

**PAPIER MÂCHÉ CEMENT MIX AND THE CONCEPT OF “NAIVETY” IN
SCULPTURE**

by

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A Thesis submitted to the School of Graduate Studies,
Kwame Nkrumah University of Science and Technology, Kumasi
in partial fulfilment of the requirements for the degree of

MASTER OF FINE ART (MFA SCULPTURE)
Faculty of Art, College of Art and Social Sciences

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ABSTRACT

The objective of working in Papier mâché- cement mix and “naivety” sculpture (using the pseudo technique in imitating others works of art) with colour painting to generate aesthetics and more excitement in sculpture was accomplished. In order to fulfil the objective of the research, the experiments also covered various sizes and shapes of relief and in-the-round sculpture. This development helped effect a successful pattern of creation, while the interplay of light and shade of the direct modelling with the papier mâché- cement mix helped to enhance their aesthetic qualities, resulting in attractive and appealing images in each case. “Naivety” mostly portrays the idea of inexperience and lack of technical knows how which does not conform to the popular ways of executing artworks. The research represents a structuring of some of the past and present experiences and methods by which when reflected on can lead one in creating artworks without thinking about his or her weakness in executing any form of artwork. The research also delves into the desire to render works that were technically beyond one’s reach as an inexperienced artist. So in the process of creating such works, the researcher’s adult hand brings a sense of neglect of experience factors to the translation of amazed admiration and naivety. “Naivety” offers a whimsical view of abstract traditionally oriented artworks of a particular environment in Ghana (Ashanti region) and the environments they occupy, but one that is tinged with intentional impulse of the researcher’s views. The researcher therefore explores the concept of “naivety” to conceive the ideas into artworks. The merging of Papier mâché and cement mix gives the artist with less experience to express the ideas from his mind in direct modelling because of the

slow drying rate of the materials. This gives the inexperienced artist the chance to revisit the work and add or subtract what is deemed appropriate to the artist. As such, the various styles and techniques executed by the artist are all employed in sculpture.

F.A.Sarpong

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ACKNOWLEDGEMENT

To God be the glory for seeing me through this project. To my father Mr. And Mrs. Paul Sarpong and mother whose confidence and prayers have kept me on track.

My utmost thanks go to Mr. L.Y.F. Lee Nukpe for his guidance, advice and dedicated supervision throughout this project is invaluable.

My sincere thanks also go to Mr. Edwin Kwesi Bodjawah and all other lecturers of the Department of Sculpture for their suggestions and criticism. To Mr. Okyere Ampadu and Miss Patience Tetteh, I say thank you for being the backbone throughout these years, in making this project a remarkable one.

To all my M.F.A colleagues for their support – Theophilus K. Mensah, Akoto-Bamfo Eugene, Agyei Boamah Kwame, Michael Manu Kobia, Mitchel Tetteh, and the rest- for their support in rendering this dissertation.

CHAPTER ONE

INTRODUCTION

Any three dimensional form of art either in the round or in relief, done through carving, modelling et cetera occupy mass and space is sculpture. Again, the Concise Oxford Advanced Dictionary describes sculpture as that branch of the Fine Arts which is concerned with producing figures in the round or in relief by fashioning in some plastic material, carving or by making a mould for casting in metal. Today, sculpture goes a long way, from assemblage and construction, mobile sculpture, to digital and multimedia works.

Modelling in sculpture is one of the major methods of executing three-dimensional forms. This technique involves the use of malleable material in executing an art work using the additive methods. Materials such as clay, plasticine, wax, papier mâché, cement mixed with sand can all be used under this method.

Today, many sculptures are modelled with cement mixed with sand and now papier mâché cement mix. The Ife of Nigeria used the technique of modelling with clay fired into terra-cotta for their sculpture heads.

Again, in the face of universal truth, the personality of an artist and the level of works exhibited individually are decided by the proportion kept between the genres in which the artist lives. The “Naïve” artist lays emphasis in another direction when working because there are some unconsidered areas that do not conform to the canons art in academical and professional practise. Such works still bring the

onlookers' attention to know what the naïve artist really means and what message the work of art is carrying across. This is because such works mostly deal with an obsession with poetic and spiritual themes. To the philosophical and the religious heritage of ages, brushing aside the domineering consideration of form and makes light of symmetry to exaggeration, even distortion to achieve full expression.

The researcher delves into the peculiar balance between the processes of creation as a Ghanaian artist, the fundamental element in his traditional identity, his personal identity as well as the national identity. To this effect, the researcher wishes to be himself not rigidly and blindly but to portray the deep understanding of expressing a way of a traditional life inherited through imitation. The researcher's heritage as a Ghanaian (Ashanti) is all around him but the understanding of it is within him, and this understanding cannot be overstressed as a prerequisite for coping with the influence and for continuing a virile artistic tradition. The researcher also delves into a technique whereby the approach is not as it is usually seen, but considers places of interest in the work of art to him and lays his emphasis there.

Here, the real strength of the artist is tested in the need for courage to select, reject and assimilate where necessary. And that gives the artist the chance to neglect the force of outside influence, which is of no source of danger to the artist's tradition that is too profoundly aware of itself to lose its personal identity by sampling its balance and proportions. The finished sculptures would also assume a high degree of pictorial composition rather than just a display of materials. The works then attain visual pleasure and harmony.

1.1 Statement of the Problem

Although “naïve” sculpture has been done since Ancient ages and exists in Ghana, little has been done on naïve sculpture and other related techniques especially on the imitation the works. It is the researcher’s desire to find out how naïve sculpture can be done using pseudo technique painted with acrylics. Many people with weakness in the skills of objective naturalism shy away from electing to express themselves in art especially in sculpture. This is because they are not able to transfer the ideas in mind through objective representations in the forms of drawing, modelling, and carving.

The researcher also delves into the unusual experiment exhibited by most naive artists which is not generally accepted but catches the attention of whoever looks at such work of art, because of its imitational aspects. Where in some cases, the change in how things are supposed to be done occur through the naivety of the artist but still not recognized by the experienced artist. This is because in a work of art, an object that is out of the ordinary can become the focal point. The unexpected will always draw the viewer’s attention.

1.2 Research Objectives

1. To produce “naïve” sculpture with elements of simplicity that is based on the researcher’s spontaneous creative responses.
2. To write a project report on the study.

1.3 Justification of Research

Sometimes an artist's idea can be limited by keeping to straight rules that may hinder his or her creative ability. This can be made to consolidate such works as an established form of creative art that may remove the wrong perceptions from people's minds about arts that were hitherto unacceptable as a good work of art.

1.4 Importance of the Research

The study will help Ghanaian sculptors to explore the ideas and element used by naïve sculptors and thus expand their propensities.

The study will increase the awareness about naïve art and encourage students sculptors to work in that direction.

The project will serve as a reference for future researches about the study.

1.5 research methodology (qualitative research)

Taking information and ideas from books, videos and other naïve sculpture related topics. Most of the materials needed for the project were procured from Ghacem Company Limited, Paper Industries and Kwasi Oppong Company all in Ghana. They include the iron rods, wire mesh and binding wire for the construction of armature. Cement serves as a binder for the mixture of the papier-mâché. Sketching and pounding of the paper before attaining the papier-mâché were done accordingly. Modelling with the material directly, clay modelling and mould making for experiments were all done in the MFA studio in the Department of Painting and Sculpture, Sculpture, KNUST. Preliminary works were modelled and cast with the materials and also used for direct modelling. These were later ground and painted with acrylic paints.

1.6 Delimitaion

The project limits itself to the use of papier mâché -cement mix and the use of acrylic for the painting. It would also be limited to “naïve” sculpture using the pseudo technique.

1.7 Facilities Available

1. Master of Fine Arts Studio, Faculty of Fine Art (KNUST) Kumasi
2. Faculties of Art Library, KNUST
3. Ahwiaa Wood Carving village Kumasi.
4. Centre for National Culture, Kumasi
5. The Chiefs Palace Ashanti Region.

CHAPTER TWO

RELATED LITERATURE REVIEW

This chapter reviews the literature related to the project. The analyses of some elements and characteristics that are associated with naive art in sculpture as well as the historical background. More emphasis are made on naive art style and the influence they have on up- and- coming sculptors who are unable to translate the ideas from their minds to the making of art works.

2.1 History of Naive Art

Naive art is associated with art or artist whose creative abilities are limited with inexperienced expressions. Sometimes these expressions are done consciously and unconsciously because of the short time at which such expressions are being created as a form of art. Some experienced artists have the ability to try their hands creatively to imitate an inexperienced artist's works. Such innovations are done because of how naive art have inspired them technically. The experienced artist considers naive art as worth viewing because it makes the onlooker spend some time and have some kind of interest in looking at the work whiles contemplating on the message it wants to carry across.

Moreover, an experienced artist can be classified as naive at a time when he or she moves to a different environment where the philosophy, style or technique used are new to him and he or she decides to work or learn within such environment which might be very different from what he already knows about. There may also be some people who also pass through academic training for four years and would still not be able to transfer what is learnt through what is created especially with the use of

proportions, form and techniques. Such a work brings the experienced artist's mind on board to reflect back the potential naive artist he was sometime ago, so does the naive artist who is not able to translate what is in his mind through creating a potential artist on his or her own.

Does the inability of trained artist who is unable to transfer what he learned into creating his works mean a deficiency of mind? Observations and studies gathered about why these happen bring to the bare, the formation on the mental life of such artist and human beings in general as to how they conceive things within and decide to transfer it through creativity to reality.

Primitive art was accepted as art during the 20th century. It served as monetary value and source of inspiration during the first half of it to many avant-garde artists and as a source of pleasure to avant-garde collectors. The interest in primitive art grew highly because it entered the mainstream of established art by mid-century. This form of art possessed some sort of crude and simple construction techniques which was perceived by an experienced artist. Otherwise the already accepted art forms view it as a form of offensive art in a way. But later it became source of reference to a lot of people and this created the awareness for public acceptance. Although such works were not restricted with art principles and element which makes creation of art so rigid to those who are not familiar with it. It help grow the selling of such works in galleries, it flourished with curatorial interest whiles enhancing scholarly interest for more new studies about it to be made known. So in 1984, primitive art seemed to have reached its peak of acceptance and validation. Art in the winter of 1984 revealed that the notion "Primitive Art" and the valourisation of what was

pronounced to be "authentic" primitive art by various authorities, had become far more controversial than the casual admirer of primitive art might have imagined. Most critiques focused on re-examining the issue of authenticity, disputing the notion that authentic primitive people live as they have lived for centuries, untouched by western civilization or history. The idea that authentic primitive art consists of objects made by "untouched" cultures for their own uses rather than for sale to "outsiders" and that these objects are pure in their form and content, uncontaminated by western influence. Among the infinitude of objects considered both "authentic" and "primitive," only some of them were selected as "art" objects, their legitimacy institutionalized, and their monetary value as art established. These artefacts began their existences as many different things from ceremonial clubs to ancestral effigies, from door lintels to kava bowls.

2.2 Art by Intentions and Art by Appropriation

The vast majority of objects found in the Fine Arts museums were not created as "art," not intended by their makers to be "art": they were originally other things. Andre Malraux addresses this fact, writing that many of the objects we counted as "art" required a "metamorphosis" in order to become "art" (1949). These objects are counted as "art" because they were claimed as such at certain historical moments. To become "art" these portable objects must be displayed, and to be displayed they must be accommodated in a suitable space. Art was invented simultaneously with collection, and the two are inconceivable without each other. The market for monumental pieces is exceedingly limited, even through people praised them extravagantly as magnificent art. In the 19th century, objects that had a recognizable iconic content but yet fell short of the optical naturalism achieved in academic painting were called "primitive" including everything from

the Italian "primitives" (primitive because prior to the full rationalization of perspective techniques), to the Douanier Henri Rousseau (primitive because not academically trained), to Japanese prints (primitive because not sufficiently optically, perspectively realistic). What eventually became Primitive Art in the 20th century was simply grotesque in the 19th century. The Niche of the primitive in art was occupied by others. That space began to be occupied by African art at the turn of the 20th century, when the Renaissance cannon appeared to collapsed completely, admitting as art the "distortions" to optical naturalism represented by cubism and African masks. Curiously enough, it did not collapse entirely. An updated version of optical naturalism remained a part of the criterion of what is allowed to count as art.

Oceania, and the Americas that depict something most recognizable notably, a person, a person's face, or an animal are more likely to become Primitive Art than objects that are "decorated," beautifully, but have little or no iconic content. The criterion of iconicity intruded legally in the 1930s, concerning more than just Primitive Art. This is according to an anecdote that appears in Russell Lyne's *Gold Old Modern* (1973).

It seems that the Museum of Modern Art was trying to import abstract European sculpture for a show on modern art. But as Lyne explains, in Paragraph 1807 of the Tariff Act and a definition made in 1930, sculpture is to be imported as art, rather than as either raw material or utilitarian objects had to be imitations of natural objects. But chiefly of the human form in their true proportion of length, breadth and thickness (Lyne's 1973 p.138). Apparently sculptures by Giacometti, Arp, Miro,

and other modernist artists at the time did not qualify. The previous year the museum had a similar problem with Primitive Art, but in that case it was compounded by the fact that several of the items were declared worse.

For several millennia, artefacts have continually been produced on the African continent yet the awareness of the outside world to these artefacts dates back only to the years immediately following the First World War. It is on record that African art has brought about a remarkable change in the world art. Oxford Companion to art (1970) states,

“The most important form of African tribal art has been sculpture and decorative carving. Through sculpture it has made its greatest impact on modern European and American art, bringing in a new vocabulary of form and helping Western artists in the early years of the twentieth century to free themselves from narrow formal conceptions”.

The source further elaborates that, most distinctive contribution of Africa to world art has often been considered to be its intuitive character and direct non literary apprehensions of form which acts as a foil to what many authorities regard as an imbalance between intellect and intuition in the traditions of Western art.

The African artist’s belief in animism tends to reflect in whatever he produced. Every object whether animate or inanimate was believed to possess some vital force and every artefact was directly or indirectly associated with some vital force. In the same way, since all artefacts often followed strict observance of canons which virtually gave the artist no room for innovations. For instance, human heads in Africa art are often stylized and enlarged out of proportion. Works of art done in this

manner follows certain principles, philosophies and concept in African art which gave prominence to the head and other anatomical features that needed emphasis. In the case of the head, it is because it is regarded as the seat of wisdom. Without the head, the whole body is worthless. In support of a similar point, Dinise Paulme (1956) states that;

“The important of religious factor in all aesthetic activity of the African cannot be exaggerated: means and ends, integral parts, are all imbued by this consideration. To set out to judge a mask or statue of the African continent purely on the aesthetics plane wilfully ignoring the artists motive force is not less absurd than to pretend to study medieval sculpture whiles disregarding Christianity”

African art together with its religion and culture are so closely fused together that none of them can simply stand independently without the support of the other. This close association of African art with religion or the spirit would have greatly stifled the growth and development of the tangible aspects of her culture which is basically in the form of her artefacts. In most African cultures, there was the belief that, any deviation or change in the form of an art piece meant for a purpose may give rise to it's rejection by the gods or the spirits. A lot of conservative ideas were displayed by the African when it comes to his cultural practices. Laws were strictly observed dogmatically without question, all in fear of the wrath of the gods, the spirits, or the ancestor who wielded so much influence in many African indigenous communities.

Today, the story is different. The old customs and beliefs that restricted the artist from doing things the way he wanted now belongs to history. In the same way, the

uses to which many artefacts were put have also changed. To this end, indigenous African sculptures such as the twin dolls, akuaba and masks now play very different roles contrary to the roles they played in the past. The reverence and awe with which cult members and other individuals together with the artist handled these artefacts have all diminished. It is therefore surprising that, many artists still get themselves glued to traditions by consistently employing traditional techniques of producing their works also using traditional forms and tools. The need for a break from tradition has come and the signs are evident.

Idea development which forms the basis of all creativity is what all artist and producers require, keeping them in business. Idea development is the creation of ideas from any source. This source can be from anything natural or manmade. Whatever object is chosen is drawn from different positions. From any of the drawings made, additions and subtractions are made till a desired motif is arrived at. There is no limit to this technique of creating ideas. So it makes the declaration of a drawing as suitable for production remains the discretion of the artist. At any given time, more ideas can be developed from whatever stage was reached.

This process of systematically altering the forms or shapes of the objects or ideas with the aim of creating new forms or ideas is in itself a creative process. It is the very engine of development. No doubt therefore that Osion (1963) asserted that design is a process by which man finds and develops uses for materials which he intends to serve man, he claims that design should be fundamental in all human endeavours because man is supposed to use his natural talents for reasoning, problems solving, creating and constructing with materials. Design according to

Oslo, permits man to express his creates concern for love, beauty, peace and goodness.

Many of the things that are seen around are products of man's creativity without which life would not be as pleasant as it is. The New Encyclopaedia Britannica defines creativity as

“ the ability to make or otherwise bring into existence something new; it may be a solution to problem, a new method or device or a new artistic object of form”.

The definition clearly indicates that creativity is not limited to only particular fields of study or set ups but a quality that all human beings need for survival and at least for the improvement of life. A creative person as explained by Encyclopaedia Britannica (1968) is;

“One who is able to find in the developmentally more primitive aspects of his own mental functioning, the possibility of new insight that at first may be only intuitively and dimly apprehended. In brief, he is willing to listen to what is far from. The centre of consciousness and rationality in himself; to hold on to his hunches and give them play; to pay attention to vague feeling, which on the grounds of good sense are dismissed by most people and allow them to have their way with him, even though nothing useful appears to be forming as yet in his conscious mind”.

In the same way, S.K. Amenuke et.al (1993) enumerates the qualities of a creative person as follows”.

- *He is very curious, eager to learn and finds out things about the environment.*
- *He is ready to explore or try out new things and ideas*
- *He is hardworking and does not give up easily in times of difficulty.*

- *He is highly imaginative and practical. He likes to experiment with a variety of ideas.*
- *He accepts challenges and tasks and completes them.*
- *He has a great interest in, and loves what he does.*
- *He is always hopeful and self disciplined.*
- *He is able to produce many ideas quickly*
- *He is able to fit into a new situation.*
- *He is original i.e. Able to think or do something that has not been done before*
- *He is able to put many things together to make a new form or whole.*
- *He is able to make small things bigger by adding details.”*

2.3 Naïve Expressions

The basic characteristics of art of the naïve artist are his or her desire for being able to develop and create images about what is seen around. The naïve artist therefore has the ability to elongate, distort, manipulate and transform his ideas to express his innermost feelings and visions freely as a form of communication through his image making. But in identifying and assessing the naïve artist’s work, there is the need to search for the re-affirmation of the fact that, naïve art has its own personal manner and expression. It therefore eliminates the idea of imposing professional standards and criteria upon the naïve artist in order to obtain the genuineness and originality of naïve art. The temptation to help get proportions ‘right’, adding a bit of perspective to achieve realism is a negative approach and is therefore resisted.

The naïve artist does not create through any logical thinking but rather devote to a relationship of comparing and distinguishing object, but it comes through superficial observation of the most readily noticeable parts of an object they set to create. Sully, therefore maintain and states that;

“The inexperienced artist is more symbolic than a naturalist and that it does not care in the least for complete and exact likeness, but is satisfied with suggestions”

The naïve artist therefore creates art works which are mental representations of objects through adaptations and combinations. Most of the time, the naïve artist creates what is in mind even if he has a reference material to look on. This makes experienced artist conclude that, naïve art is always done to suit the artist of what he knows rather than what is seen. This is because, a lot of additives are done even if a reference material is before the artist. According to Buhler

“The fact that children draw what they know instead of what they see can be explained from a certain general law of our imaginationwe have, a tendency to hold fast to certain fundamental forms of objects , their characteristics or ‘orthoscopic forms.’ The orthoscopic form of a rectangular table is a rectangle, and it is difficult for them to see it in perspective as a trapezium or a rhombus”.

This explains why a naïve artist creates what seems important to him rather than what is perceived. All these assertions therefore explain many of the features peculiar to naïve art in the well known rule. It can rightly be assumed that in most cases insufficient power of observation, limitation of cognition and mental intellect, and detective technique play a part.

Naïve expressions by such artist are characterized by some weaknesses which are extended to the use of such elements and principles whiles creating their art works. Such weaknesses make the artist employ very simple way of creating because of their inability to translate what is intended in mind to creation.

The use of colour in works of a naïve artist is a pleasure to him because when he feels he has mastered the rendering of basic shapes and forms which makes his work of art achieve mass and space effects, the next thing he employs is colour to enhance the look of the work. It gives the work pleasant look with its figures depicted using very bold and contrasting primary colours. It also makes the work unique because it is an unusual practice by most sculptors. The colours used make the works reduced to their most simplified versions which are a special interest in being with the naïve art. Some of the naïve artists also paint definite colour relationships with the objects; they repeat the same colours for the same object. For instance, brown for the skin, black for the hair – exactly how they realize it in nature. But as to whether the skin is white or blonde because of the settlement of such people or whether the hair is grey because of old age does not affect the thinking process of the naïve artist. Just being able to realize that the colours in their painting are the same as the object which they are referencing from is their main accomplishment. So it makes In line with the research is the works of a renowned South African artist Johannes Maswanganyi. Maswanganyi's figures are carved from a single piece of wood. After a perfunctory cure period the pieces are painted to give a pictorial scene to the works even if they were carved differently. He gives his work a particular shade of colours as an identification to all his works with his name signed bodily at the base of the work with a different colour shade. Maswanganyi says although his works were carved and

painted at the same time in 1989, the four figures Rich Man, Woman at Home, Man with closed eyes, and soccer man were not intended to be viewed as a group (plate 3.p.2). It is however, as a group that the figures gain their power.

Some artists also work and aim at getting resemblance of what they intend doing but later paint the works to achieve pleasure in executing their works. The “Portrait of a seated chief 1989”. Reinforced concrete and industrial paint, approx, 667/8” x 27 ½ x 353/8” (170 x 70 x 90 cm) Musee d’Art contemporain Lyons, France is one of the pure examples of how a renowned artist like Sunday Jack Akpan achieves his painted concrete works(plate 1.p.18). Talking further about how some artists used colour in the art, Andre Margnin with Jacques Soulillou states that;

“Colour plays an essential role in his art – whether revealed to him in a dream or chosen by his client. The three “primary” colours in his work are pink, white, and black; green, yellow seldom appear. Pink appear by far the most often in Agbagli’s work. “

The point being stressed here is that Agbagli Kossi carved with simplicity in wood and by virtue of the kind of work selects colour with meaning to the beneficiary of the artefact and paint it in those colour to achieve uniqueness and elegant. This is what the researcher wants to sell out to other artist. In (plate 2.p.19) is a picture of the messenger designed and produced by Agbogli Kossi, He explain;

“Dressed and decorated in the Ewe or Akan style, almost as richly as the chief himself, he wears jewels on his cap and sandals. The stick and the keys he is holding signify the direct summons from the person whom he is visiting.”



**Plate 2.1: Portrait of a Seated Chief.1989.Concrete and Industrial Paint.
Sunday Jack Akpan**



**Plate 2.2: The Messenger. Painted wood Agbagli
Kossi, Togo(64x29x37 cm)**



Plate 3.2: Rich Man, Woman at Home, Man with Closed Eyes, Soccerman. 1988. Enamel Paint on wood by Johannes



Plate 2.4: Moses and the Burning Bush. 1989. Enamel paint with mixed mediums by Johannes Maswanganyi

The colours used to paint the work makes it easier to identify the rich nature of the messengers dressing and that is what makes the naïve artist work slightly different from what is normally seen from sculpture works. The way and manner the naïve artist works dates back in the 1960s where their creativity makes an impact to the world through souvenir art because of the overthrow of European colonialism giving African Art the freedom to become an international commodity sought after in Africa, Europe and America which was unexpected. This interest revived the controversy over Picasso's cubism expression in Europe and North America. This is because the Smithsonian Institute, National Museum of African Art in Washington, D.C has establish a section which concentrate on aspects of African Art influence on Europeans modern artists sample works by European modern artists sample Works by European artist such as Picasso, Paul Klee and Modigliani are featured in juxtaposition with African prototype which influenced them.

Kojo Fosu (1993, P. 36) in his book explains how African Traditional Art had become directly influential in the development of neo-traditional African Art expression in aspects of Europe's Modern Arts. In an attempt to explain further, Frank Willett writes;

“Western artists of the present century were quick to appreciate – the remarkable level of expression –which African sculptors have achieved in what has been called purely sculptural form”.

European artist saw in African art what “ they took to be free creative interpretation of nature, totally unrestricted by the cannon of realism, and saw how their own art could be free “for many European therefore, aspect of the modern art movement

which trace their origin from African source, provided some of the rationale for privately acquiring African traditional source of Europe's modern art "isms" Frank Willett quote the reason why the painter, Fred Uhlman, for example collects African art.

"I bought my first African mask" he is reported to have said, "Not because I like it, but because I felt that being now a painter, I had to be in the movement. "

Such a great master was all influenced by African artists whose naïve creativity were very pleasing and durable to viewers. Because they were not restricted to conform to certain rules and regulation accepted, which gives them the free will to expand their creative products of freedom and intuitive. Expression of the naïve artist also paved way for imitation of works to be explored by some masters. Exact calculation would have produce rigidity, however, their ability in creating is not a desirably overly conscious action. It must be emphasis that, this seemingly primitive and grotesque art of naïve may seem uncomfortable to experience artist, but one will agree that distortion exist in all great art. The naïve artist perceives it as a vista for developing imagination, a little fun and a little play. Their works though done in imitating a crudely and out of proportion figures, are painted such that it has a lot of feelings.

2.4 Some Characteristics of Naïve Art

Naïve art is associated with some characteristic which are very easy to identify in their work of art. It therefore makes the work look very simple but innovative and creative as well, such as pattern.

Repetition and novelty are the other main characteristics in the making of naïve art. In an attempt to create their work of art with image together with the motive of creating, repetition plays a major role. Virtually all works created have traces of repeated pattern in their work of art. What makes their work interesting is the usual element repeated over and over again in rhythmic order, thus creating a pattern. This also dates back in 16th century when artists of the Middle Ages keep their work solely, to the repetition of pattern in their execution of work, such as visiting the sick(plate 5.p.25) feeding the hungrily(plate 6.p.25) and succoring the pilgrim(plate 7.p.25). All was by then painted also to achieve pictorial effects for the friezes to be mounted in hospitals and church buildings. Perspective is basically a system of creating and illusion of three – dimensional of objects drawn on a two-dimensional surface.

Lewis (1997-p.29) emphasizes that the key to perspective is the vanishing point, in which case, wherever one looks, all object seem to converge at a given point. The inexperienced is seem to possess so much option of fixing the given points where they wish without being consciously aware. All scenes in spatial relationship also seem to diverge. Actually it is a fact that objects do not change in size into the distance. Objects only seem to diminish in size as they recede into the distance merely as an optical illusion.The Naive Artist who is imitating to create just see differently, hence they create and paint from their minds and by optical illusion and canons in art. Nothing interferes with their definitions.

Deviations and distortions from naturalistic appearance which may give a picture its character and uniqueness though is a technical fault however, affirm the conviction

that art is not just skillful imitation. Fortunately there is no more a fixed idea that all pictures should be painted in a naturalistic style and in accurate optical perspective amongst accomplished artists in the world over.



Plate 2.5: Feeding the Hungry, from the frieze of the Ospedale del Ceppo, Italy. Painted cement. Della Robbia



Plate 2.6: Visiting the Sick, from the frieze of the Ospedale del Ceppo, Italy. Painted cement. Della Robbia



Plate 2.7: Succouring the Pilgrim,from the frieze of the Ospedale del Ceppo,Italy.Painted cement. Della Robbia

The value now centres on imagination above photographic imitation. Lewis further quote;

“Perspective in colour does not appear as an emphasis or depth or creating linear and aerial perspective. Generally, the colours remarkably bright are, flat hence do not give much impression of tonal relationships for perspective”.

Naïve arts are sometimes a pictorial language – a narrative or descriptive account of their experiences. They do so with some simple forms, symbol, dots, line colours and patches to create a world of whatever they feel is the nature of the reality. The works created provide a valuable insight into what the naïve artist is thinking, feeling, knowing and wishing to tell other. Mashengo Johannes Segogela is a renowned artist in South Africa who works with simple forms in wood and repaints the works to achieve such pictorial effects. Example of such work is his *“multidenominational conference”*, in which a number of figures representing members of several faiths surround the figure of the devil (plate 8.p.26).Emile Guebehi from the Ivory Coast

also paints his works to achieve polychromatic effect which is unusual of sculpture work to create focal point and attention to the viewer. Example of his work is the” *the adultery*” (plate 9.p.26).



Plate 2.8: Multidenominational Conference.1993.Installation, Carved and Painted Wood.(47x80x80 cm) Johannes Segogela



Plate 2.9: The Adultery.1992.Installation, Painted Wood.(200x500x500 cm) Emile

Aryeetey (1992, p.33) in his research, explains that in artistic terms, communication is the process of passing on an artist's inner disposition using any picture – making the medium in understandable expression or form to others. Perfect communication is almost impossible to achieve in picture making because it depends on many variables. Nevertheless it is such a vital process in picture making that every artist makes an effort to develop skill in it. To accomplish success in communication, the naïve subject matter is put in a suitable code such as simple geometric forms of objects, manner of expression, colour and composition. At the receiving end, one is able to make out distinctively the form and content of the art work and also able to discern the message or idea being portrayed. Invariably the naïve use very simple forms of line, texture, colour to express their experiences. There is hardly any great complexity in rendition. Although the naïve art is not refined in composition and use of colour and form, there is no doubt that their brevity of expression is a direct means of communication to the viewer.

CHAPTER THREE

MATERIALS, TOOLS AND EQUIPMENT

The beauty of making a very good sculpture now is that, one can find a wide range of various materials to choose from in executing works. And that supports the old African adage that suggests that, tools and materials should be carefully chosen to effect a successful pattern of creation. But clarity and truth must be their making whiles they are in use. Else, they fail you in the vital hour where special attention is given to the rendition of works. But not all materials and tools one used purely for a single sculptural technique.

3.1 Materials

The most important major materials needed for rendition of sculpture works fall into five general categories of processes. They are, modelling, carving, mould making, joining and fixing, repair and colouring. But the sculpting materials include; clay, papier mâché, wood, stone, etc.

3.2 Papier Mâché

This material can be used for direct modelling and for casting. It is prepared by using pieces of paper and adhesives. It takes a very long time to dry when used in the execution of works, so it is better to build it up in layers. The use of paper for sculpture directly can also be explored by using glue and laminated paper, which will rest on the construction of a strong armature made from cardboard, which is also a

form of paper. When it is dry, it is extremely hard and water resistant and can be sanded and smoothed.

3.3 Cement

This material can, also be used for direct modelling and casting. It is a powdered material that needs to be mixed with sand and water before it can be used. It is extremely strong and can be used for hollow cast sculpture suitable for outdoors.

3.4 Papier Mâché -Cement Mixture

Due to the nature of papier mâché and cement, it is necessary to experiment with this material by combining them to see how strong it will be for sculpture. So the researcher chose these materials and combined them for the execution of the project. The mixture of the two becomes very strong as concrete when dried. It attains such status as a result of dipping it into water for it to soak and then left to dry again. It also takes quite a long time to dry.

3.5 Plaster of Paris (P.O.P)

The material can be used for mould making, direct, carving and casting. It was useful in the process of mould making. The lowest grade is suitable for making the mould. The higher grade will produce high quality plaster casts and sculptures where structural strength is required. But it is always necessary to store plaster in a dry place so that it does not absorb moisture from the atmosphere. This will retard the rate at which it sets and affects its final strength.

3.6 Clay

In carrying out some experiments for the project, clay was used as a basic material for modelling. Clay minerals are usually made of hydrous silicate of aluminium and magnesium together with iron, potassium, sodium and other organic substances. Clay with grog added is suitable for large kiln fired sculptures. Fine clay is used for sculptures that are to be cast in another material where fine details are needed in the work. Lots of items such as bowls, pots, bricks and mugs have been made from clay over the centuries. Sculptures have been modelled in clay throughout the ages and it is worldwide.

3.7 Colouring

Colouring in sculpture is very important because colour can affect a sculpture in many ways. It serves as a compositional element, which can be used purely for functional reasons. It can also be used to form part of an integral part of the technique employed. It may also be used to cover up mistakes and some shortcomings. However, the researcher used colour in the project to achieve pictorial effect and for high aesthetic effects.

Jute sack was soaked in plaster and used to reinforce the plaster mould. Sisal fibre can also serve the same purpose and was used during the experimental stages in taking the mould. Binding wire was used to bind the iron rods together for the construction of the armature. Top bond glue was used for the bonding of the paper for the rendition of the project. Others like glue, gun sticks and wood glue may also be used for the same purpose.

During the construction of the armature, the electric arc-welding unit was used. The handle adjusts the strength of the electric current. There are two terminals in this machine that is the lead of the electrode hold and the earth clamp. The use of dark goggles to protect the eyes during welding is very important and should be used as safety precaution equipment. Others wear welding goggles, this protects both eyes and face from the intense light of the electric arc. Leather gloves are also essential for welding. A dust mask will protect against the inhalation of dust particles.

Modelling tools are extensions of the hands and fingers. A rolling pin and wooden spoons are useful in the early stages of establishing shape while specific modelling tools whether plastic or wooden may be used to shape and define the sculpture in finer detail. All these were used during the clay modelling stage of the project work. The tool one needs to use for the surface finishes depends on the material used. So artists and household paint brushes were used for the painting of the project.

Aluminium wire netting was also very useful during the execution of the work. It was used basically as the main reinforcement material for the project. Various sizes of iron rods were also used as part of the reinforcement material. Hacksaw was also useful in cutting the iron rods to sizes while pliers were used for the cutting of binding wire and wire nets.



Plate 3.1: Papier Mâché



Plate 3.2: Portland cement



Plate 3.3: Clay



Plate 3.4: Sisal Fibre



Plate 3.5: White Glue



Plate 3.6: Acrylic paints



Plate 3.7: Sable and Bristle Brushes



Plate 3.8: Hammer and Cutters



Plate 3.9: Trowel and Modelling Tools



Plates 3.10: Iron Rods and Wire Net



Plate 3.11: Electric Grinder



Plate 3.12: Electric Arc-Welding Machine

CHAPTER FOUR

METHODOLOGY

4.1 THE EXPERIMENTS AND MAIN PROJECT

The practical and descriptive processes involved in the execution of the works having the concept of naivety with the Pseudo technique in sculpture in mind. Again, experimental and descriptive methods were employed. Experimental method was used to delve into the use of the material (Papier mâché -cement mix) while the descriptive method was also employed to document the procedures used in the execution of works. Since it was the first time the researcher was using this material, it became necessary for experimentation of the combined material to be used for the project. This test was done in order to arrive at the best approach to be used for the execution of the works and also know the workability of the material. The researcher opted for this material after reading about the extent to which various sculptors have explored with papier-mâché for sculpture and also the use of cement for concrete works, hence papier mâché cement mixture. The material chosen for the project also helps to clean the environment especially around printing houses and areas where papers are used and the left-overs are neglected to rot. Consequently, papers which were considered waste were gathered from the refuse dump of printing press and other areas irrespective of the type. These were soaked in water after making sure they were torn into smaller pieces for easy soaking for at least five hours since they were mixed up, both bond papers and newsprint of which some are harder than the others. It attained its malleable state by pounding the soaked papers with the aid of a mortar and pestle. The pounded paper was then stored in jute sacks covered with

polythene sheets. Because of the nature of the material, building up bit by bit was chosen as a technique for the researcher to use as well as the casting technique. The casting technique deals with the filling in of the material into a mould so that it takes the impression captured with the mould. Some materials were selected for the execution of the developmental stages of works as well as the project. These are, papier mâché, clay, plaster of Paris, and Iron rods; half- inch et cetera, wire mesh, sisal fiber, polyvinyl acetate acrylics paints, separating agents and gypsum cement. Some tools were also useful to the researcher when executing the works. They are, modelling tools(wooden, metal and plastic, hammer) Brush; sable and bristle brushes, Hack saw, pliers, tape measurers, grinder, metal disc, trowel, electric welding machine and steel benders tools:

4.1.1 Experiment I

Title of Work: Give way

It is about a busy day in the market of Kumasi where business transactions of buying and selling takes place. Goods bought are being carried by different people while others also move into various parts of the market to start their business. This brings about congestion in the market area because each and everyone wants to move fast in order to reach the ideal goals for the day.

4.1.1.1 Subject Matter:

This relief depicts a typical market day where movement in the market place for sellers is the main focus. Load carrier and buyers are competing for space.

4.1.1.2 Aim

To test the workability of the material Papier mâché cement mix by taking a mould from a clay work and casting afterwards to test how the material can pick the details from the mould.

4.1.1.3 Technique Employed.

Modelling, mouldmaking and casting

4.1.1.4 Materials

Clay was used for modelling. Plaster of Paris for mould making and papier- mâché cement mix for casting. Jute sack and quarter inch rod for reinforcement in mould making and casting processes whiles separating agent aided smooth removal of work from the mould. Matt paint was also used.

4.1.1.5 Tools and Equipment

Modelling tools were used. Mixing bowls were also used. Grinder was used in getting sharp edges. Brushes were also used in painting the work.

4.1.1.6 Production Process.

Preliminary sketches were made for the work and the below sketch was selected out of the whole. A clay bed was prepared for the work and the sketch was made directly from the sketch onto the clay slab and modelling was done with the hands with the aid of a wooden and left for about three hours to dry. The mixture of Papier mâché cement mix was then prepared and a first coat of the mixture was applied in the mould and left also for a day to dry to some extent. The next day, the casting continued with the reinforcement with quarter inch rod and covered with some of the same material to finish the casting. The work was then left for three weeks to dry and with the help of a maul hammer and wooden pegs; the breaking of the mould to release the actual cast work was done. Finishing was then done with brush and acrylic matt paint.



Plate 4.1: Final Work

4.1.1.7 Description of the Work.

The composition comprises men, women and children in very busy moods and postures. The figures at the front are rendered smaller than those at the back. The said figures are all carrying loads with the exception of one which seems to be looking downwards in attempt to do something else. The figures in the piece are all moving to different directions. Although some of the faces were not treated, others were and those without faces seem to be moving into others walking way thereby making movement difficult. Some are moving to various places to do their duties for the day. A woman is sitting down with her goods in front of her with the hands folded while a boy looks ahead to seek for some work to do. The transaction of trade is evident because of the stretch of so many hands from various people in the pieces. Two figures on the lower right seem falling because of the heckling for way to move on. The unusual treatment of perspective in the work gives the piece an outstanding viewing preference and makes the work of art nice and aesthetically good.

4.1.1.8 Interpretation of Work

The work conveys a social message to people who do not have respect for the kind of work other peoples do and therefore degrade them. Most people want to do white collar jobs to earn a living for themselves. They feel that, without such jobs they cannot succeed in life. But there is a saying that “the reward for labour is wages” and the type of work done does not matter here.

Despite the movement being difficult in the market and people still force their way through suggests that, they are ambitious in life to achieve something for themselves. It also prevents people from indulging themselves into social vices like stealing, armed robbery and others.

4.1.1.9 Observation

It was observed that, the working material takes a lot of time to dry. So the removal of the cast work from the mould became very difficult. That also makes the details achieved in the clay work subdued since the surface of the cast could not dry properly. So the works broke into pieces which gave the researcher another work by way of retouching the work all over again.

4.2 EXPERIMENT II

4.2.1 Title of Work: Unusual

Unusual is a relief sculpture based on the use of a technique of working. The scene occurs at the trading site of a village. Considering the fact that, many things happens behind the scenes which when captured becomes the focal point of a crowd. But normally such unusually scenes do not come to bear.

4.2.2 Subject Matter.

The sculpture portrays a woman with a heavy load on her head and is being blocked by crowded figures in front of her.

4.2.3 Aim

The aim of the researcher is to explore further the use of papier mâché cement mix for casting relief sculpture but the ratio of the cement in the mixture exceeds that of the papier mâché.

4.2.4 Techniques Used

Modelling, mould making and casting are the initial processes for casting. Plaster of Paris served as the mould making material after the mixture of cooking oil, lacquer and soap solution have been applied as the separating agent. This piece was later polished with acrylic paints. Iron rods were used as armature for the cast while ridge

concrete was cast around the plaster of Paris to form a casting which was to keep the mould firmly in place.

4.2.5 Tools and Equipment

Modelling tools were used for the modelling and texturing of the work after it was removed from the mould. Bristle brushes were used for the applications of acrylics paints and lamination. Trowel and bowls were used for mixing the material whiles files and rasps were used to chase off undesirable excesses from the cast piece. Maul hammer and pegs were used for the breaking of the mould.

4.2.6 Production Process

A sketch was developed for the work to be done. With the help of sketch as a reference material, the design was then modelled, using the hands and modelling tools. When the desired design was achieved and satisfied with it the plaster of Paris was mixed into a milky consistency and applied onto the modelled work. After the first application, another layer was laid on after which a concrete was made over the plaster of Paris and allowed to cure for seventy-two hours. This was turned and the clay model removed without any difficulty. Because of the use of plaster of Paris for the mould, it must be noted that, separating agent is needed before the casting takes place for easy removal of the cast work. The mould was washed and allowed to dry before laminating it for about three times and left again to dry. The mixture of paper mâché and cement mix was prepared in a ratio of 2:4 respectively and stirred to mix thoroughly with a trowel. For the avoidance of air pocket, a brush was used to fill the

mould bit by bit with the material for the first coat. Iron rods were placed in various parts of the mould to serve as reinforcement after which the mould was fully filled for the casting to complete. The work was left for one month before it became very hard. With the use of pegs and hammer, the mould was chiselled out to release the work. The work was left to dry in the studio and decorated with acrylic paint.

4.2.7 Description of the Work

The figures in the work have been stylized and the use of rigid geometric and curvilinear shapes and exaggerated forms are abundantly visible. A huge woman with heavy load in a bowl on her head appears from the back with simple facial expression. The work is also made up of about thirteen people, both men and women. Some of the faces are modelled with all the detail features while others have only the oval shape of the head. However, one could detect where the person is heading towards. Three of the people are carrying items on their heads and are moving at the same direction. The use of children in trade is also portrayed in the work with about three children captured in the composition. The works were painted with black acrylic emulsion paint after which a gold imitative powder was mixed with lacquer and painted to give an appealing bronze effect.



Plate 4.2: Final Work

4.2.8 Interpretation of the Work

The “Unusual” represents what happens behind the scenes that others do not know. Because of the unique self impulse of the researcher, what does not become real to the observer is what the artist plays his emphasis on to direct the onlooker’s eyes towards his creativity. The arrangement of the people from the biggest and highest is portrayed from the back to the front. This shifts one’s attention from how perspective should be done and treated in a normal work of art. Due to the way the arrangement is done, special effect is created because the figures at the back seem not to have legs thereby making the work incomplete in some way. So the inexperience of the artist to lay his interest and emphasis at the back of the composition makes the work orderly and have a sence of balance and rhythm required in a work of art.

4.2.9 Observation

The cast work was very heavy when it got dried. This time around, removal from the mould was successful to some extent leaving a few grooves of the surface of the work to be filled. The bold figures at the back of the work make it very tricky and inviting to watch.

4.3 EXPERIMENT III

4.3.1 Effort

The Effort is a relief sculpture which portrays an activity in the market where by everybody in the scene has something doing to show his or her ability considering the fact that, nobody goes to work just to sit down and watch a partner working but a rather strives very hard by working to gain some income.

4.3.2 Subject Matter

There is a saying that, "those who refuse to work should sleep with empty stomachs". But to avoid such a situation, one needs to work hard in order to overcome hunger.

4.3.3 Aim

To explore possible ways of modelling directly with paper mâché cement mix with less cement in the mixture.

4.3.4 Technique Employed

Modelling, mouldmaking and casting

4.3.5 Materials

Polythene bag, papier mâché cement mix, iron rods, binding wire, wire mesh.

4.3.6 Tools

Metal Spatulas, hacksaw and grinding machine.

4.3.7 Production Process

Series of market scene drawings were made and one selected out of the lot for work to start in relief. The modelling started with the use of the various modelling tools when the desired design was achieved and satisfied, Plaster of Paris was mixed into a milky consistency and applied unto the modelled work. After the first application, another layer was laid on and allowed to cure for seventy-two hours. This was turned and the clay model removed without any difficulty. Because of the use of Plaster of Paris for the mould, it must be noted that, a separating agent is needed before the

casting takes place for easy removal of the cast work. The mould was washed and allowed to dry before laminating it for about three times and left again to dry. The mixture of papier mâché and cement mix was prepared in a ratio of 3:4 respectively and stirred to mix thoroughly with a trowel. For the avoidance of air pockets a brush was used to fill the mould bit by bit with the material for the first coat. Iron rods were placed in various parts of the mould to serve as reinforcement after which the mould was fully filled for the casting to complete. The work was left for twenty –five days before it became very hard. With the use of pegs and hammer, the mould was chiselled out to release the work. The work was ground to get the edges of the work sharp and smooth to relieve the work from its background. The work was then painted with acrylic paint as it's finish.



Plate 4.3: Modelling Stage



Plate 4.4: Close-Up of Clay Piece



Plate 4.5: Final Clay Work



Plate 4.6: Clay Wall around Piece

4.3.8 Description of the Work

The work is a relief without a background. The work is composed of figures without faces and some of the figures without feet. The work does not have a smooth finish and have about thirteen figures in the composition. There is a woman carrying load with the frontal body looking straight but have tilted her head to one side. All hands have been stretched to support the load being carried signifying how heavy the load could be. There is a juxtaposed male figure in profile to the woman. He is holding a bucket full of load. But it is assumed that, the male figure is about putting the load on his head due to the level at which the load is being carried. Beneath the right hand of the woman at the back is a figure of a male also carrying a load and does not have stability.

There is a female figure at the right corner of the composition carrying a load with her left hand as a support but without feet. Another figure is placed third from the woman at the right corner of the work wearing cloth with load on her head. But the two figures between them seem very short due to the perspective technique the artist is sticking to. But the short figure in front is ready to push his truck with a barrel full of load to its destination. There are two figures at the middle of the composition that are placed in vertical form moving to different ways. A adult holds an child and is carrying a load, showing how some people struggle with goods and their children at the market. There is a woman dressed in traditional cloth with her bucket on the left hand that seems going for shopping. The placement of figures and how the figures are treated give the work form and stands out creating variety of planes. The clothes of the figures are painted with varied colours to differentiate the skin from their clothes.



Plate 4.7: Final Cast Piece

4.3.9 Interpretation of the Work.

The work sends a message to people who are lazy to work to earn something for a living. Poverty is shown in and around us because lot of people underestimate their abilities. The compact natures of the forms of the figures establish readiness to earn something through efforts shed. If all decide to use the little talent and strength given them to work hard, then development of our lives will be evident in the environments in which we live.



Plate 4.8: Final Work after Painting

4.3.10 Observation

Modelling directly with the material was difficult at the first instance due to the little cement in the mixture. It therefore made the mixture not workable enough to be controlled. But despite all this, the texture it left on the work and makes it attractive and has the texture of a concrete work.

4.4 EXPERIMENT IV

4.4.1 Subject Matter:

Emphasis is laid on how each and every one seeks to survive as in the way people go about their normal duties in the market place. This pushes the researcher to depict various activities issued out by the sellers, buyers and those carrying goods for others in different forms.

4.4.2 Aims:

One of the researcher's aims was to explore into how distortions, exaggerations, juxtaposes and elongation of abstract forms do in creating a good composition of sculptures which are hitherto considered bad thereby hindering young artist from pursuing such techniques in creating works of art.

4.4.3 Techniques Employed

Modelling, mouldmaking and casting

4.4.4 Materials.

Polythene bag, wire mesh, iron rods, binding wire, papier mâché and cement, acrylic paint

4.4.5 Tools

Metal, spatulas, hacksaw, pliers', grinder and brushes

4.4.6 Production Process

A critical look and visualization was done at the market place for close to three hours just to study the movement and transactions by people in the market. Based on what I saw in the market earlier on, I recalled the picture and prepared a sketch for the work to start. Here, a lot of imagination on what I saw at the market was done and so became evident in the final drawing. The work was first and foremost modelled in clay before a mould was made for casting. The mould was cleaned and laminated afterwards for the casting to begin. So an initial mixture of papier mâché and cement was mixed and poured into the mould as first coat and pressed to avoid development of air pockets. A second mixture of the material was evenly mixed without leaving room for one concentration to be more than the other. When the mould was full, it was left for four weeks before the mould was broken. Part of the figures were elongated and distorted, while some parts were also exaggerated upon during the modelling stage. The work was washed with detergents and left to dry after the desired forms were fullachieved. Some lines were created with the grinding machine to differentiate the buckets from the figures when chasing off the excess materials on the edges of the work.



Plate 4.9: During Modelling



Plate 4.10: Final Clay Work



Plate 4.11: Building Clay Wall



Plate 4.12: Mould taking Stage

Around the work

4.4.8 Description of the Work

The piece is a relief work and the materials used are, papier mâché and cement. Different kinds of acrylic paints were used to achieve a pictorial composition. The work also measured 40x26 inches. The work is made up of fifteen human figures. All the figures in the work have oval shapes as head without facial features. A woman with her child at the back stands tall in the composition. She is carrying a bowl with the top of it flat; she supports what is on the head with the right hand and also has a big head not proportional to the body. The child at her back also has a very long left hand with a big head as well. Behind her is another woman looking at her right wearing a sleeveless dress with her left hand cut at the wrist. Beneath her is a figure falling but still has her bucket upright. The figure has a cloth around the waist and is falling on another female figure with a long right hand bent. This figure stands in front of a seated figure holding a pot. There are about five buckets filled with loads and arranged on top of each other from bottom to top. But one of the top right buckets has an empty box on it.

Three figures at the bottom left of the composition do not have feet. The middle one wearing a hat while the last one at the corner has a very long right hand. On top of them is a woman with a child at her back. The hand of the woman is broken. Just behind her is another figure carrying a basket with a round object inside it. A figure is sitting almost inside one bucket beneath it. On top of that figure is another one carrying an empty baskets but the bucket is not on his head. There are two figures behind him with one carrying a load on the head while one has part of the body chopped off.

The way the figures are placed makes the work very clumsy, and as a result making assessing of proportion of the works very difficult. But the movement of the figures and forms in general create a degree of rhythm.



Plate 4.13: Final Cast Piece

4.4.9 Interpretation of Work.

The work is a representation of a market scene activity. The placements of the figures are not arranged or composed well due to the fact that, the researcher imagines to create out of what was seen in the market. The head of the giant figure at the back is bigger than the actual figures creating a focal point. This makes it easy for anybody who looks at the work to identify it easily. The use of oval shape for the

representative of the head was not achieved proportionally due to the exaggeration of the form. Some of the figures are distorted especially, the woman with a broken left hand with a child at the back.

One realises that, some of the figures are also not stable, representing the artist inability to create and interpret what is seen through there by revealing his naivety about forms and how they are represented. The hands of the figures are all longer than what they are supposed to be showing so as to catch the attention of the on-lookers in order to raise questions. This makes the onlooker part of the creation of that particular art by trying to know why the researcher portrayed the forms like that. The researcher tried creating difference in texture by carefully making lines horizontally and vertically to all the baskets representing weaving as one of traditional vocation of the Ashanti people. The artist's inability to treat the wrist of the hand very well made him hide most of them at the back of some figure suggesting how sometimes artist's creative abilities can be limited by strict rules that governs art and creativity. The colourful nature of the figures shows how exciting working without rules could be.



Plate 4.14:Untitled. The finished Piece

4.4.10 Observation

By abandoning some rules and regulation in representing a work of art, one's creativity becomes a unique to him and who he, the artist wants to be. This gives chance for the exploration of creativity, style and technique.

4.5 EXPERIMENT V

4.5.1 Subject Matter

The sculpture portrays another activity that happens in the market place in Ashanti, Ghana.

4.5.2 Aims

To create focal points within a composition by using no means of restrictions to forms, principles and designs as well as proportions.

4.5.3 Technique Employed

Direct Modelling

4.5.4 Materials

Wire mesh was used as a reinforcement material for the work. Iron rods, were also used as a reinforcement material, but were tied onto the wire mesh. Polythene bag material was spread on top of the modelling board on which the work was done. Papier mâché and cement were mixed for the modelling of the work, while acrylic paints were used to get the colouring effect on the work.

4.5.5 Tools and Equipment

Metal spatulas were used to texture and model the work directly. Hawksaw was used for the cutting of the iron rods. The plier was used to cut some of the wire mesh and binding wire for the tying together of the iron rods and wire mesh. To achieve a neat outline of the work and get rid of excess materials out of the edges of the work, grinder was used. Sable and Bristle brushes were used to paint the work. Trowel was also used for mixing the material.

4.5.6 Production Process

This work started with the drawing of different sketches of scene in the market which attracted attention of the people even though they were found in a crowded area. The sketches were combined to get at least two focal points within a composition. Soon after that with the preparation of the modelling board with the armature constructed by combining wire mesh and iron rod, the preparation of the material to be used was mixed. After that, the mixture of Paper –mashed and cement was poured on the flat modelling board to cover the armature. The trowel was used to press the papier mâché tightly onto the armature and board to get a very firm shape. Modelling metal spatulas were used to shape, model and texture the work to conform to the drawing. The work was then left to dry. Bristle and sable brushes were used for the painting of the work with acrylics paint.

45.8 Description of the Work

The composition of the work is made up of juxtaposed figures and activities that happen in the market. There are three people holding a load together with one figure at the back that has stretched the hand to touch the load. There is a middle female figure carrying a load with her right hand raised to touch the edge of the bucket she is carrying. This figure separates the work into two halves apart from those at the top. There are four people at the right side of the work with the bottom figure bent. Nine buckets are captured in the work with two of them empty. Two people are wearing shade hats just at the back of the buckets with one of them also in the hat captured at the far left corner. A figure is carrying a round object on the head with the left hand bent backwards for support. Two figures have bent their waists with one of them pointing his hands at one direction leaving the other with only the left hand showing. Most of the figures are placed juxtaposed to the other in the composition. The work has a polychromatic painting effect.



Plate 4.15: Final Cast Piece

4.5.8 Interpretation of the Work

The work portrays how people sometimes struggle for goods in the market. The treatment of huge representations of the four figures in the background directs one attention to that area before looking at the others. The use of cubist and cylindrical forms employed on the figure at the top left corner, stretching to reach and get hold of that particular load makes the upper part of the figure very interesting to look at. It suggest that, in a work of art where one decides to overlook how perspective and

other principles of art should be treated, room is given to the researcher to emphasize any part of the work he deems interesting. In the middle portion where a group of people are performing other activities, one can see one woman in the middle carrying a basket full of load. This figure also separates the middle to the lower part of the work into two halves thereby creating balance and rhythm within the composition. The treatment of the hat and the loads in the baskets also shift attention to the lower part and foreground of the piece. It therefore makes the work of art very interesting if attention is paid to areas which make the work look inordinary but still achieves aesthetic qualities of art.

4.5.9 Observation.

Although one may possess naivety without academic qualities, attention is captured as to how certain form and principles of design have been mishandled to attract attention.

4.6 EXPERIMENT VI

4.6.1 Royal Dance

Royal dance is a relief sculpture composition of dancers, modelled with papier mâché cement mix and painted with acrylic colour paint.

4.6.2 Subject Matter

The sculpture portrays the importance and supremacy of dance that enriches the culture of a particular group of people during the celebration of a festival. This is

because, dancing amid merry making and fanfare accompanies the chief during a colourful traditional durbar.

4.6.3 Aim

The researcher aims at using the material in a way to achieve rhythm through repetition.

4.6.4 Materials

The materials used include wire mesh for reinforcement for the initial filling of the working area. Papier mâché cement mix was used for the filling of the work in order to cover the wire mesh. Cement mixture in a slip form was used as tone for certain parts of the work.

4.6.5 Tools and Equipment

Rasps and files were used to achieve different types of rough and smooth textures. Different types of modelling tools were used for the modelling of the work. Trowel was used for the mixture of the material. Pliers were used for the cutting of wire mesh to desired shapes while grinding machine was used to cut off the background of the work as well as its tips. Brushes were used for the painting of the work.

4.6.6 Production Process

A flat modelling board was covered with a polythene bag to prevent the material from sticking onto the board after completion. A large but preferred size of wire mesh was cut with pliers and stretched onto the board.

Papier mâché was mixed and poured onto the mesh on the board after which, the trowel was used for the mixture and was also used to spread the material to cover the wire mesh. Two days later, the material was a little dry for the actual direct modelling with the papier mâché cement mixture to begin.

Different kinds of modelling tools were employed in the execution of the work. With the use of the tools, the building of the work started gradually until the desired shape under reference was achieved. After that, a metal pipe cut in sizes was used to create textures on some parts of the work. After that, cement mixture with water alone was brushed at some parts of the work to achieved different textures. The work was then left to dry for about four weeks.

After that, the grinding machine was used to cut off some parts of the work, especially the background and the edges of the work in order to achieved smooth surface. During the grinding, some parts of the work got damaged and restoration was done immediately to make the building process complete. Different colours of acrylics paint was used to paint the work to achieve a colourful effect.

46.7 Description of the Work

This relief work measures about 79x35 inches. The composition of the work is done with the idea of repeating the pattern used in rendering the work. The figures are also repeated in a way to create rhythm and balance. The composition is made up of nine figures. An oval head is repeated four times in the middle of the composition, but arranged perspectively with the biggest one on top and diminishes as it comes down. A finger is raised pointing into the sky just behind a dancer at the right corner of the work.

A dancer is captured at the top right corner of the work with cloth worn up to the chest level with dots as the design for the cloth. The figure's head is turned towards the right shoulder with the figure's right hand smaller and shorter than the left hand. All the hands are moving towards one direction. The figure's cloth runs through from top to the lower part of the work. The figure at the lower right corner is wearing a trouser. The feet of the figure forms part of the legs with demarcations. The upper part of the figure is taller than the lower part. The right hand of the figure is bent towards the head with the left hand straightened towards the line.

One dancer which is placed at the middle and lower part of the work is wearing a headgear. The right hand is bent towards the left with the left hand below the right hand. At the lower part of the left corner is another dancer who is looking backwards with both hands straightened toward the lower part of the body. At the top corner of the composition is a dancer who is hanging on top of the hand of the figure below. The hands of the figure are together with a cloth worn to the chest level.



Plate 4.16: Grinding Stage



Plate 4.17: Close Up of Grinding Stage

4.6.8 Interpretation of the Work

The work portrays the traditions of the people of Yonso in Ashanti. The diversity of the rich culture that backs their festivals as a lasting legacy. In such occasions, the traditions of their ancestors become very important for their daily celebration of life. The oval heads repeated and placed at the middle of the work signifies the presence of the ancestors in the celebration of the event. The hand raised at the left corner of the work also suggests that, the ancestors who have been invited to take part of the ceremony. Through libation they are also linked to the living, the dead and the supreme being. And they have special oval head shape, pointed and V-like noses as well as wide mouth in order to distinguish them from the living and to scare people with other supernatural powers from interfering in the celebration.

As a chief is enstooled, he becomes the first citizen in that community, it is therefore advisable for him to get people who have been trained to dance for him anytime there is a special event. The dancers have the cloth worn up to the chest level in order to pay homage to their ruler as a sign of respect. The composition is done in a way such that, although there is a repetition of patterns and rhythm, the figures are placed anyhow to create interesting focal points within the same work. The design pattern of the two dancers also suggests that, they are a special group of the chief and for easy identification.



Plate 4.18: Final Work after Modelling



Plate 4.19: Work after Painting



Plate 4.20: Final Work of the Royal Dancers

46.9 Observation

The technique employed makes working in sculpture to achieved rhythm through repetition very interesting and thus gives the sculptor the free will to explore with different patterns to get a uniform design.

4.7 EXPERIMENT VII

4.7.1 Identify Your Drum

Identify your drum is a relief sculpture composed of different drummers with special characteristics associated with what they are doing.

4.7.2 Subject Matter

In “Identify your Drum”, emphasis is placed on different types of drums that are used to identify a particular chief within a festival or durbar of chiefs. And the characters exhibited by the drummer.

4.7.3 Aim

The researcher aims at placing all the larger figures on top of the composition, making the rest of the figures smaller at the lower part of the work. The researcher again plays with elongation and distortion to create attention of the viewer.

4.7.4 Material

Wire mesh and iron rods were used to construct the armature for the work. Papier mâché cement mixture was used as the material for the modelling. A mixture of cement and top bond glue was used to achieve smoothness at some part of the work while acrylic paints were used to decorate the work.

4.7.5 Tools and Equipment

Metal and plastic modelling tools were widely used in the execution of the work. A Trowel was used to mix the material to achieve even consistency for use. A pair of pliers was used for cutting the wire mesh while a grinding machine was employed for

the cutting off of the edges. Brushes both sable and bristle were also used for painting. Rasps and files were also used to get rid of some unwanted parts from the surface of the work.

4.7.6 Production Process

After preparation of a sketch for the work, a wire mesh was cut to a desired size and shape to be placed on a modelling board prepared for the work. Different types of iron rods like half-an- inch, quarter inch and one inch were cut into ideal sizes for the work. The rods and the wire mesh were tied together with a binding wire firmly for the stability of the work.

The mixture of papier mâché and cement was mixed with trowel to even consistency for the start of the work. This time, the mesh and rods were not covered and left to dry before the actual modelling but rather the modelling of the work started straight away. With the use of metal and plastic modelling tools, the work was executed from top to down. When the desired shapes corresponded to the reference material was achieved, the work was left to dry. During the rendition of the work, some modelling tools were used to achieve textures at some parts of the work. A grinder was used to grind all the unwanted parts of the work especially the edges. The work was then painted with acrylic paints and brush to make it complete and finished.



Plate 4.21: Grinding Stage



Plate 4.22: Close Up View of the grinding



Plate 4.23: Coating Surface of the Work



Plate 15: selected sketch for the work



Plate 4.24: During Painting



Plate 4.25: Side View of Work during Painting



Plate 4.26: Work before Painting



Plate 4.27: Work after Painting

4.7.8 Description of the Work

The work is composed of ten figures ranging from smallest to the biggest. It is measures 92x44 inches. On the left corner side of the work is a drummer with big head, elongated neck and upper part of the body longer than the lower part. There is a drum in front of him with his two hands on top of the drum. The head is turned towards the left shoulder but closer to that figure is another drummer with rough texture all over the body but his drum which is at his side is smooth. The drum is supported by his left hand with the right hand bent to hit the drum.

The head of the figure is also turned towards the right shoulder. Behind the textured figure is another one with a very short hand which is not proportional to the body with his head in a profile. At the far right corner is a figure in a frontal view whose right hand is hidden within the figure, leaving only his left hand which is stretched forward to hit the drum in the middle part of the composition.

There is another drummer beneath the middle figure with a big head, long stretched neck and hands bent to meet the top part of the drum in front of him. But the hands are not straight with the right hand below the left one. At the lower corner of the right side is a figure in a frontal view pose. There is a drum in front of him, which is supported with the two legs bent in a way to grip it. The two hands have been bent to hit the upper part of the drum. A bigger drummer compared to the one just described is at the left hand side of him with the same posture but the figure's drum is textured.

There is another one smaller than the one just described with two drums arranged in front of him. Each of his hand is on top of one drum. At his left hand side is a figure smaller than all the figures in a profile with a drum in front of him of which his hands are stretch on top of it. The figure has cloth around the waist. On top of the said figure is a drummer in a frontal view pose but the head is in a profile. The left hand is foreshortened to hit the drum, and his right hand is also on it. The composition is painted with different colours of acrylics base.

4.7.9 Interpretation of the Work

Celebration of a particular festival brings together a lot of traditional rulers. Each chief comes with his people of which the royal drummers of the chief are not left out. Because each traditional ruler is identified by the kind of drumming he comes with, every group has its own drummers and dancers associated with it. The head and necks are stretched and turned to meet each other to depict the movement that takes place when drumming. The elongation of the hands of the figures also suggest how each one embraces one custom and identity when they come together to perform for a successful ceremony. The neglect of perspective is evident in the composition to divide the work into two halves for each identification of performance of the drummers. The textured figure is placed in the middle to create balance at the upper part of the work. Different colours were used because of the traditions of the rulers of the various drummers and the respect of each culture.

4.8 THE MAIN PROJECT

After experimenting with different techniques and ways of executing sculpture without delving into ways and how things are taught and done in art schools, execution of the main project became necessary. So having conducted series of successful number of experiments with different approaches, the researcher found it very necessary, and more expedient to delve into direct modelling with papier-mâché cement mixture in executing relief and in-the-round sculpture.

Contemporary African sculpture appears more colourful, exciting, philosophical and conceptual; the experiment rendered earlier did not spare such revelations. They portrayed how an artist with less experience in a vision of tremendous and magnificent unproportional elongation, distortion and breaking away from normal perspective representation of crowd using pseudo technique in naivety. The use of simplified forms of basic shapes. Acrylic paint was used in the decorating of the two main projects.

4.8.1 Royal Roll Call

4.8.2 Subject Matter

Creative expressions are not controlled by already documented and accepted strict rules that govern the realism of nature. But it goes a long way to bring out the ideas rather than the object purely perceived in its natural state which determines artistic meanings and function as an art work. It thus makes a work of art come out from deeper motives than the inspiration of that particular era. Giving way for such flexibility to be exhibited by artist of less experience results in a variety of dynamic styles, philosophies in expressing their ideas.

In relation to the project, royal roll call may not involve everybody who lives in a particular village, but one needs to consider the traditional concerns and meaning of certain norms exhibited by the royals of where he or she originates from in order to differentiate his or her tradition from the other. Also, the need for the choice of forms and characters exhibited in the work is based on the symbolism associated with the chief and elders around the palace.

The chief as the ruler of the community does not rule alone but with a lot of people around him. It therefore gives the newly enstooled chief the power to choose a new group of elders to work with, in line with his preference and ideology.

The description of beauty to the traditional Ashanti is associated with the elongation of the neck of women with rings around it. But the chief is described as a moving gallery because of the royal costume he puts up during ceremonies. The researcher understands fully the intellectual framework within which his works can function, and that goes hand in hand with the description of “an emotional and intellectual peg” on which traditional cultures have spiritual truths. The works therefore deal with already familiar themes within the society but have been mishandled in away to beat the imagination of the onlookers.

The practice of creating images by this technique to established ideas according to Williams Denis (1998), produced “form stereotypes” which determined the “schema” in which the artist worked. It is therefore equipped with the inspiration and knowledge of a variety of traditional legends, folklores and mythologies, the

researcher creates the right and wrong forms for the right ideas in the execution of his work. The enstoolment of a new chief and his elders around him in states provides the platform of the people to come face to face with their traditional norms and what is associated with every individual who is around the chief.

4.8.3 Aim

To execute a work of a traditional ruler and his elders but without normal ways of executing such figures and what is associated with it using elongation and distortions of forms in the figures with papier mâché cement mixture.

4.8.4 Materials

Cement mixed with papier mâché was used as modelling material for the work. Half-inch rods, quarter- rods and three- eight iron rods were used for the construction of armature. Wire mesh and binding wire were also employed to cover parts of armature. Acrylics paint was used to paint the works.

4.8.5 Tools

Different types of modelling tools were used for the modelling. Trowel was used for the mixture of the material whiles steel bender's tool was also employed for the bending of the rods. Hacksaw was used for the cutting of iron rods and sable and bristle brushes were used for the painting.

4.8.6 Production Process

A sketch was developed for the execution of the work in- the- round which was based on the theme "Royal Roll Call" bearing in mind the technique adopted for the

project. The consideration of vital principles used to suit the concept and to portray the work was given due attention.

The researcher then moved on to construct armature for the work. It started with the consideration of the height of the work which was measured. Half-inch iron rod was cut with hacksaw. The measurement of the shoulder was also taken and half-an- inch rod was cut for it. Then after, another measurement was taken from the head to the waistline in order to get the measurement from the top to the middle part as well as the waist to the knee which will also aid the measurement of the legs. In all these, half-inch iron rods were cut for all.

Since the armature was going to be part of the work forever, there was the need for it to have stability to withstand the material load which would be built on later. So with the employment of electric welding machine and electrodes, the welding of the various rods cut for the work started. The base of the work was assembled first and welded strongly before moving to the back rod, which will support the work. Two of the half-inch rods were combined in order to make it very strong. The waist and shoulder rods were then welded to the back rods, after which the thigh rod was welded to the waist which made the joining of the legs also possible. Some rods were used to brace the knee together as well as the shoulder to the waist. Two circular rings were bent with quarter rods and welded to the head. Another quarter rod was tied with binding wire to the shoulders of the armature for the hands. Wire mesh was then combined with papers and wrapped around the various parts of the armature to achieve a desired thickness. The inclusion of paper to the wire mesh is to prevent the papier-mâché cement mixture from falling through the wire mesh during modelling

process. Whiles the wire mesh also keeps the paper in shape and secure. The armature construction was then completed.

The next stage is the modelling process. With a mixing bowl filled with water, the combination of papier mâché and the cement mixture was poured proportionately before mixing with the trowel. The first layer was laid on the work equally to cover all the metals and left to set and harden. After two days, another mixture was mixed and laid on the various parts from the head to the toe according to the reference material used to get the ideal shape of the chief. In all these, the modelling tools were used to create textures to stick very well. Layers upon layer later, the desired shapes were modelled to perfection to the self impulse of the researcher. After this, the work was left to dry. About twenty-nine half-inch rods were cut with hacksaw. Papers and wire mesh used to wrap it as armatures for the heads of the chief's elders. When completed, mixture of the materials was done and applied on all of them as first layers and left to dry. After two days, the building up process started to get the desired head shape of each of them according to the reference material. They were all left to dry for about two months.

4.8.7 Description of the Work

The work is measures approximately 62" high. It is a seated chief with his hand on his laps. The chief has his royal head gear on with a very long neck rounded with rings. The chief has a big head with his eyes widely opened, whiles his nose and mouth are very cute. There are two necklaces around his neck with his left shoulder longer than the right one. His cloth is wrapped on the right shoulder passing through

the left armpit. The cloth of the chief has a lot of drapery with his upper part of the body longer and bigger than the lower part.

The profile of the work looks very interesting because, the back of the chief from this view point is almost flat. The back of the chief does not have drapery but has a design of the letter of the alphabet “H” at the back representing the seat he is sitting on. The rest of the seat is part of the body of the chief, the elders around the chief were modelled with different heights. They are different head shapes and styles. All of them have a broad base. Four of them have headgears on with seven of them with hair. The facial characters and expressions differ from one to the other.



Plate 4.28: The modelled Heads



Plate 4.29: Close Up of Heads

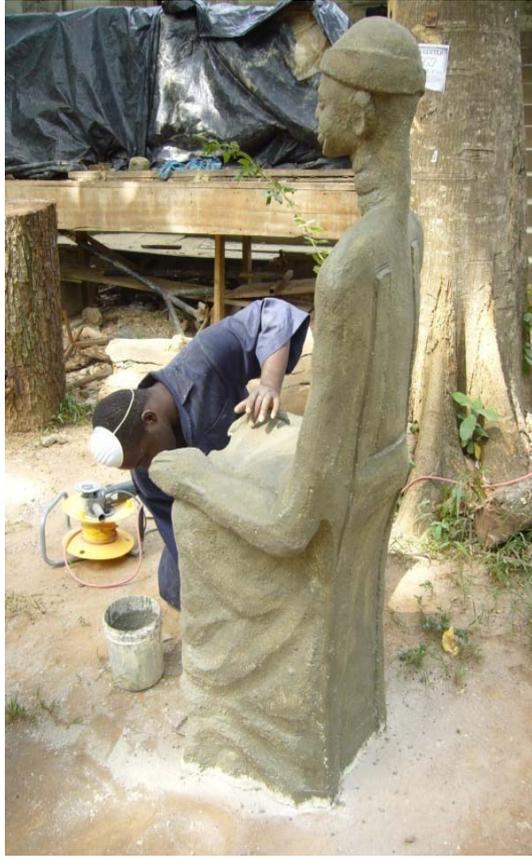


Plate 4.31:back view during coating



plate 4.32: coating stage



Plate 4.32: Three Quarter View



Plate 4.33:Front View of the Chief



Plate 4.34: Front View of the Chief



Plate 4.35: Three Quarter View of the Chief



Plate 4.36: Profile of the Chief



Plate: Back View of the Chief

4.8.8 Interpretation of Work

In the Ashanti region, every traditional ruler of a village is known as the chief of that particular town. This gives way for other royal members who are given specific duties come closer to the chief anytime he sits in state to address his people and these people form the council of elders for the throne of the chief. The researcher tried to put some of such royal leaders and the chief in state in one harmonized composition. It goes beyond just assembling them but rather foster not only unity among the rulers and the people but to also inspire the entire populace about the customs and traditions of the leader and what they do to help rule over their community towards a peaceful environment.

The big head of the chief suggest wisdom since the ruler of a village should be very intelligent in order to solve problems and initiate very progressive development for the village to move on. Beauty is associated with long neck in the traditional realm of the Ashanti of which the people of Yonso is part. The chief's neck is elongated with rings to make him very attractive and handsome. The cloth worn by the chief is at the wrong side leaving the observer to identify and think about it because of the technique employed for the project. The yellow cloth also symbolizes victory of ascendancy on the throne as a new chief, the headgear been black and yellow also symbolizes sadness because of the death of his predecessor. Every chief is supposed to be superior among his elders and the giant figure of the chief suggest greatness among all there by conforming to the elongation and distortion of figure which is part of the researchers objective.

The elders flanked the chief on both the right and left sides because it is regarded as a form of protection for him. Secondly, any chief who sits in state must be the focal point to the community or any visitor who visits the palace. So the elders form an arc around the chief just to direct viewer's attention solely to the chief who will be in the middle of the said elders, just like the rainbow which attract attention to itself. They are also very close to the chief in order to share ideas before they are voiced out to the community. A new chief decides whether to work with the old council of elders or not. But there are some elders around the throne that the newly enstooled chief can never do away with them. So it makes some of the already existing elders very unstable and that is exhibited through the instability of some elders who flanked the chief.



Plate 4.38: Council of Elders Whispering to each other



Plate 4.39: Council of Elders in a Meeting at the Palace



Plate 4.40: The Chief and His Council of Elders at the Palace

So the heads which are not straight but rather tilted to the left, right, up or down suggest that, at any point in time, any of them could be replaced, but there are some elders around the chief who will not be ignored because they are the ones who advise the chief on what goes on in and out of the palace. Some are also very innovative but cannot voice their ideas out but would have to whisper into other elders' ears for them to present it to the chief's linguist, then to the chief. They also have long necks and big heads because they are closer to the chief and must possess some qualities of the chief because when the chief is not there, one of them acts or deputises for him till he is back. This shows that, a chief cannot rule alone but would need elders who will share ideas with him before implementations of developmental plan. These are in support of the wise saying that "two heads are better than one" just to make sure the decision of a ruler does not affect his people negatively.

4.8.9 Observation

It was observed that, it is very difficult to identify some part of the work which were not handled well due to the technique employed. Also the chief could stand out as a complete work, as well as the elders around him, but putting them together in a composition of one sculpture was an objective well achieved.

4.9 ETERNITY

“Eternity” is one of the relief sculptures rendered for the project. The size of the work measures approximately 94x48 inches.

4.9.1 Subject Matter

The work portrays the cross of eternity carried out by Jesus Christ as a means of saving mankind from their sins. The researcher in his rendition of the work does so, by depicting Jesus Christ with the cross of eternity filled with various facial characters in different forms capturing widely to all the various worships in general from Muslims, Christians, traditional worshippers etc.

4.9.2 Aim

One aim of the researcher was to use the technique and material for the project to render facial characters with different moods. The researcher also aims at texturing the characters with the material limiting him to lines and geometric distribution of the faces of the heads.

4.9.3 Materials

Half-inch iron rods, quarter rods, binding wire as well as wire mesh were used for the construction of armature of the work. Papier mâché and cement were mixed at equal proportion for the modelling of the work. Sandpaper in various grades were employed to effect smooth finishes to some parts of the cast whiles acrylic paints were used for the painting of the works.

4.9.4 Tools and Equipment

Trowel was used for the mixing of the material in a mixing bowl. Various modelling tools (metal, wood, and plastic) were employed for the sculpting of the work. The use of bristle and sable brushes were employed for the painting of the work. Electric welding machine was used to weld the metal pieces together for the construction of the armature while side cutter was used for the cutting of the wire mesh. Rasp, files and arc-grinder were used to chase the undesirable, excesses from the surface and to sides of the work.

4.9.5 Production Process

This work started with developing sketches to suit the idea of the work. Upon series of drawings, the sketch below was selected for the work. The next stage was the construction of armature. First and foremost, half-inch rods were cut to various sizes and welded together to create cross. Quarter inch rods were used to brace the half-inch rods to make it firm. Wire mesh and paper were wrapped on the welded metal to make the construction of the armature complete. A proportionate mixture of papier-mâché and cement was achieved with trowel for the modelling to begin. The forms were modelled in relief. The work was then left to dry, and the acrylic paint was used to get a pictorial effect.

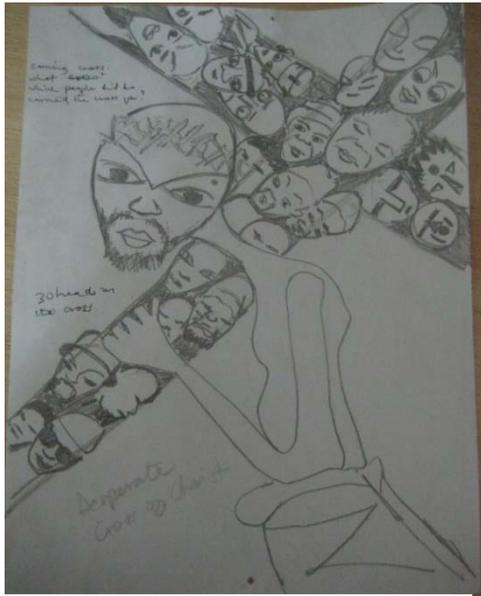


Plate 17.selected sketch



Plate 4.41: Lifting Work for Grinding



Plate 4.42: Close Up of Work Whiles Coating



Plate 4.43: Front View of "Eternity"



Plate 4.44: Close Up of Grinding Stage



Plate 4.45: Grinding Stage Full View



Plate 4.46: Frontal View of “Eternity” during Painting



Plate 4.47: Three Quarter View of “Eternity “during Painting



Plate4:48:Lifting of the work “Eternity”



Plate:4:49:Pulling of Work on the Truck

4.9.6 Description of the Work

The relief composition is made up of the cross and Jesus Christ who came as in the form of human to save mankind. The material chosen for the project was used to execute this work and painted with colours made up of acrylics. The composition of the work has the Cross tilted in a way with the figure of Jesus Christ very massive up

There are about thirty faces on the cross being carried by Jesus Christ with different facial expressions. The forms of the heads are relatively modelled high on the slab of the cross, for the heads to form the cross leaving little parts of the main cross slab showing. Most of the heads from the upper part of the cross are modelled bigger than the heads at the lower part showing the move away of how artistically, objects are supposed to be portrayed.

On the upper part are four heads with a head without hair on the head with the eyes closed but has the mouth open to represent a living being whispering to God for a good life after death. The head at the middle does not have eyes, so do the one at the right corner which has a long beard. The one at the base of the two on top is turned sideways to the three respectively. On the bar of the cross is about element of heads which are turned in different directions representing the friction of people who want to have a good life after death in the bosom of God through the saviour who carried this cross. There is a big head on that bar with woven headgear showing the traditional professions of the people of the northern part of Ghana who decorate and weave this headgear for the chief. The chief is called "Naaba". Most of the heads on

this bar have their mouths open representing how people shed tears when one is dead. On the otherhand, is the zeal of happiness in those who lead good lives on earth in order to get salvation through the cross of Jesus Christ.

Jesus Christ's neck represents how difficult it was to carry such a big cross on a short and narrow neck, hence the elongation. The biggest head in the composition at the left side of the short bar across is that of Jesus Christ and the gentle and solemn eyes shows how humble he was at the time he was going through all the pains that are believed to have been carried out on behalf of many, although he could have avoided it. The gently opened mouth of Jesus Christ represent the time he voiced out to God Almighty to forgive the world of which his eyes attest to because of where he is looking at. The left hand is stretched to hold the cross for support and the muscular features of Christ suggest strength and power he had to carry the burden of the world. The rigid drapery and waves in the cloth worn by Jesus at the lower part shows the roughness and treatment he endured to save the world.

Three figures are just behind the neck of Christ. The middle figure has a headgear on full of lines, and that extends to the various headgears of some of the heads above and that signifies the canes Christ received. That also is believed to heal mankind from our illness and sickness according to the Scriptures. Below the hand of Jesus Christ are nine heads with some representing the various religious denominations of the various religions in Ghana. It comprises Christianity, Muslim and Traditional African religion. From the left corner at the top is a head with the mouth opened and that feature is exhibited by the head at the right top corner, as well as the middle man with bald head and beard at the second line. All signifying happiness to those who

lead good lives on earth and their rewards awaiting them, and also to those on earth who believe that through the carrying of the cross by Christ, they will get eternity someday. The textured surfaces circular and semi-circular, flat and lines seen in the work represent the carrying away of sin which should have been the punishment of mankind which is being borne by Christ.



Plate 4.49: Aerial View of "Eternity"

4.9.7 Interpretation of Work

This story is found in the Bible, at Isaiah 53. It talks about how man should have died because of sin but was taken over by Christ to save man in order to have a place among the great and powerful before God Almighty. Christians have warranted Christ's death to them but whosoever believe in him no matter who the person is should have everlasting life. The researcher tried to put all believers on the cross of Christ no matter their denominational background, spiritual background and whatever they may be serving.

This is to create the awareness to the general populace that, it's not about how, where and what you believe in. This is because, it is not about the spiritual divinity or saints only is serving as idols for people to worship but who they believe in will give them eternity, hence the cross which captures Christian leaders, Traditional Priests, non Christian leaders, Muslims and other believers in different doctrines.

The hand of Jesus Christ to support the people on the cross binds us together as one people with common goal provided one believes in eternal life. So Christians believe in the carrying of the cross but will not have a place on it. Whiles some people who do not believe in it later realize that, they will have a place on the cross of life. The red colour at the waist of Jesus suggests the blood which would be shared on the cross. The yellow at the background symbolizes victory being born by Jesus after crucifixion .The arrangement of the heads on the cross creates good forms of degree of rhythm and harmony.

4.9.8 Observation

It was observed that, using the material to create the characters with the heads was very successful which makes the heads on the cross a composition which can stand on its own. The capturing of Jesus Christ's face was very challenging with the technique employed to execute the work, but it made the researcher arrive at a more harmonized composition.

CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

5.1 Summary

This project is an exploration of papier mâché cement mixture and the concept of naivety in sculpture. It entails the various ways at which naivety has been and can be explored in sculpture with papier mâché and cement mixed together for the rendition of the works. The naive artist dwells on principles and philosophies of art which have its own psychological feelings in its own realm. The ideas are in a storytelling form of a newly installed chief from the Ashanti region (Yonso), the concept of Jesus Christ's role in carrying the cross of life with some unusual representations of art elements and principles.

Juxtaposition, repetition, perspective and colours were explored to execute the concepts in the project. With the exception of the chief and the council of elders which are in-the-round, all other works were rendered in relief. The technique employed includes direct modelling and casting. All the works rendered for the project are based on intuitive pseudo naive concepts of the researcher.

5.2 Conclusions

The concept of naivety is a major contributing factor that cannot be over looked in our modern development in art. There are different ways of expressing one's innermost feeling through artistic representations and expression, hence a very vital principle in the career of the artistic style and techniques. It therefore gives a viable course to this project rendition as a means of alerting experience artists, students

developing their own art skills as well as individuals who want to know more about their creative propensities in the field of art. The research also provides an academic discourse for an in-depth thought of these expression executed by the naive artist. This attests to the fact that, expressions executed by some artists who pass through academic training but can still not make good use of the principles and element learnt. Therefore, they create forms from their own intuitive feelings to show that, it is not a disability of their mental thinking. In the case of works by a naive artist using the pseudo technique, the basic skill acquired will help to manipulate whatever ideas in mind to an infinite level

Many artists have explored the documented artistic rules as a regulation that governs artistic creation and expression. Many materials and tools have been improvised from the indigenous ones which makes art rendition very easy and beautiful. So there is the need to break away by imitating works which have characteristics of indigenous expressions which were tagged as primitive art or naive because of the basic skills acquired in schools. This will encourage up and coming artists especially sculptors to work in that direction. A lot needs to be done to expose both indigenous and modern artist to the habit of imitating each other's way of artistic expression to add more value to their art. This will also pave way for up and coming artist to be confident in what they do as an accepted art.

Experience to many is very personal and the approaches at which artist work are varied. The research has shown that, experienced artists or educated artists can imitate provided the techniques are adapted to electing the interest and abilities of developing one's manner of expressions and style. The kinds of special characteristics and the effect of naive art are clear for others to be motivated and inspired. This can make one develop skilfully his or her artistic style along those lines.

The researcher has also shown that, although naive art motivates and inspire others, if art is equated with representation, then less value will be paid to works of art that have exaggerated forms, simplified parts ,imaginative shapes as well as idealized subjects. Papier mâché mixed with cement is a very wonderful material suitable for sculpture. It becomes very hard when dry, and thus has the feel of concrete because of the cement in the mixture. The slow drying rate of the material invites the artist to effect corrections where necessary without any difficulty. The mixture is also suitable for direct modelling and casting techniques. The material is also lighter in weight when dried especially when it is not reinforced with very thick iron rods. Colour can be mixed with the material at its wet or dry state to achieve colouring effects. The surface of the work executed with this mixture can achieve smooth and textured effects during the wet as well as the drying stages.

5.3 Recommendations

Naive art and those who render art in such forms have been over shadowed because it lacks certain effects accepted as part of art. This discourages artist who are unable to creatively react to such criteria, there by restricting them from coming out with

their own development of style to earn a living. It is recommended that these principles and basic knowledge acquired by experienced artist who through inspiration by works of such artist try to imitate their works consciously to develop their own artistic skills be made available to the less privileged artist also to learn from. This will encourage artist who are unable to translate what is learnt into creation, be confident with what they do in order to develop their art style without fear. papier mache mixed with cement “goo” can also be used for the fabrication of panels for exhibitions and other uses. This project should be made available to the public especially the wayside artists, the indigenous artists as well as the modern artists. Especially those who are still in school to learn more about various ways of artistic expressions which attract attention, without restrictions on ways of expressions in art. It is also recommended that, inexperienced artists should try their artistic approach with modern tools and materials available, like the one used for this project to enhance their creative propensities. The experienced artists should also be encouraged by this project, especially sculptors to create unusual effects in their works with different colours and some other characteristics of naive art. It will help create pictorial effects just like the painter.

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