

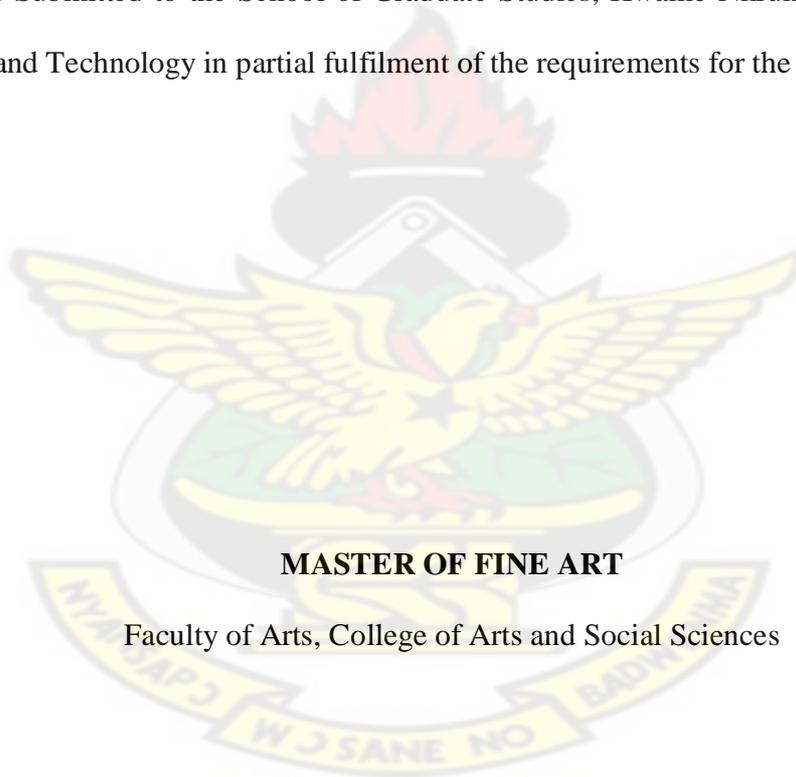
ASSEMBLAGE AND CONSTRUCTION IN STONE CARVING

by

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KNUST

A Thesis Submitted to the School of Graduate Studies, Kwame Nkrumah University of
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MASTER OF FINE ART

Faculty of Arts, College of Arts and Social Sciences

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Department of Painting and Sculpture

ABSTRACT

This project is about using stone with varied materials to produce assemblage and construction for sculpture. A process involving cutting, piling and carving of stones using other materials such wood, metal fastened together with the help of adhesive, steel rods, bolts and nuts to create sculptures in-the-round or relief.

The mentioned materials were successfully assembled in a harmonious way to create a beautiful mixed medium, which works together as in the case of Dominic Benhura. Some of the sculptures are assembled like beads on a string Like Noguchi; some of the researchers' sculptures were assembled from individual pieces of carved stone without benefit of adhesives, but piling pieces of stones together with hole drilled through them.

It is hoped that these sculptures of assemblage and construction will urge sculptors to go into stone as a material for sculpture and further to explore new approaches to sculpture.

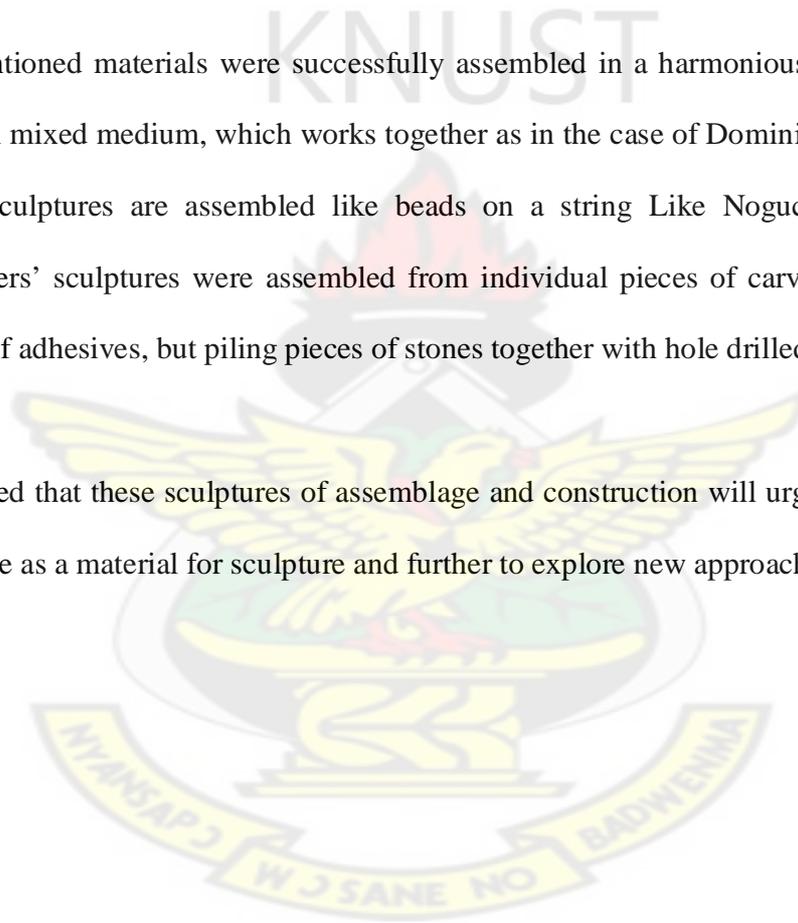


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CHAPTER ONE

INTRODUCTION

According to Struppeck, (1951) in the book *'The creation of sculpture'*:

“Construction frees the sculptor from many of the problems of modelling and carving and offers him greater opportunities of combining materials and exploring spatial relationship”.

Struppeck makes reference to assemblage and construction a genre in sculpture which the researcher has explored in stone in his research. The option of assemblage and construction by the researcher, however, inhabits more in the greater opportunities this method offers in the combination of various unrelated materials, such as stone, metal, wood and fastenings (bolts and nuts) etc.

In this project, the researcher uses assemblage and construction for stone sculpture which would be fused with other materials. Additionally, both traditional and new approaches of making sculpture has been explored namely: carving, cutting, piling, assemblage and construction. The researcher’s intention is to promote the use of stone as a material for sculpture in Ghana, create works that will incessantly linger on one’s mind, raise arguments and could serve as the basis on which further research to be carried out.

Traditionally, sculptures have been made of variety of materials such as stone, metal, wood and clay. Modern materials include glass, plastics, cloth, string, wire, television monitors and even animal carcasses, Adams (1999).

Assemblage and construction is employed by one artist or the other, from Picasso who made three-dimensional musical instrument out of paper and scraps of diverse materials, the surrealist boxes of Joseph Cornell, the junk car and machine part of John Chamberlain. Not forgetting Vladimir Tatlin and his spiral wood, iron and lass model for

his monument, this new dimension of construction and assemblage the researcher actuates. Mambakweidza Mutasa of Zimbabwe for example, uses wood with found objects like discarded metals and cow-horns to produce works that usually express proverbs while Komla Olu; a Togolese resident in Ghana basically sculpts wood and sometimes incorporates metals and cords, with white clay embellishments.

Although stone has been available in Ghana all these while, some sculptors are now exploring the material for sculpture while majority of sculptors are still using traditional material like wood. It is economically healthy to pick stones from the ground and carve rather than cutting down trees for wood sculpture. Stone sculpture is also now a thought course in most Art Institutions where students are developing keen interest in the material. With weekly assignments, students are developing their own approach to stone sculpture, find the appropriate stone for sculpture since there have been more discoveries here in Ghana.

The Greeks, proudly developed a notion that stone carving especially marble was the highest aim and the greatest achievement of sculptors. This notion lasted in art for over two thousand years especially in Western art. It took the timely intervention of artist such as Constantine Brancusi, Henry Moore, Eric Gill, and others to rediscover the techniques or approaches of direct stone carving and stone sculpture as a whole.

It is in these new approaches that, Rich, (1988) accentuates, namely: the direct method and the indirect method. However, there are many variations or modification with each of

these two basic methods and are extensively practiced by contemporary sculptors. The researcher describes briefly the approached most sculptors use even though he did not adapt to all.

The indirect method of stone carving involves the use of previously prepared three-dimensional models, built up of clay or any other soft material and then cast in a more durable substance, such as Plaster of Paris. The clay model is generally constructed in the size desired for the finished stone work. After the work is cast in plaster, it is usually assigned to a professional carver, who, with the assistance of a pointing machine, proceeds to duplicate the original model in stone.

This approach is mechanistic process employed for the reproduction in stone of a work designed and fashioned in another medium. This approach is also used in mechanically enlarging from a smaller model or reducing from a larger model and is the precise opposite of the direct method of carving. The indirect method very often results in waste of material, since the professional carver or sculptor is primarily concerned with a reproduction of a specific size.

The direct approach to stone sculpture is achieved by carving from a block of stone and gradually emancipating the form locked in it. The method is actually a slow process and one requires great patience. It permits considered deliberation and a continuous, constructive evolution of the final forms. A direct carving is invariably complete as an

organic whole during any stage of the work, from the rough beginning to the final finishing stages.

The method is an analytical process and one that is basically functionalistic. The material determines the design and imposes its individual limitations. At times the stone boulder does assume some shape or form of some sort; in that case the sculptor has to rework his initial design to suit the shape of the stone. There is little waste and the final results possess greater vitality and wholesomeness than the results achieved by means of the indirect method.

There is a general belief that stone carving is perhaps among the daunting tasks of man. However, this belief has been discussed over centuries with artists divided over it. This assertion has prompted new ways of working with stone by integrating other materials like metal, cement, plastics etc. Modern sculptors such as Isamu Noguchi have utilized some of the carver's methods, which require the same sense of sculptural form and dedication to the use of natural stone also in a kind of assemblage.

Mary Bauermeister is perhaps one of the contemporary stone sculptors who has helped push the idea of stone assemblage to a new height by carefully selecting stones with her trained artistic eye for composition. She glues stones and pebbles which had been smoothed by the action of sea and sand, arranged and glued in a complex composition combined with painting. Her assemblages are an important contribution to stone sculpture.

The approaches adopted by some of the artists as seen above is not far from what the researcher used. In one instance pieces of stones was fixed onto a flat board to create relief work. As the researcher gains confidence to work, exploration was made with other material such as wood, metal, bolts and nuts together with the stone to create assemblage and construction. Ideally, a soft stone which cuts easily for assemblage and construction was acquired for this kind of work, preferably, soap stones, kaolin. However, serpentine stones was also used as one of the types of stones.

It is assumed that, stone carving is traditionally carved from a single block of stone and gradually emancipating the form locked in it. In Ghana, the material has not been fully explored since sculptors prefer the alternative materials such as wood, clay, metal, cement, and plaster to stone. The little work done with stone in Ghana is by carving. There is the need to break away from the traditional way of working stone in sculpture from a single block of stone, and explore the material by carving, cutting and piling different stones with varied colours and properties for assemblage and construction. Some stones were assembled with other varied material such as wood, metal, steel rods and fasteners (bolts and nuts). All these were joined in a harmonious way into one piece though the parts joined together can be disassembled as individual pieces.

The research explores sculpture representation using different shapes and sizes of stones in assemblage and construction. This will be achieved by carving, piling, cutting, construct and assemble different stones together with glues, screws and fastenings and to document research works for scholarship. The depiction of these sculptural

representations either in the round or relief by assembling different stones will germinate new dimension to the approaches of stone sculpture

This project will serve as a body of knowledge, which other researchers can use. Again, it will animate my colleague student sculptors to understand stone sculpture and be up to date with new techniques and approaches.

This project report has been organized in categories of five main chapters with each chapter expounding on different activity. Chapter One of the report has introduction to the research; it describes a brief history of stone as a material for sculpture. It then explains the thesis objectives and the validity of this study and the background from which this investigation stems.

Chapter Two digs into the life of some great stone sculptors with emphasis on their sculptures. The researcher focuses on certain sculptures from which he draws inspiration and compares and contrasts it to his. Materials and Methods, describing briefly the various types of stones at the disposal of sculptors, documentation of the various experimental survey conducted by the researcher towards the major project are the contents in Chapter Three.

Chapter Four is the main project, where the researcher brings to light its interpretations, appreciation, analysis, interpretation and experiences from which they draw inspiration

Finally, in Chapter Five, the thesis closes up with summary, conclusion and recommendation; bringing together exploration of sculptural forms with the supports of fastenings. The chapter also enumerates some challenges faced during the research.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

Assemblage art is a form of three-dimensional visual expression whose compositions are formed from everyday objects which are 'found' by the artist. The term assemblage however was coined by the French painter Jean Dubuffet to refer to his own work, and sometimes interchanged with construction. These methods have their origin in collage, a painting technique devised by Pablo Picasso and the French artist Georges Braque in 1912, in which paper and foreign materials are pasted to a picture surface. Picasso also made three-dimensional objects such as musical instruments out of paper and scraps of diverse materials, which were termed constructions. Assemblage, in the visual arts, is any work of art composed of a variety of objects. The term as first used in the 1950s describe collages and figures created from bits of wood, sponge, paper, and glue.

Even though stone carving is seen as a daunting task by many artists, it is still one of the preferred materials for some sculptors. In Ghana, there are few stone carvers even though there has, in recent times more discoveries of stones reserves in the country.

Many sculptors are still using and exploring stone using various approaches among which is assemblage and construction. However, the researcher acknowledges and reviews a

few works of some sculptors from whom the researcher draws inspiration and identifies its relationship on the grounds of assemblage and construction.

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The sculptors whose sculptures are under review are:

- Constantin Brancusi
- Isamu Noguchi
- Tapfuma Gusta
- Dominic Benhura
- John Takawira
- Emmanuel Obeng Bonsoo
- Christopher Oppong

The Endless Column

Miller (1980), said Constantin Brancusi's column of the infinite constitutes if not one of the most important contributions to modern sculpture, Brancusi achieved his endless column by assembling each module like 'beads on a string' as seen in **Fig.2.1** The process of assemblage and construction can be compared to beads on a string. It is this process of assemblage which the researcher adopts in his work; in this process verticality could be achieved where pieces of stones, wood etc could be piled on each other held together by welding, gluing or with metals without collapsing.

The endless column inspired the researcher to mount the individual boulder of stones onto each other in a vertical manner with the aid of steel pipes supporting them without

collapsing. In another work the researcher bore holes through pieces of flat stones, solid rectangular stones piled on each other vertically which is associated with the endless column.

The 'fish' (**Fig 2.3.**) by Brancusi is also an example of an assembled work using different stones in a harmonious manner of which the researcher associated himself with.

The researcher may not be interested in animals in his project work; however, he takes hint of the simplicity of forms in Brancusi's work. The treatment on the surface appears to be well treated. The assemblage from variety of stones that actually interest the researcher and how the stones were piled on each other well balanced. The colour of the stones which served well to contrast other stones is among some of the strong link the researcher associates with the "fish"

Princess X, 1916 (**Fig. 2.4**); and Adam and Eve, assembled in 1921 (**Fig. 2.5**) are some of the collections of Constantin Brancusi's work on assemblage. In the case of the Princess X, there is a wooden base, circular carved marble before the square-like base on which the abstract is placed all assembled as one work. Even though he's not sure of the adhesive of fastenings used, is possible to pile each part of the work on each other without falling.

Another artist whom the researcher draws inspiration from his works is Isamu Noguchi. Valery Oisteanu, writing an article for the Brooklyn Rail stated:

“With his large abstract pieces he combined mediums such as stone, wood, and marble, included the use of water and light, and had opposing textures of rough and smooth”.

The technique used by Isamu Noguchi is what the researcher has adopted in his work. Primarily, soap stones are the major material used, it is soft to carve and cut easily so the researcher was able to cut varied shapes to achieve a desired form. The sculptures are freestanding, perfectly balanced and anchored without the use of glue or nail. On rare occasions they were fixed with an invisible, interior metal wire. Take for example the Kouros (**Fig 2.8**),

The way Noguchi’s sculptures were assembled from individual pieces of carved stone, without benefit of adhesives, by notching and slotting the pieces together is a similar technique the researcher adopted to construct and assemble his sculptures even though he agrees that in some of his works adhesive was employed and most importantly the idea of carving and assemblage Noguchi used.

‘The Sky’ **Fig 2.6** and ‘Grey Sun’ **Fig. 2.7** are examples of assemblage and construction in stone carving. There is a strong link between the researcher and Isamu Noguchi on the grounds of approach where assemblage and construction is adopted in execution of their respective works. The researcher relates to these two works because a similar chunk of stone was removed from one of the stones used which created a hole in the stone. In this case, drilling machine was used to create small holes around the place to be removed.

After which many holes was created in other places of the same marked circle Perhaps Noguchi must have applied similar procedure in order to create these holes in the stones.

Tapfuma Gusta a Zimbabwean stone sculptor who have broken free from the traditions already established in this young movement is

“Often using a combination of materials, such as stone, metal, wood, wire, paper and string, he strives to express contemporary as well as traditional ideals in his work to a local and international audience.” Oliver Sultan

The process of combining other materials with stone used by Tapfuma Gusta in his sculptures is a similar approach adopted by the researcher

Gutsa’s works ‘Lunar Girl’ **Fig 2.9** and ‘Guitar’ **Fig 2.10** point to the fact that he works and explores in variety of materials such as stone, metal, wood etc in the form of assemblage to create such works. The researcher has a strong link to Gutsa in the area of approach, materials he uses. In the case of the ‘lunar girl’, (**Fig 2.9**) the researcher draws inspiration from the way the stone and the wood was joined together as a whole. It appears that the head made of wood and stone has been joined very well as if it is of one material.

The elongated neck of the head was carefully carved and constructed to meet the otherwise trunk of the lunar girl. Tapfuma Gusta must have used the appropriate adhesive to join the stone with the wooden head and the egg shell in a harmonious way.

In the case of 'Guitar' **Fig 2.10**, adhesive must have been used to join stone with other varied material such as wood; metal and string. Holes must have been bored in the stone and wood in order to fix the strings on them. The researcher borrowed ideas from these two works of Tapfuma Gusta and incorporated some in his works.

Another sculptor the researcher borrowed ideas from his line of work is Dominic Benhura. "Dominic often combines materials such as steel, wire and stone to create a beautiful mixed medium, which works together in harmony" as stated by Joceline Mawdsley, Former Exhibitions Curator, Chapungu Sculpture Park.

At Chapungu he was encouraged to work on larger and more demanding stone and this period saw the introduction of his plant forms, including the "Pawpaw Tree", "Euphorbia Tree" (**Fig 2.11**),

Through the years, his willingness to innovate and experiment has led to many new techniques being included in his sculpture; threading cored stone onto metal rods, using nails bound together and then glued into stone to depict thorns. Benhura however, refuses to limit himself to stone and freely uses any materials and techniques available.

'Euphorbia tree' (**Fig 2.11**), the researcher takes particular notice of how Benhura manipulated the stone in the form of Euphorbia tree. The fascinating aspect of it is how he incorporated metal into the stone to depict thorns; is of great interest to the researcher. Benhura deliberately left some part of the stone untouched contrasted with polished side, is a similar approach the researcher used.

John Takawira is another artist the affiliate himself with. He was born in 1938 in Chegutu. He was the first Zimbabwean sculptor to experiment with the fusion of various aspects of the rock, marrying the softness of a smooth, polished face with the force of a rough surface that retained the sculptors' tool marks – testimony to the struggle between metal and stone. Austere, powerful, tense and lyrical are the women he carved, with elongated necks and forlorn expression, as if in silent pain. Many sculptors today owe a great deal to his innovation.

In 'Rural Mother' **Fig 2.12**, John Takawira, throws light on village life of African women, where she carries fire wood at the same time carrying a baby behind her. The 'firewood' carrying the woman is made of different stone while that woman carrying the baby is a separate stone. Even though Springstone was used to create the 'firewood', the researcher takes interest in the way Takawira managed to create holes through the stones depicting firewood and then it was fastened unto the other stone work depicting the mother carrying her baby. Perhaps Takawira must have used some sort of fastener to hold the firewood onto the base of the head of the woman.

Similar approach must have been applied in 'United Family' **Fig 2.13**, also by John Takawira. In this sculpture, Takawira painstakingly creates holes in the boulder of stone, deliberately leaves tool marks on the stone, he allows some parts of the stone to be untouched and the facial expression of the works are well polished. The researcher has a link with Takawira on the grounds of approach, how he combines different stones as one

piece, creates holes in the stones to make it light for easy assemblage and the contrast in areas well polished against areas where tool marks are left.

Ghana has also seen a fair share of practicing sculptors who are advancing sculpture into new dimensions. Emmanuel Obeng Bonsoo, a research fellow at the Sculpture Section of the Department of Painting and Sculpture, KNUST. He seeks to explore various sites in Ghana where stones could be found and document those sites; these sites he believes will help sculptors who want to use stone for sculpture can go and mine. In an interview I conducted with him in his office, he said among other things that, Ghanaian sculptors have not developed much interest in stone carving and so there is the need to generate the interest and quicken the pace for the development of stone sculpture.

In his research work on Soapstone carving assemblage, 2003 he focuses on soap stones as a sculpture material where he cut the stones into slabs and assembles them into relief or in the round sculptures. His work 'horn blowers' match' **Fig 2.16** is an assemblage work. In this work, the sculptor saws or cuts the soap stones into slaps and arranges it onto a flat board for assemblage. He then carves the horn blowers match.

The researcher has a close tie to Emmanuel Obeng Bonsoo even though the researcher stuck his pieces of stones onto the board but in the case of Bonsoo there is no adhesive used, it is the frame that is serving as the support for the pieces of stones. This stones can be removed and assembled again. The same goes for the work in 'Gossip' **Fig 2.15**.

The last work of Bonsoo 'Xylophone player' **Fig 2.14**, is an assemblage work in the

round where he carved each parts separately and joins them with an adhesive, a similar approach the researcher adopted in his work.

Another person the researcher reviews his sculptures in the light of assemblage and construction is Christopher Oppong, in his research work ‘expression of pain in stone’, where he used granite stones with drilled holes, metal pipes, and welded chains all assembled together

According to Oppong (2006) his work as seen in ‘The monument of pain’ **Fig 2.17**, is an allegory statement encompassing symbolism of pain. The protruding iron spikes welded around the circumference of the chain bear resemble to the hooked spikes at over one foot long. The chaining aspect of the monument epitomizes slavery and the fact that man is not free: bound always by life’s numerous challenges

Aside the painful connotation of chain, it also brings the three individual stones together creating some form of brotherhood – unity between them. The introduction of metal in his stones, the drilled holes are some of the element the researcher used in his research.

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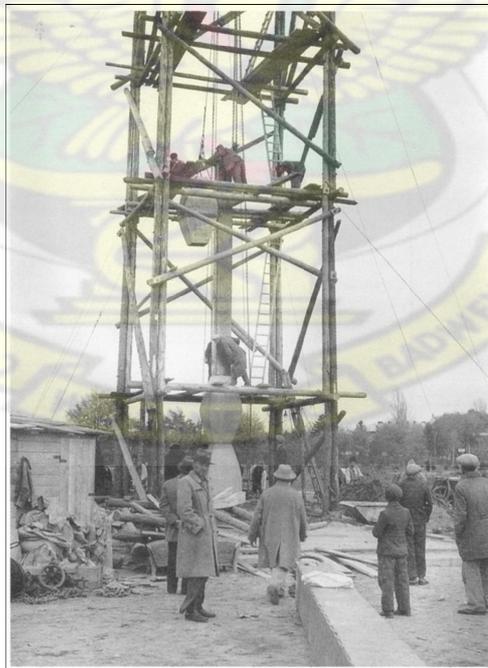


Fig 2.1, the erection of Endless Column at Tirgu-Jiu, 1937. The man walking toward the Column is Brancusi.

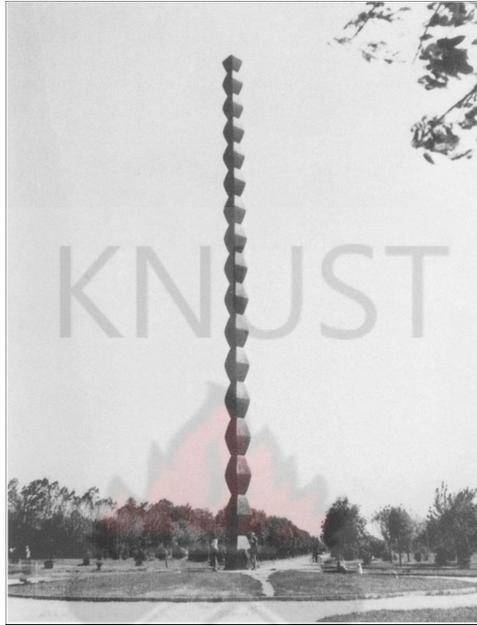


Fig 2.2. Constantin Brancusi. Endless Column, Xrgu-Jiu, 1937-38



Fig 2.3, Fish. Constantin Brancusi. (Paris 1930. Blue-gray marble 21 x 71 x 5 1/2
(53.3 x 180.3 x 14 cm),



Fig 2.4 Constantin Brancusi. Princess X, 1916. Marble: h. about 6.71 m. Lincoln, University of Nebraska, Sheldon Memorial Art Gallery, Gift of Mrs. Olga N. Sheldon.

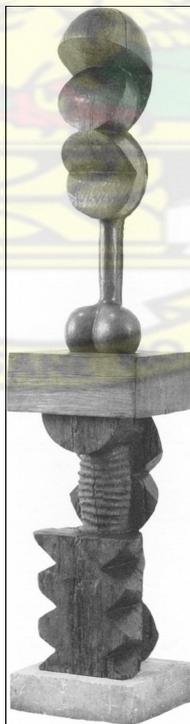


Fig 2.5 Constantin Brancusi. Adam and Eve, (1921). Wood; h. 224.8 cm.

New York, the Solomon R. Guggenheim Museum.



Fig 2.6. The Sky, Isamu Noguchi Source: [Auction House Records](#). © Artists Rights Society (ARS), New York



Fig. 2.7 "Grey Sun," Isamu Noguchi, marble, 102.5 by 100 by 42.8 centimeters, 1967



Fig 2.8 Kouros, 1944–45, Isamu Noguchi

Marble; H. 117 in. (297.2 cm), base: D. 34 1/8 in. (86.7 cm), W. 42 in. (106.7 cm)



Fig 2.9. Lunar Girl, Tapfuma Gutsa stone, wood, eggshell 24" X 31" X 8"



Fig 2.10 Guitar, Tapfuma Gusta, stone, wood, metal, string 63" X 15" X 12"

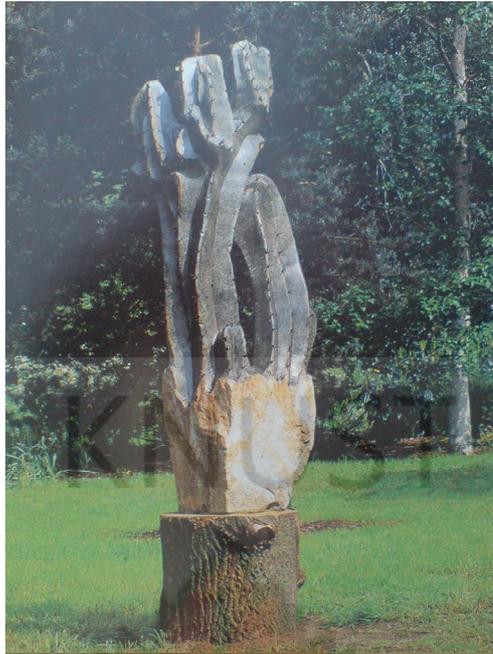


Fig 2.11 Euphorbia tree, Dominic Benhura, Opal stone, 1993



Fig 2.12 'Rural Mother', John Takawira, Springstone.



Fig 2.13 'United Family, John Takawira, Springstone.

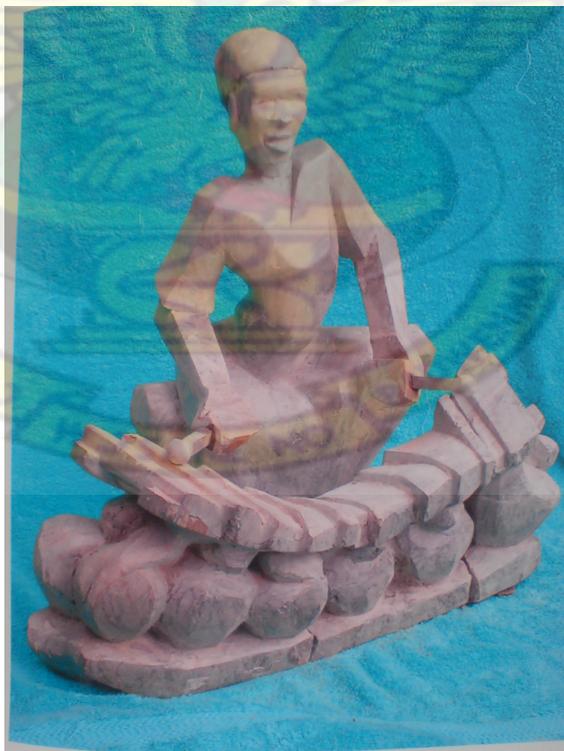


Fig 2.14 'Xylophone player' Emmanuel Obeng Bonsoo, 2003



Fig 2.15 'Gossip' Emmanuel Obeng Bonsoo, 2003



Fig 2.16, 'Horn blowers' match', Emmanuel Obeng Bonsoo, 2003



Fig 2.17 'monument of pain', Christopher Opong, 2006

CHAPTER THREE

MATERIALS AND METHODS

MATERIALS

Man has been creating art from stone ever since he found he could shape it by striking a softer stone with a harder one or using crude tools to shape a stone or by carving it. Over the years, a few types of stone have become popular with sculptors. Here the researcher briefly describes some of the stones he used, sculptors who uses such stones and the categories under which they fall and gives examples where necessary. The three different types of rock are: igneous, sedimentary, and metamorphic.

The characteristics of igneous rock is that, its very hard stone and difficult to carve. Diamond saws and chisels are required for effective carving. Example is Granite. Granite

takes a high polish and holds up very well outdoors. Christopher Oppong used granite in his monument of pain in **Fig 2.17**

SOAPSTONE

The researcher decided to use soap stone because of its unique characteristics such as its softness, ideal for carving and cutting easily; this makes it easy to work with, it has the ability to resist heat, makes drilling processes effective, it gives a high polish when mansion polish is applied properly. Its smooth surface makes it ideal for casting metal because the finished product does not stick to the mold. In addition, the hot molten metal will not damage the mold due to its heat resistance. Soapstone was mainly the type of stone the researcher used. Soapstone is a very dense stone, Soapstone is found on every continent the mountains and valleys of Africa and in recent time some are found in Ghana.

METHODS

Among the several methods available to the researcher, he chose to use the subtractive approach to sculpture, because of the hard nature of the material. The researcher adopted carving as a means to an end. As ideas began to run in the mind of the researcher, he documented some of the ideas on paper in the form of quick rough sketches. Some of these sketches were later developed to a more define design.

With this defined design on paper and in the researcher's mind, he begins to carve gradually the boulder of stone until the form is liberated. Having said that, there were times when the shape of the boulder of stone assumed a certain form, so the designs were

modified to suit the shape of the stone. At times, the researcher's mind was blank without any idea but the shape of the stone lead the researcher on to unlock the form in it.

Due to the relative soft nature of soapstone, knife or hand-held tools can be use to carve or scrap off parts of the stone to achieve the desired form. Saw was mostly used for cutting the stones into the shape and sizes for assemblage except for the serpentine stones which were relative hard; where grinding machine was used.

To achieve that smoothness on the stone's surface, the researcher used rasps and rifflers to rub continuously over the surface until all the tool marks disappears. Various degree of emery paper is used either with water or dry to render the surface much smoother, the surface is now ready for polishing. The stone surface is heated up with any gas torch; mansion polish is applied, as the stone cools down it then polish till the surface of the stones gives luster.

EXPERIMENTAL SURVEY

Even though stone as a material for sculpture is widely known and explored in places such as Zimbabwe, Kenya etc, stone is yet to be fully used as one of the materials for sculpture in Ghana. It was challenging acquiring the stones initially for this research. These experimental in stone carving will arouse interest and a further research could be done on it.

The aim of this experimental varies as the researcher explores, in one case, he finds out how pieces of stones could be stuck onto a board with the appropriate adhesive agent

without falling apart. In some instances, steel pipes were introduced to see how stones and metal could merge together as one piece without collapsing. How materials such as wood, stone, steel pipes could be assembled together in a rather harmonious way.

The researcher went on to experiment to know how stones respond to heat and polishing, also to know the appropriate fasteners, adhesive agent, to test the balance of piled stones and how to manipulate the stone during carving so as to not to flake off or even break. In all about ten experimental were conducted with the mindset that all the findings will influence in his major work.

Experiment one

Aims:

- a. look for pieces of flat stones either cut deliberately with saw or found with the aim of relief work
- b. Identify the appropriate adhesive agent which can hold the pieces of flat stones on a flat wooden board.
- c. to see the colour reaction of the stone when heat is applied to it

The sawn pieces of stones and the found ones were collected and washed to remove any dirt on the surface for relief when it got dried; it was arranged onto the board. Glue was then applied onto one surface of each the pieces of stones and fixed in its designated place. White glue was used because it is thick, binds well and easy to apply.

Flat wooden board was used with the mind of hanging it on a wall

The softness of the soap stone makes it possible to cut and assembles the pieces of the stones together. As part of my initial experiment with the material, the researcher selected pieces of stones which looked sculptural in form or irregular in nature for relief sculpture.

As shown in **plates 1a and 1b**

Experiment two

Aims:

To combine soap and serpentine stones for sculpture in-the-round; identify the appropriate adhesive agent which will bind these two stones together effectively and how the stones will respond to the application of heat for polishing

This was done after the carving was done; the surface where both stones will be glued together was filed to be straight and flat.

ANALYSIS

The white glue which was used as the adhesive to stick the various stones together and it did fixed well; however, some spilled however, when mansion was applied, it polish well

This stone sculpture is combination of two stones that is; serpentine and soap stone. The abstract work with all the pieces assembled as one piece with the aid of an adhesive. The researcher in this work addresses issues concerning the female potters. These are a group of young beautiful girls who loiter about and carry the load of customers to their destination after which they bargain for the price. Observing from the happenings of the potter, the researcher seeks to carve and assemble some of the challenges these potters go through; such as rape, robbery, a decent place to sleep and access to medical attention. This load which appears to be falling is what brings food on the table of these potters.

Experiment three

Aims:

- a. Look for discarded woks, found objects and sawn pieces of stones for sculpture in the round, to know the type of works students often throw away.
- b. In this work the image of a torso was the image in my mind, where all the parts will be dismantle and able to assemble again. The neck was achieved by gluing pieces of sawn flat stones together

ANALYSIS

The researcher combines discarded stones work and found object in the form of the steel rod to form torso. The head was found in a refuse dump, the neck been represented by the pieces of sawn soap stones stuck together with an adhesive and the trunk of the torso also found. Each major part of the work can be dismantle and assemble again as seen below.

The researcher found several good works that has been discarded into the refuse dump.

Experiment four

Aims:

- a. Combine stone with varied materials such as wood and bolts and nuts which can be used as in the round and when dismantle can be used as a relief sculpture.
- b. To achieve this, rectangular-cubed stones were cut, adhesive applied on the surface and each surface was joined together. These pieces were joined as one; carving was done to achieve the desired form.

ANALYSIS

With deliberate long neck and hair to portray the true beauty of African woman and to admonish that woman ought to stand erect, tall and strong against all odds. The woman is filled with dignity and style as she boldly displays her ear rings. The back of the work is flat, when the base is dismantled, it can be hanged on a wall as a relief work.

The contrast of the polish parts and the unpolished areas appeals to any viewer. The long neck was as a result of pieces of stones joined together to achieve that. With this joined pieces of soap stones, the researcher acknowledges the role women play in society

Experiment five

Aim:

- a. Combine stone with varied materials such as wood and bolts and nuts which can be used as sculpture in-the-round
- b. In this work, the stone use was already long so there was no need of joining pieces of stones together to achieve that height. In order to show contrast in the stone, one smooth part was polished and the other left with the chisel marks as textures. The colours assumed at the end were dark green for the serpentine stone and dark brown for the soap stone.

ANALYSIS

As the researcher continues to gain more understanding with the stone, he experimented with relative hard stone serpentine; the serpentine stone assumed the colour green when heat was applied to its surface and subsequently polished. The tool marks were left unpolished to depict the hair of the woman.

Rectangular-like soapstone was sawn, drilled through where one part of the bolt was inserted into the base wood while the other one extended upwards into the work. With deliberate long neck and long hair to portray the true beauty and to admonish that woman ought to stand tall against all odds, erect and strong

Experiment six

Aims:

- a. To treat the surface of the stone to appear like wood grains in order for the researcher to know the option he has in finishing stone works and what colour will the stone assume when polishing. The finished work assumed a dark brownish colour after heat was applied and polished.
- b. To depict a mother carrying twins, two circular-shaped stones were carved to depict the twins. The boulder of stone assumed that shape so the necessary carving was done on it.

ANALYSIS

In this work, the researcher focuses on the strength women poses; this is evident in the way she carries her babies in her womb for such a long period of time, and the strength requires pushing those babies out. The perfect coordination existing in her senses when she combines house chores, work, baby sitting, etc.

African women will generally have a very strong desire for children, that desire further shows the strong mother-child relationship. What if the children born are twins? In Ghana and much of West Africa, twins are traditionally regarded as special gifts from God and a herald of good luck. As a result, they are cherished and sought after by couples. The belief is so intense that people place wooden images of twins in special corners of homes where they are worshipped at regular times

The two oval-shaped stones represent twins; all supported by a steel rod fixed in the main work to portray the mother who is carrying them. When heat was applied and polish the surface did appear like wood, except for areas that did not see heat and mansion polish

Experiment seven:

Aims:

- a. To find out how stone with other materials could be assembled together under certain weight so as to determine the appropriate adhesive agent and fasteners to be used.

- b. In previous experiments, the size and weight of the stones were relatively the same when joining together, however, in this work, the stone boulder on top is bigger and heavier than the base, as such it ought to be placed in such a way it will not collapse.

ANALYSIS

The carved stone with the varied materials were able to fix to the wooden base. This was with the aid of steel rods. Later on, the researcher observed that the work had collapsed because the base could not support the weight of the stone. Moreover the steel rods were only half way through the piece of the soap stone which was fixed onto the wooden base. A longer steel rod was used; this time it goes way down into the wooden base for proper anchoring.

The researcher in this work takes keen interest in the union necessary between a man and woman in order to procreate. The fusion of metal, stone and wood together portrays this unity. If all these materials are able to assemble, it is possible that men and women can live together and women given the opportunity to take decisions concerning the family and society

Experiment eight:

Aims:

- a. To find out how stone with other materials could be assembled using bolts and nuts as a fastening for assemblage in relief sculpture
- b. As in the cases of some of the experimental, boulders of stones were cut into rectangular shapes glued together. With the imagery of the torso of the female in mind, carving was done to bring it out
- c. This work is to be mount on a wall; hence, two holes were drilled at the back of the work, bolts and nuts was then used to fastened the work onto the wooden base so that it will not fall. It was successful.

ANALYSIS

The relief work as shown below is an assembled work from pieces of stones joined together as a whole. The work is unpolished except some areas on the sides. Since the pieces of stones were glued together, care should be taken when handling such works because pieces of sawn stones were joined together and as such is not very strong. Also due to the carving processes, the bolts and nut which served as fastenings were the only thing holding the stone work to the wooden board.

As in the case of Willendorf figurine with their differing physiques, and the symbolism attached to them as fertility objects; The researcher compares this work to that of the Willendorf figurine on the grounds that both represents fertility objects and intends celebrating womanhood.

Experiment nine:

Aims:

- a. To find out how sawn rectangular stones be glued together as a long vertical stone for sculpture and to use that verticality to portray the shape of a phallus.
- b. In order for the glued stones to appear as one, its surfaces was carved and rounded up; the tool marks were then left as it is
- c. Since the imagery of a phallus was in mind, two small stones were oval-shaped. All the parts can be dismantle easily and assembled back again. It was successfully achieved.

ANALYSIS

The work in stone was fastened tightly onto the wooden base with the aid of bolts and nuts. The body of the work was intentionally left with the tool marks on it to create textures on the work. The form of the work assumes the shape of a phallus.

Phallus as a symbol of creative energy has played an essential role within virtually every world culture. The image of the phallus has been considered a symbol by which the Supreme Being procreates the Universe. Some consider the worship of the phallus to be at the origin of every religion, based upon belief that the phallus is the image of the creator in mankind.

Some say that the phallus possesses a magical power which is particularly effective against the evil eye. The street corners in ancient Athens each had its cippus dedicated to Hermes. The cippus consisted of a square column topped with the god's head, on which

were sculpted genital organs in erection, which passers-by would touch for luck. In southern Italy, phallic boundary markers can still be seen in the present day.

In the countries of the Mediterranean, realistic and symbolic phallic emblems have often been planted in farm fields for luck and a fertilizing presence. In India, the image of the phallus protects home and temple against the forces of lightening and other unexpected ill luck. A stone phallus is worshipped in every household, and large wooden ones are carried in holy processions. These are a few of the many beliefs surrounding the worship of the phallus and its symbolism which the researcher sought to portray in this work.

Experiment ten

Aims:

- a. To pile stone on each other using steel rods, bolt and nut as a fasteners.
- b. The aim was to explore how steel rods can be inserted into the drilled stone; all held together on a wooden base without collapsing. The stones should be able to dismantle and assemble it again.
- c. Boulders of stones were cut in pieces with saw to get the required sizes, where it was sand papered to render the surface smooth for polish.

ANALYSIS

An obelisk is a tall, single piece of stone; it is narrow and also a four-sided monument which ends in a pyramidal top. It is often made of stone pillar. Pillars have always been worshiped as gods. In Egypt, the obelisk stood for the sun god. The New Age Magazine

had an article by Henry Ridge Evans, in which he said that Osiris, the god of the underworld, was also depicted in the form of a pillar.

In order not create another obelisk which connote the worship of the phallus, the researcher decides to introduce gabs into pieces all held together by steel rods. With this gabs, emphasis is shifted from one source of authority or power and is now shared or decentralized. It is this power sharing that lead to the researcher's major work.

The base was able to hold the weight of the piled stones in a balanced way without collapsing, all the stones and steel rods can be dismantle and assemble again.



Plate 3.1a; **experiment one**, 81 x 39.5 x .10 cm,



Plate 3.1b; **experiment one**, 68.5 x 51 x .6.5 cm,





Plate 3.2: **experiment two**, 28 x 25.5 x .23 cm, Soapstone and Serpentine,



Glued flat stones



Plate 3.3: **Experiment three** “untitled”, 74 x 28 x .23 cm, Soapstone and Serpentine,





The back of the work showing the flat plane

Plate 3.4, **Experiment four**, Soapstone, wood, bolts and nuts,





Plate 3.5: **experiment five**, 89 cm high, Soapstone, Serpentine, wood and steel rod,



Plate 3.6: **experiment six**, 69 cm high, Soapstone and serpentine.



Back view of the work showing two oval-shaped soapstone.





Plate 3.7: **experiment seven**, 58.5 x 17.5 x 17 cm, Soapstone, wood and steel rod,





Plate 3.8: **experiment eight**, 123 x 46 x 7.5 cm, Soapstone, wood, bolts and nuts,



Plate 3.9: **experiment nine**, 75 cm high, Soapstone, wood, bolts and nuts,



Plate 3.10: “**experiment ten**”, 113 cm high, Soapstone, wood, steel rods, bolts and nuts

CHAPTER FOUR

MAIN PROJECT

Tools: A device or implement normally hand-held, used to carry out a particular function. These were the basic tools and equipment the researcher used in the entire project work.

Safety equipments (Plate 4.1)

In an activity such as stone carving, there is the need to protect oneself from injury. Hand gloves to protect the hand from accidental injury like hammer strikes. Because of noise generated from some of the power tools like the drilling and grinding machines, ear plugs or protectors are worn to prevent excessive noise from piercing the ear drums. Stone produces a lot of dust and particles hence nose or dust respirator is worn to protect the lungs from such activity and safety goggles to protect the eyes from such particles

Chisels

The researcher used two types namely the wood and stone. The chisel for wood carving is flat. However due to the nature of the soap stone the flat chisels for wood carving were used because it cut easily, moreover the stone is soft to carve except in cases where stone carving tools were used on serpentine stones. **Plate 4.2** is an example of flat chisels while **Plate 4.3** is an example of cold chisels

Rasps (Plate 4.6)

A coarse file with sharp pointed projections was mainly used to smoothen certain rough surfaces; it also serves as an abrasive.

Hammer / Mallet

A hand tool with a heavy rigid head and a handle; used to deliver an impulsive force by striking. While the mallet is made of wood. Generally, mallet was used for carving because it is light; the shrike tool is a light and gentle one. **Plate 4.4** shows an example of a hammer and **Plate 4.5** the mallet.

Angle Grinder (Plate 4.7)

The mini grinder with a 4 1/2" blade is an extremely useful tool for stone carving. On the softer stones, inexpensive carbide masonry cutting and grinding discs can be used. Diamond blades are required for the harder stones like granite, but can also be used on the softer stones. A flush mount adapter increases the versatility of the tool, but will have to be used without the safety guard. You must cut in a perfectly straight line with these blades. Any torque could cause the blade to bind and kick back or damage the blade. An effective way to remove stone quickly is to make a series of parallel cuts about an inch apart, then break them off with a hammer and chisel. The diamond cup wheel is very effective at smoothing rough surfaces on granite before polishing.

Hammer drill machine (Plate 4.8)

Is a mechanical or electrical device with its bits (**Plate 4.9**) which has a sharp point and cutting edges for making holes in hard materials usually rotating rapidly.

Saws, hand tool having a toothed blade for cutting. Some are used for cutting wood, metal; in both cases all types of saws were used to cut the soap stone. The various types of saws used can be found in (**Plate 4.11**)





Plate 4.1 Safety equipments



Plate 4.2 flat chisels



Plate 4.3 cold chisels



Plate 4.4 Hammer



Plate 4.5 mallet



Plate 4.6 Rasps and Rifflers



Plate 4.7 Angle Grinder



Plate 4.8 hand-held drill machine



Plate 4.9 Drilling bits (wood and metal)

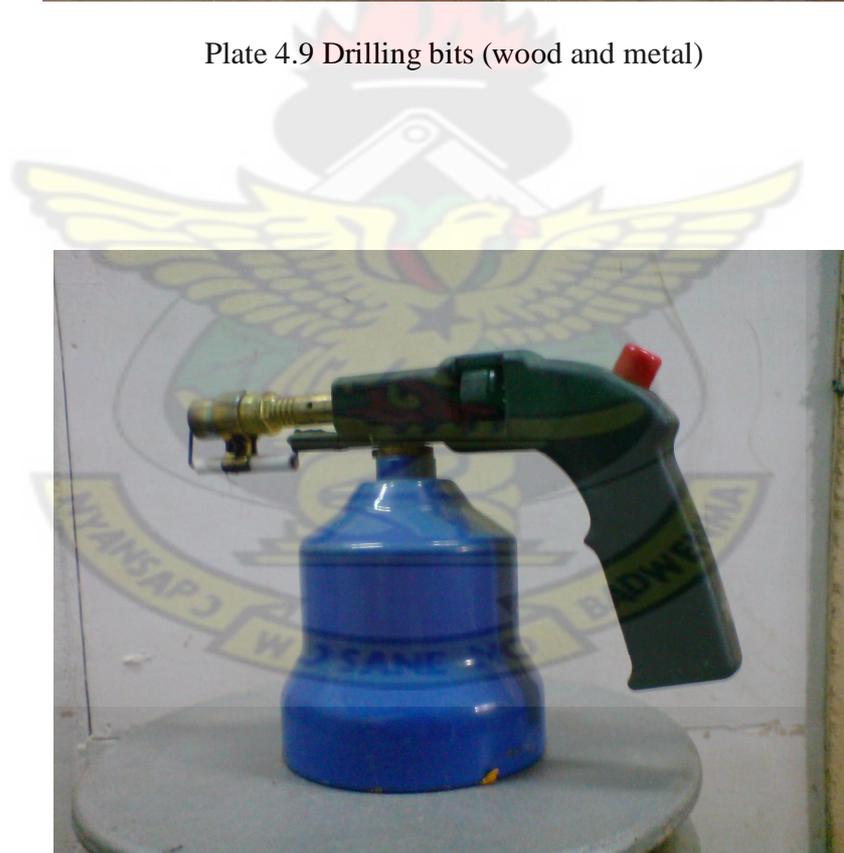


Plate 4.10 Gas touch



Plate 4.11 Saws



METHODOLOGY

The researcher in this aspect of the project report explains and outlines the general working procedure adopted, challenges he faced, and a proposed solution. These working procedures also comprise some of the experimental works as well. Basically it explains where the researcher had the soap stones from that is; Asamankese a suburb of the Eastern Region of Ghana to Kumasi.

For easy transportation, some of the soap stones were cut in rectangular shapes. Before one joins these stones together, both ends of the stones has to be properly treated, this is achieved by filing or sanding the surfaces. Depending on the surface area of the stone, quantity of araldite glue was mixed and applied onto the surface as seen in **Plate 5.3**.

Araldite glue takes time to cure; a little weight has to be placed onto the stone in order for the stones to stick together as shown in **Plate 5.4**. The process was repeated till the right height of stones was achieved as seen in **Plate 5.5**. After the stones were stuck together, the resulting work could be found in **Plate 9**:

DRILLING PROCESSES

After the place of drilling was determined and marked out. Initial drilling took place along the marked out area which created small holes along the marked out area as illustrated in **Plates 6.6a** and **Plate 6.6b**. A series of such small holes were drilled in the area marked out, since the diameter of the drilling bit is small, flat chisel was used to open up the marked out area to reveal a larger hole in the stone this is seen in **Plate 6.6d**.

However, in the case of **Plate 6.6b**, after the initial drilling was done, and chiseling was also done for gradual removal of lump of stone to reveal the hole, the work was turn upside down to continue drilling from behind. By this action the hole was created in the stone as seen in **Plate 6.5** above.



Plate 5.1 Some selected boulders of soap stones

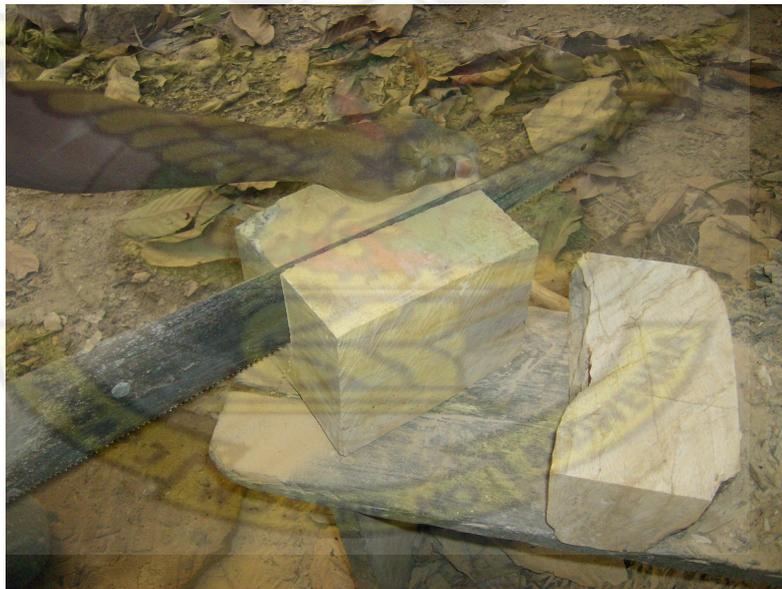


Plate 5.2 Marking and Sawing soap stones into cubes

PROCESS OF JOINING THE STONES TOGETHER



Plate 5.3 Mixing and applying of the araldite glue onto the surface of the stone



Plate 5.4 the process joining each stone together



Plate 5.5 the completed joined cubed stones together as one piece

SOME DAMAGED WORKS



Plate 5.6 Preparation to mend a broken work, **Plate 3.4:** experiment four; shows the repaired work and completed work



Plate 5.7 an example of a damaged work, the repaired and completed work is seen at

Plate 3.9: “experiment nine”

WORKING PROCEDURES



Plate 5.8 the researcher's place of work



Plate 5.9 Blocking of the torso



Plate 5.10, Blocking and further developing of one of the stones for the project

Close up shot of the entire work

The next few pages show a close up shot of each work from various angles.



Plate 6.1 close up shot of the fifth work



Plate 6.2 close up shot of the fourth work

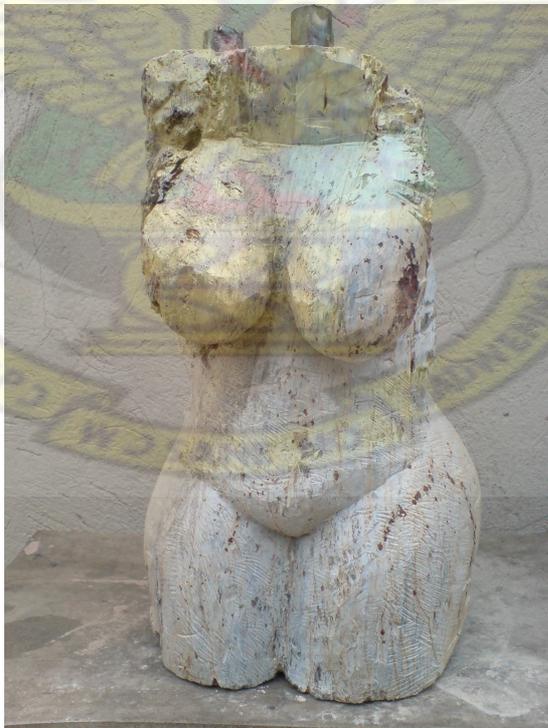


Plate 6.3 close up shot of the third work

Plate 6.4 close up shot of the second work



Plate 6.4a



Plate 6.4b



Plate 6.4c

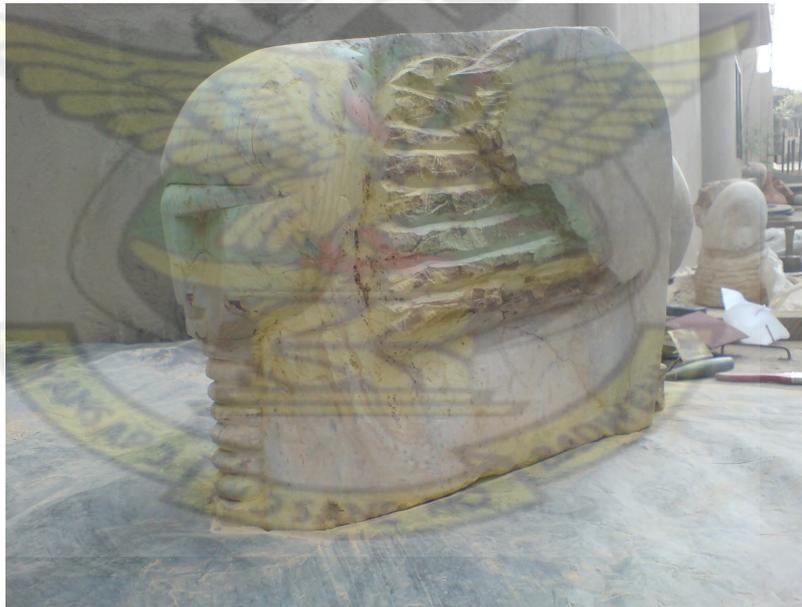


Plate 6.4d



Plate 6.4e

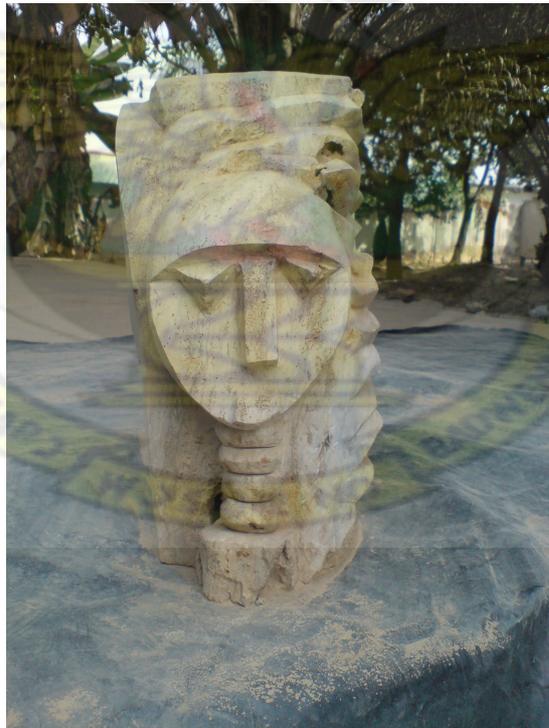


Plate 6.4f



Plate 6.5 close up shot of the first work



Plate 6.6a preparation to create holes in the work where steel rods will be inserted



Plate 6.6b preparation to create bigger hole in the boulder of stone



Plate 6.6c using the hand held drilling machine to create further holes to enlarge it



Plate 6.6d using hammer and chisel to further enlarge the hole made

SETTING UP OF THE MAIN PROJECT

This aspect elaborates how the final work was set up using pictorial processes.



Plate 7.1, The Base with steel pipes extending upwards



Plate 7.2, Placing the first work (**Plate 6.4**) onto the base



Plate 7.2a, the first work (**Plate 6.5**) is placed on the base with the steel pipes extending upwards



Plate 7.2b, a bird side view of how the work ((**Plate 6.5**)) is appears on the base

SETTING UP THE SECOND WORK (PLATE 6.4)



Researcher with a few helping hands



Various angles of the first work (**Plate 6.5**) together with the second work (**Plate 6.4**) placed onto the extended steel pipe from the base

SETTING UP THE THIRD WORK (PLATE 6.3)



Plate 7.1, How the first three works were fastened together with the aid of steel pipes

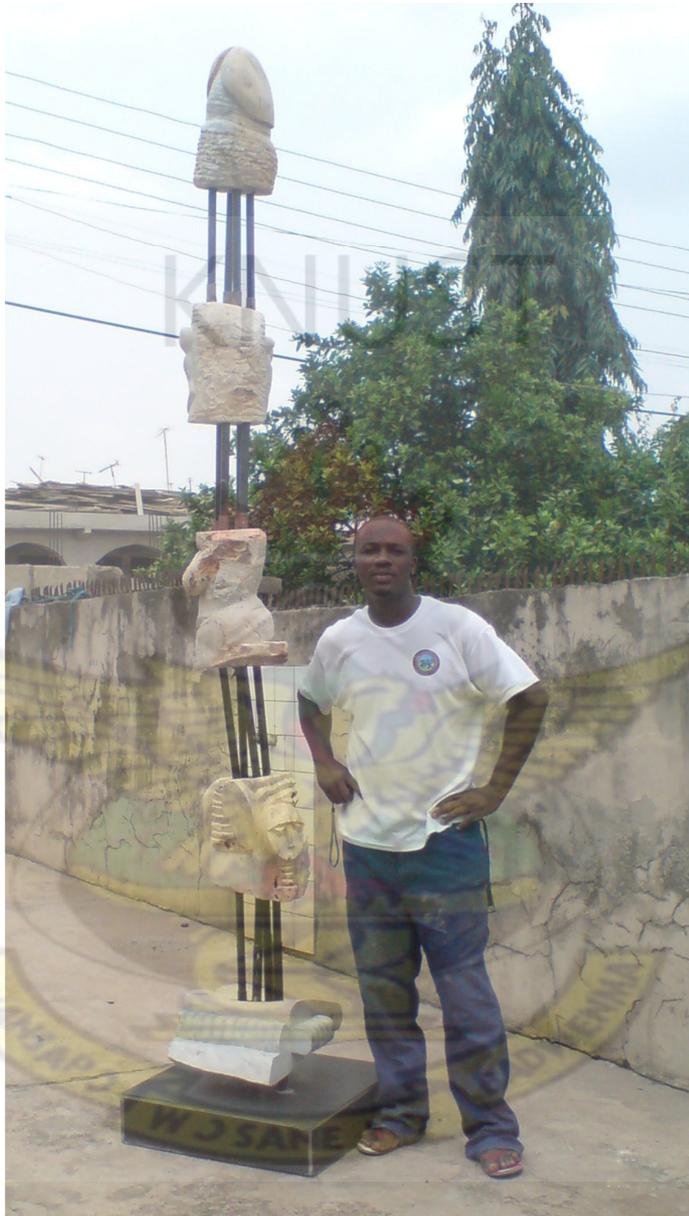


Plate 7.2, the relative size of the finished work



Plate 7.3, assemblage and construction in stone carving, about 9.2ft, soap stones, steel pipes, completed in April, 2009

ANALYSIS

The work as shown above (**Plate 7.3**) is made up of individual boulders of soap stones all fastened together with steel pipes into one piece. The base is made of cast concrete with dark matt tiles. On the base are five steel pipes extending upwards from the concrete base as shown at **Plate 7.1**

The work piece on top of the base (**Plate 6.5**) has a huge hole in the middle. Because it will be placed onto the base, the steel pipes goes through the hole in the stone and continues to extend upwards; it has a series of continuous rings appears on the right hand side where it seems to be broken and processed on to the other side. The idea borrowed from the ringed neck of the Akuaba. Another set of four pieces of steel pipes were inserted into the first four which was extending from the base to make it longer.

The second work in **Plate 6.4** was then placed on the extended steel pipes. The point of attraction in this work is the head of a woman who has long hair extending to the back. Part of the hair beautifully blends like the waves of the sea into the head of the akuaba behind as seen in **Plate 6.4f**. The woman appears to have a visible circular ear ring. The akuaba (**Plate 6.4f**) has an oval shaped head with triangular eyes with rectangular nose; the mouth however is an irregular shaped. It has a four rings neck. On the left side of the akuaba (**Plate 6.4f**) appears like a silhouette of another woman's head (**Plate 6.4b**). Part of this work piece is flat while at its tail end is rough with cross lines. The researcher leaves the rough natural texture of the soap stone and contracts it with the smooth side of the stone.

A third set of four steel pipes were inserted into the holes in the second work and the third work which is the torso (**Plate 6.3**) was placed on it. The female torso has large breast that sags, her hips and buttocks are massive and protruding this is some of the characteristics of a mature, strong woman, who has bore children because she is fertile. In this fourth work **Plate 6.2**, the researcher haphazardly carved and created textures with the tool marks on the stone, to show the pain and agony women at times suffer at the hands of some men, abuse, rape, child birth, the discrimination at performing their religious obligations. There are a series of continuous rings at sections of the stone to portray the beauty of women to the extent that after all the ‘abuses’ women are able to pick up their lives and move on.

The last work **Plate 6.1** assumes the shape of the head of a phallus; it is smooth but beneath the head are a series of circular rings treated to have textures as results of the tool used to show the importance of men, the leadership, guidance and services he renders to society, family. No adhesive was used it was only the steel pipes which were constructed in such a way that a smaller size can be inserted into a bigger size. Textures and lines of various dimensions and depth are evident throughout the work. These flow from the circular ones at the top to the linear ones that run through the sides, the front and the back especially in the second work **Plate 6.4**. Although the work is not polished, the researcher might polish it in future. Geometric representational shapes and forms are prominent in this sculpture. In addition to these, both natural and artificial texture are visible

That not withstanding, contrast is evident in the rough textured with that of the smooth intaglio carved geometric lines that simulate hair as in the case of the second work piece **Plate 6.4a** This contrast is repeated in other areas such as the fourth work where a series of chained rings found in certain portions of the work placed against created textures. Although a vertical central axis is implied, looking at the assemblage and constructed work from the front and back, the balance is symmetry.

One viewing this work will realize that each boulder of stone is clearly separated by four steel pipes which serve as a balance support and aesthetic purposes for each piece of work. This seemly gab between each work was deliberate in order to introduce another direction one could look at the work; horizontal plane. One distinct feature of the akuaba is the ringed neck; the researcher has modified this ring neck in a series of long repetitive rings which symbolizes beauty in work. This is seen repeated on the first work (**Plate 6.5**) on the base right through the second work, the fourth (**Plate 6.2**) and the very last one.

Interpretation:

In this work, the researcher focuses on the unique macho in men and the unique inner strength women possess in one harmonious work. Just as the union that exists between husband and his wife in consummating their marriage.

A legend from the Akan people of Ghana tells about an unfortunate couple who had no children. The wife, Akua, went to their spiritual leader for advice. He gave her a beautiful doll made from clay that had a long, ringed neck and a large, decorated, oval head. Following the leader's instructions, Akua carried the doll with her always. Months later, she gave birth to a beautiful daughter.

Traditionally, men give the dolls to their wives, and the wives carry them in hopes of having beautiful children. These dolls are either carved from wood or formed out of clay. The head of the doll makes up half of the total figure. The symbolism of these dolls is specific: "The flat, disk like head is a strongly exaggerated conception of the Akan ideal of beauty: round or oval shaped heads are considered ideal and this is accomplished in actual practice by the gently modeling of an infant's soft cranial bones

This myth has always portrayed one aspect in my opinion that how did 'akua' conceive? If it is the husband; then why is he sidelined? In any case the husband has to potent before conception can take place. Hence the rather use of the images of akuaba in this work. The shape assumes phallus or phallic, with the head of it being represented by the very last work on top of the work. This shape of the phallus is broken as one views it from afar.

The researcher's aim is to focus on women and issues affecting their lives and of men what makes them thick and strong and the need for them to coexist;

as the inspired writer wrote:

Then God said, and now we will make human beings; they will be like us and resemble us. They will resemble us. They will have power over the fish, the birds and all animals, domestic and wild, large and small Gen 1:26

In my view if this 'power' was entrusted both to man and woman, ideally, there should be a fair share of this power, but it appears that the 'masculine man' has most of power at his disposal at the expense of the woman. It is all about - equal power.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

Summary:

The use of stone for sculpture has been in existence since Pre historic times. Stone has since been one of the major materials for sculptors in the world. A brief tour round the world clearly supports this claim. For example in Egypt, the uses of stone for sculpture were quite remarkable. Stones were mainly used for the construction of the Pyramids and sphinxes, which were the symbols of the most important characteristics of Egyptian art; it was in essence of stability, order and endurance.

Traditionally, the technique used in making stone sculpture is by carving from a block of stone and gradually emancipating the form locked in it. This process is laborious and time consuming and it is often associated with pain as claimed by Oppong (2006).

However, times have changed and there has been a quite number of artist who are exploring stone sculpture with new techniques among which is assemblage and construction an approach adopted by the researcher.

In Ghana, stone has not being fully explored since sculptors prefer the alternative materials such as wood, clay, metal, cement, and plaster. The use of stone is some how healthy to the environment as compared to wood where the activities of felling down trees ends up destroying the eco system.

In this project, the researcher uses assemblage and construction using stone as the main material with other materials such as wood, metal formed together in a harmonious way. In addition, both traditional and new approaches of making sculpture will be used which include carving, cutting, piling. Like an apprentice who undergoes training from his master, so it was with researcher; where inspiration was drawn from the life of certain contemporary artist and their sculptures, how it colligates to the researcher's assemblage and construction. To mention but a few is Dominic Benhura who often combines materials such as steel, wire and stone to create a beautiful assemblage, which works together in harmony.

With his large abstract pieces he combined mediums such as stone and wood; it also includes the use of water and light, and had opposing textures of rough and smooth is the Isamu Noguchi. For example, the mother carrying twins is an assembled work made of

serpentine, soapstone and steel rod all placed in a harmonious way to depict strength women poses as seen in **Plate 3.6**.

The phallus (**Plate 3.9**) another assembled work is made up of rectangular cut stones glued together as one piece, using bolts and nuts, it was fastened unto a wooden base with an oval shaped object which is removable. This was also created to the strength, power and authority men poses and to add to the point that men has been in the helm of affairs since immemorial

In order to make the statement that men and women ought to have the same power, the researcher produced the work broken obelisk (**Plate 3.10**), which is also an assembled work.

CONCLUSION

The stones were mined from the depths of the earth, dirty and “lifeless” but the researcher painstakingly through the art of carving, cutting, drilling and applying heat liberated the form locked in it and brought the stone to “life”. By the degree of skill used, the researcher is convinced that it is a successful one.

It is the researcher’s view that the elements of design, such as balance, unity, variety and rhythm found in the work which are attributes of quality design. This expressiveness may provoke a personal response that could be shared with others in order to generate

discourses among people of similar or diverse views. Added to these, the researcher, although motivated and inspired by works of similar concept, as in the case of the 'endless column' by Brancusi, the 'Sky' and 'Grey Sun' of Noguchi to the Horn blowers match of Bonsoo, is convinced that this assemblage and construction in stone sculpture is original.

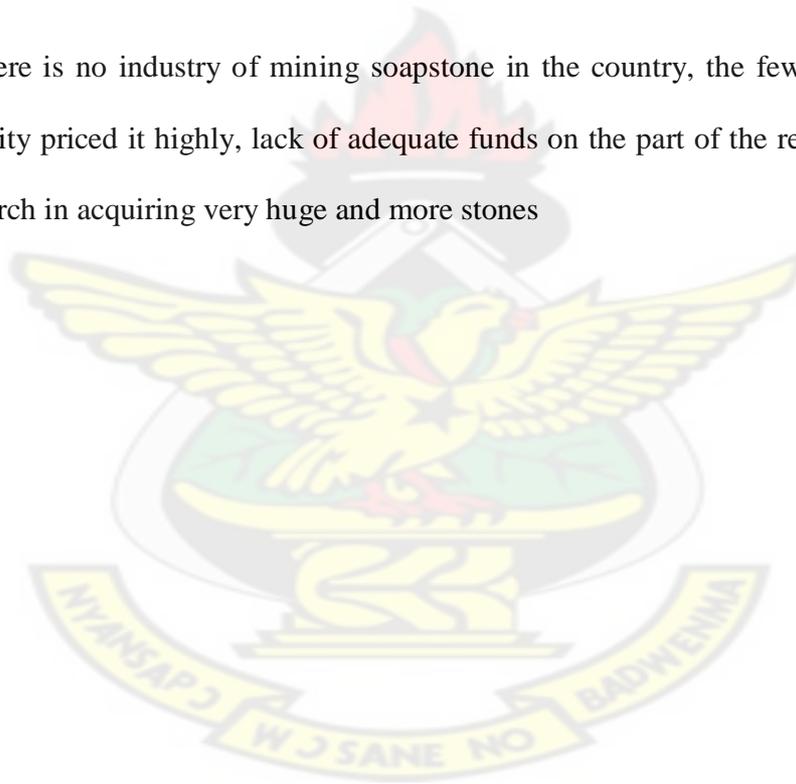
In the nutshell, one major point this assemblage and construction in stone has emphasized, bringing to light the imagery of verticality dominated in our arts and culture, this assemblage and construction in stone also focuses on the woman and her issues and juxtaposes it with Akuaba, a doll used primarily by barren women with the belief of making them fertile. All these elements are fused together using stone as the main material with steel pipes serving as the fasteners.

PROBLEMS

Obviously, the Section is really struggling for space, a decent classroom, spacious studios, overcrowding and bad ventilation system in place; this affected the researcher psychologically, emotionally and eventually made the researcher to carry out his practical works outside campus.

Electrical cables are visible everywhere in the studio, frequent power cut which hinders working in the evenings. The mere site of the MFA block is annoying and irritating, it lacked modern infrastructure compared to our counterpart at the other disciplines; the studio is handicapped because of the absence of basic machines and equipment to aid students in their project work. These frequent power cuts affected the researcher in executing the project works on time and with the absence of certain basic machinery compelled the researcher to seek similar services which is expensive.

Since there is no industry of mining soapstone in the country, the few who owns such commodity priced it highly, lack of adequate funds on the part of the researcher affected his research in acquiring very huge and more stones



RECOMMENDATION

Stone as a material for sculpture is really expensive here in Ghana. There are various types of stones found here in Ghana such as serpentine which comes in green, black colours, there are also soap stones which comes in grey and brown colours. In the quest

to find the appropriate stone for my project, the researcher was amazed at the abundance of stones reserves here in Ghana. However, there are few artists who practices stone carving. The Government, private institutions and our Art Institution can train artist and offer them scholarship to learn the art of carving stone. This will bring lots of revenue into the country since works of arts for that matter stone sculpture is very expensive and eventually creates the stone industry in the country.

Additionally, the researcher recommends that investment be made into stone as a material for sculpture in our art institutions by acquiring the right type of stones in large quantity. It is really frustrating when a harder stone is given to a beginner carve, and so much softer stone should be introduced to beginners and as they acquire the confidence much harder and bigger stone can be given them.

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