THE HUMAN FIGURE
(An Exploration in Bronze)

By

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Being a project report submitted to the Postgraduate School, Ahmadu Bello University, Zaria, Nigeria in partial fulfilment of the requirements for the award of the degree of Master of Fine Arts (M.F.A) Sculpture

Department of Fine Arts
Faculty of Environmental Design
Ahmadu Bello University
Zaria - Nigeria

1995

D E C L A R A T I O N

I, Adewuyi Kehinde Ken solemly declare that the contents of this project report were reports of the results of my practical study on the human figure (an exploration in bronze). That I actually used these qualities to build sculptures myself, as stated in the project, and I have also duely acknowledged all sculptures and sources of materials consulted and or included in this report.

.....
ADEWUYI, Kehinde Ken

Date: 3/5/95

C E R T I F I C A T I O N

This project report entitled: "The Human Figure (An Exploration in Bronze" by Adewuyi, Kehinde Ken meets the regulations governing the award of the degree of Master of Fine Arts (M.F.A) Sculpture of Ahmadu Bello University and is approved for its contribution to knowledge and literary presentation.

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D E D I C A T I O N

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Then to the ADEWUYIS and the AYILARAS and also to ALL the good people around me, for their words of encouragement and moral support in the course of this study.

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A B S T R A C T

THE HUMAN FIGURE
(An Exploration in Bronze)

By

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B.A.(Fine Arts) A.B.U., Zaria

This study has been a practical studio project concerned with the creative aspect of producing figurative sculptures with exaggerated and elongated lower torso using the human figure as the central theme. The research also involved the formulation of investment body, mould taking, waxing, firing, metal melting, casting and the application of chemicals on the bronze sculptures produced as means of finishing.

The empirical approach which involved the mental conception of ideas for works serves as a basis on which studio projects were developed. Thirteen in-door sculptures were produced, the sculptures were realized through modelling and casting. The materials used for investment, firing, melting, patina colours, photographic reproduction of works and literatures related to the study were documented.

On the final analysis, the end result of this study is the exhibition of all the sculptures created during the course of this research.

CHAPTER - ONE

I N T R O D U C T I O N

"Form", has been defined by the Oxford Advanced Learner's Dictionary of Current English (1985), as shape or visible appearance of a person or animal as it can be seen or touched. Wesserman (1976), defines it as the structural elements in a work of art by which the artist's conceptions is given a tangible shape. Gibson (1994), agreeing with Wesserman mentioned that, in place of Form the human figure has become idea; from a being in space it is now a mental construct, a vehicle for exploring ideas, primarily those involving race, class gender and sexuality.

Gibson (ibid), also observed that the human figure in sculpture has served its link with the humanistic tradition for whose importance the human form has throughout the history of art served as reference material to artist.

Figurative sculptures was among the earliest art practiced by man. The motivation for all early sculptures was for religious and magical purposes with traits of exaggerated and elongated forms. The Egyptians are said to have created the human figure in sculpture as far back as 3200 and 300 B.C., though in relief. The people of

Messopotamia also produced sculptures similar to that of the Egyptians.

In early Greece, their sculptures were greatly influenced by the Egyptian style. However, towards the middle and the late period of Greek art, the Greeks had developed greatly on their skill and knowledge of human anatomy, their figurative sculptures were individualized and also associated with the political and social life style of some individuals that had won admiration in the society.

The Romans absorbed Greece around the 146 B.C., and took to their style of producing figurative sculptures. They strived to capture the realistic likeness of the individuals as against the early styles,were anatomical forms and postures look alike. During the Renaissance period the sculptors in their attempt to create figurative sculptures in their realistic manner sometimes over emphasised or stretched the forms of the sculptures produced.

Such was the figurative sculptures of Indians, Nok, Ife and Benin with noticeable traits of exaggeration and elongation of their forms.

Contemporary Western, as well as African sculptors have delved into the art of creating figurative sculptures. The focus on the figure as an articulated human form in

space beginning with Rodin through Brancusi, Giacometti and Henry Moore among others is being given another thought by artists like Kiki Smith, Maureen Connor, Alison Saar and Renee Stout re-directing their attention on the body instead of the figure. In this approach, the focus tend to be on humanity as an abstract entity, it is a conception of the human figure independent of any physical object or of consciousness itself.

This research therefore, attempts to produce figurative sculptures with exaggerated and elongated lower torso as a drive toward creating the human figure in sculpture. The research hopes to contribute to the frontiers of knowledge among sculptors, students and the society.

1.1 STATEMENT OF THE PROBLEM

The problem of this study is to examine the possibilities of producing figurative sculptures. This will be achieved by incorporating compositional elements and principles such as mass, space, balance, forms and texture.

This study is not aware of any literature sources or documentation on exaggerated and elongated sculptures with specific reference to the Nigerian situation. It has therefore, become necessary to look into the figure in this direction

since the human figure has been the source of inspiration for artist throughout history.

1.2 SPECIFIC PROBLEMS

i. To design and execute figurative sculptures with exaggerated and elongated lower torso, using the human figure as a central theme.

ii. To execute all the sculptures for this study in bronze.

iii. To explore the possibilities of using various chemical finishings for the sculptures.

iv. To hold on exhibition of all the resulting sculptures with a documentation.

1.3 OBJECTIVE OF THE STUDY

The objective of this study is to create male and female figurative sculptures in the round with exaggerated and elongated lower torso using bronze as the main material for illustration.

1.4 AIMS OF THE STUDY

The aims of this study are to explore the possibilities of producing the human figure in sculpture to arrive at

creating sculptures in sitting, standing, moving and kneeling positions. It will also attempt at portraying the moods of the sculptures produced.

1.5 SIGNIFICANCE OF THE STUDY

It is expected that this study will bring to light the possibilities of producing three dimensional figurative sculptures with exaggerated and elongated lower torso, since it seems that not much has been done by contemporary Nigerian Sculptors in this area.

The researcher believes that this study will help in encouraging other Nigerian Sculptors to take up the challenges of producing figurative sculptures with exaggerated and elongated lower torso.

Furthermore, works documented for this study would serve as a source of reference to both Sculptors and Students. This approach to sculpture in the round would in no small way contribute to existing knowledge on sculpture generally.

1.6 DELIMITATION

This study deals mainly with the design and execution of male and female figurative sculptures in varying sizes and postures, produced in bronze.

There is no attempt to delve into the complex analysis of the composition of the materials used.

1.7 ORGANIZATION OF THE STUDY

This project report consists of four chapters. Chapter one deals with the introductory aspects of the research. Chapter two reviews relevant literature and related sculptures.

Chapter three describes the methodology of the study supported with catalogue of works, while Chapter four explains the problems encountered, summary, conclusion and list of references.

CHAPTER - TWO

REVIEW OF RELEVANT LITERATURE AND WORKS

Historically, the use of the human figure for sculptural concepts had been in use widely as far back as pre-historic period and are still in use today.

Wesserman (1976), mentioned that while abstraction became an important new direction in the Twentieth Century, many Sculptors continued to explore representational for especially the human figure for the sake of expressing their insights. However, there is no uniform approach. Robbs (1953), agreeing with Wesserman observed that the human figure serves as the source of raw material for both ancient and modern day Sculptors to express themselves.

Dubuffet (1970), in his observation also noted that the human figure which for Centuries was an object of veneration and aesthetic delight has been debased in the modern times. The break up of the human image has happened spontaneously and independently among artists in a number of different ways. These sculptures could be seen in relief and in the round, executed in various media such as stone, terra cotta, gold, silver, bronze, brass, wood, plaster of Paris and concrete.

Phaidon (1978), mentioned that during the pre-historic period, man created statues of human figures based on religious and magical concepts. In Egypt and Greece, one of the greatest tasks of Sculptors was to create statues of the gods in human form. Though the Egyptians used these figures to immortalize their late Kings, they were also used to decorate or beautify temples and tombs.

The Romans made their sculptures more life like and uncomplimentary than the Greek had attempted. They used human figures in their relief sculptures to proclaim their victories and to tell the story of their war campaigns, Phaidon (ibid) further observed that the value which they attached to an accurate rendering of all details of their figures, rather changed the style and the character of their art. Their method of creating statues of heros and their deeds proved to be of great importance to the religions which came into contact with their far flung empire. Such was other great civilizations like the Messopotamians, Mayans, Assyrians and Indians who produced human figure in sculpture, in relief and in the round.

In Nigeria, the art of figurative sculpture finds its origin in Nok. Willett (1971), observed that the earliest known sculptural tradition famous for producing figurative

sculptures outside Egypt in Africa is found in Nigeria. Fagg (1977), agreeing with Willett mentioned that in Northern Nigeria the accident of alluvial tin mining has helped to reveal the existence of a sculptural tradition two and a quarter mellenia old, and that the first evidence of these ancient figurative sculptures was found at Ham Village of Nok. Eyo (1977), claimed that Nok sculptures provide the earliest evidence of figurative sculptures discovered in Black Africa.

Such is the development of human figure in sculpture among other cultures in Africa with similar art styles related to that of Nok, Ife and Benin dating from about 300 B.C. Rogers (1974), mentioned that while each of these civilizations had its own style, they still showed some similarities in their rendation of human forms. The use of space, light and shade in their compositions however, brought about some differences.

It would seem that literature on exaggerated and elongated human sculptural figures are relatively scarce, because of the fact that only few art critics or historians and authors have specifically dealt with this area of sculpture.

Veron (1955), mentioned that art in the modern time should be above all expressive. That artists should recognise

that their works should be expressive of their feelings and original ideas. The artist's attitude and personality towards those originals are all valuable, since it is his inner self primarily that he is expressing. It is of great importance in recent times, that in the increasingly man made environment in which we live and operate, man no longer seems to be the dominant figure, as his actions are more controlled by the very forces he himself has created.

Exaggeration and elongation of the figurative sculpture have always been an integral part of sculptures produced by some of the Sculptors of the primitive period and the modern period. The mode in which this is done, differ in all civilizations. Through all ages, Sculptors with their knowledge of the human forms, have attempted considerably to distort the human figure they produced consciously or unconsciously.

Moore (1937), observed that because a work of art is not portrayed in its true nature does not mean that contemporary art is an escape from realistic work of art, rather it may be a presentation into reality. The rendation of pleasant forms in a pleasing composition is an expression of the significance of life as a stimulation to greater effort in living.

The human figures with exaggerated form are characterized with distorted forms however, distortion could be seen as an art of abstracting. Matin (1937), mentioned that abstraction is an unconscious manner of expressing ones belief and ideas. It is important to mention that considerable number of contemporary sculptures are abstract in thought and concepts. Fagg (1964), mentioned that form cannot be understood without reference to its cultural metrix. However, the language of form is Universal and not one, for a special class or race.

In the researcher's study of related works. The researcher reviews sculptures produced by renowned Sculptors with exaggerated traits using the human figure as a central theme. However, few Nigerian and African contemporary Sculptors have worked on human figurative sculptures with exaggerated and elongated lower torso.

Examples of works executed having exaggerated or elongated concepts elsewhere are the works of Giacomettis (1948), "Three Figures", sculpture in the round executed in bronze, in the Pierre Matisse Gallery, New York. The composition is made up of three elongated male figures moving in different directions. The sculptures are rendered in stylized representation with textured surface while little attention is given to forms and facial detailing.



PLATE - I: "THREE FIGURES" (Alberto Giacometti)

30" (Ht)

Bronze

Pierre Matisse Gallery,
New York.

In another related work of Giacometti in (1950) "Chariot" a bronze sculpture in the round, in the Museum of Modern Art, New York, is a sculpture of a female figure with elongated lower torso rendered in stylized representation with textured surface.

The figure is standing on her toes on a two cross bar like object, serving as saddle attached to two large wheels representing a Chariot, with her two arms open apart sideways for balance on the ride (see Plate - II).

D'altri (1946), "Woman With Wash Cloth", sculpture in the round produced in bronze, in the collection of the Artist, Zurich, Switzerland, shows a female nude figure with exaggerated forms and textures, in standing position. The left leg is placed in front of the right and the figure's head a bit tilted to the left.

The washed cloth she is holding in her hands is wrapped partly around her head and neck while some part of the cloth covers part of the figure's chest, this action and pose makes it look as if the woman is cleaning herself up with towel after bath (see Plate - III).

Enseling (1932), "Baptism", two male figure composition executed in Stucco, in possession of the collector Ruth

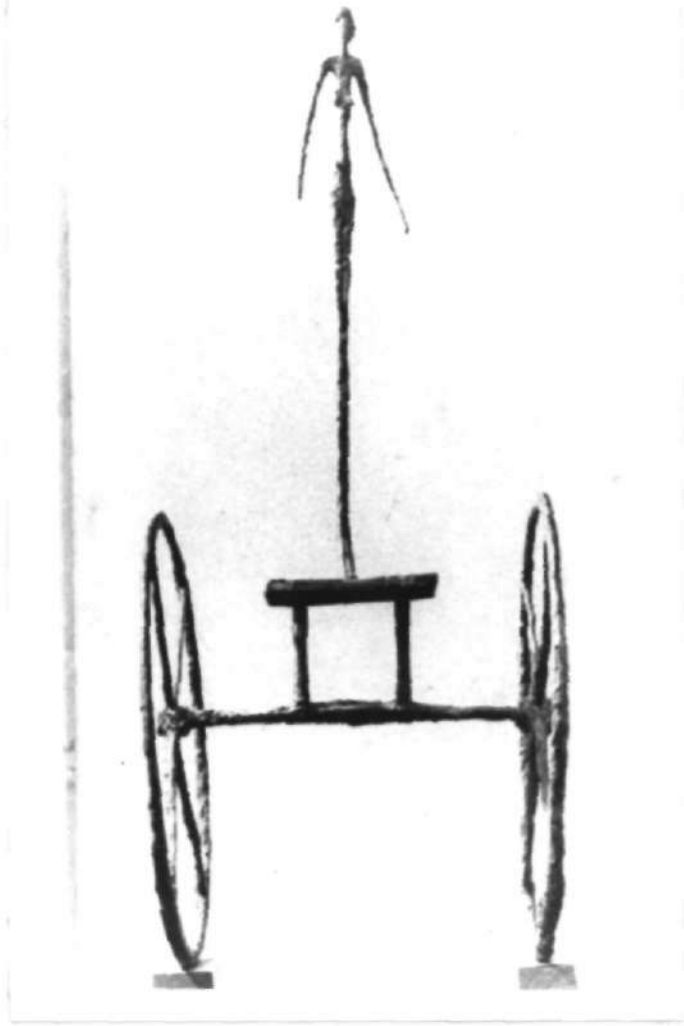


PLATE - II: "CHARIOT" (Alberto Giacometti)

57" (Ht)

Bronze

The Museum of Modern Art,
New York.



PLATE - III: "WOMAN WITH WASH CLOTE" (Arnold D'altri)

20 " (Ht)

Bronze

Collection of the Artist,
Zurich, Newzerland.

Baenisch, Dusseldorf Obercassel. The figures are rendered in representational manner with elongated lower torso and textured surface, simply draped in long gown.

The figure at the right hand depicts a Clergy man in the process of Baptising a Laity standing in his front, up holding a small bowl probably containing the Holy Water to be used for the Baptism (see Plate - IV).

Koenig (1950), "Flight", produced in bronze, collection of the Artist Land Shut, Bavaria. The sculpture piece is in the round rendered in stylized representation with elongated upper torso. Simply draped in a long gown, taking a bending posture.

The figure's right leg is fully placed on the ground while the left leg is pushed backwards and stabilizing on the toe. The arms are covered with drape while the face of the figure is looking side ways to the left, like that of an Athlete expecting to collect the baton in a relay race (see Plate - V).

In Guire's "Mother and Child", a bronze sculpture (date and size of work not mentioned) in collection of the Artist, Ouagadougou, Burkina Fasso. Is a sculpture of a woman in standing posture carrying a baby, rendered in



PLATE - IV: "BAPTISM" (Josef Enseling)

73" (Ht)

Stucco

Collection of Ruth Baenisch,
Dusseldorf Obercassel.



PLATE - V: "FLIGHT" (Fritz Koenig)

5'/8" (Ht)

Bronze

Collection of the Artist,
Land Shut, Bavaria.

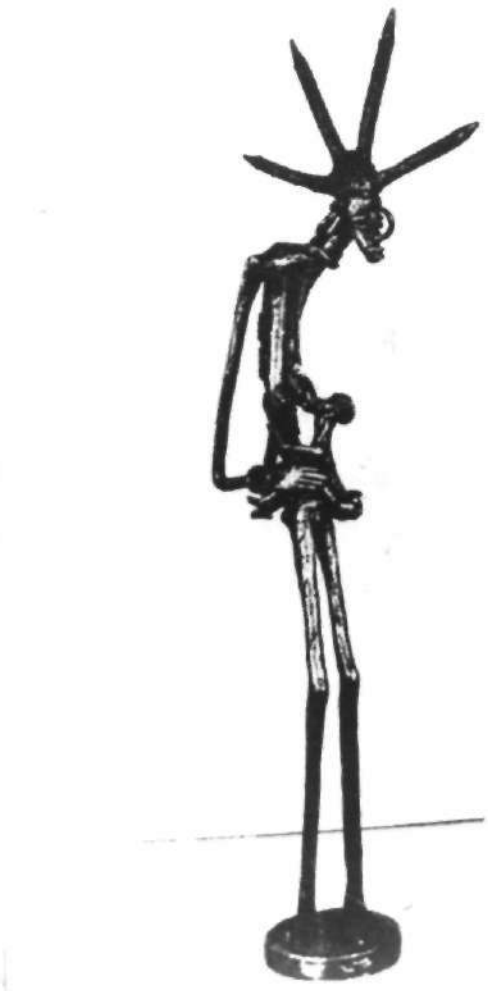


PLATE - VI: "MOTHER AND CHILD" (Guire Tassarie)

Bronze

Collection of the Artist,
Ouagadougou, Burkina Fasso.

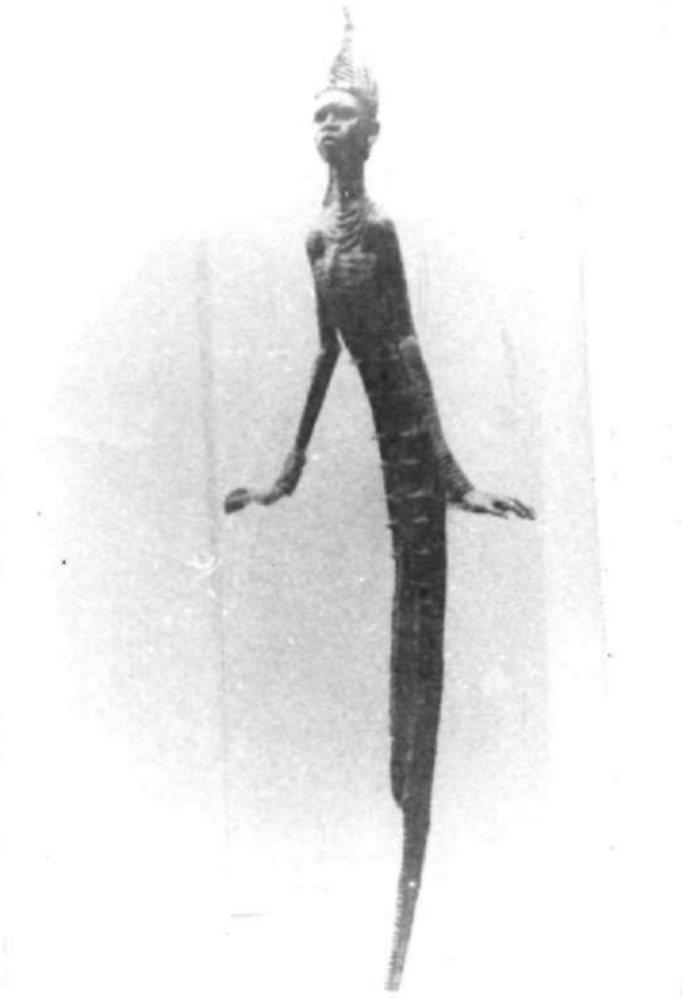


PLATE - VII: "ANYANWU" (Ben Enwonwu)

About 45" (Ht)

Bronze

National Museum Building,
Onikan, Lagos, Nigeria.

CHAPTER - THREE

M E T H O D O L O G Y

This study has been based purely on empirical observation and studio experience.

Various methods of data collection and sampling have been used in this research. In the studio experience observations were made from life models and references from magazines, books, sketches and photographs.

Empirically, because the researcher had had this particular research in mind, he was able to recall from past experience records of interesting postures found useful for this study and made use of them where necessary.

There was a purposeful selection of materials for this study based on previous knowledge of the subject matter and the availability of the materials. These materials were clay, sand, Bee wax, bronze scraps and Donkey dung.

The department often make available for students clay and sand sourced around Zaria. The clay and sand used for this research were collected from the ones deposited in the department. Bee wax was purchased from honey sellers in Kurmi market, Kano City in Kano State likewise from some surrounding villages around Kagoro, in the Southern part of Kaduna State. Copper and

tin were purchased from Samaru, Kuchia and Sabon-Gari scrap markets in Zaria. Donkey dung sometimes are obtained freely within the environment and at times paid for.

3.1 PROCESSES (Studio Studies)

3.1.1 Clay Preparation

Clay was obtained from the studio clay box extracted and kneaded properly for plasticity. This was the major modelling material used for the studio sculpture because of the plasticity and suitable binding nature of clay for modelling.

3.1.2 Preparation of Armatures

For this study simple lineal armatures were constructed for the sculptures prior to modelling, haven considered the nature of the forms in terms of height, breadth, stability and posture of the sculpture.

Since none of the sculptures was above quarter life size, the choice of the sizes of iron rod for the armature was within quarter and half inch size iron rod nailed to an average size flat wooden board. All the armatures prepared for the sculptures in this study were not attached to back stands.

3.1.3 Form Treatment

The process used for modelling the sculptures in this study was the same. The additive method of modelling was the

technique adopted. Clay was picked from mass of clay, flattened between two fingers or on the palm before application.

The above mentioned method also helped the researcher in achieving desired surface texture and where a smooth surface finishing was intended modelling tools were used.

3.1.4 Mould Taking

Mould for all the finished clay sculptures were in piece-meal, the researcher chooses this techniques for the following reasons. Realizing that clay sculptures with intricate under-cut can be separated without much damage done to the clay sculpture or on the mould.

Plaster of Paris and cement were the materials used for achieving the mould, while clay slab was used as fence to divide different sections of the mould during mould taking process. Engine oil was then used as separator between the clay sculpture and the mould. Keys and locks were provided on the mould for proper registering when re-assemblying the mould.

3.1.5 Mould Waxing and Separation of Mould from Wax Cast

Water was first used as the separating agent for the moulds but was found not suitable like gloss paint and engine oil that were later used in place of water.

To make wax cast all parts of the mould were re-assembled. Seam lines sealed with wet clay to prevent wax leakage. Hence

binding wire and rubber strings was used to hold the mould together firmly.

Wax was loaded into a metal container then placed on fire to melt. The molten wax was then removed from the fire and kept cool for about 15 to 30 minutes before introducing it into the mould. Thus, it was allowed to stay in the mould for about 2 to 3 minutes, depending on the thickness of wax cast desired before the liquid wax was poured out of the mould and cold water then introduced into the mould. The cold water was also allowed to stay in the mould for about a period of 3 to 5 minutes before emptying out the water from inside the wax cavity in the mould. The wax cast was allowed to remain in the mould for another 5 to 7 minutes before separating the mould from the wax cast.

3.1.6 Chasing of Waxed Sculptures

Hot knife was used in removing foreign wax stuck to the waxed sculptures, while details on the waxed sculpture lost during wax cast was re-modelled directly with wax. Hence, Kerosine was used for treating the surface finishing of the waxed sculptures.

3.1.7 Investing the Waxed Sculpture

The waxed sculpture was pierced through with nails which serves as core pins. Then, investment materials composed of wet clay, sand and Donkey dung was used to cover the waxed

sculpture. The first layer of investment was composed of 50 Percent wet clay mixed with 50 Percent fine sand applied thinly on the waxed model to capture the features on the surface. This layer was about 3 millimetres thick, hence, allowed to be leather hard before applying the second layer of investment.

The second layer of investment was composition of 40 Percent wet clay, 50 Percent coarse sand and 10 Percent Donkey dung mixed together in wet state, applied over the first layer as a back up coat. The thickness of this layer was about 4 millimetres. Thus, allowed to dry before it was wrapped with chicken mesh then tied with binding wire to further reinforce it. Cores were created for the waxed sculpture by stuffing the cavity of the sculpture with the same body composition used for the second layer.

The third layer was the final layer of the investment mould composed of the same body as the second investment layer. It was about 5 millimetres thick. Also, the sprues, runners and risers were invested after which the third layer of investment was applied as the final layer. Then, the investment mould was kept in the sun for a period of two to three weeks to dry.

3.1.8 Dewaxing and Firing of Investment Mould

Dewaxing the mould to create cavity where molten metal would occupy was done in a wood kiln. The mould was fired to

a temperature of about 600 C and 700 C for the wax in the mould to burn off. After the dewaxing, the mould was still left in the kiln continuously fired to keep the mould hot for smooth flow of molten metal during pouring.

3.1.9 Melting of Metal, Pouring of Molten Metal and Cracking of Investment Mould

Bronze is an alloy of copper and tin. For this study, the alloy composition used was 70 Percent Copper and 30 Percent Tin.

The metal scraps were melted in a crucible furnace at about a temperature of 1020 C. Then the investment mould was brought out of the fire and ramm d in a sand box. Hence, the crucible containing the molten metal was brought out of the furnace with the aid of tongs. Slags formed on the top of the molten metal was skimmed with ladle.

Pouring the molten metal was done through the sprue into the cavities of the runners provided in the investment mould. After the cast, the mould was left for a period of about 45 minutes to 1 hour for the cast to mature before the mould was cracked to reveal the sculpture cast in bronze.

Nails provided as core pins to prevent the core from moving inside the mould were later cut off. Holes and gaps on the cast sculptures resulting from casting problems were filled with bits of bronze scraps by hammering the bits into the holes, bronze chips mixed with adhessive was used to fill or work up some parts of the sculptures as required. After chasing the sculptures to remove the dirts and stains on them, the sculptures were buffed with wire brush and sand-papered then washed with water and allowed to dry before applying chemicals to achieve various patina.

3.2 CATALOGUE OF STUDIO PROJECTS

During this study thirteen sculptures in the round were created as studio projects for in-door exhibition. Inspiration was drawn from both social, economic, cultural, contemporary activities and mythological concepts. The technique used in this experiment were modelling and casting. The final sculptures were realized in bronze.

3.2.1 Project - I: Milk Maid

Project - I: Plate - VIII

Title of Sculpture: Milk Maid

Size: 72 Centimetre Height

Medium: Bronze

Hawking of milk among the Fulani teenagers and middle aged women in the Northern Nigeria is a daily social economic activity. This figurative sculpture depicts a Fulani teenager in moving posture, her right leg slightly raised and her arms placed in opposite directions give balance to her movement on her head, she is carrying the milk calabash.

3.2.2 Finishing

Hot liquid wax thined with Kerosine was used to coat the surface of the metal sculpture using painting brush. It was then left in the sun to dry after which, shoe brush and dry piece of cloth were used to buff the surface of the sculpture. The resulting colour of the sculpture was metalic yellow. Then, the sculpture was mounted on a polished wooden base (see Plate - VIII).

3.2.3 Project - II: Fulani Herdsman

Project - II: Plate - IX

Title of Sculpture: Fulani Herdsman



PLATE - VIII: "MILK MAID"

72 Cm. (Ht)

Bronze

1994

Size: 53 Centimetre Height

Medium: Bronze

The motivation for this work comes from the researchers recall on some possible standing postures common with the Fulani cattle rearers. This is a figurative sculpture portraying a Fulani Herdsman with his arms folded close to his chest, seen in standing posture crossing his legs then leaning on his staff.

3.2.4 Finishing

Project - II (Plate IX) and Project - VIII (Plate XV) have the same finishing procedure, chemical composition of ammonium sulfide, ammonium chloride, ammonium carbonate and water proportionately mixed was used to patinate these sculptures.

The sculptures were kept in the sun then using a painting brush, the chemical was applied on them. They were then left to dry after which they were washed with water and kept back in the sun. These steps were repeated for about three to five times in a day continuously for five days. The resulting colour was greenish blue, after which they were coated with hot liquid wax thinned with kerosine using painting brush. They were allowed to dry

before using shoe brush and dry cloth to buff them, then the sculptures were mounted on polished wooden base (see Plate IX).

3.2.5 Project - III: Bondage

Project - III: Plate - X

Title of Sculpture: Bondage

Size: 31 Centimetre Height

Medium: Bronze

Many Africans during the slave trade period witnessed abuses of human right in the hands of their masters. Thus, this sculpture portrays a man that is physically fit in bondage, seen in kneeling posture, arms tied to the back and head looking up to the sky. The agony expressed facially depicts the perpetual state of bondage and oppression of the able bodied Africans subjected to human torture during that period.

3.2.6 Finishing

Project - III (Plate X) and Project - IV (Plate XI) have the same finishing procedure. A composition of ammonium sulfide and water proportionately mixed was used to patinate these sculptures.

They were kept in the sun, then the chemical was applied on them using painting brush, then left to dry after



PLATE - IX: "FULANI HERDSMAN"

53 Cm. (Ht)

Bronze

1994

which they were washed with water and kept back in the sun. These steps were repeated for about three to five days. The colour result was metalic brown after which they were coated with hot liquid wax thinned with Kerosine using painting brush and were allowed to dry before using dry piece of cloth and shoe brush to buff them. Then, they were mounted on polished wooden base (see Plate - X).

3.2.7 Project - IV: My Leg

Project - IV: Plate - XI

Title of Sculpture: My Leg

Size: 29 Centimetre Height

Medium: Bronze

This sculpture was developed from an idea of a woman, who steped on a sharp object and realizing this, she then crouched down attempting to have a look on what could have happened to her foot (see Plate - XI).

3.2.8 Project - V: Too Much for Comfort

Project - V: Plate - XII

Title of Sculpture: Too Much for Comfort

Size: 74 Centimetre Height

Medium: Bronze



PLATE - X: "BONDAGE"

31 Cm. (Ht)

Bronze

1994



PLATE - XI: "MY LEG"

29 Cm. (Ht)

Bronze

1994

A figurative sculpture of a pregnant woman in standing posture, seen with swollen feet and the severe curve on her spine expresses signs of discomfort and pain she probably might be going through under such condition.

3.2.9 Finishing

Composition of sodium thiosulphate, lead acetate and water proportionately mixed was used in hot state to patinate this sculpture.

The sculpture was kept in the sun, then painting brush was used to apply the hot chemical on the sculpture, it was left to dry after which it was washed with water and kept back in the sun. These steps were repeated for about three to five times in a day continuously for five days. The resulting colour was blue brown. The sculpture was then coated with hot liquid wax thinned with kerosine, using painting brush. It was allowed to dry then a dry piece of cloth and shoe brush were used to buff it. Hence, the sculpture was mounted on a polished wooden base (see Plate - XII).

3.2.10 Project - VI: Solitude

Project - VI: Plate - XIII

Title of Sculpture: Solitude

Size: 32 Centimetre Height

Medium: Bronze



PLATE - XII: "TOO MUCH FOR COMFORT"

74 Cm. (Ht)

Bronze

1994

This is a sculpture depicting a man in sitting posture raising the lower part of his left leg to the knee and his arms wrapped round it, while his right leg is tucked inside the drape. The expression on the figures' face depicts sober mood.

3.2.11 Finishing

Two different patina were achieved on this sculpture. First chemical composition was made up of iron sulphate, copper sulphate, ammonium carbonate and water proportionately mixed. The sculpture was kept in the sun then the Chemical was applied on it using a painting brush. It was left to dry after which it was washed with water and kept back in the sun. These steps were repeated for about three to five times in a day continuously for three days.

The composition of the next patina used on it was made up of ferrus nitrate, sodium thiosulphate and water proportionately mixed. This chemical was applied on it using painting brush, then was allowed to dry after which the sculpture was washed and kept back in the sun. These steps were repeated for about three to five times in a day continuously for three days. The resulting colour was blue black, after which it was coated with hot liquid wax thinned with kerosine using painting brush and was allowed to dry. Then, a piece of dry

cloth and shoe brush were used to buff it, after which the sculpture was mounted on a polished wooden base (see Plate XIII).

3.2.12 Project - VII: Lady in Deep Thought

Project - VII:	Plate - XIV
Title of Sculpture:	Lady in Deep Thought
Size:	49 Centimetre Height
Medium:	Bronze

This is a biomorphic form depicting a female figure in deep thought due to some problems beyond her imagination. In this posture the figure assumed an 'S' shape. One among many postures reflecting thinking moods.

3.2.13 Finishing

Project - VII (Plate XIV) and Project - IX (Plate XVI), have the same finishing procedure. Patina composition of ferrus nitrate, sodium thiosulphate and water mixed in adequate proportion was used on these sculptures.

The sculptures were kept in the sun, then the chemical was applied on them using a painting brush. They were then left to dry after which they were washed with water and kept back in the sun. These steps were repeated for about three to five times in a day continuously for five days. The colour result



PLATE - XIII: "SOLITUDE"

32 Cm. (Ht)

Bronze

1994

was dark brown, after which they were coated with hot liquid wax thinned with kerosine using painting brush. They were then allowed to dry before using shoe brush and dry piece of cloth to buff them, after which the sculptures were mounted on polished wooden base (see Plate - XIV).

3.2.14 Project - VIII: Destitude

Project - VIII: Plate - XV

Title of Sculpture: Destitude

Size: 33 Centimetre Height

Medium: Bronze

The socio-economic problems in Nigeria today, have further worsen the destituting situation of the poor in the midst of the rich in our society.

This figure portrays a begger in sitting posture holding onto an empty bowls, his head slightly tilted to the left and looking up in total submission (see Plate - XV).

3.2.15 **Project - IX:** Why Me

Project - IX: Plate - XVI

Title of Sculpture: Why Me

Size: 33 Centimetre Height

Medium: Bronze



PLATE - XIV: "LADY IN DEEP THOUGHT"

49 Cm. (Ht)

Bronze

1994



PLATE - XV: "DESTITUDE"

33 Cm. (Ht)

Bronze

1994

"The Wages of Sin is Death". In this situation the wages of the crime committed by the culprit is to receive strokes of caning.

This figurative sculpture depicts the posture of one trying to protect himself from the fore seen purnishment about to be meted (see Plate - XVI).

3.2.16 Project - X: Expectation

Project - X: Plate - XVII

Title of Sculpture: Expectation

Size: 39 Centimetre Height

Medium: Bronze

This figure is conceptually developed from an idea of a tired person. A stylized female figure with abstract elongated lower torso draped in wrapper and blouse, the right arm resting on the waist while the left is holding part of the wrapper. The figure is in standing posture.

3.2.17 Finishing

This sculpture too was patinated with two different set of chemicals. The first used on it was composed of iron sulphate, copper sulphate, ammonium carbonate and water proportionately mixed. The sculpture was kept in the sun then the chemical was applied on it using a painting brush.



PLATE - XVI: "WHY ME"

33 Cm. (Ht)

Bronze

1994

It was left to dry, after which it was washed with water and kept back in the sun. These steps were repeated for about three to five times in a day, continuously for three days.

The second set of chemical used on it was made up of sodium thiosulphate, lead acetate and water mixed in adequate proportion. This chemical was applied on the sculpture using painting brush, it was allowed to dry after which it was washed with water and kept back in the sun. These steps were repeated for about three to five times in a day, continuously for three days. The colour result was dark tanned, after which it was coated with hot liquid wax thinned with kerosine using painting brush and was allowed to dry. Then a dry piece of cloth and shoe brush were used to buff it, after which the sculpture was mounted on a polished wooden base (see Plate XVII).

3.2.18 Project - XI: Agony

Project - XI: Plate - XVIII

Title of Sculpture: Agony

Size: 72 Centimetres Height

Medium: Bronze

The motivation for this work comes from the memory of the slave trade period where able bodied African male slaves



PLATE - XVII: "EXPECTATION"

39 Cm. (Ht)

Bronze

1994

witnessed physical and mental torture in the hands of their masters. This sculpture depicts a man that is physically fit but in depressed mood, seen in standing posture with his leg slightly bent at the knee and the right arm resting on his waist while the left arm is holding on to the back of his neck, portraying someone in sober mood.

3.2.19 Finishing

Two different sets of chemicals were used. The first chemical used on the sculpture was composed of iron sulphate, ammonium carbonate and water proportionately mixed. The sculpture was kept in the sun then the chemical was applied on it using a painting brush then left to dry. These steps were repeated four times in one day.

The second set of chemical used on it was made up of sodium thiosulphate, lead acetate and water mixed in adequate proportion. This chemical was applied on the sculpture using painting brush, then left to dry. These steps were repeated for about four times too in one day. The colour result was dark tanned. Then the sculpture was mounted on a polished wooden base (see Plate - XVIII).

3.2.20 Project - XII: The Man with Elephantiasis

Project - XII: Plate - XIX

Title of Sculpture: The Man with Elephantiasis



PLATE - XVIII: "AGONY"

72 Cm (Ht)

Bronze

1995

Size: 69 Centimetre Height

Medium: Bronze

This sculpture is developed from an idea of someone suffering from Elephantiasis. The sculpture is in standing posture with folded arms resting on his belly, simply draped in short and cloth to cover the upper part of the body. The swollen right foot depicts the features usually associated with persons having such sickness.

3.2.21 Finishing

Project - XII (Plate - XIX) and project - XIII (Plate - XX) have the same finishing procedure, chemical composition of ammonium sulfide, ammonium chloride, ammonium carbonate and water mixed in adequate proportion was used on these sculptures.

The sculptures were kept in the sun, then the chemical was applied on them using painting brush. They were then left to dry after which they were washed with water and kept back in the sun to dry. The colour result was golden brown with some greenish antique effects. Then, the sculptures were mounted on a polished wooden base (see Plate - XIX).

3.2.22 Project - XIII: Searching

Project - XIII: Plate - XX

Title of Sculpture: Searching



PLATE - XIX: "THE MAN WITH ELEPHANTIASIS"

69 Cm. (Ht)

Bronze

1995

Size: 71 Centimetres Height

Medium: Bronze

This female figurative sculpture is conceptually developed from an idea of someone in search of something lost. The figure is in moving posture simply draped and veiled, with the right heel slightly raised from ground, the arms though hidden inside veil are placed in opposite directions whil the face looks downward (see Plate - XX).



PLATE - XX: "SEARCHING"

71 Cm (Ht)

Bronze

1995

CHAPTER - FOUR

SUMMARY AND CONCLUSION

4.1 SUMMARY

This research aimed at exploring the possibilities of producing sculptures in the round using the human figure as a central theme. At the end of the study thirteen sculptures were put on exhibition, these involved the use of models, magazines, photographs and imagination.

The study dealt with male and female figurative sculptures. All the sculptures are miniature size, the medium used for the final cast was bronze and the style used was stylized naturalism. The overall approach to the studio work was mainly modelling and casting. The textured surface and smooth finishing of the sculptures were deliberate for aesthetics. Patinas of different colours were achieved.

4.2 CONCLUSION

It is important to note that figurative sculptures with exaggerated and elongated lower torso executed in relief and in the round are relatively scarce among other figurative sculptures existing in Nigeria. This might

probably be due to the neglecting attitude of the Sculptors and students in this direction.

Distortion is an integral part of all art forms particularly in Africa. The expressive mood, posture and aesthetics accorded the figurative sculptures rendered in representational manner could also be achieved when little distortions are made on such figurative sculptures. In this direction, the artistic knowledge of the Sculptor on simplifying the human form comes into play.

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