

CROWD REPRESENTATION IN SCULPTURE

By

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CERTIFICATION

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

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ABSTRACT

Crowd representation has been explored by painters and sculptors around the world. These artists and others yet to explore crowd are fascinated with number, movement and emotions of which I am no exception. With perception as the background study to the research; crowd representation not only was a stimulus in the execution of it, but raised discussion on preconception, misconception and prejudice in our society. The main project was successfully executed through the use of stones and other found objects which had illusions of human faces. The main project is in two parts: a relief and in a round sculpture giving some reminiscence of the deformed in society who are part of crowds. Amusing viewers has been the by product of the terracotta heads in the representation of the crowd.

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DEDICATION

I dedicate this to my father Godfried Tetteh whose love and care from my beginning of life has been enormous. You made me who I am today. The simple train in profile you suggested to me by drawing four boxes each with two circles representing wheels introduced me to drawing. I must say, that the drawings of insects in your elementary science exercise book are fascinating.

CHAPTER ONE

BACKGROUND STUDY

HOW ONE PERCEIVES OBJECTS

One is led to know more by what one already knows. For instance, in a passage, there are paragraphs and within each paragraph are sentences. In each sentence, there are words and each word is composed of some letters of the alphabet. To be able to read the passage, one is first taught how to pronounce and write the letters of the alphabet. One's next step is to pronounce two letter words, then three letter words and then four letter words. After these processes, one can now read and compose sentences. Single sentences would later not be enough and would, thus, yearn for passages, then books. When one becomes well versed in reading and at a fast rate, reading of passages is no more sentence by sentence but three or more lines at a go. This keeps one wondering how a novel of about 500 pages could be read in a day or two while others struggle with a chapter.

What one already knows leads one to interpret what one does not know. Once I was reading a news headline from a far distance which read "a pregnant man has finally given birth to a bouncing baby girl". The words 'pregnant man' made me read 'finally' as such instead of 'really' or any other word ending 'ally'. Then after the word 'finally', surely the pregnant man must give birth to make the news headline complete. So I could read "finally given birth to" with an adjective that mostly qualifies newly born babies 'bouncing', which surprisingly was the word in the sentence. With the bits put together I could read the full sentence meaningfully from that distance.

Seckel (2007, 175) in his book, “*incredible visual illusions*” supports this argument when he asks readers what they see in figure 1.1. He explains that what one perceives here is based upon past experience. He says that if one is young and innocent and has not been ‘ruined’ yet, one will perceive a group of dolphins but adults will perceive a couple in a suggestive embrace. This is true because some adults and I could not perceive the dolphins. To be able to perceive the dolphins, one has to reverse figure and ground and the dolphins what constitute the ground which is the dark area.

At an exhibition at the University of Cambridge, he continues that, it was tremendous fun to watch adults and very young children argue about the meaning of this image. A group of nuns also objected to the image of the couple in a suggestive embrace, but were silenced when told that one’s perception was based on past experience, when the image was displayed in an illusion gallery at the Science Museum in Boston, MA. Seckel was told they giggled and went away.

Figure 1.2 is a group of religious followers in a strange nudist cult. But it would not be surprising for one to perceive a picture of sheep or pigs grazing in the field. Figure 1.3 shows a transformation of an image from one interpretation of a man’s head to a different interpretation of a woman seated with her legs curled underneath her. At a point, one could notice both features of the man’s head and the woman seated when gazed carefully. This happens because one’s mind accumulates images therefore perceiving a new image might give reminiscence of already known images. Thus, one is able to interpret an image in different ways.

People see all sought of images on the moon. Some see a mother and her child; probably the Madonna, and others see an old man with a long grey beard; probably the Almighty God watching over his creation. But I can see the profile of a male head on the moon at dawn. So a single moon has about three or more interpretations depending on the background of the viewer.

Moreover, there are times a pair of trousers and a shirt hanged could be perceived in the dark as a stranger in one's room when one suddenly wakes up. Hallucination could be mentioned as well in the case of people with mental disorders or on drugs such as addictions to marijuana, cocaine, heroin, etc. They do not only smell, hear or feel things but also see things that can not be perceived and confirmed by others except one is in their state. Even with this, hardly can that person perceive the same images.

Furthermore, there are times Catholics say that the holy Mary, the mother of Christ has appeared in the sky and at other times, the cross of Jesus Christ. Here, issues of apparition come in; in the sense that, the spirit of the dead appears to a person or relative in a form which can be seen. The person may see this image due to obsession of the dead who might have been a loved one or whose death might have been a tragic one or the culprit of the murder been tormented. All these can be interpretations of images that have resemblance of images familiar to the brain.

One's culture can also influence one's perception of images. People from different backgrounds can interpret images in different ways. I came into contact with these two images in fig.1.4 in 1998. Though I was able to perceive the maiden, I strived hard to perceive the old lady because she was supposedly from the West. Her long broken nose

which was unusual with the people around me who wear short noses made the perception quite difficult.

“There are many natural illusions. If you know how to look for them, you can find them almost everywhere. Perhaps because of this ubiquity, they have attracted more than their fair share of comment and disagreement”- (Seckel, 2007). At the sculpture section in the College of Art and Social Sciences of the Kwame Nkrumah University of Science and Technology, there are some interesting natural illusions. For instance, looking at plate 1.1, one can find a bull on the tree. One would deny this fact if one has no idea how a bull looks like or has never seen a bull. But I am impressed when I meet people talking about it and perceiving the same thing as I; making me feel my perception is not an exaggeration. Likewise, is the tree in the form of a woman stepping her left leg out in plate 1.2. Similarly, there is an eye on the tree in plate 1.3 which I term “trees have eyes”. This ‘eye’ might have come about when the branch at that part of the tree withered and fell off leaving the scar in a form of an eye. Plate 1.5 also identifies the loin of a naked female model. These images are quite suggestive in the sense that their individual parts don’t look exactly like their attributes but in totality, they suggest the attributions known.

The use of illusion in the field of art is enormous. It is used in photography, architecture, fashion design, magic, painting, sculpture, graphic design, illustrations, puzzles, film, ceramics, textiles, etc. Perspective and foreshortening are illusions that show distance in pictures and the brain interprets them as such in nature. Painting itself is an illusion of a three dimension object on mostly two dimension supports, but on few

occasions, it is done on a three dimension. We are forced to see paintings as solids while they are rather illusions of solids.

‘Aluta’ and ‘marketscape’ are paintings of Ablade Glover of which an illusion has been used. Dots and lines are organised on a canvas and one perceives them as a crowd of people. What could make one perceive these paintings as a crowd of people? Could it be the title of the painting or in the case of ‘Aluta’, the placards that read “no way”, “pay day”? A character can give clue on what to perceive in a painting. This character could be the known helping one to perceive the unknown in the painting. A title of a painting can also draw the mind close to a clue but the principle of closure and grouping explains further why we perceive this way.

Ocvirk, Stinson, Wigg, Bone and Cayton (2002) states that:

In the early part of the 20th century, Max Wertheimer, a German gestalt psychologist, and his colleagues began to investigate how the viewer sees form, pattern, shape, or total configuration in terms of group relationships rather than as individual items. They discovered several factors, such as nearness and size that help objects relate visually.

The principle of Closure states that people tend to see incomplete patterns or information as complete or unified wholes. This ‘closure tendency’ occurs when an artist provides a minimum of information or visual clues, and the observer provides the closure or imposes an understanding of the patterns with final recognition. (p. 43)

Ablade Glover is well understood with *Closure* in mind as stated by Lahey (p.3.7):

Given enough clues, the human mind will automatically connect visual fragments.... Thousands of letters can be connected to form a face...

Closure makes it possible to communicate using implications freed of the necessity to provide every detail; the artist can convey an idea by using suggestion, rather than descriptions. When the

viewer completes the image in his or her mind, it is often more memorable than a more explicit image.

What then does one see in fig. 1.5? Why won't one say a group of lines? But rather, one concludes it is a face. This suggests that an image is perceived in closure and grouping. Plate 1.6 therefore, is a representation of a porcupine and not a bunch of fire wood. Glover's paintings can be concluded then as representations of a crowd of people and not a collection of dots or lines.

In this research, the psychology of the viewer must be used in the appreciation of the project. One may be introduced to a new experience one may not have noticed one's environment. Perception is the most important tool in this project. The visually impaired may be deprived of being aware of things through the sense of sight in this project. Here, being a perceptive person, I intend to make others aware of the things around them that they may not have noticed. Unfortunately, the sense of sight is the only thing that can make this possible. Due to this, the visually impaired will not fully enjoy the content of the research.

This project has gone through severe scrutiny to arrive at this topic. It started with modelling naturalism of forms (hyper realism: hair for hair, quality folds of fabric etc.) such that a number of these figures modelled individually in single narrative would be composed in an activity in a round sculpture. Then an idea came to mind to use clay slabs to create figures in a group composition of which a sketch is shown in plate 1.7. titled "Men drinking palmwine". One figure was experimented with, but the material was considered not favourable for huge models due to the weight the wet clay possessed

and so the model could not be completed before the strip became leather hard. An alternative material being a dried bark of plantain stem was considered though not used.

The use of geometric forms to create human figures in a group sculpture was also considered. With this, male figures were to be represented by squares and sharp edged forms while female figures were to be represented by oval, sphere and with soft smooth edges. Plate 1.8 was the sketch to be executed.

Figures within these sketches of the proposed projects, although group narratives were fewer, compared to 'Aluta' by Glover. It was from this observation that the idea to use stones, pebbles, palm kernel, crown corks and decayed woods to create crowd evolved. For instance, the use of colourful crown corks such as those of soft drinks could be used to create a representation of a thick crowd at a stadium witnessing a tough match between the Accra Hearts of Oak and their rival Kumasi Asante Kotoko. These colourful corks can suggest a crowd if well organised.

Furthermore, the idea to use waste plastic sachets to create heads for a crowd installation was conceived. A little glue would be poured in the sachets then squeezed, pulled, twisted and turned till suggested faces were acquired similar to plate 1.4; a found object which looks like a face. These suggested faces would then be painted, finished and assembled in a crowd manner. This gave birth to the creation of terracotta heads to be installed into a crowd representation. To make things clearer, clay modelling was sort to be the best alternative material to be used in the representation of crowd in sculpture if this research was the first to draw parallel with crowd representation in painting.

INTRODUCTION

Crowd, as a theme of art, has been used by painters and sculptors around the globe. Painters, especially, have explored this form of art. Ablade Glover, a painter in Ghana is well known for his paintings on this theme. Other artists in Ghana who paint on this theme are David Charway and Emmanuel Adjare. Aside painters, sculptors who have used crowd as a theme include Magdalena Abakanowicz, a Polish sculptor and Antony Gormley, a British sculptor; who currently has 190,000 figures installed in a crowd manner.

These artists cited in the project have issues on crowd they address. Antony Gormley expects his crowd; non-representational figures with hollow eyes to look back at him or the viewer. Abakanowicz works on the theme from emotional interactions with crowd; the smell, anonymous glance and how she is lost in a crowd. Glover on the other hand is thrilled with the activities and movements in a crowd which the eye as a lazy instrument cannot perceive all at a time.

In Ghana, crowd representation in sculpture is less explored though group sculptures were explored as early as the sixteenth century when chiefs or prominent people were buried with a court of terracotta figures similar to “the bodyguard of emperor Shi Huang Di” which were installed in a crowd manner.

Some terracotta heads produced by some artists of the 21st century have been reviewed because of their style and techniques relevant to this project. These styles: representational and non-representational are much relevant to the research to create perspective in the representation of the crowd.

Scenes of large gathering of people are popular with painting than sculpture. In Ghana, the latter has mostly dealt with single narratives and on some occasions, group narratives of an average maximum of four figures in the round sculpture. The number of figures increases relatively with relief murals to an approximation of thirty figures. These figures are nowhere near the thousands of people in the painted scenes of Ablade Glover and Ato Delaquis who are known to have explored crowd extensively, especially in the impressionistic style which best suits the theme. What viewing experience would be realized if the crowd is approached three dimensionally drawing inspiration from illusions from nature and man-made gestalts which parades as heads and faces of human in the researcher's environments?

The objective of this thesis is to represent crowd in sculpture drawing inspiration from both natural and man-made gestalts/forms which parade as illusions of human heads and faces in the researchers environment.

The approach to this thesis is both research and design oriented. In literature, works of artists (both local and foreign) whose works concern the subject under discussion are reviewed. Relying heavily on photo documentation, the study also reviews gestalts which parade as illusions of human heads and faces in the researchers environment. In addition to information garnered from the researcher's environment and written sources, the research also reviews Ablade Glover; a prominent practising artist whose works concern the theme under discussion and it also observes other practising artists who explore crowd extensively.

In praxis, the researcher gathered not only abandoned cast heads in his environment for an experiment but modelled terracotta heads drawing inspiration from illusions of human heads formed on tree barks, knots, foliages, mountains, rocks and stones which served as useful stimuli for the study.

Crowd representation as a useful stimulus for this research also stimulates the issue of perception where the known is said to aid in processing the unknown. The effects of the known on the unknown are highlighted in later discussions.

Chapter one introduces the project. It includes a background study, discussing how the known aids in processing the unknown and giving accounts that those unknown objects are perceived in closure tendency and in grouping. When an artist provides minimum information or visual clue by suggesting an idea rather than giving much detail, the viewer completes the image in the mind and imposes understanding of the patterns with final recognition. The chapter also contains the problem which necessitated the research and its objectives.

Chapter two reviews crowd as a theme used by painters and sculptors whose philosophies and motivations are relevant to the research. It also reviews literature of paintings and sculptures which have different perceptions aside the intended images suggested by the artist. Techniques and styles such as the use of palette knives, brushes to create dots, and lines by painters to achieve illusory effects relevant to the research have also been reviewed and adopted by the researcher.

Chapter three lists equipment and materials used in executing the project. Some tools were improvised due to the unavailability of the appropriate tools to perform special

functions. The chapter also gives an account of experimental surveys prior to the execution of the main project. Seven experimental surveys prepared grounds for artistic development of the main project. The techniques and styles of the artists that were adopted and experimented; and problems solved in this chapter enabled easier execution of the main project.

Chapter four contains the production procedures, and appreciation of the main project. The chapter addresses the observations and reactions of experimental surveys in executing the main project. It also analyses the research project in the light of the works which were reviewed in chapter two.

Chapter five contains a summary, a conclusion and a recommendation of the project.



Fig.1.1. What do you see?



Fig.1.2. A strange flock?

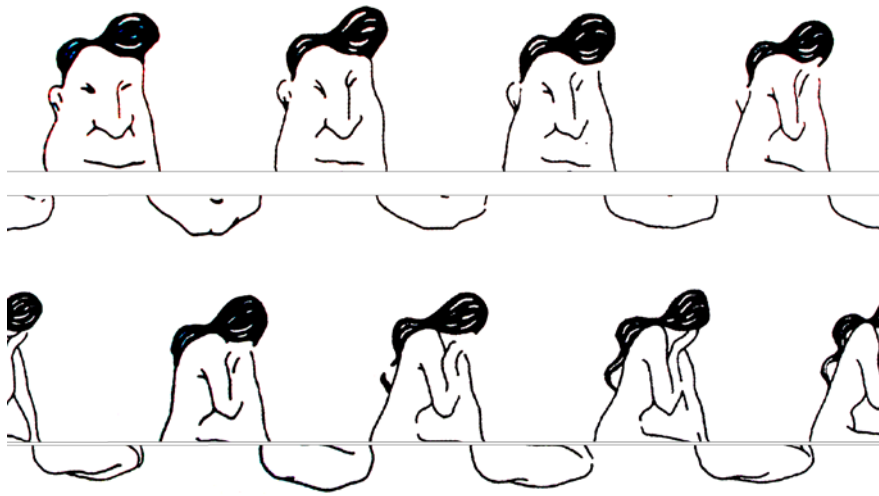


Fig.1.3. Transformation of an image from one interpretation to another.



Fig.1.4. The maiden and old lady.



Fig.1.5. What is this?



Plate 1.1. The bull on the tree.



Plate 1.2. The woman.



Plate1.3. The eye of a tree.



Plate 1.4. The face of a giggling baby.



Plate 1.5. The loin of a naked female model.



Fig.1.6. Ablade Glover: Marketscape.



Plate 1.6. What animal comes to mind? A porcupine.



Plate .1.7. Men drinking palmwine.



Plate 1.8. Untitled.



Plate 1.9. Fishermen at sea.

CHAPTER TWO

CROWD

Crowd can be defined as a large group of people who have gathered together; a group of friends of similar interests or a large number of persons gathered closely together with something in common. A crowd may have a common purpose or set of emotions, such as a political rally, a sport, a religious gathering, protesters or looters, or simply made up of many people going about their business in a busy area.

Representational or naturalistic images in art are those that look very much like images found in the natural world, says Gilbert (1992, p 42). The artist produces the image by copying exactly what he sees from nature. Therefore *Crowd Representation in Sculpture* is the representation of images of crowd in sculpture.

Most painters have used the principle of closure in suggesting crowd. 'Aluta', 'Prayer', 'Beachscape' and 'Jubilation' by Ablade Glover have the closure tendency. His technique and style is achieved by the use of a palette knife to create strokes and square dots in the representation of these images where detail is never necessary. Figures in 'Prayer' are represented with dots for the heads and broad strokes of paint for their bodies. 'Beachscape' has dots, strokes of lines and the shade of blue suggesting the heads and pairs of arms of human beings swimming in the blue sea. Aside the use of dots and stroke of lines; shades of colours suggest clothing worn by figures in 'Aluta' and 'Jubilation'. These shades of colours identify the individual human figures in the picture. With the irregular square dots used to portray his figures, he is able to achieve

the activity of movement in the crowd he paints. And though less detail can be felt in these paintings yet, it is perceived as representations of crowds with common purposes.

Colour plays a major role in his representation of crowd in painting, and the question therefore is can the representation of a crowd in sculpture be perceived clearly by the viewer since colour is rarely used in sculpture. Though colour plays a major role in the representation of crowd in painting with the help of some elements of design created with palette knives and brushes; forms can be obtained with modelling tools with the help of the same elements of design to create requisite texture to suggest the crowd in sculpture especially where mere impressions are needed. The hand which is a primary tool for modelling can equally be used this way for this research.

In an interview with Glover, the main artist whose crowd representations stimulated the idea for this research, he admits that his intension is to paint crowd as in nature. He defines crowd as a spirit (collective). Painting the crowd, however, is capturing the spirit of the moment in time. He says that so much happens all the time in a moment in a crowd that the eye, being a lazy instrument, cannot perceive every detail at a time. He continues to say that even the camera is unable to capture all the moments of a crowd. To capture crowd he says, “To me a crowd does not need detailing”. His excitement and motivation for painting crowds are the transience of the happenings, the love for textural surfaces and since detailing is unnecessary in the representation of crowd; he has some lack of knowledge to produce detail. Obviously, techniques adopted by Glover satisfy certain basic personal requirements.

But since detail is not necessary in the representation of crowd according to Glover and titles of arts must confirm intensions of the artist for the viewer to understand what he perceives, some titles on the other hand do not confirm the artist's intensions. They sometimes obscure the artist's intensions and the brain of the viewer interprets other acceptable images.

Glover's 'Jubilation' in fig.2.4 has a different perception than what the title tells us. The title of the painting draws attention to jubilation while one could perceive fighting, brutality or crash with sticks among others in the picture. This is because with memories of people in jubilation, the strokes representing hands in this picture are at an angle almost pointing to the sides of the human figures instead of pointing towards the sky. The title therefore betrays the intension of Glover who intends painting jubilation. The picture is either not appropriately titled, misinterpreted, or has more than one interpretation.

Similarly, Jackson Pollock's "Autumn Rhythm" 1957, which is non-representational may suggest exactly what he wants to express but it also gives other interpretations such as confusion in battle scenes in ancient times when one has memories of movies of ancient empires and kingdoms in battle; the fly of arrows, the slain of combatants by the edge of the sword, the movements of horses, spears and sticks etc. The picture suggests the rain of arrows drawn in the air and a brutal encounter of swordsmen. Also, with the prominence of black shades in the painting, one's attention could be drawn to similar battles among African kingdoms before the arrival of the Europeans. Therefore, though titles lead one to understand an image, the brain does not necessarily rely on them but it also interprets through memories. A picture can therefore have more than one

interpretation. It would therefore be observed in this research if a representation of crowd in sculpture would be interpreted as such or would have more than one interpretation.

Other artists whose styles and techniques of representing crowd are relevant to the research are David Charway and Emmanuel Adjare. The paintings of Charway have themes such as durbar, Mecca, beachscapes among others. But Adjare on the other hand has some paintings of market scenes among others in his project, *A Portrait of the Ghanaian Woman* 2008. His paintings usually portray women in activity.

Charway's painting in Fig 2.6 suggests human heads with dots similar to Glover's style but uses the brush instead of the palette knife which could be felt in the application of his colours. His painting has two interpretations according to the researcher. He intends to suggest a busy market with porters carrying loads on their heads. But one can also perceive a refugee camp which has been delivered with sacks of rice with some refugees carrying their share to their tents. Nevertheless, the picture of Moslems praying in fig 2.7 is quite detailed and it's of a naturalistic representation rather than giving a minimum information or visual clue to be understood with the closure tendency. It has an obvious interpretation of Muslims praying in Mecca due to characters such as the Kaaba and the suggestive bow of a Muslim's head to the ground. The use of dots here suggests people in a distance which creates perspective. Adjare on the other hand has a different approach to crowd representation. Unlike the use of dots and lines in the representation of crowd, in fig 2.8, he uses contour drawings as his style to suggest human figures and other objects in his representation. These basic shapes are filled with shades of colours to enhance the forms in the picture. These forms are not in a single

upright direction and this makes the crowd representation very busy. The picture frame could be turned to any direction to perceive the busy market represented. So, unlike Pollock and Charway whose paintings, as stated above, give more than one interpretation when perceived, his can be turned and viewed from different angles but still gives a single interpretation.

Sculptors work on the crowd in the round as well. Some though not of the aim of working on crowd, work on round terracotta sculptures which are finally installed in a crowd manner. These artists work with terracotta of which I share a common material, style and technique. They are: Magdalena Abakanowicz, Kofi Setordji, kaŕi'kacha sei'dou, Cyril Kpodo and Antony Gormley.

The Polish sculptor, Magdalena Abakanowicz with regards to her sculptures, confirms that her thought and philosophy for work come from the experience of crowd - the anonymity of glances, movements, smells and absorption of common air; injustice, aggression and her love for quantity where counting no longer makes sense. She is regarded as one of the most important and influential female artists of the 20th century. One of her works named 'Backs' in fig. 2.10 is a series of eighty sculptures of the human trunk. The headless bodies give an anonymous look which is one of her motives in executing her sculptures. Her figures today are over a thousand but they have never been seen together. They are in various museums and public and private collections in different parts of the world. The entire population of her figures are said to be enough to fill a large public square as a crowd.

‘Backs’ are figures without heads arranged in a crowd manner. Though headless, the figures suggest nude women with their heads bowed to the ground in a cult. ‘Agora’, another work of hers in fig. 2.11, suggests a busy life in a city where people move towards different directions to honour their duties. The inverse of headless bodies by Abakanowicz could be heads installed as crowd; a stimulus in a representation of crowd in this research. The number of her figures and its installation in a crowd manner stimulate the representation of crowd in sculpture.

Abakanowicz, Glover and perhaps other artists who have worked on crowd share common thoughts and philosophies such as movement, number and activities in a crowd which are relevant also to this research. It is also important to note that the sculptures of other artists mentioned in this research have other interpretations aside the artists’ motive.

Kofi Setordji though did not work on crowd as a theme, created some terracotta heads in his monument ‘Genocide’ in 1999. According to Rens’ interview in Woet (2002), his terracotta faces in fig 2.13 painfully depict the anonymity of the thousands of victims: the monument created in memory of the more than 800,000 direct and indirect victims of the genocide in Rwanda, lest they be forgotten. The heads are blindfolded to depict the anonymity of the victims. They are not 800,000 but a representation of that number. The number of his heads is quite fascinating although they seem to have almost the same facial expression. His installation in fig 2.12 suggests people who have buried their bodies in the sand at the beach which is never his intent for that work. Therefore, while he suggests genocide, a scene of people who have buried their bodies in the sand

can also be interpreted in the same work. His heads are arranged in a crowd manner making it relevant to the research.

Unlike Setordji's terracotta heads arranged in fig. 2.12 which also suggests people who have buried their bodies in the sand aside what he intends to suggest, Cyril Kpodo's forty heads of different facial expressions as part of his experiment survey in his project *Hybrid Dimensions* (2003) have been presented in a crowd manner making his representation germane to my research. They are naturalistic in style.

kqr'kachä sei'dou, an artist, currently a Philosophy lecturer at the Department of Painting and Sculpture, KNUST, similarly made some terracotta heads. He is much interested in archaeological findings so he made the heads in organic forms. Due to his interest, the heads have no base. He achieves his aim when the heads are presented like archaeological findings and are handled with care because they are fragile and can break or shatter when they fall from the hand. They are clay heads in the green state because he prefers them unfired and fragile. The themes in the creation of the heads were common issues he deliberated on with his friends at the studio during their leisure hours. The works were done toward the end of the last millennium.

I am interested in sei'dou's heads because they are not naturalistic but non-representational and also look organic in form. When similar heads are created, they can best be arranged to show distance in the representation of the crowd where objects in the distance seem to be less visible and obscure to the viewer. sei'dou's heads are in contrast to Kpodo's naturalistic heads; therefore bringing the two styles together would help achieve perspective in the arrangement of the heads in the representation of crowd

in sculpture in this research. The two styles are much relevant to create perspective in this research because in a crowd, faces far from the viewer are difficult to recognise therefore non- representational heads could represent people in the distance that cannot be seen clearly by the viewer while the naturalistic heads represent people closer to the viewer.

Another artist whose sculpture is fascinating and stimulates the representation of crowd in sculpture is Antony Gormley. He has over 190 000 figures installed together in a crowd manner. Unlike Abakanowicz's anonymous glances she associates with her crowd, Gormley's motivation is to see his crowd look back at him.

Collins (2007) intimates that:

Probably the most ambitious sculptural project to be made with clay is Antony Gormley's *Field*, a global initiative whereby thousands of tiny clay figures are made from the earth of a particular region by the people living there, following instructions from the artist. The figures are hand-sized, have two holes for eyes, and are kiln fired in local brickworks. *Field* began in a small way in 1989, with 150 figures shown at the Salvatore Ala Gallery, New York; in October 1989 an Australian version numbered over 1,000 figures; in 1991 a Mexican *Field* was made in collaboration with the Tekca family of brickmakers in San Matias, Cholula, where sixty people used 25 tons of local clay to make 35,000 figures; this was followed by an Amazonian *Field* in 1991, a *Field for the British Isles* in 1993 and *European Field* in 1993. The latter involved 100 people from St Helens, Merseyside, 25 tons of local clay, and resulted in 40,000 figures. The largest Field to date is Chinese: 300 people from the Hudau District of Guangzhou made 190,000 figures in 2003.

Gormley employs many people in the making of his figures thereby has a larger crowd at a relatively shorter period of time. His figures are non-representational to human figures, but suggest and give reminiscence of a crowd of people when installed together. He gradually built up these large numbers of figures over a period of time of which

Collins might have been overwhelmed. Gormley's crowd is overwhelming but might have been something else if it were to be a naturalistic representation of human heads in a very large crowd of which this research attempts.

Group sculptures of large numbers have been executed in the past. Some came into existence as early as 210 BCE. A large number of figures represented in the round during this period are the bodyguards of emperor Shi Huang Di's tomb complex.

According to Gilbert (1992, 284), a whole army of life-size terracotta soldiers, horses, and attendants of at least seven thousand in military formation guard the tomb complex of the first emperor of China, Shi Huang Di. These representational, life-sized figures made with clay and fired into terracotta have been presented in a crowd manner.



Fig.2.3. Ablade Glover: Beachscape II. Oil on canvas. 102cm×76cm.



Fig.2.4. Ablade Glover: Jubilation. Oil on canvas. 102cm×153cm.



Fig.2.5. Jackson Pollock: Autumn Rhythm, 1957. Oil on canvas. 8ft 9in×17ft 3in.



Fig.2.6. David Charway: Untitled. 1999. Courtesy the artist.

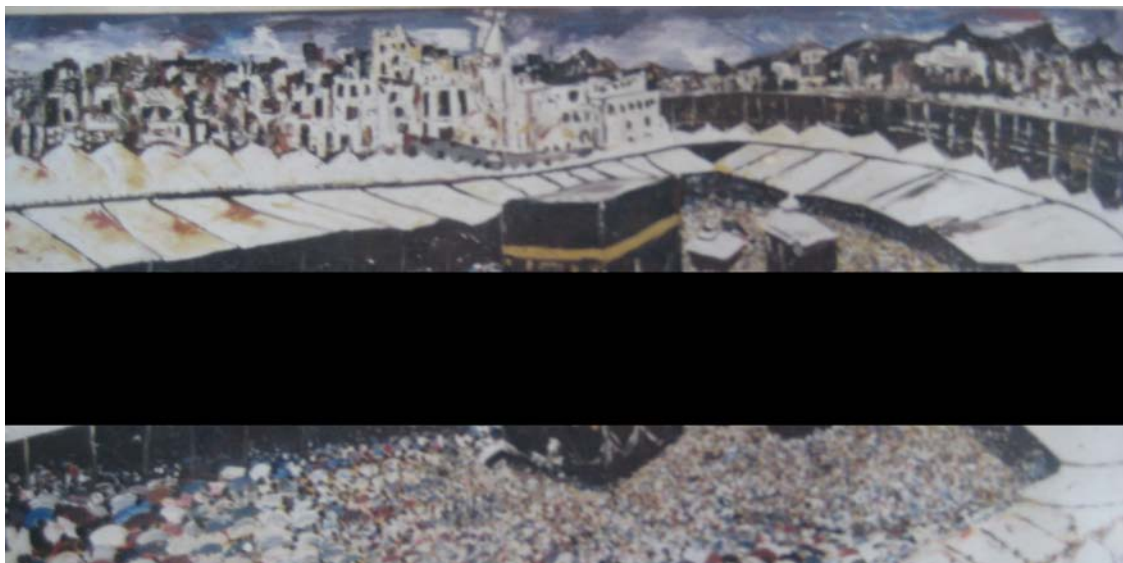


Fig.2.7. David Charway: Untitled. 1999. Courtesy the artist.



Fig.2.8. Emmanuel Adjare: Market scene.2008. Courtesy the artist.



Fig.2.9. Emmanuel Adjare: Tomato market .2008. Courtesy the artist.



Fig.2.10. Magdalena Abakanowicz: Eighty Backs. 1976-80 burlap and resin life size
h.61-69cm; depth 50-56cm; width 55-66cm.



Fig.2.11. Magdalena Abakanowicz: Agora, 1988. permanent project located at the southern end of Chicago's Grant Park, next to the Roosevelt Road Metro station. 106 iron cast figures, each about nine feet tall.



Fig.2.12. Kofi Setordji: Genocide, 1999.



Fig.2.13. Kofi Setordji: Mass Grave, 1999.



Fig.2.14. Cyril Kpodo: “Different folks, different looks, different...”, 2004. Courtesy the artist.



Fig.2.15. qarî’kachä sei’dou: Heads, 1997. Courtesy the artist.



Fig.2.16. kârî'kachä sei'dou: Two of his non-representational heads. Courtesy the artist.



Fig.2.17. Antony Gormley: European Field (1993).As installed at Galerie Nordenhake, Berlin.



Fig 2.18. Antony Gormley: Chinese, 300 people from the Hudau District of Guangzhou made 190,000 figures in 2003.



Fig.2.19. The bodyguards of emperor Shi Huang Di's tomb complex. 210 BCE.

CHAPTER THREE

EQUIPMENT, MATERIALS AND METHODS

The interview with Ablade Glover enlightened me on the use of less detail in the representation of crowd experimented in this chapter. Motivations, styles and techniques of other artists have also been experimented in this chapter to enable me adopt a style to produce the main project.

This chapter lists equipment and materials used in the research. It also gives an account of some drawings which helped direct thoughts, illusion and perception on the representation of crowd and also gives account on experimental surveys prior to the main project. Some equipment used in this research have been improvised due to special qualities they possess or the unavailability of the proper equipment.

Camera: An instrument used in recording events, taking photographs of illusions in nature for the research and the work procedures.

Cartons: It was used to store the heads in the studio to prevent damage.

Clay: A type of soil obtained from the ground of the earth. It is plastic in nature. It was used to model the terracotta heads and relief sculptures.

Comb: It was used to create hair, eye brows and beards on some heads.

Cutting wire: A wire with wooden handles at the two ends. It was held with both hands or with a hand to cut the clay into halves for scooping.

Drawing sheet: A support used to sketch ideas and designs.

Grog: It is ground terracotta which was mixed with white glue to bond the terracotta piece to the plywood.

Grog and white glue mixture: It was a mixture prepared to bond the terracotta pieces to the plywood.

Hacksaw blade: It was used to create texture.

Hammer: A hand tool with metal head and wooden handle used to crush clay into pieces for soaking.

Hands and fingers: They were used to pick the clay onto the modelling board for modelling.

Jig saw: It was used to cut plywood into required sizes for use.

Kiln: It is an equipment used to fire the clay models into terracotta.

Knives: Improvised tools used to model the relief sculptures.

Liquid wax polish: It was applied on some of the terracotta sculptures to finish and protect its surface.

Manicure set: It was used for final detailing on the heads especially the eyes.

Measuring tape: It was used to take accurate measurements.

Modelling board: It is a flat wooden surface on which the clay was evenly spread to model the relief sculptures.

Modelling table: It served as support for modelling the heads and the relief sculptures.

Modelling tools: They were used to pick details and also model some forms.

Nose mask: It was worn on the nose to prevent dust from being inhaled into the lungs.

Overall: It was worn as protective clothing.

Painting brushes: It was used to apply wax and dyes onto the terracotta sculptures.

Pair of Boots: It was worn on the feet for protection

Pen: It was used to sketch ideas on paper.

Pencils: They were used to sketch ideas on paper.

Plastic barrels: They were used to soak clay for modelling. Clay was crushed into them and an amount of water was added to make it soft over a period of time for working. The clay took a maximum of two days to soak.

Plastic bowl: A container used to fetch water to wash the hands after work.

Plywood: It served as support for the terracotta pieces to be glued together.

Polythene sheets: They were used to keep bars of clay from drying. They were also spread on the modelling boards before modelling to prevent quick drying.

Rasp: It was used to straighten and to smooth edges.

Sandpaper: It was used to smooth rough surfaces and edges

Scooping tools: They are metal loops of varied sizes with wooden handles used to scoop the clay heads and the back of the relief modelling to reduce weight in the models and to take off excess clay from the models for firing.

Screws: They were used to hold the terracotta pieces firmly to the plywood.

Stick: It was used to stir the grog and white glue together into a mixture.

The cement floor: It served as a support for kneading. It also left some textures on the clay used as effects on some of the heads.

The hands and fingers: They were the major and primary tools for modelling the heads and the relief sculptures.

Tooth brush: It was used to model some of the heads and to create fine faces. It was also used to create hair on the heads.

Water: It was used to soak dry clay for modelling. It was also used to wash the hands and tools after work.

Wheel barrow: It was used to carry the portraits to the site for installation.

White glue: An adhesive mixed with grog and used to bond the terracotta pieces to the plywood.

DRAWINGS

Some drawings were made on the theme (Crowd). This helped to direct thoughts on illusions and perception on the representation of crowd. Plate 3.1 is a drawing of a chief (Mamponghe) paying homage to the Asantehene at a durbar with a large crowd. Plate 3.2 is a drawing of the Asantehemaa with her court and a crowd, and plate 3.3 is a drawing of a crowd at a fashion show. Although these did not end up in sculptures, they prepared the mind towards the objectives of the project.

Project One: 'Krawd'

The aim of this project is to gather discarded portraits produced by sculpture students in KNUST, Kumasi over the years and install them as a crowd of people. This experiment looks at how close the portraits can suggest crowd of people, preparing grounds for the main project in a round sculpture where terracotta heads will be installed in a crowd manner.

EQUIPMENT

- a. Wheelbarrow
- b. Overall
- c. Pair of boots

PROCEDURE:

The procedure for this project might follow a similar routine in tidying up Rwanda after the genocide. The procedure is best reported with pictures. The Installations are in three parts: the main installation 'Krawd' and the other installations which are 'Jenoside 1' and 'Jenoside 2'.

Step 1. Hunting for dead and decayed bodies.

Step 2. Digging dead bodies from refuse dumps and collapsed structures.

Step 3. Loading the truck with the dead bodies for mass burial and offloading the truck at the burial site. Onlookers (crowd) watch proceedings at the graveyard. Truck waits to make another trip.

Step 4. Truck makes a return trip for more bodies. Workers clean-up with zeal.

Step 5. More people walk in. The crowd grows bigger. Plate 3.18: 'Krawd' watching proceedings

APPRECIATION

'Krawd' is an installation of portraits arranged in a crowd manner. It is an experiment prior to the main project which is in a round sculpture where heads are modelled with clay, fired, finished and installed in a crowd manner. The portraits in 'Krawd' were modelled by some generations of sculpture students of the Department of Painting and Sculpture and were just installed to suggest a crowd of people by the researcher. It is about 12 feet square. It can be found in the Sculpture Section of the Department of Painting and Sculpture of the Kwame Nkrumah University of Science and Technology.

'Krawd' has about 100 portraits arranged in a crowd manner. Abakanowicz's thousands of figures which have never been seen together influenced the gathering of all the perishing portraits to install them in a crowd manner. It coincided with its use as an experiment prior to 'Eei' (Amazing) the main project. It seems to be the reverse of Abakanowicz's headless figures. Compared to Setordji's heads in genocide where the faces seem to look the same, 'Krawd' has different faces because they were attempted by different people and were mostly self portraits of the people who created them.

'Krawd' looks back at the viewer similar to Gormley's motive for his 'Fields'.

'Krawd' was inspired by Setordji's 'Genocide' and Kpodo's "Different folks, different looks, different..." which were arranged in a crowd manner. The portraits in 'Krawd' are products of other people and were just used to experience a representation of a crowd of people in sculpture. They are products of cement and sand. The portraits were

produced over the years by the undergraduate sculpture students but were scattered round the Sculpture Section while others were buried in the refuse dumps. The portraits were therefore dug from the refuse dumps, gullies, among others. Poised for beauty, the portraits were properly installed together making 'Krawd' very interesting. Because they have little or no shoulders at all, they were brought much closer to each other to achieve the crowd effect.

'Krawd' is an outdoor installation. I liken the process of scavenging the portraits to the tiding up of the country after the genocide in Rwanda therefore the procedure is in the form of a narrative which makes it quite interesting. Pictures of the installations are therefore titled in relation to the tiding up of the country after the genocide. The cheerful faces of the workers signifies their zeal for work and that the workers who did the tiding up may not be sad or sorrowful because they may have gotten over the tragedy or they were just working for some income and never bothered about the incident. Only stinky smell from the rotting corpse may be of worry to them.

'Krawd' has a peculiar mood of sorrow, pity and agony. The facial expressions of the portraits not only suit the theme of the installation but may also betray the agony, misery, disorientation and frustration on the faces of most of the students who produced them at the time. This may be due to frustrations students go through during the study of the sculpture programme because some useful facilities are not available in the studio.

The most important facilities the studio must provide the students with are a big kiln and a foundry. Students are given assignments on metal casting using the lost wax

method while there is no foundry to do this by themselves. They work the models to the wax stage and then carry them to Krofofrom or the Kumasi Cultural Centre to cast for exorbitant prices of 40 Ghana cedis and more for any figure less than 10 cm in height. The students eventually become inexperienced after school and are unable to work as sculptors or eventually divert job into the banking systems and other white collar jobs. Eventually, unavailability of jobs render them unemployed.

A kiln can help put some money in the pockets of the students while in school to enhance good work in the studio. Students' model figures in clay and after assessment they throw them into the clay pit again for recycling while with an available kiln the figures can be fired for the students' to sell to some of their friends on campus for some cedis which will encourage them work harder. This could also enable them buy some other needed materials for other projects. It could also give them experience on the job market; how to deal with clients and their friends who begin to appreciate these figures will be good purchasers of the art.

'Krawd' is a meaningful representation of crowd of people in sculpture that is interactive. It creates beauty to the individual portraits that litter the Sculpture Section.

Project Two: "Crowd'Asantehene"

The aim of this project is to suggest a crowd of people in terracotta relief sculpture where thousands of people would be perceived. It also aims at producing a basic representation of crowd in a relief sculpture to be interpreted as a crowd of people. The icon in the picture is an Asantehene in a durbar. 'Asantehene' was therefore added to 'Crowd' which is the subject matter to create the title.

MATERIALS

- a. Clay
- b. Polythene sheets
- c. Liquid wax polish
- d. Plywood
- e. Sandpaper

EQUIPMENT

- a. Modelling board
- b. Modelling tools
- c. Knife
- d. Scooping tools
- e. Brush
- f. Measuring tape
- g. Try square
- h. Hacksaw blade
- i. Rasp

PROCEDURE

Step 1. The modelling board was prepared and a polythene sheet was laid to cover it to prevent the clay from drying.

Step 2. The board was filled to a required thickness of clay and the surface was then levelled for modelling.

Step 3. With a reference material, the modelling was done. The fingers picked the clay in bits and with these bits put together, the forms were created. The figures in the

foreground were modelled with a flat bristle brush to create an effect. The modelling tool was used to create the crowd in the background and also the intricate weave of the fun in the picture. The hacksaw blade applied some texture on the umbrella.

Step 4. The relief was then divided into four parts to enable firing since the size of the kiln available was small. The bulky areas were scooped to reduce weight. Weights were placed at the corners of the parts to prevent warping and cupping. The relief was left to dry to be ready for firing.

Step 5. After firing, the parts were assembled on plywood. The area to be covered by the relief was marked on the board and textured. This was done to properly bond the relief to the board.

Step 6. A mixture of grog and white glue was made and used as the adhesive to bond the terracotta to the plywood very well. It was left to set over a period of three days.

Step 7. A rasp and sandpaper were used to straighten the edges after they had been measured with a measuring tape and a try square.

Step 8. The terracotta relief was then finished with liquid wax polish.

APPRECIATION

“Crowd’Asantehene” is a terracotta relief sculpture suggesting a crowd of thousands of people. It was produced by the researcher during the research. It is of the size 64 inches by 20 inches. It depicts a grand durbar of the Asantehene Otumfuo Opoku Ware II. The Asantehene is seated in a palanquin with an umbrella on top of him. The representation suggests the heads of a thousand of people in a crowd. The number of figures in this

relief can draw parallel with Glover's crowd of people. Glover's technique of using texture to suggest the people most especially people in a distance was adopted.

"Crowd' Asantehene" satisfies its aim to suggest a crowd of people in relief terracotta sculpture where thousands of people would be perceived. It also satisfies the aim to produce a basic representation of crowd in a relief sculpture for easier interpretation. It suits a wall decoration for the interior.

Project Three: "Crowd'abstract"

This project aims at creating the illusion of movement in a non-figurative crowd of people in terracotta. This illusion of movement would be perceived in a crowd such as people in a market moving. In this case, the individual human beings cannot be seen when the viewer perceives the people in from afar, but a rhythmic movement can be perceived.

MATERIALS

- a. Clay
- b. Polythene sheets
- c. Liquid wax polish
- d. Plywood
- e. Sandpaper

EQUIPMENT

- a. Modelling tools
- b. Knife
- c. The hand and fingers

- d. Try square
- e. Rasp

PROCEDURE

Step 1. The modelling board was prepared and a polythene sheet was laid to prevent the clay from drying.

Step 2. The board was filled to a required thickness of clay and the fingers were dragged in the clay rhythmically to create an effect.

Step 3. The relief was then divided into three parts. The relief was covered completely with a polythene sheet with few perforated holes and was left to dry, ready for firing.

Step 4. After firing, the terracotta parts were assembled on plywood. The board was cut to the size of the relief and textured. The grog and white glue mixture was used to bond the terracotta parts to the board. Spaces between the parts were filled with the same mixture. The relief was left to set over a period of time.

Step 5. A rasp and sandpaper were used to straighten and smooth the edges after the angles were checked with the try square.

Step 6. Liquid wax polish was applied to shine and protect the surface.

APPRECIATION

“Crowd’abstract” is a relief sculpture suggesting an illusion of movement which occurs in a crowd. It was produced by the researcher during the research. It is of the size 20 inches by 56 inches. It is a non-figurative representation of crowd and has some quality of Pollock’s “Autumn Rhythm” which suggests vigorous movement.

It is a terracotta relief sculpture. The technique was to move the fingers rhythmically in the clay to suggest movement. Like “Autumn Rhythm”, “Crowd’ abstract” can be interpreted in many ways other than what the researcher suggests. Also, the illusion of movement in a crowd in this relief sculpture can be perceived from any angle of the picture frame similar to Adjare’s market scene. It is a wall decoration for the interior.

Project Four: “Bus station”

The aim of “Bus station” is to provide minimum visual clue in the representation of a crowd for the viewer to provide an understanding of the image and its activity with final recognition.

MATERIALS

- a. Clay
- b. Polythene sheets
- c. Liquid wax polish
- d. Plywood
- e. Sandpaper

EQUIPMENT

- a. Modelling tool (comb-like)
- b. Knife
- c. Scooping tools
- d. Brush
- e. Try square
- f. Measuring tape

g. Rasp

PROCEDURE

Step 1. A modelling board was prepared and a polythene sheet was laid to prevent the clay from drying.

Step 2. The board was filled to a required thickness of clay and the surface was then levelled for modelling.

Step 3. With a reference material, the modelling was done. The modelling tool helped to pick the clay in bits and applied to create the forms. After modelling, the relief model was left to dry and was fired.

Step 4. The relief was glued to plywood and left to set over a period of time. The edges were straightened afterwards.

Step 5. The terracotta relief was then finished with liquid wax polish to shine and protect the surface.

APPRECIATION

“Bus station” is a terracotta relief sculpture aimed at providing minimum visual clue for the viewer to give an understanding to the image with final recognition. It was produced by the researcher during the research. It is of the size 28 inches by 30 inches.

“Bus station” depicts figures mostly women buying and selling items in a busy market full of moving people. The image was modelled with a comb-like modelling tool leaving cross hatches on the relief sculpture. Though minimum visual clue is provided, one can still perceive “Bus station” as a busy market with women buying and selling.

There is a bus in the image though, but quite obscure so the busy market women in the picture betray the title; “Bus station” for a title such as a “Market scene” or “a Busy market” confirming the fact that, the title does not always lead the viewer to perceive what the image suggests. In this case, while the reference material for the modelling suggested bus station, the portion intentionally selected for the modelling was more of a market scene. It also suits a wall decoration for the interior.

Project Five: ‘Zulu’

This project aims at a relief model of a crowd of fewer people in naturalism, giving importance to detailing.

MATERIALS

- a. Clay
- b. Polythene sheets
- c. Liquid wax polish (brown)
- d. Plywood
- e. Sandpaper

EQUIPMENT

- a. Modelling tools
- b. Knife
- c. Scooping tools
- d. Comb
- e. The hands and finger
- f. Rasp

g. Try square

PROCEDURE

Step 1. The modelling board was prepared and a polythene sheet laid on it to prevent the clay from drying.

Step 2. The board was filled to a required thickness of clay. The surface was then levelled before modelling.

Step 3. With a reference material, the modelling was done. The modelling tool helped to pick bits of clay and applied to create the forms. The comb was used to create separate texture for the apparels of the figures.

Step 4. The relief was then cut into five parts. The bulky areas were scooped to reduce weight. The relief was then covered completely with a polythene sheet with few perforated holes in it and left to dry for firing later.

Step 5. After firing, the parts were assembled and glued to the plywood. Gaps between the parts were sealed and left to set over a period of time.

Step 6. A rasp and sandpaper were used to straighten the edges after they were checked with the try square.

Step 7. The terracotta relief was then finished with brown liquid wax polish to shine and protect the surface.

APPRECIATION

‘Zulu’ is a terracotta relief sculpture produced by the researcher during the research. It is of the size 31 inches by 40 inches. The figures are naturalistic in style. It achieved its

aim by copying what usually happens in relief sculpture representation of human figures of few numbers. Though copying a style which already exists, the number of figures in this relief seems larger than usual. It depicts men in sack clothes holding bamboo sticks and chanting. The colour green as used in the relief highlights the bamboo stems and the leaves turned into crowns of the men.

The picture is a representation of a group of students of the University Hall (Katanga), in a dress code activity as part of their Annual Hall Week Celebration. The costume of the students and the bamboo sticks (from a common grass in the Hall), show an imitation of the Zulus of South Africa. The title of the relief was therefore derived from their 'Zulu' activity.

It was observed that detail can be necessary or adopted in the representation of crowd but lots of time, patience and devotion are required. Unlike the representation where less detail is adopted showing much movement, 'Zulu', which adopts much detail show less movement. The image can be described as serene. It is a wall decoration for the interior.

Project Six: 'Hatmen'

The aim of this relief sculpture is to create an image where not only would the proposed image be perceived but other interpretations could be provided within the same image.

MATERIALS

- a. Clay
- b. Polythene sheets
- c. Liquid wax polish

- d. Plywood
- e. Glue
- f. Sandpaper

EQUIPMENT

- a. Modelling tools
- b. Knife
- c. Rasp

PROCEDURE

Step 1. After the modelling board had been covered with the polythene sheet; a required thickness of the clay was put on it and the surface of the clay levelled for modelling.

Step 2. With a reference material, the modelling was done by using the modelling tool to press the clay while creating the forms.

Step 3. The untouched area was trimmed off and the relief cut into two halves. It was covered with a polythene sheet and allowed to dry for firing.

Step 4. After firing, the halves were assembled on the plywood. The area to be covered by the halves were marked on the board and textured. The halves were glued to the board and left to set over a period of three days.

Step 5. The rasp and sandpaper were used to straighten the edges. The terracotta relief was polished with liquid wax polish to shine and protect the surface. The plywood was also painted to protect its surface.

APPRECIATION

‘Hatmen’ is a relief sculpture of the size 4 feet by 8 feet. It was produced by the researcher during the research. It is a terracotta relief on a wooden support; with the image of men in hats. The men are in jackets with their backs to the viewer.

‘Hatmen’ is quite naturalistic in style. Texture is used in place of colour to bring out some forms. Another image aside the men in hats can be perceived in this same image. An illusion of lilies in a pond can be perceived. This occurs when the figures in the foreground which are representational are removed. The effect of the finishing also helps to achieve this. It is a wall decoration for the interior

Project Seven: ‘Mekka’

The aim of ‘Mekka’ is to use the elements of design to produce a representation of a crowd of people; drawing inspiration from Ablade Glover’s motivation such as the use of less detail. It is the last experiment which will help the researcher adopt or develop a style to be used in the main project.

MATERIALS

- a. Paper
- b. Clay
- c. Polythene sheets
- d. Dyes
- e. Plywood
- f. Sandpaper

EQUIPMENT

- a. Modelling tools
- b. Knife
- c. Scooping tools
- d. The hands and fingers
- e. Jigsaw
- f. Pen

PROCEDURE

Step 1. A sketch was made and studied.

Step 2. The modelling board was prepared and a polythene sheet was laid to prevent the clay from drying.

.Step 3. The board was filled to a required thickness of clay with the hands. The surface was then levelled for modelling.

Step 4. With a reference material, the modelling was done. The fingers picked and applied the bits of clay to create the forms in the foreground. The modelling tool was used to create the figures diminishing into dots towards the background.

Step 5. The relief was cut into seven pieces and the bulky areas were scooped to reduce weight. It was then covered with the polythene sheet and allowed to dry.

Step 6. After firing, the pieces were assembled on plywood. The jig saw was used to trim the wood along the contour of the relief. The edges of the board were textured and

the pieces were glued to it. The gaps between the pieces were filled by modelling with the mixture to conform to the design. It was left to set over a period of time.

Step 7. The sandpaper was used to smooth the edges.

Step 8. Colour (dye) was then applied to the terracotta relief which served as finishing; and to shine and protect the surface.

APPRECIATION

‘Mekka’ is a relief sculpture that derived its name from the word Mecca. It was produced by the researcher during the research. It is of the size 32 inches by 48 inches. It is a terracotta relief sculpture with a representation of a large crowd of people. It depicts Muslims in Mecca.

It is obvious to interpret ‘Mekka’ as Muslims in Mecca because of the Kaaba; a characteristic of the Muslim religion. The Kaaba suggests the place of activity to the viewer. Besides the Kaaba, though ‘Mekka’ is non-representational in style, figures in the foreground are quite naturalistic suggesting Muslims in their traditional clothes and giving more understanding to the image.

The use of dots and lines in harmony helps to create a texture that best suggests this particular crowd of Muslims in Mecca. Texture, which suggests the people in the distance, is finer while what suggests the people in the foreground is rougher. The Kaaba was presented with its usual black structure and white roof and also the gold calligraphy on it. Colour (dye), incorporated in the design enhanced the movement and gave clarity to the image. ‘Mekka’ can be used as an interior wall decoration.

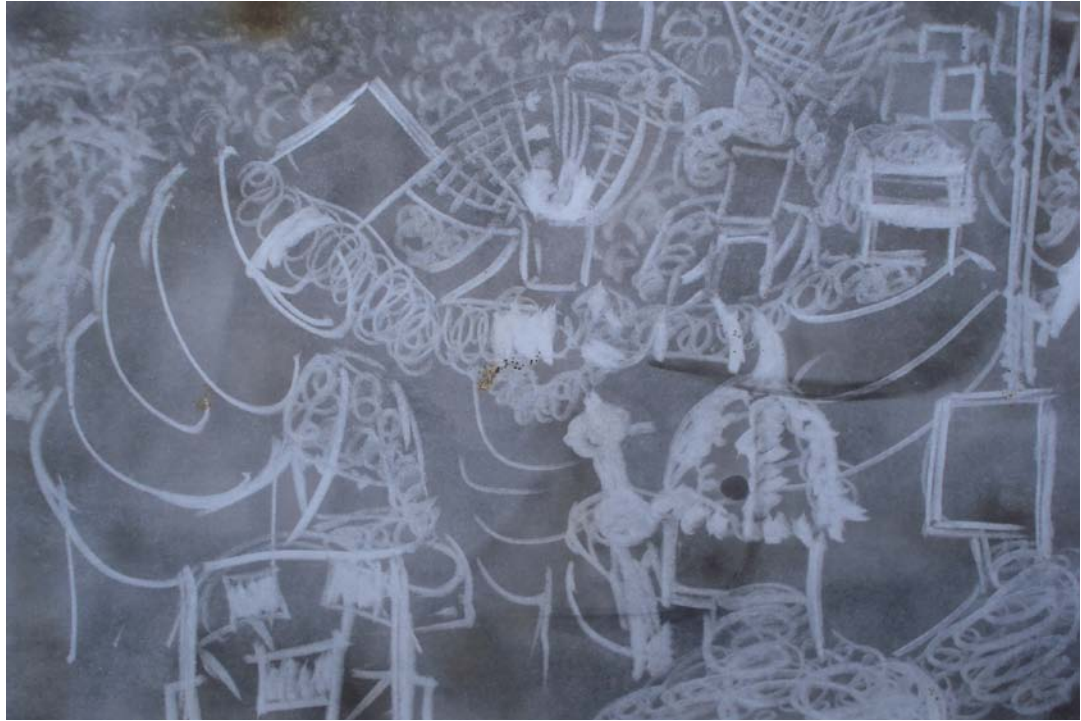


Plate 3.1. Mamponghehene paying homage to the Asantehene. 21cm×29.6cm, smoke and eraser on paper.



Plate 3.2. Asantehemaa and her court with a crowd. 21cm×29.6cm, smoke and erasing on paper.



Plate 3.3. A crowd at a fashion show. 75cm×97.7cm, Smoke and felt on paper.

Project One: 'Krawd'



Plate 3.4. Portraiture renditions by some students.



Plate 3.5. Installation 1 'Jenoside' (dead bodies).



Plate 3.6. Hunting for dead bodies.



Plate 3.7. Crashed and decayed.



Plate 3.8.

Digging dead bodies from refuse dumps and collapse structures.



Plate 3.9. Loading truck.



Plate 3.10. Offloading truck.

Loading the truck with the dead bodies for mass burial and offloading the truck at the burial site.



Plate 3.11. Installation 2 'Jenoside'. Onlookers (crowd) watching proceedings at the graveyard. Truck waits to trip.



Plate 3.12. Truck makes a return trip.



Plate 3.13. Workers clean with zeal.

Truck makes a return trip for more bodies. Workers clean with zeal.



Plate 3.14. People walk in.



Plate 3.15. Crowd grows bigger.

More people walk in. The crowd grows bigger.



Plate 3.16. 'Krawd'. 12 ft square. Photograph of the crowd watching proceedings.

Project Two: “Crowd’Asantehene



Plate 3.17. Board covered with polythene sheet.



Plate 3.18. Filling the board with clay.



Plate 3.19. Weights placed on the parts to check warping.



Plate 3.20. Completed relief model.

Project Three: “Crowd’abstract’



Plate 3.21. “Crowd’abstract’. 20”×56”, Terracotta on wood.

Project Four: “Bus station”

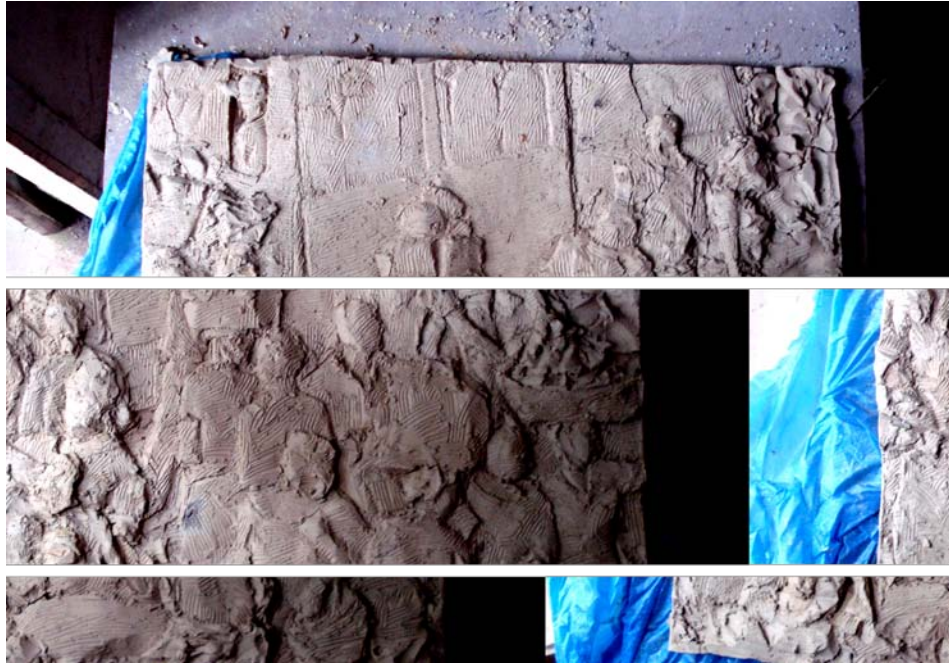


Plate 3.22. Model ready for firing.



Plate 3.23. Terracotta fixed to the board.



Plate 3.24. Framing.



Plate 3.25. "Bus station". 28"×30", Terracotta on wood.

Project Five: 'Zulu'



Plate 3.26. Relief ready for finishing.



Plate 3.27. 'Zulu', 31"×40", Terracotta on wood.

Project Six: 'Hatmen'



Plate 3.28. Model 'Hatmen'.



Plate 3.29. Casualty being repaired.



Plate 3.30. Terracotta relief fixed to the board.



Plate 3.31. Painted board.



Plate 3.32. 'Hatmen'. 4ft×8ft. Terracotta on wood.

Project Seven: 'Mekka'

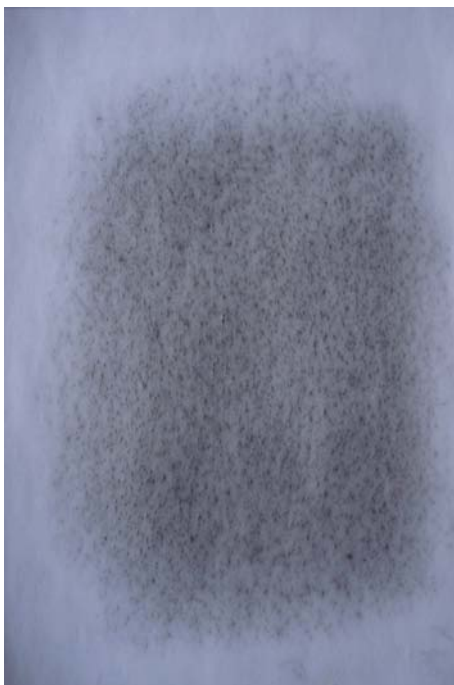


Plate 3.33. Sketch for 'Mekka'.



Plate 3.34. Modelling 'Mekka'.



Plate 3.35. Relief model completed.



Plate 3.36. Pieces glued to the board.



Plate 3.37. Applying finishing to 'Mekka'.

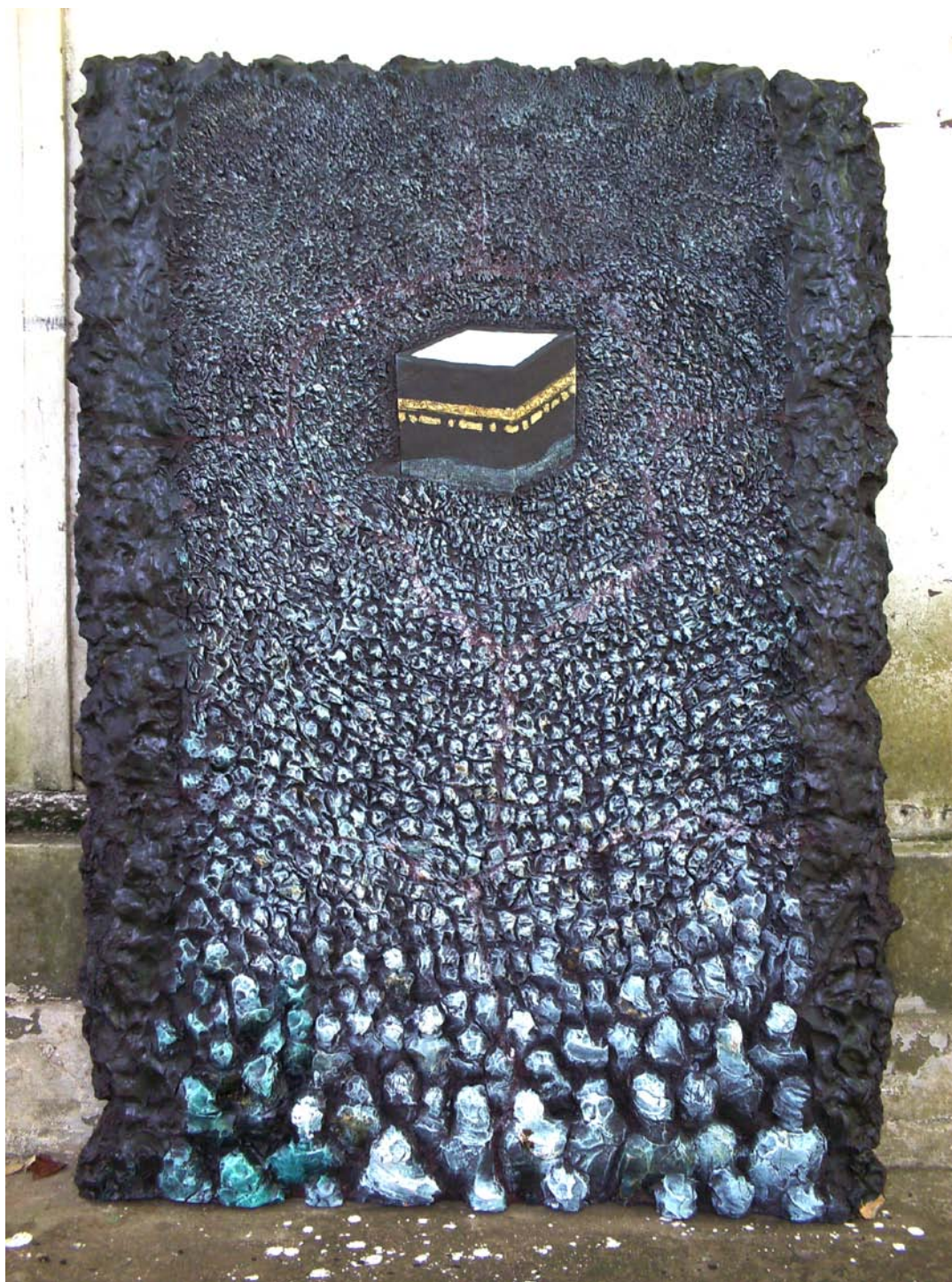


Plate 3.38. 'Mekka', 32"×48", Terracotta on wood.

CHAPTER FOUR

THE MAIN PROJECT

The main project is in two parts: “Crowd’face’ which is a relief sculpture and ‘Eei’ (Amazing) which is an in the round sculpture. It implores the gestalt psychology and perception and pays attention to perspective. A gathered coconut husks to be used for fuel by a local brewer is the inspiration behind “Crowd’face’. These coconut husks suggested heads with opened mouths to me similar to the impressions created by the fingers when filling the modelling boards with clay for the relief modelling during the experimental surveys. These impressions suggested faces. The faces were therefore enhanced to be seen clearly.

‘Eei’ (Amazing) is a representation of crowd where 300 terracotta heads were executed and installed in a crowd manner. With mental pictures of human faces, natural illusions of human faces in stone and trees and recognition of human heads; the heads were created into various forms and facial expressions and installed as a crowd of people.

“Crowd’face’

The aim of this relief sculpture is to create crowds of people in terracotta from suggested faces which came as a result from the impressions of the thumbs while filling the modelling board with clay.

MATERIALS

- a. Clay
- b. Polythene sheets
- c. Liquid wax polish

- d. Plywood
- e. Sandpaper

EQUIPMENT

- a. Modelling tools
- b. Knife
- c. Scooping tools
- d. The hands and fingers
- e. Tape measure
- f. Jig saw

PROCEDURE

Step 1. The modelling board was prepared and a polythene sheet laid on it to prevent the clay from drying.

Step 2. The board was filled to a required thickness of clay with the fingers. But the surface was not levelled at all.

Step 3. The board was gazed and suggested faces were picked and enhanced with much detail with the modelling tool in order for the faces to be seen clearly.

Step 4. The relief was then cut into six pieces. The bulky areas were scooped to reduce weight. The clay model was then covered with polythene sheet and allowed to dry.

Step 5. After firing, the pieces were assembled on plywood. The area to be covered by the relief was marked on the board and textured.

Step 6. Grog and white glue mixture was used to bond the terracotta to the plywood. The gaps between the pieces were filled by modelling with the mixture to conform to the design. It was left to set for some days.

Step 7. Sandpaper was used to smooth the rough surfaces and edges.

Step 8. The terracotta relief was then polished with liquid wax polish to shine and protect the surface.

Step 9. The plywood was painted and a margin was drawn to frame the work.

APPRECIATION

This work is a relief sculpture and it is titled “Crowd’face’. It was produced by the researcher during the research. It is of the size 4 feet by 6 feet. It is a picture of faces in a crowd. The representation is not of full figures but of heads basically faces thereby the title “Crowd’face’ with crowd being the theme.

The style used to produce “Crowd’face’ was developed from an observation from the experimental surveys where impressions of faces were left in the clay spread on the modelling board by the fingers, most especially the thumb which suggested faces in a crowd. To help others perceive the same image of a crowd, the suggested faces were enhanced. The impressions in the clay in the form of opened mouths were reminiscent of some faces suggested in the gathered coconut husks with their mouths opened in a crowd manner. The style makes a unique and interesting representation of a crowd of people in sculpture and it also makes the faces in the crowd look grotesque. The support is painted white with a gold margin. The gold margin frames the terracotta relief. It is a wall decoration for the interior.

‘Eei’ (Amazing)

It aims at creating 300 terracotta heads and installing them as a crowd of people. The installation represents a crowd of people in the round.

MATERIALS

- a. Clay
- b. Clay slip.
- c. Liquid wax polish

TOOLS

- a. Modelling tools
- b. Cutting wire
- c. Scooping tools
- d. Brushes
- e. Comb

PROCEDURE

Step 1. Clay was kneaded and wedged to get rid of air bubbles and particles that could cause damage when firing.

Step 2. Bits of clay were stroked on the concrete floor into ball-like shapes. The texture of the concrete floor on the clay is to serve as rough skin on the face of the head.

Step 3. The bits were shaped into heads and the facial features added. The hands and fingers were used in this process without the modelling tool. With mental pictures, natural illusions of human faces perceived in stones and trees and the recognition of

human heads and faces; the heads were created into various forms and facial expressions.

Step 4. At a leather-hard state, the heads were split open with the cutting wire and the halves were scooped to make them hollow and lighter in weight.

Step 5. Clay slip was then applied on the edges of the halves and scoured using the modelling tool.

Step 6. The halves were put together again and details were made on the eyes, ears, nose, and mouth using the modelling tool. The hairs on the heads were also created using a comb and a flat bristle brush.

Step 7. The heads became bone dry after some time and were fired in a kiln.

Step 8. The terracotta heads were given appropriate finishing. Dyes were mixed with water and applied to some of the heads. Others were polished with the liquid wax polish. These were done to create various complexions of human beings.

Some of the heads were modelled with the comb or the brush, having a similar procedure to the use of the hands and the fingers. They were then scooped, detailed and fired. Others were modelled with the hands and fingers without detailing. Occasionally, the initial process of kneading or wedging created some forms only to be detailed or left without detailing. At other times, after tearing a chunk of clay to be modelled, an illusion of a face appears. Detailing was done for the expression to be seen clearly. Residues from scooped heads were pressed together to create additional heads. A ball of clay was twisted to create an effect then detailing was done to complete the head.

APPRECIATION

This is a representation of a crowd of people in a round sculpture, titled 'Eei' (Amazing). The title 'Eei', was derived from 'eei' meaning 'amazing', an exclamation by people who saw the number of the heads which were installed for the photograph documentation. It was produced by the researcher during the research. The size of the installation is 7 feet square. The sizes of the heads range from 7 centimetres to 25 centimetres. It is an installation of over three hundred heads. The heads in the installation cut across ages; the young through to the old and are of both genders.

The installation is made of terracotta heads. The style of the heads ranges from non-representational, through geometric to naturalism. But the heads are predominantly naturalistic in style. They are varied with oval eyes, incised or inset pupils, broad and narrow foreheads, long-necked, short-necked, open-mouthed, close-mouthed, thin-lipped, thick-lipped, slightly parted, upturned mouth among others. Some of the heads are coloured; painted with vibrant or subtle colours.

The works are products from clay, symbolizing the belief by some cultures that we are from the ground and the ground we shall return. According to the Bible (The Holy Bible, King James Version), which says that "*And God [the sculptor] said, let us make man [a model] in our image, after our likeness: ...*" Gen. 1:26a, God set upon Himself a project to create the universe and after all was done He purposed to create man. It continued "*And the LORD God formed man of the dust [clay] of the ground ...*" Genesis 2:7. Similarities in the actions and the choice of material of the researcher and God affirm the claim that the artist is next to God.

Crowds are real, crowds exist therefore the idea of putting these creations together is to create awareness; to make us notice what we might have ignored or neglected. Paul Klee as cited in Barnett (1997, pg 26) intimates that, “*Art does not reproduce the visible, rather, it makes visible*”, or (in a somewhat free translation). “*Art does not reproduce what we see, rather it makes us see*”. Through the project, I make people see what they do not pay attention to. We see people but we do not look. If we look, it is then that we will see better what we do not see.

Working with clay is like a child’s play. Therefore I saw in the eyes of many who had no idea of what I was doing that I was not serious in life. “He is playing with clay instead of doing his MFA project; he says he is making heads, what for?” they said by the look in their eyes. It is said that working with earth is the task of women according to the Akan cosmogonic division of labour. Akan men would prefer blacksmithing, hunting among others as a male occupation. I realized that working on the clay heads seemed easy to the people who saw me with it. But it was never so, rather I will say that the end justifies the means, if one could have the patience to create all these heads for just a single installation of a crowd.

Regarding perspective, the sizes of the heads were varied and a few non-representational heads were included. These were factored to make distance in the crowd much visible. The principle of closure summed up the representational and the non-representational heads into the crowd. Separate the non-representational heads and they would have nothing to do with the human head or crowd.

Your crowd is male dominated, why? This was a question Michael Manu-Kobia who was my studio mate asked me. Patricia Owusu, a Psychology student of a university in Canada asked the same question. A question to her was “are you a feminist?” Her answer was no. I believe she might be a leader of women empowerment. Anyway, she participated in the project by creating a head of her own. Only I never asked her if hers was a male or female.

The heads and faces are predominantly males because most of them were created from memory. I realised that my most encounter are with men other than women. Apart from my nuclear family which is dominated with women, I have studied in classrooms and lecture halls where the males were more than the females; from pre-school to the university. In the Sculpture class during my first degree programme, the class was a population of 17 students; 15 men and 2 women. The postgraduate class was of no exception. Out of the 11 candidates, there was only a single female. This analysis asks the question “Where are the women?”, if they are the majority of the population in the country.

The predominance of the male gender in my life is enormous. I have two male room-mates and my landlady has six sons. In the morning, when I visit the gym, I find “men at work” and if I should meet a woman at any gym I visit, the ratio of women to men is 1: 10. Furthermore, on my way to the sculpture studio, though I meet both men and women, I notice the predominant male taxi drivers at the taxi rank and finally end up in the sculpture studio to find the seven male lecturers and their only female counterpart. With these ratios of men to women in the mind of the researcher, what then will happen if he is to model a crowd of people in a project thesis in an institution dominated by

men: two male Halls of residence; the University Hall and Unity Hall to one female Hall of residence; Africa Hall?

I do meet women but I don't notice them by their faces at a glance but just as most men do, I notice their general beautiful form; a narrow bust, wider hips and perhaps good legs without these; she does not attract my attention. I only notice a woman's face when she is on the scale towards the extreme negation of the forms I want to see. When her face is pretty and she does not have the forms I want to see her possess, I feel sad in my heart and I cannot look at her again. But when her face has 'character' just as her unique overall form, the image is retained in my memory. 'Character' in the sense that when something is new, you know it has just been manufactured, what next? Perhaps, there is nothing more. But when something is old, tattered, damaged; many questions begin to develop.

When I notice a weird face, I ask myself questions. What makes this face interesting? What makes this female face beautiful? Is it the thick lip which I am drawn to or the vein on the forehead? We intend to like or admire the things we do not often see, have or do. If you often see 'beautiful' things, you may be attracted to look at an ugly thing and vice versa. I shall be forced thus to conclude that, this is why foreigners would like to visit Ghanaian tourist sites while the natives close by do not know they are tourist sites or even their worth.

The interesting thing about the heads created in this project is that the faces are funny and they often made me laugh even while I was creating them because some of them are very grotesque, something you cannot do should you approach someone with this kind

of face. It is not surprising when people see them and exclaim in delight. This they cannot do to people with funny faces they approach in public. They might receive slaps, insults or even curses if they dared. With this project therefore, which is a representation of such people in our society, one can surely do so with pleasure.

My interest was to capture not necessarily moods of people but various faces of people which truly exist in nature but have not been noticed by many and might be termed as either grotesque or unusual if seen in art due to confinements. A true traveller may be familiar with these faces since he might often meet different people; deformed faces, distorted faces, beautiful faces among others.

The deformed in society one way or the other are neglected. We try not to associate with them. What does one do if one is thirsty and a woman with severe burns on the skin is selling water just nearby? All of a sudden one is alright with his thirst or moves so many metres to the next vendor to buy the water. It may be quite different dealing with people handling non-food items such as cobblers, among others whose services we may need immediately. Honestly, I find it difficult buying food from the physically challenged or the deformed. So then who buys or deals with them? But we complain when they beg for alms on the streets and our usual comment to them is “go, find a job to do”. We must well understand that they are still called human beings and are part of us thus must not be neglected in life.

In my expedition with natural illusions (nature’s specimen) and the gestalt, I found some similarity with the forms in nature and the physically challenged and the deformed. It has been my dream to include the deformed and the physically challenged

in my art because it is as if they have been ignored in the art. They are ignored in their use as studio models for sculpture or painting. Little is known of them in the arts but only when it comes to themes such as polio, accidents, fatal burns, safety precautions, among others are they mentioned.

Deformities are part of human beings. Exaggerations and disproportions of the human body are normal and real in life. The slightest mistake in life and an able man joins the deformed and physically challenged in life which is termed by some as ugly. I guess deformed people would not even allow for their own portraits to be made for them because most of them may have inferiority complex, or perhaps no artist has the courage to watch them to paint or sculpt.

“Crowd’face’



Plate 4.1. The inspiration behind “Crowd’face’.



Plate 4.2. The fingers pressing clay onto the board.



Plate 4.3. Impressions created by the thumb.



Plate 4.4. Picking faces from the thumb impressions.



Plate 4.5. The model after enhancing the faces.



Plate 4.6. Clay model divided into six pieces, scooped and left to dry.



Plate 4.7. Terracotta pieces fixed to the plywood.

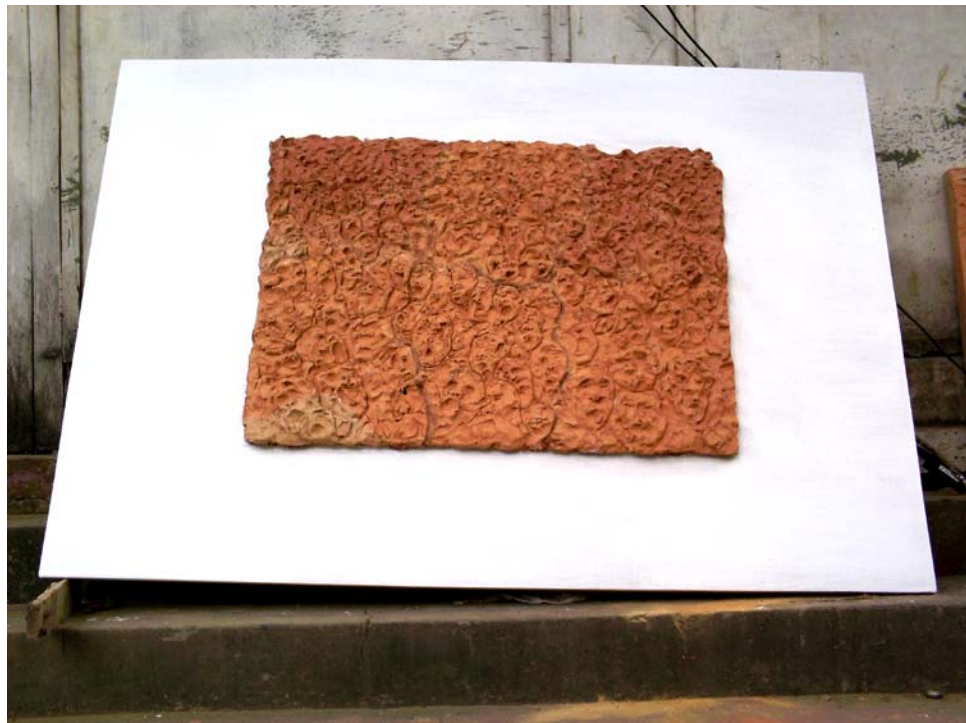


Plate 4.8. Painted board (plywood).



Plate 4.9. Finishing terracotta with liquid wax polish.

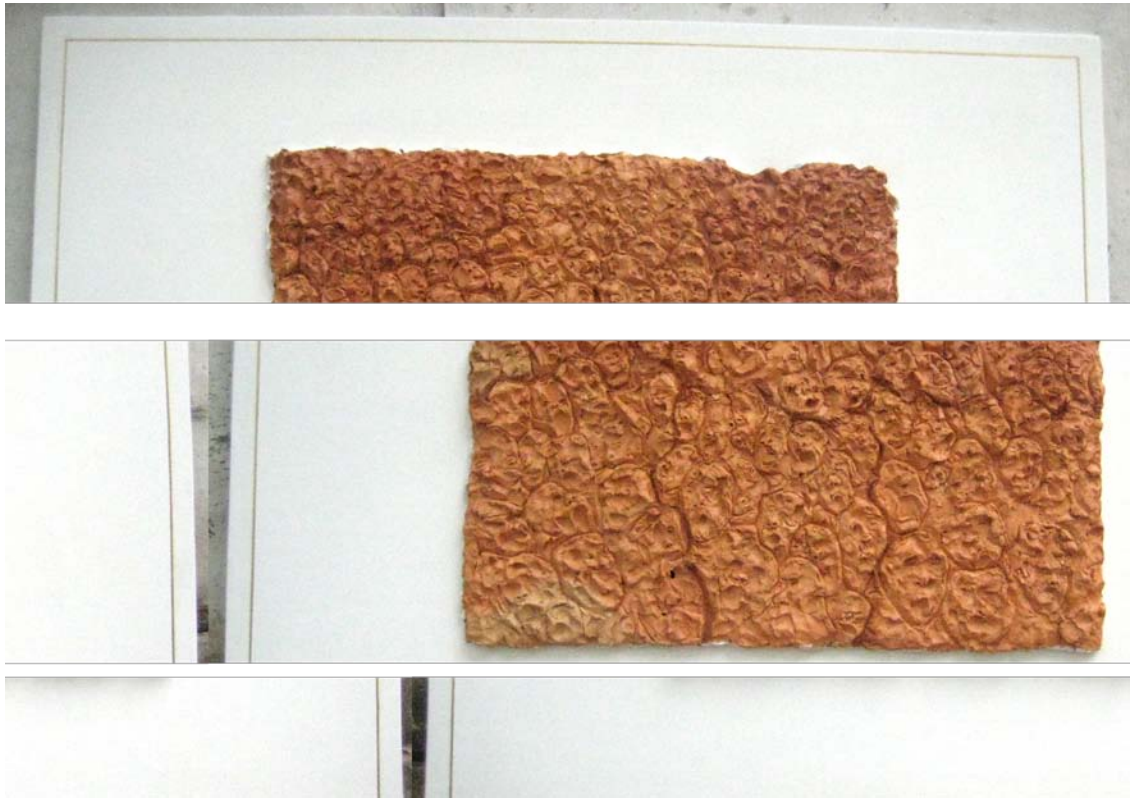


Plate 4.10. "Crowd'face'. 4ft×6ft. Terracotta and wood.

‘Eei’ (Amazing)

Production process



Plate 4.11. Piece of clay.



Plate 4.12. Creating shape of head.



Plate 4.13. The left eye orbit is created.



Plate 4.14. Creating the bridge of nose.



Plate 4.15. Creating the right eye orbit.



Plate 4.16. Creating the nose.



Plate 4.17. Creating the nostrils.



Plate 4.18. Creating the top of the lip.



Plate 4.19. Creating the upper lip.



Plate 4.20. Creating the lower lip.



Plate 4.21. Lower lip almost done.



Plate 4.22. Creating the cheek.



Plate 4.23. Creating the right eye lid.



Plate 4.24. Right eye almost done.



Plate 4.25. Creating left eye lid.



Plate 4.26. Left eye lid almost done.



Plate 4.27. Left eye lid completed.



Plate 4.28. Creating the right ear.



Plate 4.29. Creating the left ear.



Plate 4.30. Creating the neck.



Plate 4.31. Creating a shirt collar.



Plate 4.32. Cutting with the wire.



Plate 4.33. Separated halves.



Plate 4.34. Scooping the halves.



Plate 4.35. Scooping almost done.



Plate 4.36. Mixing clay slip thoroughly.



Plate 4.37. Applying slip on the halves.



Plate 4.38. Scouring.



Plate 4.39. Scouring almost done.



Plate 4.40. Joining the halves.



Plate 4.41. Dressing the joints.



Plate 4.42. Creating the eye.



Plate 4.43. Creating hair in the nostrils.



Plate 4.44. Creating hair on the head.



Plate 4.45. Creating texture on shirt.



Plate 4.46. A completed head.



Plate 4.47. Front view of head.



Plate 4.48. Clay residue from scooping.



Plate 4.49. Pressing residue together.



Plate 4.50. An almost formed head.



Plate 4.51. A non-representational head.



Plate 4.52. A section of the heads being modelled.



Plate 4.53. Arrangements of heads (clay in the green state) in a crowd manner.



Plate 4.54. Arranging heads into crowd.



Plate 4.55. Installation of 'Eei' (Amazing).



Plate 4.56. 'Eei' (Amazing) 7ft×7ft, Terracotta.



Plate 4.57. Exhibition: Crowd representation in sculpture.



Plate 4.58. Some exhibits in relief sculpture.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

SUMMARY

The research was about the representation of crowd which has been exploited in painting but less explored in sculpture. It was concluded that it can be perfectly explored in sculpture and viewers would not have problem perceiving it as such because human beings perceive things in 'closure'. In this way, when an artist provides minimum information or visual clues, a viewer completes the image in his or her mind imposing an understanding of the patterns with final recognition.

Crowd as a theme had not only been explored by painters but also some sculptors around the world. Antony Gormley and Magdalena Abakanowicz who have unique emotions about crowd which excite them also explored the theme. The motivations of the painters and sculptors cited in this thesis were movement, number, and anonymous glance of people in a crowd among others. Their styles and techniques relevant to the research were used to achieve success.

The thesis was introduced with a background study on illusions and how humans perceive. An aspect of illusion; natural illusion to be precise was critically perceived and faces were noticed to be suggested in stones and other objects in the environment. These faces together with the observation of human faces were used to produce 300 different terracotta heads.

Six experimental surveys in relief sculpture and another which is an installation of heads in round sculpture were experiments prior to the main project. Motivations, styles and

techniques of other artists who have explored the crowd aided in the experiments to develop a unique style for the main project. The main project was in two parts: a relief sculpture and an in the round sculpture. Some of the equipment used in this research were improvised due to the special qualities they possessed or due to the unavailability of the right equipment.

An observation and a by product of the research was that, the various faces of the 300 heads amused viewers to laugh which I doubt they can do when they meet people with such faces in real life. The works in this project were quite satisfying.

CONCLUSION

A successful work on the theme crowd was a satisfaction of a burning desire. The laid down objectives were met. The interview conducted with Ablade Glover affirmed the use of less detail creating enough space for movement and action in the representation of crowd. Crowd representation in sculpture is not a mirage. It is possible to represent crowd in sculpture for the viewer to perceive it as such. The viewer therefore perceives the representations with the closure tendency.

As an experimental research, problems were encountered and solutions were sort. The motivations, styles and techniques of some painters and sculptors helped to develop a unique style for the research. The unavailability of a kiln nearby to fire large relief models as a whole created a problem. The relief models were therefore divided into parts for easier carriage and to enable firing in the available kiln which was small.

Photography was immensely used in this research and without it; thoughts and

arguments could not have been expressed in a better way. The camera was very useful in the documentation of images in the research.

RECOMMENDATION

There might be other ways to represent crowd in sculpture. Further studies on crowd representation may be to visit crowd sites regularly and painstakingly observe the unique activities and also the flow of movements; spirit of movement in a crowd to be represented in sculpture.

Three hundred heads for installation is just a tip of the iceberg. An installation of naturalistic heads covering a football pitch or a public square would be mind blowing. A view of that will be glamorous. Such an installation would contain a thousand score of heads. Larger relief sculptures of crowd could be explored as well. These I recommend to any one interested in crowd representation.

I also recommend that the undergraduate sculpture studio be equipped with a kiln (a bigger kiln). Firing works elsewhere is much expensive. Firing the works for this research was very expensive therefore all works could not be fired due to the cost involved. A bigger kiln for the studio would ease financial constraints and encourage hard work.

The Master of Fine Art (MFA) studio must also be equipped with a kiln and other equipment to make it a better sculpture studio. It has electrical faults which remedy must be sought. The washroom facilities must be repaired so that candidates can clean and wash after work. In my view, sculpture students would perform better if a kiln is

available. Currently, Master of Fine Art candidates are ‘magicians’ in the present studio conditions to produce good work.

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