art extends beyond mere visual fascination with birds. It embodies an intricate dialogue between ecological awareness, chromatic symbolism, and material transformation. Birds, as both aesthetic subjects and ecological indicators, possess a dual significance: they represent the beauty of biodiversity and signal the fragility of ecosystems under threat (Maia & Eliason, 2024; Osorio & Vorobyev, 2024). In this context, avian inspiration in painting becomes an act of environmental reflection, a visual meditation on the interdependence of life forms, light, and colour.

Avian imagery has long served as a metaphor for transcendence, freedom, and transformation, yet in contemporary practice, it acquires an ecological dimension. Birds function as both visual and conceptual mediators between humanity and the natural world (Kearney, 2024). Within studio practice, this inspiration manifests not as a literal depiction but as chromatic abstraction, translating the vibrancy, movement, and optical complexity of bird plumage into layered colour harmonies and textural rhythms.

In *Forbidden Fruit*, for instance, the radiance of tropical avian feathers informs the painting's luminous palette, scarlet, magenta, and reflective violet tones that echo the courtship displays of sunbirds and kingfishers. The resulting composition mirrors what Eliason et al. (2024) describe as structural iridescence, achieved through pigment layering that captures fluctuating light intensities. Conversely, *Under the Shadow* derives inspiration from the subtle hues of forest-dwelling birds, where darkness, depth, and shadow interplay to evoke concealment and protection.

By appropriating avian colour systems, the approach views colour not merely as pigment but as a reflection of environmental adaptation and biological evolution practice, which engages with ecological consciousness, transforming bird hues into a distinct ecological narrative. *Hidden Identity* references camouflage species such as the African cuckoo, whose muted plumage mirrors its habitat for protection. Through layered tonalities and partially obscured forms, the work visualizes the tension between visibility and disappearance, an aesthetic that resonates with the ecological strategies of concealment. The chromatic structure thus serves as both an homage to avian adaptation and a commentary on human identity within environmental fragility.

Ultimately, avian inspiration functions as a creative and epistemic bridge linking nature's chromatic intelligence to artistic materiality. Through your paintings, avian hues are not merely admired but reimagined; they become part of an evolving dialogue between the natural and the human-made. This process situates your work within the growing field of eco-aesthetic painting, where art functions as both a visual and ethical response to environmental complexity.

3. Methodology

This study adopts a practice-led research methodology, situating the studio as a primary site of inquiry and knowledge production (Westermann, 2024; Li & Zhang, 2025). Within this framework, artistic practice is not merely illustrative but constitutes a core method of investigation. The creative process itself, comprising observation, experimentation, material manipulation, and

reflective analysis, becomes the means through which understanding of chromatic appropriation and avian-inspired visual strategies is generated.

Primary visual data include sketches, digital photographs, and colour studies of selected bird species. Field observations were complemented by secondary data sources such as ornithological texts and photographic archives to ensure accurate chromatic representation. Studio processes were meticulously documented through process journals, reflective notes, and photographic records of each experimental stage. These materials serve both as research data and as artefacts of inquiry.



Figure 1: Tejuoso Patience Enifome, “Sketch of *Hidden Identity*” Acrylic on canvas, 2025

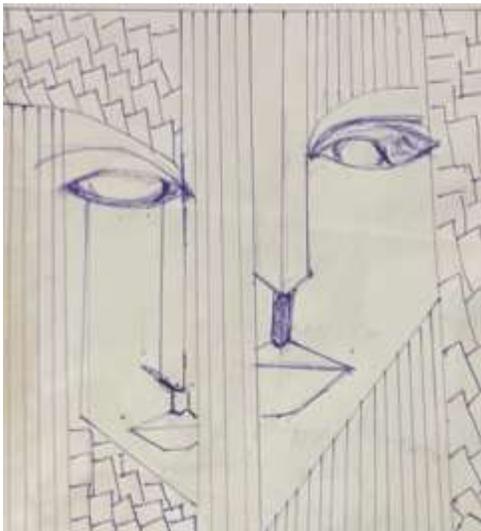


Figure 2: Tejuoso Patience Enifome, “Sketch of *Under the Shadow*,” Acrylic on canvas, 2025

Focused on exploring the translation of avian chromatics into paint and surface. Experiments involved analyzing feather hues, tonal gradations to develop new palettes, and layering style and techniques. Various media, including acrylic, oil, and mixed-media pigments, were tested to reproduce iridescent and luminescent effects reminiscent of avian plumage.



Figure 3: Melissa James, "Night Heron" (Nycticorax nycticoax), 2016



Figure 4: Danny Ye, "Great Blue Turaco" (Corythaeola cristata) 2025.



Figure 5: Neil Wasserman, Northern Flicker, Birds of Colorado (Colaptes auratus) Dec 2023

Engaging the three stages of production. The first stage of the creative process entails observation and identification of avian as seen in figures 1 & 2, pigment selection and palette analysis as seen in figures 3 & 4, sketches and colour thoughts. The second stage entails production, while the third stage is the studio outcome as seen in figures 5 & 6; all of this becomes the means through which understanding of chromatic appropriation and avian-inspired visual strategies is generated. Structured around reiterative cycles of studio experimentation, documentation, and critical reflection. Each cycle involves the selection of avian species from the Niger Delta region, observation and analysis of their chromatic and textural features, translation of these visual elements into pigment-based studies, and evaluation of the resulting outcomes. This cyclical process allows for continuous refinement of style and techniques, aligning with the practice-led model where knowledge emerges through doing and reflecting.

4. Analysis of Studio Outcomes

The analytical framework for this study is anchored in a studio-based exploration of chromatic appropriation derived from selected tropical bird species of the Niger Delta. The studio functioned as a place for experimentation, exploration, translation, and reflection, where colour systems observed in avian plumage were reimagined through painterly processes. Each artwork represents a distinct phase in the research line of evolved negotiation between observation, abstraction, and interpretation. The outcomes “*Hidden Identity*” as seen in figure 6 and “*Under the Shadow*” as seen in figure 7 collectively embody the visual and conceptual synthesis achieved through this chromatic inquiry.



Figure 6: Tejuoso Patience Enifome, “*Hidden Identity*” Acrylic on canvas, 2025

The second work, *Hidden Identity*, advances the chromatic research through an emphasis on pattern, texture, and concealment. Drawing inspiration from the African Grey Parrot (*Psittacus erithacus*) and Speckled Turaco (*Colaptes auratus*) and Northern Flicker, Birds of Colorado (*Colaptes auratus*) as seen in figure 6, the piece investigates how avian plumage functions simultaneously as camouflage and display. Layered brushwork and textured impasto simulating the tactile complexity of feathers, while muted greys and punctuating reds articulate the paradox of visibility and disguise. The process incorporated experimental tools, palette knives, textured rollers, and scraping methods to produce tactile depth that shifts under varying light. Thematically, *Hidden Identity* reflects on notions of masking and self-representation, aligning biological adaptation with social and psychological concealment. The chromatic subtleties observed in the avian models thus become metaphors for identity negotiation in human contexts.



Figure 7: Tejuoso Patience Enifome, “*Under the Shadow*” Acrylic on canvas, 2025

The painting, *Under the Shadow*, synthesizes lessons from earlier experiments into a mature expression of chromatic and conceptual resolution. Inspired by the Great Blue Turaco (*Corythaeola cristata*) and Night Heron (*Nycticorax nycticoax*), as seen in figures 3 & 4, the painting explores tonal contrast and symbolic depth through a darker, more subdued palette. Deep indigos, violets, and muted ochres dominate the composition, conveying both serenity and foreboding. Layering and scumbling techniques were employed to create atmospheric depth, with subtle iridescent accents emerging only under angled light, suggesting the transient luminosity of feathers in shade. Conceptually, *Under the Shadow* reflects on ecological fragility and the vulnerability of both natural and human existences within unstable environments. The work thus extends chromatic appropriation into a poetic commentary on survival and transformation.

5. Findings

Findings from the study indicate that avian-inspired colour systems provide fertile ground for experimentation in painting, enabling the creation of hybrid visual languages that merge observation, abstraction, and emotion. The reflective documentation process confirmed that the studio functions not only as a space for artistic production but also as a site of critical inquiry and knowledge generation. Moreover, the research underscores the ecological and cultural significance of sourcing visual inspiration from the Niger Delta’s biodiversity, advocating for a sustainable and contextually rooted approach to contemporary art-making.

Across the two works, the research demonstrates how avian chromatic systems characterized by iridescence, gradation, and textural variation can be reinterpreted to produce new visual styles and technical vocabularies within painting. The iterative process of observing, translating, and reflecting yielded insights into the relational dynamics between colour, light, and surface. Moreover, the metaphorical dimensions embedded in each work reveal the potential of chromatic appropriation to operate as both a formal and conceptual strategy.

Summary of the Study

This study investigated the creative and theoretical potential of chromatic appropriation from avian sources as a catalyst for developing new visual styles and techniques in contemporary studio practice. Through a practice-led approach, the research explored how the vibrant colours observed in the plumage of selected tropical birds from the Niger Delta could be reinterpreted within painting. The process was guided by iterative experimentation, critical reflection, and conceptual analysis, allowing knowledge to emerge through the act of creating.

The two studio outcomes, “Forbidden Fruit” and “Hidden Identity,” served as case studies demonstrating the progressive evolution of chromatic and thematic exploration. Hidden Identity expanded the investigation to include pattern, texture, and concealment, while Under the Shadow integrated tonal depth and conceptual reflection on fragility and transformation. Collectively, these works revealed how natural chromatic phenomena could be translated into expressive painterly vocabularies that engage both visual and symbolic dimensions.

Overall, this methodology integrates creative experimentation, critical reflection, and contextual awareness to examine how avian-inspired chromatic systems can be appropriated within contemporary studio practice. Through this process, the study positions the artist-researcher as both maker and theorist, using the language of painting to articulate new insights into appropriation from nature.

Conclusion

In conclusion, this study demonstrates that chromatic appropriation, when approached reflexively and ethically, expands the expressive possibilities of colour in painting while contributing to broader discourses on ecology, materiality, and identity in contemporary visual art. The outcomes affirm that artistic practice can operate as a rigorous mode of research, one capable of transforming natural phenomena into visual metaphors that speak to both environmental awareness and human experience.

The act of transforming avian chromatic systems into studio-based expressions facilitated a deeper understanding that chromatic appropriation from avian inspiration can inform and transform visual styles and techniques within contemporary studio practice. Through a practice-led methodology grounded in observation, experimentation, and reflection, the research demonstrates that colour derived from tropical bird species can serve as powerful catalysts for artistic innovation.

Contribution to Knowledge

The production of the studio works, *Hidden Identity*, and *Under the Shadow* constitutes a tangible contribution to artistic knowledge. Each piece operates as both artefact and research evidence, embodying the theoretical principles explored and offering new vocabularies of texture, layering, and luminosity within chromatic expression.

This study contributes original knowledge to the fields of contemporary studio practice, chromatic theory, and art-based research by positioning avian-derived colour systems as both a methodological and conceptual framework for creative inquiry.

The research demonstrates how colour, pattern, and texture observed in the plumage of tropical bird species can be systematically appropriated, reinterpreted, and transformed into new modes of painterly expression.

Through iterative studio experimentation, it advances the discourse on practice-led methodologies, showing that visual exploration can yield theoretical insight equal in value to textual analysis.

The research expands the dialogue between art and ecology, positioning the Niger Delta's biodiversity as a wellspring for sustainable visual innovation. By translating avian chromatics into painting, the study foregrounds the ecological significance of artistic inspiration and encourages environmentally sensitive creative practices. In doing so, it situates artistic inquiry within a wider discourse on conservation and cultural identity.

It expands the understanding of colour appropriation by foregrounding the potential of avian chromatics as a resource for visual and technical innovation in studio practice. Demonstrating the capacity of practice-led research to generate theoretical insights that bridge artistic experimentation with critical discourse.

Recommendation

From the research, it is recommended that future studies on the expansion of chromatic experimentation to a broader range of bird species beyond those examined in this research should be incorporated for comparative studies of plumage coloration across ecological zones.

Additionally, scientific collaborations with ornithologists or materials scientists could deepen insights into the structural and optical mechanisms that produce avian pigmentation, offering new strategies for colour palette formulation.

Building on material exploration and Innovation, subsequent research could explore alternative sustainable materials, such as natural pigments, to align chromatic experimentation embedded in the concept of avian inspiration for artistic practice.

Further research might also examine how avian-inspired works can be contextualized within exhibitions, educational programs, and community art initiatives in the Niger Delta and beyond. Such engagement would promote environmental awareness and cultural dialogue, situating art as a medium for ecological education and cultural preservation.

Finally, additional scholarly inquiry could focus on deepening theoretical perspectives on appropriation, which would further illuminate the intersections between ecology, aesthetics, and creative identity.

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