

**EXPRESSION OF THE ORDEALS OF “KAYAYIE” THROUGH MIXED-  
MEDIA TEXTILE ART**

**By**

**BUAMI EDEM KWAMI**

(B. A. Industrial Art – Textiles)

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## **DECLARATION**

I hereby declare that this submission is my own work towards the MFA and that to the best of my knowledge, it contains no materials previously published by another person, nor materials which have been accepted for the award of any other degree of the University, except where due acknowledgements have been made in the text.

BUAMI EDEM KWAMI (PG5663816) .....

Student's Name

Signature

Date

**Certified by:**

MRS. AKOSUA AMANKWAH

.....

(Supervisor)

Signature

Date

**Certified by:**

Dr. RUDOLF STEINER

.....

(Head of Departments Name)

Signature

Date

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## ABSTRACT

Teenage girls and young women come principally from the Savanna Regions of Northern Ghana to the Southern zone for greener pastures in the city and are popularly known as female head potters “*kayayie*”. This practice exposes them to varying dangers and struggles just to make a living. To bring to the fore such challenges in textile art, the project sought to employ mixed-media materials and techniques to produce art works that communicate their struggles. Mixed media is a versatile means of self-expression and creativity where ideas and forms are represented in a unique way. To achieve the project’s focus, the studio-based methods was exercised supported by the Aesthetico-Action Research model by Cora marshal. Non-participant observation and unstructured interview were the main instruments used for data collection. The study revealed three major findings. The first set of findings revealed that, cyanoacrylate adhesive is suitable for varieties of materials and has the ability to wet the fabric to give strong bond with high resistance. Unprimed background before painting resulted in more absorption of paint to fill the amorphous areas of the canvas. Cotton fabric is a suitable substrate for producing mixed media textile art works. The project revealed the possibility of producing textile art using materials available in the environment using combined techniques like assemblage, painting, sewing and applique to communicate a message. The project recommends that vocational training centres should be built to train “*kayayie*” and practicing artists as well as students on how to use waste materials in the environment to produce textile art.

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## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.0 Background to the study**

Textile design is the creation of unique, stylish and modern designs and this requires special skills. The specific areas in textile designing include the following: fabric-designing using different techniques and approach such as weaving, printing, embroidery and colour detailing (Textile Design, 2010).

Scheman (2002) explained that the discovery of dyed flax fibres in a cave in the Republic of Georgia dated 34,000BC suggests textile-like materials were made even in prehistoric times. However, in the 20th century, textiles were supplemented by artificial fibres made from petroleum, due to modern technological development, widened the scope and usage of textiles. Artificial (fabricated) textiles are used as fundamentals in the creation of garments and Polyester fibre is used by blending with fibres such as cotton (Green, 2009).

Advancement in textile design patterns with innovative printing skills using manual and technology have moved from two dimensional to three dimensional, where several difficult expressions of designs and techniques are inherent in the same textiles. Three-dimensional textiles are those materials, which have structures in all the three axes of plane incorporated in the patterns. Textiles are generally thought of as two-dimensional object, but can also be woven or printed in a certain way that gives them three-dimensional finish (Ai Ishii, 2016).

Textile art is the production of art pieces with textiles. Textile artists employs various techniques to execute works of art using materials like threads and fibres sometimes combining it with paints or dye techniques. Some of the techniques

employed in textile art include crocheting, embroidery, felt making, applique, lace, needlework, quilting, and sewing, weaving and knotting (Textile Art, 2007). Other techniques used are batik, printmaking, marbling, collage, mosaic, fibre art, silk painting are in textile art (Batik Guild, 1999; Dougherty, 2007 and Yurth, 2007 as cited in Howard, 2013). This evidently shows how one can use different techniques and materials in a single art piece to achieve its results in mixed media provided the selected technique suit the material in use. It also allows the artist a free range of exploration with different media and techniques. Textile artist such as Leisa Rich works in 3D and innovative textile using varied textile materials to create realistic scenes. The project inspiration therefore, was drawn from the 3D techniques employed by Leisa Rich and served as a guide to execute expression using varied waste materials from the environment.

Mixed media is an alternative means of expression of oneself and creativity where artist produce their ideas and forms in a unique way. It allows immense possibilities and skillful use of wood, metal, yarn, fabric, twine, and other local items in the production of attractive, unique, and functional art piece (Appiah-Ofori, 1991 as cited in Howard, 2013). This term can be applied to all art forms such as metals, ceramics, textiles, painting, sculpture etc. provided it fulfils the requirement above (Adiamah, 1995 as cited in Howard, 2013). Graven (1994) states that mixed media was introduced by the then Dadaists as a way to debunk what he refers to as high art, and also, to bring art and real life together. This gives artists different opportunities as opined by Dona (1964) with materials and ideas that can be explored easily by artists either young or old. Mixed media allows the artist to take a fresh look at the most ordinary item and separate them from their everyday environment and uses. On the contrary, Peter and Murray (1983) explain mixed media as an oil painting which

include combining different media in a single art piece to create unique effects on a substrate such as canvas, walls and other suitable substrates. These substrates house the varying items as established by Appiah-Ofori but additionally waste materials from the environment can also be employed.

Waste management is imperative to help keep a healthy environment for the well-being of citizens. The advent of industrial revolution has brought different types of waste, each with its own environmental impacts, have come into existence. Waste has been defined as any material or product that has no further use or value for the person or organization and therefore will be discarded. However, what a person may discard as waste may have value to another (Caulfield, 2009). The amount of waste generated, and its actual or potential negative effects on the environment, are matters of concern to governments and communities at large. The use of these waste have been employed by varying artist in producing work of art that seeks to expand the materials scope for creativity.

For quite some time now, there has been an increase in the migration of teenage girls and young women who have no education or some limited schooling, into major market centres in southern Ghana. Regarding the influx in the number of female head porters known as *kayayie*, in the major cities, it is clear that the struggle to curb rural-urban migration is not going to end anytime soon in Ghana despite the numerous promises made by the governments (Mirror, 2017). A woman who takes part in this kind of business is known as a *kayayo*. *Kaya* is a Hausa language, which means load or goods. *Yo* is a Ga language, which means woman. A *kayayo* is therefore a teenage girl or young woman who carries people's loads on the head for a fee. These teenage girls come principally from the savanna regions of northern Ghana to the southern zone for supposed greener pastures. While in the south these teenage

girls engage almost exclusively in the carrying of luggage on their heads for a fee. They engage in the head pottering business because they see it as the only self-employment (Mirror, November 17, 2017) that could provide them with minimum assets for either marriage or for better standard of living.

Adamson (2007) explains that the skill developed through hand practice in textiles gives the artist command over the production and this involves physical actions. The fabric design pattern serves different purposes, from aesthetic value to function (Terashima, 2009; Cole, 2007; Jacquie, 2001). Seymour (2002) explained that, the process of designing does leads to creative products design. A design could be viewed as an activity that translates an idea into blue print for something useful, whether it is graphical, textiles, ceramics, service or process. The most essential aspect of designing is translation of idea. A design does not have to be new or different in the market to meet its requirement but as long as it is fulfilling a need, it have served its purpose. Design methods also lead to creative products. These can be adapted inventively and by improvisation, in producing textile art forms (Agujiobi, 2002). The three-dimensional pattern with the mixed media techniques is an additive element to the surface that defines a particular appearance (Russell, 2011).

This project seeks to make expressions of *kayayie* as they carry out their daily business in the street of Kumasi using waste fabric pieces that are picked from the waste bins of dress makers and other waste products from dustbins and landfills. The decision to use waste materials was defined by the essential need to manage and dispose off fabric and other waste products to solve the current issues facing the country such as environmental pollutions. The idea was developed in a way to put back to use a lot of waste generated in the country that end up in landfills. The culture of upcycling and reusing waste material for textile art is not usual, thus the need to



explore and use these materials in producing work of art to widen the scope of artist in Ghana and beyond.

### **1.1 Statement of the Problem**

Female migration continues to be on the rise in contemporary times within Ghana (Awumbila & Schandorf, 2008). Female migration from the northern parts of Ghana, comprising the Northern, Upper East and the Upper West regions to southern Ghana, particularly the Greater Accra and the Ashanti regions, is largely due to environmental, social and economic factors. The Economic Recovery Programme of the 1980s resulted in the peasantisation and feminization of poverty with greater effects on the North due to its economic dependence on agriculture (Yaro, 2004). The patterns of poverty have not changed as the North is still in the crises (GSS, 2012). For this and other reasons, people are compelled to migrate to the south to better their lives and improve their status.

The increasing rate of *kayayie* has drawn the interest of researchers in Ghana to look into the ordeals of *kayayie*. A recent trend in migration is the movement of young women from the Northern side into the leading market centres of southern Ghana specifically Kumasi and Accra. However, considering the hazards they are exposed to and the extent of their struggle and abuses they have to undergo to earn a living, it is clear that the long-term effects of the work on the general life of these women are negative. It is in this context that the researcher sought to make expressions of their struggle as they carry out their daily business using waste materials as a medium and numerous techniques including sewing, carving, painting, applique and other surface design techniques to build up a meaningful 3D Textile Art for wall hanging.

## **1.2 Objectives of the Study**

1. To examine the nature of the *kayayie* daily business to ascertain and document scenes of struggles they go through.
2. To identify and examine the kind of media and creative techniques that are appropriate to bring out the *kayayie* expression in mixed-media 3-D patterns.
3. To produce selected samples on *Kayayie* expression in mixed-media textile art with waste elements to foster creative development in art practice.

## **1.3 Research Questions**

1. How can the *kayayie* daily business be examined to ascertain and graphically document the struggle they go through?
2. Which kind of media and creative techniques could be adapted for design with 3-D patterns?
3. What kinds of compositions are possible with mixed-media techniques for textile art?

## **1.4 Importance of the Study**

The study is aimed at providing inspiration to already existing and upcoming textile artists on how to excel in the area of textile arts. It seeks to encourage textiles artists to explore other materials feasibility and adopting their own style of producing art piece.

The project will encourage 3D concept among students and textile practitioners. The world is moving from 2-Dimensional art to 3D art where the texture of finished product are felt (tactile). Therefore, the additive method of production was adopted.

The project brings variety in textile industry in order to meet demand globally, since the world is now using innovative ways of producing textiles. The idea of using waste

textile material and non-textile material in the environment to produce textile art is to put back to use what has been discarded Caulfield (2009).

The study also seeks to extensively bring out art forms using textile materials and non-textile materials to illustrate the struggles of *kayayie* in Ghana to create awareness of the negative effect of the *kayayie* business.

### **1.5 Delimitation**

The study is limited to *kayayie* in the Kumasi metropolis and the production of artifacts using Philosophical expressions; “time and space”. It employed mixed-media techniques, using textile materials such as fabric pieces, jute, yarns, and thread among others and non-textile materials like wood, rubber, plastic, polythene, wood chippings, among others materials to produce wall hangings on *kayayie* struggle in Ghana.

### **1.6 Definition of Terms**

**Textile art:** Textile art are art forms made with textile materials (fabrics pieces, fibres, threads, yarns) being the major materials in combination with non-textile materials.

**Waste fabrics:** Pieces of unwanted fabrics in the waste bins of dress makers and unwanted clothes ready to be thrown away. It also refers to materials that one does not see any relevant use for further production.

**Mixed media:** This is an artwork in which more than one medium or material has been employed. It is also a versatile means of self-expression and creativity where ideas and forms are represented in a unique, decorative, attractive and functional way. It also provides immense possibilities and skillful use of materials in the environment.

**Conventional materials** – They are raw materials that are employed in a particular field (textiles) in the production of different products.

**Non-conventional materials** – They are raw materials that are commonly not use to produce an item in a particular field (textiles) but are imported from other fields.

**Kayayie** – *Kayayie* are female head potters who migrate from the North to the South for greener pastures but end up carrying luggage for a charged fee.

**Kaya-** is a Hausa language, which means load or goods.

**Yo-** is a Ga language of the people of Accra, which means woman.

**Kayayo-** is therefore a teenage girl or young woman who carries people's loads on the head for a fee. *Kayayo* is singular and *kayayie* is the plural form.

**Assemblage-** Assemblage is a constructed artwork in which preexisting or found objects recognisable in form are integrated by artists into novelty that take on a life and a meaning of their own

**Collage-** It was derived in 1912 from a French word *coller* which literally means *to glue or paste*. This technique involves placing and pasting materials which are lightweight like strings coupled with cut papers against a flat surface

**Hand Embroidery-** Entails the use of needles coupled with threads of different sizes and colours to produce designs on the surface of a fabric thereby ensuring its aesthetic appeal.

**Appliqué-** Simply means attaching a piece of fabric onto another larger fabric to create decorative designs pleasing to the eye. Appliqué can be employed by machine or hand.

**Adhesive Bonding-** is essentially to help attach two separate parts together to form a unit. This process employs an adhesive that combines different substrates with the prime aim of making them difficult to break.

**Knotting-** Is a decorative effect, it involves tying and interlacing a variety of yarns just like tatting and macramé.

**Installation-** Is the art of arranging or assembling 3-dimensional objects or using paint and other media directly onto a wall or a floor.

**Found Art-** Is art works that are made of objects that are not usually thought and observed of as art items

### **1.7 Arrangement of the Rest of Text**

Following the Chapter One is Chapter Two which covers the review of related literature. It entails relevant theoretical framework and scholarly writings on the study. Chapter Three is the Methodology, and it covers the concept of mixed media techniques, the materials and methods used in the production of the art piece. It highlights and explains the various research methods, data collecting instruments, the population of the study, sampling methods used in the study. Chapter Four covers the description, analyses and interpretation of the works. Chapter Five consists of the summary, conclusion and recommendations.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.0 Overview

This chapter reviews the relevant selected literature related to the topic. Considerable differences exist between the many kinds of work *Kayayie* do. Some are difficult and demanding, others are more hazardous and even morally reprehensible. The struggles of *kayayie* have been viewed inhumane by most patrons. Perhaps this view is measured by the working and living conditions of this female head porters in the major cities specifically Kumasi and Accra. After their hectic busy day most *kayayie* do not have decent place of abode. They sleep in front of kiosk and lorry stations after work which exposes them to environmental hazards. This has attracted non-governmental organizations to rescue them from the menace. The literature related to the topic is discussed under ten topics with their various sub-topics. The literature is discussed under the following topics:

1. History/ Pioneers of mixed media art
2. The concept of design and mixed media art in Textiles
3. Techniques in mixed media art
4. Installation
5. Found Art
6. Contemporary experimentation in mixed media art
7. The concept of space and time
8. Concept of wall hanging
9. Textile Waste Recycling
10. The “*kayayie*” expression concept

## **2.1 History / Pioneers of Mixed-Media Art**

Mixed-media art was originally practiced by painters when they combined two or more painting materials on a single support. Artists who work in other media have however joined in the use of mixed media for their works.

(Feder N, Armstrong T, Graven W, Haskell B 1997), states that the use of mixed-media in the United States of America was started by the Aboriginal tribes in their sculpture works before 1776 where they combined feathers, cloth and horse hair in their wooden sculptures for religious and other practical purposes. Many wooden masks and African sculptures according to Vansina (1984), made use of varieties of mixed media to serve the day-to-day needs of those who use them. These art works have been used to meet the socio-cultural, spiritual, economic and the philosophical needs of the users. The art forms were sometimes used for warfare and also to conquer their environments as was the case of prehistoric men. Particular examples are wooden sculptures decorated with fabrics, metals, beads, fibres, leather, paint, cowries and bells. Base on the different concept of mixed media above, the project combined variety of waste materials such as fabric pieces from dress makers, used polythene, wood chippings, etc. with different techniques (painting, sewing, appliqueing, felting and bonding, among others) in achieving the idea of head potters struggle in Ghana and to assiduously make proper use of waste from our environs.

Mixed media art works were common in the sculpture of Africans south of the Sahara. In addition to materials used for these sculptures established by Feder et al (1976) and Vansina (1984), the Buni ivory leopard had bronze spots and as Buni ivory mask wears iron strips on its brow. Wooden statues or masks carried additions of horns, shells, fibres as beard or dress, teeth, claws, bits of glass and mirror. Sometimes, masks were totally covered in skin thus hiding the natural medium

completely. In lower Zaire, foreign materials were often used to render eyes (shell, glass), beard (raffia) and other attributes of masks and statues. What mattered to these artists was the total effect of using mixed media in their works. Masks were much more often in mixed media than sculptures because the masks were part of dancing costumes. This is because the total effect of a masked dancer had to be theatrical and often gaudy; thus, sometimes the very qualities of the medium were lost when it served as a support or carrier rather than as a final form of the object in space by itself.

Adjei (2007) maintained that the power figures of Congo were stylized sculptures of diverse forms with very strong religious and social significance and were believed to bring good omen and good fortune in hunting, child bearing and for prosperity. They also believed that the figures fought witches and had the power to cure diseases. These sculpture pieces were made of wood, paints, cloth, rope and metals. The masquerade's mask and costume are a clear example of African ingenuity in the art of mixed media. The mask is made of carved wood with black and white paints representing a bush cow. The costume is made of multi-coloured appliqué, raffia fibre and fur. This costume is worn during a festival in the North-Eastern part of Ibo land in Nigeria. It depicts the historical, social and political heritage of the Ibo and Idoma people of Nigeria. The multi-coloured fabrics superimposed on the plain raffia fibre, complimented by the neutral colours black and white, mark a true sense of beauty and the understanding of colour by these indigenous artists.

Adjei further stated that the creation of masks and sculptures by African artists south of the Sahara had positive influence on the arts of the 20th and 21st centuries with the power and magic of mixed media and the philosophies underlying the works. The great masters of the cubist movement, Picasso, Manet et cetera, were all



ideologically, philosophically and contextually influenced by African artworks and were re-oriented from the so-called conventional rules from the west to a more contextualized approach to their world of art. This brought about the artistic freedom from what was perceived as emotional and creative incarceration of the 20th century in western art. The effect of this influence was the development of Cubism and Dadaism in western art.

According to Spluteren (1990), as cited by Howard (2013), artist may decide to use materials separately or can combine them if only the chosen materials are durable enough to fulfil its purpose. The art of mixed media mostly involves cubism artist where they combine different materials in the production of their works to create texture and mood in their works. The statement by Spluteren is however contrary to the views pointed by Gardner (1948), who observes that, Dadaists, the Germany group were spotted to have been practicing mixed media techniques mostly where they engage different materials such as pictures with non-conventional materials into a design composition. This largely points that mixed media materials relatively goes beyond its application in sculpture to painting employed by many artists.

Denis Kablenkan, an Ivorian artist is noted by Fosu (1986) as cited by Howard (2013), for using mixed media materials such as sand, animal horns, bones, cowry shells, feather, etc. in producing decorative art works. In reference to this, the project seeks to achieve the expressions of *Kayayie* struggle in Textile art by using waste materials collected from the floor of dress makers and other waste products from landfills with varied techniques in order to add value to waste. Example of waste include wood chippings, polythene, fabric pieces, wood, thin foam, paper card, high density foam, etc. These elements were organized with the techniques such as applique and sewing, painting, carving, and modelling. Willet (1971) as cited by

Howard (2013), also opines that, a Nigerian painter called Jumoh Buraimoh is well known for his composition using mixed media techniques of different materials such as beads cowry shells and many others to his painted works. Plate 2.1 shows works of jumoh Buraimoh. In reference to the above pioneers, different materials and techniques can be employed in mixed media. This gives an insight to employ both conventional and non-conventional materials in his work.



Plate 2.1: Mosaic Mural West End Atlanta

Source: [http://www.buraimoh.com/?page\\_id=216](http://www.buraimoh.com/?page_id=216)

Adiamah (1995) as cited by Howard (2013), records that a famous painter in Ghana by name Atta Kwami, combines varieties of materials such as beads, metals, fabrics, paint and many more in his works which can be seen below in Plate 2.2 with the title “Aquarium” and “Space Odyssey”



Plate 2.2: “Aquarium” and “Space Odyssey”, 1999

Source: <http://www.packergallery.com/cox3/>

Fosu (1994) as cited by Howard (2013) is of the view that, artworks produced in Ghana are made of different materials and this works can mostly be found in Northern part of Ghana. He further stated that, the beauty of Northern art works influences the production of artistic works using mixed media techniques. It gives a free range of material usage and techniques, exploration with different media to set the pace for upcoming artist to experiment further. El Anatsui, Olga de Amaral, Yinka Shonibare and other artists have produced textile art with varied materials for space (Appiah, 2013 as cited in Howard, 2013). Such works are shown below in Plate 2.3. El Anatsui joined metal pieces to produce fabric that has drape effect. The technique of joining using copper wire is practiced by El Anatsui in his works of art.



Plate 2.2: Joined metal pieces with drapes, 2006

Source: <https://www.artsy.net/artwork/el-anatsui>

Olga de Amaral works in three-dimensional art with varied materials such as fibres, metals etc. employing the assemblage technique, these materials are incorporated to produce an art piece which is shown in Plate 2.4 and Plate 2.5.





Plate 2.3: Paisaje B, 1976 Wool, horsehair

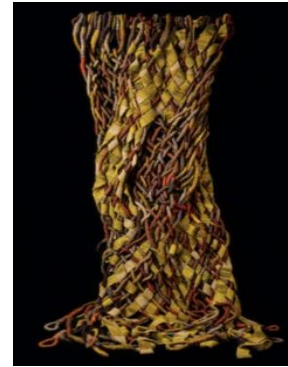


Plate 2.4: Muro Tejido 82, 1972 Wool and horsehair

Source: <https://www.artsy.net/artwork/Olga-de-Amaral-melek-1>

Yinka Shonibare uses local prints on dummies. His works focus on current issues to create awareness. Stitching of African wax prints and assembling such on sculptural figures were the techniques employed in his works. This can be seen in Plate 2.6 and Plate 2.7.



Plate 2.5: Leisure Lady (with pugs), 2001 Plate 2.6: Revolution Kid (Fox girl), 2012

Source: <https://www.artsy.net/artist/yinka-shonibare-mbe/works>

Agata Oleksiak covers objects with crocheting technique irrespective of the size of the object. Different coloured threads were used in decorating the objects as shown in Plate 2.8 and 2.9.



Plate 2.7: Crocheted object- Tree, 2008

Plate 2.8: Crocheted object- Bicycle, 2010

Source: <https://www.artsy.net/artist/olek/works>

Leisa Rich uses different composite materials to produce works in three dimension and in realism. Different techniques such as painting, stitching and assemblage were key in producing the work of art. This can be seen in Plate 2.10 (a) and Plate 2.11 (b).



Plate 2.10 (a)\*

Plate 2.11(b)\*

\*Plate 2.9: (a): Eat Butterflies, 2006, Machine embroidery

\*Plate 2.10: (b): Beauty from the Beast installation, 2009, Mixed Media

Source: <https://www.textileartist.org/leisa-rich-interview-endless-possibilities/>

Jan Huling combines different materials to execute works base on cultural and spiritual iconography. She essentially glued beads on substrates to produce her art works as represented in Plate 2.12 and Plate 2.13 below.



Plate 2.12 (a)\*



Plate 2.13 (b)\*

\*Plate 2.11 (a): *Bedroom Eyes*, 2017, Czech Glass Seed Beads, Mixed Media

\*Plate 2.12 (b): *Melek*, 2016 Czech Glass Seed Beads, Mixed Media

Source: <https://www.artsy.net/artwork/jan-huling-melek-1>

Mathew Cox joined together medical x-rays and embroidery to produce a textile art which indicate the expression between life and death as seen in Plate 2.14 and Plate 2.15.



Plate 2.13: Hand Embroidery X-Ray, 2011



Plate 2.14: Hand Embroidery X-Ray, 2013

Source: <http://www.packergallery.com/cox3/>



Gwen Magee also combines cement with fabric material to create a textural surface such as walls and ceilings. This is represented in Plate 2.16. This really shows that varieties of materials have been employed in a single art piece by artists in the field of textile and this gives the platform for this project to experiment the possibilities of materials using the techniques which encourage the textile art production in Ghana.



Plate 2.15: Jazz-Hot, 2006

Machine-quilted cotton and hand-dyed and commercial silk with metallic thread

Source: <https://folkartmuseum.org/exhibitions/textural-rhythms-constructing-the-jazz-tradition-contemporary-african-american-quilts/>

## **2.2 The Concept of Design and Mixed-Media in Textiles**

Design is essential in the production process since it gives an insight to the overall aesthetics and appearance of the final product. Ward (2010) assert that a design could be a common plan that does not include a production or step by step process, although one can acquire knowledge of such processes. This knowledge acquired coupled with one's creativity is vital to solving a problem identified thus leading to a design. This design produced could be modified of another concept or an entirely new design that brings out innovation. Seymour (2002) buttress the point that, a design does not have to be something new, different or impressive to be successful in the market place, but it must fulfil a need. He however explained that, the processes of designing do lead to innovative products and services that must serve both functional and aesthetical purposes (Design and Art, 2009).

In capturing such concepts in a design, Mare (2009) opines that design is a conscious, deliberate process by which elements, components, potentials, and tendencies are intentionally arranged in the space-time to achieve a desired result. In its fullest, most potent expression, design is the imagining and bringing forth of new worlds or ideas. Additionally, design is also intuition as stated by Miller (2009), which form a subconscious thought that leads to a deeper sense of knowing. Intuition is like elongated insight which communicates to us about our direction of focus. It involves critical thinking that form our thought to solve the problem and analyzes the possibilities of solution to the problem. It is this analytical procedures or process that duel on method to achieve, refine, and verify its various hypotheses.

This brings to bear that, a design concept with respect to textile designs constitute ideas or thoughts aimed at meeting the preferences of clients. These ideas encompass materials, techniques, colours and finishing for varying applications.



Textile designers plan and create design patterns on fabrics, print textures in three dimensional patterns and other materials that need the enhancement of the surfaces. They plan the way a fabric may look like and its performance, design the structure of fabrics and make selective choice of appropriate materials for finishing (Textile Design, 2010). Dzier (2006) is of the view that, textile design requires a creative person to bring out unique designs or the creation of stylish, contemporary and innovative designs. He added that, the core of textile designing is concept of decorating fabric by the application of varied techniques such as printing, weaving, crocheting, applique, tracing, embroidery and colour work. These techniques in addition to painting, spraying, collage and appliqué further finds application in cloth decorations. Designers employ such techniques which adopts different materials in producing a product. A technique like appliqué according to Godden (2008) was widely used in West Africa where cut pieces of fabrics are stitched or fixed with adhesives on another fabric to create a design. This relatively brings out the aesthetics coupled with a definite technique that identifies the article.

### **2.3 Concept of Mixed Media Art**

The major idea about mixed media is the exploration of different media or materials in producing a single art piece or art form. As a craft practice, it employed varying materials available where captured moments in pictures coupled with photographs or tapes are used to produce an artistic work. Adiamah (1995) as cited by Howard (2013) position is that the aforementioned materials are identified as such when it finds application in sculpturing and painting, textiles and ceramic products. The believe in such ideology as opine by Field (2004) would rationalize the concepts attributed to craft and art due to the medium employed in production. The ideology of such art (mixed media) was largely visible and practiced in sculpture and painting but

in modern era it encompasses different art forms that utilize varying materials to complete an art composition.

Appiah-Ofori (1991) as cited by Howard (2013), makes it known that mixed media is a free range of expression of oneself and creativity where the artist explore and utilize varying ways to represent his thoughts. This permits a variety of possibilities which employs a skillful adaptation of fabrics made from yarns, wood, twine, metal coupled with different items to produce art products embedded with unique aesthetic and functional values. The position of identifying such art by combining variables was affirmed by Peter and Murray (1983) as cited by Howard (2013) where the use of such materials are placed in a single unit which produce unique effects characterizing its surface.

#### **2.4 Techniques in Mixed Media Art**

This section deals with a review of works of mix media art that are made of varieties of materials, tools and styles. According to Reynolds (2004), as cited by Howard (2013), textile art allows a variety of activities that employs using threads coupled with techniques such as embroidery (both hand and machine), applique, and quilting amongst others to produce effects on a fabric. These identified materials and methods in addition to strings, leather and modern synthetic threads are employed by fibre and textile artists in their creative process (Introduction to fibres, 2015). Furthermore, practical techniques like stitching coupled with the use of adhesives and staples are adopted to ensure the process is complete. Fibre-image (2015) further posits that textile artists in most cases combine dyes or paints with the aforementioned techniques and materials to produce an artwork. Hergert (2013) as cited by Howard (2013) observed that textile art forms enveloped techniques from stitching, collage,

spinning to weaving, off loom techniques (knitting, crocheting and macramé) and distorted fabrics to accomplish textures and upcycling fabrics.

To conclude, Fibre Art (2014) furthered that variety of materials coupled with the appropriate techniques linked up to textile art include all off loom techniques of creating a fabric, dyeing (batik, tie dye and ikat), sculpture and weaving.

It is clear from the above authors that, the production of a textile art work employ varying materials and appropriate techniques that better suits the artists. These art forms could be attributed as such when composing materials are from a textile origin.

#### **2.4.1 Assemblage**

Assemblage is a constructed artwork in which preexisting or found objects recognisable in form are integrated by artists into novelty that take on a life and a meaning of their own (Fichner-Rathus, 1998). He further explained that, in mixed media constructions and assemblages, artists use materials and readymade or found objects that hardly possesses elements of a work of art, example, contemporary painters and textile artists also “mix” their media by attaching objects to their canvasses and cloths.

Contemporary textile designers employ the concept of assemblage that is much peculiar to sculptor, in producing textile art with different materials. This media ranges from conventional to non-conventional materials that are peculiar to a field like textile. These materials adopted from the environment are carefully arranged to produce a work of art that seeks to communicate a message. With such creative scope provided by the technique with regards to varying materials used, the study drew from such benefits to employ materials such as polythene bags, sachets of biscuits and water, pieces of fabrics from dress makers, wood chippings, saw dust, etc. in the execution of the work on a canvas substrate.

### **2.4.2 Collage**

The second term closely associated with mixed media art is collage. It was derived in 1912 from a French word *coller* which literally means *to glue or paste*. This technique involves placing and pasting materials which are lightweight like strings coupled with cut papers against a flat surface. It involves making use of materials sourced from the environment and combined into producing an art works (Adams, 1997; Adams, 1999 as cited in Howard, 2013).

Adams (1999) as cited by Howard (2013), further described Picasso's collage titled man with the hat as pasting coloured papers and newspapers onto a paper support to form representations of head and neck geometrics, and completing same with the use of a charcoal. The adaptation of newspapers in early collages created textured surfaces due to the image, letter or word prints which largely contributed to the abstract nature of the design.

It is worth noting that, considering the concepts of collage and assemblage, and the way works are executed, it provided a vast material scope for the study to draw from in the creative process.

### **2.4.3 Hand Embroidery**

Embroidery entails the use of needles coupled with threads of different sizes and colours to produce designs on the surface of a fabric thereby ensuring its aesthetic appeal. Tortora (1987) further added that works produced using such technique adopt different stitches, to form the outlines or cover the entire design. This is to position that a designer adopts the appropriate stitch (fancy or basic) and thread to produce a design. Fibres usually find application in the production of yarns. These yarns or threads are used together with a needle in designing materials like sequins, fabrics, beads, metal strips amongst others.

This craft of decorating a material has developed cultures throughout generations (Kiriki, 2013). This creates stitches that are fanciful, intricate and some cases simple. The process of embroidery which is sometimes observed as a painting produces fanciful effects that appear on fabric surfaces using decorative stitches with the aid of needle and thread. It is clear from positions of the varying authors that embroidery produces decorative effects on a fabric surface by employing different stitches.

#### **2.4.4 Appliqué**

Baker (2005) explained that, appliqué simply means attaching a piece of fabric onto another larger fabric to create decorative design pleasing to the eye. Appliqué can be employed by machine or hand. Applique which is a French word means *to put on* as opined by Johnson (2007) and Kane (2015), design the fabric's surface by means of attaching and sewing pieces of fabric onto a larger support like a fabric.

In applique, fabrics in layers are superimposed on each other and secured firmly using the hand. This is to position that as technique for decorating a fabric, it employs the use of the hand and machine where smaller fabric pieces are used to cover larger ones. This is affirmed by Mutnick (2015) but furthered that such process texture the base fabric. This process was obtained from *appliquer* a French word which means *to add or attach*. Its early use was to patch over holes or strengthen worn out cloths. This has clearly furthered to using interesting shapes, patterns coupled with stitches to decorate the surfaces of a fabric.

#### **2.4.5 Adhesive Bonding**

Bonding is essentially to help attach two separate parts together to form a unit. This process employs an adhesive that combines different substrates with the prime aim of making them difficult to break. These adhesives range from materials suitable

for fabrics, paper, wood, metal to plastics. The application of glue bonding to such substrates (Hoke, 2005) clearly requires pre-drying on their surfaces before been attached together, a situation that ensures complete bonding.

Dorn (1994) further stated that glue bonding as the process of adding materials, uses non-metallic substances (glue) which then goes through chemical or physical reaction causing the two different materials to harden up through surface adhesion and cohesion (tensile strength). This process however adheres the surfaces together permanently that relatively makes it difficult to separate without necessarily destroying certain portions (Ebnesajjad, 2006). With such benefits embedded in glue bonding, it was vital to employ such in the creative and production process using different glue types to adhere materials unto the canvas substrate.

#### **2.4.6 Knotting**

Decorative effects such as knotting, macramé, crocheting among others, are widely used by artist to create interesting details on a substrate. Knotting as a decorative effect, it involves tying and interlacing a variety of yarns just like tatting and macramé (Philpot, 2006). Even though the techniques might employ similar materials, aesthetic outcomes coupled with tools for the process are relatively different.

Knotting practically creates knots when the cords are twisted, folded carefully over and under each other (Philpot, 2006). Nithikul and Matthews (2013) were of the view that, textile design often employs craft technique such as macramé or knotting, whereby looping, interlacing and other application of rope are drawn together very tight into a knob for connecting two cords together. In addition, knotting is a kind of technique in textile that employs threads (Sinha, 2011) to create attractive design knobs on hand produced fabrics as applied in weaving or knitting.

It can be concluded that, for an effective decorative effect on a textile substrate using the knotting technique, the artist needs to employ threads to create varying knobs using the hand.

#### **2.4.7 Painting**

Boddy-Evans (2015) states that painting is a work of art produced using colour onto a surface like canvas. The colour can be in a wet state like paint, or dry state like pastels. Chalk (2008) defines painting as amount of pigment (paint) applied on a canvas fabric depending on the skill of the artist. These skills and inspiration lead to the creation of paintings (Plates 2.17 and 2.18) using the basic tool brush and different paste. A brush is commonly used to apply the medium but can also employ other tools like knives and sponges. It can be labelled as 'art' or an over-priced piece of wood, fabric, and paint.

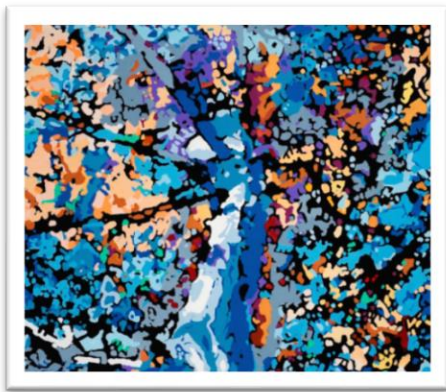


Plate 2.16: Letting Go  
Deborah B. Leonard



Plate 2.17: Crystal Blue Persuasion  
Deborah B. Leonard

Source: Courtney, 2018

## **2.5 Installation**

Rooney (1999) and Sayre (1997) describe installation as the art of arranging or assembling 3-dimensional objects or using paint and other media directly onto a wall or a floor. Sayre (1997) further stated that collage is an all-inclusive medium. It admits anything into its world. This does not happen in installation because not everything that can be admitted into collage can sit comfortably on a wall or floor. Mixed media art is a fascinating development of the modern art scene and has the power to arouse the curiosity of its audience.

## **2.6 Found Art**

Dona (1964) referred to found art as art works that are made of objects that are not usually thought and observed of as art items. Most collages can loosely be considered as found art. Many found arts are distinct from other works that employ different materials on one support, in that, found art is usually restricted to the more three-dimensional constructions that are made up of items frankly known as junk.

Found art is a fascinating development of the modern art scene and one that arouses the curiosity of almost every one (Dona, 1964). By developing art works from objects available in the environment, attention is drawn by the artist to materials at the rubbish dump that are suitable for use in the production process.

Considering separately broken toys, worn-out can openers, pieces of wood, pencil sharpeners with missing parts, and scraps of machinery no longer serving a useful purpose; they would certainly seem to have little to do with art (Dona, 1964). But it is in the hands of an adventurous artist that they can assume a new importance quite diverse from their original purpose.

The study considered assemblage, collage, installation and found art as mixed-media art because of the diversity of material employed in their production. The converging



point for all these forms of art are the use of different media or materials in a single work of art.

## **2.7 Contemporary Experimentations in Mixed Media Art**

This section briefly looks at how contemporary artists have experimented with mixed media in the production of their works. The 20th and 21st centuries have seen a remarkable expression in the works of artists, using mixed media. This is due to the limitless boundaries that abound in the field of mixed media art.

Feder et al. (1976) asserts that there was the revolution and re-invention in the tradition of American sculpture mid of the first three decades of the 20th century (1900 – 1930). This saw the rampant use of mixed media by artists to express and communicate their ideas and philosophies. Notable among these artists were Marcel Duchamp, Wallace Berman, Louise Nevelson and Man Ray. They used materials including wood, metals, meter boxes, book labels, old photographs, parts of wrecked automobiles and buildings that were not meant for art to produce their works.

Joseph Cornell, Clyde Conell, Eva Hesse and Jane Frank are other artists who made giant strides in the use of mixed media for the production of their works to express their concepts and philosophies. Cornell in particular was known in the 1940s and 50s for using boxes coupled with glass of delicate nature, to arrange surprising but interesting collections sources from paintings, objects and pictures of renaissance. Several of such boxes like the well-known medicine slot machine boxes were collaborative and meant to be touched (Sayre, 1997; Mixed-Media Art, 2009).

As was stated by Sayre (1997, p 259),

*“David Hammond, an American mixed media artist used the same thematic concerns that were used by Michelangelo’s Atlas Slave in his work Spade with chains. Both works address particularly the issue of enslavement. In Hammond’s work, he combined found materials, a common spade and a set of chains into a face that recalls the African*

*mask. The transformation of the materials of slave labour – the spade and set of chains – into a mask is an affirmation of the Americas slave's African heritage”.*

The Dada and Surrealist discovering that, self-sufficient works of art could be created by combining useless pieces of scrap metals and other junk in unexpected ways, was one of their most fruitful insights. Picasso's head of a bull, made from the saddle and handlebar of a bicycle is the best-known example. Such works involved more than just the use of discarded material but it was the introduction of industrial metals especially iron into artist's studios that opened the second and final stage of the remarkable revolution of the 20th century sculpture introduced by Picasso in 1912. His so-called cubist sculptures were made of pieces of wood, tin, cardboard, string and other discarded materials put together by a process of assembly similar to that used for his collages (Honour and Fleming, 1984).

Reviews on contemporary experimentations in mixed media art seek to compare it with how mixed media art was done before the 20th century. This illustrated how mixed media art has progress through the ages thus given shape to the study accordingly.

## **2.8 The Concept of Space and Time**

Space is a continuous area largely available or free whereas Time is clearly described as duration Spirkin (1975). This largely stipulates the appropriateness of space and time as models or concepts. Kant (2009) further position that time and space work collectively to enhance the rich knowledge of the human mind where ideas and imagination are created. These are simply interdependent to ensure materials in an event exist. Space as well as time provides the needed fields for all active events to occur within a stipulated duration.

In a publication, Spirkin (1975) suggests that time and space encompasses the being and organization of materials or objects in a universal system. The universality of these forms lies in the fact that they are forms of existence of all the objects and processes that have ever existed or will exist in the infinite universe. All material bodies have a certain extension: length, breadth and height. They are variously placed in relation to each other and constitute parts of one or another system. Space is a form of coordination of coexisting objects and states of matter. It consists in the fact that objects are extra posed to one another (alongside, besides, beneath, above, within, behind, in front, among others) and have certain quantitative relationships. The order of coexistence of these objects and their states forms the structure of space. The perception of time also allows us to assess the sequence and duration of events. Time is a form of coordination of objects and states of matter in their succession. It consists in the fact that every state is a consecutive link in a process and has certain quantitative relations with other states. The order of succession of these objects and states forms the structure of time.

Poe (1948) debates that duration (time) and space are one which affirms the position on what Wells (1995) wrote in his novel that "there is no difference between time and any of the three dimensions of space except that our consciousness moves along it", and that "any real body must have extension in four directions: it must have Length, Breadth, Thickness, and Duration". The concept of the space-time continuum in physics was introduced by Minkowsky and then applied by Einstein in his special theory of relativity. Contrary to the concepts of space and time as observed in Newtonian physics, in relativistic physics there is certainly not absolute time that is independent of space. This viewpoint has brought about the awareness of the relation between time and space in the universe (de Bértola and Winter, 1972).

In the works of art, there is also an interlocking of time and space, however, it must be made clear that it does not involve problems of relativistic physics.

This notwithstanding, to declare arts of space and time, it points that time was required to view a picture or as if space wasn't inferred when listening to music, is not satisfactory. From the various authors' views, space and time are inseparable and there are no contrary views which denied space and time as separate entities. The sequence of operations, which is associated with time or duration is connected to space.

## **2.9 Concept of Wall Hangings**

Van (1962), states that the origin of wall hangings stems from civilized man's need to ornament the walls of his home beyond utilitarian needs. In many ways its development is closely associated with the development of civilization itself. Although, only a few of the textile accomplishments of the past are directly related to wall hanging design, many of the textile arts that were practiced by primitive man have contributed techniques that are very exceptional which serve as basis for all contemporary expression by today's artist-craftsman. For example, primitive man; from the cave dweller of southern France to the American Indian of the southwest, felt the need to carve or paint directly on the surface of the walls that surrounded him. Also, reliefs in the Kurdistan Mountains at Tak-i-Bustan, near Kermanshah, illustrate scenes cut in shallow relief that look like tapestries, except for the lack of colour Adele (1952). Thus, from these first creative endeavours the decoration of walls has developed into many varied channels of expression, Actual examples of early painted textiles are found in both the Old and New Worlds. A fabric wall hanging found near Thebes, Egypt, dated approximately 1594 B.C. is an example of an early attempt to paint Birrell (1978).

The present renaissance of crafts in this country has placed the wall hanging, in general, into a more respected artistic expression in which it functions as a beautiful and useful solution for today's decorative problem. It is hoped that awareness will be increased and an appreciation developed for the contribution that wall hangings give to the decorative arts world. Thus, the choice of background materials for constructing wall hangings is limited only by the artist's Ingenuity and imagination Violetta (1969).

Since these hangings are usually hung against a wall, the term "wall hanging" has generally been applied to this type of textile decoration. Wall hangings are among the most rewarding products of the artful use of fabrics. Hangings were used at window openings to keep out flies and spiders; they were also used as room dividers (Garnet, 1986). The researcher will mount the finished work on different woven surfaces before finally mounting it on a wall surface to bring variety and enhances the aesthetic quality.

## **2.10 Textile Waste Recycling**

Aggarwal (2010) explains that recycling means gathering of used items from the environment to produce creatively something new. This largely entails the utilization of used items that are possibly useful resources. The two types of textile waste are pre-consumer or post-consumer waste. Therefore as observed by Caulfield (2009) are characterized with discarded materials produce during fabric and garment manufacturing processes. On the other hand, the latter which is the waste from post-consumer textiles comprises the varying forms or style of garments in homes which outlive its functionality and purpose. Barry opines recycling in textiles is the oldest forms of recycling, which commenced in 1813 when Benjamin Law of West Riding area of Yorkshire pioneered the pulling process, where woolen textiles undergo

spinning process to produce new threads when they are broken down into their constituent fibres.

The principle exhibited by textile industries on judicious use of materials or resources (Barry, 2000) did not replicate same in their output since a large number of undesirable wastes produced was indiscriminately disposed into the environment. The dynamism in consumer's taste in fashion coupled with designs made for interiors of homes are the influential factor attributed to such a situation exhibited by the textile industries. This is to position that such changes in clothing or fashion which occur in seasons largely require rapid change and replacement of designs leading to the disposal of existing ones in the system. This trend permits designers and manufacturers to continually increase the production of clothing in a quest to address such a 'throw-away society' one find oneself in.

### **2.11 The 'Kayayie Expression' Concept**

This is derived from *Kaya* a Hausa word meaning *load or goods* coupled with a Ga word; *Yie* denoting *females* due in part to such role regularly carried out by the latter (Yeboah, T., Owusu, L., Arhin, A., & Kumi, E. 2014). Head pottering an old activity practice in Ghana require the gathering and movement of goods from the farm to a trading centre. Head-load pottering widely practiced by females in market space was introduced in Ghana from Mali and Niger which constituent the Sahelian countries (Kwankye S. O., Anarfi J. K., Tagoe C. A. and Castaldo A., 2009). This practice has throughout time aided people to transport their goods from densely crowded market spaces and bus stations or terminals (Porter et al., 2012). This is largely due to the fact that their spaces built over time comprises very narrow walk ways that are muddy in some cases resulting in the immobile of vehicles and motorcycles (Baah-Ennumh and Adom-Asamoah, 2012).

*Kayayie* (carrying of heavy loads), this is common feature in the urban and commercial centres in Ghana. It involves mainly girls and few adults, carrying heavy loads for client for charged fee. This is done all-day long and sometimes in the night under strenuous and hazardous conditions and they have no better place to sleep (Daily Graphic, January 17, 2018).). There is no accurate statistics on *kayayie* in Ghana. Various non-governmental organisations supporting *kayayie* (like the *Gubkatimali* based in Tamale) have estimated the population of *kayayie* traders in Accra and Kumasi to be over 50,000. Others like the Ghana *Kayayie* Association give a conservative estimate of about 6,000 *kayayie* in Accra.

The artist had an inspiration from how some of them struggle with their loads to make an end meet and therefore wants to make expressions of their images as they carry out their daily business. The *kayayie* carry different materials and products with wooden support, pan and even hand trucks. These inspire the artist to experiment with different materials in mixed media to bring out the image of the *Kayayie*, looking at their stressful appearance when they are found on the streets. *Kayayies* have a particular look of art on its own when you meet them on the streets of Accra and Kumasi busily looking for customers to attend to and make some capital to satisfy their daily needs.

After critical observation from the views and ideas derived from the study, it was then employed in the creative process by developing challenging but interesting designs on fabrics by using gluing, stitching, painting, etc. to serve both functional and aesthetical purposes on the textile art. The literatures provided a great insight on the relevant media and technique employed by artists using mixed-media in producing works of art that seeks to communicate a message to the viewer. This has greatly influenced the project in its conceptual framework which takes inspiration from

artists. The conceptual framework follows a procedure of sampling of pictures, experimenting materials with adhesives, exploration of textile techniques, developing of prototypes that ultimately leads to the production of the final product. This is shown in Figure 2.1.

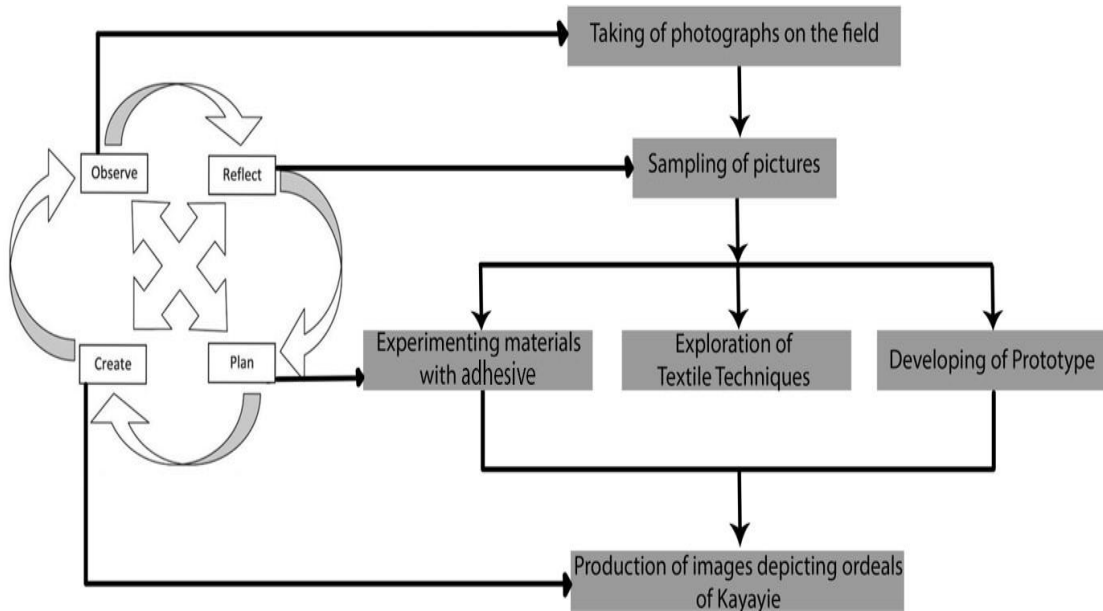


Figure 2.1: Conceptual frame work adopted from Aesthetico-Action Research model  
by Cora Marshal, 2010

Source: Researcher's construct (2019)

The Aesthetico-action research cycle by Cora Marshal helped to build a conceptual frame work linking the module directly to explain how it relate to the study conceptually.

**Observation:** The observation stage involve taking of photographs on the field (which can be located on the first stage of the conceptual frame work) using non-participant observation as a tool to ascertain a true reflection of the *kayayie* in the market place.



**Reflection:** This stage was linked up to sampling of pictures on the conceptual frame work together with waste gathering and making of sketches with colour application. It also involve manipulation of the various views to see which one will be ideal for production.

**Plan:** At this level, experiment was carried out with materials and adhesives, exploration of textile techniques and developing of prototypes (samples) to aid in the creation of the final piece.

**Create:** The various images selected were executed using waste textile materials and non-textile materials with textiles techniques to illustrate the ordeals of *kayayie*. This was made in the direction to foster creative development in art practice and also help minimize waste generation in the country.

## **CHAPTER THREE**

### **MATERIALS AND METHODS**

#### **3.0 Overview**

This chapter discusses the various procedures in the methodology of the study. They include the research design that is the art studio-based methods which employed Aesthetico-Action Research Cycle, library studies and research instruments. The chapter also entails the practical events conducted to satisfy the prerequisites of objective three which demands that the researcher, after ideas gathered from objective one and two, design and produce selected samples on *Kayayie* expression into a mixed media textile art. The general procedure also covers the materials and methods of production. The techniques are generally based on appliqueing, sewing, painting, carving and modelling.

#### **3.1 Research Design**

The study employed studio-based research method which employed Aesthetico-Action Research Cycle to effectively carry out the project.

#### **3.2 Studio- Based Research Method**

The studio is a space and artistic laboratory where artists' ideas materialize and take form. It is commonly used as a space where artists get to reflect, display, research, store and make art. To have your own studio is a way for artists to maintain individual production and making, and is central to how they stabilize and participate in a professional discourse and identity (Bain, 2004a, 2005; Buren, 2007; Jacob, 2010).

Studio-based research in art and design according to de Freitas (2002) refers to those research projects in which creative practice plays the most important role in the cluster of research methods used. It is usually initiated by the artist or designer in

response to his/her own particular studio or design practice. Art and design studio practice results in artists and designers acquiring knowledge about concepts, materials, processes and applications.

Studio-based research method was chosen for this study because various materials were interacted and manipulated, and different creative techniques were employed in a unique way based on concepts that are likely to produce desired results. Also, the feasibility of the materials employed was experimented and the materials which could not produce desired results were replaced with alternatives.

In fulfilling the actual production using this methodology, the researcher sought to employ the Aesthetico-Action Research Cycle Model. The model makes use of four (4) clear reformist steps that certify an activity in the studio comes out effectively as shown in Figure 3.1.

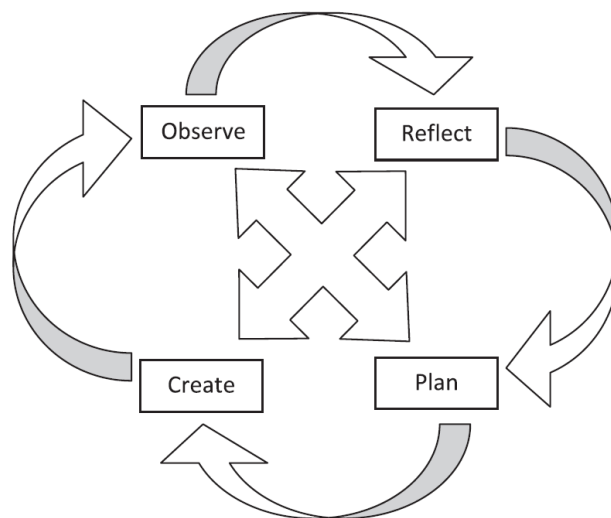


Figure 3.1: Aesthetico-Action Research Cycle

Source: Cora Marshal (2010)

The steps helped the researcher on what is to be done in order to attain the projected outcomes. The four steps include: observation, reflection, planning and creation.

**Observation:** In order to establish a better understanding of 3D textile art on *kayayie* expression to be worked on, a critical non-participant observation exercise was carried out on *kayayie* activities in market places in order to ascertain the real issues on the ground to be able to execute the researchers set goals or objectives. Observations were made on 3D art forms of artists like Yinka Shonibare, El-Anatsui, Olga de Amaral, etc. to ascertain the concept of 3D patterns in art in order to aid further reflections. Further observations were made on waste materials and adhesives to ascertain their cohesion bond.

The two main tools this research employed were the non-participant observation and unstructured interview. This gave the researcher the intuition to collect information by observing activities of *kayayie* and employing them into art forms to serve as wall hangings.

Observation can be structured or unstructured, participant or non-participant. A non-participant observation is a research technique whereby the researcher watches the subjects of his or her study, without the knowledge of the subject under study. The non-participant observation was employed by studying the activities of the female head potters *kayayie* without engaging them in the situation under scrutiny. Various activities were observed as they go about their businesses in the market (central market). The ordeals they undergo before earning a living were captured with the aid of digital camera to produce selected samples on *kayayie* expression into a complete mixed-media textile art. In this light, the researcher is not using the approach of creating awareness to *kayayie* about their activities but to establish the true reflection of their daily business by creating art forms using waste materials and different techniques to serve as wall hangings.

**Reflection:** The researcher after a full observatory workout, reflected and examined on how the data gathered at the earlier stage, could together be employed into expressive designs. The support and textile materials and non-textile materials were effectively examined to ascertain their effective utilization in the creation stage. Reflective activities at this stage helped on which patterns could best be put together in a single design to achieve the researcher's objectives of producing selected 3D patterns on *kayayie* expression in textile art.

(Minichiello V; Aroni, R., Timewell, E., & Alexander, 1990) as cited by Zhang and Wildemuth defined unstructured interview as interviews in which neither the question nor the answer categories are predetermined. Instead, they rely on social interaction between the researcher and the informant. Considering this, the researcher engage some *kayayie* into a conversation to ascertain their emotional expression toward the kind of business they do. This therefore aid in the creation of the various expressions.

The decision to use unstructured interviews as a data collection method is administered by both the researcher's epistemology and the study's objectives which is to study the nature of the *kayayie* daily business to ascertain the struggles they go through to produce selected samples on *Kayayie* expression into a complete mixed media 3D textile art.

**Planning:** This stage ensured that all views made at the reflective stage, are put together into a plan from which expected designs was created. At this stage the cutting, stitching, pasting, carving and painting of possible patterns to be placed on the support to enhance the actual creation of designs at the final stage were considered.

**Creation:** This stage involved the actual production where all the suggested ideas from the observatory stage and planning stage are put into real action of practical design to satisfy the importation of objective three. This stage also involved all creative activities which are combined into single art piece ensuring that eight (8) different designs on *kayayie* expression are produced on canvasses.

### **3.3 Population for the Study**

Materials collected from the floor of dress makers and other materials from landfills constitute the population for the study. Various materials were sampled from the waste materials that were gathered for the execution of the textile art piece. Materials like fabric pieces, wood, polyethylene, paper card, foam, cyanoacrylate adhesive, fevicol SH glue, saw chippings were employed.

### **3.4 Library Research**

Various libraries were visited to obtain relevant secondary data for the study. These included KNUST Main library, Department of Town Planning, Kumasi, Faculty of Art library and Kumasi Technical University library. Other sources such as the internet and Newspapers were also consulted. Secondary data collected from these libraries and the internet were mainly from documented sources such as books, encyclopedias, dictionaries, journals, newspapers and publications. This research was carried out in order to aid in the creation of the various expressions to communicate effectively their ordeals.




#### **3.4.1 Ethical Consideration**







Permission was sought from the group interviewed to establish the importance of the study to enable the government and the NGO's come to their aid to improve their standard of living.

### 3.5 Materials and Tools

Both conventional and non-conventional textile materials were used. Some of the materials were collected as waste from the floor of garment makers and some from landfills to manage, reduce and help minimize the disposal of waste in Ghana. Other materials include paper card, wood, acrylic paint, high density foam and thin foam, saw dust and shavings, polythene, paper carton and jute among others. The various tools used in executing the project are, cutting tool (scissors), brush, scroll saw piercing machine, carving tool and sharp knife. Table 3.1 clearly identifies the materials and tools employed in the execution of the textile art.

**Table 3.1: Tools and Materials used for the Textile Art**

Name Of Tool / Material	Image of Tools and Materials	Use (s)
Cyanoacrylate adhesive		This adhesive was used to hold the various material onto the substrate.
Fevicol SH Adhesive		It is a synthetic adhesive (milky viscous paste) that gives strong bond between both materials. It has a high adhesion due to the material structure.
Paper Card		Paper card was used to create the bowl (carrier) for the loads

Latex Foam		This foam was used to stuff and mold the shapes of the expressions.
Wood		Wood was carved to represent the human body of the expressions being the leg, face and hand.
Fabric Pieces		The pieces of fabric were collected from the floor of dress makers for the attire of the various expressions.
Sand Paper		Sand paper: this was used to smoothen the surface of the wood before painting
Axe		Axe was used to shape the wooden sections of the art pieces before bringing out the details
Scroll Saw		Scroll saw piercing machine was used to trim the various parts of the human body traced onto the wood.



Pocket Knife		Pocket knife was used to bring out details of the wooden section of the art pieces
Neutral Polish		This was used to polish the painted wood after using the lowest grade of sand paper to bring out it glossy effect
Brush		Bristle brush was used to paint the work using acrylic paint to give a smooth and even finishing.

### 3.6 Experimenting with the various adhesives and materials to test their working feasibilities

The set parameters of the experiment are to ascertain the cohesive strength between the adhesives and materials, the stress resistance between the materials to be held together by van der Waals forces and the viscosity for staying in place after application to provide high elastic modules.

#### 3.6.1 Procedure for the test

1. The material substrates were laid by the help of fevicol SH before introducing a different material on it. Materials used in the test are: silk blend fabric, wood, cotton fabric, leather, jute and polythene.

2. The same adhesive was applied on the various substrates laid before adding the second materials to ascertain which material could best form a bond with the adhesive. This was repeated with all the adhesives until the set parameters were achieved.
3. After some few minutes, the physical and chemical reaction of the fevicol SH glue and cyanoacrylate adhesive with cotton substrate reveals a high cohesion and adhesion bond. This therefore allow the project to employ cotton fabric (canvas fabric) as the base substrate.

### 3.6.2 Results of the test

It was discovered that cotton-like materials have a strong bond with the adhesives more than the woolen blends, silk-like fabrics and so result in providing low elastic modules. Moreover, fevicol SH glue and cyanoacrylate adhesive has the most adhering strength. This is due to it sufficient fluid to wet the surface completely and van der Waals forces creating a high cohesion bond. As a result of this, the project employed the two adhesives (fevicol SH and cyanoacrylate adhesive) in the production as shown in table 3.2 below.

**Table 3.2: Experimental Results of Materials and their working Performance**

Material	Adhesive	Performance	Results
Silk with polyester	Golden gum	Poor	Low bonding strength
	Fevicol SH	Average	Improves peel strength
	Cyanoacrylate adhesive	Excellent	High cohesion bond
	Fine glue	Poor	Poor adhesion
	Ecofix 100E	Poor	Low bonding strength
Wood with cotton	Golden gum	Poor	Low bonding
	Fevicol SH	Average	High cohesion bond
	Cyanoacrylate adhesive	Excellent	Strong bond with high resistance
	Fine glue	Poor	Poor cohesion
	Ecofix 100E	Poor	Low bonding strength

Leather with cotton	Golden gum	Poor	Low bonding
	Fevicol SH	Average	Flexibility improves peels
	Cyanoacrylate adhesive	Excellent	High adhesion
	Fine glue	Poor	Poor adhesion
	Ecofix 100E	Poor	Low bonding strength
Jute with silk	Golden gum	Poor	Poor adhesion
	Fevicol SH	Average	Improves peels strength
	Cyanoacrylate adhesive	excellent	Bonding with high cohesion
	Fine glue	Poor	Poor adhesion
	Ecofix 100E	Poor	Low bonding strength
Polythene with wool	Golden gum	Poor	Poor adhesion strength
	Fevicol SH	average	Adheres better upon drying
	Cyanoacrylate adhesive	excellent	Strong bond with high resistance
	Fine glue	Poor	Poor adhesion
	Ecofix 100E	Poor	Low bonding strength

Source: Studio Experiment, 2018

### 3.6.3 Bonding effects of other Adhesives

It was practically clear from the experiment that, certain adhesives did not form any bond with the materials employed. These adhesives are illustrated below:

#### **Ecofix 100E**

This is acid curing, one component silicon sealant for a range of general sealing and glazing application. The chemical component of this silicone sealant is not applicable to the material surfaces employed in the study.



Plate 3.1: Ecofix 100E

On the contrary, as shown in Plate 3.1, this is a very good adhesion on common building materials that stay permanently elastic after curing. Ecofix 100E is resistant to temperature extremes, aging cracking and discoloring. This is suitable for general sealing and glazing, sealing around windows and doors.

### **Golden Gum**

This (Plate 3.2) is purposely used for light card and paper, a situation that limits its use on fabrics coupled with other surfaces.



Plate 3.2: Golden Gum

### **Fine Glue**

A non-toxic adhesive, washable, clean, safe and easy to use. It is a liquid-like fine glue which does not have cohesive bonding to fabrics as shown in Plate 3.3.



Plate 3.3: Fine Glue

### 3.7 Exploring with the adopted techniques

Various textile techniques were explored using yarn, fabric patterns, thread among others in the production. The technique composition makes it unique on its own. Below are the textile techniques explored.

#### Yarn Coiling

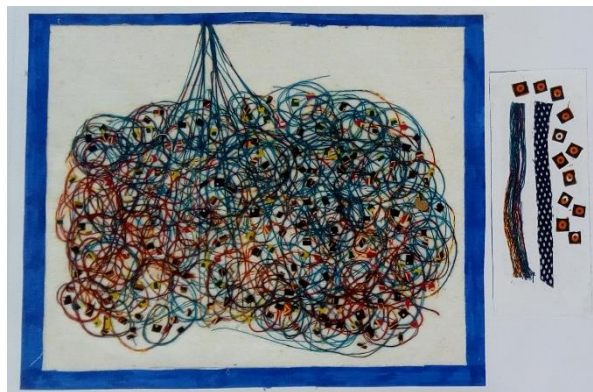


Plate 3.4: Coiling of yarns in different directions

Source: Studio work, 2017

In Plate 3.4 above, yarns were unraveled from pieces of fabric and used on the surface of another fabric (calico) by the help of adhesive known as Fevicol SH, a synthetic resin adhesive. The technique was built by coiling of yarns in different directions. Yarns were built on each other until a desirable textural effect was achieved. Piece of fabric is cut into a smaller unit and placed randomly on the coiled yarns to add up to the technique. The outcome of the entire technique adopted looks

like a bulky items in a sack. The coiled yarns were resisting adhering to the substrate when applied in the wet state but adhering upon drying.

### **Yarn Doodling**



Plate 3.5: Yarn doodling on a fabric

Source: Studio work, 2017

In Plate 3.5 above, yarns were removed from pieces of fabric which was used for the scribbling, varying the direction of the yarn, with an adhesive “fevicol SH”. The scribbling process continued until a desirable technique was achieved known as yarn scribbling. A pattern was cut from a piece of fabric and stacked unto the scribbled yarn. Sorghum was stacked finally with an adhesive in the scribbled yarns for an effect to be created.

### **Fabric Stripes**



Plate 3.6: Fabric stripes on a fabric

Source: Studio work, 2017

The above technique in Plate 3.6 shows how fabric stripes and patterns were cut from pieces of fabrics and stacked onto a calico substrate with “Fevicol SH” glue in a vertical arrangement. Sorghum seed were placed in between the fabric stripes and pattern surfaces to achieve an effect suitable for building the work of art. This was built in the form of a skirt with a blouse made of yarns removed from fabrics.

### **Twisted Yarns**

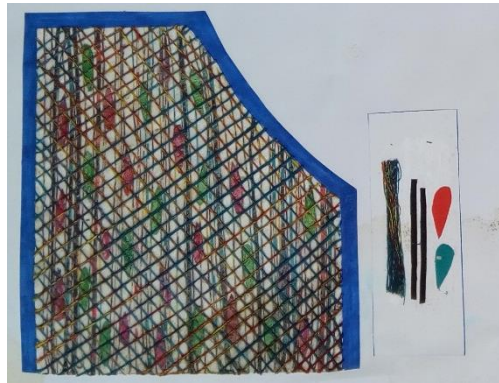


Plate 3.7: Overlapping of twisted yarns

Source: Studio work, 2017

The above technique represented in Plate 3.7 shows how unraveled yarns were used in building the technique where two or three yarns were applied together. Stripes of fabrics were placed horizontally together with yarns using top bond as adhesive. In between the stripes of fabrics and yarns are oval designed patterns which are placed randomly to create a design effect. Two or three yarns were plied and twisted; the yarns are placed in diagonal sections across the existing design created. This was repeated in parallel order creating an overlapping which looks like cross hatching.

## Crocheting and Embroidery



Plate 3.8: Crocheting



Plate 3.9: Embroidery

Source: Studio work, 2017

Crocheting was achieved by interlacing of thread using hand with the pin to weave a colourful fabric and embroidery machine was employed to produce the above design which was used in the execution of the textile art piece. This is shown in plate 3.8 and 3.9 above. It was observed that two different adhesives (Fevicol SH and Cyanoacrylate adhesive) were mixed together to increase the cohesion bond between the substrates. There was resistance in the process of gluing the twisted yarns to the substrate due to its coarser nature and so need some little pressure to adhere as it dries. Additionally, cotton-like materials have a strong bond with the adhesives more than the woolen blends, silk-like fabrics and so result in providing low elastic modules.

### 3.8 Observation on *Kayayie* daily business on the street of Kumasi

The study observed that, *kayayie* are mostly teenage girls who carries excessive luggage during the busy market days in Kumasi. Their target for the day has set them carrying any form of luggage that may even go a long way to affect their general life. Their carriers are in the form of aluminium bowls, wooden boards and sometimes bear head. Some of them sleeps or seat on or inside their bowl along the



street as they wait for a client during the busy market day. The various expression portrayed by these female head potters are enormous. The hazards and strenuous conditions under which they work and abuses they have to undergo before earning a living, it is clear that the impact on their general lives is negative. Some are having babies at their back whilst they carry their luggage which add up to their ordeals. (Personal observation, Kumasi central market, June 2018). Below are some pictures reflecting their job description on the field in Plate 3.10.



Plate 3.10: Sample pictures of kayayie

Source: Kumasi Central Market, June 2018

### 3.9 Samples

The samples sought to reveal the abstracts and symbolic representation to depict the struggle of *kayayie* as they carry out their business. The samples also aimed at projecting the philosophy behind the creation of the textile art piece. The following prototypes were produced to aid in the creation stage.

### 3.9.1 Sample one (kayayo resting in a pan with her baby)

The canvas fabric was stretched taut and turned in a landscape way measuring 3feet by 2 feet. The materials used were pieces of fabrics collected from dress makers, waste paper and a thin foam, Cyanoacrylate adhesive, fevicol SH glue, neutral polish, brown polish, wood, acrylic paint, sand paper, and tools used include scissors, sharp knife, painting brush, scroll saw piercing machine. The techniques employed were applique, modeling, carving, doodling and painting. The sample was started by sketching of the image and later transformed into doodling sketch. Various sections were traced out onto the respective materials and timed. The wooden sections were sand papered, painted and polished with neutral polish. Waste papers were used to mold the image before modeling the fabric pieces on them to bring out the forms. See below the stages of production in Plate 3.11-3.18.



Plate 3.11: Photograph



Plate 3.12: Pen and Ink sketch



Plate 3.13: Front view



Plate 3.14: Right side view



Plate 3.15: Selected view



Plate 3.16: Abstract doodling sketch



Plate 3.17: Body colouring



Plate 3.18: Complete design

The image was scaled up and printed out to the required size and trimmed with scissors. It was then traced onto a prepared canvas size 4 feet by 3 feet and details added within the outline drawing. The design was separated into various sections with scissors. The wooden sections were traced directly onto the wood and trimmed by the scrow saw piercing machine. Details were made with the pocket knife and sandpapered. The wood was painted with acrylic paint after which it was again sandpapered with the lowest grade of sand paper before polishing with neutral polish to bring out its glossy effect. The polished wood was stacked at a section with cyanoacrylate adhesive and fevicol SH glue before paper was used to mold the image.

Doodling as a technique adopted was employed on the finished image using crocheting thread with cyanoacrylate adhesive to bring out the conceptual meaning of the textile art piece as depicted in Plate 3.19 and 3.20.



Plate 3.19: Doodling of thread



Plate 3.20: Finished sample

### 3.9.2 Sample two (*kayayo* sleeping on a pan)

The canvas fabric was stretched taught on a wooden frame measuring 3 feet by 2 feet and the image was sketched onto the fabric with pen. Various sections of the image was separated and traced on a wood. The wooden parts were carved, sandpapered and painted before stacking them on the canvas fabric. The waste papers were modeled on the pen sketch to bring out the form of the image after which the fabric pieces were rapped on the shapes to bring out the details of the expression. Materials employed are: paper card, pieces of fabrics, waste papers, neutral polish, cyanoacrylate adhesive, Fevicol SH glue, sand paper, rubber wood, thread, wood chippings and acrylic paint. Tools used in the production are: scissors, needle, axe, scroll saw piercing machine, pocket knife, and painting brush. The techniques employed were applique, modeling, doodling, carving and painting. The work procedure can be seen in Plate 3.21- 3.28.





Plate 3.21: Photograph



Plate 3.22: Front view of image



Plate 3.23: Three Quarter View



Plate 3.24: Back View of Image



Plate 3.25: Selected View



Plate 3.26: Doodling Sketch



Plate 3.27: application of material



Plate 3.28: Finished sample

### 3.10.1 Project One (Ordeals in motherhood)

Project one is a *kayayo* resting in a bowl carrying her baby on her lap along the street of Kumasi. A heavy base fabric mounted on a wooden frame measuring 4 feet by 3 feet was used. The pictures taken from the field was transformed into an abstract doodling sketch and transferred onto the base fabric in pen. According to Fichner-Rathus, (1998 p.132), “Assemblage is a constructed artwork in which preexisting or found objects recognizable in form are integrated by artists into novelty that take on a life and a meaning of their own”. The project used pieces of fabrics collected from dress makers, waste papers and thin foam, cyanoacrylate adhesive, fevicol SH glue, wood, acrylic paint, sand paper, and tools used include scissors, sharp knife, and scroll saw piercing machine in the execution of the art piece. The project also employed techniques such as applique, modeling, carving, embroidery, crocheting, yarn scribbling, plied yarns cross hatching, doodling and painting. The design was trimmed after printing and traced onto the canvas fabric. The various sections were separated, traced on their respective materials before composing them together. Wooden sections were sand papered, painted and polished to reveal it glossy effect. See below continuation of production process in Plate 3.29-3.32.



Plate 3.29: Sandpapering of leg



Plate 3.30: Painting of wooden sections



Plate 3.31: Application of fabric



Plate 3.32: Doodling with thread

### 3.10.2 Project Two (Time will tell)

The design was transformed into an abstract with doodling technique. This was then scaled up and printed out into a required size for the actual work. It was trimmed and traced onto the canvas fabric sized 4 feet by 3 feet. Details were made on the traced out line drawing before cutting out separately various section for the production. The body (leg, face, hand) was trimmed with scrow saw piercing machine and shaped with the sharp pocket knife. Then it was sand papered thoroughly for painting with acrylic paint. The painted wood sections was then sand papered with the lowest grade of sand paper before applying neutral polish to bring out it smooth and glossy effect.

The finished wooden parts was stacked onto it sections with the help of fevicol SH glue and cyanoacrylate adhesive. Paper was then modeled within the rest of the spaces to bring out the forms before laying the fabric pieces on it. This therefore reveals the actual image design. Paper card was formed to depict the bowl they used as a carrier and was finished with acrylic paint. Materials used: pieces of fabrics collected from dress makers, cyanoacrylate adhesive, fevicol SH glue, wood, neutral polish, acrylic paint, sand paper, and tools used include scissors, sharp knife, scroll saw piercing machine and painting brush. The techniques employed were applique, modeling,

embroidery, crocheting, yarn scribbling, plied yarns cross hatching, doodling, carving and painting. See below procedure in plate 3.33-3.41.



Plate 3.33: Trimming of printed image

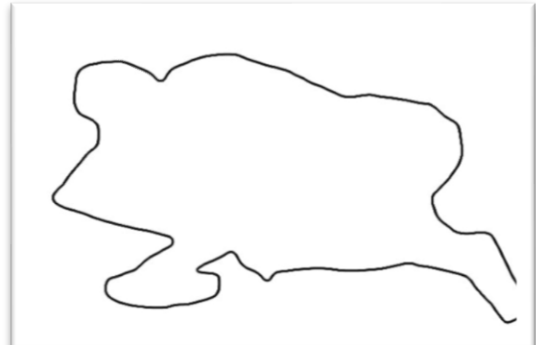


Plate 3.34: Traced out image



Plate 3.35: Separating various sections



Plate 3.36: Tracing on wood



Plate 3.37: Pasting of wood parts

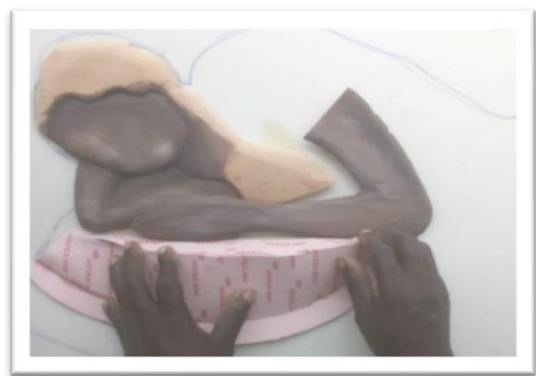


Plate 3.38: Fixing pof bowl





Plate 3.39: Moulding of paper



Plate 3.40: Fabric Application

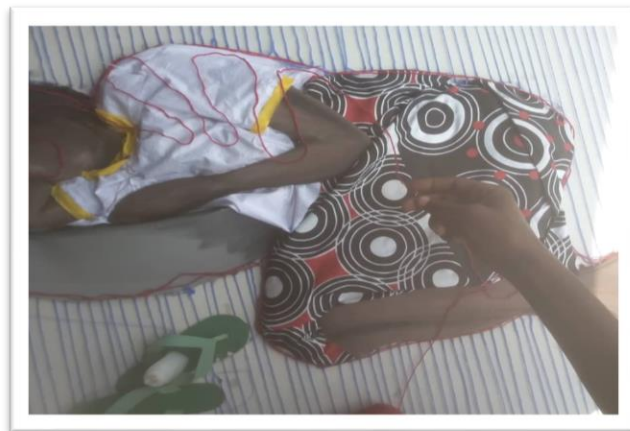


Plate 3.41: Doodling of thread on image

### 3.10.3 Project three (Dryness in life cycle)

The creation of the above mixed media textile art has informed other work that have been produced with different media composition coupled with techniques such as embroidery, yarn doodling, scribbling of yarn, cross hatching twisted yarn, carving, painting, applique, sewing and modeling. Fabrics collected from dress makers, high density foam and thin foam, cyanoacrylate adhesive, fevicol SH glue, saw shavings, wood, acrylic paint are the material composition. Below are the procedures in Plate 3.42-3.47.



Plate 3.42: Photograph



Plate 3.43: Pencil Sketch



Plate 3.44: Pencil Sketches



Plate 3.45: Cut-Out Shapes



Plate 3.46: Fixing of Materials

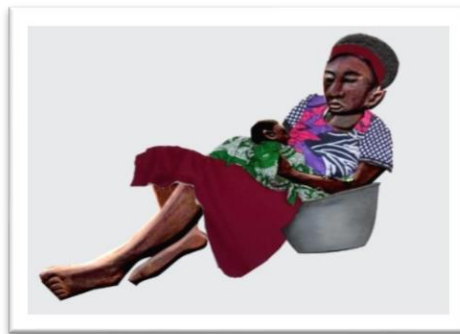


Plate 3.47: Application of Materials

#### 3.10.4 Project Four (Dream)

A sketch design of the photograph in pencil on a canvas fabric mounted on a wooden frame measuring 3.8 inches by 3 feet. Materials used: pieces of fabrics collected from dress makers, high density foam and thin foam, cyanoacrylate adhesive, fevicol SH glue, saw shavings, wood, acrylic paint, sand paper, and tools used include scissors, sharp knife, scroll saw piercing machine. The techniques employed were applique, modeling, carving and painting. See below the beginning of the procedure in Plate 3.48-3.49.



Plate 3.48: Photograph

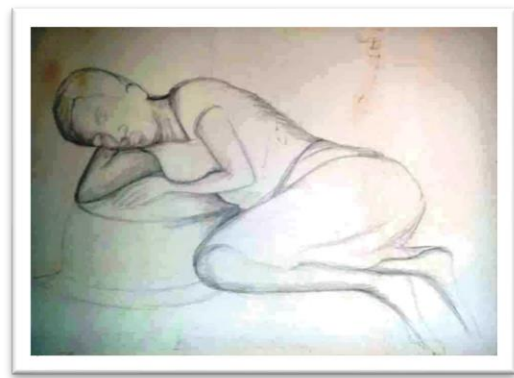


Plate 3.49: Pencil sketch

The sections of the human body were traced onto the wood using tracing paper, after which it was trimmed with the scroll saw piercing machine, sand papered and stacked onto it sections as seen in Plate 3.50 to Plate 3.52 below. The fabric pieces were selected and modeled on the garment areas and stuffed with thin foam and pieces of fabric to bring out the details of the expression as shown in Plate 3.53-3.54.

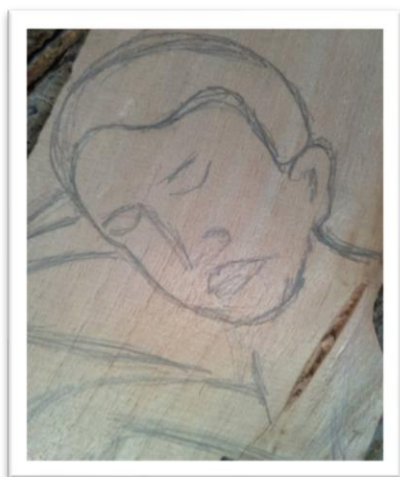


Plate 3.50: Pencil sketch on wood

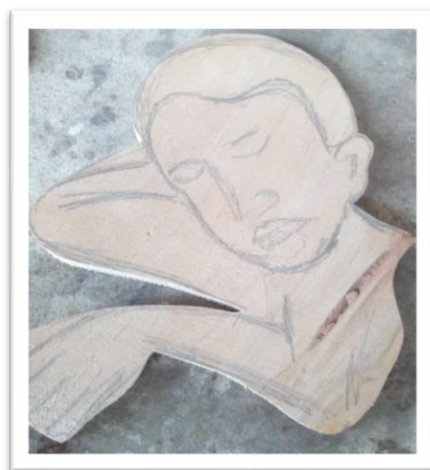


Plate 3.51: Cut-Out Image



Plate 3.52: Fixed wood



Plate 3.53: Progress of work



Plate 3.54: Application of Materials

### 3.10.5 Project Five (Trade trader)

A canvas was prepared to a size measured 2 feet by 3 feet. A sketch of the image was transferred on it. The materials used were pieces of fabrics collected from dress makers, thin foam, cyanoacrylate adhesive, fevicol SH glue, saw shavings, wood,



acrylic paint, sand paper, and tools used include scissors, sharp knife, scroll saw piercing machine. The techniques employed were applique, modeling, doodling, yarn scribbling, twisted plied yarn, carving and painting. Below is the procedure executed as indicated in Plate 3.55-3.58.



Plate 3.55: Photograph



Plate 3.56: pencil sketch

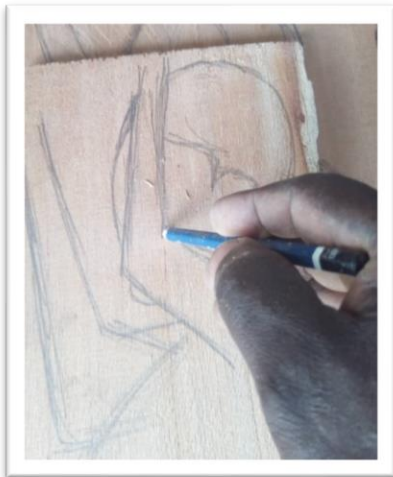


Plate 3.57: Pencil Sketch on wood



Plate 3.58: Cut-out image

Fabric pieces was carefully selected and modeled on the sketched image whilst stuffing it with thin foam and pieces of fabric to reveal the details of the expressions. Wood was carved and stacked at the section to represent the human body. This is shown in Plate 3.59 to Plate 3.60.



Plate 3.59: Fixed dress



Plate 3.60: Application of Materials

The final work was finished by fixing the paper carton with rubber containing waste materials from dustbin and landfills.

### 3.10.6 Project Six (A journey of thousand miles)

A canvas fabric was stretched taught on wooden frame measuring 3.8 inches by 3 feet. A sketch of the image was transferred on it. The materials used were pieces of fabrics collected from dress makers, thin foam, cyanoacrylate adhesive, fevicol SH glue, saw shavings, wood, acrylic paint, sand paper, and tools used include scissors, axe, sharp knife, scroll saw piercing machine. The techniques employed were applique, modeling, sewing, carving and painting. Below is the beginning of the procedure in Plate 3.61-3.62.

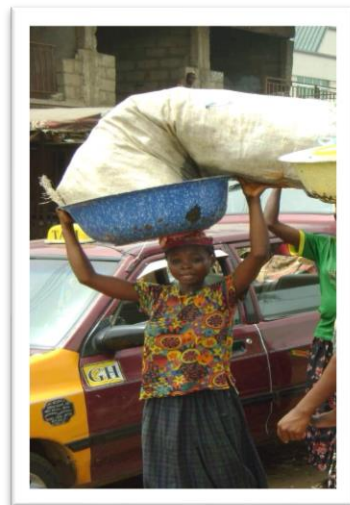


Plate 3.61: Photograph

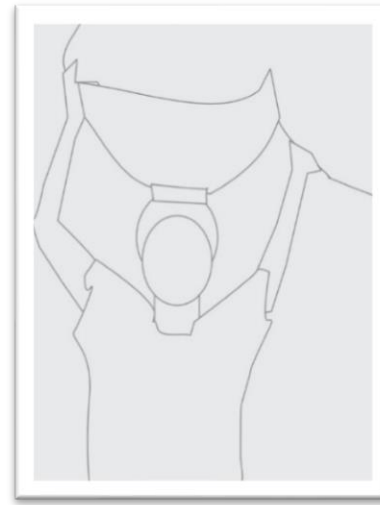


Plate 3.62: Pencil sketch

Wood was then carved, sand papered and fixed at the section that represents the human body. This is shown in Plate 3.63 to Plate 3.66:



Plate 3.63: Trimming of wood

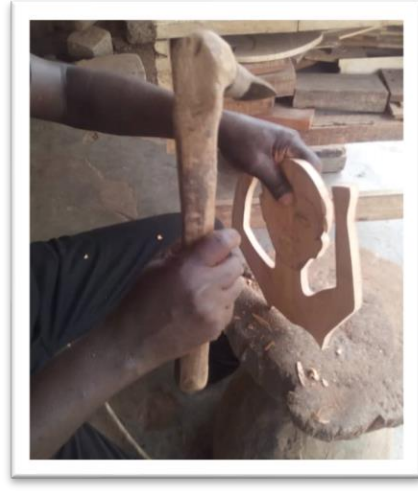


Plate 3.64: Shaping of cut out image



Plate 3.65: Detailing



Plate 3.66: Application of Materials

The bowl was molded with paper card to contain the goods of the female porter (kayayo) in plate 3.67. The background of the art piece was painted including the wooden section to bring out the details of the expressions.

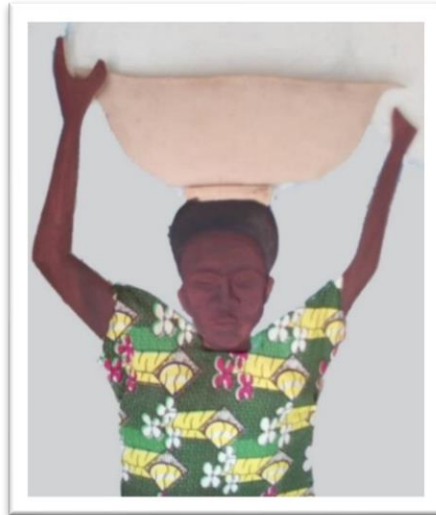


Plate 3.67: Work in progress



Plate 3.68: Application of Materials

Plate 3.68 was finished with the application of load stuffed with waste fabric pieces and joined with a technique of sewing using thread and needle.

### 3.10.7 Project Seven (Strive for bread crumbs)



Plate 3.69: Photograph



Plate 3.70: Application of Material



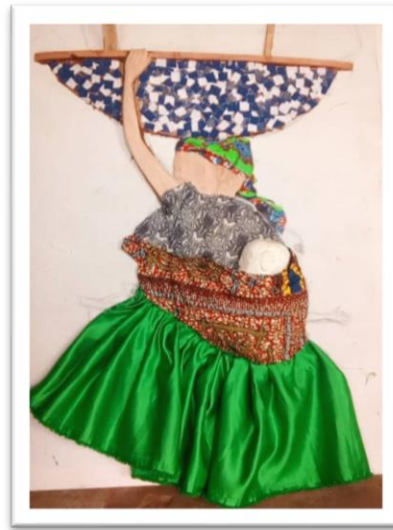


Plate 3.71: Cut Out Image    Plate 3.72: Application of Materials

The materials were applied on the various section by the help of cyanoacrylate adhesive and fevicol SH glue. The foam and wooden parts were carved before fixing at the sections. The fabric pieces were modeled onto the pencil sketch by stuffing and shaping of forms to bring out the expression. This is illustrated in Plate 3.69-3.72 above.

### 3.10.8 Project Eight (A crave for shelter)



Plate 3.73: Photograph

Plate 3.74: Pencil sketch

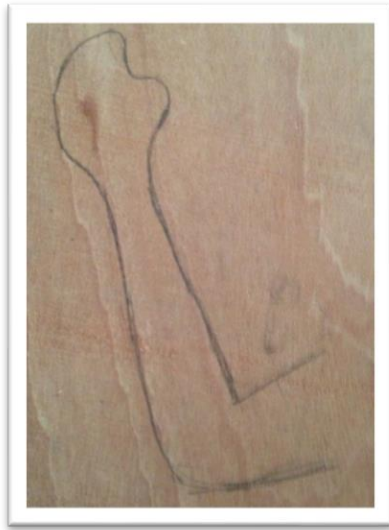


Plate 3.75: sketch on wood



Plate 3.76: Trimming of sketched image



Plate 3.77: Modeling with fabric

Fabric pieces collected was modelled on the sketched image using the hand as the primary tool by the help of the adhesives. Foam and pieces of fabric was stuffed into the modelling to bring out the details and forms of the expression. This is shown in Plate 3.73-3.77 above.

The work was executed following a systematic approach composing the waste materials with the textile technique created to illustrate the ordeals of *kayayie*. The feasibility of the materials and adhesive resulted in a good finishing.

## CHAPTER FOUR

### RESULTS AND DISCUSSION

#### 4.0 Overview

This chapter present analyses, description and interpretation of the struggles or toil the *kayayie* go through as they carry out their business in our major cities in Ghana specifically Kumasi. These struggles are represented in an abstract expression as textile art. The discussions also entail the techniques employed in the execution of the project such as applique, carving, modelling (using paper to form the shape before applying the fabric pieces), doodling and painting. The materials used in the production of the various expressions and the elements and principles used in the production.

#### 4.1 Project One (Ordeals in motherhood)



Plate 4.1: Ordeals in Motherhood

Source: Buami 2019

Plate 4.1 with dimension 4 feet by 3 feet represent a young woman resting in a pan holding her child on her lap and leaning against a construction block which indicate her resting mood after a hard days work. The struggle here is carrying a child in her dairly work as a head potter along the street of kumasi.

The elements dominant here are colour, texture, space, line and unity and variety of materials are the major principle of design employed by the artist to create meaning and mood in his work. The face, the baby, leg and the arms were carved with wood. The blouse, the skirt and the fabric of the child were achieved by applique method using fabric pieces. The construction block against which the female potter (kayayo) was leaning and the pan in which she was resting is made of paper card finished with acrylic paint. The background of the art piece was achieved by laying a horizontal black thread (chrocheting thread) across the width of the art piece which suggest rest.

The textile piece in Plate 96 titled “Ordeals in motherhood” explain the fact that the female potter is trying hard to look after the child as well as carry out her dairly duties. Amidst all this she does not have a place to lay her head and so she rest by the roadside which poses a high risk. The fabric is characterised by fauvistic colour application, irregular and assymmetric use of design elements such as line, texture and shape/forms, symbolisms, conceptual consideration and contextual aesthetics.

According to Spluteren (1990) as cited by Howard (2013) artist may decide to use materials separately or can combine them if only the chosen materials are durable enough to fulfil its purpose. For example the work of Yinka Shonibare who uses local prints on dummies. The art of mixed media mostly involves cubism artists where they

combine different materials in the production of their works to create texture and mood in their works.

The doodling effect of the thread on the image was adopted by a continuous moving of the thread without a break to depict the entanglement of the female head potter who is struggling to make an ends meet and also somehow play the role of a mother. The black thread represent sad moment of the female head potter being bond by the web of a spider and trying to escape that bondage through carrying of loads on her head for a fee to cater for her family. The female head porter (kayayo) has to work hard and support her family because the so called bread winner cannot provide any bread for the family, so she is forced to support the family and at the same time be responsible for the up bringing of the child. She is faced with numerous battles in a foreign land and she must do whatever she can to preserve her womanhood; not only that, she must also be a good mother to her child.

The irregularities of the lines (thread) at the background represent the differences in the lives of these female head potters (kayayie) with regards to their challenges. The horizontal lines are significant to attain rest, the hope of glory for her in the future. Some lines are parallel and some converging which signifies that some of them will be able to meet their dream whilst others will still be in the situation. There is no smooth road to success; one must be ready to face challenges in life. Once you are able to sail true, then there is light at the end of the tunnel.

The work is suitable for wall hanging and can also be placed at the mall, recreational centers, and assembly halls in basic and second cycle institutions to communicate their ordeals.



## 4.2 Project Two (Time will tell)



Plate 4.2: Time will Tell

Source: Buami, 2019

Plate 4.2 measuring 4 feet by 3 feet is the representation showing a young girl sleeping using the pan as her pillow on the street of a busy market day in Kumasi. Before the 20<sup>th</sup> century, sculpture was considered a representational art, one that imitated forms in life, most often human figures. This expression indicates the extreme tiredness and lack of accommodation of the young female head porter (*kayayo*).

The above textile art piece titled 'Time will tell' explains the hope of the female potter *kayayo* as she rest for a while before venturing into another task. Time will tell if this young woman will have some money. Time will tell if she might take up a better job someday. Time will tell if she is truly the one going to turn things around for her family and her generations to come.

Time will tell if she will not only laugh last but laugh best. Time will tell. Fatigue is a term used to describe an overall feeling of tiredness or lack of energy. It is not the same as simply feeling drowsy or sleepy. When you are fatigued, you have no motivation and no energy. The *kayayo* is exhausted due to a busy working hour and her body needs rest.

They sleep along the road which poses environmental hazard as they inhale fumes of vehicles and other environmental pollutions which go a long way to have negative effect on their health. Amidst the noise in town, she still finds rest in her sleep. The vertical line suggests the extreme noise (loudness) with pressure of activities in the market area. It also gives a sense of long-term plan to achieve her aim. The white fabric used for the blouse suggests her happy moment (good market day) and the black cloth around her waist suggests her sad moment (poor market day) as she carries out her business in the cities. The red doodling thread on the image suggests the risk in their business as they are prone to dangers such as sleeping along the road, lorry stations and sleeping in front of kiosk. It also depicts their struggle or entanglement and hoping to come out successfully after meeting their dreams.

The dominant element here are colour, texture, shape and unity and variety of materials is the principle of design used in the execution of the art piece. The art piece is executed in three-dimensional patterns revealing the forms of the image. Adiamah (1995) as cited by Howard (2013) records that a famous painter in Ghana by name Atta Kwami, combines varieties of materials such as beads, metals, fabrics, paint and many more in his work with the title “Aquarium” and “Space Odyssey”. It is in this light that the project sort to use materials such as waste papers, fabric pieces, wood, acrylic paint, paper card and canvas fabric as the support in the execution of the art piece.



The techniques employed are: Carving, modeling, applique, doodling and painting. The work is suitable for wall hanging and can also be placed at the mall, recreational centers, and assembly halls in basic and second cycle institutions to communicate their ordeals.

#### 4.3 Project three (A crave for shelter)



Plate 4.3: A crave for Shelter

Source: Buami, 2019

The art piece is an abstract expression that depicts how *kayayie* struggles when it rains. They use the carrier bowls to protect themselves from rain. The techniques adopted have been used to create a vertical effect representing rainfall. Various geometric shapes such as diamond-like shape were also employed with the techniques of embroidery. Colours used in this art-work include blue-black, blue, brown, coffee brown, ash, yellow, white and black. Materials employed are: paper card, fabric pieces, wood, acrylic paint and techniques such as carving, applique, doodling of yarn, modeling, embroidery and yarn scribbling. Doodling effect created with the yarn

sought to depict their entanglement and working hard to come out of their challenges. This will therefore be achieved through hard work and determination.

The textile art piece in Plate 4.3 titled a crave for shelter brings to light, lack of basic adequate facilities such as affordable housing facility which has heightened their problems, forcing them to sleep by road side, bus terminals which poses dangers to their lives. Their carrier bowls is like a magic wand to them, which serve them numerous purposes such as their umbrella in sunshine and rain as depicted in the picture. They also have other alternative use such as their plate or support for eating, seat they sit on when exhausted, pillow they lean on when tired, a palanquin for their babies and ultimately their major tool for business.

In the picture, the character faces a blur background which signifies an uncertain future. Additionally, the sky merges with the ground (brown earth) to create a blur picture.

The work is suitable for wall hanging and can also be placed at the mall, recreational centers, and assembly halls in basic and second cycle institutions to communicate their ordeals.

#### 4.4 Project Four (Strive for bread cramps)

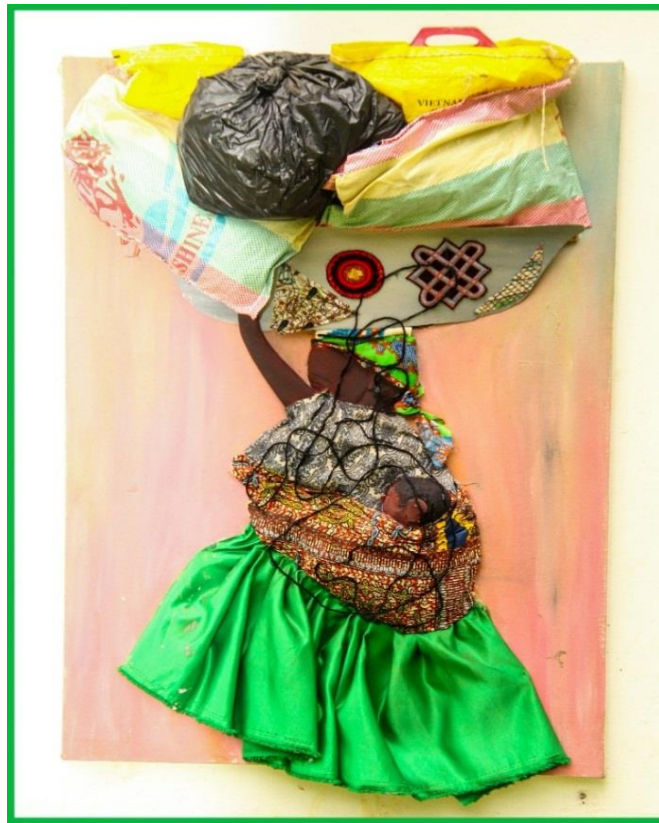


Plate 4.4: Strive for bread cramps

Source: Buami, 2019

Bread cramps is not something of value to strive for but in this case, the effort the female head potter makes or put in her work brings a return of a very less value. The *kayayo* seeks to play the role of a mother as she carries her luggage on her head. The baby's hands and feet are bound in a cloth at her mother's back depicting lack of freedom of movement for the baby due to the mother's current situation. This clearly depicts the extent of her ordeal as she sought to meet her target for the day. Materials have been glued together by the help of cyanoacrylate adhesive and fevicol SH glue. Fosu (1994) as cited in Howard (2013), is of the view that, art works produced in Ghana is made of different materials and this works can mostly be found in Northern part of Ghana. Polyethylene, paper card, fabric pieces, crocheting thread, and bridal satin coupled with techniques such as embroidery, yarn doodling, twisted plied yarns

and major techniques carving, applique, modeling, sewing and painting. The doodling technique on the expression portrays how they are caught in a web and making frantic effort to escape those difficulties.

The work is suitable for wall hanging and can also be placed at the mall, recreational centers, and assembly halls in basic and second cycle institutions to communicate their ordeals.

#### 4.5 Project Five (Journey of thousand miles)

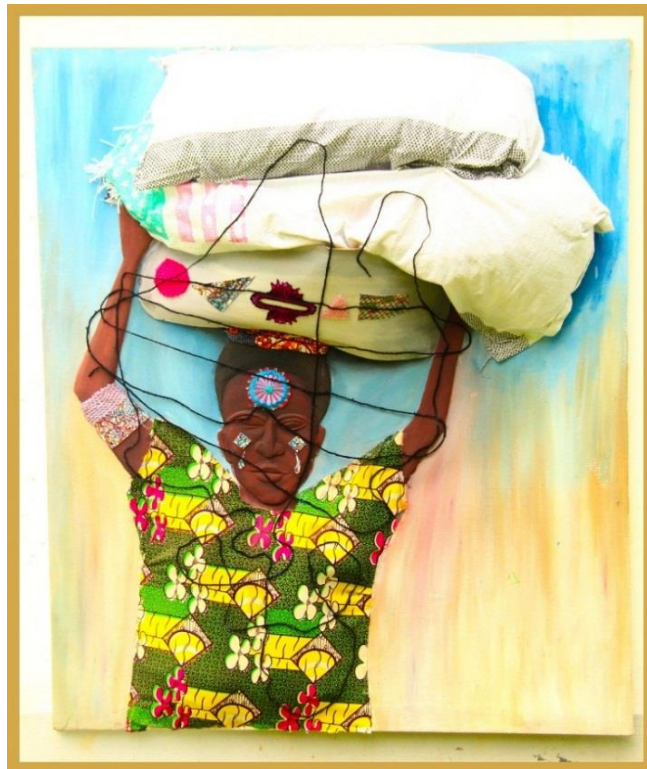


Plate 4.5: A Journey of thousand miles

Source: Buami, 2019

Plate 4.5, with dimensions 3.8 inches by 3 feet is the representation showing a female head porter carrying a load beyond her capability.

The illustration in Plate 4.5 is a textile art piece titled “journey of thousand miles”. The state of the *kayayo* poses a destiny bound by a distasteful journey that creates an ending repetition of an overburdened task to make a living. Even though the *kayayie*

may suffer with her weight to cover her journey in a short distance, but the anxiety and desperation to lift off the uneasy weight makes each step seem miles and miles apart. For a fact, she gets to her destination to lift off her load which she suffers much and takes no delight in the next task but to make a living or to survive, she cannot do away with this task of short sets of 1,000's of miles.

The elements dominant here are colour, line, texture, space and unity and variety of materials are the major principles of design employed by the artist to create meaning and mood in his work. Fosu (1994) as cited in Howard (2013), is of the view that, art works produced in Ghana is made of different materials and this works can mostly be found in Northern part of Ghana. He further stated that, the beauty of Northern art works influences the production of artistic works using mixed media techniques. The expression is made up of numerous techniques which are represented in geometric shapes such as circle, diamond-like shape, triangle, and rectangular shapes. The techniques employed are: Carving, modeling, applique, sewing, yarn doodling, crocheting, scribbling of yarn, plied yarn cross hatching, embroidery and painting. The doodling techniques on the expression signify their entanglement and working hard to come out of their ordeal.

The work is suitable for wall hanging and can also be placed at the mall, recreational centers, and assembly halls in basic and second cycle institutions to communicate their ordeals.

#### 4.6 Project Six (Trade trader)

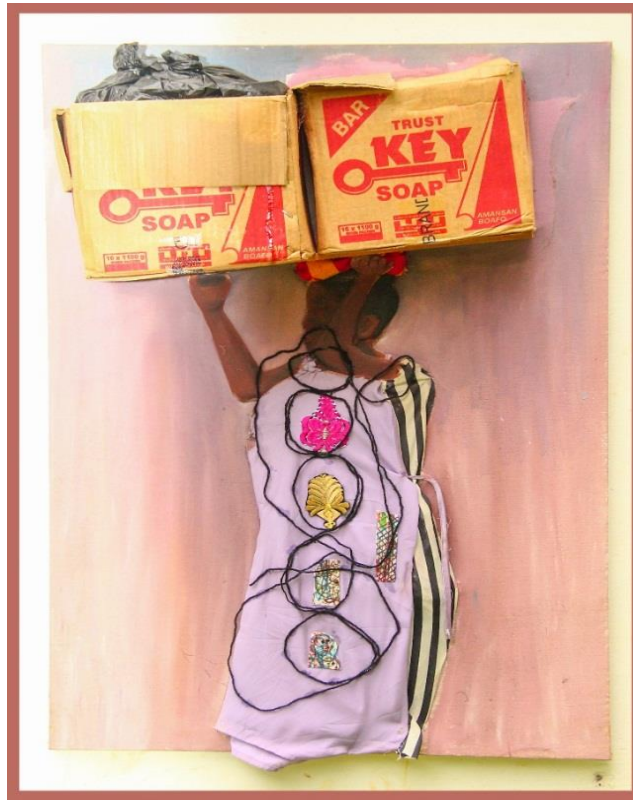


Plate 4.6: Trade trader

Source: Buami, 2019

Plate 4.6 measuring 2 feet by 3 feet titled “Trade trader” represent a female head porter carrying loads on her head for a charge fee. She is carrying a products we may be familiar with, to be sold. Once a while one may perceive the porter as the seller rather. She is just the facilitator of movement for the products to get to its destination.

Traders used the potters to reduce costs compared to other modes of transporting their products/items. There are some journeys where other modes of transports should be used but traders will insist to use the potter. Since she needs the money she will also force herself to carry any volume of load for the peanut she will be given. They normally carry items of shoppers or market women who are in for

trade. She is dressed in apron showing her commitment and passion for the job she does.

The elements dominant here are colour, texture, space and unity and variety of materials are the major principles of design employed by the artist to create meaning and mood in his work. Various geometric shapes arranged in a vertical manner are incorporated in the composition.

The face and the arms were carved with wood, the main body is clothed with fabric and stuffed with foam. The luggage is composed of paper carton stuffed with polythene. This was done as reference to Gardner (1948) who asserts that, Dadaists, the Germany group were spotted to have been practicing mixed media techniques mostly where they engage different materials such as pictures with non-conventional materials into a design composition.

Materials used in the production are foam (high density and soft thin foam), saw shavings, fabric pieces, wood, acrylic paint, paper card, crocheting thread and canvas fabric as the support.

The techniques employed are: Carving, modeling, applique, yarn doodling, crocheting and scribbling of yarn, plied yarn cross hatching, embroidery and painting. Embroidery designs in pink and gold colours are employed to bring out the aesthetic of the textile art piece.

The work is suitable for wall hanging and can also be placed at the mall, recreational centers, and assembly halls in basic and second cycle institutions to communicate their ordeals.



#### 4.7 Project Seven (Dryness in life cycle)

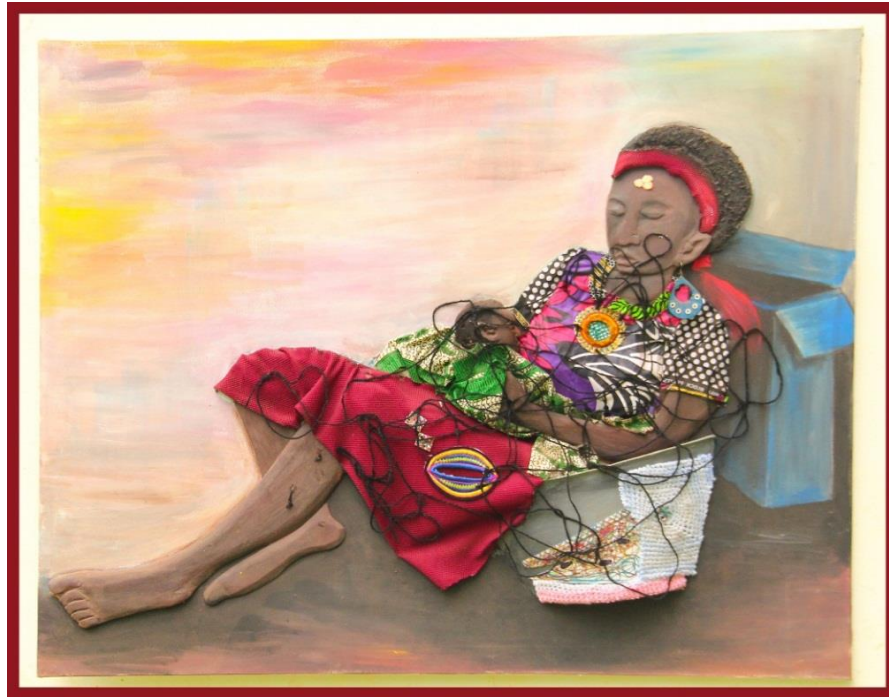


Plate 4.7: Dryness in life cycle

Source: Buami, 2019

The textile art piece “Dryness in life cycle” in Plate 4.7 is made up of varieties of materials and techniques in composition which constitute the total effect of the design. Many wooden masks and African sculptures according to Vansina (1984), made use of varieties of mixed media to serve the day-to-day needs of those who use them. These art works have been used to meet the socio-cultural, spiritual, economic and the philosophical needs of the users. Elements of design such as line, colour, texture, shape among others and principles of design such as balance, dominance, varieties of materials and techniques are all playing part in the outcome of the art piece. The doodling technique on the art piece explains their ordeal on a foreign land as they go about their daily duties. Techniques employed in the work are: carving, applique, modeling, yarn doodling, scribbling of yarn, embroidery, crocheting and painting.



#### 4.8 Project Eight (Dream)

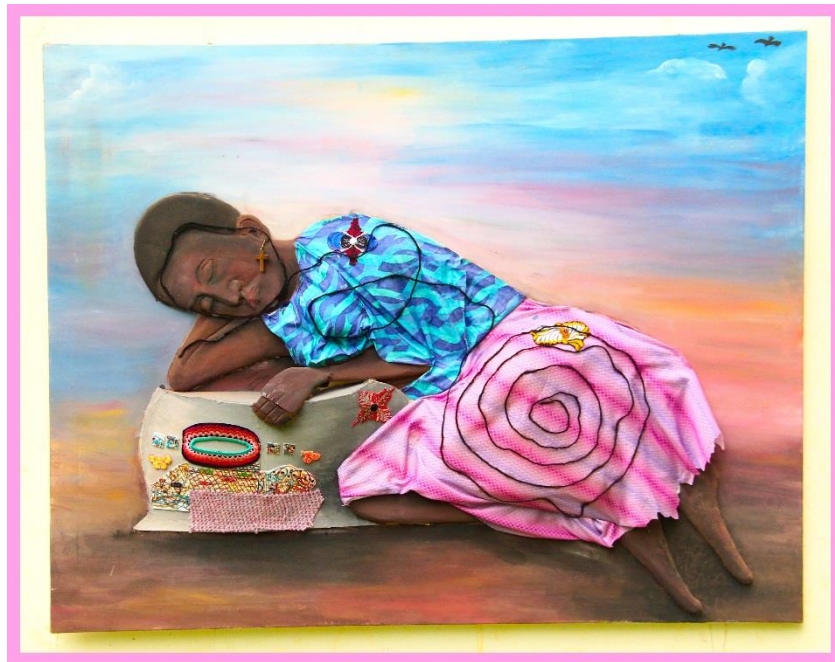


Plate 4.8: Dreams

Source: Buami, 2019

Plate 4.8 measuring 3.8 inches by 3 feet showing a woman resting on a carrier bowl after a hard day's work along the street in Kumasi (central market). The back doodling thread on the image suggests the risk in their business as they are prone to dangers such as sleeping along the road, lorry stations and sleeping in front of kiosk. It also depicts their struggle or entanglement and hoping to come out successfully after meeting their dreams.

The image carefully illustrated in Plate 4.8 is a textile art titled "Dreams". Dreams essentially forms a series of images/pictures, sensations of one's cherished ambition, ordeal and aspiration in one's mind at a sleep. These thoughts could be negative or positive. The foreground colour in the art piece coupled with the image denoted the struggler and challenges of the head potters on earth. The choice of colour shade in blur state represent the hopes and ambitions of these head potters that have been in their minds. These thought of a better tomorrow keeps on recurring in their sleep. Just

as its stated in Psychology, “if an individual keeps an image/thought in mind for a long time and live by it ends up becoming that”

The elements dominant here are colour, texture, shape and unity and variety of materials is the principle of design used in the execution of the art piece. This gives artists different opportunities as opined by Dona (1964) with materials and ideas that can be explored easily by artists either young or old. The art piece is executed in three-dimensional patterns revealing the forms of the image. There are varieties of techniques employed in the illustration of the art piece. These are: embroidery, scribbling of yarns, twisted cross hatching yarns, crocheting, doodling of yarns, carving, applique, modeling, and painting.

### **Main Findings**

This study was planned to explore with techniques and experiment with the various adhesives and materials to test their working feasibilities. With the inspiration drawn from Leisar Rich, Mathew Cox among others, the researcher was able to establish the various ordeals captured in the field of study through graphical documentation of the scenes to foster creative development in art practice.

The philosophical names given to the various art work emanated from the struggles of *kayayie* in the market place; ordeals in motherhood, time will tell, a crave for shelter, strive for bread crumbs, a journey of thousand miles, trade trader, dryness in life cycle and dream suggests the real pain the *kayayie* go through on their daily work at market centers specifically in Accra and Kumasi.

The study found that:

1. The fivicol SH glue has the ability to stay in place due to its nature and adheres better and stronger when it dries with materials.
2. Cyanoacrylate adhesive is suitable for varieties of materials and has the ability to wet the fabric to give strong bond with high resistance.
3. The gum adhesive has the ability to flow and wet the materials but has a poor cohesion bond with materials.
4. It was practically clear from the experiment that, certain adhesives did not form any bond with the materials employed. This is because the chemical composition of these adhesives are not applicable to the material surface employed in the production.
5. Cotton fabric absorbs adhesive substance readily than silk like blend materials due to lack of permeability nature of materials.
6. The cross hatching twisted yarn technique resist adhesive substance because of the coarser turning thereby requires a little pressure on it to adhere with the material as it dries with time.
7. Cotton fabric is a suitable substrate for producing mixed media textile art works.
8. Unprimed background before painting resulted in high absorption of paint.

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### 5.1 Summary

Production of artistic expressions of *kayayie* using mixed media techniques concepts with three-dimensional patterns for textile art was a very revealing exercise which was phenomenal. The study has shown the possibility of using non-conventional materials with textiles as textile art. The objective of this project was to study the nature of *kayayie* daily business, identify and examine the kind of media and creative technique that are appropriate to bring out the expressions in mixed-media with three-dimensional patterns and to produce selected samples on *Kayayie* expression into a complete mixed media textile art. The concept was based on the struggle or toil of the female head potters in a quest of looking for greener pastures. To aid in the production process, techniques such as applique, sewing, painting, carving and modelling were exercised in producing the art works. In addition, materials such as crocheting threads, adhesives (Fevicol SH and Cyanoacrylate adhesive), paper card, foam, waste papers, wood, fabric pieces, sandpaper and polish were combined to achieving a finished product.

The project began with the review of related literature by visiting KNUST main and college libraries, and Kumasi polytechnic library to solicit relevant data on the subject. Other pieces of information were gathered from personal books from friends, newspapers, the internet and journals and the survey of *Kejetia* market in Kumasi to ascertain the mood and expression of *kayayie*.

This provided a comprehensive description of the step-by-step procedure followed in the creation of the works coupled with analysis and appreciation of the results of the finished projects.

With the aid of non-participant observation and unstructured interview, as the primary source of information, enabled the researcher to execute the textile 3D art works successfully.

## **5.2 Conclusion**

The services provided by *kayayie* are in no doubt important to shoppers and market traders particularly in the urban centres such as Accra and Kumasi. *Kayayie* in turn make a living from the earnings made by providing the services and contribute to the economy by way of tax payment (ticket as referred). Yet, they are largely not accounted for by labour market surveys like many other informal sector workers.

The involvement of young teenage girls into the *kayayie* business and their exposure to strenuous and hazardous condition is a social problem, particularly against efforts by government and non-governmental organizations to step up girl child education. Again, it brings into focus failures of government to bridge the gap between the northern and southern parts of Ghana. Evidently, extreme poverty has pushed many of these children and young women into the activity.

However, the demeaning nature of the economic activity as regarded by most Ghanaians stems from the poor working conditions.

Aside the struggles of these female head porters, the various observations drawn from the expressions of *kayayie* drew more light to the researcher to produce selected samples on *Kayayie* expression into a complete mixed-media textile art which could be used as wall hanging as well as mounted for exhibition for public view to create awareness about their ordeals and negative impacts they experience as they go about

their daily business. Techniques such as applique, sewing, painting, carving, doodling, coiling of yarn, cross hatching twisted yarns, crocheting, embroidery and modelling were exercised in producing the art works. In addition, materials such as threads, adhesives (Fevicol SH and Cyanoacrylate adhesive), paper card, foam, waste papers, wood, fabric pieces, sandpaper and polish were combined to achieving a finished product.

### **5.3 Recommendations**

The following recommendations have been suggested for consideration:

Adhesive aids in bonding two substrates firmly together. It was revealed from the project experiment that fevicol SH and cyanoacrylate adhesive were ideal. In light of this, to achieve total bond, artists should employ such adhesives.

With regards to the housing condition of the migrant female porters, the government, through the Ministry of Gender and Social Protection, can come out with a state-managed housing facility by putting up hostels for the poor in urban Ghana, particularly in Accra and Kumasi. These should not only be safe (from thieves and rapists), simple, low-cost structures, but with basic sanitary conditions.

The study recommends that practical lessons in tertiary institution should be designed to encourage students to utilize alternative materials within the environment to produce textile art.

Art pieces in general are made up of certain techniques employed in their production. The project employed various textile techniques such as yarn coiling, yarn doodling, overlapping of twisted yarns, crocheting and embroidery to bring out the details of the final works. Therefore artist should explore techniques to produce their artefacts to ensure creativity and uniqueness.

Some adhesives were not able to have any bond with the material due to the chemical component of the adhesive. In this regards artist are required to carry out experiment to ascertain the feasibility of the materials before employing them.

Material composition in art is also paramount to the study. Artist should also consider the element in the production of a work of art in other to produce an aesthetic finishing.

The study further recommends that the state, through the Kumasi Metropolitan Assembly, as in the context of this study, should provide a management unit and see to it that all occupants are duly registered for allocation. The AMA, with the help of the Ministry of Gender and Social Protection, should see to it that the basic facilities such as water, toilet and electricity are provided so as to enhance good sanitation in the area. The management of the facility should see to it that occupants pay user and utility fees for maintenance and for the services provided. This, in a way, would help solve the problem of poor living conditions of the migrant female porters at their destination in Kumasi.

Ghana needs a comprehensive employment policy integrating the National Youth Employment Programme (NYEP) and vocational/technical training institutions. The concept of the Junior Secondary School to provide Vocational and Technical training skills need to be supported with adequate resources.

The *kayayo* should be involved in adult literacy programmes. As part of this program, they could undergo training in vocational skills and business management to enable them be in a better position to manage their businesses and finances.

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