

**CONVENTIONAL AND NON-CONVENTIONAL MATERIALS IN
CONCEPTUAL TEXTILE ART**

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 materials previously published by another person, nor materials which have been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

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ABSTRACT

In the past, the word textiles has been synonymous to weaving and the focus has been on the construction of fabrics and clothing. Textiles has broad branches or components that can be looked into rather than just construction and decoration of fabrics. The raw material (fibre) for textile goes through conventional processes either by fabric construction or decoration, and products from these processes are geared toward clothing and furnishing. Textile art implies art made with textiles as well as art made about textiles and comprises art made of fabrics, fibres, threads, yarns and mixed media, including techniques of collage, appliqué, patchwork, quilting, embroidery, tapestry, dyeing, and painting, among others. Textile art as a component of textiles has been given little or no attention in our part of the world. It is upon this that the study explores with conventional (fibre, sliver, roving, yarn, fabrics) and non-conventional (wood, cardboard, plastics, polythene) materials in conceptual textile art. The study used the descriptive survey and studio-based methods of research approach. Observation and structured questionnaire were the main instruments used for data collection. Mix-media techniques were employed in the execution of the project. The target population studied included lecturers and students from the Faculty of Art, KNUST, and art teachers in the Senior High School. It also included textile artisans and technicians. Stratified sampling technique was used to sample the accessible population for the study. The study revealed two major findings. The first set of findings revealed that printing and dyeing are the most common aspect of textiles practiced among the other components and therefore the raw material used mostly is fabric. The second set of the findings established that quite a number of respondents are not familiar with the term conceptual

art and therefore do not practice it. Indeed the research has revealed the possibility of combining conventional and non-conventional materials in conceptual textile art. The study recommends that practical lessons in tertiary institution should be designed to encourage students to utilise alternative materials within the environment to produce textile art. It suggests to the Ghana Education Service to re-design the Textiles aspect of the Visual Art programme at Senior High Schools to improve the scope of textile art at that level.

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CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

An early definition of textiles was to weave and over the years weaving has been the major construction technique employed. The major raw material for production of textile is fibre being from natural or artificial sources. Textiles have gone through technological changes in the construction and decoration of fibres, yarns and fabrics. The fabric construction techniques are considered as weaving, knitting, crocheting, bonding, among others, and the decorative techniques are printing, dyeing, embroidery, applique, among others. Most of the products of these processes are geared toward clothing and furnishing which are the basic necessities of man and textiles have served these purposes over the years.

It has been observed that, in Ghana, only a few of the branches or components in textiles are mainly practiced. These are weaving, printing, dyeing and embroidery or applique. Textile as an art or craft is not widely practiced or known in the Ghanaian culture. The most practiced forms of textiles in schools and colleges are weaving and fabric decoration. However, other areas such as fibre or yarn art could be explored to create variety in the kind of textiles produced in Ghana. Textile art serves as a medium through which ideas or thoughts are expressed for aesthetic purposes.

Textile or fibre artist such as Mary-Clare Buckle uses fibres and threads to create an illusion of light for home decoration. Most of her ideas are from song titles, clubbing scenes and cultural icons as seen in her sample work titled 'Lost' (Plate 1.1).



Plate 1.1: Lost (Size - 38 x 71cm)
(Source: www.1-art-1.com/abstract-textile-art-lost.html)

The medium through which her ideas are expressed are fibres, metallic yarns, fabrics and ultra violet bulbs. Colour intensity has been her main driving force which she employs in her works to convey the idea of space and depth. Her works are made in the abstract form of different threads and textures. The dangling and dancing nature of fibres are employed in her works to make them lively and active (Buckle, 2006).

Barbara Wisnoski, a fibre artist also creates textile murals and wall installations from recycled fabrics and clothing using a method inspired by traditional quilt-piecing techniques. She works with cloth, fabric, thread, paper and wood. Her works are interlaced between texture and time using abandoned scraps. These works are made in a way that the fabric loses its singular quality and becomes part of the whole. The prospect of decay is the key to her works. She therefore uses fabric scraps to portray deterioration and age, as seen in her sample work below titled 'Earth', which she describes as a repetition of mourning (Wisnoski, 2009).



Plate 1.2: Earth (Repetition of an Act of Mourning)
(Source:

http://worldofthreadsfestival.com/artist_interviews/013_barbara_wisnoski_11.htm)

Her works are particularly drawn to geometric abstraction of dense embroideries to portray texture and time (Lomuto, 2010). The researcher's work relates to the works of the above textile artists based on the raw materials such as fibre, threads and fabric.

Conceptual art is an art movement that emerged to bring ideas or meaning of art rather than its aesthetics. This movement was championed by an artist, Marcel Duchamp and it was intended to convey a concept to the viewer, ignoring the importance of the creator or the skills employed, placing emphasis on the ideas behind the art rather than its execution (Wark, 2010). Although pioneers of this movement were all into painting and sculpture, it cuts across all the disciplines in art and this brought about conceptual textile art.

The study takes inspiration from the works of Mary Claire-Buckle and Babara Winoski who use fibres, yarns, fabrics and other materials as a medium in various forms

to convey their thoughts. Moreover, textile art as a component in textiles has not been fully explored by researchers or students in the field, this is because most of the textiles produced in our schools are all channelled into clothing. Typical examples are the textile project works of Senior High Schools in Ghana; it is either in weaving, printing or dyeing. Also, course works of students at the Textile Section of KNUST move in the same direction, they are dominated by weaving, printing and dyeing techniques. It is therefore expedient for the researcher to explore the use of conventional materials (fibres, sliver, roving, yarn and fabric) and non-conventional materials (wood, paper, polythene, plastic and leather) in the creation of conceptual textile art for aesthetic purposes.

1.1 Statement of the Problem

Over the years, the knowledge of conceptual textile art was not known or practiced in the Ghanaian local textile industry (Acheampong and Sosavi of Ghana Textile Prints (GTP) and Akosombo Textile Limited (ATL), personal communication, September 14, 2012). They indicated that most of the raw materials from the textiles industry in the country are channelled into fabrics, precisely apparels. They attested that products (wax print, java/fancy prints) from these industries are mostly used for apparels.

However, the textile production line starts with fibre preparation through to fabric production. But products such as lap, roving, card sliver, yarn, among others, can be explored to produce textile artefacts such as wall hangings, scatter rugs, chair bags,

and the likes. Even though textiles are mostly used for apparel, fibres, yarns and fabrics can be manipulated into interesting ideas or representations for aesthetic purposes.

The study, therefore, sought to use conventional textile materials (fibre, yarn and fabric) and non-conventional textile materials (wood, plastics, leather, paper card, among others) to create artefacts that could be utilized in homes, offices and hospitality industry for aesthetic purposes.

1.2 Objectives of the Study

The following are the objectives of the study:

1. To ascertain the level of knowledge of conceptual textile art among textiles practitioners in Ghana.
2. To develop concepts from movement in time and space.
3. To produce textile artefacts using conventional and non-conventional materials.

1.3 Research Questions

1. How wide spread is textile art among the textiles practitioners in Ghana?
2. How can textile art portray movement?
3. Can conventional and non-conventional media bring variety and dynamism into textiles?

1.4 Delimitation

The study was limited to textile practitioners in Kumasi Metropolis and the production of artefacts using concepts based on movement in time and space. It

employed mixed-media techniques, using conventional (fibre, sliver, roving, yarn, fabrics, among others) and non-conventional (wood, plastic, paper card, leather, among others) materials.

1.5 Definition of Terms

For the purpose of this study, technical terms used in the research are explained as follows:

Craft - An activity that involves making something in a skilful way by using your hands

Textiles art - Is the creation of fine art using textile arts techniques and materials.

Conventional material - This refers to textile raw materials that are used in the production or manufacturing of textile products.

Non-conventional material - It refers to textile raw materials which are not used in the production or manufacturing processes of textiles but are used for other purposes.

Aesthetic - Describes the beauty of an object or form, usually with artistic works/concerning or characterized by an appreciation of beauty or good taste

1.6 Importance of the Study

The importance of this study can be seen in the following:

- The study contributes to the body of knowledge in textiles with emphasis on conceptual textile art.
- It creates awareness and encourage the use of conceptual textile art among students and textile practitioners
- Brings about variety in textile exhibitions in order to meet demand globally.

- The Ministry of Education can use the findings of this study to re-design the Textiles aspect of the Visual Art programme in Senior High Schools in Ghana. This will enhance the acquisition of skills and promote creativity. It will again be a platform for discussions on the argument of textiles being two or three dimensional art in Senior High Schools in Ghana.
- The study serves as a means of reducing waste management in the country, because most of the materials used were scraps.
- The study serves as reference material for other researchers.

1.7 Abbreviation

GTP	Ghana Textile Prints
ATL	Akosombo Textile Limited
SPSS	Statistical Package for the Social Sciences

1.8 Arrangement of the Rest of Text

Following the Chapter One, the Chapter Two is devoted to the review of related literature. It entails relevant theoretical framework and scholarly writings on the study. Chapter Three is the Methodology, and discusses the concept of movement in time and space, and the materials and methods used in the production of artefacts. It highlights and explains the various research methods, data collecting instruments, the population of the study, sampling methods used in the study and discussion of the findings. Chapter Four is devoted to the production, discussion and evaluation of the works. Chapter Five consists of the summary, conclusion and recommendations.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter deals with the empirical and theoretical reviews of the related literature. The review is structured under the following areas: concepts of art, concepts of conceptual art, history of conceptual art, pioneers in conceptual art, concepts of textile art, the concept of space and time, and concept of settlement.

2.1 Concepts of Art

Art has been in the existence of mankind for a long time dating back from the Prehistoric Era through to the Middle Ages to today. Some even refer to God as a great artist in His creation of the universe. Art has been discussed in many ways. Wikipedia (2004) asserts that, art is the process or product of deliberately arranging elements in a way that appeals to the senses or emotions. It encompasses a diverse range of human activities, creations, and modes of expression, including music and literature. Parker (2003) states that, art is expression; and expression, we may describe for our own ends, as the putting forth of purpose, feeling, or thought into a sensuous medium, where they can be experienced again by the one who expresses himself and communicates to others.

Bill (2008) articulates that art is the creation of something (not necessarily a physical object, although there must be a physical context to that something) that conveys or renders an idea, meaning and or feeling. Maraviglia (2010) points out that, art is generally understood as any activity or product done by people with a

communicative or aesthetic purpose, something that expresses an idea, an emotion or, more generally, a world view.

Inferring from the authors, it can be established that art is a tool for communicating ideas and thoughts. It is aimed at conveying messages to the spectator. Although aesthetics is also crucial in art making, emphasis was placed on the ideas or statements expressed in the art in most of the above literature. All the theories above share a common platform that the core of any artwork must commune to the viewer in order to have the feel of art. Art is a creative activity and generally perceived by two major senses; the eye and the mind. This revealed that an artwork is appreciated by both beauty and thought and without these it is not considered as an art by viewers.

2.2 Concepts of Conceptual Art

Collins English Dictionary (2009) defines conceptual art as an art in which the idea behind a particular work, and the means of producing it, are more important than the finished work. Conceptual Art as defined by Supensky (2010) is an art driven by the idea or concept and it is evaluated only by the concept rather than anything else. In this case, any colour, scale, composition, materials, object, space, or setting are subject to the idea. If they do not make the concept apparent, the piece fails to be conceptual art. Reyes (2012) also holds the same opinion that conceptual art is an art form that tends to give more importance to the idea or meaning being expressed by a masterpiece rather than focusing on the product itself. It somehow gives a deeper realization and life to the artwork without having to look at it as it is. Appleton (2003) adds that conceptual art is concerned with ideas and meanings, rather than forms and materials; this is not different

from the views shared by Wainwright (2014) that conceptual art is idea-based rather than formal or an artwork whose medium is an idea.

Finally, Artlex Art Dictionary (2010) points out that conceptual art is art that is intended to convey an idea or a concept to the perceiver, rejecting the creation or appreciation of a traditional art object such as a painting or a sculpture as a precious commodity. It is clear from the discussion above that conceptual art emerged to give meanings to a work of art. It is evident from the authors that conceptual art is all about concepts or theories behind a piece of art. The idea behind the work is more paramount than the work itself, the object which is the finished product is not given much attention than the processes that led to its execution. It can be deduced here that conceptual art is solely based on ideas or concepts governing an art or the language behind a work of art. The most important aspect is that the art must carry a message to its viewers.

2.3 History of Conceptual Art

From Worldwide Arts Resource (2009), conceptual art is based on the concept that art may exist solely as an idea and not in the physical realm. For advocates of this movement, the idea of a work matters more than its physical identity. The movement began in the early 20th century, but was based on the European Dada movement and the writings of philosopher, Ludwig Wittgenstein. Conceptual art also had roots in the work of the father of Dadaism, Marcel Duchamp, who was also the creator of the "ready-made". Conceptual art became an international movement. It began in North America and Western Europe and spread to South America, Eastern Europe, Russia, China, and Japan. It was a major turning point in 20th century art, challenging notions about art,

society, politics, and the media with its theory that art is ideas. Specifically, art can be written, published, performed, fabricated, or simply thought.

Wark (2010), conceptual art emerged around 1967 as an art form in which the concept or idea was primary and the execution were secondary. Although it was mostly associated with the activities of artists in the art world's established centres, it is now acknowledged that conceptual art was a global phenomenon. Conceptual art also had an unlikely but major manifestation on Canada's East Coast. The odds of such a development were hardly propitious in a place where notions of art at the time were still rooted in the beaux-arts conventions of the nineteenth century and there was no support for contemporary art of any kind, let alone something as foreign and perplexing as conceptual art.

According to Artlex Art Dictionary (2010), conceptual art emerged as an art movement in the 1960s. The expression "concept art" was used in 1961 by Henry Flynt in a Fluxus publication, but took on a different meaning when it was used by Joseph Kosuth (American, 1945) and the Art & Language group (Terry Atkinson, David Bainbridge, Michael Baldwin, Harold Hurrell, Ian Burn, Mel Ramsden, Philip Pilkington, and David Rushton) in England. For the Art & Language group, concept art resulted in an art object being replaced by an analysis of it. Exponents of Conceptual Art argued that artistic production should serve artistic knowledge and that the art object is not an end in itself. The first exhibition specifically devoted to Conceptual Art took place in 1970 at the New York Cultural Center under the title "Conceptual Art and Conceptual Aspects."

Conceptual art is traced far back as the 1960s, or the 20th century. It is a movement which emerged as a turning point in the 20th century art by a group of artists and the movement challenged the importance in the interpretation of artwork. From the above authors the movement emerged to defend that art is about theories and philosophies.

2.4 Pioneers of Conceptual Art

Conceptual art, a turning point in the 20th Century art challenged the notion that art is the idea. It is a movement which was pioneered by a group of artists who shared the view that art should be driven by ideas above all. The following are some of the artists who pioneered the conceptual art movement.

Marcel Duchamp

Duchamp is generally considered to be the father of conceptual art, in his insistence that art should be driven by ideas above all. Duchamp invented conceptual art and severed forever the traditional link between the artist's labour and the merit of the work. Of all the artworks in this series of ready-mades, *Fountain* is perhaps the best known because the symbolic meaning of the toilet takes the conceptual challenge posed by the ready-mades to their most visceral extreme.

Fountain is a work widely attributed to Marcel Duchamp. The scandalous work was a porcelain urinal, which was signed by the artist with the pseudonym "R. Mutt" and titled *Fountain*. The object is white and shiny, cast in porcelain, its slender upper part curving outward as it descends to a receiving bowl - into which one urinates (Plate 2.4.1).



Plate 2.4.1: *Fountain*, 1917

(Source: <https://en.wikipedia.org/wiki/Fountain>)

Duchamp described that the piece was to shift the focus of art from physical craft to intellectual interpretation. The work is regarded by some art historians and theorists of the avant-garde, such as Peter Bürger, as a major landmark in 20th century art. The linguistic dimension of his work in particular paved the way for Conceptual art. Duchamp wanted to put art back in the service of the mind.

Joseph Kosuth

According to Smith (2011), Joseph Kosuth is one of the pioneers of Conceptual art and installation art, initiating language-based works and appropriation strategies in the 1960s. His work has consistently explored the production and role of language and meaning within art. Kosuth's first and most famous work is series of One and Three installations, in which he assembled an object, a photograph of that object, and an enlarged dictionary definition of the object, see Plate 2.4.2.



Plate 2.4.2: One and Three Chairs (1965)

(Source: <https://www.moma.org/learn/moma>)

The above work shows a Chair, photograph of the same chair (to scale), and enlarged printed definition of the word "chair". *One and Three Chairs* are essentially an argument posing as an artwork. Kosuth places an actual chair against a wall. To its left hangs a dry, documentary-like photograph of that chair, and to its right, he has placed a blown up photocopied text panel. Here, Kosuth is interested in the play of three distinct ways (objects, pictures, and words) representing the basic, banal fact of the chair. He forces the viewer to think about how these three modes communicate information. Moreover, the viewer must consider whether the differences among these types of representation are important or whether it is even possible to articulate those differences. *One and Three Chairs* is an artwork that challenges its viewers to consider how artworks engage their audiences.

It questions what actually constitutes a chair in our thinking: is it the solid object we see and use or is it the word "chair" that we use to identify it and communicate it to others? Furthermore, it confronts us with how one uses words to explain and define

visible, tangible, ordinary things, how words represent, describe, or signify things, and how this often becomes more complex when the thing is simple, fundamental, or intangible. Thus, it explores how language plays an integral role in conveying meaning and identity.

Joseph Beuys

In a journal, Bira (1995) cited Joseph Beuys as one of Germany's most important artists in the 1950s. Primarily, a sculptor and conceptual artist, Beuys used a staggering array of non-traditional materials: fat, felt, beeswax, common household objects, as well as garbage to produce a confrontational art that even today remain extremely difficult to understand. He perceived his art as a social mission, needed to heal post-war German society. In one of Beuys' presentations, he had made one object, a piano covered entirely in felt with a red cross on its side, see Plate 2.4.3.



Plate 2.4.3: Infiltration of Piano

(Source: <http://www.inkoma.com/read.asp>)

The piano could not be played and no sound would ever be heard from beneath the felt. Beuys remarks that the piano will always hold the potential for sound. The Red Cross is a symbol of the danger that people face when we remain silent. Beuys often

uses this medium to create discussion and memory. His argument was that art is anything an artist says it is: as long as they are presented by an artist. Art should not be judged by the quality of the craftsmanship, but by the quality of the idea or the concept.

2.5 Textile Art

Wikipedia (2008) defines textile art as those arts and crafts that use plant, animal, or synthetic fibres to construct practical or decorative objects. Wasafiri (2010) is of the opinion that textile art is a discipline of art broadly understood to include art made with textiles, as well as art made about textile. Dixon (2013) is also of the view that textile art is a general term given to any work made of textiles, it encompasses works made of fabrics, fibres, threads, yarns and mixed media, including techniques of collage, applique, patchwork, quilting, embroidery, tapestry, dyeing, and painting, among others. A textile art expresses an idea through the medium of textiles. While it may have components made from other materials it should predominantly feature textiles (Textiles and Design, 2014).

According to Ulzen-Appiah (2009), textile art is a derivative of textiles that is composed not necessarily for direct human use as conventional textiles but for the aesthetic appreciation that it conveys. Any art in which the material base is textiles is referred to as textile art. Textile art uses various techniques to create works of art using fibres, yarns, threads, and fabrics among others. Products from textile art are not to be worn but are rather for decoration or installation. See Plates 2.5 (a, b & c).



Plate 2.5 (a)



Plate 2.5 (b)



Plate 2.5 (c)

Plate 2.5 (a, b & c): Sample Work of Textile Art (Wall Hangings)

(Source: <http://annakubinyi.blogspot.com/p/oneletrajz.html> 2009)

2.6 Techniques and Materials Used in Textile Art

According to Reynolds (2004), textile art embraces many activities using fabric and thread, including quilting, hand embroidery, machine embroidery, cross-stitch, appliqué and so on. Introduction to fibre (2015) asserts that contemporary fibre/textile artists employ many materials which include woven fabric, yarn, string, thread, synthetic fibre and leather. Technical processes can range from conventional skills such as knitting, sewing, or embroidery to more alternative means such as gluing, stapling, or direct application of paint. Fibre-image.com (2015), shares view that textile artists use various techniques such as embroidery feltmaking, knitting, needlework, patchwork, quilting, sewing and so on to create works of art using yarns, threads and fibres, sometimes in combination with paints or dyes. Hergert (2013) records that textile art encompasses countless techniques ranging from quilting, embroidery, collage, weaving,

spinning, knitting, crocheting, macramé, distressing fabrics to achieve specific textures, recycling fabrics and even incorporating paper.

Further opinion from DeGraw (1972) states that many processes are employed in producing fibre art. Some of these techniques date back to prehistoric times. Procedures such as weaving, twining, knotting, wrapping, sewing, and felting were employed in ancient periods. Finally, Fibreartnow (2014) points out that many of the techniques and materials associated with fibre/textile art include basketry, beadwork, braiding, clothing design, crochet, many methods of dyeing and surface design, including batik, shibori, hand-dyeing, natural or eco-dyeing; embroidery, crewel, appliqué, and other needle arts; encaustic; felting, including nuno felting, needle felting; hooking, including rug hooking and hooked art; knitting; knotting and knot tying; lacework; mixed media; sculpture; sewing; spinning; surface design; tapestry, textile design; wearable art; weaving, including jacquard weaving, hand weaving and many more.

Inferring from the authors, it can be established that the techniques and materials employed in textile art are countless and there is no limit on the number of techniques or materials that are employed in a textile art piece. The most important thing is that the art is made of a textile or with textiles. Therefore, the study employs the following techniques in the production of textile artefacts.

2.6.1 Hand Embroidery

According to Adu-Akwaboa (1994), embroidery is simply a needle work. Working with needle and thread/yarn on the fabric or garment aimed at enhancing its appearance. Tortora (1987), states that embroidery work is made of a wide variety of

stitches, which is used to outline and fill in the design. The choice of stitches is usually related to the effect the sewer wants to achieve. The yarns used are usually made of fibre. There are basic and fancy stitches used in embroidery. From the Wikipedia (2015), embroidery is the handicraft of decorating fabric or other materials with needle and thread or yarn. Embroidery may also incorporate other materials such as metal strips, pearls, beads, quills, and sequins.

Kiriki (2013) records that embroidery is a craft that spans cultures and generations. It produces decorative and intricate stitches that are actually quite simple once you learn the techniques. Embroidery is the art of creating decorative effects on the surface of a fabric using designs and stitches made with the help of needle and thread. It can be beautifully described as a painting with needle and thread. From the authors embroidery is about stitches made on fabrics for the purpose of decoration. See Plate 2.7 (a) and (2.7b) as a sample work.



Plate 2.6.1 (a)



Plate 2.6.1 (b)

Plate 2.6.1 (a & b): Hand Embroidery Stitch

(Source <https://www.google.com.embroidery-fill-stitches>)

2.6.2 Appliqué

John (1967) defines appliqué as the cutting of small pieces of cloth or other materials that are then attached to the surface of a larger textile. Appliqué is simply a decorative design made of one material sewn over another. According to Baker (2005), appliqué means applying a shape of fabric onto a background fabric to make a pleasing design. Appliqué may be done by hand or by machine. Kane (2015), records that, applique literally means "to put on" in French and is a technique used to decorate the surface of fabric by applying pieces of cut fabric on top of a layer of fabric by sewing or embroidering around the edges.

Johnson (2007) shares the same view with Kane (2015) that applique is a French term meaning to 'put on' or apply. In appliqué, one layer of fabric is placed over another layer and is sewn in place, traditionally by hand. Appliqué is a decorative technique achieved either traditionally by hand or machine by superimposing patches of coloured or plain fabrics over a base fabric. Mutnick (2015), states that appliqué is a decorative surface design technique that adds dimension and texture to the background fabric. The term derives from the French word *appliquer* (and the Latin *applicare*) that means to join or attach. While its early use was more likely to strengthen worn areas or serve as a patch over holes, appliqué developed into a creative art form used by many cultures over many centuries. Applique is a means of decorative surfaces with other patterns by stitching. See Plate 2.6.2 (a) and 2.6.2 (b).



Plate 2.6.2 (a)



Plate 2.6.2 (b)

Plate 2.6.2 (a & b): Bird Applique Embroidery on Sweatshirt

(Source <https://www.vintageclothing.about.com>)

2.6.3 Adhesive Bonding

Wikipedia (2014) defines adhesive bonding (also referred to as gluing or glue bonding) as a wafer bonding technique which applies an intermediate layer to connect substrates of different materials. These produced connections can be soluble or insoluble. Hoke (2005), states that the joining together, by the process of adhesive bonding, two or more pre-cured composite parts, during which the only chemical or thermal reaction occurring is the curing of the adhesive itself.

Dorn (1994) defines adhesive joining as the process of joining parts using a non-metallic substance (adhesive) which undergoes a physical or chemical hardening reaction causing the parts to join together through surface adherence (adhesion) and internal strength (cohesion). Ebnesajjad (2006) records that adhesive bonding is a process in which adhesive which is a material or substance is applied to surfaces of articles to join them permanently. The objective of bonding is to hold two surfaces together.

2.6.4 Knotting

The Dictionary Reference (2002) defines knotting as a decorative pattern produced by interlacing and tying knots in various yarns, as in macramé and tatting. Philpot (2006), states that knots are made by folding or twisting the cord over and under the standing part of the original cord. Nithikul and Matthews (2013) records that, knotting or macramé is a craft technique commonly used in textile design, in which interlacing, twining, looping, among others, of a rope, or the like, drawn tight into a knob or lump, for fastening, binding, or connecting two cords together or a cord to something else. Sinha (2011) articulates that knotting is a form of textile making that uses threads to make decorative knots on handmade fabrics as opposed to weaving or knitting.

2.6.5 Painting

The Free Dictionary (2003) defines painting as the art or process of applying paints to a surface such as canvas, to make a picture or other artistic composition. Boddy-Evans (2015), states that a painting is an image (artwork) created using pigments (colour) on a surface (ground) such as paper or canvas. The pigment may be in a wet form, such as paint, or a dry form, such as pastels. Chalk (2008) defines painting as a bunch of colour (usually paint) applied onto a canvas (which resembles a white, thick piece of fabric attached to a frame), depending on the skill of the artist and/or the taste of the viewer, it can be labelled as 'art' or an over-priced piece of wood, fabric, and paint. Wikipedia (2015) defines as the practice of applying paint, pigment, colour or other medium to a surface (support base). The

medium is commonly applied to the base with a brush, but other implements, such as knives, sponges, and airbrushes, can be used.

2.7 Significance of Textile Art

According to Reynolds (2004), textile art promotes the self-management of many illness related problems (such as pain, fatigue and worry). Over time, textile art-making helped many of the participants to restore a positive self-image, and to cope with the loss of a valued career. Stimulating new relationships, based on mutual interests and equal status rather than pity, illness or care giving, enlivened daily life, provided support, and enhanced self-esteem. Lunin (1990) argues that, it is not the intellectual aspects of the textile art that are important, but it's significance is placed on the way it was created and the responses it generated, such as, excitement, a probing intellectual interest, or perhaps even stronger negative fear and revulsion. It offered a new way of looking at the world-as human interaction with their own thoughts, with other human beings, with the environment, with the unknown.

2.8 Concept of Space and Time

The Oxford English Dictionary (2003) defines time as “a space or extent of time” and space as “a denoting time or duration”. These circular definitions demonstrate the congruity between time and space as concepts. According to Kant (2009), space and time function together in that they are both necessary before anything is perceived, for their synthesis to be carried out in the imagination and that they make human knowledge possible. Actually, space and time can only be determined one from the other. Although

event and object exist in time, time cannot be perceived without resorting to space. Space and time are the arenas in which all physical events take place; an event is a point in space and time specified by its time and place.

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

Poe (1948), argues that space and duration (time) are one and this is not different from what Wells (1995) wrote in his novel that "there is no difference between time and any of the three dimensions of space except that our consciousness moves along it", and that "any real body must have extension in four directions: it must have Length, Breadth, Thickness, and Duration". The concept of the space-time continuum in physics was introduced by Minkowsky and then applied by Einstein in his special theory of

relativity. Contrary to the concepts of space and time in Newtonian physics, in relativistic physics there is no absolute time that is independent of space. This viewpoint has brought about the awareness of the relation between time and space in the universe, (de Bértola and Winter. 1972).

In the works of art, there is also an interlocking of time and space, however, it must be made clear that it does not involve problems of relativistic physics. Nevertheless, to speak of 'arts of space' and 'arts of time', as if time was not required to look at a picture or as if space was not implied when listening to music, is not satisfactory. From the various authors' views, space and time are inseparable and there are no contrary views which denied space and time as separate entities. The sequence of operations, which is associated with time or duration is connected to space.

2.9 Concept of Settlement

Settlement as defined by Kohli (2013) is a place where people live and interact through activities such as agriculture, trading and entertainment. A settlement, locality or populated place is a community in which people live. Singh (2009), share the same view that a human settlement is a place inhabited more or less permanently. It includes buildings in which they live or use and the paths and streets over which they travel. It also includes the temporary camps of the hunters and herders. It may consist of only a few dwelling units called hamlets or big cluster of buildings called urban cities. A settlement can range in size from a small number of dwellings grouped together to the largest of cities with surrounding urbanized areas (Wikipedia, 2015). A settlement is a collection of shelter where people live and is man's first step

towards adaptation to his environment (Farida, 2014). Settlement can be defined as any form of human habitation which ranges from a single dwelling to a large city. Settlements can be broadly divided into two types – rural and urban. The basic difference between rural and urban is on the basis of function (Human Settlement, 2014). From the various authors, settlement describes an interaction or activities of people in a given area.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter outlines and discusses the various procedures in the methodology of the study. They include the research design that is descriptive and studio-based methods, library studies and research instruments. It also looks at the population for the study, sampling design and finally, data analysis and discussion of results.

This chapter discusses the philosophy and the general procedure of work. The philosophy is based on movement in time and space, and was derived from the movement of yarns (warp and weft movement) in the various fabric construction techniques. The warp movement is vertical which comes as a result of the shedding process while that of the weft is horizontal which comes as a result of the picking motion. These movements are linked to human settlement. The general procedure also covers the materials and methods of production.

3.1 Research Design

The study employed the following research methods; descriptive and studio-based research methods.

3.1.1 Descriptive Survey Research Method

According to Shuttleworth (2008), descriptive research design is a scientific method which involves observing and describing the behaviour of a subject without influencing it in any way. Malhotra (2009) records that the survey method of obtaining

information is based on the questioning of respondents. Hale (2011) shares the same opinions with the above authors that, in survey method research, participants answer questions administered through interviews or questionnaires. After participants answer the questions, researchers describe the responses given.

Therefore, the descriptive survey research method was employed to observe and find out the kinds of materials and techniques used in the production of textile art. Moreover, it was also employed to solicit information from textile artists to ascertain the significance of fibre art. Descriptive method was again used to describe, analyse and interpret the step by step procedures followed in executing the project.

3.1.2 Studio-Based Research Method

Studio-based research in art and design according to de Freitas (2002) refers to those research projects in which creative practice plays the most important role in the cluster of research methods used. It is usually initiated by the artist or designer in response to his/her own particular studio or design practice. Art and design studio practice results in artists and designers acquiring knowledge about concepts, materials, processes and applications.

Studio-based research method was chosen because various materials were interacted and manipulated in a creative manner based on concepts that are likely to produce desired results. Also, the feasibility of the materials employed was worked out and the materials which could not be used to achieve desired results were replaced with alternatives. The researcher deemed it appropriate to employ this method since it is a practical oriented process.

3.2 Library Research

Various libraries were visited to obtain relevant secondary data for the study. These included KNUST Main library, Department of Art Education library, Faculty of Art library and Kumasi Polytechnic library. Other sources such as the internet and software database were also consulted. Secondary data collected from these libraries and the internet were mainly from documented sources such as books, encyclopaedias, dictionaries, journals, catalogues and publications.

3.3 Population for the Study

The study population is the total members of a defined class of people, objects, places or events for which the results of the study are intended to apply. Castillo (2009) defines population as a generally large collection of individuals or objects that is the main focus of a scientific query. Polit and Hungler (1999) define a population as the totality of all subjects that conform to a set of specifications, comprising the entire group of persons that is of interest to the researcher and to whom the research results can be generalised. According to Frankel and Wallan (1993), target population is the type which the researcher would really like to generalize and is rarely available, whereas the accessible population is the type which the researcher is able to generalize. The target population studied include students and lecturers from the Faculty of Art – KNUST and art teachers in the Senior High Schools. It also included textile artisans or practitioners, all in the Kumasi Metropolis. The target population was too large for convenient study or access and therefore, a sample size was taken from the target population for the study. The accessible population sampled for the study is evident in Table 3.1.

3.3.1 Sampling

A sample is a small proportion of a population selected for observation and analysis (Best, 1981). Population sampling refers to the process through which a group of representative individuals is selected from a population for the purpose of statistical analysis. Sampling is usually done because it is impossible to test every single individual in the population due to limiting factors of expenses, time and accessibility. In this study, the stratified random sampling design was adopted. Stratified sampling techniques are generally used when the population is heterogeneous. Stratified sampling is when samples are taken from each stratum or sub-group of the population to represent the entire population (Leedy, 2005). This method allowed the researcher to solicit views on the in-depth knowledge of conceptual textile art and the materials used.

Table 3.1: Accessible Population

Population for the study	Accessible Population
Faculty of Art	
Textile students/MFA	10
Lecturers	4
Senior High School Teachers	
Textile Teachers	16
Textile Practitioners	
Weavers	10
Dyers	10
Printers	10
Embroiderers/Appliquers	10
Technicians	10
Total Population	80

Table 3.2 shows the schematic diagram of the stratification of the accessible population into 8 strata. Out of the 80, 40 were randomly sampled for the study. The following (Figure 3.1) diagram illustrates a schematic overview of the proportional stratified and the sampling procedure used to randomly sample 40 respondents for the study.

Table 3.2: Stratification of Accessible Population

Strata	Population for the study	Accessible population
Faculty of Art		
ST-1	Textile students/MFA	10
ST-2	Lecturers	4
Senior High School Teachers		
ST-3	Textile Teachers	16
Textile Practitioners		
ST-4	Weavers	10
ST-5	Dyers	10
ST-6	Printers	10
ST-7	Embroiderers/Appliquers	10
ST-8	Technicians	10
	Total Population	80

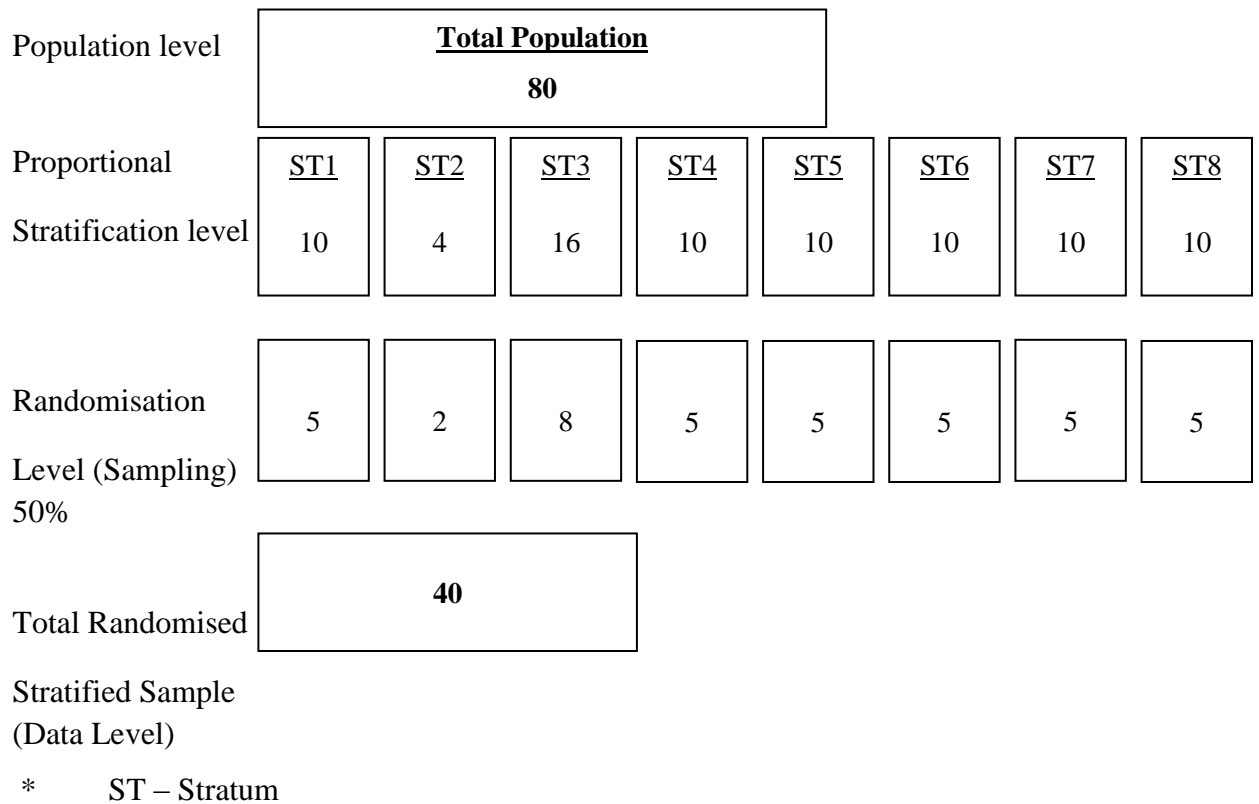


Figure 3.1: Schematic Diagram of the Proportional Stratified Sampling Design

Source: Leedy and Ormrod (2005)

3.4 Data Collection Instruments

Data collection instruments are the means through which a researcher gathers data. The research instruments employed for gathering primary data for the study were observation and questionnaire.

3.4.1 Observation

The natural way of gathering information is by observation and it is more direct in terms of studying people when one is interested in the explicit behaviour, and the result achieved or obtained is real and precise through mechanical and electronic means (Sidhu, 1984). Some of the data gathered came from visits to art studios of selected textile practitioners to observe the various skills, techniques and processes employed in the field of work.

Marinosson (2002), states that observation is the result of looking and seeing while interpretation is based on the observer's assumption. Observation enabled the researcher to see and discover various materials and processes of creating conceptual art.

Participant and non-participant observation are the two main forms of observation (Best, 1981). In participant observation, the researcher is directly involved in the activities or situation being observed. This approach was employed by the researcher to observe certain techniques or processes at the various studios visited, in order to gain personal experience. However, non-participant is the type of observation in which the researcher is not directly concerned with the activities or situation being observed. This approach was also used to observe textile products from the market. Various art markets were visited and this approach helped in establishing the facts of what is on the ground and through that ideas were developed in executing the work.

3.4.2 Questionnaire

A questionnaire is used when factual information is desired, when opinions rather than facts are desired (Best, 1981). Therefore questionnaire was employed to capture primary data from respondents and afterwards the data was compiled and processed.

Copies of the questionnaire were administered personally to groups of individuals. These are students, teachers/lecturers and textile practitioners to solicit their opinions on the awareness of conceptual textile art. This method also provides a means to gain information on the level of textile art practiced as an aspect of textiles and the material medium or the technique employed. The outcome or responses from the questionnaire gave a fair idea of the level of awareness which served as the basis for the project, and the findings from the questionnaire were analysed using the Statistical Package for the Social Sciences (SPSS).

3.5 Validation of Instruments

A questionnaire was structured and administered to solicit relevant data for this study. The questionnaire targeted the following prospective respondents such as students from Faculty of Art, lecturers/teachers in Senior High School and textile practitioners. The questionnaire was carefully examined and vetted, criticisms and suggestions were made to avoid ambiguity of words. Subsequently, the final structured questionnaire was validated by the researcher's supervisor in agreement with the researcher.

3.6 Administration of Instruments

A questionnaire was used to elicit information from students, teachers/lecturers, craftsmen and practitioners in the field of textiles. The questionnaire took into account the level of in-depth knowledge of conceptual textile art in the field of textiles. A questionnaire was administered personally to the various respondents.

3.7 Data Collection Procedures

Copies of the questionnaire were administered to respondents and retrieved in person. They included selected students, lecturers/teachers and textile practitioners all in the Kumasi metropolis. Some of the respondents were first informed personally, especially the lecturers/teachers and textile practitioners and subsequently respective time was scheduled for the administering of the questionnaire. The structured questionnaire with the open form questions employed created a better opportunity for soliciting useful information. In all, 100% of the copies of a questionnaire administered were retrieved in person.

Table 3.3: Distribution of administered copies of the questionnaire and copies retrieved

No. of Questionnaires Administered		No. of Questionnaires Retrieved	
Percentage			
40		40	100

3.8 Data Analysis Plan

The analysis of data collected from the questionnaire is in facets. Basically, the technique of presentation of findings adopted was descriptive statistics in which the findings were presented in tables. In the first part, copies of the questionnaire answered were coded as variables and cases, and then analysed using SPSS. The analysis of the findings was presented in three sections: personal information of respondents; concepts of textile art and conceptual art; and finally, economic impact of textile art. This survey was done to solicit information on the various aspects or components of textiles being practiced, and the level of awareness of conceptual textile art and its production. This in effect would give a fair idea of whether textile art is well known or whether concept based art is practised in Kumasi Metropolis.

The next section discusses the findings from data collected with copies of the questionnaire administered, which was looked at extensively leading to summary of main findings made.

3.9 Discussion of Findings

In total, there were 40 respondents in the survey conducted. The survey covers students (MFA), teachers/lecturers and textile practitioners. Out of the 40 respondents, 5 (12.5%) respondents were students (MFA Textiles), 10 (25%) were teachers/lecturers and 25 (62.5%) were textile practitioners. In the tables, discussions were based only on the values in the percentage columns.

Section A: Demographic Information on Respondents

Lewis (2007) defined demographic as a statistic characterizing human populations or segments of human populations broken down by age or sex or income, among others. However, the issues discussed in Section A, included age, gender, level of education and profession.

Table 3.4: Age group of respondents

Response		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	15 - 25years	3	7.5	7.5	7.5
	26 – 35years	20	50.0	50.0	57.5
	36 – 45years	9	22.5	22.5	80.0
	Above 46years	8	20.0	20.0	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

In Table 3.4, age groups ranging from 15 and above were employed for the data. From the findings, it was evident that 26 – 35years age group representing 50% were more in the textile business and this is based on the fact that they are in active years or youthful days. 15 – 25years (7.5%) were the least and this is because it is assumed that most of them are in school or just completed and do not have the requisite experience and capital to establish businesses.

Table 3.5: Gender of Respondents

Response		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	23	57.5	57.5	57.5
	Female	17	42.5	42.5	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

Considering the distribution in Table 3.5 between male (57.5%) and female (42.5%), it indicated no bias in the administered questionnaire, but only reflected male/female ratio in the educational set up or in the field of textiles. This signifies that both male and female have equal opportunities in the field of textiles and the marginal difference, however, shows gender equity in this study.

Table 3.6: Level of Education of Respondents

Response		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	JHS	3	7.5	7.5	7.5
	SHS	4	10.0	10.0	17.5
	Diploma	10	25.0	25.0	42.5
	First Degree	21	52.5	52.5	95.0
	Second Degree	1	2.5	2.5	97.5
	PHD	1	2.5	2.5	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

From the responses gathered on the level of education of respondents, first degree, 52.5% formed the highest value and this resulted from the area where the data was gathered, followed by diploma 25%. This intends that the level of education of respondents covered in the survey is remarkable as shown in Table 3.6.

As shown in Table 3.7, it is evident that the majority of respondents (50%) is art practitioners of the various aspects in textiles, 25% teachers/lecturers while 12.5% for both students and technicians.

Table 3.7: Profession of Respondents

	Response	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Students	5	12.5	12.5	12.5
	Teachers/ Lecturers	10	25.0	25.0	37.5
	Art Practitioners	20	50.0	50.0	87.5
	Technicians	5	12.5	12.5	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

Section B: Concepts of Textile art and Conceptual Art

To ascertain the knowledge level of respondents on the subject matter as to whether they have read/heard of the term textile art and conceptual art. Also to enquire the various aspects of textiles being practice and the kind of tools and materials employed in the production.

Table 3.8: Components of Textile Practice

	Response	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Weaving	6	15.0	15.0	15.0
	Dyeing	4	10.0	10.0	25.0
	Printing	4	10.0	10.0	35.0
	Crocheting	2	5.0	5.0	40.0
	Embroidery/Applique	4	10.0	10.0	50.0
	Dyeing & Printing	15	37.5	37.5	87.5
	Weaving, Dyeing & Printing	5	12.5	12.5	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

In assessing the extent to which the various aspects of textiles are being practiced in the areas of weaving, dyeing, printing, knitting, crocheting, embroidery and appliqué, it shows that there was no response on knitting, which was one of the options and therefore it is evidence that knitting is not commonly practiced in Kumasi where the data was gathered. Moreover, the responses from respondents indicate that most people practice two or more of the aspects in their production. Therefore, pairing was employed to fit respondents who practice two or more components. Table 3.8 shows that dyeing and printing had 37.5%, which indicate that they are mostly practiced than crocheting which had 5% to indicate that it is less practiced.

Table 3.9: Number of Years in Business

Response		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1 - 5 years	11	27.5	27.5	27.5
	6 - 10 years	20	50.0	50.0	77.5
	Above 10 years	9	22.5	22.5	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

When asked to rate the number of years respondents have been practising in their field of work, 50% of the respondents responded to 6-10 years, while 27.5% and 22.5% responded to 1-5 years and above 10 years respectively. This shows that half the total number of respondents rated their practising period to be 6-10 years and this group is considered to be fully established.

Table 3.10: Raw Materials for Production

Response		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yarns	5	12.5	12.5	12.5
	Fabrics	22	55.0	55.0	67.5
	Yarns & Fabrics	13	32.5	32.5	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

As shown in Table 3.10, it was established that yarns and fabrics are used most and there were no responses for fibre, sliver and roving which are raw materials for textiles. Table 3.10 also shows that respondents who use only fabric as the raw material for their production are rated higher, 55% and that of yarn 12.5%. With reference to Table 3.8, it clearly shows that most of the respondents practice two or more of the aspects in textiles; therefore, combination of yarn and fabric are used for production rating 32.5%, the second highest from the data gathered. A fabric rated high because it's easier and faster to use, also it has high consumer patronage.

For Table 3.11, respondents chose more than one option and pairing was employed for the data gathered. There were no responses on gluing, painting, and spraying, which were part of the options provided, establishing that these techniques are not employed as production techniques. The table shows that combination of stitching and tying are employed most 30%, stitching, tying and knotting 22.5%, only stitching 15% and the remaining 32.5% are for the rest of the values as shown in Table 3.12.

Table 3.11: Techniques for Production

	Response	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Stitching	6	15.0	15.0	15.0
	Tying	3	7.5	7.5	22.5
	Knotting	2	5.0	5.0	27.5
	Stitching & Tying	12	30.0	30.0	57.5
	Stitching & Dubbing	3	7.5	7.5	65.0
	Dubbing & Tying	5	12.5	12.5	77.5
	Stitching, Tying & Knotting	9	22.5	22.5	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

Table 3.12: Tools for Production

	Response	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	A Pair of Scissors	4	10.0	10.0	10.0
	Brushes & A Pair of Scissors	5	12.5	12.5	22.5
	Needles & A Pair of Scissors	21	52.5	52.5	75.0
	Brushes, Needles & A Pair of Scissors	10	25.0	25.0	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

Further questions on tools normally used by respondents in production was asked, and from the table a little more than half of the respondents opted for needles and

a pair of scissors (52.5%), quite a number forming 25% employ brushes, needles and a pair of scissors and the rest 10% and 12.5% are for a pair of scissors only, and brushes and a pair of scissors respectively. There was also no response for bodkin, spray gun and comb, implying that these tools are not in use. From Table 3.12, it is obvious that a pair of scissors is a commonly used tool and this is because most respondents use fabric (as indicated in Table 3.10) as raw materials for production.

Table 3.13: Awareness of the Term Textile Art

Response		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	28	70.0	70.0	70.0
	No	12	30.0	30.0	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

To determine whether respondents were aware of the term textile art, they were asked whether they have read/heard of the term. From the quotation in Table 3.13, 70% answered Yes and 30% No, which indicate a high awareness of the term textile art.

To a succeeding question in Table 3.14, the respondents who answered Yes were asked the medium through which they got to know the term textile art. The table indicates that, only art exhibition and books/magazines are rated 17.5% each, a dominance of 30% chose art exhibition and books/magazine and the least about 5% chose friends. There were indifferent which indicated missing and this was because in Table 3.13, 30% answered No when asked for awareness of textile art. Though all respondents are textile experts, it clearly shows that quite a number have not heard of the term textile art.

Responses presented in Table 3.15 show that 55% answered Yes and 45% No when asked whether they are familiar with the term conceptual art. The margin between the responses was not much as compared to the responses in Table 3.13; which indicated 70% of the respondents' awareness of the term textile art.

Table 3.14: Source of Awareness of Textile Art

	Response	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Art exhibition	7	17.5	25.0	25.0
	Books/ Magazines	7	17.5	25.0	50.0
	Friends	2	5.0	7.1	57.1
	Art exhibition & Books/Magazines	12	30.0	42.9	100.0
	Total	28	70.0	100.0	
Missing	System	12	30.0		
	Total	40	100.0		

Source: Fieldwork, November-December 2013

Table 3.15: Familiarisation with the Term Conceptual Art

	Response	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	22	55.0	55.0	55.0
	No	18	45.0	45.0	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

This revealed that, quite a number of respondents are not familiar with the term conceptual art. A follow-up to the question was if Yes, through which medium? In Table 3.16, 25% of the respondents familiarized with conceptual art through art exhibitions and books/magazines, 15% and 10% for only books/magazines and only art exhibition respectively, lastly 2% from friends.

Table 3.16: Source of Awareness of Conceptual Art

Response		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Art exhibition	4	10.0	18.2	18.2
	Books/Magazines	6	15.0	27.3	45.5
	Friends	2	5.0	9.1	54.5
	Art exhibition & Books/Magazines	10	25.0	45.5	100.0
	Total	22	55.0	100.0	
Missing	System	18	45.0		
	Total	40	100.0		

Source: Fieldwork, November-December 2013

Table 3.17: Respondents Understanding of Textile Art

	Response	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	It's the production of craft work using textile materials	8	20.0	28.6	28.6
	Is any form of textile decoration	13	32.5	46.4	75.0
	Is the creation of surfaces using fibre, yarn and fabric for artefacts	7	17.5	25.0	100.0
	Total	28	70.0	100.0	
Missing	System	12	30.0		
	Total	40	100.0		

Source: Fieldwork, November-December 2013

As shown in Table 3.17, respondents had a fair knowledge or understanding of the definition of textile art and they were able to give concise answers which are all valid based on the concept of textile art. In Table 3.18, respondents who answered yes to the awareness of conceptual art gave vivid meaning of conceptual art which shows that they are aware of conceptual art.

Table 3.18: Meaning of Conceptual Art

	Response	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Is an art work based on philosophy	7	17.5	31.8	31.8
	The idea behind art works	10	25.0	45.5	77.3
	Is an art intended to convey an idea	5	12.5	22.7	100.0
	Total	22	55.0	100.0	
Missing	System	18	45.0		
	Total	40	100.0		

Source: Fieldwork, November-December 2013

Table 3.19: Production of Concept Base Works

	Response	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	11	27.5	27.5	27.5
	No	29	72.5	72.5	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

Subsequently, the respondents were asked if the works they produce have a special concept behind, and in response in Table 3.19, 72.5% representing 29 respondents answered No. This indicates that the majority of respondents do not base their works on any concept or philosophy.

In Table 3.20, a succeeding question was asked, if Yes, state any concept employed behind the works produced. In aggregating the responses, it reveals 10% of respondents base their works on proverbs, 7.5% on life experiences and 5% on past memories and

abstract concepts. The remaining 72.5% produce works on contract basis or reproduce existing works.

Table 3.20: Concept Base Artefacts

	Response	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not applicable	29	72.5	72.5	72.5
	Past memories	2	5.0	5.0	77.5
	The use of proverbial concepts	4	10.0	10.0	87.5
	Concepts based on life experiences	3	7.5	7.5	95.0
	The use of abstract concepts	2	5.0	5.0	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

This shows that only a few have meanings to what they produce and much should be done, especially in educating textile artists on concept base works.

Section C: Economic Impact of Textile Art

This seeks to find out about respondents' efficient use of resources, whether materials for production are readily available and also to ascertain their level of motivation in the production of their work.

Table 3.21: End uses of Products

Response		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Clothing	20	50.0	50.0	50.0
	Clothing & Aesthetics	9	22.5	22.5	72.5
	Clothing & Furnishing	11	27.5	27.5	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

When asked, what are the end uses of your products? Responses in Table 3.21 clearly show that products of respondents are mostly used for clothing which represents 50% and this affirms the statement made by Acheampong and Sosavi (2012) that, products from GTP and ATL respectively are mostly used for apparel. Even respondents who opted for different end uses attached clothing to it as indicated in Table 3.21, clothing and furnishing 27.5% and 22.5% clothing and aesthetics. Apparently, this shows that most products from textiles are for functional purposes and there is a need to look at the aesthetic purpose of textiles.

Table 3.22: Job Satisfaction

Response		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	35	87.5	87.5	87.5
	No	5	12.5	12.5	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

To inquire whether respondents like the kind of work they do, the Yes had 87.5% and the No 12.5% as indicated in Table 3.22. This shows that the interest level in the work they do is high no matter the challenges or difficulties.

Table 3.23: Work Challenges

	Response				Cumulative
		Frequency	Percent	Valid Percent	Percent
Valid	Lack of raw materials	7	17.5	17.5	17.5
	Lack of capital	28	70.0	70.0	87.5
	Lack of equipment	5	12.5	12.5	100.0
	Total	40	100.0	100.0	

Source: Fieldwork, November-December 2013

The respondents were asked to identify some difficulties or challenges faced in the field of work. In Table 3.23, the responses indicated that lack of capital is their biggest challenge representing 70% of the total, 17.5% and 12.5% for lack of raw materials and equipment respectively.

3.9.2 Main Findings

This survey was designed to solicit information to ascertain the level of knowledge of conceptual textile art and the means of generating concepts for textile art. The following are some main observations made:

1. The findings show that printing and dyeing are commonly practiced and this is because these aspects require very simple tools or equipment for production and the production rate is very fast as compared to other components of textiles.
2. From the responses it is evident that the most commonly used raw material is fabric and this is because of its availability on the market, easy to work with and has readily market or high patronage after production than the other raw materials.

3. It was also evident that most of the end uses of textiles are for clothing (80% of 32 respondents) which is the functional aspect. This is due to the raw material used which is fabric.
4. Apparently, 70% of 28 respondents were aware of textile art and were able to mention the various sources of their awareness. 30% of 12 respondents in the field of textiles are unaware of textile art. This indicates that there is an urgent need to look at textile art as a component of textiles.
5. From the findings, conceptual art is not practiced in the field of textiles, though 55% of 22 respondents are aware of conceptual art, and do not practice it.
6. The majority representing 72.5% of 29 respondents does not attach any concept in the works they produce.

In view of the findings, it can be established that there is an urgent need to look at education in textiles in our schools. Also, concept based works are at low practice and there is the need to improve its practice in the field of textiles. This project seeks to develop the concept of Movement in time and space in relation to human settlement using conventional and non-conventional textile materials in textile art. This is due to the various stages an individual goes through as he/she moves through the ladder of life.

3.10 Movement in Time and Space

The idea or concept was derived from the various fabric construction methods in textiles such as weaving, knitting, crocheting, lacing, among others. With these, a yarn or thread which is the raw material is subjected to movement within time creating space. The intersecting, interlacing, interloping or interlocking of the yarns creates a space.

What is that space? The spaces created are in the form of closed or compacted space, loosely or slackly space, parallel space, vertical space, diagonal space, and so on. For instance, the various weave structures in textiles are a typical example of spaces created during fabric construction. The plain and twill weave structures illustrate compact, dense or closely packed spaces and is observed by the number of points at which each yarn intersect. In every weave structure, there are variations and therefore, a plain weave structure may have a different interlacement order which depict the warp and weft intersection.

For Figures 3.10.0 and 3.10.1, it is seen that the movement of the warp and weft yarns at a point of intersection is in close relation. At every step of the plain structure, there is an intersection as seen in Fig. 4.1.0, the weft passes through the warp alternately and therefore a tight fabric is formed by this structure.

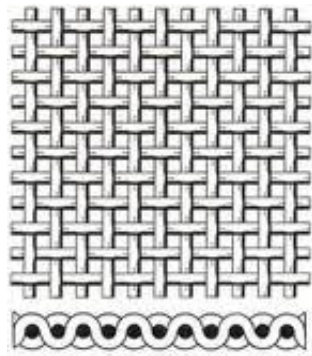


Fig. 3.10.0

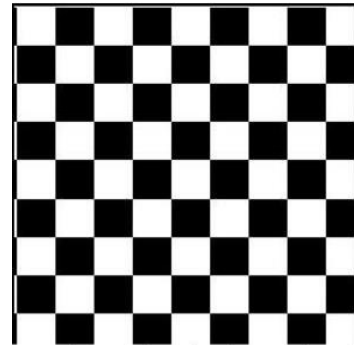


Fig. 3.10.1

Figure 3.10.0 & 3.10.1: Structure of Plain Weave

The twill weave structures are close or dense in terms of space depending on the variations. One or more warp yarns alternately weave over and under two or more weft yarns in a regular repeat manner. This produces the visual effect of a straight or broken

diagonal 'rib' in the fabric. Superior wet out and drape is seen in the twill weave over the plain weave with only a small reduction in stability, (See Fig. 3.10.2 and Fig. 3.10.3).

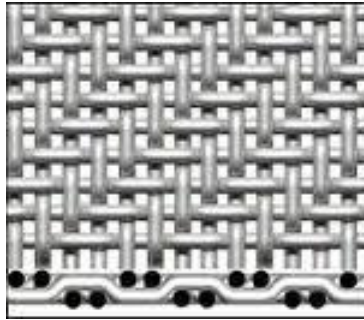


Fig. 3.10.2

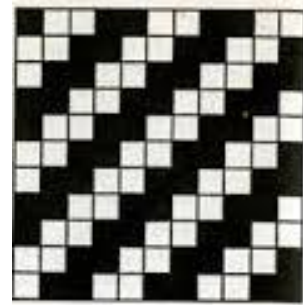


Fig. 3.10.3

Figure 3.10.2 & 3.10.3: Structure of Twill Weave

Structures of satin/sateen, knitting and crocheting also illustrate loosely or slackly spaces. In the movement of these yarns there are a lot of floats in the structure and it is therefore considered as loose structure. The points of intersection of yarns are in isolation as compared to the plain and the twill. The satin or sateen produce fewer intersections of warp and weft yarns, see Fig. 3.10.4 and Fig 3.10.5

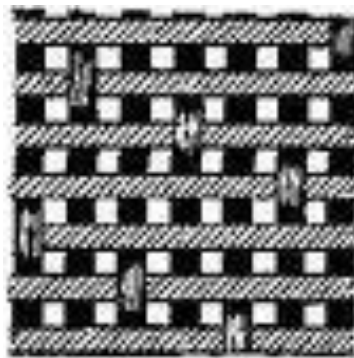


Fig. 3.10.4

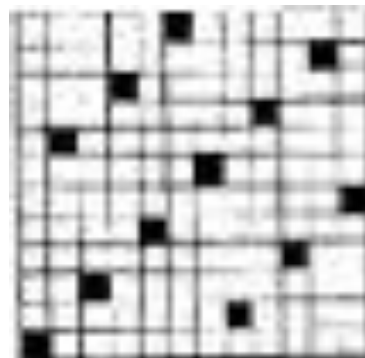


Fig. 3.10.5

Figure 3.10.4 & 3.10.5: Structure of Satin/Sateen

In knitting, yarns movement is connected by a series of loops forming the structure and this makes the structure loose. The various coils made during the fabric formation create space and this is considered as a loose space. Fabrics made of this structure are not compact because the yarns hold on one another (Fig. 3.10.6 and Fig. 3.10.7).

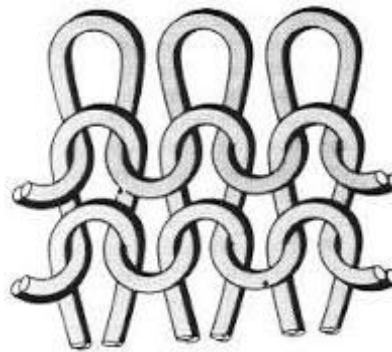


Fig.3.10.6

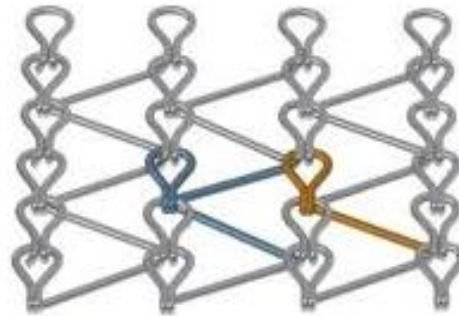


Fig. 3.10.7

Figure 3.10.6 & 3.10.7: Structure of Knitting

With all the structures, there are variations and it is also possible to have various forms of spaces in one construction, an example is the Kente cloth. The knowledge of the yarn movement within a particular time to create spaces during fabric construction is metaphorical employed in the research to explore human settlement. In relation to human settlement, it represents urbanization, slums, among others.

3.11 Materials and Tools

Both conventional and non-conventional textile materials were used. Some of the materials were collected as scraps or waste from the garment production industry,

fibre spinning and the weaving industry and carpentry outfit. Other materials include leather, buttons, twine, polythene, paper, cord and stranded cotton among others.

Cotton lap was dyed in various colours and cut into different dimensions and shapes, which were then flattened or pressed onto a base fabric.



Plate 3.11.1: Cotton Lap

Different types of yarns were used in the execution of the project. The yarns were coiled, knotted, bent and stitched on various patterns as shown in Plate 3.11.2.



Plate 3.11.2: Yarn

Fabric scraps were cut into different shapes and dimensions, and fixed onto a base fabric either by glueing or stitching.



Plate 3.11.3: Fabric Scraps

Synthetic leather of different kinds and colours were used. Some were punched and cut into different shapes.



Plate 3.11.4: Leather

A cardboard was cut into strips, made to interlock with one another and fixed on the base fabric.



Plate 3.11.5: Cardboard

Wood chippings collected from the wood industry were cut into different dimensions and glued onto a base fabric.



Plate 3.11.6: Wood Chippings

Polythene was cut into smaller pieces in the form of gravels and fixed to various patterns to give a textured effect.



Plate 3.11.7: Polythene

Tools

The various tools used in executing the project are: cutting tools (scissors and cutter), tracing wheel, needle, eyelet punch and tuzer or picker. The cutting tools helped in cutting various pieces of materials into desired shapes.



Plate 3.11.8: A pair of scissors



Plate 3.11.9: Cutter

Plates 3.11.8 & 3.11.9: Cutting Tools

In order to have small round shapes, the eyelet punch was used. This was used on the leather and the cardboard.



Plate 3.11.10: Eyelet Punch

The needle was used to stitch various pieces together in the form of embroidery and appliqué.



Plate 3.11. 11: Needle

The tracing wheel was used to transfer patterns from paper onto a base fabric.



Plate 3.11.12: Tracing Wheel

The picker or tuzer was used to pick some minute materials one after the other onto a base fabric.

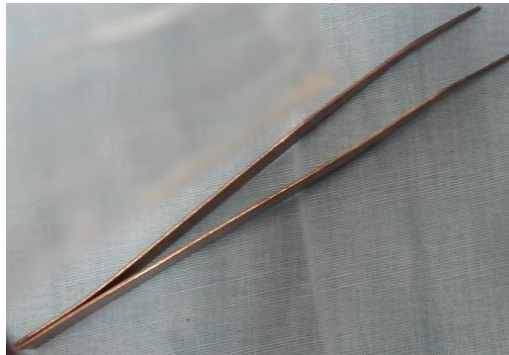


Plate 3.11.13: Picker

3.12 Production Processes

The creation of the different works started with sketches or drawings developed from various ideas. Different kinds of base fabrics were used for the projects which were of different dimensions. Preferably, a base material with thick or dense width was used to ensure a stable background for the project. In this section, the researcher describes the systematic procedure followed in creating each project work.

3.12.1 Project One (At the Market)

Project one is titled “at the market”. A heavy base fabric measuring 120cm by 60cm was used. An illustration of a market settlement made on paper was transferred onto this base fabric. The materials used were dyed fibres (red, blue, green), thread, fabric scraps of different colours, synthetic leather, wood chippings, polythene, glue, and tools used include picker, a pair of scissors, needle and tracing wheel. The techniques employed were embroidery, applique, adhesive bonding and dubbing, (see plate 3.12.1(a)).

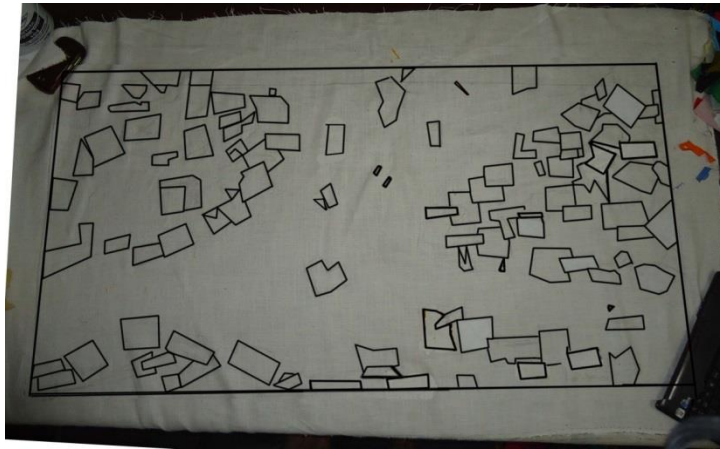


Plate 3.12.1(a): An illustration of a Market Settlement

After the illustration, various materials (conventional and non-conventional in nature) were assembled, cut into the required dimensions and manipulated on the base fabric either by gluing or stitching. Materials of different patterns and sizes were arranged accordingly to achieve the desired effect, see plate 3.12.1 (b)



Plate 3.12.1(b): Fixing of Materials onto the Base Fabric

The patterns drawn were covered by the assembled materials in the form overlaying and underlaying of the various materials used until the visible patterns were covered. The process continued by bringing out the various details until the base fabric was totally covered resulting in the work at the right hand (Plate 3.12.1(d)).



Plate 3.12.1(c)



Plate 3.12.1(d)

Plate 3.12.1(c & d): Progress of Work

To obtain smooth edges, a border fabric (black) was cut into strips of 3cm and laid on the various sides of the work to secure the edges and also for enhancement.



Plate 3.12.1(e): Final Stage

The work was then framed with wood for hanging and presentation.



Plate 3.12.1(f): At the Market (Final Work)

3.12.2 Project Two (The Unseen)

A skeletal map of a community was sketched on paper and transferred onto a dense base fabric measuring 60cm by 80cm using tracing wheel. Materials used: jute fabric and yarn, fibre, fabrics, yarns, wood, plastics, metallic yarn. Techniques employed were applique, knotting, embroidery, adhesive bonding and painting.

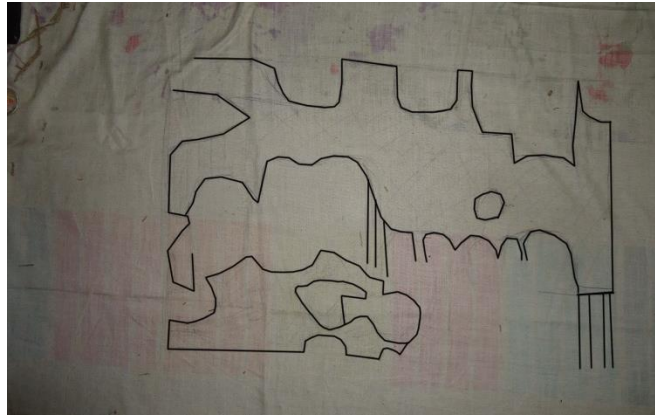


Plate 3.12.2(a): Skeletal Map

The area or the portion outlined on the base fabric was covered with jute fabric. Other materials such fibre, plastic straw were cut into desired length and fixed onto the base fabric alongside the jute fabric.



Plate 3.12.2(b)



Plate 3.12.2(c)

Plate 3.12.2(b & c): Fixing of Materials onto Base Fabric

Wood in a form of toothpick was used to illustrate sewing in connecting two pieces of jute fabrics. Materials used in combination of the jute were arranged either in line or to overlap with one another. Brightly coloured patterns were specifically placed at vantage points for emphasis. Paint was used to create a design on the surface of the jute to give textured effect.



Plate 3.12.2(d)



Plate 3.12.2(e)

Plate 3.12.2: (d & e): Progress of Work

Cut out patterns were stitched onto the base fabric in the form of applique, some portions were also embroidered with corded yarns to project it. Different colours of paints were made to drip on the surface of the work and loose yarns were placed in a vertical direction to depict movement.



Plate 3.12.2(f): Final Stage

At this stage, the work was mounted and framed for enhancement and presentation.



Plate 3.12.2(g): The Unseen (Final Work)

3.12.3 Project Three (The Far Away Window)

Lines in the form of perspective to the centre were drawn directly onto a base fabric measuring 75cm by 65cm. Materials used: fabric scraps, fibre, polyester yarn, jute yarn, toothpick, wood chipping, acrylic paint. Tools used were brush, scissors, cutter, and picker. Techniques employed were painting, stitching, adhesive bonding and painting. Elements were arranged in successive form to look further away from the other.

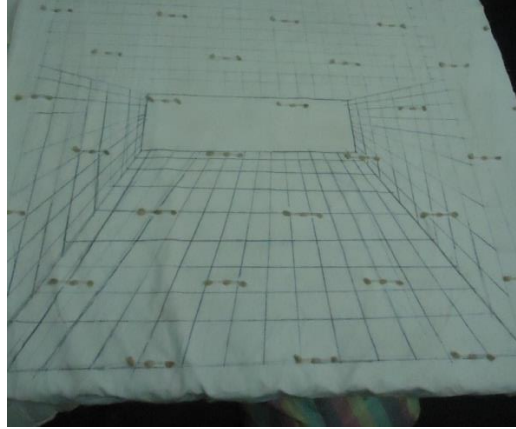


Plate 3.12.3(a): Sketch on Base Fabric

Different coloured materials (fibres, fabrics and yarns) were cut into different sizes according to the pattern on the base fabric. The colours of the materials used were arranged successive order, starting from a darker to a lighter tone. The arranged patterns were directed to the centre of the work.

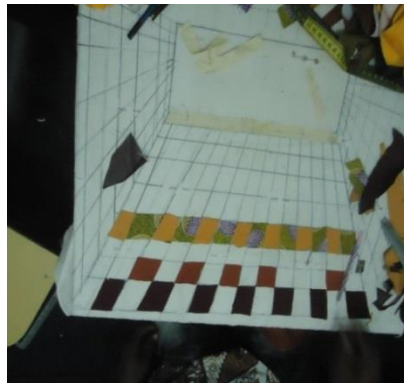


Plate 3.12.3(b)

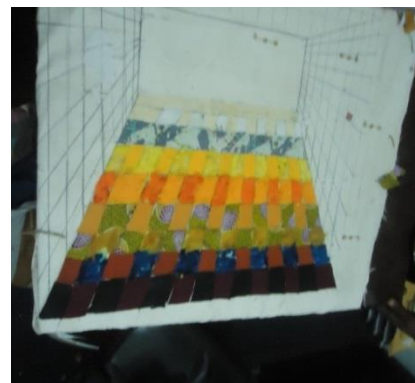


Plate 3.12.3(c)

Plate 3.12.3 (b & c): Fixing of Materials onto Base Fabric

Wood chippings were cut into different lengths and fixed at points where the fabric and the fibre ended. Pieces of toothpick were arranged just after the wood chipping to depict a floor and it was followed by wood gravels to give rough effects.

Broader wood chippings of different colour tones were fixed at left and right sides of the edge of the fabric. The centre was given a different treatment to depict an entrance to a window.



Plate 3.12.3(d)



Plate 3.12.3(e)

Plate 3.12.3(d & e): Progress of Work

Polyester and jute yarn were cut into very tiny pieces to become fluff like a fibre and fixed onto the top of the window to depict room surroundings. The centre, which is the opened window, was treated to depict a sky. A pot with flowers was placed at the edge of the window. Acrylic paint was also applied to some parts of the work.



Plate 3.12.3(f): Final Stage

At the final stage, the work was mounted and framed.

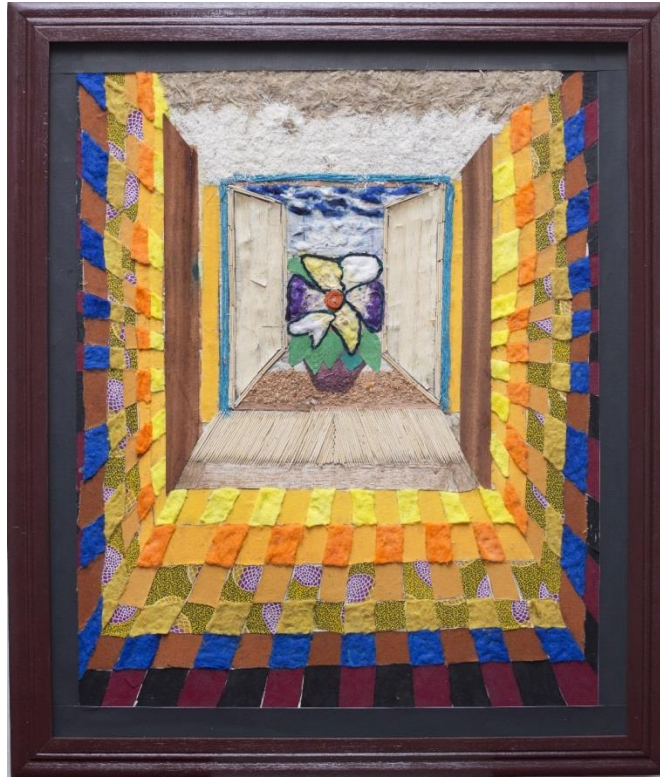


Plate 3.12.3(g): The Far Away Window (Final Work)

3.12.4 Project Four (Urbanization)

A base fabric measuring 65cm by 45cm was used. A sketch of the concepts was made on it. The materials used were yarns (cotton, polyester, jute, and twine), cord, synthetic leather and buttons. Tools used were a pair of scissors, tracing wheel, needle, and picker. Techniques employed were applique, knotting, adhesive bonding and embroidery. After sketching the concept on the base fabric (plate 3.12.4a), an orange twine was glued to a point about 15cm from the bottom spiral, as in Plate 3.12.4(b).



Plate 3.12.4(a): A sketch



Plate 3.12.4(b): Fixing of Materials (Base Fabric)

At this stage a jute yarn was also applied to the extreme right vertical spiral and a mixture of yarns of different colours were glued in the horizontal spiral. Loops of different yarns and cords were stitched and fastened with buttons, (Plate 3.12.4(c)). In addition, stranded cotton was coiled and stitched at the top left with a band of different colours cut in different lengths placed at the top and bottom of the stitches, (Plate 3.12.4(d)).



Plate 3.12.4(c)



Plate 3.12.4(d)

Plate 3.12.4 (c & d): Progress of Work

From this stage, jute yarns were unravelled and cut into pieces to become fluffy-like fibre. With the aid of picker the fibre was glued to the bottom spiral to pronounce it. Later, dyed cotton yarns were made into cord and twisted to form a knot, and this was then stitched along side with the filled spiral. Sea blue and off white yarns were cut into different lengths and were made to alternate in a form of strips connecting the two colour band, (Plate 3.12.4 (e)).



Plate 3.12.4(e): Final Stage



Plate 3.12.4(f): Urbanization (Final Work)

CHAPTER FOUR

RESULTS AND DISCUSSION

4.0 Overview

This chapter analyses and appreciates the various projects executed. The appreciation considers the aesthetic qualities with reference to the arrangement of the various elements employed, in connection with settlement and structures and discusses the significance of the projects, and their impact on the future of textile art.

4.1: Project One



Plate 4.1: At the Market

Plate 4.1 measuring 60cm by 120cm is titled “at the market”, depicting a market settlement. Considering settlement as a place where people live and interact through activities such as agriculture, trade and entertainment (Kohli, 2013) and market as any

structure that allows buyers and sellers to exchange any type of goods, services and information, the researcher considered the market setting as a settlement. Plate 4.1 therefore depicts the features and activities that go on in the market, hence the title “at the market”.

The work talks about general space and interaction of other spaces in a general space. There are many general spaces and the market is one. The market is a general space where other spaces of all kinds interact within time. The more the spaces are introduced the bigger the interaction of these spaces. These spaces may be permanent or temporary, specific or seasonal dependents on the need of space at a given time. These spaces are created periodically by the movement of time.

In the composition, the base fabric is a larger space representing the size of a market and the various pieces of fabric on the base fabric are spaces and structures in a market. These spaces are created gradually with time, right from the opening of the market to closing. These spaces become more or dense, resulting in the growth of the market. The spaces created are in the form of space within space, space under space, space over space, space through space, and this is in connection with the overlay and underlay of the pieces of fabric in the work. In the project, the various patterns describe a market space, where some areas are well organised and others showing congestion. The small pieces of fabric represent congested areas in the market space, where there are no sheds, traders find any available space to display their goods and thereby make noise and attract attention. While the big pieces of fabric represent well organised areas in the market where the movement is at ease and there is less noise. Red and orange colours

are used to depict a noisy area and dull colours for serene areas in the market space which may be as a result of less interaction in these spaces.

In the market, people interact with things such as goods and services, and thereby creating a chain of communication and this is linked to the interaction of pieces of different fabrics together either by stitching or bonding. It is a busy place where there is a lot of movement of goods and services as depicted by the arrangement of various shapes and colours in a successive order, creating rhythm. In the market space, there are varieties of goods displayed, as shown in the project using a variety of colours. A dominant element in the market (food commodity) is represented by a dominant colour yellow. The work is suitable for wall hanging, to be placed at the auditorium, Great Hall and Textile Gallery to create the awareness of conceptual textile art.

4.2: Project Two



Plate 4.2: The Unseen

Plate 4.2 measuring 60cm by 80cm is titled “The Unseen”. The Oxford Dictionary (2012) defines unseen as not seen or predicted or perceived. It can also be an imagination, thought or an idea. For something unseen to be manifested, it needs the colouration of the unseen with seen materials for it to be manifested.

According to Wikipedia (2001), human settlement comprises shelter, infrastructure and services. One considers buildings or infrastructures as the kind of activities and services rendered in a community. The concept is on the development of a place within a space and the planning of a space within a place. The unseen, as the name implies, is used to depict a community setting where some places are developed and others undeveloped. The developed area is seen with the entire infrastructure in place, but that of undeveloped area has barely anything to be seen. There are, however, unseen structures which are seen with time. As a community grows or population increases with time, buildings also multiply from one place to another. Normally little or no attention is paid to the undeveloped areas just as the poor are unnoticed or less valued in the community. The poor are cared less in everything that goes on in the community being education, social amenities, decision making, infrastructure, just to mention a few, but the poor help the rich in the society to become richer. The rich depends on the poor for their goods and services. Anything about the developed areas (the rich) is perceived and admired by the masses (the poor) as in the community; the poor would want to be associated with the rich in the society for survival. Anything about the rich in the society is seen to be the best.

The jute fabric area maps the population of the undeveloped area or the poor in the community, just as the jute is a textile fibre but has little or no value in the textile

industry or the clothing industry. The jute fabric taking the domineering portion explains the fact that the poor dominate the rich in the community. Places with catchy or bright colours which are easily noticed depict the rich in the community. For the bright colours or the rich to be seen, it takes the efforts of the poor or dull colours. Though the poor dominates and help the rich in the society with time, few of the descendants of the poor develop to become rich as depicted in work by few bright spot areas on the jute fabric. In a community, both the poor and the rich are valuable because it takes a dull colour to enrich a bright colour. The work can serve as textile mural and can be done on interior walls of a museum, cultural centre and the hospitality industry to showcase textile art to the public.

4.3: Project Three



Plate 4.3: The Far Away Window

The theme, a faraway window is metaphorically used to represent one's aspirations. Aspirations are the desire to achieve things, which implies moving towards a desired space/place. Life is in stages or a progression and therefore before one gets to the desired place, there is a movement from one stage to the other. The stages are the layers of various colours in the work. The window represents the gateway of opportunities that comes along as one moves from one settlement to the other. Life in itself is a journey, being it smooth or rough depends on how it is perceived.

It starts from a small beginning to a bigger end, which is everyone's expectation in life. The inner part of the work is smooth. As it moves outward through the layers of colours it becomes rough, thus depicting the challenges in life as one grows. Life becomes smoother for children as they are being catered for, but comes with challenges and difficulties as they grow, thus the rough nature of life. If one is able to endure the challenges he/she will finally get to the desired space/place. The movement of people from one place or space to another is likened to the growth in life that is from childhood to adulthood.

It sometimes seems that there are something afar or ahead that needs to be picked as we journeyed through life. But the question is does one finally get there? There are different opportunities that exist in life as we journeyed no matter where one stands. In Plate 4.3, the inner or centre has four directions as it diverges (up, down, left and right) and this shows the various opportunities that come in one's way as he moves up the ladder of life.

The four directions in the work represent the North, South, East and West directions on the map, telling that we all do not grab the same opportunity; the

opportunities available at the North are different from opportunities available at the South. Wherever one stands in life has its own pros and cons and therefore one must take an advantage of his/her direction to get to his/her aspiration. People from all spheres of life emerge with the view of getting to the pinnacle. Some give up at the pinnacle just by the gateway to the window (available opportunity), others would strive harder, but still will be far from reaching the window. The piece can serve as a wall-hanging and can be placed in a museum, theatre, art gallery and an auditorium. The piece would create the awareness of the possibility of using scraps in textile art as used by sculptors.

4.4: Project Four



Plate 4.4: Urbanization

Plate 4.4, is an area perspective of urban space and how the structures are viewed. An urban area is a location characterized by high human population density and vast human built features, in comparison to the areas surrounding it (Wikipedia, 2015). An urban space is an aspect of urbanization where different activities and structures can be found. Urbanization is the process by which towns and cities are formed and become larger as more and more people begin living and working in central areas (Merriam-Webster.com, 2015). Urbanization is therefore characterised by population growth and institutional expansion in terms of infrastructures. In the urban area there is controlled and uncontrolled planning of settlement and this is due to the presence of the settlers, everybody and the direction of his plan. The controlled spaces are residential estates, industrial areas, security zones, governmental areas, among others, where the planning of these spaces are well organised. The uncontrolled spaces are the slums, light industrial areas and new site settlements, where the planning of these spaces are not organised resulting in chaotic space. An urban setting has the various types of settlements (linear, dispersed and nuclear), and this is depicted in Plate 5.4 showing the type of settlements. The extreme right shows a linear settlement, and extreme left nucleated settlement and the middle part dispersed settlement.

The nucleated setting describes a cosmopolitan space occupied with a lot of different people with different activities all within that given space. The buildings are close to one another and therefore share common amenities. The colour bands arranged to represent different categories of people, different nationality, religion, ethnicity, race, culture, sex, age, just to mention a few. The linear settlement describes a well organised space in which structures are in line, similar and less populated, like the estate

surroundings. There is the perception that people who live in this kind of environment are of high class or the learned in the society, and even in the same vicinity, we have the less privileged as represented in the work by vertical and horizontal lines.

Structures in dispersed settlement are far apart from each other or scattered and are therefore considered as residential areas. Normally this class is for the rich and in the rich community, we still have some richer than others. This is represented in the bottom part of the work by blue and brown colour. The blue is more pronounced and represents the richest in the rich community. The piece can serve as a wall-hanging, and apart being placed at the museum and art gallery, it can also be placed at the offices of metropolitan assembly and town planners, as they are in charge of the planning of the space.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Summary

Production of concept based art with conventional and non-conventional textile materials was a very revealing exercise every bit of which was phenomenal. The study has shown the possibility of using non-conventional textiles in textile art. The objective of this study was to ascertain the level of knowledge of conceptual textile art, and to develop a concept and produce textile art using conventional and non-conventional materials. The concept was based on movement and this was used to explore human settlement in the various compositions made.

The project began with the review of related literature by visiting KNUST main and college libraries, and Kumasi polytechnic library to solicit relevant data on the subject. Other pieces of information were gathered from personal books from friends, the internet and journals. The primary source of information was gathered from teachers/lecturers, craftsmen, and practitioners in the field of textiles.

Data collected were mostly based on the kind of textiles practised and their related raw materials (natural and man-made yarns and fabrics of various kinds) used. The researcher visited both Akosombo Textile Limited (ATL) and Ghana Textile Print (GTP) regional depots in Kumasi, local craftsmen and practitioners in the Kumasi Cultural Centre and Ntonso Craft Village. The Textile Section Gallery of KNUST was also visited to have first-hand knowledge of the project. Suitable raw materials (cotton fibres, yarns, sliver, roving, wood, polythene, fabrics, cord, buttons, and paper) were gathered, organised and composed into various projects. This provided a comprehensive

description of the step-by-step procedure followed in the creation of the works coupled with analysis and appreciation of the results of the finished projects. This was based on the philosophy in connection with human settlement.

5.1 Conclusion

Conceptual art has increasingly become appreciated in the field of art. The conceptual artists used language in place of brush and canvas, and allowed it to signify in its own right. The project has revealed the possibility of combining conventional and non-conventional materials into unique textile art. However, the non-conventional materials gave definite solid shapes and thereby creating different surface effects. Also the non-conventional textile materials with good stability properties were able to fix or adhere to the base fabric without any difficulties, the only difficulty lies in the bending and coiling of the materials. On the other the conventional materials used to achieve the desired result, thereby creating interesting effect accidentally.

Manipulation, organisation and composition of the materials were very interesting, especially with the cutting and picking of individual materials to be fixed onto the base fabric. The process, however, yielded highly artistic results. From the findings of this study, it is obvious that conceptual textile art, which a component in textiles has been relegated to the background, the majority of the textile artists are into practices that leads to clothing and fabrics.

The success of the research provides a good platform for textile artists to explore diverse materials and techniques to create conceptual textile artefacts.

5.2 Recommendations

The following recommendations have been suggested for consideration:

1. The researcher would liaise with the Department of Industrial Art to publish the findings of this report and copies would be made available to the various institutions and libraries to serve as educational and research materials.
2. It is recommended that other researchers and textile artists should conduct further research in the area of study to unearth conceptual textile art for the growth and sustainability of the local textile industry.
3. Practical lessons in tertiary institutions should be designed to encourage students to utilise alternative materials within the environment to produce textile arts.
4. The Ghana Education Service can use the findings of this study to re-design the Textiles aspect of the Visual Art programme at Senior High Schools to improve the scope of Textiles at that level. This will broaden their knowledge, enhance the acquisition of skills and promote creativity.
5. Students should be encouraged to undertake projects of this kind in order to meet the standards for the contemporary art world.
6. Textile art producers should place emphasis on concept based art rather than the physical properties of textile art.
7. Textile artists should be encouraged to explore with various materials and techniques in the creating a work of this kind.

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APPENDIX

Questionnaire

This is to solicit information on the kind of textile discipline practiced in Ghana and their related raw materials.

Section A: Personal Information

Please tick [✓] the appropriate options or fill in the blanks.

1. Age group: (a) 15 - 20years () (b) 21 – 25years () (c) 26 – 30years ()
(d) 31 – 35years () (e) 36 – 40years () (f) above 41years ()
2. Gender: Male () Female ()
3. Level of Education: JHS () SHS () First Degree () Second Degree ()
PhD () Other
4. What is your profession? (a) Student () (b) Teacher/Lecturer () (c) Art
Practitioner () (d) Technician () (f) Other, specify.....

Section B: Textile Art

5a. Which area of the textiles do you practice?

- (a) Weaving () (b) Dyeing () (c) Printing () (d) Knitting () (e) Crocheting ()
(f) Embroidery/Appliqué () (g) Other

b. How long have you been practising? (a) 1 – 2years () (b) 3 – 4years ()

- (c) 5 – 6years () (d) 7 – 8years () (e) 9 – 10years () (f) Above 10years ()

6. Which raw materials do you use for production?

- (a) Fibre () (b) Sliver () (c) Roving () (d) Waste Yarn () (e) Fabric ()
(f) Other

7. What techniques do you employ for your production? (a) Stitching () (b) Glueing ()
(c) Painting () (d) Dubbing () (e) Tying () (f) Knotting () (g) Spraying ()

8. What tools do you normally use for your production processes? (a) Brush ()
(b) Needle () (c) Bodkin () (d) Spraying Gun () (e) scissors () (f) Comb ()

9a. Have you read/heard of the term textile art? Yes () No ()

b. If yes, through which medium? (a) Television () (b) Art exhibition ()
(c) Museums () (d) Books () (e) Magazines () (f) Friends ()
(g) Photograph () (h) Other.....

10a Are you familiar with the term Conceptual art? Yes () / No ()

b. If yes, through which medium? (a) Television () (b) Art exhibition ()
(c) Museums () (d) Books () (e) Magazines () (f) Friends ()
(g) Photograph () (h) Other.....

11. How do you understand textile art?.....
.....

12. How do you understand conceptual art?.....
.....

13a. Do you have any special concepts behind the works you produce? Yes () / No ()

b. If yes, state it.....

Section C: Economic Impact of Textile Art

14. What are the end uses of your products? (a) Clothing () (b) Aesthetics () (c)
Murals () (d) Furnishing () (e) Other

15. How do you sell your products? (a) Local market () (b) Foreign market ()

- (c) Other
16. How much does it cost you to produce a work? (a) Low () (b) Moderate ()
(c) High ()
17. What is the profit margin for your products? (a) Low () (b) Moderate ()
(c) High ()
18. What are your future plans for production? (a) Expansion () (b) Fold up ()
(c) Relocation () (d) Other
19. Do you like the kind of work you do? (a) Yes () (b) No ()
20. What are your challenges in the field of work? (a) Lack of raw materials ()
(b) Lack of capital () (c) Lack of equipment () (d) Other