

DREAMS: A SOURCE OF ARTISTIC CREATION

By

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DEDICATION

This book is dedicated to my dear wife Believe and children.

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CERTIFICATION

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

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ABSTRACT

This project reveals in both relief and in- the-round, forms of some dream experiences of the researcher.

Artistically, prolonged dream experiences may not be easy to describe; however, a scene within it could lend itself as the central idea. A dream experience may or may not have a clear meaning; some cannot even be described. In this research, however, attempts have been made to bring out in the plastic form some dream experiences by the researcher, as his project work.



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Finally, I wish to thank Miss. Lillian Kodade for taking time to do the typing of the script

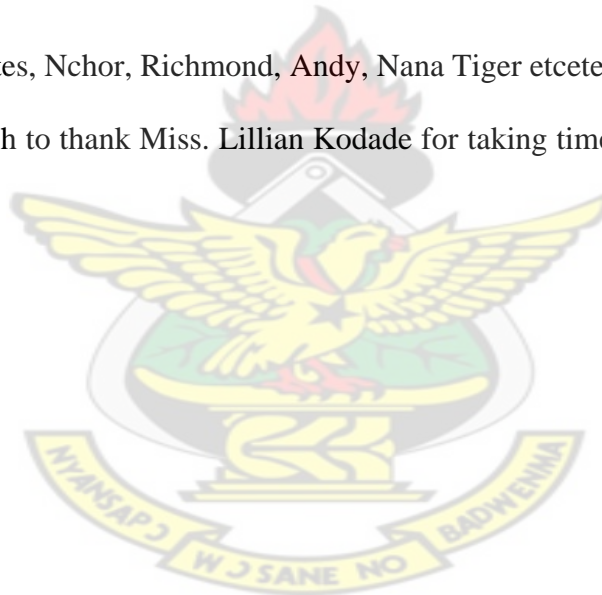


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KEYWORDS

Ineffable message: message too great to be discussed in words.

Psyche: human soul, spirit or human mentality.

Psychological truth: knowledge based on mind; ideas and beliefs.

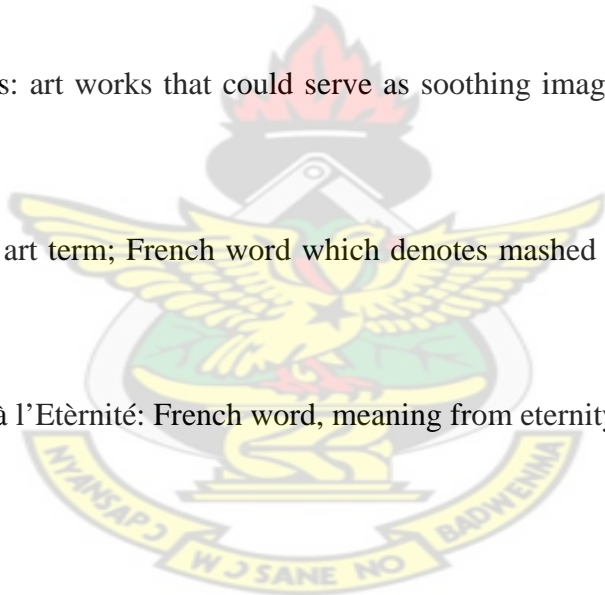
Manifest content of dreams: the clear or obvious events of dreams.

Latent content of dreams: concealed dreams' events; present but not yet active or developed.

Opium images: art works that could serve as soothing images for the relaxation of the senses.

Papié mâché: art term; French word which denotes mashed paper, used as material in the project.

De l'Éternité à l'Éternité: French word, meaning from eternity to eternity.



CHAPTER ONE

INTRODUCTION

Gimpel (1969, p.99) quoting 'Delacroix', confirmed that:

For artists and men of letters the universe was henceforth simply a projection outside itself of the human psyche in so far as it participates in being poetry, far from presenting psychological truth, must present psychic truth, for it was nothing other than the materialization of a quasi – mystical experiences, the experience of an ineffable message. As for art, its task was to discover the hidden meaning of objects which were for the artist symbols of an existence of deeper level, and to trace correspondence between the visible and the invisible. It was envisaged as a system of transpositions in which forms and colours were used to suggest thought and feelings.

The above quotation suggests that psychological truth is concerned with the conscious ideas and beliefs of people that are universally accepted as basis of knowledge. However, psychic truth is connected with non-physical; having second sight that can express sub-conscious matters which cannot be scientifically measured. The existence, according to Delacroix, was simply a projection of the sub-conscious, whose matters are great to be described in words. He, therefore, pictured in mind that forms and colours could be used to express symbols of the sub-conscious. The researcher will, therefore, use forms and colour to portray his dream experiences. Anything which is visible could be fully expressed, while the invisible is beyond man's understanding, but could be revealed through dreams with little or no understanding.

Dreaming, a common and distinctive phenomenon of sleep has since the dawn of human history, given rise to myriad beliefs, fears and conjectures, both imaginative and

experimental, regarding its mysterious nature, while any effort toward classification must be subject to inadequacies. Beliefs about dreams fall into various classifications depending upon whether they are held to the reflections of reality, sources of divination, curative experiences on evidence of unconscious activities. Dream experiences make the writer believe that everything that happens in everyday life has its bearing on the spiritual world. Therefore, it is possible to conjecture that dreams are detailed experiences of the subconscious mind.

THE PROBLEM AND ITS SETTING

Statement of the problem

Life to the individual becomes more meaningful when experiences of both the conscious and the subconscious world are put together. Dream manifestations of the subconscious serve as a weathervane because they bring problems to the surface for possible solution.

Dreams also create mental pictures in our mind, which can be recast and systematically analyzed, to possibly pave the way for future utilization. However, people are more concerned with the conscious while pushing to the background the potentials inherent in their dream experiences. It is, therefore, the wish of this researcher to critically analyze the potentials in his dream experiences, and use such as sources of his artistic creativity in relief and three-dimensional works. This is because in his search for literature, he observed that most of the works of the surrealist artists were derived from scenes and everyday activities. Unfortunately, the researcher could not find any of them, based on

dreams. He, therefore, capitalized on the absence of dreams as themes, to make his works more unique.

Objectives

1. To design dream experiences from the researcher's dreams.
2. To produce relief and in-the-round sculptures to project personal encounters in dreams.
3. To write an illustrated report on the project.

Importance of study (Justification of the objectives)

1. Designing of the works will reveal the nature of the researcher's personal dreams
2. Producing relief and in-the-round sculptures will portray the researcher's personal encounters in his dreams.
3. The final report will serve as a source of reference for sculptors, scientists, art historians and other researchers in diverse fields of learning.

Delimitation (Scope)

- a. Only dream experiences by the researcher will be executed in the project.
- b. Materials to be used will be limited to cement, plaster of Paris, papié mâché and cement, cardboard, acrylic paint, emulsion, oil paint and polyvinyl acetate glue.
- c. The finished works will be in relief and in-the round.

Methodology

Experimental and descriptive methods of research as well as interviews will be used.

- a. Experimental method will be used to portray the experiences from the researcher's dreams.
- b. Descriptive method will be employed to describe the researcher's personal encounters of dreams. Each dream experience will be in narrative form.
- c. Interviews with knowledgeable individuals who can interpret dreams will be carried out to support the researcher's own understanding of dreams.

Facilities available

1. MFA Sculpture Studio (Department of Painting and Sculpture) KNUST, Kumasi.
2. Faculty of Fine Art Library, KNUST, Kumasi
3. Camera
4. The Internet
5. Resource persons

CHAPTER TWO

REVIEW OF THE RELATED LITERATURE

It is a fact that the invention of new things rely on both the conscious and sub-conscious experiences of great minds. Dreams or sleeping experiences which form part of the subconscious have significant meanings for people at different levels of understanding.

The New Encyclopedia Britannica (vol. 4 p 217) points out that,

... perhaps, the most famous theory of the significance of dreams is the psychoanalytic model developed by Sigmund Freud in the interpretation of dreams.

Sigmund Freud defines a dream in the above book as “a hallucinatory experience that occurs during sleep...”

He further explains that;

Dream reports range from very ordinary and realistic to fantasy and the surreal. Mankind has always attached great importance to dreams which have provided creative solution to intellectual and emotional problems and have offered ideas for artistic pursuit,” and that ‘the visual aspect of a dream is usually most vivid...

Choosing dreams as a source of artistic creation, the researcher, whose life and experiences are greatly influenced by his dreams, agrees with Sigmund Freud that a lot of supernatural experiences cross man’s horizon in dreams. These experiences may re-enact the past or the present or reveal the future, thus portraying chains of events from the past to the present of the dreamer’s life. Dreams may convey instructions to the dreamer, or be the sources of solution to pending problems. An example is drawn from

science when the German Chemist, August Kekule stated in the New Encyclopedia Britannica Vol. 4 (p 217) that,

...while struggling to find the structure of the benzene molecule, he dreamed of a snake biting its tail, and on waking, realized that benzene has the form of a ring...

In Freud's view, the events of a dream, (the manifest content) are produced by the so-called dream's work, whose task is to give disguised expression to unconscious desires (the latent content). These desires are ordinarily kept out of consciousness (repressed) because they represent forbidden impulse, often of a sexual nature. During sleep, the force of repressed desires can be safely expressed, but to prevent these unacceptable desires from emerging in an explicit form into the dreamer's consciousness, the dreamer transforms them into acceptably disguised or symbolic images by drawing on sensory stimuli, waking experiences, and deep seated memories.

Bristol et al (1958 p.25) state that;

It is the realization that what you picture in your mind, if you picture it clearly and confidently and persistently enough, will eventually come to pass in your life.

The researcher agrees with Bristol that before any successful goal is achieved, there must be, first of all, a picture in the mind. This normally comes about after long periods of imagination and observation which may lead the person involved to the realm of the unconscious. The researcher's project works are based on dream pictures which are trains of thoughts, images or fantasies that passed through his mind during sleep. He always remembers them, with some even having a clear meaning in his life.

A dreamer can rejoice or worry over a dream experience depending on its nature. It is not always what one sees, hears, senses, touches or smells that could be termed as physical realities, but could also include actions from the unconscious realm. These experiences place the dreamer in a thinking mood and therefore help him to have the ability to delve deeply into matters around him and be able to create new things. The researcher thinks that without due consideration to dreams, life may be partial.

During the first quarter of the 20th Century, dream experiences brought about a new movement in art known as “surrealism” which means “above realism”. In the “surrealist manifesto”, the writer Andre Breton, made it known that, during that period, he became interested in psychoanalysis and the theories of Sigmund Freud, and also admired the hallucinatory, dream world poetry of Arthur Rimbaud, who, in the ‘Sun and Flesh’, had declared human reason to be inadequate in understanding the real world. Breton too, began to see the supposed logic and reason of the external world as illusion and turned to the irrational and the techniques of free association. He proclaimed that insanity was as valid as sanity and that dreams were the occasions when the conscious and subconscious were reconciled. Creativity flows forth from the artist in a stream of images, which the artist himself or herself might or might not understand.

Breton, in one of the most important passages in the manifesto of 1924, defined

Surrealism as:

“Psychic automatism in its pure state by which one expresses himself verbally, by means of written word, or in any other manner of actual function of thought dictated in the absence of any control exercised by reason, exempt from any aesthetic or moral concern” (Craven 1994 p55).

Further, relating to the researcher's psychic experiences, he agrees with Breton that surrealist images are like opium images; man does not evoke them, rather, they come to him spontaneously and cannot be chased away; for the will is powerless and no longer controls the faculties. In the researcher's works one could identify that the majority were executed devoid of reason and meaning unless interpreted by the artist or dream analyst.

Craven (1994 p. 665) states:

Dreams offer a close parallel, when an artist allows his sub-conscious to take over; the result has validity, if it is difficult or impossible to interpret. Therefore, creativity must be largely automatic and spontaneous.

The researcher associates with the writer in the sense that when the artist is allowed to be controlled by the sub-conscious mind, creativity flows and his or her works become unique. The researcher believes his project works are unique, and devoid of copying from any other sources.

It could be said that in a dream, all rational control over the mind is released, and so the mind delivers a free flow of words or images automatically. Whatever comes from the depths of the subconscious, as Freud theorized, has truth and significance and is even a superior form of reality. Like many people, the researcher sometimes finds it difficult to understand most of his dreams. Believing that dreams are meaningful to life, he strived unceasingly and had some of them been transformed into sculpture, devoid of copying from any other source. This does not mean that their interpretations denote their absolute meanings.

Surrealism, as defined on the Internet is “Pure psychic automatism, by which man proposes to express, either verbally, or in writing, or by any manner, the real functioning of thought. Dictation of thought in the absence of all control exercised by reason”. It further states that writers of the movement were interested in the associations and implications of words rather than their literal meaning; their works are thus extraordinarily difficult to read.

(<http://www.answers.com/topic/surrealism?method>).

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Dream events sometimes may not be straightforward. Their interpretations could mean something else since there are possibilities of deductions or additions of events when recounting them. Therefore, artists could execute their dream experiences artistically, but they may not be exactly what have been revealed to them.

In Safra et al (Encyclopedia-Britannica. Vol. 27), Freud again theorized that:

One aspect of manifest-content could come to represent a number of latent-elements (and vice versa) through a process called condensation. Further, displacement of emotional attitudes towards one object or person theoretically could be displaced in dreaming to another object or person or not appear in the dream at all.

The researcher agrees with Freud that displacement of another object or person in a dream is very common. The dreamer could interpret a dream that could mean the opposite. Some of the dream experiences that are interpreted in the project may or may not be their right meanings. Since the mind is also not the absolute, it may or may not be able to reproduce the exact scene as had been witnessed in the dreams.

Freud further observed a process called “secondary elaboration”, which occurs when people make and try to remember dreams. They may recall inaccurately the process of elaboration and rationalization and provide the dream a smooth façade, or by omitting some important events.

Dream reports are not far from Abstraction, Fantasy and Dadaism.

Arnason (1986 p. 218) states that:

In the wake of twentieth century initial explorations of form, the early paintings of Paul Klee introduced aspects of a second major trend in modern art. This was the exploration of the irrational and the fantastic in naïve painting, primitivism, Dadaism and surrealism....movement concerned with some sort of personal eccentric, unorthodox, mystical or supernatural expression. Christian art from the fourth to the sixteenth century as a concentrated examination of the fantastic in its supernatural aspects as believing Christian artists try to describe the indescribable: punishment of sinners and the ecstasies of the blessed.

The twentieth century brought about changes in art, where artists were allowed to express their mind artistically, deviating from the already existing forms or nature. They produced art works which could not be measured according to human sense: things that are not experienced physically. Even though they used physical materials in executing their works, they are devoid of sensibility. Plate 1 below shows an example of such a work.



Plate 1 Lorenzo Maitani, the Last Judgment.

The researcher agrees with the view the author expresses that art should not always be produced according to conventional rules. Artists should be able to explore forms and shapes from the inner mind; things that are above imagination. The above figure shows a scene no one can experience physically unless it is revealed through a dream. The researcher also uses his dream experiences to produce works which are sometimes difficult to comprehend, but, through close analysis, one would be able to understand them.

No one has ever experienced existence in Heaven or Hell, but the mysteries associated with both places can be revealed in dreams to many in different ways and be presented in various artistic dimensions, depending on the way the artist (dreamer) understands them. It is in this vein that the researcher presents his dreams in different sculptures for possible interpretations.

Read (1955 p. 87) states:

Schools and academics are established to teach men to use their senses, not to cultivate their awareness of the visible world, but to accept certain canons of repression, and from these, to construct rhetorical devices whose subtlety appeals to reason rather than sensibility. Art becomes a game played according to conventional rules.

The researcher agrees with the view the author expresses. He also believes art must not always be based on things around us, but also ideas forced out of the mind, into the conscious and natural impulses and desires, especially, those with acceptable standard of conduct. These unconscious experiences are used by the researcher to produce interesting works.

The writer also believes that the Italian Renaissance was partly responsible for the frustrations some artists faced, because of its insistence on the canon of idealism. Nevertheless, in this modern age, amidst so much confusion of values, our consciousness of reality is greatly extended, and, as always, the process is primarily sensational and aesthetic. New dimensions of reality should first be measured along the nerves before they could be used by the imagination. The writer also thinks that artists must learn to work independently, devoid of copying others' works.

According to Reed (1955 p.88),

Descartes, Hobbes, Spinoza, Leibniz, Locke, Berkeley, Hume, and Kant (all philosophers), were engaged in apparently futile attempts to determine whether what we see actually exist, and whether any universal truths can be established on the basis of human consciousness. The present philosophical position, after several centuries of intense analytical activities, seems to be more uncertain than ever. According to Wittgenstein, there are no statements that are universally valid.

From the above statements of the philosophers, the researcher agrees that no statement is universally valid. This, therefore, indicates that man cannot sometimes fully understand matters around him, and dream interpretation may also be inaccurate.

Adams (1999 p.829) states:

Another stylistic shift in Picasso's work which was influenced by cubism has been called 'surrealism'. This term literally means 'above real' and denotes truer reality than that of the visible world.

(Plate 2)



Plate 2 Pablo Picasso: Les Demoiselle D'Avignon

According to Picasso, if the "truer reality" remains invisible, then, the researcher, through his experiences can conclude that everything man sees or does has a limitation since he cannot understand and express fully the why and how of existence..

Generally, surrealism, fantasy, etcetera, arts, are mostly executed in painting forms.

Below are some examples:



Plate 3 Hans-Jorgen Silberberg: Parsifal

In the above Fig. the artist combined live actors with oversized projections of dreamlike landscapes in his filmic interpretation of Richard Wagner's opera. The size of the head as compared to the standing figure, suggests that the head has been exaggerated since in life, a human head is never bigger than the whole body.

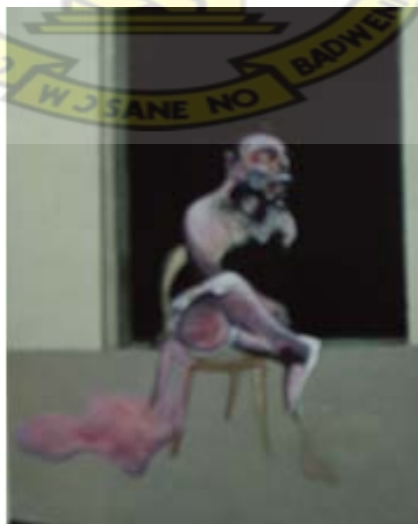


Plate 4 Francis Bacon: "Triptych".

In “Triptych”, Francis Bacon paints a chestless and legless sitting man. Surprisingly, without these parts, the figure sits comfortably. The artist’s intention may be to produce such a dreamlike picture, for the observer to think deeply about. The researcher used this dreamlike technique in achieving his aim, even though he was working in a plastic dimension.



Plate 5 Joseph Spadaford: Illustrated Man

The “Illustrated man” suggests both magic and mystery of the night. There is no difference between this type of painting and a dreamlike picture. The researcher employs nudity in depicting some of the dream works in the project to portray his nude experiences he ever had in dreams.



Plate 6 Max Ernst: La Toilette
De La Mariee.



Plate 7 Gianlorenzo Bernini:
Ecstasy of Saint Teresa

(Plate 6) depicts both real and surreal images. This does not happen in real life, except in dreamlike situations, thus creating a celestial atmosphere. The researcher also employs this sphere in his works, since he is the central figure in his dreams.

(Plate 7) shows a battle scene between two supernatural beings in which one has been conquered. The scene is comparable to one of the researcher's dreams portrayed in the project, but the only difference is that the angel fought with an animal and defeated it.

Salvador Dali and Yves Tan Guy used dream-like perceptions of space and dream – inspired symbols as “Melting Watches”, (plate 8), and “Huge Metronomes”. Max Ernest and Rene Magritte on the other hand constructed fantastic imagery from startling combinations of incongruous elements of reality, painted with photographic attention to

detail. These artists had been labeled as veriests, because their paintings involved transformations of the real world.



Plate 8 Salvador Dali: Persistent of memories

In plate (8), Dali distorts the forms of real objects so as to achieve his aim. The painting depicts a high sense of creativity which cannot be measured sensibly. The researcher, like Dali, employed a high sense of creative ability through his dream experiences to execute his sculpture works.



Plate 9 Kenny Scharf: Juicy Jungle

(Plate 9) shows a colourful dream scene, in painting. It is unimaginable to have a human being resting comfortably in the air, with nothing supporting her. The researcher experienced such colourful scenes in his dreams, thus he employed colour in most of his works to depict what he saw.

Sigmund Freud asserted that unconscious thoughts (the thoughts of which one is not aware) motivate human behaviours and he advocated free association (uncensored expression) and dream analysis to reveal these unconscious thoughts. He further indicated that the radical aim of surrealism is to revolutionize human experience including its personal, cultural, social, and political aspects, by freeing people from what is seen as false rationality, and restrictive customs and structures.

In the view of the researcher, the artists' aim must not always be replication of what has already been created, naturally or artificially, but to create new things from their imagination. For instance, if a photographic camera can produce the so-called exact replica "trompe l'oeil" of an image, then what is the rational explanation of copying nature and terming it "art"? Art works in general, must be unique, as the researcher showed in the project work.

Spector (1997 p.27), says that, "the education provided by the third Republic's schools, particularly in art, were more likely to irritate than attract the independent youths".¹⁴

In 1952, Breton gave one reason for his letter cited earlier, to a young French girl at school in the United States. Recalling the dully disciplined copying to which he was subjected as a child, Breton observed that, it was so much more agreeable to imagine a

child drawing and painting according to his or her phantasm than being obliged in France, to become engrossed in copying a sauce pan or a lousy plaster cast in complete contrast to these exercises of which he has retained such an unpleasant remembrance.

In Spector (1997 P 42) Breton further states that:

What our friends and I mean by Surrealism is known up to a certain point. This word is not of our invention and we might very well have left it to the vaguest critical vocabulary, but with a precise meaning; we are agreed it designates a certain psychic automatism, a new equivalent to the dream state, whose limits are quite difficult to define.

It is agreed with Breton that Surrealism requires a deep understanding since everything man experiences has a precise meaning, however, man's knowledge might not be in position to fully define it. A dream also follows the same trend as Surrealism and it is difficult to be interpreted.

Dream interpretation

The art of interpreting dreams cannot be learnt from books. Methods and rules are good only when we can get along with them. Only one man who can do it anyway has real skill, only the man of understanding, really understands. Sometimes, dream experiences may appear in different forms: good or bad, which could be revealed about a close relation. The dreamer may feel uneasy about the dream experiences, thinking a situation either good or bad may occur. However, when some time passes and nothing prevails positively or negatively against the personalities involved, the dreamer relaxes and even forgets his dream experience.

Jung does not distinguish between manifest or latent content in the same manner that Freud does. The dream does not sensor or distort. Seeming distortion, condensation and replacement phenomena do occur in dreams but they do not necessarily serve the purpose of disguising an acceptable wish. Although there are dreams which on the surface, do not look like disguised wish-fulfillment, a more profound understanding will variably be gained if even these dreams do not hide but reveal, that they invariably point to something as yet unknown, rather than merely disguising or censoring what one already presumes to know, namely the fulfillment of a consciously unacceptable wish.

In Whitmond (1991 p.38), Jung says:

For instance if a woman dreams that a strange weird-looking man who faintly reminds of her father or an analyst hands her a pen which makes her feel joyfully satisfied, this would be interpreted in a psychoanalytical tradition as the fulfillment of an incest wish. She is sexually drawn to her father and or her analyst – the well-known Oedipus (or in this instance Electra) complex-but cannot admit it. This interpretation would almost be a foregone conclusion. For the father's penis or that of the analyst, the dream censor is presumed to have substituted the unknown man's pen.

Jung's main point is that, if one approaches this dream with the hypothesis that it does not hide but tries to reveal a hitherto unknown man with father and analyst might be taken as pointing to some qualities shared by father and analyst which, in the role they play in her own masculine potential, are unknown to the dreamer and which strike her as weird when experienced in herself. Thus the dream would not be concerned with the actual father or the analyst but with this analogue within the dreamer. Thus rather than receiving her father's penis in the dream, her potential independence and originality offers her a phallic – not sexual but creative means for expression. The pen, being a

pen, not a censored penis refers to her ability as a writer, far from expressing an infantile incest wish.

The dream conveys the message that what she regards as mere strangeness in herself is really a capacity for creative expression which can be realized once she accepts and develops such creativity as an expression of her own independence and originality.

It is, therefore, realized that, a dream speaks in archaic symbol-language of the objective psyche. It means what it says and expresses, in symbolic terms, the unknown side of the life situation as it is apprehended and mirrored by the unconscious. Dreams, according to Jung, are not symptomatic but symbolic. They are symbolic inasmuch as the objective psyche does not conceptualize; it does not speak English or French or German or Chinese, it speaks images, which are the aboriginal forms of perception and expression.

The deeper layers speak in dreams. These images are to be viewed as if they present to us with descriptions of ourselves, or our unconscious situations, in the form of analogies or parables. The dream statements must be translated into some sort of conceptualization that is at least accessible to us, even though this translation can never be a completely adequate one because a dream image always points to much more than can be put into an abstract concept.

Whitmond (1991p 39) further states that:

... Every dream interpretation may pertain either to what we call the object level or to the subject level. If the dreamer sees himself or some one else cutting recklessly into traffic and being knocked down, it may point toward a tendency of which he is unaware to behave this way in traffic.

On the object level, he should be alert to the possibility that such behavior might lead to actual accident. But the dream may also point to the relationship of his ego attitude to the psychic traffic - that is to the current way of life. He may have an overbearingly manipulative or recklessly controlling power attitude; this is the interpretation on the subject level. In terms of practical psychology, however, these two interpretations are frequently synonymous because it is precisely such a reckless ego orientation that will lead to this particular type of behaviour in actual traffic. Hence this dreamer may be an accident- prone person who is being warned of the likelihood of an accident, and he may also be a person who will meet with an accident in his life time.

Often, it is quite obvious that on the object level the dream may be irrelevant or trivial. If the dreamer's dead grand-father converses with his relative from the dreamer's childhood, this will hardly bear an interpretation on the subject level. In such a case the dream refers directly to subjective states: It expresses a personification of unconscious partial aspect, partial personalities, drives, qualities etc. This mode of dream interpretation as descriptive of the inner partial personalities is not only unique but is perhaps also one of the most important practical contributions that Jung has made to analysis. It is a diagnostic control that could be likened to an x-ray of the psyche; it

offers us a direct-view of the situation and it is in need of interpretation by the experienced, skilled specialist.

Dreams from various cultures

There are few instances where actual dream experiences have served as sources of artistic expression through the ages. On one hand, the dreamer narrated the dream. On the other hand, the dream was graphically interpreted by an artist.

A most popular example of someone's dream which was interpreted by an artist is the dream by Nebuchadnezzar, the king of Babylon, which has been pictorially illustrated in the Holy Bible.

In Daniel chapter 4:10-15 king Nebuchadnezzar had a dream and reported:

...I saw in the visions of my head upon my bed, and, behold, a watcher and an holy one come down from heaven; he cried aloud, and said thus, hew down the tree, and cut off the branches, shake off his leaves, and scatter his fruits: let the beasts get away from under it, and the fowls from his branches...

The dream was interpreted to him by Daniel and its outcome occurred when the king was deposed from the kingly throne, his glory taken away from him, and he became a beast.

Most times, there are messages in dreams which are not immediately understood. This, therefore, keeps the dreamer in suspense about what happens next. Many tribes regard dream messages as important issues in life and, therefore, treat them as such.

In many cultures, the societies have coped with the dilemma; for example, among the Eskimo of Hudson Bay and the Patani Malay, it is believed that during sleep one's soul

leaves the body and lives in a special dream world. Believers often consider it dangerous to wake someone, least his 'soul' be lost. On this premise, the Tajal of Luzon, for example severely punishes offenders for waking a sleeping person. In some other cultures, dream events are held to be identical with reality; thus a Macusi Indian of Guyana is reported to have become enraged at the European leader of an expedition when he dreamed that the leader had made him haul a canoe up dangerous cataracts. He woke exhausted and could not be persuaded that the dream was not real.

With the above different types of dreams, the researcher can conclude that since dream experiences are not straight forward, there is the possibility of the dreamer being left in a confused state.

In many Ghanaian societies, dreams are considered a way of information about danger, rescue, fortune, warning etc. In searching to acquire more knowledge about the subject matter of the project, the researcher met two elderly men named, Mr. Gbagbago and Mr. A. Ato at separate times in Kpando on September 21 and 30, 2006 respectively through interview.

After a series of discussions with each of them, the researcher noted that dream experiences are often vague. According to these men, "Everything one experiences in a dream may have its positive or negative side. For example, birds and snakes which are common in dream experiences may mean good or evil, depending on the role they play in dreams; they may be signs of fertility or danger. Others, such as discoveries, personal

encounters with people, waters, objects, supernatural bodies such as angels, strange animals, etc., may also portend a good or bad omen’.

Below are some questions and answers between the researcher and Mr. Gbagbago on 21st. September, 2006.

The researcher: “Mr. Gbagbago, if a person in his/her dreams experienced that a strange bird is protecting him/her in its wings from a ferocious animal, which wanted to devour him/her, what could be the possible meaning?”

Mr. Gbagbago: “This is a spiritual fight. Before then, in the physical realm, the dreamer may have a lot of secret opposition bodies who may want to fight or eliminate him/her. Since the mind of the enemies cannot be read physically, the thought of the enemies cannot be unveiled through dreams.

The strange bird is a sign of spiritual defense while the ferocious beast represents the spirit of the enemies. The dreamer is, therefore, been protected against the persecuting forces. The dream is to inform the dreamer to guard against a possible physical attack”

Researcher: “If one witnesses in a dream that somebody in a white garment is holding a long sword and flies across the sky, what is its significance?”

Gbagbago: Normally, what appears in dreams could be interpreted in two ways – it could be good or evil. Angels of darkness could also turn to be angels of light, just to deceive people. In this direction, one could identify the role played by the angel in the dream.”

Researcher: What does the dragon in a dream signify?

Gbagbago: “A dragon always means a sign of evil. If one can remember, the Bible speaks of the dragon as the image of evil. Dream experiences with dragons are fearful. One can either escape or be trapped by them. This deadly animal represents an evil plan, against the dreamer.

The dreamer is victorious if he/she is able to escape from it. On the other hand, if trapped, then, he is defeated both physically and spiritually and, therefore, needs spiritual help from a spiritualist who would rescue him/her from any misfortune.

Researcher: “Mr. Gbagbago, when a strange animal vomits gold in a dream, what could be its significance?”

Gbagbago: “Supernaturally, Gold, in a dream, could be the sign of happiness or danger. It could bring to one, success or failure. In some situations, if the dreamer is eagerly searching for money physically, he may end up being caught up in a financial trap. However, it could be a good omen to a needy dreamer who could be helped through a genuine way to become rich.”

Researcher: What does a dream with a message imply?

Mr. Gbagbago: “A message in a dream is very important and may be treated as such. It gives directions, questions and guidelines, depending on the dreamer’s physical life experiences.

The researcher’s meeting with Mr. Albert Ato:

Researcher: Mr. Ato, what is the meaning if one dreams and finds himself firmly attached to a flying bird?

Ato: “A bird could be a sign of good or bad omen depending on its nature and the role it plays in the dream. In the situation where the dreamer is in a good mood with the bird, it signifies a sign of rescue or protection”

Researcher: “What could be the meaning of an unidentified body in dream?”

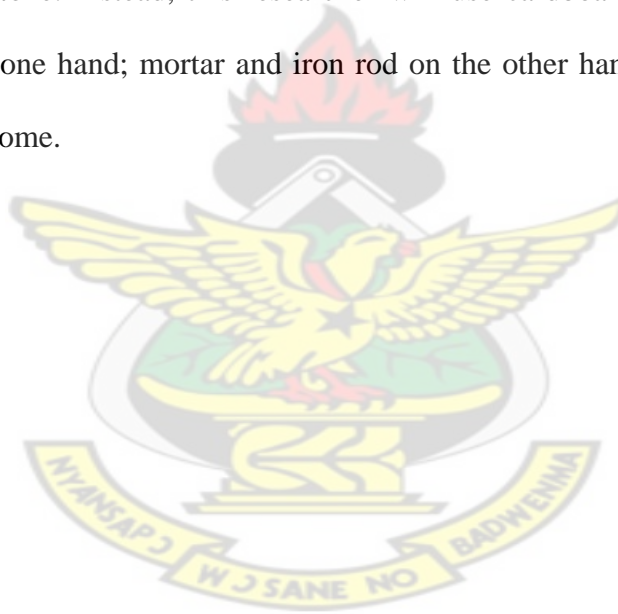
Ato: “Not all dreams could be understood nor explained. There are times when one dreams and cannot even remember what he dreamt about. Normally, spiritual things are beyond human understanding, and all that humans do as physical beings, may not be specific, it may be haphazardly done or explained. In this undefined dream, the message is not clear. This, therefore, places the dreamer in a thoughtful mood and he may or may not understand it in the subsequent dreams.”

Researcher: What is the meaning of three-two-heads, thoughtfully coming out of the earth?

Ato: All natural things are extracted from the soil, since human heads are seen extracted from it; it means the head has knowledge of all the hidden things which must be tapped for the goodness of mankind. Where two heads become one, it denotes unity and a higher level of decision making body. Since two heads are better than one, this could be a message to the dreamer to consult others for a solution, if there is any problem.

Gbagbago, Ato, the researcher and other writers in the chapter, share common ideas about dreams and their interpretations. It is their belief that no dream is without meaning; however, it is a difficult ground on which more research work should be done. It is said that “seeing is believing”; it is not just sufficient to document our dream experiences in writing as has been done by many dreamers, therefore this researcher decided to put his dream experiences in sculpture forms.

The related art works executed in the chapter are mostly paintings on canvases, and sculptures in stone. Instead, this researcher will use cardboard, papié mâché, cement, and colour on one hand; mortar and iron rod on the other hand, to satisfactorily bring his dream art home.



CHAPTER THREE

TOOLS AND MATERIALS

The researcher's decision to use his dream experiences to create art works in this project cannot be achieved without the use of tools and materials. This chapter therefore, deals with tools, materials and equipment used in the execution of the project

Tools

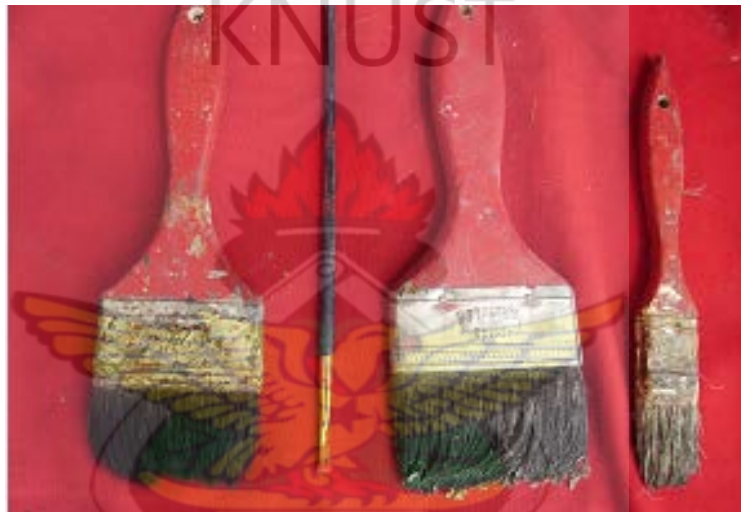


Plate 10 Brushes, ranging from 2", lettering brush, 3" to 1".

Brushes

These are fashioned out of the hairs from the pig, hog or boar. Since domesticated pigs have only a small amount of short, soft hair, the bristles used in paint brushes come from wild pigs, hogs or boars found mainly in China and India. Chinese bristles are of high quality, very resilient and black in colour. Indian bristles are rather coarse, longer in length, less resilient than Chinese bristles and they vary in colour.

Brushes are found in various sizes depending upon their usages. These include flat paint or varnish brush, flat wall brush, washing-down brush, etcetera. These are used to paint

walls and larger surfaces, thus their use to paint the backgrounds of most of the works.

Plate 10

The smaller sized brushes include the fitches, the radiator brush, the lining fitch, the crevice brush, etcetera. These are used to paint smaller surfaces or objects to bring out details. They were extensively used in the project.



Plate 11 Cutting tools, ranging from knife, hand saw and scissors

These include, hand saw, knife and scissors, made of handles and blades. They were used as cutting tools in the project. Plate 11

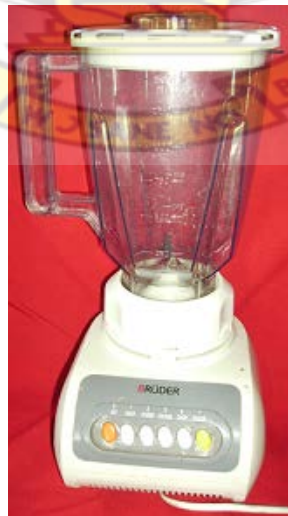


Plate 12 Blender (Equipment)

Blender

A blender is equipment used to blend soft materials such as ingredients for food preparation. It was used to blend soaked pieces of paper into a pulp (papié mâché) used for the project. Plate 12

MATERIALS

Materials used by the researcher include:

Clay	Acrylic paint	Styrofoam
Plaster Of Paris	Emulsion paint	Laminating agent
Cement	Cardboard	Cement tones
Iron rod	Wood	Papié mâché



Plate 13 Plaster of Paris

Plaster of Paris

It is a white powder consisting essentially of the hemihydrates of calcium sulphate, produced by calcining gypsum until it is partially dehydrated. When sprinkled into water and stirred, it forms a paste that quickly sets. It is used for casts and moulds, and

for making surgical bandages. It is also known as calcined gypsum, and sold in bags. It was used to make the molds for some of the works in the project. Plate 13



Plate 14 Packets of grey and white Portland cement

Portland cement

Portland cement is a building material produced by burning limestone with clay or shell at a high temperature until it forms a clinkered mass, which is then cooled and ground to a fine powder. When Portland cement is mixed with water, part of the water combines chemically with the cement powder causing it to set hard. (Plate 14)

Portland cement is highly alkaline, and until it has completely dried out it will rapidly destroy any oily paint applied to the surface. It is advisable to test the surface with litmus before painting is undertaken.

Portland cement is found in grey and white colours. There are other coloured ones which are formed by adding the required pigment to white cement. These pigments are called cement tones. (Plate 15) Cement tones are used to give permanent colour to designs. They are available in almost all the colours, sold in sachets, and are extensively

used in the building industry. These materials are used to build forms and give permanent colour to the project.



Plate 15 Cement tones



Plate 16 Iron rods

Iron and steel

Iron is found in the earth's crust in the form of a compound of oxygen and iron, known as an ore. Magnetite, red hematite and brown hematite are the richest ore, containing from 40 to 70 per cent iron and mixed with clay and soil known in the industry as the gangue. Lying just beneath the earth's surface, these ores are obtained by quarrying.

All compounds can be broken down into separate elements of which they are composed, the process being called decomposition. Chemical action of some sort is required, and to extract iron from its ore the chemical action is fire, and this particular

process is called “melting”. The removal of oxygen from a compound is known as reducing, and anything which releases oxygen from a compound is called a reducing agent. A blast furnace is used for reducing most ores, the reducing agent being the fuel gas. The finished product is found in sheets and rod metals, ranging from the light to heavy weights, depending on their usages.

Iron rods which were used to re-inforce some of the works in the project, varied in size such as binding wires; one-quarter rod; 10 mm; 10.5 mm; 11 mm; 11.5 mm and 12 mm respectively as seen in plate 16.

The binding wire and the quarter rod are extensively used for the project.

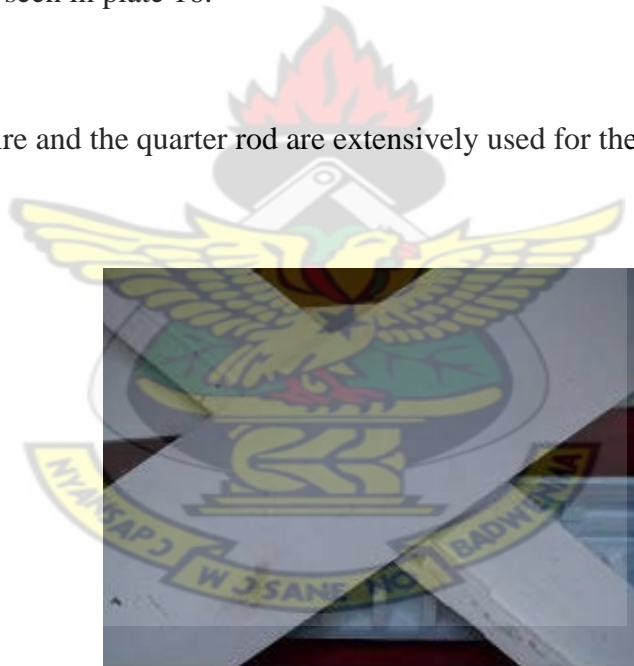


Plate 17 Polyethylene

Polystyrene is a thermoplastic. It melts when heated and dissolves in petrol or other volatile solvents. It is non-toxic but emits strong fumes when heated. It remains a highly flammable substance unless specially treated. Expanded polystyrene, which is the type used for packaging has a rather crumbly open cell texture. However, a denser material,

the close-cell-foam polystyrene, known commercially as “styrofoam” is also available.

It was cut to shape and used to build up some of the works. Plate 17



Plate 18 Pieces of paper collected.



Plate 19 Paper is soaked

Papié Mâché

“Papié mâché” is a French word meaning mashed paper. Trimmed pieces of papers were collected from the printing press and soaked in water for a few days: Plates (18 and 19). It was pounded or blended to become malleable. Plate (20) This material was mixed with cement for modelling most of the works.



Plate 20 Mashing the soaked paper



Plate 21 Cardboard

Cardboard

‘Cardboard’ is a popular name for any stiff paper or paperboard that is more than (0.1524mm) thick. It is made by pressing layers of wet pulp together. It is often coated for decoration or to improve the surface for printing. It was used in this project as the backgrounds of some of the works. Plate 21

Glue

These are adhesive substances made by boiling animal hides, hooves or bones. Glues are composed of gelatin and chording, a substance derived from cartilage and which is similar to gelatin except that it does not form as firm as a jelly. The adhesive property of glue depends on the proportion of chording which they contain. Glue made from skins is superior to that obtained from bones.

Artists, who work in relief, by building surface structures, use different glues for appropriate results. “Adhesion is the use of adhesive or glue to hold parts together”. Although many all-purpose types of glue are available, there is always a best choice, depending on the project.



Plate 22 White glue (azar fix)

White carpenters' glue

White carpenters' glue, also known as polyvinyl acetate PVA is used for a wide variety of art and hobby projects. The glue is sold in plastic squeeze bottles and bigger containers. It is easy to use and can be cleaned with water, and it sets quickly. This material was widely used in the project, to glue most of the works on the backgrounds.

Plate 22

Paint

A substance consisting of a finely powdered insoluble material, chiefly pigments, suspended in a liquid binding medium, which is applied in liquid form. When exposed to air or under the influence of heat, has the power of changing to dry adherent film.

Apart from cement tones, oil, emulsion and acrylic paints were also used for the project.



Plate 23 Emulsion paint



Plate 24 Acrylic emulsion

Comparison of oil, acrylic emulsion and emulsion paint

The three media, by standard should meet a certain basic list of requirements in order to serve the purpose well and to perform satisfactorily. There are many clear cut advantages of emulsion paints over oil paints which artists who make use of them need to know and relate to.

Acrylic emulsion and emulsion paint

1. Emulsions have high elasticity thus permitting maximum flexibility of expansion and contraction in paint film.
2. They are fast drying with no prolonged chemical drying action.
3. They form a permanent protective film over painted surfaces thus preserving the life of the painting.
4. They are non-toxic.
5. They are water soluble when wet. While wet they can be easily cleaned from brushes with only soap and water.

Oil paint

1. Oil paint, when dry (after ten to twenty years) becomes a brittle film that will crack with expansion and contraction, if rigid rules of application are not adhered to.
2. The drying time of oil is slow.
3. Oil darkens and yellows with age and imparts its own yellowish-brown cast to a pigment.
4. Oil has a lower resistance to ultra violet light than emulsion.
5. Turpentine, the solvent and thinner for oils although not considered toxic in normal uses, has a permeating odor. It is inflammable and can be irritating to certain people of allergenic inclination.

From the above analysis it is easy to see the advantages of acrylic and emulsion paint over that of an oil medium.



Plate 25 (Abrasive) Sand paper

Abrasives

Abrasives may be classified broadly into two groups: abrasive powders and coated abrasives.

Abrasive powders

These are naturally-occurring materials, crushed, graded and either (a) used with water and a felt block; (b) pressed into a block and used with water; or (c) made into a paste ready for use. Examples of these materials include pumice or block soda, wire or steel wool, shot or grit, etcetera. These materials are usually used with water to abrade surfaces for smooth coatings.

Coated abrasives

These are a natural or synthetic abrasive materials crushed, graded and stuck to paper or cloth with either water soluble or a waterproof adhesive used dry or with water, depending on the type. Some of these materials include emery cloth or paper, garnet cabinet paper, glass paper, sand paper, etcetera. The latest was widely used to polish the project works. Plate 25

Another important material used to re-inforce the works is the wire mesh. Plate 26



Plate 26 Wire mesh



CHAPTER FOUR

THE PROJECT WORKS

This chapter is about the step by step procedures involved in the conducting the experiments that culminated in arriving at the main projects. The final projects will also be described, taking into consideration, the working procedures, observations and results.

EXPERIMENT 1

TITLE (The Rescue)

SUBJECT MATTER: A Dream Experience

The researcher and his brothers went on a hunting expedition. About three kilometers into the forest, night suddenly fell and they were trapped in the forest, not knowing where to go. From a distance, they saw a horrible animal with many eyes. The eyes served as its source of light. While the animal was chasing them, there appeared a gigantic bird-like creature, which sprang out of the ground and covered them with its wings. While under the wing of the bird, and frightened, the researcher heard his name being called three times. He woke up and found himself in his bed, and realized then that it was all a dream.

Aim:

The aim of this experiment was to find out how an important section of the researcher's dream can be effectively executed to portray fear, in a relief sculpture.

Tools

The tools used are hand trowel and other modelling tools.

Materials

Materials are clay, cement, plaster of Paris, sand, cement tones, iron rod and acrylic paint.

Production procedure

Step 1: Various drawings were made for the dream after which one was selected and developed since it portrayed the main scene in the dream.



Plate 27 The appearance of the creature



Plate 28 Escape from the horrible creature



Plate 29 The researcher and his brothers are rescued from the horrible creature



Plate 30 The Rescued: finished sketch

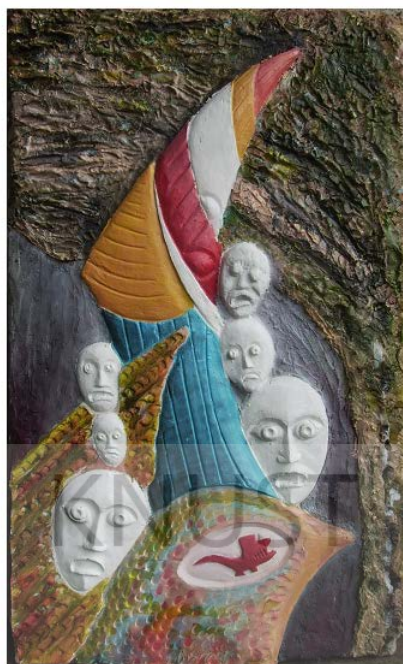


Plate 31 The finished work: “The Rescue”. Size: 78cm, 48 cm x 5cm.

Step II. Clay was used to model the work in relief, using modelling tools.

Step III. The mould was then prepared in plaster of Paris.

Step IV. It was later opened and laminated.

Step V. White cement was mixed with different colours of cement tones and used in casting the work.

Step VI. The work was finally glued on a cemented background.

Description of the work

The work is a colourful relief sculpture. It shows a gigantic bird-like creature whose eyes reflect light. Within the wings are five persons rescued from another fearful animal. The background depicts the forest in which the event took place. Plate 31

Interpretation of work

According to Ato, the dream work could be interpreted as a scene of spiritual rescue from any mishap that may befall the family, since the entire family was involved in the dream. The bird-like animal in the work may portray the sign of rescue from some unforeseen unfortunate event that could have happened to the family.

Appreciation

The work “The Rescue” is a relief sculpture. It is the first experiment executed by the researcher in November 2005. It measures 78cm x 48cm x 5cm. There are six semi-abstracted heads in white, hanging on the wings of a bird. The researcher has made maximum use of the elements of design such as straight lines, dots and undulating lines, to bring out a pleasant scene. The elongated ring-like object on top of the bird’s head and the wings, in which the boys are rescued, depicts flight. The undulating lines create flight in space. The sizes of the heads of the boys as compared to the top part of the bird as portrayed in the work clearly show that the bird is very big. The eyes of the boys and their opened mouths reveal fear on their faces. The shapes and colour bring out the aesthetic values in the work.

Observation

The work portrays fear. This is detected on the faces of the figures and the shape of the unimaginable bird. The work was successfully executed in relief sculpture.

EXPERIMENT 2

TITLE: (UNTITLED)

SUBJECT MATTER: A dream experience.

One morning, the researcher was going to school. Suddenly, on his way, there appeared a vast lake ahead of him that he must cross before reaching the school. There was no means of crossing the lake and, thus he, had to cross it by wading through the water. He gathered enough courage and started walking on the lake toward the other side without sinking. Reaching the middle, the researcher saw a fearful creature ahead of him. The creature had three heads in-one, the first looking up, the second looking straight, and the third looking down. The lower part of the creature was round, with a coiled serpent around it. Within the rounded shape, there were two legs and a hand holding a coiled serpent and the circular shape, and was moving towards the researcher. The researcher started shivering and struggling to run away from the creature but realized he was sinking. He hit his legs against a hard object, which made him to wake up with a start. He then realized that it was all a dream.

Aim

To find out how effectively plaster of Paris cast work can be fixed with white glue, a bolt and a knot on cardboard.

Tools

The tools used are modelling tools and knife.

Materials

Materials used include, clay, cement, plaster of Paris, cardboard, white glue and wood.

Production procedure

Step I. Sketches from the dream's experiences were made as follows:

- a. Plate 32 The researcher, on the lake, walking towards the strange being.
- b. Plate 33 The researcher sinking in the front of the strange being.
- c. Plate 34 The strange being. (The chosen sketch).



Plate 32 The researcher, on the lake, walking towards the strange being



Plate 33 The researcher sinking in the front of strange being



Plate 34 The strange being: chosen sketch

Step II. The work was modelled with clay on a flat board.

Step III. Plaster of Paris was used to take the mould.

Step IV. The work was cast in cement.

Step V. It was finally fixed, using glue, bolt and nut on a deep blue and dark painted background.

Description of work

The work is almost the exact replica of what had been observed in the dream. There are three abstracted heads, varied in height, with long necks with snakes coiled round each neck. The necks stand on a common body with a space created at the center of the work, hooked by a hand. The rounded base has serpents coiled round and within it. There is a rounded, textured object, which has two legs, each facing the opposite directions. The colour of the work is white on dark background, with shaded blue at the base. Plate 35



Plate 35 Untitled (finished work). Size: 97cm x 52cm x 5cm.

Interpretation of work

According to Freud, Ato and Gbagbago, dream experiences sometimes, are difficult to explain. The work is a symbol of some hidden issues about life which are sometimes impossible to understand. These kinds of dreams create anxiety in people trying to understand the complexities of life.

Appreciation

The work “Untitled” is a relief sculpture measuring 97cm x 52cm x 5cm. It was executed by the researcher towards the end of November 2005.

The colour of the work is white, contrasting against a dark background. The design includes three abstracted heads of varied postures with snakes hanging below them. There is an oval shaped object, with two legs at the center, and a hole at the center of the work, hooked by a hand. There are continual flows of lines from the base to the top,

and a variety of shapes such as dots, oval, etcetera, which make the work attractive. The work is very light in weight due to the materials used. It therefore needs critical thinking, analysis and meditation for possible interpretation and understanding.

Observation

The work “Untitled” is completed in relief and fixed with glue on a dark background. After a while, the work was completely detached from its base as a result of poor bonding with the Plaster of Paris. However an alternative method has been used to tightly fix the work in position using bolts and knots.

EXPERIMENT 3

TITLE: THE STRANGE HEADS

SUBJECT MATTER: A dream experience

The researcher was in a deep forest when suddenly a torrential rain, a type he had never experienced in his life began to fall. Surprisingly, he was carried away by a strong whirlwind through the woods and placed in an illuminated cave. After a few moments the researcher experienced an earthquake and out of the cracks in the earth, there appeared three, two – in – one heads, three other two-in-one abstracted figures and a high pole in the centre of the figures. The researcher noted that the strange heads were happy and wished he could get near them, but he was afraid of the deep cracks around. While looking at them, the figures vanished. The researcher stood in awe, and then there was a loud voice shouting: “unity! Unity! Unity! Stand! and stand! Divided! Divided! Divided! Fall! Fall! and fall!” The researcher was full of joy over the

experience and started singing joyfully. He felt someone's hands on him and on opening his eyes, he saw his mother, and realized it was a dream.

Aim

The aim is to find out how best dream objects could be effectively composed in three dimensions, using different types of materials with varied weights.

Tools

Tools used for the work include modelling tools and hand trowel.

Materials

Materials used are as follows: clay, plaster of Paris, cement, saw dust, styrofoam, papié mâché and iron rod.

Production procedure

Step I. Sketches of various scenes of the dream were made. The underground objects were designed for work to start. These include: Plate 37 to. 39



Plate 36 The researcher in the forest



Plate 37 The three kinds of similar objects appeared from the earth



Plate 38 Triangular pillar shown at the centre of the scene



Plate 39 The three two-in-one heads around the pillar



Plate 40 Parts of the finished work



Plate 41 Another part of the finished work

Step II. The two-in-one heads and the undefined objects around the works were then modelled with clay, using modelling tools.

Step III. Since the figures are similar, piece moulds were prepared, using plaster of Paris. The base was modelled directly.

Step IV. After the lamination of the mould, sawdust and white glue were mixed together and gradually used to fill it.

Step V. Iron rod was used to reinforce the work.

Step VI. The pieces were then detached from the mould and glued together.

Step VII. The mould was rewashed and laminated.

Step VIII. The work was cast again using the mixture of white cement, washed sand and light blue emulsion paint.

Step IX. It was immersed in water for easy separation of the cast from the mould.

The production procedures above were used in casting the third work. Plate 39

The three undefined objects were cast using the piece mould. (Plate 40) The Styrofoam was cut into pieces for the construction of the triangular pillar. The pieces were finally glued together and papi   m  che and white cement mixture was used to fill the seam of the work. Plate 41

Finally, the base of the work was modelled, using the direct modeling method.

Description of work

The ‘strange heads’ are made in different materials, as saw dust, cement, Plaster of Paris. The casts are of three in number, and of the same size but with varied weights. They are elongated towards one direction. Each of the heads faces the opposite direction but meeting at the top with a rounded object joining the two at the base.

In-between the heads, above the rounded object, there is a beautiful step like design that bridges the top of the heads together. At the centre of the work, there is a triangular pillar which is raised above the other objects. The work was finished in multicolour. Plates 42 to 44.



Plate 42



Plate 43



Plate 44

Plates 42, 43 and 44 show the different views of the finished work.

Size: 127cm x 110cm x 153cm.

Interpretation of the work

According to the researcher, and Ato et al, the meaning of a dream may depend on the feelings of the dreamer. It could further depend on the relationship between the dreamer

and what was revealed. It could be that the two heads depict unity and understanding, as was shouted aloud in the dream. The rounded object in-between them may stand for the earth out of which man was created. The objects springing above the head, bridging the top of the two heads together could be a symbol of knowledge. The other objects depicted in the work, whose meanings are not clear to the researcher may mean that knowledge constitutes things yet unknown. This, therefore, shows that two heads are better than one.

Generally, the work portrays a message of unity and understanding that is required in the society.

Appreciation

“Strange heads” is composed according to the way it was seen in the dream. It occupies a space of 127cm x 110cm x 153cm. It was executed by the researcher in December, 2005. This is a single unit sculpture work consisting of three two-in-one heads, a triangular pole, three abstracted objects and a base. Colours ranging from yellow, red blue etcetera are used contrastingly in designing the work: this contributed to its aesthetic quality. The heads are abstracted and elongated towards the sky. The work is dominated by curves with the circles broken by the angular designs in the middle of the heads. The middle part suggests emphasis and depth. The arrangement of the work shows balance, rhythm and harmony.

Observation

During the execution, the work was slow because the researcher used multiple types of materials which had taken him a lot of time to acquire and each of the works was done separately. The different parts have varied weights ranging from light to heavy because of the different materials used.

EXPERIMENT 4

TOPIC: “DE L’ETERNITE A L’ETERNITE”. ANOINTING

(From Eternity to Eternity)

SUBJECT MATTER: A dream experience

The researcher was moving freely in space, naked but without wings. He was moving so comfortably, as if he was on the ground. From a far distance, he saw a beautiful object flying towards him. He hung immovable in the space, while the beautiful-looking huge creature came and turned around, and hung above him. There was a voice asking him to kneel in the space, and he did. The creature extended from its base, a pot-like object near him. Out of the pot, flowed an oily, sweet smelling liquid, pouring on him and he heard a voice, “de l’éternité à l’éternité”. He was pleased with the experience and shouted “Amen! Amen! Amen!” He heard his name called repeatedly three times. He woke up with a start, and realized that it was all a dream.

Aim

To portray the experiences between the strange creature and the researcher in relief sculpture.

Tools

The tools used include modelling tools, hand trowel and brushes.

Materials

The materials used are white cement, cement tones, papié mâché, cardboard, white glue, sand paper and oil paint.

Production procedure

Step I. Sketches were made and one was chosen as the final work. Plates 45 and 46



Plate 45 The researcher and the flying object



Plate 46 Anointing the researcher

Step II. The final sketch was transferred onto a framed cardboard base, with a piece of chalk. Since the background was covered with a transparent rubber so as to prevent the background from being moist with water, it allowed the working drawing on the cardboard to be seen through.

Step III. Papié mâché and white cement were mixed in the ratio of 2 parts papié mâché and 1 part cement to form a paste. Modelling tools were used to model the design. The work was allowed to dry after which it was detached from the rubber base.

Step IV. It was then sanded and painted to depict almost the exact scene as experienced in the dream.

Step V. The figure was then modelled into shape using the same material.

Step VI. The work was finally cleaned and pasted on a light blue background, using white glue and bolts and knots.

Description of work

“De l’Etèrnité à l’Etèrnité” appears like a ring. At its lower part, there are two tails. The longer one is extended towards the front of the creature and the short one towards the

back. At the ends of the tails are pot-like objects that contained a liquid substance as experienced in the dream. The rear pot is lowered and its liquid emptied onto the abstracted figure, in kneeling position. The text is in script lettering. The work is finished in multicolour on a light blue background. Plate 47

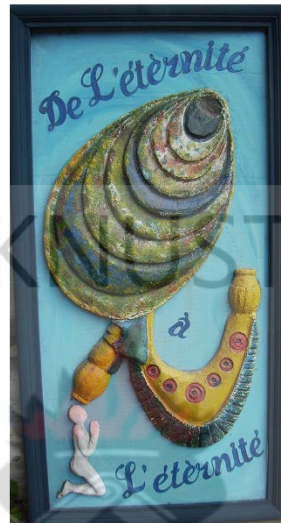


Plate 47 The finished work: (Anointing) Size: 90cm x 48cm x 3.5cm.

Interpretation of the work

According to Ato and Gbagbago, the scene in the dream occurred in a serene atmosphere. The dreamer, and the objects encountered in the dream, behaved harmoniously. The liquid substance pouring on him could be a sign of spiritual anointing. This may result in physical blessings and protection for him. Since the conscious realm relates to the subconscious, anyone who experiences such a dream may have spiritual protection against anything that can affect the physical body. The work on the serene blue background, suggests peace and love which everyone needs to experience.

Appreciation

The work “Anointing” measures 90 cm x 48 cm x 3.5 cm. It was executed by the researcher in January 2006.

It consists of two major components of different sizes. The size of the kneeling figure as compared to the size of the creature, suggests how big the creature is. The top part of the creature is oval with curves and a small hole at the place of the mouth. There are two extended sides of the creature with dots, curves and a pot emptying its content on the figure. There is free hand lettering, beautifully arranged, and thus making the work attractive. The researcher has made maximum use of curves and ovals, looking at the outline of the work. The simple shape of the creature with spiral and multicolour design enhances the work for aesthetic purposes. There are both variety and contrast, looking at the size and colour of the creature and the figure.

Observation

The work has been successfully completed in relief. Aesthetically, it appears beautiful but needs a lot of thinking to understand it.

EXPERIMENT 5

TITLE: “IN THE BLUE”

SUBJECT MATTER – A DREAM EXPERIENCE

The sea was not far away from the researcher. The breeze was as cold as snow, and he had to get near the sea. Struggling through the beach sand, about fifty metres from the sea, there appeared, far above the researcher, a wonderful scene. Many beautiful types of lines and shapes from numerous directions were joining and sticking to each other.

The researcher stood there and looking at the scene till it formed a beautiful flying image. He continued staring at it and realized that the object had some human parts such as the head, the thighs and the breast. While the researcher was admiring it, the image vanished from sight. The researcher fell down out of fear, trembling. He felt a gentle touch, woke up, and realized that it was all a dream.

Aim

To find out how polyethylene sheets, and a combination of papié mâché and cement can be effectively mixed with different cement tones in producing the dream work.

Tools

The tools used are modelling tools, hand trowel and brush.

Materials

Materials used include papié mâché, white cement, tones of different colours, blue emulsion paint, plywood and white glue.

Production procedure

Step I. Sketches of the work were made. These include plates 48 to 52. The observed scene in plates 51 and 52 were selected as the final works



Plate 48 On the shore



Plate 49 Lines joining



Plate 50 A scene formed

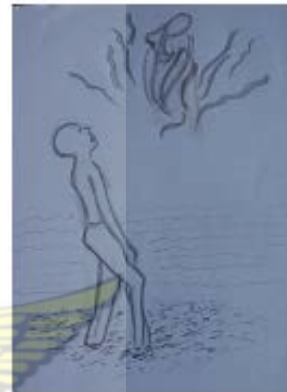


Plate 51 Another scene formed



Plate 52 The first scene

Step II. Two scenes were transferred onto a flat paper background. In the first scene, the design was cut in styrofoam and pasted on a painted background.

Step III. The background of the second work was covered with a transparent sheet rubber. Papié mâché, white cement, and cement tones (yellow and blue), were mixed differently to model the various sections of the work, using the sketches as a guide. Direct modelling method was used.

Step IV. The work was detached from the background after drying. After sand papering, it was firmly fixed on a blue painted background, using white glue.

Description of work

“In the Blue” is the interpretation of the dream in relief by the researcher. The first work graphically depicts a section of the dream experience. The positive side of the design is cut out, leaving the background in multicolour. (Plate 53) The second work is an abstracted form of a woman. The breast is real, but the head, neck and legs are abstracted. It comprises rough snakelike forms which meet at the base. The work is attached to a blue background with some objects which look like stars around it.

The totality of the works seems not to represent anything in the conscious realm and therefore, difficult to understand. Plate 54



Plate 53 The finished work of the first scene (90 x48 x3)



Plate 54 The finished work: (In the Blue) Size: 110cm x62cm x 3.5cm.

Interpretation of work

According to Gbagbago and Ato, some dreams may not be easy to understand. The researcher had tried his best to know and understand the meaning of the dream but in vain. However, the viewer may analyze the work and give his or her own interpretation to it. The researcher has adopted the title “In-the-blue” based on the fact that there are uncountable episodes, (either, joyful or painful), many encounters in life, whose sources sometimes, may not be easily traced, and he may still remain ignorant about them. The message carried by the work reminds one to think without ceasing.

Appreciation

“In the blue” is a relief sculpture measuring 110 cm x 62 cm x 3.5 cm. It was executed by the researcher in January 2006. It is an abstracted work from the subconscious experience of the researcher. The form of a woman could be seen in the work; these include the thigh and the breast. Other smooth, textured and curved objects, also

contribute to the aesthetic quality of the work. The items are pasted close together in various sizes and shapes. The work depicts a serene atmosphere of love and tranquility. The researcher makes use of the elements of design such as lines, curves, texture, colors etc. to produce the work.

At a glance, there is no clear meaning for the work to the observer because it is the product of the subconscious. In order to understand the work very well, a clear interpretation is needed.

Observation

It has been observed that the dream has been rendered in simple forms using beautiful lines, colours and shapes on different backgrounds.

EXPERIMENT: 6

TITLE: “LA VICTOIRE”. (VICTORY)

SUBJECT MATTER: A DREAM EXPERIENCE

The researcher was surrounded by a deep cloud, where movement was difficult. While he was wondering where he was, there appeared a large opening above him. He felt weightless, and became very light. A whirl wind took control of him and flew him and deposited him on the moon. Looking awe stricken, he heard a voice asking him to look back. He turned and there was a very big horrible beast running toward a group of beings, which were not well defined. Suddenly, an angel holding a sharp sword appeared and fought with the animal and killed it. The researcher had wanted to escape, but where could he go? He drew one of his legs back and fell in a hole. He consciously saw that he was surrounded by his mother and brothers, and realized it was all a dream.

Aim

To reveal the scene between the terrible animal and the angel, in relief sculpture.

Tools

Modelling tools.

Materials

White cement, papié mâché, cement tones and cardboard.

Production procedure

Step I. Sketches of the work were made. These include, Plate 55 to 59.

Plate 59 was selected as the finished work.



Plate 55 The researcher in a deep cloud Plate 56 Carried away by the cloud



Plate 57 The researcher on a strange land

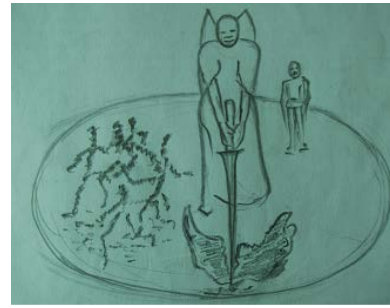


Plate 58 An Angel fighting the beast



Plate 59 The Angel conquers the beast

Step II. The scene was transferred onto a flat paper background.

Step III. The background of the work was covered with a transparent sheet rubber. Papié mâché, white cement, and cement tones (black, white and yellow), were mixed differently to model the various sections of the work, using the sketch as a guide. Direct modelling method was used.

Step IV. The work was detached from the background after drying. After sand papering, it was firmly fixed on an off yellow painted background, using white glue.

Description of the work

“La Victoire” is the representation in relief sculpture, the researcher’s dream experience. It comprises two different bodies; an angel and a strange beast. The angel thrashed a huge sharp sword into the strange beast and killed it. The background of the work almost reflects the environment around which the scene was captured. Plate 60.



Plate 60 The finished work (La victoire). Size: 90cm x 47cm x 4cm.

Interpretation of the work

According to Gbagbago and Ato, the dreamer had witnessed a spiritual event which may be a sign of controversy between two superficial bodies, which the dreamer might not know. This spiritual event could be a sign of disunity in the society in which the dreamer lives. It could also be pre information about terrible mishaps which would disturb the society. However, the society would overcome any opposing spirit that may disturb them and live peacefully.

Appreciation

The work “La Victoire” is a relief sculpture measuring 90 cm x 47cm x 4 cm. It was executed in February 2006. It is the sixth experimental work produced by the researcher. Both the angel and the horrible beast are almost the exact replica of what had been experienced in the dream. The two figures appear purposeful in relating to the theme. The angel at the top, killing the beast, is a sign of victory over the animal. The lines and the textured surfaces, add to the quality of the work. The reddish background depicts a dangerous atmosphere, signifying danger. There are two main colours contrasting each other: white and black, differentiating the colour of the angel and that of the beast.

Observation

The work successfully showed the scene between the terrible animal and the angel as the important part of the dream experience in relief. This might not be easily understood, even though, the researcher understands it according to his interpretation.

EXPERIMENT 7

TITLE: THE NARROW ESCAPE

SUBJECT MATTER: A DREAM EXPERIENCE

The researcher was walking to a nearby town where he was invited to receive a prize. Walking joyously toward the town, he heard a call at his back. Turning backward, he saw three giants suspected to be mad persons, holding knives and running towards him. He also took to his heels as fast as he could go. Surprisingly, the road ended and he had to run through a vast desert. The hot chase continued unabated as the researcher wearily

climbed a high cliff. Unfortunately, he reached the peak of the cliff only to find that it has a sharp and deep decline. Far below was a big river, behind, were the mad men, struggling toward the researcher, and before him was the death trap.

The researcher's hope was dashed and he could only climb a tree which was at the peak. The first branch he held got broken leaving him hanging parallel to the façade of the cliff. The mad men were standing above and looking in awe. The researcher had considered himself dead. Finally, the broken branch on which he was hanging, disengaged halfway from the main one. He felt himself racing head-long towards the ground. Before touching the ground, he woke with a start, drenched in cold sweat, and realized it was all a dream.

Aim

To present the main section of the dream's experience in relief sculpture, to portray the frightful event, using the direct modelling method on a wooden base.

Tools

Tools used include blender, modelling tools, hand trowel, brush, etcetera.

Materials

The materials include papié mâché, cement, white glue and acrylic paint.

Production procedure

Step I. Four sketches representing four scenes of the dream were made: Plate 61 to 64 and the last was chosen and developed as the main scene.



Plate 61 The researcher identified strange men



Plate 62 The chase



Plate 63 Climbing of the cliff



Plate 64 The fall of the researcher
(the final stage)



Plate 65 Modelling the final stage of the mysterious escape.

Step II. A wooden background was prepared and the position of the work marked on it.

Step III. Papié mâché and cement were mixed in the ratio of 2 parts papié mâché and 1 part cement in paste form, ready for modelling the work.

Step IV. White glue was spread over the design.

Step V. The wet material was applied directly in position and gradually shaped with modelling tools till the complete design was formed. (Plate 65) It was allowed to dry, sand papered and painted.

Description of the work

The narrow escape is a dream work executed by the researcher. It depicts a mountainous area where dangerous sharp stones are. The researcher, accidentally, was hanging on a broken branch which was about to be separated from the main one. Above him, stood three men who were chasing him with knives, looking at the researcher and wondering what to do. Bellow him is a deep river. Plate 67



Plate 66 Part of the finished work



Plate 67 The mysterious escape (finished work). Size: 122cm x 122cm x 4cm.

Interpretation of the work

In life's situations, according to the resource persons, sometimes happy moments may not be permanent. This is depicted during the first stage of the dream where the dreamer was joyously moving ahead for a prize. Suddenly happiness turned to bitterness where he realized that some strange men were chasing him. The road leading to his happy expedition was also suddenly closed and he must run through the desert.

Strange people chasing the researcher may mean he is opposed spiritually by some forces. The climbing of the cliff may mean his ability to escape danger, and the fall may also mean the forces have overcome him. The tree's branch on which he hangs may be a sign of security which was temporary. Fallen into the river may also mean another great disaster. However, since the dreamer woke up from his sleep, it may mean a total liberation from danger.

Appreciation

“Narrow escape” measures 122 cm x 112 cm x 4 cm. This is another relief sculpture executed in March 2006. The scene looks fearful. This can be seen in the structure of the cliff, the appearance of the three strange men at the top of the cliff and the hanging man, and below, the lake. The sharp descend, viewing from afar, resembles series of lines joined together, producing an attractive scene, pleasant to look at. However, the hanging man seen at a glance breaks the monotony of the pleasing lines. The men in multicoloured painted bodies, in red shots, suggests a dangerous time. Colours contrasting each other in the work make the scene beautiful.

Observation

It has been observed that the work portrays the final stage of the dream experience. Direct modelling method with the material used was successfully done and also perfectly fixed on the wooden base.

EXPERIMENT: 8

TITLE: THE FLIGHT FROM FORNICATION

SUBJECT MATTER: A DREAM EXPERIENCE

A pretty lady sat by the researcher on his bed luring him to have sexual intercourse with her. The amorous display by the lady on the body of the researcher nearly influenced him. The researcher counted himself lucky enough to feel an opposing power within him which prevented him from having such a sexual contact with her. There was a serious struggle between him and the lady. Finally, the researcher fled from her. While running ahead, he stumbled and fell. He woke up and realized that it was all a dream.

Aim

To produce three scenes of the dream experiences in a mixture of paper and cement mixture, which are complete in themselves and, therefore, could be taken as finished work.

Tools

Modelling tools, hand trowel, brush.

Materials

Sand paper, cardboard, papié mâché and cement, white glue and acrylic paint.

Production procedure

Step I. Sketches of the dream experience were made. Plate 68 to 70 and all were executed as a main scene.



Plate 68 The smooching scene



Plate 69 The struggling scene



Plate 70 The flight



Plate 71a Removing the rubber under the work after modelling and drying



Plate 71b The works glued onto the background

Step II. Pieces of white transparent polyethylene sheets were used to cover the surfaces of the cardboards where the scenes were sketched. These facilitated the drawings being seen through when modelling, and also prevented the background from being soiled with water.

Step III. Papié mâché and cement were mixed in the ratio of 2:1 and used to mould the scenes on the polyethylene rubber, gradually, till the three scenes were completed. The works were then allowed to dry and sand papered.

Step IV. The pieces of rubber were pulled off from the base to make the way for the works to be finally fixed with white glue on the cardboard.

Step V. The works were finally embellished with acrylic paint.

Description of the work

The entire work consists of three main scenes. The first is made up of the researcher in a surprised mood, in a sitting position on his bed, while the lady is sitting half way on one side of the bed placing the right hand on the researcher. In the second scene the researcher and the lady are struggling: this shows that the researcher is doing everything possible to run away while the lady continuously harassed him to have her way into him. In the third scene the researcher overcomes the lady and flees from her, leaving the lady on the floor. Plate 72 to 75.



Plate 72 Smooching the researcher



Plate 73 Struggling with the researcher



Plate 74 The Flight, a section of the finished work



Plate 75 “The Flight”: a finished work. Size: 223cm x 100cm x 4cm.

Interpretation

According to the dreams analysts, having sexual intercourse in your dream may have physical and spiritual connotations. Physically, one may have the feeling of having sexual relation while in bed. The state of the mind of the person involved, as far as sexual matters are concerned could lead him or her to having amorous relations in a dream. This usually happens to the youth. However, it could also be a spiritual defilement on the soul of the dreamer in order to make him or her vulnerable to attack. In the dream as the works portray, the researcher did not agree with the lady. This can be detected in his face in the first instance, followed by the struggling scene, and lastly, running away, leaving the lady on the floor. This event may mean the researcher had escaped from a physical or spiritual attack that might have befallen him.

Appreciation

The work measures 223 cm x 100 cm x 4 cm. this is the eighth experiment that was conducted for the project. It is a relief sculpture executed in April 2006. There are three segments that made up of this work: the first is, a lady smooching a man: in the second,

the struggle between a man and the lady: in the third, the man runs away from the lady leaving on the floor. It looks beautiful due to the choice of colours used. The figures are painted in grey as against yellow, light and deep blue, and dark coloured background, making the scenes more identifiable at a glance. Colours that are used to demarcate the walls and the floor also show that the scene took place in a room. The textured bed and the cloth, show contrast colours, as against the colours of the background, contributing to the beauty of the work. The surfaces of the figures are made rough, satisfying the taste of the researcher. The drapery shown in the bed also adds up to a quality work executed.

Observation

The dream scenes were perfectly produced in Papié mâché and cement. The entire scenes were captured on three different backgrounds which could be exhibited as one unit. However, each of them could also be chosen as a complete work.

EXPERIMENT 9

TITLE: THE GOLD

SUBJECT MATTER: A DREAM EXPERIENCE

The researcher was lifted up and flown by a large beautiful bird and placed on a strange land where numerous creatures exist. They looked so strange by their behaviour. The researcher could hear many of them speaking in his native language. They said “Let us give him a lot of gold”. He was taken to a place where one of them was believed to have stored pieces of gold in its stomach, and vomited it. Another voice asked: “How much

can you carry?” There were huge sacks around the place. Surprised and dazed, the researcher watched some people filling many sacks with the pieces of gold, ready to be taken away. It dawned on him that his house was far behind a series of mountains and that he had to carry the heavy sacks across the mountains. In planning how that assiduous task could be accomplished, he heard someone singing and walking towards him. A third voice sounded “Do you need help?” “Yes”, he replied. Ten strong men appeared, carried the sacks of gold and moved toward the direction of his house. While descending the mountain, he stumbled and fell. He woke up with a start and realized he was in his bed and that it was all a dream.

Aim

To reproduce the vomiting creature of the dream in relief sculpture using cement, papié mâché and cement tone.

Tools

Tools used include modelling tools and polyethylene rubber.

Materials

Materials used include papié mâché and cement, colour, cement tones, cardboard and white glue.

Production procedure

Step I. The following drawings were made to portray the scenes of the dream: Plates 76 and 78 were developed as finished works.



Plate 76 The researcher at the back of a bird



Plate 77 Filling the sacks with gold

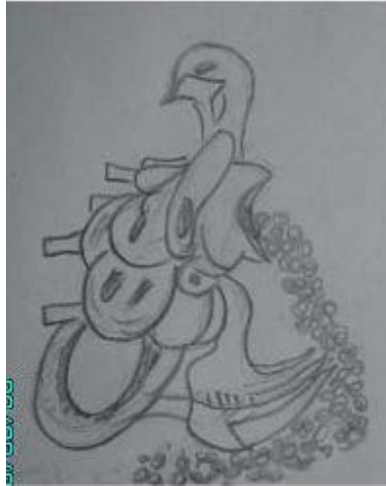


Plate 78 Vomiting of gold

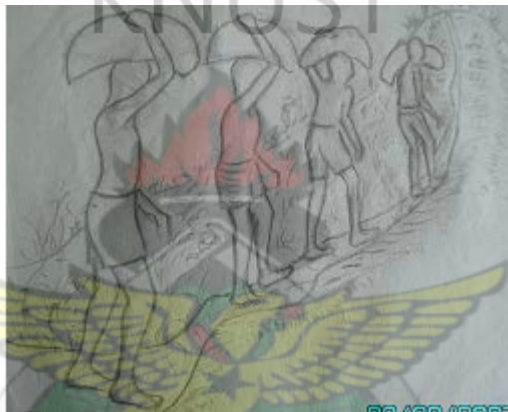


Plate 79 Carrying the sacks of gold home

Step II. The two drawings (Plates 76 and 78) were later transferred on the cardboard background and covered with a transparent rubber as described in the above work's procedure. This kept the background from being soiled with water.

Step III. The direct modelling method was used to model the works, using the drawings as guides.

Step IV. The works were allowed to dry after which they were pasted on shaded and white backgrounds. Sand was used to depict the vomiting of pieces of gold, by fixing the sand with white glue on the background.

DESCRIPTION OF WORK

The first work comprises a large bird carrying an abstracted figure, flying in the shaded blue space. The second was an unidentifiable animal with a bulky stomach near the pieces of gold sacks. The animal has three heads; one up, one at the center and the other down, resembling the heads of a bird. Below the top of the neck, there is a big mouth from where the pieces of gold were vomited. The colour of the beast ranges from light grey to dark grey. Around the animal are pieces of gold. Plate 80 and 81



Plate 80 At the back of the large bird



Plate 81 The Finished work: (The Gold). Size: 90cm x 67cm x 4cm.

Interpretation of the work

According to Ato and Gbagbago, “The Gold” is a sign of goodness and treasure. Physically, gold is considered as a precious item and anyone who possesses it is regarded as a privileged person. However, according to the two resource persons, seeing gold in a dream can also mean an unfortunate event, depending on how it has been revealed to the dreamer. In this dream, the dreamer has experienced an admirable atmosphere which was a positive sign. Therefore, the dream may be a call for hard work on the side of the dreamer. Even though it is not easy to be rich instantly, through hard work, prosperity can be achieved.

Appreciation

The work “The Gold” is a relief sculpture measuring 90 cm x 67 cm x 4 cm. It is the ninth experiment executed by the researcher in May, 2006.

The three heads of the creature in the work have the mouths resembling that of the bird. The middle part looks like sacks containing pieces of gold as observed in the dream. This is seen vomiting through the mouth of the strange creature. The entire work does not seem to have any clear meaning unless it is critically looked at in terms of its visual appearance or it is explained by the artist. The researcher employs smoothness, texture, lines and circles interchangeably to design the work. The use of grey and other colours in the work, as had been experienced in the dream, suggests a non permanent life situation.

Observation

Papier mâché and cement, in addition to cement tones, mixed effectively to translate the dream in artistic form is possible. The uniqueness of form of the vomiting object may scare the viewer. However, it is a puzzle to be solved.

THE MAIN PROJECT

This project was executed based upon the findings of the dream works in the previous chapter. It is the result of the challenges and success of the preliminary works that had been produced.

Apart from the preliminary works, which come in single compositions, the main project (one) and (two) were constructed and assembled together. Project (two) has four compositions. The former meant for indoor and the later for outdoor presentation.

MAIN PROJECT (ONE)

TITLE: LIBERATION

SUBJECT MATTER: A DREAM EXPERIENCE

The researcher was in a large prison where he was chained naked in an inexplicable agony. Hunger and torture were his day to day rewards and he had no relief from any source. His cries and sorrows had not saved him, and gradually, his hopes were dashed. At a point in time, he was unable to talk, due to the pain he was enduring. Even though he became helpless physically, he still had a strong belief of liberation since he knew he was put there by mistake. Many days and nights passed and the experiences became more terrible. One night, he realized that the weather became instantly clear and he saw a multicoloured image at a distance.

There was a strange feeling in the researcher. In a twinkle of an eye the chains were broken and his appearance changed white. He was pulled up like a magnet and clung to the image. He realized that the image which held him firmly against it was large and very magnetic. The researcher did not feel easy attaching himself to the image, but while admiring its nature, and the feeling of liberation from the prison, he felt comfortable. He heard a song from the image as if it were a sound recorder. This made him feel more comfortable while the image was flying him across the forests, oceans and cities. It was a song that he knew thus he was singing it along with the image. He heard a loud bang, heard his name called, and woke up startled, realizing that it was all a dream.

Aim:

To represent in relief the dream experience, using different forms and colours to depict the flight of the image and the researcher.

Tools

The tools used include jig saw, modelling tools and hand trowel.

Materials

The materials used include plywood, white cement, emulsion paint, cement tone, papié mâché, white glue, binding wire, styrofoam and sand paper.

Production procedure

This project embodies the adoption of some production processes as experienced in the earlier experiments.

Step I. The sketches of the stages of the dream experiences were made. Plate 82 to 86.

The last sketch was selected and executed as the finished work.



Plate 82 The researcher in chains



Plate 83 Torture



Plate 84 The appearance of the rescued image

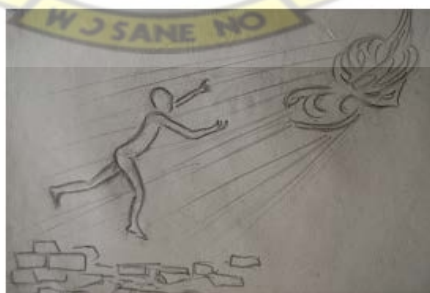


Plate 85 The researcher was experiencing a magnetic pull



Plate 86 The final stage of the dream

Step II. The sketch of the main scene was transferred on a board, using the required colours for the various parts in the scene.

Step III. White cement and papié mâché, in addition to cement tone and other colours were mixed together in a paste form, and used to model the various parts of the scenes. The direct modelling method was used.

Step IV. The work was allowed to dry and sand papered. Plate 88

Step V. It was then detached from its base and pasted on a prepared wooden background by gluing.



Plate 87 Prepared background for the work



Plate 88 Fixing the work on the background

Description of the work

Project 1 titled “LIBERATION”; is a relief work. It is as a result of an important dream experience of the researcher. It consists of a large image onto which the researcher is clung. The size of the image as compared to that of the attached figure, suggests the image is very large. The construction and assemblage techniques were employed to do the work. All the forms are constructed separately using colors ranging from blue, light blue, green, red, orange to white. The work is fixed firmly together as one unit on a dark background. There are three pieces of styrofoam, fixed horizontally. These, therefore, break the monotony of curved shapes in the work. Plate 89



Plate 89 The finished work: (Liberation). Size: 150cm x 78cm x 3.5cm.

Interpretation of the work

The image does not portray any structure that could be experienced physically. According to the knowledge gained in dream interpretation from the resource persons, and in the literature review, to be held prisoner in a dream, may mean an uncomfortable situation awaiting the dreamer or his close relation. The unfortunate life situations could be lack of funds to support oneself, sickness, and other disadvantageous life conditions in which one may find himself.

The other stage of the dream denotes victory over difficulties. The figure in white shows the sign of victory, happiness and deliverance from an unfortunate situation as far as life's experiences are concerned. Indeed, success may not be achieved without passing through series of problems. The dreamer had the hope that he would one day be delivered from such a horrible environment.

The state of mind in every stage of life is very important. Thinking positively or negatively affects life by either overcoming one's problems or being defeated. Therefore, the researcher's belief in being victorious, finally helped him to be delivered. He did not know how it happened, but within a twinkle of an eye, his agony became something of the past.

The image in the work denotes peace, tranquility and love. The dark background as against the admiring colours of the image shows sign of the agony out of which the dreamer was redeemed. The magnet pulling the dreamer to the image could be a sign of the unsurpassed peace and prosperity the dreamer would enjoy. The researcher, turning white, may be a sign of purity and blessings in which he would find himself. The flight could also be a means of liberation from hardship.

Appreciation

This relief sculpture is the researcher's first project work. It measures 150 cm x 78 cm x 3.5 cm, and its title is "Liberation". It was produced between January and April 2007. The form of the image in the work is like that of a bird captured in an abstract form. This suggests there are other bodies in the unconscious realm, whose forms are different from those in the conscious realm. The size of figure as compared to that of the image, suggests the image is very large.

Interestingly, pleasing lines, curves and forms running from the head to the tail suggest the aesthetic value of the work, and also establishing a contemporary presentation. The dark background makes the work outstanding, and therefore, adding to the good quality

of work executed. The colours used in the work make the outcome very interesting for indoor exhibition.

Observation

The work was successfully executed in relief, using different forms, such as curves, dots, ovals etcetera. Different colours were also applied effectively to depict the scene. As a result of the above mentioned design elements, it is possible the work may convey a lot of ideas to the viewer.

KNUST

THE MAIN PROJECT (TWO)

TITLE: WHEN THE LAST TRUMPET SOUNDS

SUBJECT MATTER: A DREAM EXPERIENCE

The writer was on a vast land. He saw a multitude of people in two categories. An angel appeared and told him, “Follow me and I will show you”. He followed the angel. Along the way, the angel showed him some peculiar characters of man. These include the excessive love of money, immorality, drug abuse, war, brutality, and the like. These are contrary to the norms of the land. In the midst of the people, stood a man with a veil, covering the lower part of the face. The angel explained, “It is the spirit that sits on the people, and teaches them things contrary to the norms of the land.” Still moving ahead, he showed the writer a group of people who showed reverence to God by praying, praising, preaching and obeying His will day after day. The angel told him “The signs you have witnessed earlier meant the behaviors in the world. Those that are involved in it would be condemned in the lake of fire”.

“The second category of people you saw, were those who worship the Most High God. With determination, perseverance and truth, they always obey and trust the Lord”. Still moving ahead, he showed the researcher another angel holding a long trumpet. The researcher stood admiring the angel who was about to blow the trumpet. The first, second and third trumpet sounds came forth. There was great confusion on the land. Two angels appeared, with one surrounded by fire, and the other, with large and long wings. When the fourth trumpet sounded, the researcher saw those that were behaving contrary to the norms of the land, being gathered and surrounded by the fire of the angel who ran to and fro in it. It was really a scene of agony.

The other angel gathered the remaining people in His wings, just opposite the lake of fire. They were surprised however; there were signs of happiness on their faces. Finally, a staircase was lowered from above, and the angel informed the writer that this was the sign of redemption. The good people were captured in the wings of the angel with a large bird ahead of them. They were flown away, and disappeared into the clouds. The angel asked the researcher “what do you see?”, but before he could answer, he woke up, and realized it was a dream.

Aim

To produce the dream scenes in 3-dimensions, in conical forms, of four independent sections, this can be fixed together as one unit, and can also be disassembled.

Tools

Tools used include modelling tools and hand trowel.

Materials

The materials include cement, plaster of Paris, clay, iron rod and wire mesh.

Production procedure

Step I. The sketches of the dream scenes were made. Plate 90 to 97.



Plate 90 Drug abuse, brutality and war in the land



Plate 91 Immorality, idolatry and pleasure in the land



Plate 92 The positive life styles of the land: Prayer, meditation and preaching the word of God.



Plate 93 The mouth covered with veil and cross
(The signs of the deceiver)



Plate 94 The first Trumpeter

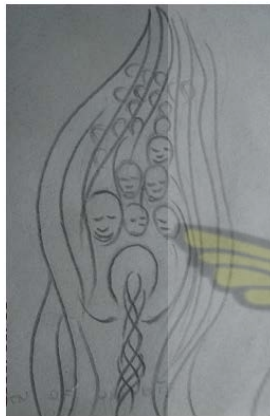


Plate 95 The men rescued by an Angel

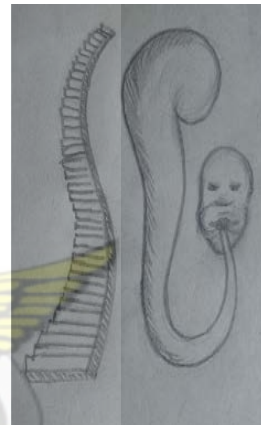


Plate 96 The access case and the second trumpeter



Plate 97 Men in the lake of fire

The scenes were brought together and produced in relief, having a conical shape with an octagonal base. The work was executed in four separate parts. It can be assembled and disassembled.

Two separate methods were employed for the production of the work. These include the direct modelling and casting methods. Direct modelling method was used for the first and the fourth works. The following steps were employed.

Step II. An octagonal base was prepared and cast in mortar, using an armature of iron rod and wire net as the re-inforcement. Plate 98



Plate 98 The armature and the base of the first work

Step III. The scenes were depicted gradually around the armature in mortar till a complete composition was formed. Plate 99 to 100



Plate 99



Plate 100

Plates 99 and 100 The modelling stages of the base of the work, showing men activities of the land



Plates 101 and 102 The finished works showing the activities of the land



Plate 103 A finished work showing the activities of the land

Step IV. The second and the third segments were executed using modelling and casting methods. Plate 104 to 87.



Plate 104 Modelling and mould making of the work.



Plate 105 Casting process



Plate 106 One view of the finished work Plate 107 Another view of the finished work



Plate 108 The third view of the second work



Plate 109 Hollow casting



Plate 110 Breaking the mould after casting



Plate 111



Plate 112



Plate 113

Plates 111, 112 and 113 above are different views of the fourth segment.

Step V. The fourth segment was executed using the (b) method above (direct modelling). Plate 114 to 116.



Plate 114 The direct modelled bird



Plate 115 One view of the finished work



Plate 116 Another view of the finished work

Description of the work

This project consists of four segments arranged in ascending manner. It is done in relief-in-the-round form, all in cement. The first segment forms the base of the work. Activities around it include a man and a woman in amorous mood, a gun, a bottle, money, a face half-covered with a veil, a cross etcetera on one side. The other side includes, a kneeling person in prayer, a figure holding a cross, etcetera. The second consists of an angel in fire at one side, a stair and an angel blowing a trumpet on the other. The third consists of men in fire on one hand, a trumpet and an angel rescuing men on the other hand. The fourth work depicts a large bird which culminates in the dream events. Plate 114 to 116.



Plate 117 A view of the finished works put together. Size: 317cm x 48cm x 48cm.



Plate 118 Another view of the assemblage



Plate 119 Another side view of the assemblage

Interpretation

As interpreted in the dream, the angels focused on both the positive and the negative behaviours of man. This may be concerned with the good and bad attitudes of people as far as their behaviors in the society are concerned. Those that behave negatively would be severely punished; however, the faithful ones would be rewarded.

Appreciation

This relief in-the-round sculpture “When the Last Trumpet Sounds” measures 317 cm x 48 cm x 48 cm. It was produced between January and June 2007.

This second project is made up of four compositions in conical forms, showing the features in the dream. It is detachable. There are basically semi abstracted human figures in various postures, some overlapped by fire.

Each unit has a hook at the base, and provision has been made for slots to be fixed in each, for mounting and easy removal and for re-arrangement or re-location. Lines have been effectively utilized to bring out interesting shapes. The shapes have been developed into abstract forms to help provide aesthetic appeal. The entire composition displays many different types of shapes. The way the shapes are organized, the viewer's eyes are supposed to move round and up. These are evidenced by the positioning of the various scenes put together. This relief sculpture in three dimensions has perspectives that are seen from the base to the top. The overlapping of objects, some in front and others behind create depth. The effect of depth becomes clearly visible when light falls on the work with figures in front casting shadows on those behind.

Work has been finished in grey acrylic paint. The researcher has worked on a revealed theme for the fact that he strongly believes in revelations as the awareness of the hidden aspect of human experiences which normally direct him.

Observation

The final work required some amount of precision. To achieve this project work, the dream experience was strictly adhered to. The researcher successfully came out with the detachable sections in four parts. The scenes of the dream are well captured. These run from the base through to the top of the work, leaving the viewer astonished.

One visible aspect of the project is the loss of some parts of the figures through overlapping. The entire work will possibly keep the observer fully occupied. Acrylic paint for indoor and outdoor presentation was used as the finishing of the work. One very interesting effect is the way the events of the dream have been executed in relief in-the-round form, in a conical shape. This helps to understand the various scenes in the work. The height of the researcher as against that of the work in the picture shows that the work is of a reasonable height.

RESULT

From the experiments to the main project works, dream works as theme, was successfully executed in relief and in three-dimensions, using papié mâché and cement in addition to coloured materials such as cement tones, emulsion paint, acrylic and etcetera. Fixing the works on the cardboard backgrounds, using white glue had also been successful. A class of works had been successfully executed through techniques employed in working, such as the direct modelling, modelling and casting, permanent colour application etcetera.

DISCUSSION

Most of the works when viewed at a glance resemble paintings and could be measured as “Painting and Sculpture”. The works may not immediately carry any reasonable information to the observer, since dream experiences are sometimes difficult to comprehend, except when critically analyzed. The researcher is successful in transforming some of his dream experiences into sculpture. Most of the works are generally light as a result of the lightness of the materials used in executing them. However, the experiments one and three: (the Rescue) and (the Strange Heads), and the main project two: (When the Last Trumpet Sounds), are heavy due to the use of mortar and plaster of Paris. It was noted that *papier mâché* is a potential material for sculpture. It could be successfully mixed with glue or cement to execute sculpture works.

Framing most of the works facilitates easy portability of work from place to place. Since the interpretation of dreams is geared towards social and religious matters, the works could be exhibited in hospitals, churches, hotels, palaces etcetera, where meditation or relaxation are concerned.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMENDATIONS

SUMMARY

The researcher has provided another way of creating dream works in relief and in-the-round sculpture. The works were executed as a result of the dream experiences of the researcher. He adopted the technique of creating works employing direct modelling, as well as modelling and casting. By these the researcher has been able to develop new ways of presenting artistically, sub-conscious matters: dreams, using different materials. Papié mâché mixed with cement, mortar, styrofoam, cardboard and colours, etcetera, have been used throughout the survey and the main project works. Cardboard has been used as the background of the preliminary works. The experience gained from the survey ensured a mastering of materials and techniques. These are manifested in the project, which are in relief as well as relief in-the-round forms. The researcher worked this way conscious of perspective, rhythm, movement and repetition as elements to push his dream home.

It was the intention of the researcher to make use of his important dream experiences in the project. These are manifested through the various ways of executing the scenes as far as recalling of the dream events are concerned. These helped to bring about variety, beautiful arrangement of forms, depth and perspective.

Works for the surveys and the main projects are in both reliefs and in-the-round. The surveys have been presented in such a way that they are admirable in terms of form and

colour when viewed at a glance, but difficult to comprehend, unless explained. The main projects are also a bit complex. These, therefore, allow the observer time to observe, admire, digest bit by bit and appreciate what is before him or her. However, attempts were made to interpret some dream experiences in the project.

The second main project presented by the researcher, comes in four units that have different features but are related. These units can be relocated or re-arranged at any point in time, and can be exhibited as one huge standing work.

From the surveys to the main projects, the researcher has successfully used themes from his personal dreams.

CONCLUSIONS

It is quite remarkable that at the completion of the project, the researcher has really succeeded in his attempt to use his dream experiences in producing sculpture works.

Every dream experience employed during the production of the surveys to the main projects has a unique meaning and understanding. This allowed the free flow of the mind to capture scenes from the dreams and their presentation artistically. It is also obvious that works presented in this way, create memorable pictures in the mind of both the dreamer and the observer. Almost all the works share similar approaches in terms of technique. Direct modelling as well as modelling and casting, and pasting methods were employed. Framing the preliminary works facilitates easy portability and an added beauty of the works.

The entire project has enjoyed varying abstract and semi abstract presentation. Abstract symbolism was considered for all the preliminary works while in some sketches, there are semi abstract presentations.

Most of the works executed lack comprehension as far as conscious reasoning is concerned.

RECOMMENDATIONS

The outcome of this project creates the environment for further research. It is quite interesting to note that the approach the researcher adopted could be a means of documenting other themes and events.

1. It is recommended that the findings of this research would be considered for the production of commemorative sculpture.
2. The researcher recommends that these types of dream works be developed for the decoration of historical traditional buildings, social gathering grounds, hospitals and schools.
3. It is recommended that sculpture students be encouraged to undertake projects in dream-related arts. These projects could be directed towards the production of works for specific locations.
4. It is also recommended that the individual units of Project Two could be further developed and expanded to cover space on an entire ground.
5. It is finally recommended that the various sketches of the works could also be developed as finished works.

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