

COLLAGE IN-THE-ROUND

By

Emmanuel Konadu Agyemang

(BFA Painting Hons.)

KNUST

**A thesis report submitted to the Department of Painting and Sculpture, Kwame
Nkrumah University of Science and Technology, in partial fulfillment of the
requirements for the degree of**

MASTER OF FINE ART (MFA), PAINTING

**Faculty of Art,
College of Art and Social Sciences**

July 2010

DECLARATION

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

KNUST

.....
Emmanuel Konadu Agyemang Date
PG2271308
(Student)

.....
Dr. Prof. R. T. Ackam Date
(Supervisor)

.....
Mr. K. B. Kissiedu Date
(Head of Department)

ACKNOWLEDGEMENTS

I am most grateful to the Almighty Father who has made all things possible for this dream to turn into reality.

I would like to acknowledge the valuable supervision of Dr. Prof. R. T. Ackam and Dr. Karikature Seiduo, whose suggestions, advice, time and devotion led to the successful completion of this project.

And as always, a very special thanks to my lovely mums; Constance Dade and Henrietta Dade, who greatly gave me the back bone to be who I am now. I will never forget their wonderful love.

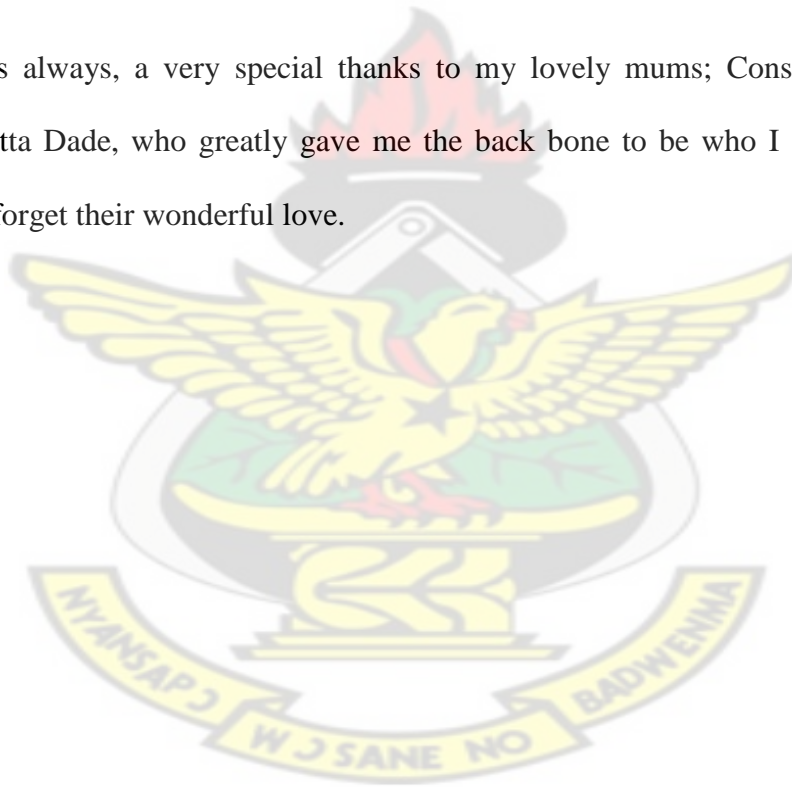


TABLE OF CONTENTS

Certification	i
Acknowledgement s.....	ii
Table of contents.....	iii
List of plates	vi
Abstract.....	xi

KNUST

CHAPTER ONE	PAGES
INTRODUCTION	
INTRODUCTION.....	1
BACKGROUND	1
STATEMENT OF THE PROBLEM.....	2
OBJECTIVE OF THE STUDY.....	3
JUSTIFICATION OF OBJECTIVE.....	3
DELIMITATIONS.....	3
METHODOLOGY.....	3
RESEARCH METHODS.....	3
RESEARCH TOOLS.....	3
RESEARCH DESIGN.....	4
IMPORTANCE OF THE STUDY.....	4
SOURCES OF INFORMATION.....	4
DEFINITION OF TERMS.....	5
FACILITIES FOR THE STUDY.....	6

CHAPTER TWO

LITERATURE REVIEW

THE ORIGINS OF COLLAGE.....	7
ANTIQUES AND UNIQUES.....	8
COLLAGE AS A MODERN ART.....	9
A BRIEF LOOK BACK.....	10
COLLAGE IN CUBISM AND FUTURISM.....	14
COLLAGE AND CONSTRUCTIVISM.....	16
REVIEW OF SELECTED COLLAGE WORKS.....	18
REVIEW OF COLLAGE EXHIBITIONS.....	28
WORKS OF YINKA SHONIBARE.....	33
COMPARATIVE ANALYSIS.....	39

CHAPTER THREE

METHODOLOGY

RESEARCH METHODOLOGY.....	41
MATERIALS FOR THE PROJECT.....	41
TOOLS FOR THE PROJECT.....	46
THE EXPERIMENTAL ART WORKS.....	50
FIRST EXPERIMENT.....	52
SECOND EXPERIMENT.....	53
THIRD EXPERIMENT.....	55
FOURTH EXPERIMENT.....	59
FIFTH EXPERIMENT.....	61

CONSTRUCTION OF THE MAIN PROJET PIECES.....	63
PLATE 49 FIRST WORK.....	67
PLATE 51 SECOND WORK.....	71
PLATE 53 THIRD WORK.....	76
TECHNICAL CHALLENGES.....	81

CHAPTER FOUR

ANALYSIS OF THE ART WORKS

DESCRIPTION AND INTERPRETATION OF THE ART WORKS.....	82
FIRST WORK.....	84
EVIL CAN'T BE HIDDEN.....	84
CONCEPT BEHIND “EVIL CAN’T BE HIDDEN”.....	86
SECOND WORK.....	88
GOSSIP NOT.....	88
CONCEPT BEHIND “GOSSIP NOT”.....	91
THIRD WORK.....	92
FACE OF AFRICA POLITICS.....	92
CONCEPT BEHIND “FACE OF AFRICA POLOTICS”.....	93

CHAPTER FIVE

SUMMARY, RESULT, CONCLUSION, RECOMMENDATIONS.....	95
SUMMARY.....	95
RESULT.....	95

CONCLUSION.....	96
RECOMMENDATIONS.....	96
REFERENCES.....	98

KNUST



LIST OF PLATES

PLATES	PAGES
Plate 1, Pablo Picasso, Still Life with Chair Caning Collage (1912).....	19
Plate 2, Pablo Picasso, Man with a hat, after December 3, 1912.....	20
Plate 3, Pablo Picasso, Guitar, Sheet Music and Glass, (1912).....	21
Plate 4, Juan Gris, Bottle of Rum and Newspaper (Bouteille de rhum et journal).	22
Plate 5, Kurt Schwitters Merz 19, New Haven, (1920).....	24
Plate 6, Conrad Marca-Relli, The Woman of Samura, (1958).....	25
Plate 7, Romare Bearden, Mysteries, (1964).....	26
Plate 8, Gesine Ehlers, Another Happiness.....	28
Plate 9, Gesine Ehlers, Evening.....	28
Plate 10, Gesine Ehlers, Rivera.....	28
Plate 11, Gesine Ehlers, Night Light, Cape Cod.....	28
Plate 12, Momoko Sudo "Beanz".....	30
Plate 13, Momoko Sudo "Palace Night".....	30
Plate 14, Momoko Sudo, "Coordination".....	30
Plate 15, Momoko Sudo, Cerebration".....	30
Plate 16, Momoko Sudo, "Subjective Truth".....	31
Plate 17, Yinka Shonibare, The Swing (2001).....	34
Plate 18, Yinka Shonibare, Victorian Philanthropist's Parlour, (1996-1997).....	35
Plate 19, Yinka Shonibare, Nelson's Ship in a Bottle (2010).....	37
Plate 20, Emmanuel Konadu Agyemang, preliminary sketch 1.....	50
Plate 21, Emmanuel Konadu Agyemang, preliminary sketch 2.....	50
Plate 22, Emmanuel Konadu Agyemang, preliminary sketch 3.....	51
Plate 23, Emmanuel Konadu Agyemang, preliminary sketch 4.....	51

Plate 24, Emmanuel Konadu Agyemang, preliminary sketch 5.....	51
Plate 25, Emmanuel Konadu Agyemang, preliminary sketch 6.....	51
Plate 26, Emmanuel Konadu Agyemang, model 1. View 1.....	52
Plate 27, Emmanuel Konadu Agyemang, model 1. View 2.....	52
Plate 28, Emmanuel Konadu Agyemang, model 1. View 3.....	53
Plate 29, Emmanuel Konadu Agyemang, model 1. View 4.....	53
Plate 30, Emmanuel Konadu Agyemang, model 2. In the drying process.....	54
Plate 31, Emmanuel Konadu Agyemang, model 2. View 1.....	54
Plate 32, Emmanuel Konadu Agyemang, model 2. View 2.....	54
Plate 33, Emmanuel Konadu Agyemang, model 3, in the drying process.....	55
Plate 34, Emmanuel Konadu Agyemang, model 3. Size- 33 X 25 X 25inches.....	56
Plate 35, Emmanuel Konadu Agyemang, model 3, after sketching.....	56
Plate 36, Emmanuel Konadu Agyemang, model 3, after pasting the carved high density foam.....	57
Plate 37, Emmanuel Konadu Agyemang, model 3, view 1.....	58
Plate 38, Emmanuel Konadu Agyemang, model 3, view 2.....	58
Plate 39, Emmanuel Konadu Agyemang, model 3, view 3.....	58
Plate 40, Emmanuel Konadu Agyemang, model 3, view 4.....	58
Plate 41, Emmanuel Konadu Agyemang, model 4, view 1.....	60
Plate 42, Emmanuel Konadu Agyemang, model 4, view 2.....	60
Plate 43, Emmanuel Konadu Agyemang, model 4, view 3.....	60
Plate 44, Emmanuel Konadu Agyemang, model 4, view 4.....	60
Plate 45, Emmanuel Konadu Agyemang, model 5, view 1.....	62
Plate 46, Emmanuel Konadu Agyemang, model 5, view 2.....	62
Plate 47, Emmanuel Konadu Agyemang, model 5, view 3.....	62

Plate 48, Emmanuel Konadu Agyemang, model 5, view 4.....	62
Plate 49, Emmanuel Konadu Agyemang, sketch 1.....	63
Plate 50, Emmanuel Konadu Agyemang, sketch 1, painted.....	63
Plate 51, Emmanuel Konadu Agyemang, sketch 2.....	64
Plate 52, Emmanuel Konadu Agyemang, sketch 2. Painted.....	64
Plate 53, Emmanuel Konadu Agyemang, sketch 3.....	64
Plate 54, Emmanuel Konadu Agyemang, sketch 3. Painted.....	64
Plate 55, Emmanuel Konadu Agyemang, sketch 4.....	65
Plate 56, Emmanuel Konadu Agyemang, sketch 4. Painted.....	65
Plate 57, Emmanuel Konadu Agyemang, sketch 5.....	65
Plate 58, Emmanuel Konadu Agyemang, sketch 5. Painted.....	65
Plate 59, Emmanuel Konadu Agyemang, sketch 6.....	66
Plate 60, Emmanuel Konadu Agyemang, sketch 6. Painted.....	66
Plate 61, Emmanuel Konadu Agyemang, the finished constructed three dimensional canvas.....	67
Plate 62, Emmanuel Konadu Agyemang, after sketching.....	68
Plate 63, Emmanuel Konadu Agyemang, after pasting, right angle.....	68
Plate 64, Emmanuel Konadu Agyemang, after pasting, left angle.....	68
Plate 65, Emmanuel Konadu Agyemang, after pasting, a view below eye level.....	69
Plate 66, Emmanuel Konadu Agyemang, after painting, view 1.....	69
Plate 67, Emmanuel Konadu Agyemang, after painting, view 2.....	69
Plate 68, Emmanuel Konadu Agyemang, the finished work, view 1.....	70
Plate 69, Emmanuel Konadu Agyemang, the finished work, view 2.....	70
Plate 70, Emmanuel Konadu Agyemang, the finished work, view 3.....	70
Plate 71, Emmanuel Konadu Agyemang, the finished work, view 4.....	70

Plate 72, Emmanuel Konadu Agyemang, the stretcher.....	71
Plate 73, Emmanuel Konadu Agyemang, in the process of the stretching the canvas material.....	71
Plate 74, Emmanuel Konadu Agyemang, after priming.	72
Plate 75, Emmanuel Konadu Agyemang, after pasting, view 1.....	75
Plate 76, Emmanuel Konadu Agyemang, after pasting, view 2.....	73
Plate 77, Emmanuel Konadu Agyemang, after pasting, view 3.....	73
Plate 78, Emmanuel Konadu Agyemang, after pasting, view 4.....	73
Plate 79, Emmanuel Konadu Agyemang, painting process, view 1.....	74
Plate 80, Emmanuel Konadu Agyemang, painting process, view 2.....	74
Plate 81, Emmanuel Konadu Agyemang, after painting, view 1.....	74
Plate 82, Emmanuel Konadu Agyemang, after painting, view 2.....	74
Plate 83, Emmanuel Konadu Agyemang, the finished work, view 1.....	75
Plate 84, Emmanuel Konadu Agyemang, the finished work, view 2.....	75
Plate 85, Emmanuel Konadu Agyemang, the finished work, view 3.....	75
Plate 86, Emmanuel Konadu Agyemang, the finished work, view 4.....	75
Plate 87, Emmanuel Konadu Agyemang, stretchers for the work.....	76
Plate 88, Emmanuel Konadu Agyemang, stretchers fastened together for the work.....	77
Plate 89, Emmanuel Konadu Agyemang, after pasting, view 1.....	78
Plate 90, Emmanuel Konadu Agyemang, after pasting, view 2.	78
Plate 91, Emmanuel Konadu Agyemang, after pasting, view 3.....	78
Plate 92, Emmanuel Konadu Agyemang, after pasting, view 4.....	78
Plate 93, Emmanuel Konadu Agyemang, painting process, view 1.....	79
Plate 94, Emmanuel Konadu Agyemang, painting process, view 2.....	79
Plate 95, Emmanuel Konadu Agyemang, after painting, view 1.....	79

Plate 96, Emmanuel Konadu Agyemang, after painting, view 2.....	79
Plate 97, Emmanuel Konadu Agyemang, the finished piece, view 1.....	80
Plate 98, Emmanuel Konadu Agyemang, the finished piece, view 2.....	80
Plate 99, Emmanuel Konadu Agyemang, the finished piece, view 3.....	80
Plate 100, Emmanuel Konadu Agyemang, the finished piece, view 4.....	80
Plate 101, Emmanuel Konadu Agyemang, “The evil can’t be hidden”, view 1.....	84
Plate 102, Emmanuel Konadu Agyemang, “The evil can’t be hidden”, view 2.....	84
Plate 103, Emmanuel Konadu Agyemang, “Gossip not”, view 1.....	88
Plate 104, Emmanuel Konadu Agyemang, “Gossip not”, view 2.....	88
Plate 105, Emmanuel Konadu Agyemang, “Gossip not”, view 3.....	88
Plate 106, Emmanuel Konadu Agyemang, “Gossip not”, view 4.....	88
Plate 107, Emmanuel Konadu Agyemang, “Gossip not”, view from the pedestal....	90
Plate 108, Emmanuel Konadu Agyemang, “Face of Africa politics”, view 1.....	92
Plate 109, Emmanuel Konadu Agyemang, “Face of Africa politics”, view 2.....	92
Plate 110, Emmanuel Konadu Agyemang, “Face of Africa politics”, view 3.....	92
Plate 111, Emmanuel Konadu Agyemang, “Face of Africa politics”, view 4.....	92



ABSTRACT

The project on collage in-the-round seeks to find out if three dimensional free-standing models could be used as a support for collage execution. It is also to explore how carved figures could be incorporated in collage making in order to achieve a high relief work. Investigations were done on why and how to execute collage in-the round.

The research methods used for this project were experimental and qualitative in approach. The experimental method was used to do the studio work of the research project and the qualitative method was used to analyze the art works produced.

At the end of this study, three pieces of collage in-the-round which were all free standing as well were executed successfully. One can identify both the frontal and quarter views of the figures at the same time on the three pieces namely “Evil can’t be hidden”, “Gossip not” and “Face of Africa politics”.

This project on the use of unconventional materials and three dimensional supports for collage making has been of great intellectual exercise for the researcher and hope it will be a great contribution to collage making in the painting section of the College of Art and Social Sciences, KNUST, Kumasi Ghana.

CHAPTER ONE

INTRODUCTION

BACKGROUND

¹Collage is derived from the French word "coller", meaning "glue". It is a visual representation made from an assembly of different forms, materials and sources creating a new whole. A collage may include newspaper clippings, ribbons, bits of coloured or hand-made paper, portions of other artwork, photographs glued (photoshopped) to a solid support or canvas. The heavier the objects, the stronger the support needs to be. Making collages is an important visualisation technique in the design process, next to sketching and three dimensional modeling. With collages, visual representations of the context, user group or product category is made with the objective of deriving (visual) criteria. Style is often controlled by materials and because the materials are never the same for any two persons, the style of collage is always a variable. Collage is an excellent medium for both the beginner and the experienced artist. The inventiveness and creativity used in a collage usually do not result from experience but from a willingness to experiment with the basic procedure.

Despite occasional usage by earlier artists and wide informal use in popular art, collage is closely associated with 20th-century art, in which it has often served as a correlation with the pace and discontinuity of the modern world. In particular it is often made use of the *Objet Trouvé*, while the principle of collage was extended into sculpture in the form of the *Assemblage*.

¹ Muller, W. (2001), Haagsman, E. (2003), What is a collage, [http://www.wikid.eu/index.php/Collage], (accessed 2009 December).

²Collage in the modernist sense began with Cubist painters Georges Braque and Pablo Picasso. Some sources reveal that, Picasso was the first to use the collage technique in oil paintings. In Guggenheim Museum's article online about collage, Braque took up the concept of collage itself before Picasso, applying it to charcoal drawings. Picasso adopted collage immediately after and was perhaps indeed the first to use collage in paintings, as opposed to drawings.

Another technique is that of canvas collage, which the application is done typically with glue, of separately painted canvas patches to the surface of a painting's main canvas. Well known for use of this technique is British artist John Walker in his paintings of the late 1970s, but canvas collage was already an integral part of the mixed media works of such American artists as Conrad Marca-Relli and Jane Frank by the early 1960s. The intensely self-critical Lee Krasner also frequently destroyed her own paintings by cutting them into pieces, only to create new works of art by reassembling the pieces into collages.

STATEMENT OF THE PROBLEM

Since 1912 up to this present era, collage has almost always been done on two dimensional supports. Very little has been done on three dimensional supports. Moving away from this two dimensional supports to the three dimensional support, the researcher's concern is based on creating the space for its viewers to move round the works to appreciate, just like a three dimensional sculpture piece.

² Enslen, D. (2009), Brief history of the term collage. [<http://en.wikipedia.org/wiki/Collage>], (accessed 2009 December).

OBJECTIVE OF THE STUDY

1. To execute collage in a three dimensional form.

JUSTIFICATION OF OBJECTIVE

1. The three dimensional form of collage will encourage other artists and possibly arrive at new forms.

DELIMITATIONS

The project is limited to the use of three dimensional objects like multi-plane canvases and constructed three dimensional models, to serve as supports for collage execution. The researcher produced three different three dimensional collage works.

METHODOLOGY

Research Methods.

The research methods used for this project were experimental and qualitative approach.

Research Tool(s)

The research tool for the study included interviews.

Research Design

The research design will adopt the qualitative approach.

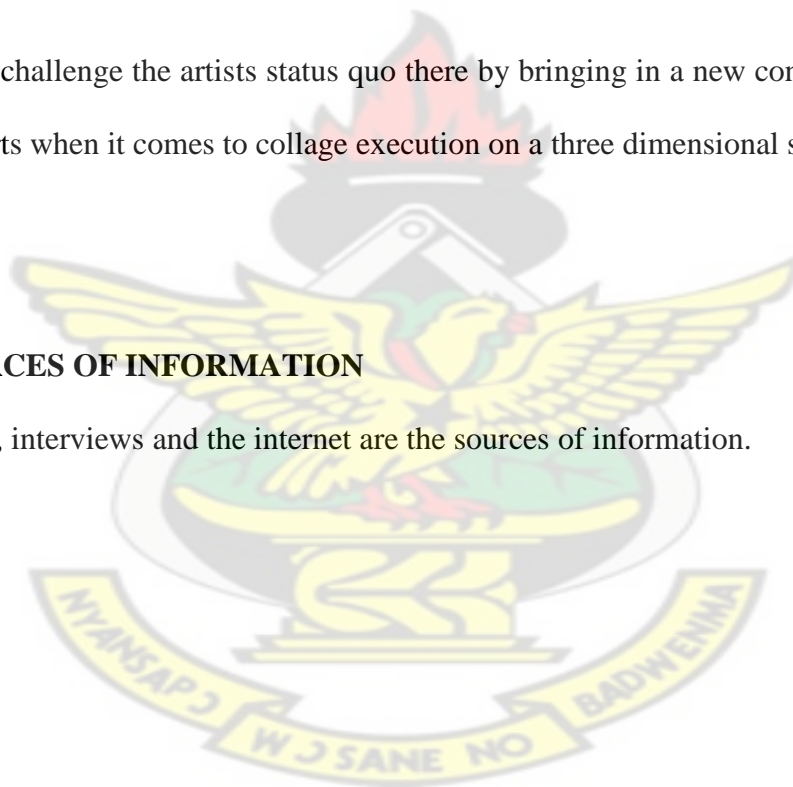
IMPORTANCE OF THE STUDY

The project will be of benefit to art students and professional artists as it will be pointing to the use of three dimensional supports which are not commonly used presently for collage.

It will challenge the artists status quo there by bringing in a new concept in terms of supports when it comes to collage execution on a three dimensional support.

SOURCES OF INFORMATION

Books, interviews and the internet are the sources of information.



DEFINITION OF TERMS

³**Photomontage** Collage made from photographs, or parts of photographs.

Another technique is that of **canvas collage**, which is the application, typically with glue, of separately painted canvas patches to the surface of a painting's main canvas. Well known for use of this technique is British artist John Walker in his paintings of the late 1970s, but canvas collage was already an integral part of the mixed media works of American artist Jane Frank by the early 1960s.

Decoupage A type of collage usually defined as a craft. It is the process of placing a picture onto an object for decoration. Often decoupage causes the picture to appear to have depth and look as though it had been painted on the object. The process is to glue (or otherwise affix) a picture to an object, then adding more copies of the picture on top, progressively cutting out more and more of the background, giving the illusion of depth in the picture. The picture is often coated with varnish or some other sealant for protection.

Paper collage One of the more basic forms of collage. Various pieces of paper gathered and put together to create a unique collage strictly from paper products.

Wood collage A relative novelty in the world of collages. Wood collage art usually features pieces of wood, wood shavings and scraps, assembled on an empty canvas of plywood or wooden board. Wood collages offer remarkable depth, textural variety and have a stunning 3-D quality about them. Most often, they also display a wide use of natural colours and textures of different kinds of wood.

³ Riskin, R. (2008), Collage terms and techniques. [mhtml:file:///J:\Agyio\MFA.PRJCT\litrvw\ArtCafe » Blog Archive » Collage Terms and Techniques.mht!http://artcafe.net/?p=3], (accessed 2009 December).

Digital collage The technique of using computer tools in collage creation to encourage chance associations of disparate visual elements and the subsequent transformation of the visual results through the use of electronic media.

Bricolage Combining odds and ends in collage.

Décollage Removing, ungluing or otherwise subtracting material from the layers of a collage.

Frottage Rubbing a design onto collage materials from a textured surface.

Mixed media collage Any combination of media for collage.

Papiers collés Pasted papers.

Assemblage The process of gluing 3D objects on a surface.

Montage About the same as assemblage.

Painting collage Gluing pieces to a canvas and then painting over and/or around those pieces on the canvas, thus creating an original and unique painting.

Leland, N. (2007). Creative Collage Techniques. http://www.bjdunham.com/about_collage.htm. (accessed 2010 January).

FACILITIES FOR THE STUDY

- KNUST Library.
- MFA painting studios.

CHAPTER TWO

LITERATURE REVIEW

⁴THE ORIGINS OF COLLAGE:

Collage has a long and distinguished history. This begins with the invention of paper in China around 200 B.C., but the earliest examples of paper collage are the works of twelfth-century Japanese calligraphers, who prepared surfaces for their poems by gluing bits of paper and fabric to create a background for brushstrokes. Later, in the fifteenth and sixteenth centuries in the Near East, craftsmen cut and pasted intricate designs and used marbled papers as part of the art of bookbinding. Today's collage artists invent exciting variations of these ancient collage techniques.

Artists in medieval times, beginning in the thirteenth century, often enhanced religious images with gemstones, elegant fibres, relics and precious metals. Later, in the seventeenth and eighteenth centuries, nuns made bookmarks trimmed with cut and coloured papers, which they carried in their prayer books. Frequently, the materials used were selected for their symbolism, a practice that continues in contemporary collage.

Renaissance artisans of the fifteenth and sixteenth centuries in western European countries pasted paper and fabric to decorate the backgrounds of coats of arms in

⁴ Leland, N. Lee, V. (1994), Creative Collage Techniques/ The origins of collage. [http://www.kriegartstudio.com/nesting_cranes/susan_krieg_history_collage.htm], (accessed 2010 January).

genealogical records. Cut-paper silhouettes appeared in the Netherlands in the seventeenth century.

Craftsmen in prehistoric and primitive societies in many parts of the world used seed, shell, straw, feathers and butterfly wings as collage material. Shamans and holy men in some societies secured these and other materials to masks used in sacred rituals. All of these materials appear occasionally in artists' collages today.

KNUST

⁵ANTIQUES AND UNIQUES:

During the nineteenth century, collage developed as a popular art, more of a hobby than an art form. People pasted family photographs into arrangements and hung them on the walls, glued postage stamps into albums, and covered screens and lampshades with magazine illustrations and art reproductions. Most of these materials were mementos and family heirlooms, not art objects.

There were a few collage artists in the late nineteenth century, pasting intricate paper cut-outs onto backgrounds. Hans Christian Andersen was an example of those who created illustrations for a book this way. Carl Spitzweg made collages for a collection of recipes with cut-outs from woodcuts, which he coloured by hand and

⁵ Leland, N. Lee, V. (1994), Creative Collage Techniques/ Antiques and Uniques. [http://books.google.com.gh/books?id=2swYobMgkqMC&pg=PA8&lpg=PA8&dq=Creative+Collage+Techniques,+ANTIQUES+AND+UNIQUES+by+Nita+Leland+and+Virginia+Lee&source=bl&ots=sgeDiBfBK2&sig=_y_5lF6gqtbZwF6D_KXkeKuYKN4&hl=en&ei=DBbITMjmN4Sq8AaUs5zHDw&sa=X&oi=book_result&ct=result&resnum=1&ved=0CBIQ6AEwAA#v=onepage&q&f=false], (accessed 2010 January).

pasted onto marbled papers. In the last decade of the nineteenth century, graphic artists arranged type and bold, cut-out shapes to create theatre posters and illustrations. The introduction of photography led to photomontage, the combining of photographs into artistic arrangements. In the passage of time, the photos and posters themselves became collage materials.

KNUST

⁶COLLAGE AS A MODERN ART

The twentieth century shed an entirely new light on collage. Katherine Hoffman stated that “Collage may be seen as a quintessential twentieth-century art form with multiple layers and signposts pointing to the possibility or suggestion of countless new realities.”

Art historians generally attribute the western art thought of collage in fine art to Pablo Picasso in 1912, when he glued a piece of patterned oilcloth to a cubist still life. Next, Georges Braques incorporated wallpaper into his artwork. The two artists experimented with papiers collés as an extension of cubist principles. Instead of creating an illusion of reality, they invented a new kind of reality, using textured and printed papers and simulated wood patterns on their drawings and paintings.

⁶ Leland, N. Lee, V. (1994), Creative Collage Techniques/ Collage as a modern art. [http://books.google.com.gh/books?id=2swYobMgkqMC&pg=PA8&lpg=PA8&dq=Creative+Collage+Techniques,+ANTIQUES+AND+UNIQUES+by+Nita+Leland+and+Virginia+Lee&source=bl&ots=sgediBfBK2&sig=_y_5lF6gqtbZwF6D_KXkeKuYKN4&hl=en&ei=DBbITMjmN4Sq8AaUs5zHDw&sa=X&oi=book_result&ct=result&resnum=1&ved=0CBIQ6AEwAA#v=onepage&q&f=false], (accessed 2010 January).

The use of foreign materials in paintings inflamed critics, adding more fuel to the creative fires of experimental artists.

The avant-garde adopted this new approach and quickly branched out. Cubists used mostly paper and paint, sometimes in a patchwork quilt fashion, with the occasional realistic object added to support a pictorial concept or philosophical viewpoint. Futurists incorporated typography for political commentary and added found objects to connect art with the real world. Dadaists found collage an ideal means of expressing anti-art nonsense, bringing together outrageous combination of materials for shock value. The new science of the mind, called psychology, led surrealists to see collage as a revelation of unconscious thoughts brought to the surface through the random selection and placement of materials.

⁷A BRIEF LOOK BACK:

The aesthetic act of pasting objects and papers to a surface has been practiced in various folk arts for centuries, including twelfth-century Japanese text-collages decorated with paper foils, African tribal emblems, fifteenth-century Persian and Turkish cut-paper designs, German weather charms and lace valentine greetings, as well as eighteenth-century butterfly-wing collages. Collage as a fine art medium, however, emerged with the cubist pasting and gluing experiments of Georges

⁷ Leland, N. Lee, V. (1994), Creative Collage Techniques/ A brief look back. [http://www.kriegartstudio.com/nesting_cranes/susan_krieg_history_collage.htm], (accessed 2010 January).

Braque and Pablo Picasso in France in 1912. These cubist artists broke up space and shapes and often used torn, cut, and pasted papers as integral components of their designs. Newspaper headlines and typography were used for their graphic impact and textures, and were not intended to be read. The art of pasting papers to a support was called *papiers collés*, the French term for pasted paper.

While Picasso's *Still Life with Chair Caning* (May 1912) is often considered the first modern collage, it is actually an assemblage of oil paint, oil cloth, pasted paper, and rope, making it a low-relief, three-dimensional construction. The first collages constructed solely of paper, on the other hand, were made by Braque in the summer of 1912, when he incorporated wood-grained wallpaper into a series of charcoal drawings. Picasso's *Glass and Bottle of Suze*, completed in November 1912 and one of the earliest paper collages, combines cut and pasted fragments of newspaper, wallpaper, and other papers to create abstract still life forms. The practice of collage as a fine art form was now well on its way. Braque and Picasso were promptly joined by the Spanish artist Juan Gris in making extensive use of collage techniques as they worked their respective ways through the cubist epoch.

Around the start of World War I, several Italian futurists continued to work in and expanded on the collage techniques introduced in France. The German and Russian expressionists then contributed technical developments, and the dadaists, in creating their nonsense art, found in the collage medium the perfect expression of their negative feelings toward traditional art forms and ideas.

Following a short lull in collage activity, the 1920s' art scene witnessed the arrival of German dada artist Kurt Schwitters's exciting array of personal expressions executed in collage and assemblage. He glued ordinary found papers and objects of all kinds to canvas, paper, and board supports, giving them a second and probably more distinguished life. Schwitters considered collage a major art medium, as well as his own primary means of expression. As a result, collage was no longer merely experimental art. Almost every major avant-garde artist of the 1920s and 1930s tried their hand on collage to a greater or lesser degree, primarily to further their graphic explorations.

Surrealist artists such as Max Ernst, Jean (Hans) Arp, Marcel Duchamp, Man Ray, Francis Picabia, Joan Miró, and Salvador Dali made extensive use of collaged papers, and some of these artists and others then expanded their personal directions to include assemblage pieces as well.

In the 1930s, Henri Matisse used cut-paper shapes as preparatory work for commissioned pieces to be executed in other media. But in 1947, he published a small portfolio of twenty colour plates of his cut-out designs. He considered the cutting process as "drawing with scissors," and spoke often of "cutting directly into colour." His flat colour shapes and extreme simplification of composition would forever change the structure of two-dimensional art.

Joseph Cornell's work in stagelike boxed assemblages in the early 1940s began the abstract expressionists' exploration of collage as an art form. Ad Reinhardt, Robert Motherwell, Jackson Pollock, Willem de Kooning, Franz Kline, and Romare

Bearden each approached the collage medium differently. For example, Bearden worked in the collage medium almost exclusively, combining cut-photo images to create meaningful visual statements that are powerful in their social commentary. The cutting, tearing, layering, and pasting of materials reinforced the important concept of process that had been promoted in action painting.

The freedom of expression engendered through collage explorations led directly to the assemblages, constructions, and combine paintings of Robert Rauschenberg, Jasper Johns, Jean Dubuffet, and Ellsworth Kelly, as well as to their experimental work in the 1950s and 1960s. Their work in turn created the climate for the installations, appropriations, environments, and new object works of the 1980s and 1990s.

Contemporary interest in collage was renewed through the formulation of new materials (polymer emulsions, acrylic gels, and various glues) and technical processes (colour copying, image duplication, photography, printing, photo transferring, and computer-generated images). Technical advances often tend to push some collagists in innovative and invigorating directions. David Hockney's fascinating use of photographs is an excellent illustration of the melding of technology and art in a collage format.

Today, two-dimensional paper collages are still a significant means of expression. Collage holds a permanent place in the lists of major media, along with drawing, painting, printmaking, and sculpture. While it is often used alone, collage is also

combined with other media (painting, drawing, and printmaking) in various forms of individual communication. Collage is used to explore ideas, advocate concepts, and develop possible directions in which to work.

⁸COLLAGE IN CUBISM AND FUTURISM:

In Europe, collage reemerged as an important component of 20th century art. Soon after Pablo Picasso (1881-1973) the great Spanish painter, attached a piece of oilcloth with a caning pattern to an oval shaped painting “Still Life with Chair Caning”, his studio mate, Georges Braque (1882-1963) created “Guitar, Sheet Music and Glass.” This work was highlighted with paper collage including pieces of wallpaper, sheet music and newspaper clippings.

Meanwhile, Picasso’s experiment with collage led him to try his hand at sculpture. “Glass of Absinthe” was Picasso’s first sculpture. He went on to produce prize-winning sculpture from then on, often incorporating collage elements.

The use of collage by Picasso and Braque was closely related to their experimentation with another new art form: Cubism.

⁸ Astern, F. (2008), A short history of collage/ Collage in cubism and futurism. [http://www.worldandi.com/subscribers/feature_detail.asp?num=26509.], (accessed 2010 January).

Juan Gris (1887-1927) a fellow Spaniard and a Picasso protégé gave up a promising career as a cartoonist to devote himself to painting, but he soon discovered that collage was his true métier. He was a perfectionist about the elements he used making sure, that the wood grain he added suited the subject he was illustrating.

Other artists had different reasons for employing collage. Legend has it that Ferdinand Leger (1881-1955) first used collage during World War I when he couldn't find paper at the front and produced a work of art using cartridge boxes. Henry Matisse (1869-1955) was bedridden and unable to paint during his final four years. So he turned to coloured paper cut-outs, creating a joyous universe of individual art works as well as book covers and textiles. In fact he produced vestments for the priests at the chapel he had designed at Vence, France.

Although modern collage as an art form was born in France, it was by no means ignored by artists elsewhere. The influence of Picasso and Braque spread beyond borders and beyond Cubist painters.

One group intrigued by collage was the Futurists. Although the philosophy of the Futurists was first articulated in the Paris newspaper Figaro, it was in an article by an Italian, Filippo Marinetti. He called for a rejection of the accepted way of doing things. The guiding spirit of this approach was to be the machine and the concept of speed. Umberto Boccione (1882-1916), Italy's most important sculptor of the period, called for sculptural compositions to be made not only from bronze or

marble but rather from 20 different materials, glass, wood, cardboard, leather, cloth, electric light. In Boccione's "Under the Pergula in Naples" a piece of paper containing poem and landscape illustration are prominent parts of the composition.

Another Futurist, Gino Severini (1883-1969) spent his years between Paris and Rome. His important collages include the exquisite "Homage to my Father" (1913), which features, in addition to Cubist shapes, a part of the Futurist manifesto. Carlo Carra (1881-1966) produced the elegant painting "Still Life with Syphon" (1914) in which a siphoned bottle is joined by the artist's calling card and the announcement of a forthcoming musical performance. Futurism barely survived World War I (1914-1918). But collage as an art form continued to thrive.

⁹COLLAGE AND CONSTRUCTIVISM:

Social change more than any other kind of change, seems to bring about new art movements and social disruptions, and Russia proved to be no exception. The Russian revolution brought with it Constructivism. The Constructivist art movement was truly revolutionary. Until the third decade of the 20th Century in Europe, Russian art had seemed to be caught in a web of romanticism. Painters appeared to be in love with a candied society featuring aristocrats in central European attire, or overreaching paintings of romantic aspects of the Russian countryside.

⁹ Astern, F. (2008), A short history of collage/ Collage and constructivism. [http://www.worldandi.com/subscribers/feature_detail.asp?num=26509.], (accessed 2010 January).

By contrast, Constructivist art was characterized by the use of industrial materials in its creations, primarily glass, various plastic substances and metal components. The resulting art had a strong impersonal flavour, downplaying the individual and accentuating a dedication to the common good. Materials favored by Constructivist artists naturally lent themselves to collage. Collage from this period can be found in stage design, sculpture, architectural models, and painting. At the beginning of its inception, around 1920, Constructivism was confined to Russia where it existed along with vestiges of the old romanticism, but soon the influence of Constructivist artists spread to artists and architects throughout Europe and the United States.

The four principle figures in the Constructivist movement were Vladimir Tatlin (1885-1953), Kasimir Malevich (1878-1935), Alexander Rodchenko (1891-1956) and El Lissitzky (1900-1941). Tatlin who is generally considered the “Father of Constructivism,” ran away to become a merchant seaman at the age of 14. On his return to Russia he became fascinated by Picasso’s work, went to Paris and began working in Picasso’s studio. His first designs utilized glass and wood as well as building materials. Tatlin’s contribution to the collage dialogue came primarily through structured three-dimensional reliefs.

Kasimir Malevich dramatically demonstrated his contempt for the bourgeoisie in his “Still Life with Mona Lisa” by recreating the famous DaVinci portrait, then defacing her with lines across her face. He inserted cubist elements in the rest of the canvas.

REVIEW OF SELECTED COLLAGE WORKS

¹⁰Collage came into the focus of the art world in the 20th century, often employing the "object trouve", or the "found object", and fixing these objects on a two-dimensional surface. Art historians often attribute the conception of collage as a reflection of the disorientation that resulted from the pace of the modern world. The first use of collage in fine art came from Picasso in 1912, one example being "Still-Life with Chair-Caning", in which he used printed oil-cloth that looked like chair-caning, as well as a rope encircling the painting to form a frame.

As collage moved away from traditional art, concerns arose surrounding (and continue to surround) the critique of the medium due to "those concerned with the supposed transcendental quality of high art". Because of the defining multimedia aspect of collage, there is difficulty in formally analyzing collage in art historical terms. Consequently, collage is often referred to as postmodern.

During the early part of the 20th century, the artists; Pablo Picasso and Georges Braque worked together very closely for several years. Their collaboration was fueled by a strong rivalry, with each artist trying to out do the other in stretching the boundaries of modern art.

¹⁰ Bell, E. (2007), Collage. [<http://csmt.uchicago.edu/glossary2004/collage.htm>], (accessed 2010 January).



Plate 1, Pablo Picasso, Still Life with Chair Caning Collage (1912). Oil and pasted oilcloth, rope. Art context and criticism.

¹¹During their collaboration in the Cubist movement, both Picasso and Braque reached a point at which visible realities were so completely dismantled and geometrically arranged in their paintings that they became virtually invisible. But in 1912, instead of taking the final step into abstract art, the two men preferred to re-introduce elements from the real world. However, these were no longer just painted images. Braque, for example, inserted words into his canvases. In “Still Life with Chair Caining” (*plate 1*), Picasso went even further and even challenged the traditions of earlier art. The 'frame' is simply a piece of rope as stated. Most of the canvas is occupied by a typical Cubist cafe ensemble (glass, lemon, newspaper) but the caning of the chair back is more conventionally shown because it is actually printed on to a piece of oil cloth that Picasso stuck on to the canvas, thereby inventing the collage. Finally he painted shadows across the oil cloth, wittily compounding the confusion between the 'real' and the 'unreal'.

¹¹ Kissick, J. (1993), *Art context and criticism/Collage as an idea*. London: Brown & Benchmark. P 381-382.

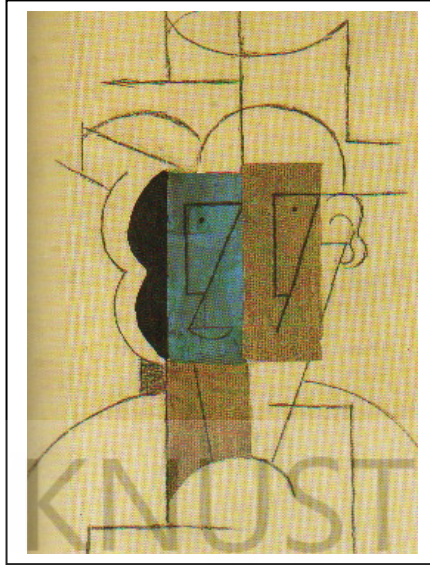


Plate 2, Pablo Picasso, Man with a hat, after December 3, 1912. 62.2 x 47.3cm. collection, The Museum of Modern Art, New York. Art context and criticism.

¹²Picasso worked vigorously on this technique aiming to achieve an outstanding style. His Cubist “Man with a Hat” (*plate 2*) of 1912 is an example of collage which was a logical outgrowth of Analytic Cubism.

Pieces of coloured paper and newspaper are pasted onto paper to form geometric representations of a head and neck, while the remaining was drawn with charcoal.

The use of newspaper, which seems textured because of the newsprint, was a common feature of early collage. Words and letters which are themselves abstract signs, often formed part of the overall design. Collage like cubism itself, involved disassembling aspects of the environment. Collage seemed to hold unlimited promise for artists interested in incorporating fragments of everyday life directly into their work.

¹² Kissick, J. (1993), Art context and criticism/Collage as an idea. London: Brown & Benchmark. P 376-377.

Items such as newspaper, cardboard, advertisements, mechanical reproductions, and the like, all found their way into the art of the age, paralleling the proliferation of mass imagery in the public domain brought on by the advances in industrial printing technology. Of course, collage could, and often did have a decidedly anti-academic side to it as well, as the notion of “refuse turned art” tended to infuriate those who held art up as a bastion of painstaking craft and subtlety.



Plate 3, Pablo Picasso, Guitar, Sheet Music and Glass, 1912. Size is not available. Art Across Time.

¹³ Achieving the outstanding style in collage making, Picasso’s “Guitar, Sheet Music and Glass” (*plate 3*) is one of his earliest collages. In the lower left corner he pasted a bit of the newspaper which the headline reads “La Bataille s’est engagée”. What did he mean by that? Was he in a battle to enrich the possibilities of art by the then

¹³ Adams, L.S. (1999), *Art across time*. John Jay college and the graduate centre city university of New York.

shocking practice of gluing objects to canvas? Or was his battle that of upstaging his ambitious colleague? Probably some of both.

Elsewhere Picasso includes a corner torn from sheet music, a wood-grain fragment suggesting a guitar and a sketch of a wine glass. All are pasted onto a patterned paper resembling wallpaper.

Despite Picasso's sly allusion to a "battle", we shouldn't read any deep symbolic significance into this collection of items. The artist's main goal was to assemble forms into a visual composition that satisfied him.



*Plate 4, Juan Gris, Bottle of Rum and Newspaper
(Bouteille de rhum et journal), 54.8 x 46.2 cm.*

¹⁴In 1913, Juan Gris began using the technique of papier collé developed by Georges Braque and Pablo Picasso, with whom he had been working in close contact since

¹⁴ Flint, L. [<http://www.guggenheim.org/new-york/collections/collection-online/show-full/piece/?search=Bottle%20of%20Rum%20and%20Newspaper&page=&f=Title&object=76.2553.11>], (accessed 2010 February).

1911. By 1914 Gris's handling of the technique was personal and sophisticated, as evidenced by works such as "Bottle of Rum and Newspaper" (*plate 4*), executed in Paris shortly before he left for Collioure at the end of June.

In "Bottle of Rum and Newspaper" (*plate 4*), the pasted elements overlap and intermesh with one another in relationships calculated with mathematical rigor. These collaged papers cover the entire surface of the canvas, simultaneously forming an abstract composition and serving as a multilayered support for naturalistic details.

Gris presents the table as if it were viewed from several vantage points at once, demonstrating that a diagonal can be understood as a horizontal perceived from an oblique angle, and also suggesting the movement of the observer or artist around objects. Viewing the work from a number of viewpoints in a single image produces the illusion of a spatial dislocation of the objects themselves. Dissected parts of the bottle of rum, recognizable by correspondence of shape or by labeling, float beside, below, or above the drawing of the complete bottle. These paper cutouts, at once more tangible and more fragmented than the shadowy outline, confuse one's perceptions of the bottle's presence.

Gris confounds expectations of the nature of materials. He usually depicts the glass objects as transparent and the others as opaque but does not hesitate to betray this faithfulness to the properties of objects when formal demands intercede.



Plate 6, Conrad Marca-Relli, The Woman of Samura, 1958.

¹⁶Conrad Marca-Relli (1913-2000) was an important 20th Century painter and collage artist who often mixed collage with oil paint and other materials including plastics and metal.

He was an early proponent of Abstract Expressionism and a prominent member of the artists group known as the New York School which included Franz Kline and Willem De Kooning; both of whom he met while painting for the WPA. On a trip to Mexico in 1952, Marca-Relli radically altered his artistic practice in response to his surroundings. A probably apocryphal story claims that a lack of paint stimulated his initial experimentation with collage at this time; however, the artist's account states that he turned to this pictorial technique to solve technical problems related to his interest in capturing the effects of sunlight on adobe buildings. Juxtaposing pieces of light-coloured canvas allowed him to define the edges of his forms and establish a sense of depth in largely white-on-white pictures.

¹⁶ Ronquillo, U. (2009), SF Collage collective's weblog.
[<http://sfcollagecollective.wordpress.com/category/collage-history/>], (accessed 2010 February).

Furthermore, the collage process enabled him to work quickly and change his creation constantly since he did not have to wait for the paint to dry.

In 1967 Marca-Relli had a retrospective show at the Whitney Museum of American Art in New York City. The curator, William Agee, noted that Marca-Relli's "achievement has been to raise collage to a scale and complexity equal to that of monumental painting."



Plate 7, Romare Bearden, Mysteries, 1964. Living with Art.

¹⁷After Picasso and Braque, many artists adopted this method of composing a picture by gathering bits and pieces from various sources. An artist who made very personal use of collage was Romare Bearden. Pieced together from photographic magazine illustrations, "Mysteries" (*plate7*) is one of the series of works that evoke

¹⁷ Getlein, M.G. (2002). *Living with art*. New York: Mc Graw- Hill Inc.

the texture of everyday life as Bearden had known it growing up as African American in rural North Carolina. In Bearden's hands, the technique of collage alludes both to the African American folk tradition of quilting, which also pieces together a whole from many fragments, and to the rhythms and improvisatory nature of jazz, another art form with African roots. In the background appears a photograph of a train. A recurring symbol in Bearden's work, trains stand for the outside world, especially the white world. Romare Bearden uses only photographs for his works which has made his works a photo montage which is also another form of collage.



REVIEW OF COLLAGE EXHIBITIONS

GESINE EHLERS: Multi Media Collages.

Orange Hall Gallery, SUNY Orange, Middletown, NY.

Jan. 6 through February 13, 2009.



Plat 8, Gesine Ehlers, Another Happiness.

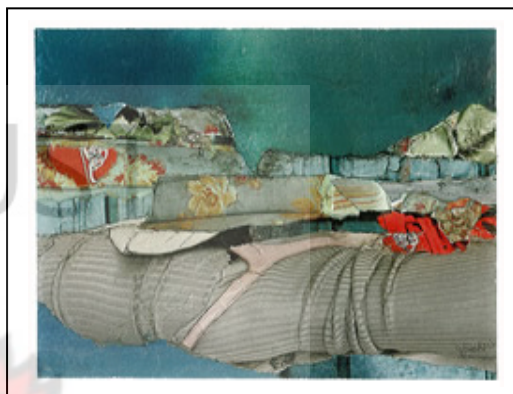


Plate 9, Gesine Ehlers, Evening.

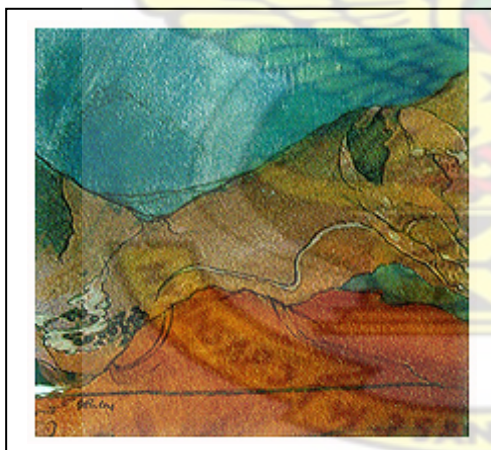


Plate 10, Gesine Ehlers, Riviera.



Plate 11, Gesine Ehlers, Night Light, Cape Cod.

¹⁸While based in the tradition of landscape painting, many of these expertly composed collages find their inspiration in metaphysical realms. Most of Ms. Ehlers' works depict three dimensional spaces but some abandon landscape and representational space in favour of plane surface design with finely finessed surfaces. Another Happiness (*Plat 8*), contrasts areas of detail with enigmatic dark layered masses while Evening (*Plate 9*), which is supported by a wrapped object of indeterminate origin, combines the flat.

About 45 of the collages in this exhibition are, in the spirit of Schwitters, less than 5" x 7" image size and are framed under glass. Some of the larger works (16" x 20" or 18" x 24") are unglazed and make use of crumpled paper and fabric to create three dimensional surfaces.

This show reveals Ms. Ehlers to be a skilled collagist. By artfully placing her collage fragments in new contexts, the artist succeeds in obscuring their origins, challenging the viewer to identify the sources of the materials. The resulting mysteries add interest to the works.

¹⁸ Talbot, J. (2009), Collage. [<http://www.collageart.org/reviews/ehlers.htm>.], (accessed 2010 April).

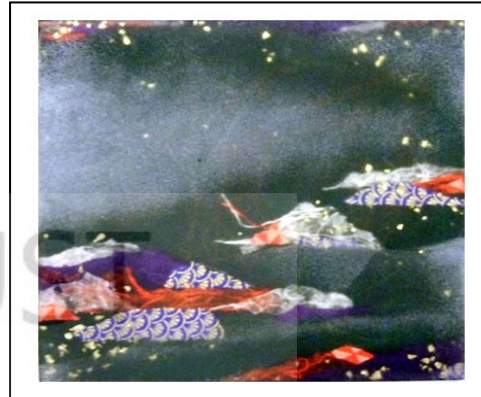
MOMOKO SUDO: "Subjective Truth".

The Centre On Contemporary Arts, Seattle , WA, USA.

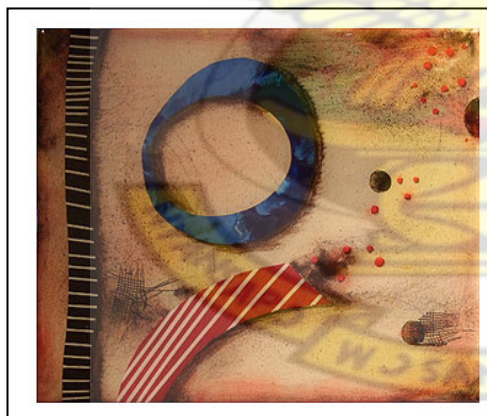
July 9th – August 8th 2009.



*Plate 12, Momoko Sudo "Beanz",
Paper collage on wood box,
varnished with resin.
18 x 24 x 1.25 inches, 2007.*



*Plate 13, Momoko Sudo "Palace
Night", Paper collage on wood box,
varnished with resin,
9 x 9 x 2 inches, 2007.*



*Plate 14, Momoko Sudo,
"Coordination", Mixed media
collage on canvas, varnished with
resin, 10 x 8 x 7/8 inches, 2008.*



*Plate 15, Momoko Sudo, "Cerebration"
Mixed media collage on canvas,
varnished with resin,
10 x 8 x 7/8 inches, 2008.*



Plate 16, Momoko Sudo, "Subjective Truth", The Center On Contemporary Arts, Seattle , WA, USA. Exhibition stand.

¹⁹Momoko Sudo's exhibition at CoCA saturates the gallery with an ambiance of quietude and poise while simultaneously stimulating one's imagination. The 26 works showcasing Sudo's talent as a painter and collagist highlight the compassionate and courageous manner in which she expresses herself.

Sudo's collages, measuring between 9"x 9" and 18"x18", embrace serenity, tranquility and play. Surrounded by Sudo's line-scape works, the collages enjoy the rich colours and the variety of shapes of their components. Neither cluttered nor busy, their spirit and temperament evidence unity, certainty, and wisdom.

¹⁹ Talbot, J. (2009), Collage. [<http://www.collageart.org/reviews/sudo.htm>], (accessed 2010 April).

After the delicate colourful papers are shaped, areas painted, and found objects applied, the collages are coated with layers of resin varnish. In some works this final step calls attention to the elements while in others like *Palace Night (Plate 13)*, the materials are intentionally veiled beneath a lingering fog, whispering to the viewer and artist that they have been transformed into a state of well being, never to be disturbed again.

Sudo's larger line scape paintings are all embracing. When following the numerous thin lines strategically flowing and waving serenely across a canvas of once uncharted territory, one may find themselves being drawn into those invisible, immobile spaces on the canvas which the artist did not disrupt, choosing instead to leave them to be steeped in nature's own light. This is where the artist's gift for perfection becomes evident. It's here where she has fused the art of motion and stillness into one entity.

All these exhibited works were perfectly done on two dimensional supports and again mounted with a support from the walls.



WORKS OF YINKA SHONIBARE

²⁰Trained as a painter, Yinka Shonibare later moved on to photography, sculpture, installation, and film. His work addresses issues of power in contemporary and historical culture. Shonibare sees areas of excess as a means to represent that power. The artist formulates relationships between classes, races, and power structures using highly associative “African” fabrics (Dutch wax-printed cotton) to create clothing, rooms, and environments. For Shonibare, the cloth is an apt metaphor for the entangled relationship between Africa and Europe and how the two continents have invented each other, in ways currently overlooked or deeply buried. This type of fabric, actually, was developed in Indonesia, then exported to England and the Netherlands, then sold to African merchants. Like this fabric, Shonibare has moved between continents; born in London in 1962 to Nigerian parents, the family shortly thereafter moved to Lagos, Nigeria. Shonibare returned to England at age 16 to attend boarding school, followed by art studies in London, which is where he now lives and works.

²⁰Bukhari, N. (2007), [<http://www.africansuccess.org/visuFiche.php?id=193&lang=en>], (accessed 2010 June).



Plate 17, Yinka Shonibare, The Swing (after Fragonard) 2001.

²¹In *The Swing* (plate 17), Shonibare creates a sculpture of the central figure in Jean-Honoré Fragonard's 1776 painting. To many, the original painting represents the frivolous spirit and loose morality of French aristocracy shortly before the revolution. However, Shonibare's work is not just a parody of the original: "I made a piece of work about this painting because I actually admire the work very much," he says. "And I like the contradiction of taking something that's supposedly 'ethnic' and putting that onto classical European painting."

²¹Taylor, R. (2003),
[<http://www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=70289&searchid=9305&tabview=text>], (accessed 2010 June).

Shonibare's figure retains the ornate dress and highly recognizable pose of the original, but is isolated and headless. Instead of pastel silks and cascades of lace, her ornate gown is composed of graphic cotton prints in contrasting patterns of the kind favoured in Africa today, but Shonibare has altered the fabric to include fashion logos such as Chanel. The sculpture suggests a worldly woman of leisure, but raises questions as to her race, economic status, and identity.



Plate 18, Yinka Shonibare, Victorian Philanthropist's Parlour, 1996-1997.

²²In the installation *Victorian Philanthropist's Parlor* (*plate 18*), Shonibare creates a late 19th-century sitting room but replaces the traditional muted colours with bright prints on every surface down to the bell pull next to the fireplace mirror, subverting the tasteful arrangement with a riot of colour and pattern. This change creates an

²² Yinka Shonibare MBE/ *Victorian Philanthropist's Parlour*, [<http://www.nmafa.si.edu/exhibits/shonibare/parlour.html>], (accessed 2010 June).

environment suggesting a different kind of inhabitant: perhaps this Victorian philanthropist is African, perhaps female? In trying to picture the person who would have such a room, colonialist history is brought to the fore. Using material such as Dutch wax-print fabric that has its own history of movement between continents, Shonibare addresses in a decorative and seemingly lighthearted way, the shared history uniting Europe (and America) with Africa. At the same time, a more serious point is made, says the artist: “the idea behind it is to draw a parallel with the relationship between the contemporary first world and third world countries. I want to show that behind excessive lifestyles there are people who have to provide the labour to make this kind of lifestyle happen.”

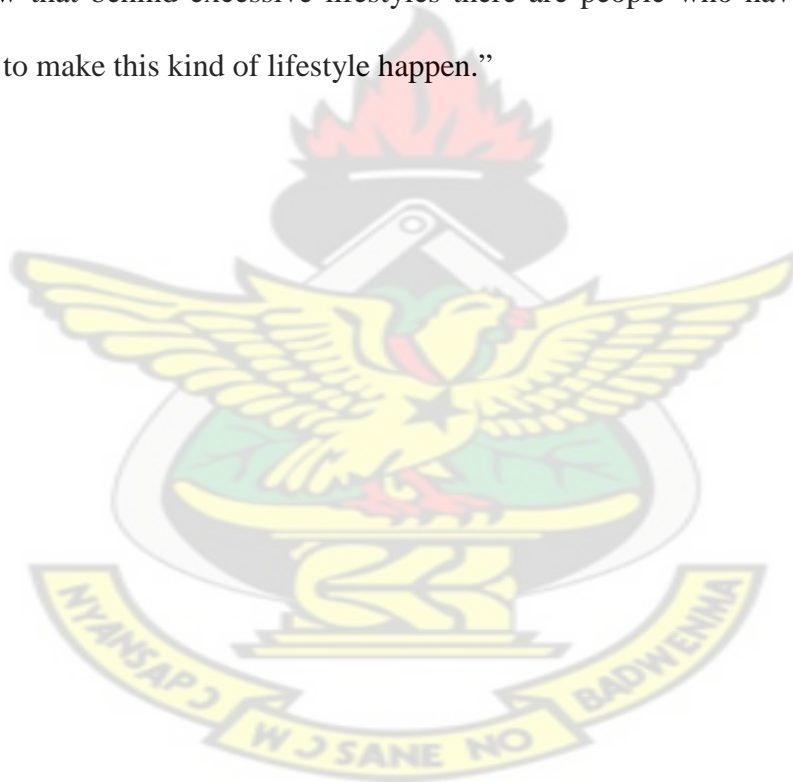




Plate 19, Yinka Shonibare, Nelson's Ship in a Bottle. Trafalgar Square. 2010.

²³The ship's 37 large sails are made of exuberant and richly patterned textiles commonly associated with African dress and symbolic of African identity and independence. These are Dutch wax textile, which has become as much of a signature material to Shonibare, as says, pickled wildlife is to Damien Hirst. To a casual glance, this looks typically African, joyously patterned and vivid, but one of the reasons why it appeals to Shonibare is that, in fact, it isn't African at all. Tying together historical and global threads and traversing Oceans and Continents, the

²³Villarreal, J. (2010), Yinka Shonibare's Nelson's Ship in a Bottle Unveiled in Trafalgar Square. [http://www.artdaily.org/index.asp?int_sec=2&int_new=38244], (accessed 2010).

work considers the complexity of British expansion in trade and Empire, made possible through the freedom of the seas that Nelson's victory provided.

Yinka Shonibare's piece reflects the story of multiculturalism in London. Shonibare says for him it's a celebration of London's immense ethnic wealth, giving expression to and honouring the many cultures and ethnicities that are still breathing precious wind into the sails of the United Kingdom. A ship in a bottle is an object of wonder. Adults and children are intrigued by its mystery. How can such towering masts and billowing sails fit inside such a commonplace object? With *Nelson's Ship in a Bottle* (plate 19), Shonibare wanted to take this childhood sense of wonder and amplify it to match the monumental scale of Trafalgar Square.

In *The Swing* (plate 17) and *Nelson's Ship in a Bottle* (plate 19), one can only appreciate the full meaning of these works by being part of them. A viewer can never stand at a corner and capture everything on each work as one used to do in two-dimensional support works. You will be needed to move round them and even bend down if necessary before you can successfully capture and appreciate the full meaning of these works.

Shonibare's installation *Victorian Philanthropist's Parlor* (plate 18), is a piece which allows viewers to move round within the installation in order to appreciate its beauty and meaning. This is a late 19th-century sitting room but Shonibare replaces the traditional muted colours with bright prints on every surface.

COMPARATIVE ANALYSIS

In having a critical look at Pablo Picasso's "Still life with chair caning collage", "Man with a hat" and "Guitar sheet music and glass" (*plates 1, 2 and 3*), it could be seen that the artist was much particular about the type of materials to be used in the works. He concentrated on only light weight and artificial materials like rope, wall papers and newspapers.

All these reviewed collage works have two dimensional effects and are all done on two dimensional supports as well.

However this project employed the use of these same flat and artificial materials alright, but also used thick, heavy and natural materials as well. Instead of using charcoal for the details, the researcher used acrylic paints. Works produced in this study will all be done in three dimensional effects and again done on three dimensional supports.

In this research the collage done on three dimensional supports are themselves free-standing works and may not need anything to support them in mounting.

The researcher's works in this context have very strong relation to that of Yinka Shonibare's works in terms of viewers' movement in the exhibition. Works of Yinka Shonibare allows viewers to move round them and even have a feel of touch in the exhibits. Yinka Shonibare's "Victorian Philanthropist's Parlour" (*plate 20*) is an installation which allows viewers to move within them in order to appreciate

their beauty and meaning. The chairs in this installation are so real that, one can even be tempted to sit on them to feel how comfortable they are.

This research employed the use of three different constructed free-standing models, on which the collage works were executed. The finished works allow viewers to move round them to appreciate their beauty, just like that of Yinka Shonibare.

The researcher's materials for his collage are so unconventional that, one will be tempted to touch to feel how real they are.



CHAPTER THREE

METHODOLOGY

RESEARCH METHODOLOGY

The experimental was found suitable for the studio work since it involved finding ways and means of working on the three dimensional free-standing models. The qualitative method was also chosen because the analysis of the art works were done descriptively.

MATERIALS FOR THE PROJECT

Materials for the study were carefully chosen depending on their durability and ability to be manipulated to suite the researcher's study. These materials include top bond glue, pieces of cloths, high density foam, acrylic paints, canvas material, 2/2 framo wood, plywood and sawdust.

The earlier collage artists' traditional materials include scraps of paper and other flat materials: newspaper and magazine clippings, photographs (or photocopies of photographs), wallpaper, and foil, beads, leaves, cloth, feathers, fabric, and many others. Contemporary collage artists too work with these materials but also have introduced some other heavy and thick materials. These materials include bones, sticks, bamboo and many more.

In choosing materials to be used for a collage work, one should take into consideration the life span of that material. It is highly recommended to use already

dried materials which cannot lose its form in the course of drying. Materials which are wet can easily bend, shrink or change its form in the course of drying.

Organic collage materials could decompose and hence care must be taken when using them. Materials like wood, bamboo, sticks and others can be preserved for a very long time by the use of the PVA glue or acrylic binder.

For this study, the researcher's choices of materials were based on critical consideration of their life span and preservation procedures. The materials include high density foam, acrylic paints, canvas material, 2/2 frame wood, top bond glue, pieces of cloths, saw dust, plywood and many more. Each material played an important role in the execution of the experimental works and the main projects as well.



Top Bond glue

Top Bond glue was the adhesive which was used throughout the process of the project. It has a whitish colour but becomes transparent when dried. This glue was used in conjunction with nails in joining the pieces of 2/2 frame wood for the models. It was again used for sticking the materials onto the models.



Pieces of cloths.

These pieces of cloths which are cut offs from seamstresses and tailors were used in so many ways in this project. They are of different designs, colours and weight. The pieces of cloths were used as dresses for the figures, icons in the work and again served as a decorative material.



High density Foam.

The high density foam was used for the skin of almost all the figures in the project.



Acrylic Paints.

The researcher's main medium for painting in this project was acrylic paints. Both the tube ones and the tin ones were used for this project.



Canvas material

This was the main material which was stretched and used as the support. The researcher chose kaki material which has a very fine weave and heavy in weight.



2/2 framo wood

The 2/2 framo wood was used in building the stretchers.



plywood

Plywood was used in constructing three stretchers of the experimental work.



sawdust

The sawdust was used as a medium in the execution of the collage pieces.

TOOLS FOR THE PROJECT

Tools are the basic machines and appliances which are used for executing a specific work. They help to make work easier. The choice of the tool may depend on the kind of work its supposed to perform. The human hand is the number one tool since it is the one which manipulates the tools to perform their duties.

Some of the tools used for this study include brushes, scissors, saw, pencil, tape measure, nails, hammer, chisels, cutting knife and many more. They are shown below with their uses;



Bristle brushes.

Bristle brushes of different sizes were used for colour application. They were again used for applying the glue onto the supports for adhering.



Scissors.

A pair of scissors was used for the cutting of the canvas materials for stretching. It was again used in cutting the sheep fur and the pieces of cloths for the project.



Tenon back Saw.

The tenon back saw was used for the cutting of the 2/2 frame wood and plywood which were used for the stretchers.



Chisels.

The chisels were used in conjunction with the saw in cutting.



Cutting knife.

This was the tool which was used for carving the high density foam which was used for the figures. It again helped in the cutting of the models for the experimental art works.



Pencil

The pencil was used for marking when taking measurements and again the main tool for drawing.



Tape measure

This was used for taking measurements.



Nails

Nails were used in conjunction with the top bond glue in fastening the 2/2 frame wood which was used for the stretchers.



Hammer

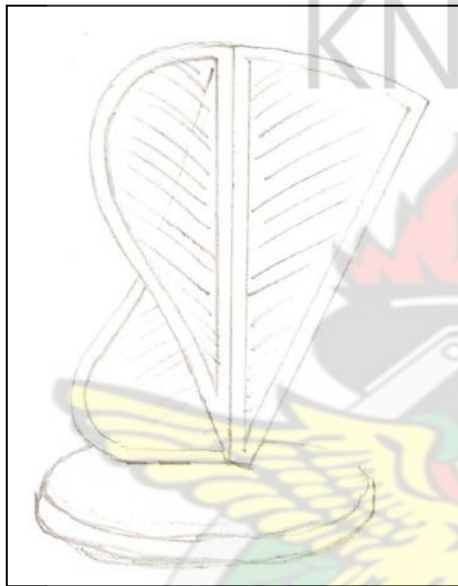
Hammer was used in striking the nails into the 2/2 frame wood.



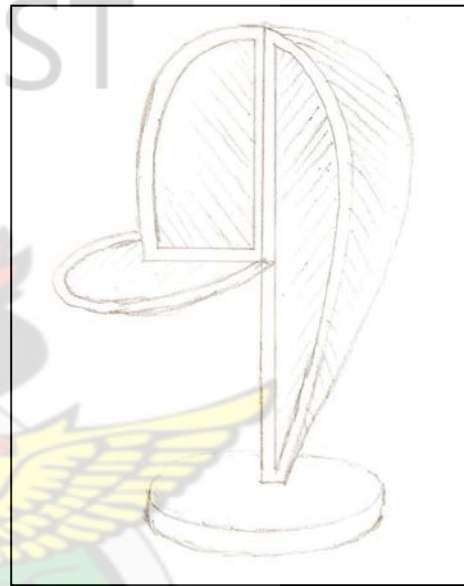
THE EXPERIMENTAL ART WORKS

Before proceeding on the final works, a series of experiments were conducted. This was to experiment on the appropriate three dimensional free-standing models, which will be best support for the study.

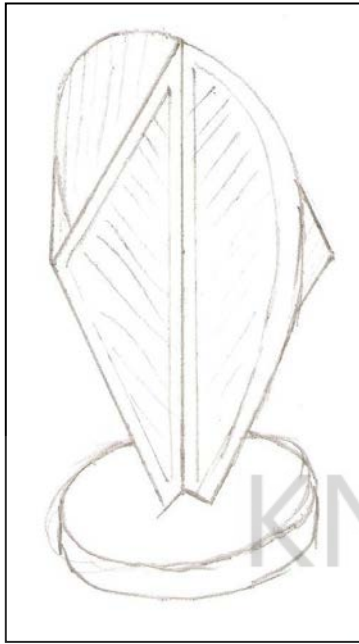
It started with a series of sketches but five of them were chosen for the experiment;



*Plate 20, Emmanuel Konadu
Agyemang, preliminary sketch 1.*



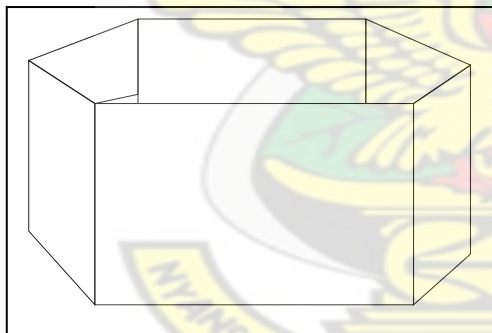
*Plate 21, Emmanuel Konadu
Agyemang, preliminary sketch 2.*



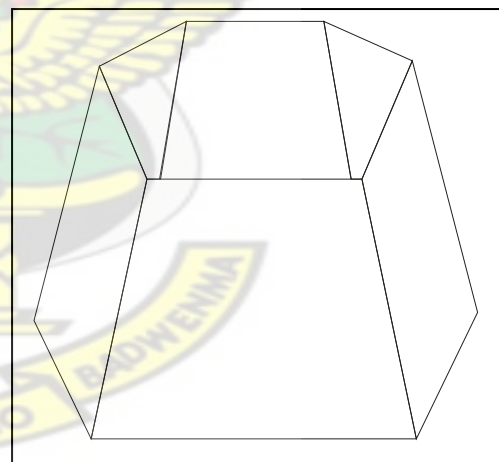
*Plate 22, Emmanuel Konadu
Agyemang, preliminary sketch 3.*



*Plate 23, Emmanuel Konadu
Agyemang, preliminary sketch 4.*



*Plate 24, Emmanuel Konadu
Agyemang, preliminary sketch 5.*



*Plate 25, Emmanuel Konadu
Agyemang, preliminary sketch 6.*

FIRST EXPERIMENT:

Sketch 1 (*plate 20*), was chosen as the first preliminary sketch to experiment with. The sketch was enlarged to an appropriate size and then transferred onto the plywood. From then, the researcher cut it out from the plywood with the help of the tenon back saw, cutting knife and the hammer.

As shown in sketch 1 (*plate 20*), the researcher assembled the cut pieces and joined them together with a top bond glue. For the model to be able to stand on its own, it was fastened onto a pedestal with the top bond glue.

The model was left in an open air for some hours to dry.

After drying, the canvas material too was cut out and stretched onto the model with the help of the glue.

Different views of this model are shown below:



*Plate 26, Emmanuel Konadu
Agyemang, model 1. View 1.
Size- 32 X 28 X 28inches.*



*Plate 27, Emmanuel Konadu
Agyemang, model 1. View 2.
Size- 32 X 28 X 28inches.*



*Plate 28, Emmanuel Konadu
Agyemang, model 1. View 3.
Size- 32 X 28 X 28inches.*



*Plate 29, Emmanuel Konadu
Agyemang, model 1. View 4.
Size- 32 X 28 X 28inches.*

Since the researcher wanted to identify the appropriate model for the actual works, the first two experiments were based on the models without any collage construction on them.

SECOND EXPERIMENT:

Sketch 2 (*plate 21*), was the second to experiment. The sketch was enlarged to the desired size and then transferred onto the plywood. With the help of the tenon back saw, cutting knife and the hammer, this transferred sketch was cut out from the plywood.

These cut out pieces were fastened together with the top bond glue. To facilitate stability of the model, it was fixed onto a pedestal with the help of the glue.

For the model to be very strong, it was left in an open air for some hours to dry up.



Plate 30, Emmanuel Konadu Agyemang, model 2. In the drying process. Size- 32 X 23 X 23inches.

After drying, the canvas material was cut out and stretched onto the model with the top bond glue.

The finished model is shown below:



Plate 31, Emmanuel Konadu Agyemang, model 2. View 1. Size- 32 X 23 X 23inches.



Plate 32, Emmanuel Konadu Agyemang, model 2. View 2. Size- 32 X 23 X 23inches.

THIRD EXPERIMENT:

The researcher chose sketch 3 (*plate 22*) for the third experiment. This sketch was enlarged to the appropriate size and then transferred onto the plywood. It was later on cut out from the plywood.

The cut out pieces were then glued together as shown in the sketch 3 (*plate 22*). From then, it was fixed onto a pedestal which will help in the stability of the model. This is shown on *plate 33* below:

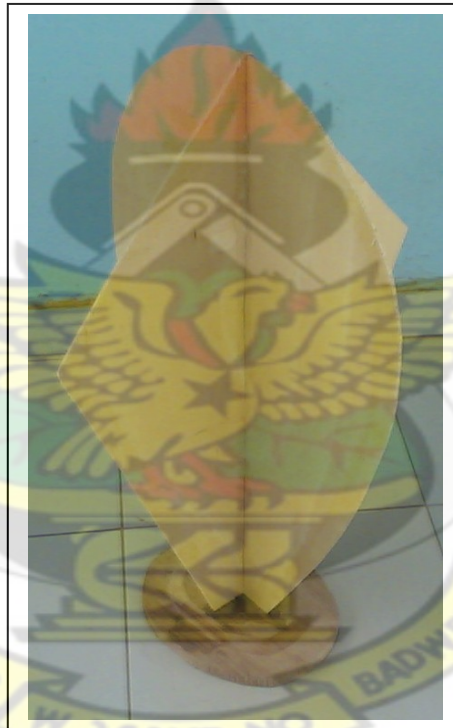


Plate 33, Emmanuel Konadu Agyemang, model 3, in the drying process. Size- 33 X 25 X 25inches.

After drying, the researcher then cut out a canvas material to the desired size and then stretched it onto the model. This can be seen on *plate 34*;



Plate 34, Emmanuel Konadu Agyemang, model 3. Size- 33 X 25 X 25inches.

The researcher wanted to proceed to another level by experimenting a collage piece on this model. Because of this, the model was primed with acrylic paint and after drying, circles of different sizes were sketched onto it (*plate 35*).



Plate 35, Emmanuel Konadu Agyemang, model 3, after sketching. Size- 33 X 25 X 25inches.

Since collage deals with pasting and the researcher's concern is to achieve three dimensionality, the high density foam was carved in circles to the sizes shown in the sketches (*plate 35*). The carved circles were then pasted on the model at the portion which seems to be hidden in a corner. This is shown on *plate 36* below:

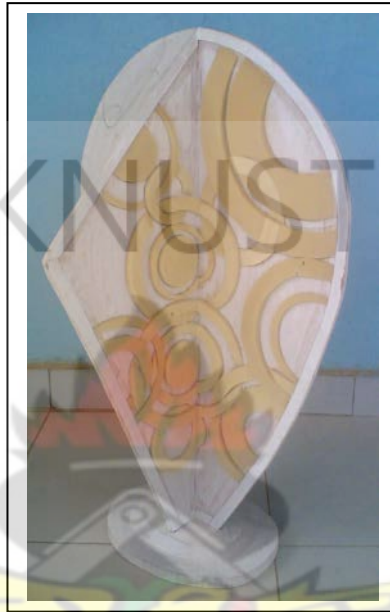


Plate 36, Emmanuel Konadu Agyemang, model 3, after pasting the carved high density foam. Size- 33 X 25 X 25inches.

The work was then painted with acrylic paint with the help of different sizes of bristle brushes. To create variation in the painting, the researcher chose to paint the portions with pasted carved foam with raw colours without tinting or shading them. For the circles to stand out, the backgrounds of these portions were painted very dark.

The other two remaining portions without any pasted material were painted with different tints of colours. Their backgrounds were painted with white in order to make a difference.

The pedestal was finally painted with dark brown colour. The final work can be seen in different profiles on *plates 37 – 40*:



Plate 37, Emmanuel Konadu Agyemang, model 3, view 1. Size- 33 X 25 X 25inches.



Plate 38, Emmanuel Konadu Agyemang, model 3, view 2. Size- 33 X 25 X 25inches.

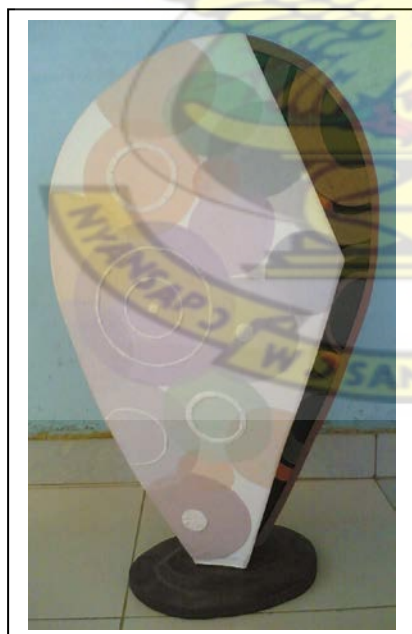


Plate 39, Emmanuel Konadu Agyemang, model 3, view 3. Size- 33 X 25 X 25inches.



Plate 40, Emmanuel Konadu Agyemang, model 3, view 4. Size- 33 X 25 X 25inches.

FOURTH EXPERIMENT:

The sketch of the fourth experiment can be seen in sketch 5 (*plate 24*). All the six faces of this sketch are of the same sizes.

Six stretchers of the same sizes, constructed of frame wood were lined up and joined together with nails to achieve a hexagon form. The canvas material was then stretched onto it with the help of nails and hammer.

From then, the researcher primed the model with acrylic paint.

Sketches of different masks as composed by the researcher were drawn on the model. The masks were carved from high density foam and pasted at their appropriate positions. Features of the composition which also needed to be projected from the background too were carved and pasted.

The researcher then painted the work with acrylic paint and made his final touches by cutting different designs and colours of pieces of cloths and pasted them where applicable on the work. The work can be seen in different profiles on *plates 41 – 44*:



*Plate 41, Emmanuel Konadu
Agyemang, model 4, view 1.
Size- 9 X 14 X 14inches.*



*Plate 42, Emmanuel Konadu
Agyemang, model 4, view 2.
Size- 9 X 14 X 14inches.*



*Plate 43, Emmanuel Konadu
Agyemang, model 4, view 3.
Size- 9 X 14 X 14inches.*



*Plate 44, Emmanuel Konadu
Agyemang, model 4, view 4.
Size- 9 X 14 X 14inches.*

FIFTH EXPERIMENT:

The sketch 6 (*plate 25*) was used for the fifth and last experiment. This sketch has six different faces.

Six different sizes of stretchers were constructed from frame wood and then lined up on the ground. They were fastened together using nails and hammer. The canvas material was then cut and stretched onto this stretchers with the help of nails and hammer.

From the fore-going, the model was primed with acrylic paint. Sketches of different masks composed by the researcher were drawn onto the model.

To achieve a relief work, the researcher carved the masks from high density foam and pasted them onto the model where necessary. Some other features which needed to be raised from the background too were carved from the foam and then pasted onto their various positions.

The researcher continued by painting the pieces with acrylic paints. To make the work look more attractive, the researcher concluded by cutting different designs and colours of cloths and pasting them onto the piece, where appropriate.

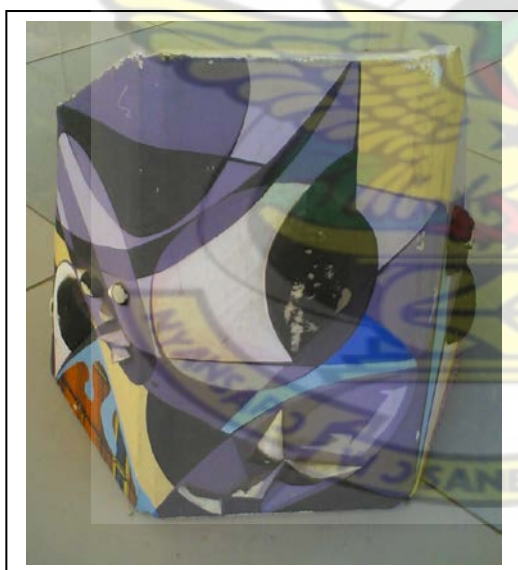
This work can be seen in different views on *plate 45 – 48*:



*Plate 45, Emmanuel Konadu
Agyemang, model 5, view 1.
Size- 13 X 14 X 14inches.*



*Plate 46, Emmanuel Konadu
Agyemang, model 5, view 2.
Size- 13 X 14 X 14inches.*



*Plate 47, Emmanuel Konadu
Agyemang, model 5, view 3.
Size- 13 X 14 X 14inches.*



*Plate 48, Emmanuel Konadu
Agyemang, model 5, view 4.
Size- 13 X 14 X 14inches.*

CONSTRUCTION OF THE MAIN PROJECT PIECES

After five experimental works were done, the researcher was then certain on the appropriate choice of model to be used as the support for the collage in-the-round. Analyzing comments and criticisms from artists and non artists, the researcher's choice of model for the study was perhaps centered on the fourth and fifth experimental works.

Six different sketches of the intended models were drawn and painted with photo shop software, but only three of them were chosen for the main project.

The sketches are shown below:

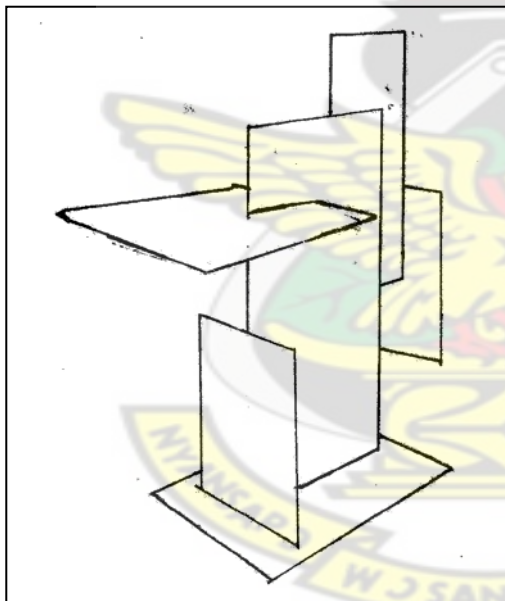


Plate 49, Emmanuel Konadu Agyemang, sketch 1.

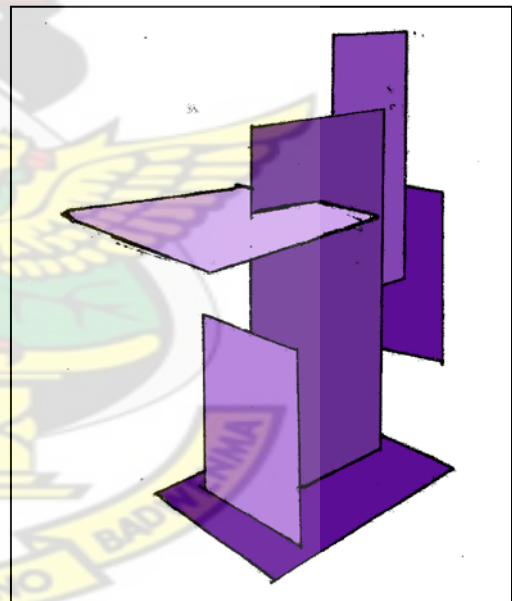
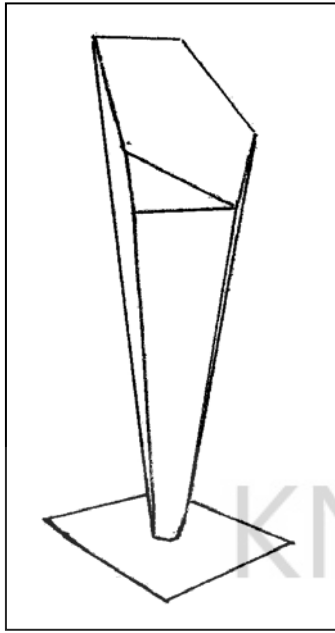
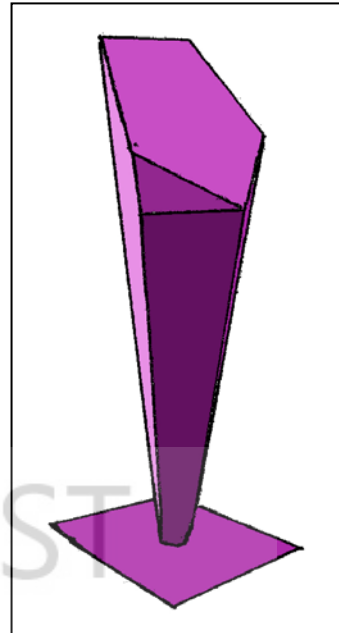


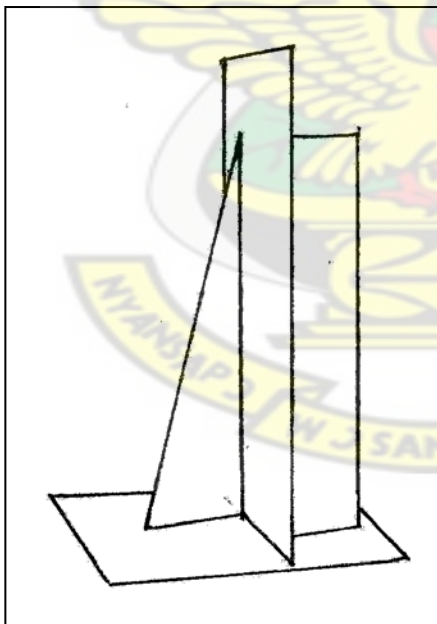
Plate 50, Emmanuel Konadu Agyemang, sketch 1, painted.



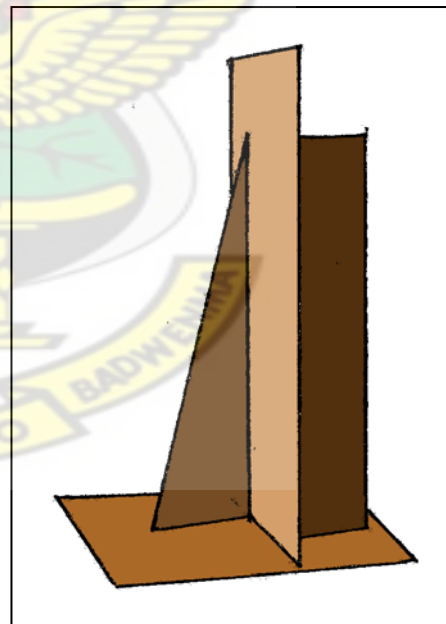
*Plate 51, Emmanuel Konadu
Agyemang, sketch 2.*



*Plate 52, Emmanuel Konadu
Agyemang, sketch 2. Painted.*



*Plate 53, Emmanuel Konadu
Agyemang, sketch 3.*



*Plate 54, Emmanuel Konadu
Agyemang, sketch 3. Painted.*

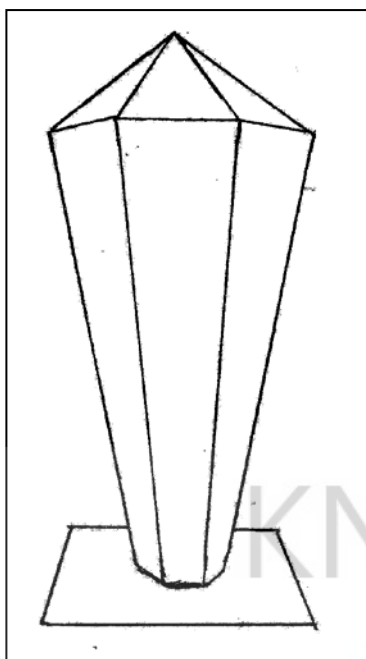


Plate 55, Emmanuel Konadu Agyemang, sketch 4.

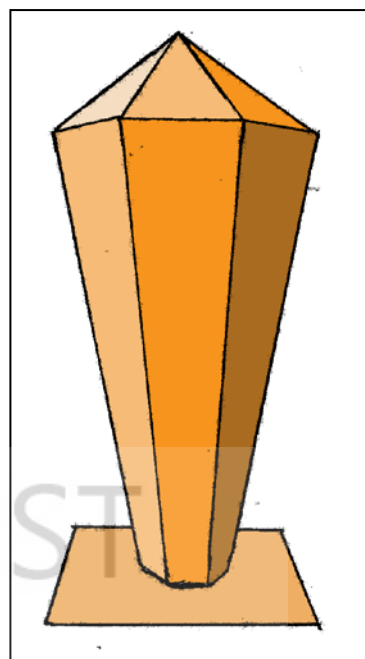


Plate 56, Emmanuel Konadu Agyemang, sketch 4. Painted.

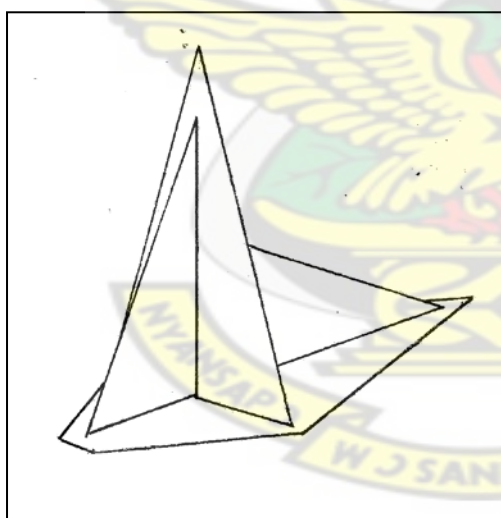


Plate 57, Emmanuel Konadu Agyemang, sketch 5.

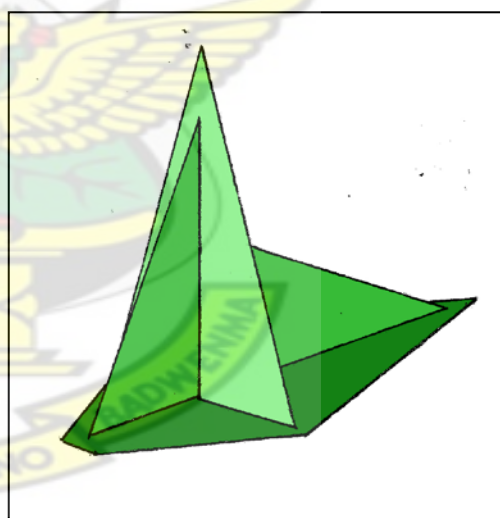


Plate 58, Emmanuel Konadu Agyemang, sketch 5. Painted.

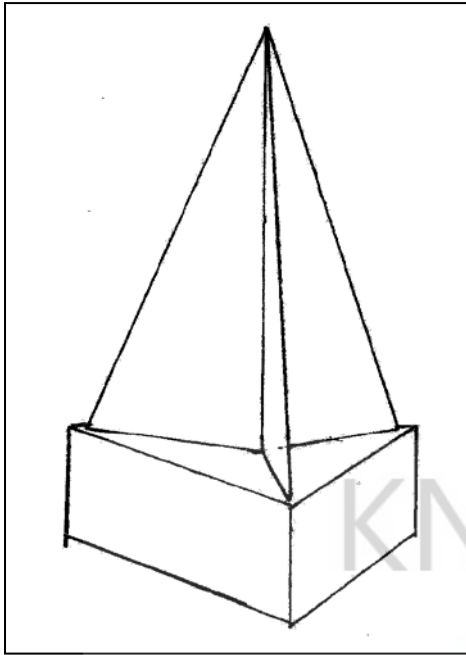


Plate 59, Emmanuel Konadu Agyemang, sketch 6.

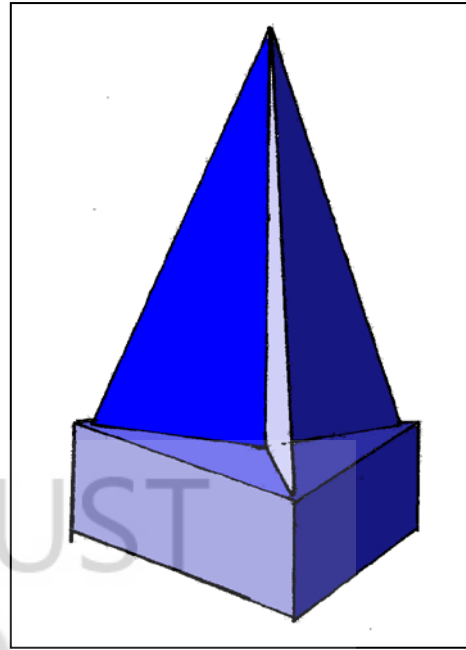


Plate 60, Emmanuel Konadu Agyemang, sketch 6. Painted.

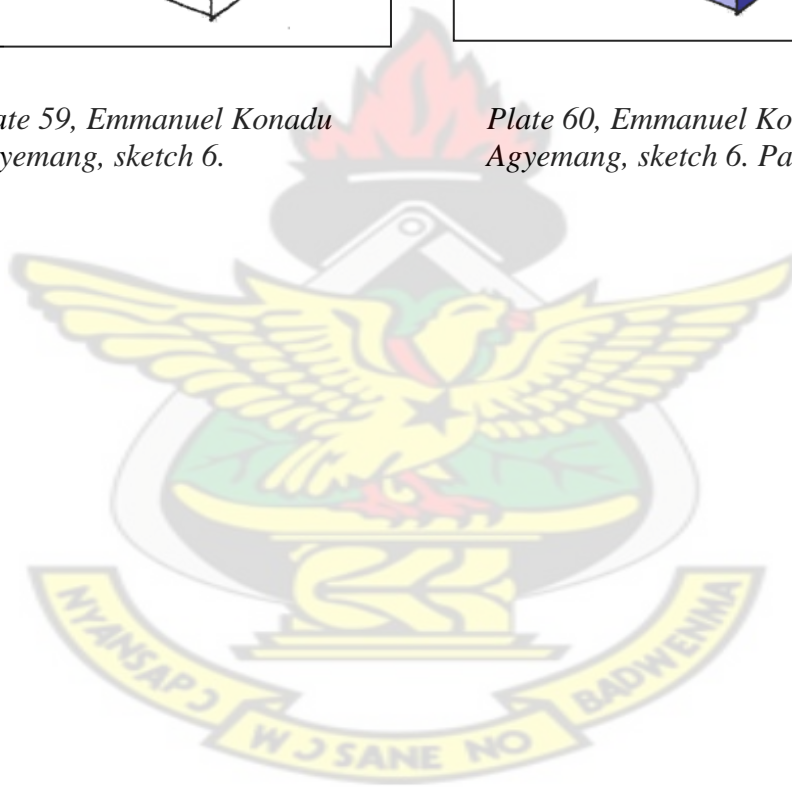


PLATE 49 FIRST WORK:

Sketch 1 (*plate 49*) was chosen as the first work to execute. It consists of five different canvases and a pedestal which is also a canvas on its own. Each of the five canvases has a front and a back face which sum up to ten canvases.

The researcher constructed all the canvases and then fastened them together with the help of nails and top bond glue. Each canvas overlaps, intertwines, touches or runs through the other, making it a three dimensional structure. This three dimensional canvas structure is shown on *plate 61* below:



Plate 61, Emmanuel Konadu Agyemang, the finished constructed three dimensional canvas. Size- 55 X 21 X 53inches.

The structure was then primed with acrylic paint and the necessary sketches as composed by the researcher were drawn on them. This is shown on *plate 62*;



Plate 62, Emmanuel Konadu Agyemang, after sketching.

Since the work is a collage piece and the researcher's concern is on the three dimensionality of the work, most of the figures in the composition were carved from high density foam and pasted. Areas which needed to be projected from the background too were carved from high density foam and pasted as well. To introduce tactile effects, the researcher glued saw dust onto some other portions of the composition. These are shown on *plates, 63, 64 and 65*:



Plate 63, Emmanuel Konadu Agyemang, after pasting.



Plate 64, Emmanuel Konadu Agyemang, after pasting.



Plate 65, Emmanuel Konadu Agyemang, after pasting, a view below eye level.

The researcher then proceeded by painting the work with acrylic paint and bristle brushes of different sizes. According to the researcher, his dominant colour is violet since it fascinates him most. *Plates 66 and 67* show the painted work:



Plate 66, Emmanuel Konadu Agyemang, after painting, view 1. Size- 55 X 21 X 53inches.



Plate 67, Emmanuel Konadu Agyemang, after painting, view 2. Size- 55 X 21 X 53inches.

To achieve an attractive finishing, the researcher concluded by framing the edges of the canvases with painted frame battens. The finished work can be shown in different profiles on *plates 68 – 71*:



Plate 68, Emmanuel Konadu Agyemang, the finished work, view 1. Size- 55 X 21 X 53inches.



Plate 69, Emmanuel Konadu Agyemang, the finished work, view 2. Size- 55 X 21 X 53inches.



Plate 70, Emmanuel Konadu Agyemang, the finished work, view 3. Size- 55 X 21 X 53inches.

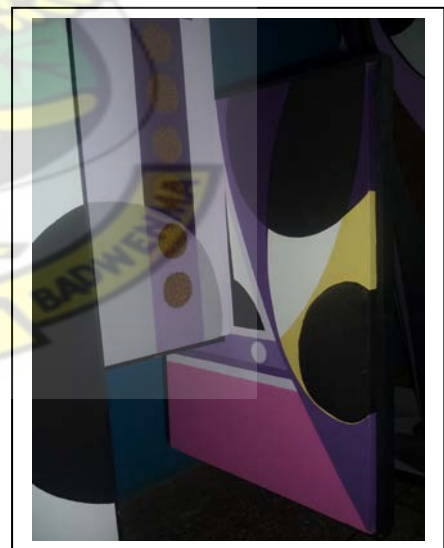


Plate 71, Emmanuel Konadu Agyemang, the finished work, view 4. Size- 55 X 21 X 53inches.

PLATE 51 SECOND WORK:

The sketch 2 (*plate 51*), was chosen for the second work. It was started by the construction of the stretcher. This was built from 2/2 frame wood and fastened together with glue and nails(*plate 72*).



Plate 72, Emmanuel Konadu Agyemang, the stretcher.

From then, the canvas material was stretched onto it with the help of nails and hammer (*plate 73*).



Plate 73, Emmanuel Konadu Agyemang, in the process of the stretching the canvas material.

After stretching, the structure was fastened onto a pedestal which is also a canvas but has a frame board fixed inside to hold the structure very firm. The purpose of the pedestal was to hold the structure in order to stand on its own. From then, the structure was primed with acrylic paint (*plate 74*).



*Plate 74, Emmanuel Konadu Agyemang, after priming.
Size- 24 X 30 X 79inches.*

Sketches composed by the researcher which were basically African masks were drawn onto this support. Some of the masks and other features of them were carved from high density foam and pasted to their various positions.

To create variation and tactile quality, saw dust was glued to some other features of the composition. These can be seen in different profiles on *plates 75 – 78*:



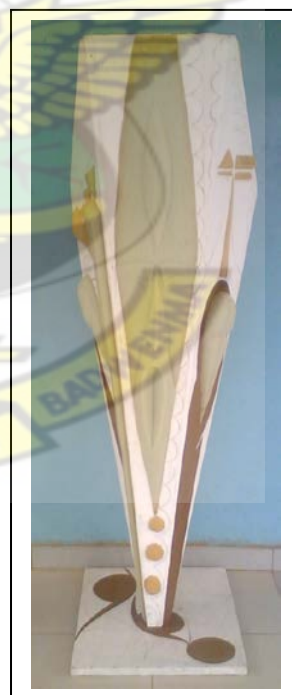
*Plate 75, Emmanuel Konadu
Agyemang, after pasting, view
1. Size- 24 X 30 X 79inches.*



*Plate 76, Emmanuel Konadu
Agyemang, after pasting, view
2. Size- 24 X 30 X 79inches.*



*Plate 77, Emmanuel Konadu
Agyemang, after pasting, view
3. Size- 24 X 30 X 79inches.*

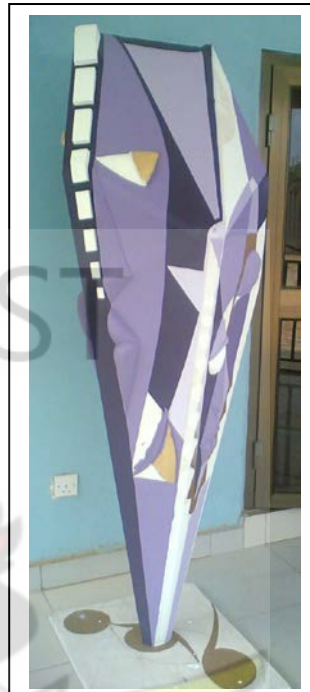


*Plate 78, Emmanuel Konadu
Agyemang, after pasting, view
4. Size- 24 X 30 X 79inches.*

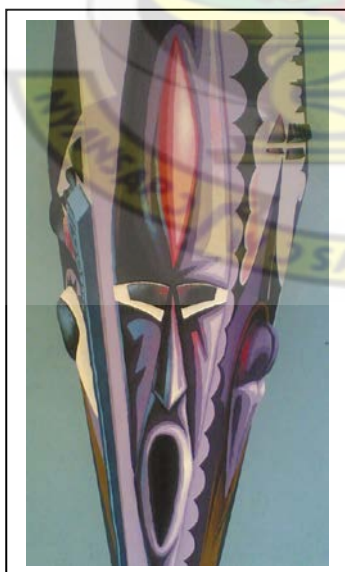
To proceed on, the work was painted with acrylic paints with the help of different sizes of bristle brushes. The researcher's dominate colour still remains the same as violet (*plates 79 - 82*).



*Plate 79, Emmanuel Konadu
Agyemang, painting process, view 1.
Size- 24 X 30 X 79inches.*



*Plate 80, Emmanuel Konadu
Agyemang, painting process, view 2.
Size- 24 X 30 X 79inches.*



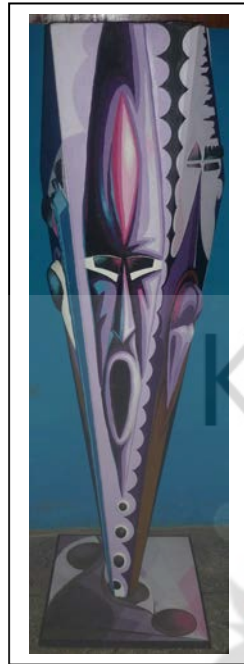
*Plate 81, Emmanuel Konadu
Agyemang, after painting, view 1.
Size- 24 X 30 X 79inches.*



*Plate 82, Emmanuel Konadu
Agyemang, after painting, view 2.
Size- 24 X 30 X 79inches.*

To finish the work, the researcher framed the pedestal with painted frame wood.

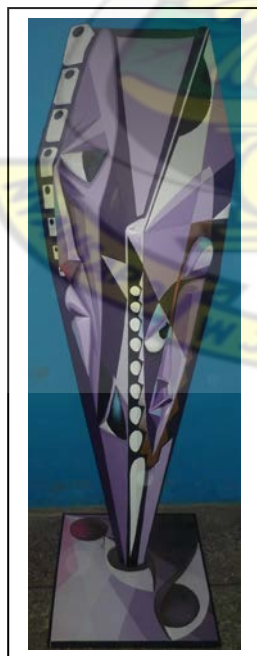
The finished work can be seen in different profiles on *plates 83 - 86*;



*Plate 83, Emmanuel Konadu
Agyemang, the finished work, view
1. Size- 24 X 30 X 79inches.*



*Plate 84, Emmanuel Konadu
Agyemang, the finished work,
view 2. Size- 24 X 30 X 79inches.*



*Plate 85, Emmanuel Konadu
Agyemang, the finished work, view
3. Size- 24 X 30 X 79inches.*

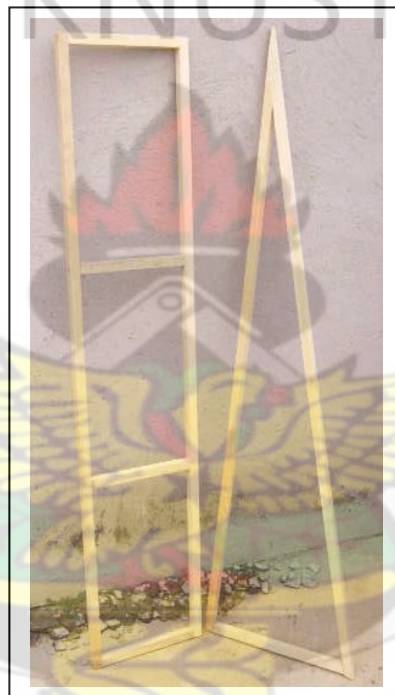


*Plate 86, Emmanuel Konadu
Agyemang, the finished work,
view 4. Size- 24 X 30 X 79inches.*

PLATE 53 THIRD WORK:

The third and last work was chosen from sketch 3 *plate 53*. It is composed of three rectangular canvases and a triangular one, which sum up to four canvases in all as shown on *plates 53 and 54*.

The researcher begun by constructing the stretchers for the work (*plate 87*).



*Plate 87, Emmanuel Konadu Agyemang,
stretchers for the work.*

From then, the canvas material was stretched onto both sides of the stretchers in such a way that the collage could be done on both the front and the back of the canvas. After stretching, they were fastened together with one used as a pedestal to hold the piece for it to stand on its own (*plate 88*).



*Plate 88, Emmanuel Konadu Agyemang,
stretchers fastened together for the work.*

The work was then primed with acrylic paint and sketches composed by the researcher were drawn onto the support.

Just as the final piece was supposed to be a collage in-the-round, features of the composition which needed to be projected from the background were carved from high density foam and pasted to their various positions as well. Other portions too were covered with saw dust.

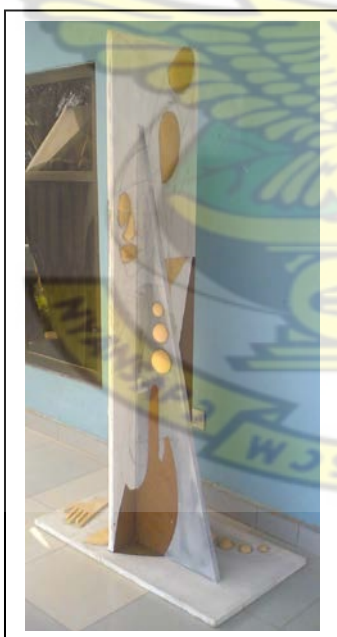
The researcher worked on both the front and back of the canvases. These are shown in different profiles on *plates 89 – 92*:



*Plate 89, Emmanuel Konadu
Agyemang, after pasting, view 1.
Size- 43 X 23 X 80inches.*



*Plate 90, Emmanuel Konadu
Agyemang, after pasting, view 2.
Size- 43 X 23 X 80inches.*

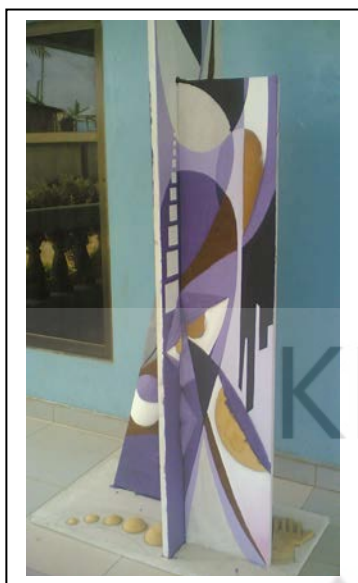


*Plate 91, Emmanuel Konadu
Agyemang, after pasting, view 3.
Size- 43 X 23 X 80inches.*



*Plate 92, Emmanuel Konadu
Agyemang, after pasting, view 4.
Size- 43 X 23 X 80inches.*

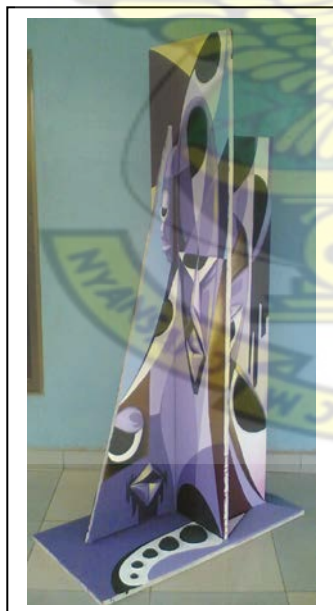
The work was however painted with acrylic paints in the same colour scheme as the two previous ones with the help of different sizes of bristle brushes (*plates 93 - 96*).



*Plate 93, Emmanuel Konadu
Agyemang, painting process, view 1.
Size- 43 X 23 X 80inches.*



*Plate 94, Emmanuel Konadu
Agyemang, painting process, view 2.
Size- 43 X 23 X 80inches.*



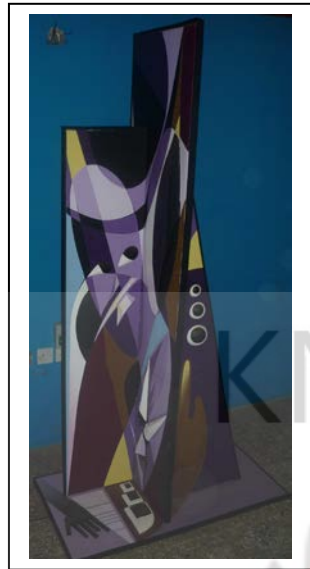
*Plate 95, Emmanuel Konadu
Agyemang, after painting, view 1.
Size- 43 X 23 X 80inches.*



*Plate 96, Emmanuel Konadu
Agyemang, after painting, view 2.
Size- 43 X 23 X 80inches.*

To finish the work, the researcher framed each canvas with painted frame wood.

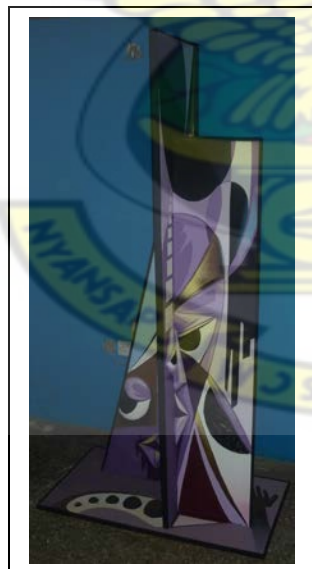
The finished work can be seen in different profiles on *plates 97 -100*:



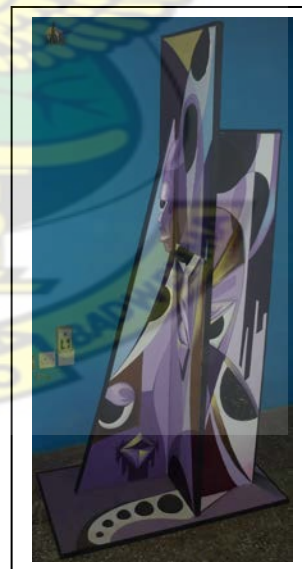
*Plate 97, Emmanuel Konadu
Agyemang, the finished piece,
view 1. Size- 43 X 23 X 80inches.*



*Plate 98, Emmanuel Konadu
Agyemang, the finished piece,
view 2. Size- 43 X 23 X 80inches.*



*Plate 99, Emmanuel Konadu
Agyemang, the finished piece,
view 3. Size- 43 X 23 X 80inches.*



*Plate 100, Emmanuel Konadu
Agyemang, the finished piece,
view 4. Size- 43 X 23 X 80inches.*

TECHNICAL CHALLENGES

The researcher had a very difficult challenge in executing collage in-the-round. Constructing these three dimensional supports needed critical thinking and creativity, since the art works are supposed to be unique and outstanding. Several experiments were conducted before arriving at the choice of support.

The three dimensionality form of the supports and their handling made it difficult in working on them. On like the two dimensional supports which are either hanged or fixed onto an easel when working on them, these three dimensional supports requires one to kneel down or even lie down when working on them.

Carved figures needed to be held for a very long time after pasting to avoid peeling off from the support since they are in the round.

Thick application of paints needed to be reduced to do away with dripping.

Construction of collage in-the-round is more difficult and needs a lot of patience as compared to that of two dimensional supports.

CHAPTER FOUR

ANALYSIS OF ART WORKS

DESCRIPTION AND INTERPRETATION OF THE ART WORKS

The works described in this chapter are among a few successful ones which amalgamate sculpture and painting. The basic definition for sculpture is any art object produced by carving or shaping stone or wood or clay or other materials. However this definition has outlived its basic meaning in the contemporary world. Sculpture could even be heard not seen in exhibitions dubbed “Sound Sculpture”. Whatever its definition, sculpture connotes a three dimensional world.

Painting implies the application of pigments on a surface. With the contemporary definition, there is a thin line between painting and sculpture.

The works produced have both painting and sculptural qualities. Chasses of sculptural nature (three dimensional) have been built to hold the canvases on which the paints have been applied.

The beauty of the works, the painterly and sculptural dimensions are that, the observer has to move round each work to appreciate the full meaning of each piece. On the other hand, the observer must even bend down or have a feel of touch of the work before grabbing the full meaning and appreciation of the work. One can identify both the frontal and quarter views of the figures at the same time.

A face composition is made whole with the combination of two or more planes.

The works are well designed and they show the artist's imagination, intellect, creativity and purposefulness.

KNUST



FIRST WORK:

EVIL CAN'T BE HIDDEN



*Plate 101, Emmanuel Konadu Agyemang,
Evil can't be hidden. Size- 55 X 21 X
53inches. View 1.*



*Plate 102, Emmanuel Konadu Agyemang,
Evil can't be hidden. Size- 55 X 21 X
53inches. View 2.*

Plate 101 (Evil can't be hidden); the first work, was executed on eleven different canvases which were all joined together artistically with one as its pedestal. Balance in the construction of the structural support was achieved through the harmonic positioning of the different sizes of the canvases.

In having a critical look at *plates 101* and *102*, it could be revealed that the researcher wanted to show how each canvas was connected to the other. This could be seen in how the images on one canvas flows into the other by either touching or overlapping.

The work is composed of horizontal, vertical and diagonal lines which show the rhythmic movement in the composition. Some of the images in the composition were carved and pasted on the canvas in order to protrude from the background. The researcher again applied sawdust on some other portions in the sense of tactile texture and deception of the eye.

The researcher's choice of dominant colour was violet since it is the colour which fascinates him most. Tints of red, blue and yellow colours in the composition reinforce the main point of interest which is the rhythmical movement across the picture planes.

To show contrast, the researcher used brighter and tinted colours against strong darker ones. The researcher used tints and shades to differentiate between the carved images from the flat ones on the canvases.

Colours applied turned to show a kind of optical illusion and deception to its viewers. This could be revealed in how the researcher incorporated overlapping of colours running from one canvas through to the other. It can again be shown in the application of sawdust in the composition which looks painted but when seen closer and felt its tactile texture turns out to be a solid mass rather than a painted surface.

In viewing the work artistically, one could see that all the canvases are not isolated. They all come together as one piece. Colours on one canvas runs through to the other, linking them in order to form one unit.

CONCEPT BEHIND “EVIL CAN’T BE HIDDEN”

In retrospect of the structure of this project, the researcher reminds the viewer of architecture which has many planes. Each plane of this project work (*Evil can’t be hidden*) is composed of one or more human sense organs. This is to say, walls can see, hear or smell.

The ear, mouth and the nose can be seen on some other planes of this work. Incorporating these in the composition, the researcher believes the evil can be done but never be hidden so far as air, floors and wall exists. One might not see you committing a crime but can smell or even hear the sound. As the Akan proverb says “Bɔne nsuma” which means the evil can’t be hidden.

In having a critical look at all the planes on “*Evil can’t be hidden*”, it could be figured out that all the planes are having either one or more manipulated human eye.

This is because the researcher believes the most important sense organ is the eye since it sees and sends information to the other sense organs to respond.

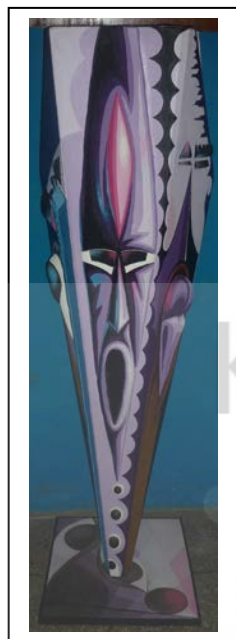
All the eyes on this piece seem to have a kind of gaze to its viewers. No matter how you move around this piece to appreciate it, these eyes still gaze at you.

Symbolically, the researcher believes no matter what evil you do, someone will see, hear or smell of it.



SECOND WORK:

GOSSIP NOT



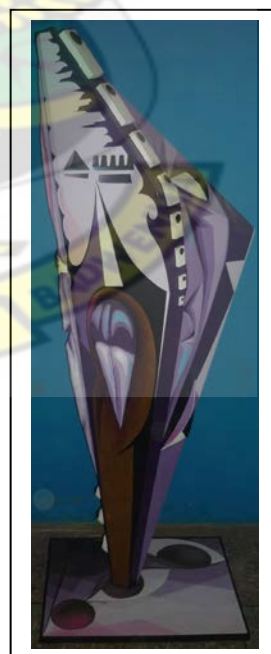
*Plate 103, Emmanuel Konadu
Agyemang, Gossip not. Size- 24 X
30 X 79inches. View 1.*



*Plate 104, Emmanuel Konadu
Agyemang, Gossip not. Size- 24 X
30 X 79inches. View 2.*



*Plate 105, Emmanuel Konadu
Agyemang, Gossip not. Size- 24 X
30 X 79inches. View 3.*



*Plate 106, Emmanuel Konadu
Agyemang, Gossip not. Size- 24 X
30 X 79inches. View 4.*

On this second work (*Gossip not*), the researcher drew inspiration from the elongated African Tikar mask in building up his structural support for the work. It has five different faces with four of the sides truncated.

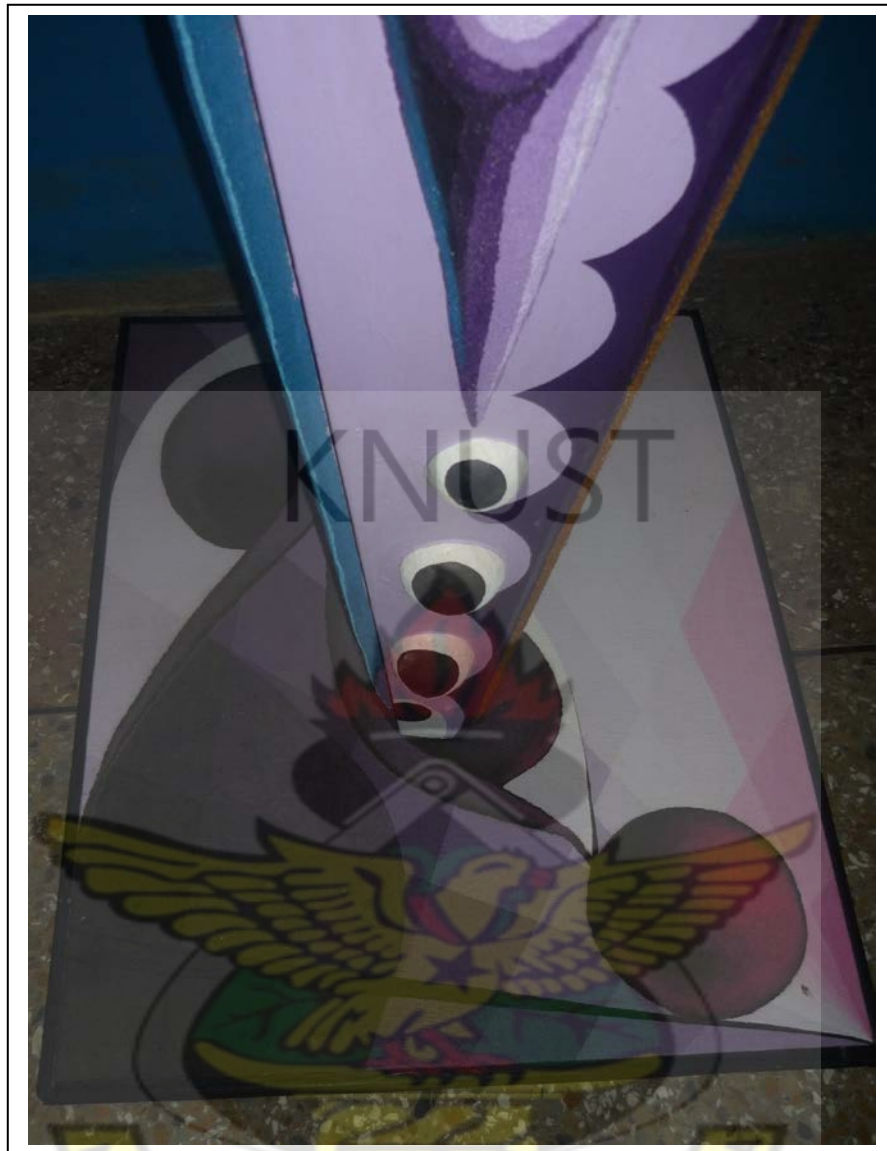
In having a critical look at the work, it could be seen that balance was strongly achieved through the harmonic positioning of the various masks composed by the researcher onto the support. To show how the compositions are connected and inter related, each composition was made to flow into the other while others too overlap on the other. The vertical, diagonal and horizontal strokes in the composition gives it a kind of rhythmic movement which makes the work look alive.

To create tactile and visual illusion, some of the images were carved and pasted while saw dust was applied to some other areas.

Violets of different shades were the main dominant colour in the composition. Brighter and tinted colours were placed side by side with darker ones to achieve contrast. The colours in this composition were not blended together but were tinted and shaded to create a tonal gradation. In order to create shade on the sawdust applied, some portions were painted with darker colours.

To create more illusion, images which were carved and pasted were painted with either dark or bright to make it stand out from the background.

As one views the work from afar, it looks very smooth but when closer it turns to be rough with a tactile effect. This is a kind of optical illusion.



*Plate 107, Emmanuel Konadu Agyemang,
Gossip not. Size- 24 X 30 X 79inches. View
from the pedestal.*

Looking at *plate 109 (Gossip not)*, the whole structural composition seems to sit on an eye on the pedestal. This is to say that the most important tool for perceiving a painting is the eye, since it is the tool which sends information on sights to the other sense organs.

CONCEPT BEHIND “GOSSIP NOT”

On this second work (*Gossip not*), the researcher draws the attention of the viewer to the elongated African Tikar mask which is used during agricultural festivals of the Cameroonians. “Gossip not” is having five different planes with four of the sides been truncated and a pedestal as well. Each of these five faces is composed of different manipulated African Tikar mask.

The researcher believes the eye is the most important sense organ to the human and because of this, one or more manipulated human eye can be seen on each plane of the work. Based on this, the whole structure sits on an eye on the pedestal, since the eye sees first and sends information of the sight to the other sense organs to respond to.

The ear, mouth and the nose can also be seen on some other planes of this piece. Using mask in the composition, the researcher believes masks are used to hide ones identity from the other. One might see, hear or smell something and gossip about it not taking into consideration the one he might be gossiping with. Since one cannot see the real identity of a masquerader, one might also not see what actually goes on in the mind of the one you gossip with.

In having a critical look at all the planes on this “*Gossip not*”, it could be seen that the mouths on this work all seem to be alert to talk. The eyes too seem to have a kind of gaze to its viewers as they move round them.

Symbolically, these alertness of the mouth and gaze to the viewer are to caution one about whatever one gossips since one might not see what is behind the face of the other person.

THIRD WORK:

FACE OF AFRICA POLITICS



Plate 108, Emmanuel Konadu Agyemang, Face of Africa politics, the finished piece, view 1. Size- 43 X 23 X 80inches.



Plate 109, Emmanuel Konadu Agyemang, Face of Africa politics, the finished piece, view 2. Size- 43 X 23 X 80inches.

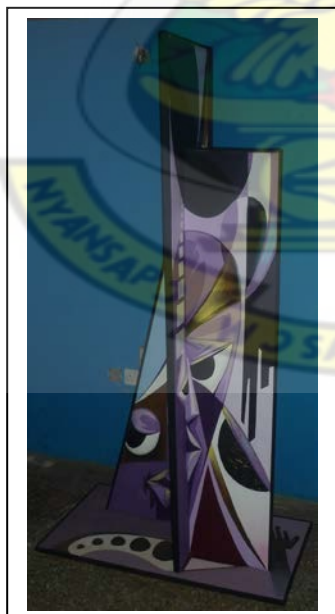


Plate 110, Emmanuel Konadu Agyemang, Face of Africa politics, the finished piece, view 3. Size- 43 X 23 X 80inches.

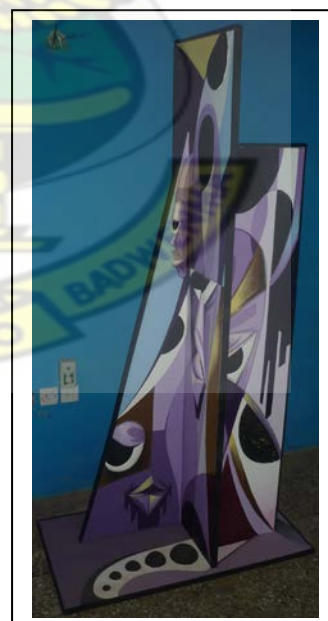


Plate 111, Emmanuel Konadu Agyemang, Face of Africa politics, the finished piece, view 4. Size- 43 X 23 X 80inches.

The third work (*Face of Africa politics*) which also happens to be the last work was built on four different canvases joined together with one serving as its pedestal. These four different sizes of canvases harmoniously positioned and fixed together, gives the structure a balanced piece.

In having a critical look at *plates 108 to 111*, the composition of each canvas extends into the other canvas to show how each canvas is connected to the other. One can draw horizontal, vertical and diagonal lines through the various compositions to give it a kind of rhythmical movement.

Some parts of the images were caved and pasted in order to protrude from the background. Other parts too were covered with sawdust to give it a tactile effect.

Colour in this composition serves as a reinforcement of the main point of interest which is rhythmical movement across the picture plane.

By applying brighter and tinted colours against strong darker ones, colour contrast was achieved. The nature of the colour application gives it a kind of optical illusion. The images in the composition seems to be flat when viewed in a distant, but turns to be the opposite when closer with a tactile effect as well.

CONCEPT BEHIND “FACE OF AFRICA POLITICS”

“Face of Africa politics” addresses issues of politics in Africa. The compositions are done on four different sizes of canvases with one as its pedestal. Symbolically,

these different sizes of canvases imply how different the mind set and deceptive African politicians could be.

Each plane of this project piece (*Face of Africa politics*) is composed of one human face. On each plane, one or more human eye had been portrayed. These eyes all seem to be two dimensional when viewed from afar, but some others protrude from the background when in a closer view. This signifies how deceptive African politicians could be when not in government or not closer to the government in power.

Sawdust applied on the support turn to be smooth, but when closer, it turns to be rough when touched with the hand to feel its tactile effect. Symbolically, this talks about how those in government are the only people who enjoy the opportunities of the sitting government in Africa. As the Akan proverb says “akoko ba a oben oni na odi abebe sre”. This means “the chicken which is closer to the mother hen is the one who eats the hind leg of a grasshopper.”

Critically looking at the human mouths on this project, it could be seen that some of them are proportional while others are not. Some have been elongated while others are stretched. This stands for the fake promises of African politicians when vowing for a position.

The bright colours applied on this project piece signifies how rich Africa is, and how strong and harmonious Africa could be when together under one roof.

CHAPTER FIVE

SUMMARY, RESULT, CONCLUSION, RECOMMENDATIONS

SUMMARY

Collage is a painting technique which needs a lot of thinking, time and carefulness.

Execution of collage in-the round is very hectic, time consuming and needs a lot of thinking as compared to those on two dimensional supports.

This project has developed the artist's knowledge and skill in collage making. It presented challenges which have led to a better understanding of working on three dimensional supports.

Reviewing of related literature on this subject pointed out that, since 1912; the year of collage invention up to this era, collage has almost always been done on flat supports. Almost all collage artists concentrated on flat and light weight material. Through these observations, the execution of this project topic was quite a mouthful.

RESULT

At the end of the study, three pieces of conceptual collage in-the-round were executed.

The works are among a few successful ones which mingle both sculpture and painting qualities.

Chasses of sculptural nature (sculpture connotes a three dimensional world) were built to hold the canvases on which the paints were applied.

One can identify both the frontal and quarter views of the figures at the same time.

A face composition is made whole with the combination of two or more planes.

The works are well designed and they show the artist's imagination, intellect, creativity and purposefulness.

KNUST

CONCLUSION

To conclude, collage making has inherent possibilities and limitations. The researcher however did not submit to these limitations but rather chose to break through these limitations in the construction of the projects pieces.

This project on the use of unconventional materials and three dimensional supports for collage making has been of great intellectual exercise for the researcher and he hopes it will be a great contribution to collage making in the painting section of the College of Art and Social Sciences, KNUST, Kumasi Ghana.

RECOMMENDATIONS

The following are some recommendations based on the processes and outcome of the study:

The study of collage on its own is recommended in the Painting Section of the Faculty of Fine Art, KNUST, in order to bring forth a number of collage artists in the country.

Students should be encouraged to work more on collage to bring out new techniques and materials in the field, in addition to the existing ones.

The art of collage should be recommended to artists, since it can serve as an intellectual pursuit capable of providing windows of opportunity for specialization in the field of art.

KNUST



REFERENCES

- Astern, F. (2008), A short history of collage/ Collage and constructivism.
[http://www.worldandi.com/subscribers/feature_detail.asp?num=26509.], (accessed 2010 January).
- Astern, F. (2008), A short history of collage/ Collage in cubism and futurism.
[http://www.worldandi.com/subscribers/feature_detail.asp?num=26509.], (accessed 2010 January).
- Bell, E. (2007), Collage. [<http://csmt.uchicago.edu/glossary2004/collage.htm>], (accessed 2010 January).
- Bukhari, N. (2007),
[<http://www.africansuccess.org/visuFiche.php?id=193&lang=en>], (accessed 2010 June).
- Enslen, D. (2009), Brief history of the term collage.
[<http://en.wikipedia.org/wiki/Collage>], (accessed 2009 December).
- Flint, L. [<http://www.guggenheim.org/new-york/collections/collection-online/show-full/piece/?search=Bottle%20of%20Rum%20and%20Newspaper&page=&f=Title&object=76.2553.11>], (accessed 2010 February).
- Getlein, M. G. (2002). Living With Art. New York: Mc Graw- Hill Inc.
- Kissick, J. (1993). Art Context and Criticism. London: Brown & Benchmark.
- Leland, N. Lee, V. (1994), Creative Collage Techniques/ A brief look back.
[http://www.kriegartstudio.com/nesting_cranes/susan_krieg_history_collage.htm], (accessed 2010 January).
- Leland, N. Lee, V. (1994), Creative Collage Techniques/ Antiques and Uniques.
[<http://books.google.com.gh/books?id=2swYobMgkqMC&pg=PA8&lpg=PA8&dq=Creative+Collage+Techniques,+ANTIQUES+AND+UNIQUES+by+Nita+Leland+a>

nd+Virginia+Lee&source=bl&ots=sgediBfBK2&sig=_y_5lF6gqtbZwF6D_KXkeKuYKN4&hl=en&ei=DBbITMjmN4Sq8AaUs5zHDw&sa=X&oi=book_result&ct=result&resnum=1&ved=0CBIQ6AEwAA#v=onepage&q&f=false], (accessed 2010 January).

Leland, N. Lee, V. (1994), Creative Collage Techniques/ Collage as a modern art. [http://books.google.com.gh/books?id=2swYobMgkqMC&pg=PA8&lpg=PA8&dq=Creative+Collage+Techniques,+ANTIQUES+AND+UNIQUES+by+Nita+Leland+and+Virginia+Lee&source=bl&ots=sgediBfBK2&sig=_y_5lF6gqtbZwF6D_KXkeKuYKN4&hl=en&ei=DBbITMjmN4Sq8AaUs5zHDw&sa=X&oi=book_result&ct=result&resnum=1&ved=0CBIQ6AEwAA#v=onepage&q&f=false], (accessed 2010 January).

Leland, N. Lee, V. (1994), Creative Collage Techniques/ The origins of collage. [http://www.kriegartstudio.com/nesting_cranes/susan_krieg_history_collage.htm], (accessed 2010 January).

Magnin, A. et al. (2005). African Art Now. London: Merrell Inc.

Muller, W. (2001), Haagsman, E. (2003), What is a collage, [http://www.wikid.eu/index.php/Collage], (accessed 2009 December).

Ronquillo, U. (2009), SF Collage collective's weblog. [http://sfcollagecollective.wordpress.com/category/collage-history/], (accessed 2010 February).

Riskin, R. (2008), Collage terms and techniques.

[mhtml:file:///J:\Agyio\MFA.PRJCT\litrvw\ArtCafe » Blog Archive » Collage Terms and Techniques.mht!http://artcafe.net/?p=3], (accessed 2009 December).

Talbot, J. (2009), Collage. [<http://www.collageart.org/reviews/ehlers.htm>.], (accessed 2010 April).

Talbot, J. (2009), Collage. [<http://www.collageart.org/reviews/sudo.htm>.], (accessed 2010 April).

Taylor, R. (2003), [<http://www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=70289&searchid=9305&tabview=text>], (accessed 2010 June).

Villarreal, J. (2010), Yinka Shonibare's Nelson's Ship in a Bottle Unveiled in Trafalgar Square. [http://www.artdaily.org/index.asp?int_sec=2&int_new=38244], (accessed 2010).

Yinka Shonibare MBE/ Victorian Philanthropist's Parlour, [<http://www.nmafa.si.edu/exhibits/shonibare/parlour.html>], (accessed 2010 June).

