TRANSLATION OF POINTILLISTS' EXPRESSIONS INTO SCULPTURE

By

UCHIR, AORNAN JETTISON
B.A. FINE ARTS (ABU) 2005

A Thesis Submitted to the School of Postgraduate Studies, Ahmadu Bello University, Zaria, in partial fulfillment of the requirements for the Award of Masters Degree in Fine Arts (Sculpture) Department of Fine Arts, Faculty of Environmental Design, Ahmadu Bello University, Zaria-Nigeria

October, 2012

DECLARATION

I hereby declare that the work in thesis entitled "Translation of Pointillists' Expressions into Sculpture" has been performed by me in the Department of Fine Arts, Ahmadu Bello University, Zaria under the supervision of Prof. Tonie Okpe and Dr. Ken Okoli. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this thesis was previously presented for another degree or diploma at any institution.

_____

Uchir, Aornan Jettison

CERTIFICATION

This thesis titled: "Translation of Pointillists Expressions into Sculpture", meets the regulations governing the award of the degree of masters of fine Arts (Sculpture) of the Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

Chairman, supervisor Committee _____		_____
Prof. Tonie Okpe	Signature	Date
Member, supervisory Committee _____		_____
Dr. Ken Okoli	Signature	Date
External Examiner _____		_____
Prof. Abel Mac Diakparomre	Signature	Date
Head of Department _____		_____
Dr. Kefas Danjuma	Signature	Date
Dean, Sch. of postgraduate Studies _____		_____
Prof. Adebayo A. Joshua	Signature	Date

ACKNOWLEDGEMENT

The Almighty God, the Creator, the inspiration and the protector is but worthy to be praised, without whose protection, guidance and provision, this great dream would not have come to reality. This indeed, is a clear demonstration of His love and faithfulness unto, not only me but to the entire mankind, as he always rewards hard work with success.

The contribution of my esteemed uncle, Dr. I.U Ate, whose financial, moral advice and parental guidance has in no small measure, given me the needed impetus to attain this height.

I extend my unreserved gratitude to all my siblings, and step brothers and sisters whose names are too numerous to mention. Most particularly my deep appreciation goes to my eldest brother –Mr. Atemaga Uchir, who taught me the rudiments of the business.

My major supervisor; Prof. Tonie Okpe who has always been my inertia, for his prompt attention and careful observation ensuring that all the "Ts" are properly crossed and "I's" are accurately dotted. I must also commend the beautiful *works* of my mentors; Dr. Ken Okoli, my minor supervisor, Mr. Lasisi Lamidi for his great sacrifice ensuring I know what I should, Dr. Giles Gambo Duniya for guiding me through difficult times. Mr. Muyideen Adio Jaji, 'Baba' as you are fondly called, thanks so much for being supportive. My Head of Department, Dr. Kefas Danjuma, my able Departmental postgraduate Coordinator-Dr (Mrs.) Rose Ayaka Nkom for a great job and all my able lecturers whose names have not been mentioned, I recognize your contributions, thank you.

I must forever think, remember and commend the effort of Mr. Abdulrazaq Yusuf for his massive assistance at times of dire need.

All my colleagues at the Department of Fine Arts, Ahmadu Bello University, Zaria are not left out. Surely, it was their healthy competition that brought out the best in me to climb this ladder of success.

Mr. Adalumo Adebola, Department of Fine Arts, ABU, Zaria, Mr. Emenaa Chukwuka of NVRI, Vom, Plateau State, Mr. Ferdinand Lamai Abdukadir, Mr. Christopher Ibrahim Friday and Sister Josephine Dung, all of Fine and Applied Arts Department of Federal Polytechnic, Nasarawa, Nasarawa State. Mr. Oche James Paul, Mr. Shonibare Olatunbosun, my adopted brother-Olaolu Bale, Miss Kpadoo Kumaga, all contributing immensely to my success. I must also not forget to thank the entire family of Chief Justice Gofwan Gotep for their heart of gold. Only the Almighty God can reward you for your good works.

I must always remember Miss Favour Adetutu Adeyemi for the love and care she showed me in the course of this program "Angel", as she is lovely called; the angelic host is singing your praises.

I must continually thank God for giving me the spirit of resilience despite being an orphan. My cherished parents, Late Pa Elijah Uchir Agber and Late Ma Marbee Uchir who, despite ensuring I succeed in life, are both not alive to partake of this goodness. May He grant them both, eternal rest in the bosom of Abraham, Amen!

ABSTRACT

Sculpture has evolved from conventional materials like clay (terra-cotta), stone and concrete, especially amongst the realists of the twentieth century. This reality had largely influenced even the painting world as it affects the smoothness and glossiness of painting to the level of replacing bold strokes as can be seen in the works of Van Gough etal. It thus became imperative for visual artists, particularly painters and sculptors to take a leap in their respective areas. In view of this development, a few number of sculptors like Jennifer Maestre, Herb Williams, Chris Weed, Olu Amoda etc, have tried producing sculptures either in the round or in relief though, in a different way. Based on the above assertion, the urge for creative possibilities of pointillised form of sculpture, especially in relief format using primarily steel nails was conceived and through practical studio experiences, translating pointillism from painting to sculpture, though not without setbacks, the persistence and courage employed made it possible for the success of the research. The experiment involved two methods:

i. The empirical analysis which entails a conceptualization of perceived forms that laid the basis from which all studio projects benefited. This process involved a massive drill of mental display of ideas. The researcher employed an assemblage of ideas which served as impetus for the researcher's experiences.

ii. Ten indoor sculptures were created out of which one larger size was used as the main project for the research. The findings display an array of visual impacts created by the inclusion of physically perceived forms.

TABLE OF CONTENTS

Title page - - - - - - - - - i

Declaration - - - - - - - - - ii

Certification - - - - - - - - - iii

Acknowledgement - - - - - - - - iv

Abstract - - - - - - - - - - v

Table of contents - - - - - - - - vi

List of figures - - - - - - - - - x

List of plates - - - - - - - - - ix

Chapter 1

1.0 Introduction - - - - - - - - 1

1.1 Background of the study - - - - - - - - 3

1.2 Statement of the Problem - - - - - - - 6

1.3 Objectives of the Study - - - - - - - 7

1.4 Justification of the Study - - - - - - - 7

1.5 Significance of the Study - - - - - - - 7

1.6 Scope and Delimitation of the Study - - - - - 8

1.7 Organization of the Work. - - - - - - - 8

Chapter 2

2.0 Review of related literature and works - - - - 9

2.0.1 Georges Seurat - - - - - - - - 10

2.0.2 Jennifer Maestre - - - - - - - - 11

2.0.3 Herb Williams - - - - - - - - 12

2.1 Review of Related Works. - - - - - - 13

2.1.1 'A Sunday Afternoon on the Island of La Grand Jatte' - - 14

2.1.2 'Queen of the Night' 2003 - - - - - - 15

2.1.3 'Thistle' 2008.- - - - - - - - 16

2.1.4 'Two Horses' 1994 - - - - - - - 17

2.1.5 'Red Head' 2008 - - - - - - - 19

2.1.6 'White Noise' 2008 - - - - - - - 20

2.1.7 'Seethe' 2008 - - - - - - - - 21

2.1.8 'Minkisi' 2003 - - - - - - - 22

Chapter 3

3.0 Research Procedures - - - - - - - 25

3.0.1 Sources of Research Materials - - - - - - 25

3.0.2 Sketches from Reference Materials. - - - - - 25

3.0.3 Pilot Study - - - - - - - - 33

3.0.4 Procedure - - - - - - - - 34

3.1 Data through Empirical Study - - - - - 44

Chapter 4

4.0 Introduction - - - - - - - - 45

4.1 Preliminary Studies - - - - - - - 45

4.2 Stage One - - - - - - - - 46

4.2.1 'Sweet Burden' 124x94cm - - - - - - 46

4.2.2 The Arrival - - - - - - - - 47

4.3 Stage Two - - - - - - - - 48

4.3.1 'The Trumpeters' 60x60cm - - - - - - 49

4.3.2 'No Harm in Trial' 39x93cm - - - - - - 50

4.4 Stage Three - - - - - - - - 51

4.4.1 The Grand Return' 123x246cm - - - - - 51

4.4.2 'Galloping Horse' (portrait) - - - - - - 53

4.4.4 'The Damsel' - - - - - - - - 54

4.4.5 'The Body Guard' - - - - - - - - 55

4.4.6 'Horn Blower' - - - - - - - - 56

Chapter 5

5.0 Summary - - - - - - - - 59

5.1 Conclusion - - - - - - - - 60

References - - - - - - - - 62

LIST OF FIGURES

Figure I:	Sketch work for 'Sweet Burden', ink on paper, 2010- - -	26
Figure II:	'The Arrival' in sketch form, Ink on paper, 2010. - - -	27
Figure III:	Sketch work on 'The Trumpeters', marker on paper, 2010 - -	27
Figure IV:	'No Harm in Trial' on paper in sketch form, 2010. - - -	28
Figure V:	Sketch on paper for 'The Grand Return' permanent Mar ker ink on paper, 2010. - - - - - -	29
Figure VI:	'Galloping Horse' in sketch, permanent ink on paper, 2010. - -	29
Figure VII:	'The Drummer, in sketch, permanent ink on paper, 2010 - -	30
Figure VIII:	'The Damsel' in sketch form with marker on paper, 2010. - -	31
Figure IX:	'The Body Guard' sketch form with ink on paper, 2010. - -	31
Figure X:	Sketch of 'The Horn Blower', ink on paper, 2010 - - -	32
Figure XI:	'The Last Gulps Together', ink on paper in sketch, 2010. - -	34

LIST OF PLATES

Plate I: 'A Sunday Afternoon on the Island of La Grand Jatte' George Seurat (1859-1891) 207.6 cm X 308 cm - - - 14

Plate II: Queen of the Night, 2003, chicken wire mesh, nails and scrap metal on board, Mrs. Chellaram collection. - - 15

Plate III: Chris Weed 'Thistle', 2008,44ft high by 295ft wide by 275ft long ,Coated Steel, Private Commission, Colorado, USA. - - - - - - - 16

Plate IV: Jacob Jari, "Two Horses", 1994, 59x108cm, Cornstalk on board, Private collection. - - - - - 17

Plate V: Herb Williams', Red Head' 12"x12"x17", 2008, mixed media, Private collections, 2008. - - - 19

Plate VI: Herb Williams, 'White Head' 17"x18"x13", 2008, mixed media, Private collection - - - - - 20

Plate VII: Jennifer Maestre "Seethe" 2008, crayon, 9"x13"x14" Private Collection, 2008. - - - - - - 21

Plate VIII: Minkisi 'Nkondi', unknown artist, date not stated with size and location - - - - - - 22

Plate IX: Jigsaw was one of the tools used for the experiment - - - 35

Plate X: Ripsaw was also one of the tools that were used for the research- - 36

Plate XI: Tenon saw was also used for the studio experiment - - - 36

Plate XII: Claw Hammer was very vibrant and vital for the experiment - 37

Plate XIII: Measuring Tape was one of the important tools for the experiment - 37

Plate XIV: Jack Plane was also on the team of important tools for the studio experiment - - - - - - 38

Plate XV: Air Compressor was also one of the major tools for the experiment - - - - - - 38

Plate XVI: Hand Brush for highlighting - - - - - - 39

Plate XVII: Permanent Marker for sketching and marking - - - 39

Plate XIII: Abrasive (sand paper) for sanding during the experiment - - 40

Plate XIX: Knife/Cutter was very handy in the studio for cutting and trimming - - - - - - 40

Plate XX: Scissors one of those dependable tools for the experiment - - 41

Plate XXI: Pinchers was also at the studio experiment event in full swing - 41

Plate XXII: Spoke Shave was very instrumental for the studio experiment

Plate XXIII: Title: 'The Last Gulps Together' Medium: - - - - 42

Plate: XXIV Title: 'Sweet Burden' - - - - - - - - 46

Plate: XXV Title: 'The Arrival' - - - - - - - 47

Plate: XXVI Title: 'The Trumpeters' - - - - - - 48

Plate: XXVII Title: 'No Harm in Trial' - - - - - - 50

Plate: XXVIII Title: 'The Grand Return' - - - - - - 51

Plate: XXVIII Title: 'Galloping Horse' - - - - - - 53

Plate: XXVIX Title: 'The Drummer - - - - - - - 54

Plate: XXX Title: 'The Damsel' - - - - - - - 56

Plate: XXXI Title: 'The Body Guard' - - - - - - 57

Plate: XXXII Title: 'The Horn Blower' - - - - - - 58

CHAPTER 1

1.0 INTRODUCTION:

Pointillism as a painting technique that started in the nineteenth century by Georges Seurat was seen as an exclusive preserve of painting. The need for this technique, according to Wales (2005), arose, primarily from its two-dimensional nature and the curiosity of artists of the era to deviate from the conventional methods of executing art works, especially in painting with the aid of a brush or other materials like charcoal, pastel and pencil. These materials of expression were in the earlier part of the nineteenth century used as instruments of change in the art world that painters (impressionists) explored exhaustively. What started as a minor move pivoted by a quartet of skilled and talented painters (George Seurat, Paul Cezanne, Vincent Van Gogh and Gauguin) became more established and recognized in the later part of the century, (De la Croix and Tansey 1970*)*. These instruments nurtured the transformation that brought about a massive change in the world of art by also bringing out the best in the artists concerned.

The manner things improve and keep changing shows that change in itself is dynamic. Change occurs in almost all facets of creation, be it human activities, climate or other natural causes. Art, in this context being one of the major human manipulative activities enjoys no exception. According to Moore (1968):

> You may ask why art cannot continue repeating itself, why there are always artists with new ways of seeing and doing? It is partly because a certain vein comes to be exhausted. What once was fresh and stimulating and full of meaning in the hands of strong and original artists becomes stale and repetitious in the hands of later imitators. Also, the attitudes and interests of society as a whole shift and change and it is the artists and scientists who are often the first to provide intimations of this change.

Translation, according to 'Oxford Dictionary of Current English' means: changing something to another but still maintaining its originality. It could also be understood in this

context as a change in shape and form with regards to materials of expression and mode of execution. In other words, translation is a gradual modification from shape through technique, method, materials of expression to form. It is of immense importance that this change is made simpler in the most visual sense. According to Goldwater in Stribling (1975) 'it is of assumption that as the further one goes back-historically, psychologically or aesthetically, the simpler things become and because they are more profound, more important and more valuable'. He further states that the nature of this simplicity varies with the nature of the seeker.

In view of the above assertion, several artists started springing up in different parts of the world especially in Europe where serious professional attention was given to art endeavours. The influence of Renaissance in art in Europe around 15th century, which undoubtedly, opened the doors of discoveries for artists to go into professionalizing this endeavour and, also bringing to bear the fruits of the pioneers of art of the era. Every artist or group of artists around this period wanted to carve out a niche for himself or themselves. This led to establishment of art movements and styles as healthy discoveries spiced up this profession making it a worthwhile venture. This continued until the arrival of an era where exhibition was taken from single indoor spaces to the visual attention of the public around 19th century. It was at this point that a dotted way of painting started hunching through the major pioneer, a French artist, named Georges Seurat, after witnessing an exhibition in Paris in 1883, (Kleiner & Mamiya, 2005).

The technique of painting with either brush strokes or dots of primary colors to generate secondary results as an effect, which emanated from post-impressionism in the later part of 19th century was seen exclusively as painting without. It was later "pointillism" and thus became one of the very celebrated developments in the field of painting.

1.1 Background of the study

The remarkable contributions of masters like Pablo Picasso, Gianluca Bernini, Donatello, and Michelangelo in their respective art endeavours brought about the desired change (change in styles, approach and even i the use of materials) which is inevitable in any human activity. This change served as an eye opener that attracted a massive followership which served as springboard for the emergence of several art movements. This development led to a wide range of dynamic attractions from various visual artists resulting in inventions, discoveries, innovations and developments. The explorations in the areas of painting and sculpture have made it possible for the discipline of art to be of a vast embodiment like other disciplines of human academic knowledge. These contributions, inventions, discoveries and innovations of these masters have opened up challenging grounds for the younger generations to carry on from where their predecessors have stopped.

These events made the European artists to venture into various aspects of art which later resulted in the springing up of several art styles and movements. This was achieved through fastidious attempts without any reservations for the use of the available materials they could lay their hands on. After post-impressionism, in the later part of 19th century, artists in France started the movement in painting that later came to be known and called 'pointillism'.

Developmental stages in innovations and style and techniques have for several decades, been enjoying massive support from teeming artists all over the world who in their capabilities have been able to surmount the challenges in their own individual separate approaches. Bluemel (1976) posits that Georges Seurat, was inspired to invent pointillism after witnessing an exhibition of prints in 1883 at 'Rue de Seze' in Paris.

The effort aimed at bringing to fore a conceived idea into a tactile reality was harnessed. Seurat immediately tasked himself by satisfying his curiosity when he tried his

hands on the concept of painting with either dots or brush strokes which was later termed 'pointillism. Hammacher (1969), believes that pointillism was inspired from mosaic, which share similar attributes with some of its aspects. This is evident in the use of beads that could only be differentiated from pointillism in the sense that pointillism is two dimensional while mosaic made of beads is more of a three dimensional technique. The researcher is not certain of how long the development of a pointillism inspired effort lasted but judging by the periods in question (from Neolithic to the contemporary), several decades must have passed with a conglomerate of materials mostly that which could only show its existentiality through visual forms of the subject without actually displaying the physical aspects of it. Williamson (1963), states that "the earliest record of decorative mosaics are among relics of ancient North American cultures. It is also understood that the Neolithic cultures of the Mesopotamian area created mosaics. The Greeks of the Hellenistic period and the Romans are acclaimed to be the first people to use mosaics extensively.

Stanfield (1956) is of the view that art does not mean working with only conventional materials but also suggests that no artist should complain of not having materials because they are abound locally. He further states that Nigeria is rich in providing substitutes. In view of this, Stanfield continues that art students should be encouraged to source and prepare their own materials as it is an important part of their training. The above assertion informed the researcher's quest to explore with unconventional materials in line with attempts by some notable Nigerian contemporary artists like Jimoh Buraimoh and Chuka Amaefuna who use industrially manufactured tiles, cowries and seeds respectively. Another artist of the Zaria Art School extraction who has taken a bold step by taking a step away from the conventionalities in this field is Jacob Jat Jari. He explores with cornstalk which is another step away from paste up mosaic, though still on a two-dimensional realm, without a depiction of tangible forms but rather than staying on the same level with the support, he uses an avalanche of

colors to define his forms. It is on these grounds that the researcher draws his inspiration making use of nails as a material and technique of sculptural expression. The researcher tries to develop on what painters have been able to achieve by bringing tangible forms into this two-dimensional art, hence transformation of pointillists' expressions into sculpture.

It is worthy of note at this point that the contributions of sculptors in the area of translating pointillists' expressions into sculpture with nails appears scanty. A few artists who have attempted producing sculptures in similitude with pointillistic intent are as follows: Olu Amoda, a Nigerian contemporary artist, Jennifer Maestre, a South African born American artist, who uses sea urchins for her sculptures executed in the round, Herb Williams, an American artist with a masterly handling of the crayons to produce sculpture in-the-round, Chris Weed, another American artist with a variety of productions with constructed iron rod of alternate sizes also produces his sculptures, also in the round. In terms of the material of expression, the researcher sees it as partially uncultivated grounds and thinks it worthwhile as it would open up corridors of knowledge for younger generation of sculptors. It is the view of this researcher that varieties of nails may be found in the market for use in ways that release them from their customary role and convert them into attractive media for the production of sculptures for home or office decorations. Any type of nail can be used, provided it is free from rust, grease, and other dirt. The researcher suggests the iron nails for its strength and durability.

1.2 Statement of the Problem

Beginning from Georges Seurat, a post-impressionist painter, mostly painters and a few sculptors have explored and produced works in the pointillistic approach, thereby making this technique appear majorly as painters preserve. Even the scanty pointillist attempts that have been made in sculpture all tilt towards free standing works making this exploration of pointillists' expression into relief sculpture to become imperative.

1.3 Objectives of the Study

i. Explore possibilities of translating pointillism from a two-dimensional to a three-dimensional approach in sculpture.

ii. Produce relief sculptures that will have a pointillist appearance with the use of steel nails.

iii. Produce artworks by translating pointillism from painting to stylization in relief sculpture.

1.4 Justification of the Study

A few number of works have been done using nails to produce a pointillistic appearance in three-dimensional sculpture, with artists like Olu Amoda and the Minkisi sculptures. All of them, to the awareness of the researcher, tilt towards free-standing sculpture. More so, the relative novelty of the nail as a material of expression, which hitherto was used as a carpentry material in joining wood and its (nails) availability informed the choice. This research therefore, attempts the production of sculptures in a relief format on a plain surface, with the use of industrially manufactured nails.

1.5 Significance of the Study

The conventional methods of modeling, carving, casting and lately, installation, in sculpture have in no small measure impeded the supposed developmental pace of this area of art which hitherto made the conception of this approach in sculpture to look burdensome, tedious and impossible. This study shall provide an extra option at producing sculptures, especially with nails without necessarily using the conventional materials of expressions but yet achieving the desired results. This shall also unlock the seeming possibilities by proffering suitable solutions to arriving at various aesthetics associated with it.

1.6 Scope and Delimitation of the Study

This research is delimited to changing pointillists' expressions and its associated aesthetics that were usually considered an exclusive preserve of painting into relief sculpture on a flat surface. It is primarily concerned with the exploration with nails as a suitable material for gradual translation from subjective realism to stylization.

In relation to the above, the researcher chose to explore these forms under the guidance of selected natural and social elements within Zaria. This is due largely to the researcher's proximity to, and admiration for some of the natural and social activities within Zaria. The availability of steel nails, which is the material of expression for this research, also informs and nurtures the researcher's choice.

1.7 Organization of the Work.

This study is divided into five chapters. Chapter one deals with matters concerning introduction in its totality, chapter two looks into review of relevant literature and works, chapter three takes charge of methodology whereas chapter four analyses the works and presents catalogue of works produced in the course of the research, while chapter five deals extensively with summary and conclusion.

CHAPTER 2

2.0 REVIEW OF RELATED LITERATURE AND WORKS

This chapter reviews existing works produced in the semblance of pointillised sculpture and associated literature. About six artists have been reviewed. This is coming from the background of this study- painting to sculpture which is the area of focus for this research. It is worthy of note that man has strong ties in identifying with positivity, thus often claiming responsibility for any inventions in its entirety largely due to factors that serve as nucleus to a particular happening, as a result of either modification or innovation. Ecclesiastes 3:15 sums that: "Whatever is has been long ago; and whatever is going to be has been before". To this end a number of related literatures would be reviewed and accompanying works.

Hammacher (1969) posits that "there can be no question of latter-day artists attempting to imitate or even consciously interpret archaic styles; what they (artists) did was to recognize the aesthetic possibilities of these art forms, revealed possibilities that had remained undiscovered because of the complete hegemony of classical and Hellenistic art". Hammacher's statement enforces and also informs the researcher's conformity to the above assertion by exploring the possibilities of unveiling the hidden aesthetics imbued in the transformation of pointillists' expressions into sculpture.

According to Anthony in Jari (1994), the "method of placing small pieces of differently coloured materials closely together so as to form a surface, usually with a pattern or a pictorial representation" is known as mosaic. The evolution of this form of art could be traced as far back as the Neolithic period. It continued in the hands of the great generations of artists to the advent of pointillism. A mosaic rendered with a thicker material like beads, stones, or any material capable of projecting away from the background. A mosaic produced with above mentioned materials makes a closer move at translating pointillism from painting

into sculpture. Going by the position of Williamson (1969) "the earliest record of decorative mosaics is among relics of ancient North American cultures". It is also of note that the Neolithic cultures of the Mesopotamian area created mosaics. This area of art suffered a little setback in the mid 19th century when it was nearly stagnated due to assumed deadlock after the Greeks demonstrated a masterly handling of the art in the Hellenistic period as well as the Romans with a vociferous acclamation to be the first people to use mosaic extensively.

It is worthy of mention that pointillism at this stage in its developmental sense took a bold step by leaving the two dimensional arena to embrace a slight projection from its parent support to a propinquity of bass relief arrangement. Though, still facing the same direction of flat surfaces, only creating room for variations in colour to usher in visual rendition of forms**.**

2.0.1 Georges Seurat

He developed a style of painting known as 'pointillism'. He is believed to be the inventor of this style of painting which brought him so much fame across the surface of the earth. He was not just interested in the way that colour was put onto the painting, or the painting itself. He was mostly concentrating on the science in the picture and the optical mixing of the colours. Before putting any pictures or painting together, Seurat would sketch out parts of his artwork so that the models would not have to wait for so long while he finds the exact colour. This feat made Seurat a great inventor of a way to show colours as they really are, neither mixed nor dulled or anything else. He invented this art, in which one is allowed to keep of the colours as they come from the source, and yet paints and uses abundance of tones to bring life to your painting. This throws open the option of whether one likes the 'fuzziness" of pointillist painting or not or the concentration that a pointillist artist would have to create a piece that would have to be pleasing to the eye as well as scientifically stimulating. Some of his famous works include: Bathing at Asnieres*, 'A Sunday on the Island*

of La Grande Jatte' and '*Le Chahut'*. Though, the above listed works give a useful contribution to this piece of academic endeavour, "A Sunday Afternoon on the Island of La Grande Jatte" is most suitable for a review as it provides us with a better literature. Produced between 1886 and 1889, this piece of pointillist painting portrays vagaries of activities in various colours and tones. The colours ranging from primary through secondary to tertiary colours all enjoying a raw application without the use of pre-arranged mixture on the palette but rather left the visuals complete the task of blending as they position themselves accordingly in rich and intermediate tones.

The work of this artist offers a very huge enrichment to this piece of research in both the similitude and visual appreciation. This work richly inspires the researcher in no small measure. Unlike Seurat's work which was rendered in a landscape format, the researcher turns analytical as he shall pick a particular aspect or subject of the landscape which shall be 'durbar' as his elements of expression.

2.0.2 Jennifer Maestre

Jennifer Maestre, a South African-born American -based artist who derived inspiration for her sculptures from the form and texture of sea urchin to produce pointillised sculptures basically using coloured crayon is one of the few artists that have tested their creative abilities producing works with a pointillist intent. Despite her depiction of sculptures in this light, Maestre has not been able to address this issue in the relief manner the way the researcher will, because she does not exactly delve into relief aspects of it. Instead she produces hers in the round which is quite different from the visual statement the researcher is making. To produce this kind of sculptures, Jennifer takes, according to her, hundreds of pencils, cut them into one inch sections, drills a hole in each section, and sharpens them all and sew them together. This she does with such a diligent mind which all but serves to satisfy her intent full of paradox and surprises which in her own words are integral in her choice of

materials. Reasonable quantities of industrially manufactured objects are in this respect used to create flexible forms, inorganic shapes of animals and nature. Pencils are common objects, here; these anonymous objects become the structure. In the convincing words of a reputable artist of the female gender, there is a true fragility to the sometimes brutal aspect of the sculptures, vulnerability that is bellied by the fearsome texture.

2.0.3 Herb Williams

Another artist that uses pointillists approach is Herb Williams. In 1998, he started his unique creation, which is, creating original sculptures out of individual crayons that may require as many as hundreds of thousands. Herb Williams is one of the few individuals in the world with an account with crayon. His works have gotten applause from numerous newspapers and museums, and have reached many countries of the world. Williams places his emphasis on three-dimensionality but not really giving much attention to optical realism. He rather gives a little attention to it and more recognition to silhouettes.

It is worthy of note that a sizeable number of artists have tested their innovative abilities in trying to bring to the fore something novel, attractive and aesthetically appealing in art, even though, they have not given due consideration to relief aspect of it. The subjectivity that Maestre, Williams etc, employ in this area of sculpture jettisons the intricacies that normally stand in the way of complex execution. Both Jennifer Maestre and Herb Williams, the little known sculptors in this area of this generation do shy away from the latter. Though no concrete explanation were, given as to why they are silhouettes, one could just internalize this as purely a bold step taken to explore the virgin land which hitherto seemingly impossible. This appears not to allow other sculptors to continue from where their efforts have been able to take them to, and also expose the available challenges one is likely to face if he wants to explore this field of endeavor.

2.1 REVIEW OF RELATED WORKS.

This section reviews works produced by other artists of this extraction. It also exposes the materials the artist used to produce the works and time of production. It again displays pictorial references of the reviewed works. These contain the title, date of production, name of the artist, material of expression and, if possible, location. About seven works have been reviewed with pictorial displays.

2.1.1 'A Sunday Afternoon on the Island of La Grand Jatte'



Plate I: 'A Sunday Afternoon on the Island of La Grand Jatte'
George Seurat (1859-1891) 207.6 cm X 308 cm

'A Sunday Afternoon on the Island of La Grand Jatte'

Produced in 1886, Seurat placed so much emphasis on the way that colours were put onto the painting itself. He was mostly concerned with the science in the picture and the optical mixing of the colours. Seurat spent over two years painting '*A Sunday Afternoon on the Island of La Grande Jatte'* focusing meticulously on the landscape of the park. Seurat would go to the park, sit and make numerous sketches of the various activities and figures in order to perfect their form. Seurat's motivation of the study was supported by the optical and colour theory, contrasted miniature dots of colours that through optical unification, form a single hue in the viewer's eye. For example, he painted many green and red dots in a certain way that when you see the painting, the colour would be seen as the combination of both in this case, yellow.

2.1.2 'Queen of the Night' 2003

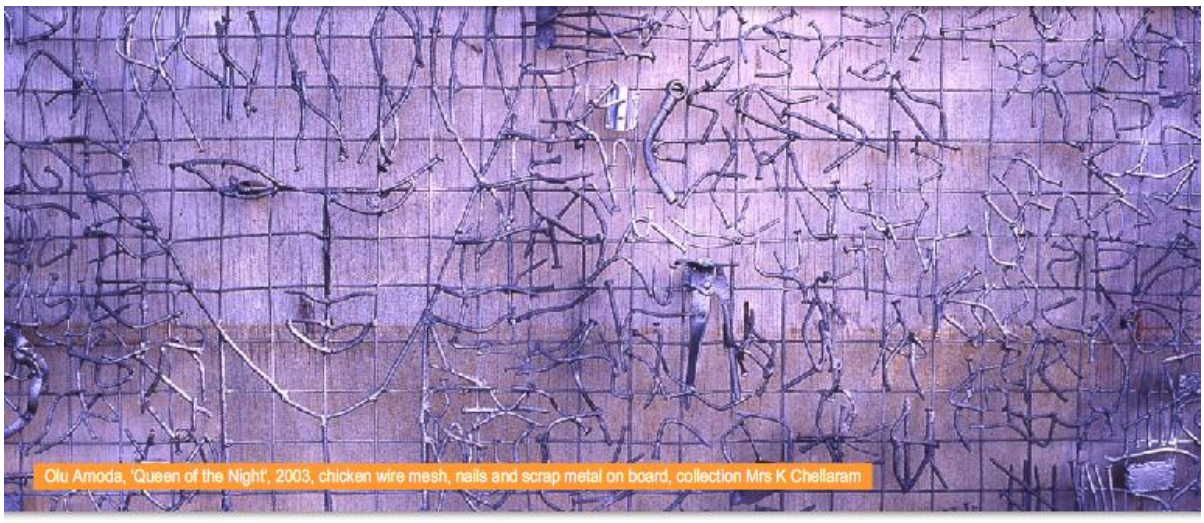


Plate II: Queen of the Night, 2003, chicken wire mesh, nails and scrap metal on board, Mrs. Chellaram collection.

'Queen of the Night'

Olu Amoda specializes in welded sculpture. This has endeared him to manipulate metal to suit his intuition. In the work above, Amoda prepares his background with ¾" plywood after which he places chicken wire mesh of equal size with the board. He then uses long nails of about six inches (6") and hammers them into the board standing erect at all angles and other desired places at an equal level. Olu Amoda now uses either 6mm or 4mm rod to outline the images he intends to execute on the board. In a drawing manner, he now uses nails all over the background of the work. Despite this attempt, Amoda did not capture the actual relief impact of the sculpture. He could not depict forms with visual forms that can be touched, felt and viewed with a three dimensional perception but rather, he succeeded in achieving draughtsmanship without even the relief sculpture intent. Though he uses 'nails' which is in all ramifications the material the artist uses as his material of expression for this study. He therefore executes this with welding which is not in conformity with the approach the researcher employs in executing his works. From the review it can be seen that despite

attempts by Olu Amoda to use nails like the researcher, his approach and technique actually differs.

2.1.3 'Thistle' 2008.



Plate III: **Chris Weed 'Thistle', 2008,44ft high by 295ft wide by 275ft long ,Coated Steel, Private Commission, Colorado, USA.**

'Thistle'

Chris Weed, a Philadelphian sculptor in the United States of America, is another artist of this lineage who uses constructed metal (iron rod) to produce his own sculptures. Weed makes balls, fixes these constructed rods round the body of the balls to create a thorn-like effect and mounts some of them on several poles in ascending order round a tall building while others with a bigger size are left on the ground. Being an architectural sculptor, he chooses the colours for his finishing going with either the environment, the roof of the building or any complimentary colour to suit this arrangement. It could also be seen that despite these attempts, Weed does not have a touch of relief as an introduction to the pointillism world of execution. According to Weed, his emphasis is to create sculptures that defy the conventional looks. This statement gives more credence to the understanding that Weed does not put in mind the concept of pointillised sculpture but rather he tries to produce

thorn-like sculptures. Here again it can be seen that the artist (Weed) did not, in the above works, raise the issue of relief sculpture which is one of the focal points of this piece of research but holds glued to the three dimensionality that he knows.

2.1.4 'Two Horses' 1994



Plate IV: Jacob Jari, "Two Horses", 1994, 59x108cm, Cornstalk on board, Private collection.

'Two Horses'

The work above, 'Two Horses' produced by Jacob Jat Jari in 1994 as part of his Master of Fine Arts (MFA) degree in painting research works. He was trained at the Ahmadu Bello University, Zaria-Nigeria, both at Bachelors Degree, Masters and Doctorate Degree levels. He is a specialist in mosaic. In one of his works-"*Two Horses"*, Jari demonstrates a high sense of masterly handling of the use of tonal value, proportion and perspective with the use of 'cornstalk' which projects from the support or the background, that shows clearly in the study of the work above ('two horses') in a landscape. According to Jari,

> After sketching the horses on board, their tonal values were imitated while dyeing the pieces of cornstalk to be used in their representation. It was however, not possible to obtain the exact values of tones while dyeing although, what was eventually obtained was able to enhance the three dimensionality of the horses.
> Orange tesserae were used for the highlight while dark purple tesserae were used for the darkest parts. The other parts were rendered in a combination of yellow ochre and burnt sienna with light purple tesserae acting as the highlight to the manes.

It can be seen and observed that in this instance the major expectation of this rendition was to achieve visual three-dimensionality with a two-dimensional effort. The material of expression here sums up the desire of the researcher at an attempt at developing sculpture which is a three-dimensional art from a two-dimensional background. It can also be said at this juncture that, this work of art shares similar attributes with pointillised sculpture in the areas of style and approach. A slight difference is manifested in the use of pigments to define shapes without any consideration to undulation of the body of the work. The clear realization here is in propinquity to the slight projection from the background base and also the roundness of the nails. Despite this attempt, Jari has not been able to address this problem with a relief bearing. It is coincidental but unfortunate that this piece of art work comes from a different background; it would have been a great adoption in sculpture only if it had shared forms that can be touched and felt as if it were a modeling in sculpture. This would have answered the question of developing sculpture from painting without much ado.

2.1.5 'Red Head' 2008



Plate V: Herb Williams', Red Head' 12"x12"x17", 2008, mixed media, Private collections, 2008.

'Red Head'

Like Jennifer Maestre, Herb Williams derives his inspiration from the sea urchin using crayons as his material of expression. Williams produced this work in 2008 and sent it straight into private collection. This makes Williams one of the few artists to explore this virgin land of plastic art. His rendition in the round brings to fore the nursing and envisaging of pointillised form of sculpture into a visible reality. Produced in a free standing arrangement to show all the alternating levels of depth yet achieving that subjective realism. The crayons here are placed into the body of the work round at an even level. This work again could raise some of the questions that go hand-in-hand with the problem of pointillised sculpture. Her Williams has been able to achieve this feat giving it a thought in a relief sculpture direction. The above work is in line with the concept in question here but unfortunately deviates in the sense that it is rendered in the round which is inches away from what the researcher explores in this research.

2.1.6 'White Noise' 2008



Plate VI: Herb Williams, 'White Head' 17"x18"x13", 2008, mixed media, Private collection

'White Head'

Herb Williams employs the services of wood, twine rope and crayons to achieve this rendition. A portrait depicted in the round with a subjective approach mounted on a wooden pedestal showing a man in a music recording studio putting on an overhead earphone connected to a recorder placed on another wooden base. Produced in 2008 and sent to private collection, Williams gave a careful placement of dotted crayon to show a clear undulation of the various forms to bring out visual tangibility of the forms. This work supports the researcher's study of pointillised form of sculpture in a very suitable way.

It could be seen that despite executing the work in propinquity of the researcher's idea, it still came very much in the round not in relief form as the researcher.

2.1.7 'Seethe' 2008

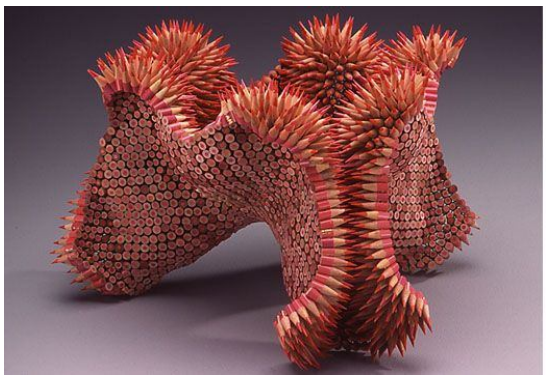


Plate VII: Jennifer Maestre "Seethe" 2008, crayon, 9"x13"x14" Private Collection, 2008.

'Seethe'

Jennifer Maestre, a South African-born Massachusetts-based artist who uses sea urchin to inspire her work with a pointillist intent. She assembles a great number of coloured pencils, sharpens them, and stitches them together in a well arranged manner. This brings out an urchin-like look with a slightly different appearance.

Reasonable quantities of industrially manufactured objects are in this respect used to create flexible forms, inorganic shapes of animals and nature. Pencils are common objects, here; these anonymous objects become the structure. In the convincing words of a reputable artist of the female gender, there is a true fragility to the sometimes brutal aspect of the sculptures, vulnerability that is bellied by the fearsome texture. Maestre tries this approach using various colours of pigment without actually looking for a particular form of interest. She does this to satisfy her immediate curiosity not minding what it exactly looks like. She is mostly concerned with producing sculptures with a novel idea and material. It would be worthy of note that the researcher, after putting into cognizance all the related features of this piece of execution, would not be wrong in stating clearly that though the artist (Maestre) might have done a great job but that does not mean she has already done what the researcher is doing in this piece of study. She only succeeded in producing thorny sculpture in the round and not in the relief format on a flat surface like the researcher.

2.1.8 ‘Minkisi’ 2003



Plate VIII: **Minkisi ‘Nkondi’, unknown artist, date not stated with size and location**

‘Nkondi’

Scary looking are the sculptures of the people of Bakongo in the Congo basin. Vagaries of materials are here put to use by these people as the Minkisi is the only custodian for the entire land. Looking at this sculpture below, one could discern this with an internalization of pity and compassion as though the sculpture would complain of pains and agony. A wooden figure is at first made from carving showing the real features of a complete human figure. Subjectively realistic, as they may look, pieces of clothing are thus used as part of the costume for the Minkisi popularly known as Nkondi by the Bakongo people. This reduces the amount of, especially nails and related materials, even though some parts of the Nkondi are left exposed. The head or in fact, the face of the figure is left not nailed with a kind of look that one could term it ‘innocent look’. These vagaries of materials serve, according to Nsemi

(2005), as the hair on the body of the figure which is why those nails and other related materials are mostly concentrated on those places that are supposed to have hair on the real human body. According to Nsemi, the making of a Minkisi is a very specific task. The figures are conditioned in a strict fashion by a certain people within the community who really have the specialized knowledge required to close up the gap between the worlds (spiritual and physical worlds). To further buttress this point in a more explicit manner, Macgaffey states that the construction of a Minkisi needs some ingredients to follow up the original model. A haphazard arrangement of these ingredients might injure the Minkisi. This makes the Minkisi angry at you for not making a proper arrangement of the said materials. To establish a special communication with the Nkisi one needs a unique knowledge before he could be accepted to act as a special diviner. This also gives the diviner the authority to provoke the ghosts within. Looking critically at the Nkisi figures, one is tempted to ask questions concerning the philosophy behind the creation of the Nkisi figurines

From the analysis above it is worthy of note that the Minkisi sculptures share some common attributes with this pointillised sculpture in the sense that they both have the iron nail as a material and also having the arrangement of the nails in nearness to the researcher's idea. Even though the Minkisi is embodied with nails, it can not be completely credited with having the nails as a material, a combination of amulets looking items come to form part of the sculpture which makes it a little different from the researcher's work which is predominantly steel nails in natur.

From the foregoing, it can be understood that despite various trials and attempts, by a number of sculptors at producing sculptures with pointillised intent, none of the reviewed works of any artist has been able to address this pointillism on the platform of relief rendition with visual or physical tangibility. It is either rendered in two-dimensional realm, that is,

drawing or painting or a sculpture in the round or in relief but with a drawing intent without actually showing the physical forms produced by the researcher.

CHAPTER 3

3.0 RESEARCH PROCEDURES

This chapter deals with the methods, techniques and procedures employed in the studio experiment which is the crux of the research. Studio experiments and the empirical knowledge were employed as the major approaches for this research.

3.0.1 SOURCES OF RESEARCH MATERIALS

Studio experiment includes sketches from reference materials, digital images and pictures from magazines (photography). These served as support to the studio experiment. The arrangement is in propinquity to the serial arrangement of the objectives of the study.

3.0.2 Sketches from Reference Materials.

Sketches were basically employed in this research to ease the business of data collection at any point where the need arose, especially, where the researcher's intuition was primarily influenced by a particular source; be it photograph or otherwise hence exploration with selected natural and social elements within Zaria.



Figure I: Sketch work for 'Sweet Burden', ink on paper, 2010.



Figure II: 'The Arrival' in sketch form, Ink on paper, 2010.

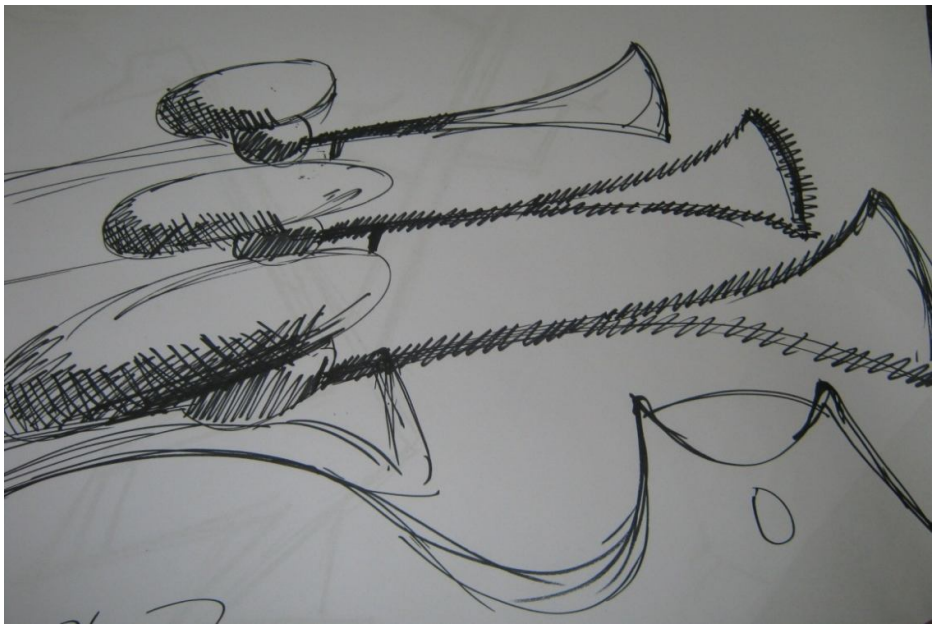


Figure III: Sketch work on 'The Trumpeters', marker on paper, 2010.

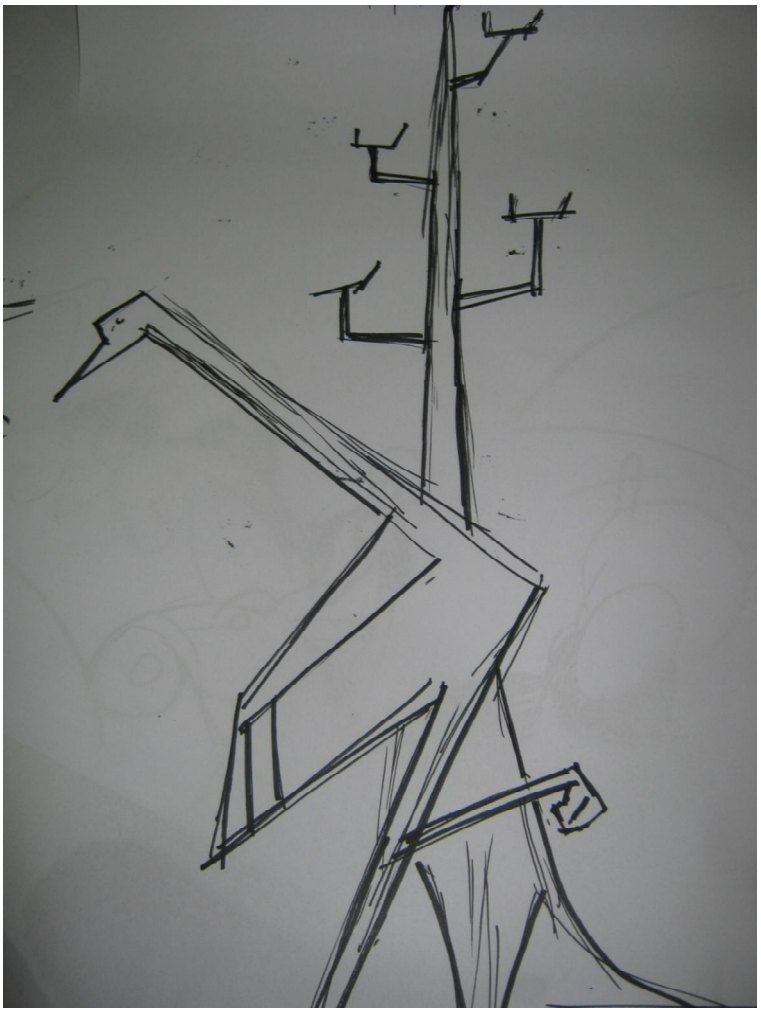


Figure IV: 'No Harm in Trial' on paper in sketch form, 2010.



Figure V: Sketch on paper for 'The Grand Return' permanent marker ink on paper, 2010.

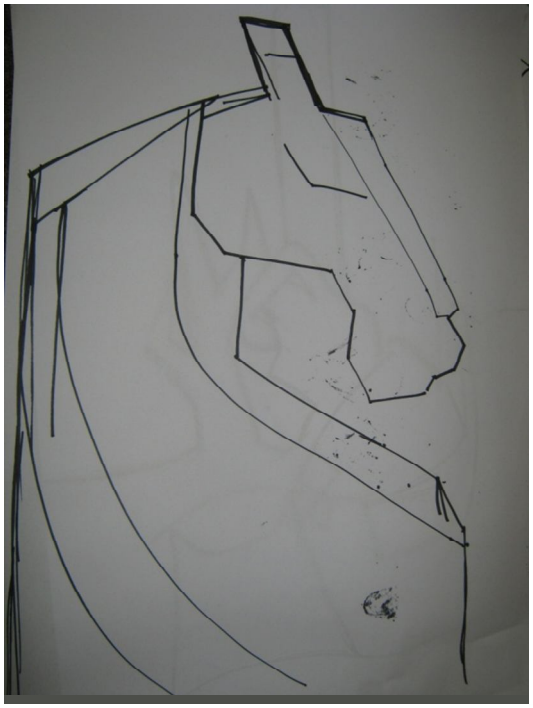


Figure VI: 'Galloping Horse' in sketch, permanent ink on paper, 2010.

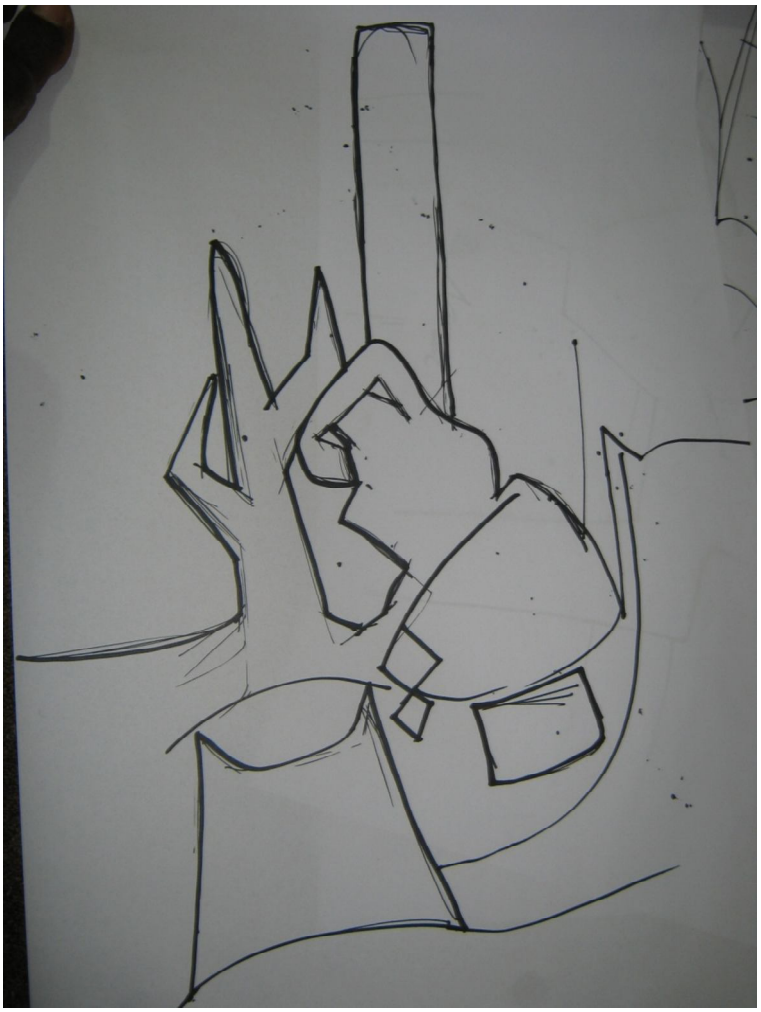


Figure VII: 'The Drummer, in sketch, permanent ink on paper, 2010

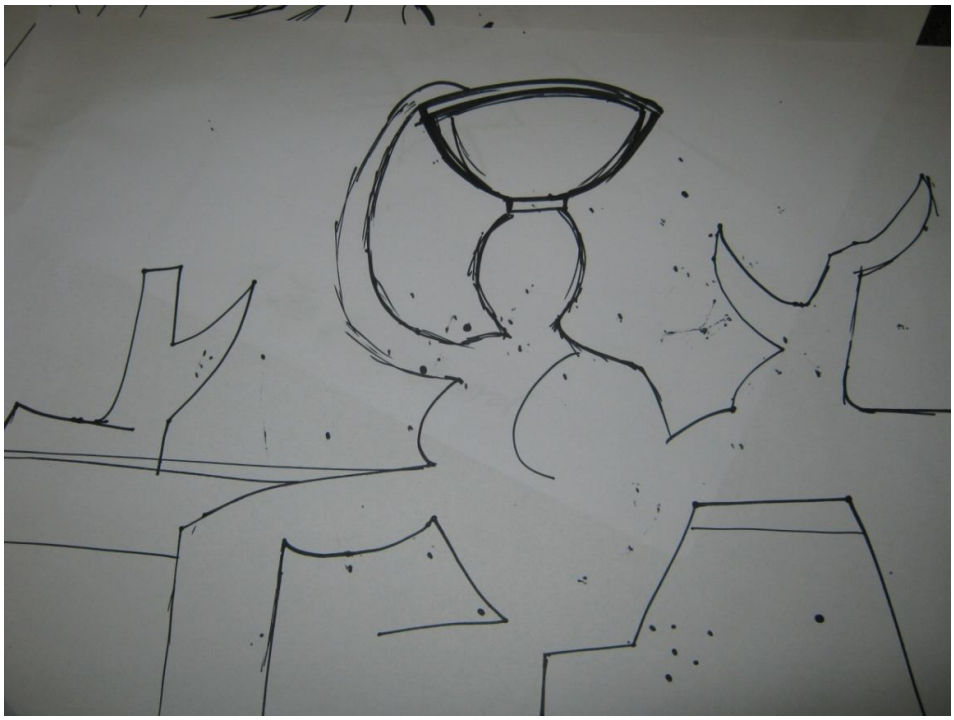


Figure VIII: 'The Damsel' in sketch form with marker on paper, 2010.



Figure IX: 'The Body Guard' sketch form with ink on paper, 2010.



Figure X: Sketch of 'The Horn Blower', ink on paper, 2010.

Digital images and pictorial references from magazines were used as another source of data collection for this research. This is coming from the background that Yusuf (2006) used this and achieved positive results. Again photographic images serve to retain all the visual details of an image instantly thereby guiding one in keeping to the original act that caught the attention of the researcher. It is on this basis that the researcher found this approach worthy and thus adopted it as one of the sources of data collection for the purpose of this research. This in other words, is to provide optically realistic references for concise analytical and anatomical studies in whichever way the researcher deemed it fit.

3.0.3 Pilot Study

This study was initially undertaken in wood studs. Due to some shortcomings both in the handling of the material and the nature of the material, the artist encountered a number of difficulties. These difficulties slowed down the pace of the study in the following ways:

i. The adhesion of the wood studs of between 0.5cm and 1.5cm to the base. The adhesive (white glue), is not fast drying thereby making it difficult for the stability of wood studs thus distorting the already created forms,

ii. Again, the size of the wood studs in proportion to the scale of the subject matter posed another difficulty. The head points of the studs which are the focal point of the research overshadowed the work thereby diminishing the pointillistic essence of the study,

iii. Preparing wood studs of desired size is a cumbersome task which requires more sophisticated tools than what was at the disposal of the researcher.

In view of the above factors, the researcher started looking for suitable alternatives and finally arrived at steel nails which make it easier for the researcher. This did not only offer the artist the option of time saving but also variety in size in relation to the scale of each work where there is an already industrial prepared nail for it.



Figure XI: 'The Last Gulps Together', ink on paper in sketch, 2010.

3.0.4 Procedure

The procedures involved in the studio experiments were executed with the following carpentry tools and materials in stages one, two and three below.

(i). Tools and Materials

The subject matter determined the kind of tools needed for the size of the work and the finishing envisaged. The following tools were employed for this studio experiments:

Jigsaw, Ripsaw, Tenon saw, Claw hammer (size number 04) Measuring tape,
Jack plane (size number 04), Air compressor, Hand brush, Pen or any improvised material for marking, Abrasives, Knife, Scissors, Pinchers, Cutter,

ii) Jigsaw

Jigsaw is one of the cutting tools used in carrying out the studio experiments. It is electrically powered without which it cannot function. It is basically used in cutting curved lined lines, angular lines, beveled lines, circles and straight lines. It has two types of blades: The jagged edge blade and the tiny edged blade. The jagged edge blade is mainly used for cutting

wood while the tiny edged blade is multi-purpose, that is, it can be used to cut metal and wood respectively. For example, 'The Trumpeters' was perfectly cut in circular shape with help of the jigsaw.



Plate IX: Jigsaw was one of the tools used for the experiment.

iii) Rip Saw

Rip Saw is a manual hand tool for cutting wood. This saw comes in a range of sizes depending on the size of the hand, the handling ability of the person using it and the size of wood. Size here is relative to the thickness of the wood and the length of the wood one is cutting. For instance 'The Arrival' was cut with the aid of a rip saw.



Plate X: Ripsaw was also one of the tools that were used for the research.

iv) Tenon Saw

This is another tool in the series of cutting tools at the disposal of the researcher. It is usually in a set of five and each with a specific function, but basically they are used for cutting very light wood of between half a centimeter (0.5cm) to one centimeter (1cm) as can be seen in 'The Horn Blower'.



Plate XI: Tenon saw was also used for the studio experiment.

v) Claw Hammer

This is a forceful driving tool. It is used in banging other materials like nails into the wood. It was the major tool in this experiment without which it would have not been possible to meet the demands of this research. All the forms executed in this research, that is, all the nails used for this experiment had several touches of the hammer. The choice of a claw hammer number four (04) emanated out of the handy nature of the tool and the ease with which one enjoys in removing unwontedly bent nails without looking for an extra tool for that purpose.



Plate XII: Claw Hammer was very vibrant and vital for the experiment.

vi) Measuring Tape

This tool is meant for determining sizes. The height, length and width of the works were basically done with the aid of a measuring tape. For example, 'the Grand Return' is known to be one hundred and twenty three by two hundred and forty six centimeters (123x246cm) with the help of a measuring tape.



Plate XIII: Measuring Tape was one of the important tools for the experiment.

vii) Jack Plane (04)

This tool is meant for planning surfaces to take a smooth, perfect and desired shape. After cutting the wood to the desired size and shape, a jack plane came in to be of use in planing out roughages on the cut edges.



Plate XIV: Jack Plane was also on the team of important tools for the studio experiment.

viii) Air Compressor

Another tool of very important note is the air compressor. It is a spraying tool. It helped transporting paint and patina to tight and intricate angles.



Plate XV: Air Compressor was also one of the major tools for the experiment.

ix) Hand Brush

This is a hand tool for finishing especially in highlighting. A hand brush was used highlighting the desired areas or features of the work.



Plate XVI: Hand Brush for highlighting.

x) Marker

This tool was mostly improvised due to the seemingly rugged nature of the work. Chalk, set pieces of plaster of Paris, charcoal and soften times led pencil.



Plate XVII: Permanent Marker for sketching and marking.

ix) Abrasive

After cutting and planing, if the surface of the edges were still far from what the researcher needed, an abrasive was used popularly known as 'sand paper'. This is due largely to the fact that as some of the matrixes of the works in this experiment were wrapped with one material or the other, others were consciously left unwrapped to keep the original surface quality of the wood. By this the surfaces needed good treatment and that couldn't have been achieved without the abrasive.



Plate XIII: Abrasive (sand paper) for sanding during the experiment.

x) Knife

This was only useful when the artist was wrapping the matrix with another material like the jute sack and fabric.



Plate XIX: Knife/Cutter was very handy in the studio for cutting and trimming.

xi) Scissors

This tool and the one in (i. xi) above were used in the same direction and for the same purpose.



Plate XX: Scissors one of those dependable tools for the experiment.

xii) Pinchers

This tool is meant for removing unwontedly bent nails, pierced nails and if possible cutting the excesses of any nails especially at the reverse side of the board.



Plate XXI: Pinchers was also at the studio experiment event in full swing.

xiv) Spoke Shave

This is another planing tool. It is used at curved or beveled angles of the wood. The edges of 'The Trumpeters' were made regular with the use of a spoke shave.



Plate XXII: Spoke Shave was very instrumental for the studio experiment.

xv) Materials:

These are the materials that made the studio experiment a success:

Jute sack, Plywood, Particle board, Steel nails (cooper, zinc, tack and iron),

Fiber resin and its components, Matt black (as patina) paint, Synthetic enamel paint,

Multipurpose white glue, Cement contact adhesive, Nitrocellulose thinner,

Enamel paint.

xvi) Stage One: Intuitive Formulation of Concept.

To arrive at any successful work, there must be a representation of intuitive ideas which will now transcend into formulation of concept. What was the prime of the researcher's mind was how to guide the work appropriately. This was done in the steps below:

Step 1:

a. Cutting of the Board

The background board cannot be cut without first of all measuring the board for proper sizing.

Step 2:

a. Transfer of Sketches to the Board

Sketches from the sketch pad were carefully transferred to the cut board bearing in mind the subject matter and the scale of the work. These were basically done in landscape arrangement.

b. Stage two: Exploration and Execution of Work

This stage involves what the researcher calls 'the real stage'. It involved the practical aspects of the research. This also comes in a few stages discussed below:

Step 1:

Hammering

The artist, at this juncture, started hammering of the nails into the body of the wood. This was not to be done without a primordial knowledge of the blue print which is how the work would look like after finishing of the hammering. The researcher now goes over the work, visually for verification to see if there are any loosed nails that could fall out and cause defacing of the work. If there are any, the researcher now effects the correction appropriately, but if there are none, the artist keeps the work aside for final finishing.

Step 2: Finishing

Finishing too has its own steps. The following steps were considered while finishing. The produced works were now sprayed mostly with matt black patina paint to ensure even coloration together with the background. This was done in case some parts of the work are stained and cannot be cleaned up due to difficulty of space.

After spraying, the works were highlighted with a lighter patina for clearer visibility of the forms. Fixing of the work was also done in two ways. The works were first fixed, especially at the exposed ends of the nails at the back of the board. This was not achieved without the use of fiber resin which was mixed and poured where there appeared some evident bullet holes round the nails that are capable of causing some slackness to the nails. This was essentially to enhance the stability of the work that could give it a better durability. Secondly, to ensure that the work is properly protected, an auto base lacquer was mixed appropriately with nitrocellulose thinner and sprayed all over the face of the work. This is to guard against rust as a result of precipitation or humidity. By doing this, the work will maintain its originality for a longer period of time. It should be of note that, not all the works produced for the purpose of this research that passed through this process. Only those that were left in their original state received this kind of treatment. Others that were sprayed with matt black have an in-built anti-rust agent, so there was no need to fix them again with lacquer.

3.1 Data through Empirical Study

A series of studio trials and experiences gathered from past researchers aided the development of this study. Related practical approaches and intuitive manipulations also amounted to discoveries and also gave the researcher a better sense of direction.

CHAPTER 4

4.0 INTRODUCTION

This chapter deals with results achieved in the course of the study. It explains in details how each individual work produced for the purpose of this research was executed. This section of the research also analyses, the behaviour of materials and finish experienced during this research. Photographs of each work produced for this purpose serves to provide an elaborate understanding of the works. About ten works were produced for this research.

4.1 Preliminary Studies

Preliminary studies for this research were done in wood. These involved cutting of the wood into smaller pieces of different sizes depending on the scale and theme of the work. The experiments discovered that, wood studs were not very suitable for the research due to the nature of the material, the scale of the work and the adherence. When the researcher tried using industrially prepared steel nails, the round heads of the nails perfectly answered the question of the possibility of pointillism in sculpture, which was the main focus of the research. More so, sketches were made for each work before it was carried out.



Plate XXIII:

Title: 'The Last Gulps Together'

Medium: Wood studs on Glass

Size: 30x41cm

Year: 2010

4.2 Stage One

Works at this stage were basically produced to serve as ground breakers for the researcher. They serve the purpose of discovery by experimentation. The forms here are subjectively stylized to alert the viewer of the direction that the research is possibly heading to. Three works were executed at this stage.

4.2.1 'Sweet Burden' 124x94cm

This work was produced as the first experiment. It is a pregnant Gwari woman carrying some tubers of yam in their traditional way, at hunch back in a calabash. (During Durbar, a lot of people from different places converge at the scene with various missions. The figure was inspired from the way camels carry their loads at their back at the scene of this event. The idea was translated into representing a woman carrying loads at her back in the calabash just like the animal). Executed with two sizes of nail-one and a half inches iron nails and one inch iron nails, it was titled 'Sweet Burden' because of craftiness involved in it as if it is not a burden. At the angle of elevation, Zaria landscape is seen with the cultured baobab trees typical of the environment. It was sprayed evenly with matt black paint. A period of ten to fifteen minutes is required to allow the paint to dry a little before the artist now used brass dust and mixed it with transparent varnish highlight it. A three dimensionality is here achieved especially when viewed from a distance.



Plate: XXIV

Title: 'Sweet Burden'

Size: 124x94cm

Medium: Nails on Board

Year: 2010.

4.2.2 The Arrival

In this work, two horse riders are seen saddled at the back of their respective horses with the one in front holding another horse by the rein. The horse on the right hand side without a rider and the one coming behind are rendered in negative form to create variety. The artist was inspired after an oral interview with a man at the scene of the recent Durbar event. In the interview, the artist was made to understand that, during this event, 'wealthy' people who can afford more than one horse carry a spare horse in case one got tired, and the second would augment the other. Subjectively rendered in a single size of nail (one inch-1"), the artist used a fabric material to prepare the background before carrying out the work. Here again, the artist used matt black paint as patina to spray the work all over after which a silver coloured paint and gold dust were mixed together and used to highlight the work where necessary.



Plate: XXV

Title: 'The Arrival'

Size: 83x94cm

Medium: Nails on Fabric on Board

Year: 2010

4.3 Stage Two

Works in this stage were produced bearing in mind a slight graduation from subjective realism and venturing into stylization at a peripheral level. The researcher gradually leaves the level of executing works without the same material covering the background. Three works were executed to throw more light to the above.

4.3.1 'The Trumpeters' 60x60cm

The 'Trumpeter' is one of the first works produced in this stage. This was inspired from the Durbar experiences and the researcher was attracted to it because of the rhythm and uniformity involved in this act. Three trumpeters were executed in their traditional regalia. These are men that announce the commencement of the procession with the blowing of the trumpet. The researcher at this time was trying his hands on a number of subsidiary materials to beef up the experiment. Jute sack was here used to cover a roundly cut plywood which formed a matrix for the composition. This was soaked in multi-purpose white glue after dissolving it in water. This is to facilitate the adherence of the sack permanently to the board. One and a half inches nails were used for this purpose to execute this piece of work. In the work, three adult men standing in an echelon of the procession blowing trumpets that are facing upwards as if they are sending messages to the heavens as invitation to join up in the procession. The evenly looking rough texture adds some element of aesthetics to the work. Patinated in matt black, matching stain polish (medium) mixed with gold dust to provide a copper finish.



Plate: XXVI
Title: 'The Trumpeters'
Size: 60x60cm
Medium: Nails on Jute Sack on Board
Year: 2011.

4.3.2 'No Harm in Trial' 39x93cm

Festivals attract a wider attention ranging from humans to animals. As human beings gather together, some undomesticated animals hover around in search of their daily bread. It is on this note that an egret was spotted trailing the procession with the hope that, those beasts (horses and donkeys) that are mostly used as major means of transportation during the festival move with some of the flies that are of food importance to the bird. This also attracted the researcher's attention as egret flies around in anticipation of any loose flies that might come its way. The title was necessitated by the uncertainty of trailing the multitude. Jute sack was also used here to wrap the background again because the artist was impressed with the texture at the first trial. Three-quarter inch nails, one inch nails and one and a half inch nails were in use as material of expression. The smallest size of nails here being three quarter were slanted at about an angle of sixty degrees to add variety, aesthetics and also separate the subject from the background, visually. The artist used brass and gold dust in equal proportion to highlight the work. Synthetic enamel black paint was also employed to

enhance perceptibility of the work. The end result manifests the three-dimensionality which is the focal point of this research.



Plate: XXVII

Title: 'No Harm in Trial'

Size: 39x93cm

Medium: Nails on Jute Sack on Board

Year: 2011

4.4 Stage Three

This marked the final stage of the experiment for this research. Here, the artist was faced with attempts at covering the entire background with nails which is expected to add value to the work is embarked upon

4.4.1 The Grand Return' 123x246cm

In a bid to express fully the potentials and aesthetics associated with this research, a bigger size particle board is used for this sculpture. 'The Grand Return' displays some elements of distortion of both the images and the background. A richly turbaned Emir is shaded by an exotically looking umbrella is followed by his subjects all on their horses. The horses in the middle of the work are rendered in negative form. Different sizes of nails that cut across the entire experiments were all brought to fore. Five grades of nails were used in the production of this work. These include tack nails, which is used in the background, cooper, which shows the beauty, affluence and royalty associated with this class of people,

which in a state of prestige commands dignity of the ruler, one and a half inches exhibits its capabilities in defining the forms just the same way one inch and three-quarter do. The bent nails in the background create an effect of attractive contours. The aesthetics associated with this makes the viewer to unconsciously get in touch with the work by rubbing palms round the surface of work.



Plate: XXVIII

Title: 'The Grand Return'

Size: 123x246cm

Medium: Nails on Board

Year: 2011.

4.4.2 ‘Galloping Horse’ (portrait)

This work provides the researcher with diversity in respect of approach. The head area is rendered in almost plain manner. It can be seen and felt that the horse here is in a display mood. Standing erect which is an unusual position for the animal clear indicates the agility and excitement exercised by this animal. The nails are sparsely arranged in some areas mostly around the chest area, whereas, the back side towards the neck shows how nails are aesthetically manipulated to show variety with simple undulation. The arrangement of nails here also calls for concern as it adds more value to the work. In a nutshell, it is a mix-blend of both nails, shapes, and form all embedded in one work that supports the focal point of this research, which is thee-dimensionality being transformed from two dimensional. It was finished in medium matching stain, and gold dust as patina.



Plate: XXVIX
Title: ‘Galloping Horse’
Size: 34x56cm
Medium: Nails on Board
Year: 2011.

4.4.3 'The Drummer'

This work was produced in the last stage of the experiment. It is executed in with two sizes of nail (three quarter inch tack nail and one inch round nail). A fence-like approach was conceived in this work as can be seen in the distribution of nails round the outline or edges of the entire work. The matrix was cut to form the subject together with the landscape which shows some of the elements of Zaria environs like the baobab tree and the Hausa traditional huts. In the mid lower part of the work is an abstracted part of a northern knot symbol. Directly opposite this is a tower-like form representing the modern age characterized by a communication mast which is also part of the Zaria landscape. A combination of matching stain wood finish and transparent varnish were evenly sprayed to cover the entire work after which gold dust and transparent varnish were evenly sprayed to cover the entire work. Gold dust and transparent varnish were mixed to highlight the work at appropriate areas. More so, a green enamel paint and gold dust was again sprayed in some areas like the tower and the northern knot to show variety. A low relief is again achieved hence transformation of pointillists' expressions into sculpture.



Plate: XXVIX
Title: 'The Drummer
Size: 36x50cm
Medium: Nails on Board
Year: 2011.

4.4.4'the Damsel'

This last stage witnessed a series of work in a like manner. 'The Damsel' is one in such series. Here, three types of nails are employed that is, three-quarter inch tack nails, three quarter round nail and one inch round nail. The nails are

distributed across the work to fit into proportion, form, and scale of the work. Tack nails occupy areas where there is need for clustered concentration of nails to create especially, rounded forms like the hands of the damsel and also the breast. The huts and the hills at the lower part of the young milk maid are executed with one inch nail. This is because there is need for variety and separation of forms. Three-quarter round nails are used in this work to create the calabash and the head of the maid. At the end, the milk maid is seen in an abstract form carrying on her head a calabash containing dairy milk popularly known in Hausa as 'nono'. Her right hand supports the calabash to maintain balance. A medium matching stain wood finish is used as patina for the maid, while the huts and the baobab trees highlighted with gold spray paint. When viewed from a distance, a three dimensionality is thus visualized. In order to separate the subject from the background, the artist used a green paint as patina to project the subject matter appropriately.



Plate: XXX
Title: 'The Damsel'
Size: 33x75cm
Medium: Nails on Board
Year: 2011.

4.4.5 'The Body Guard'

The main idea behind the creation of this work was to use line effect to create a pointillist sculpture. The upper part of the work was cut off to do away with the background. This was achieved after directly sketching on the board. One type of nail was used in this work, that is, three-quarter inch nail. Both the outline and the drapery were executed with dotted lines created with nails together with simplified northern knot and the dane gun held by the body guard. The parts of body that are exposed without being covered are modeled with nails. What strikes the viewer mostly in this work is the simplicity of the dotted lines combined with modeling to create a harmonious relationship. This simplicity is extended to the finishing where dark matching stain wood varnish was evenly sprayed and highlighted with gold paint as patina.



Plate: XXXI
Title: 'The Body Guard'
Size: 35x37cm
Medium: Nails on Board
Year: 2011.

4.4.6 'Horn Blower'

This was the last work in this experiment. It inspired by from 'The Body Guard'. The Horn Blower is a portrait of a man blowing animal horn. One of the major performers at any 'durbar' event is the horn blower. Here, a man is depicted engrossed in the act. Holding his horn placed tightly to his lips, his cheeks are well inflated with pressure rising almost above his nose. He is richly turbaned as a mark of respect to tradition. The work is executed with two types of nails. These include tack nails and round nails. It was patinated with medium warm matching stain wood finish and highlighted with gold paint.



Plate: XXXII
Title: 'The Horn Blower'
Size: 35x37cm
Medium: Nails on Board
Year: 2011.

From the analysis above, it is evident that the main focus of the research which is transforming pointillism from its original nature to three dimensional forms was achieved. The related pictorial references were thus shown to support the latter.

CHAPTER 5

5.0 Summary

The unconventional ways and techniques of using materials in sculpture became a reality in the twentieth century (20^{th} c) where realists used materials like wood, stone and cement, that even in painting, the smoothness and glossiness of painting were replaced by the bold strokes as can be witnessed in the works of Van Gough etal. After these, other painters came to adopt the pointillist technique which was invented by Georges Seurat in 1883. A few sculptors have attempted to produce sculptures but in the round. The absence of pointillism in sculpture now gave the needed impetus for this research.

Literature and works were reviewed that had affinity with pointillism as a technique starting from painting and transcending to sculpture. Photographs, sketches and empirical knowledge are the methodology that has been use by other researchers was also used to produce sculptures. The works were documented, analyzed while the result of the research was summarized, concluded and recommendations were proffered.

(i) It is observed that when cooper nails pierce through the plywood or particle board (background) the particle board suffers reduction in strength because of the bold size of the nails which breaks off the reverse side of the particle board.

(ii) When nails are driven into the body of the wood slightly, like five millimeters (5mm), and bent, a stroke-like movement is achieved which creates diversity in the arrangement of form, depth and perspective. It also reduces the monotony in the arrangement of nails.

(iii) Again, it was observed that it is easier to manipulate and work with nails especially when one is nailing from lower to a higher level. Moving from higher to lower tends to be burdensome when you have nails blocking your fist towards

the wrist; thereby making it difficult for one to have absolute control and freedom over his work.

(iv) In a situation whereby a large expanse of space is needed for a larger work on plywood and not particle board, cooper and roofing nails are recommended.

(v) It was also noticed that when different sizes of nails are used in one work, it provides variety of forms and a better appreciation and understanding of the work.

(vi) Though art works are better appreciated from a distance, these sculptures are imbued with a force of attracting the viewer to a closer distance for observation.

(vii) Lastly, when nails are used together in larger quantity to create these sculptures, they provide an array of progressive rhythm that makes it look very simple, aesthetically appealing and light in weight.

5.1 Conclusion

(i) This research has been carried out through a series of studies of previous literatures and works that have a relationship with the studio experiments. A number of setbacks were encountered, yet, with persistence and courage, success was achieved. There were a number of encountered difficulties. For example, particle board that was considered by the researcher to be one of the best matrixes because of its no wobbling nature was discovered to have a high level of shortcoming. This shortcoming is found in the use of this material to produce larger works of about 123x246cm. In keeping with the fact that particle board is a compressed wood and it does not have grains but short fibers which cannot stand concentration of nails on its body without losing its strength, the researcher was restricted to producing sculptures with fewer forms to curb the latter. The researcher was also faced with the difficulty of using some nails to depict certain forms. An instance of this can be found in the use of cooper nails to

depict smaller forms. It causes distortion to the form and also negates perspective especially if the work is less than life size.

(ii) Due to the nature of the base/background of the works (plywood and particle board), these works are strictly meant for interior visual consumption or properly sheltered exterior.

(iii) In order to have a stronger and more durable work, especially a larger size of about one hundred and twenty three centimeters (123cm) by two hundred and forty five centimeters (246cm), plywood of one and a half centimeters (1.5cm), thickness and not particle board is recommended instead. This is because particle board is a compressed wood particle and thus has the tendency of tearing off when nailed in comparison to plywood. In a situation whereby there is a massive concentration of nails, they (nails) tear off the particle board thus reducing the strength and durability of the work.

(iv) It was also discovered that, it is possible to achieve three-dimensionality from a two-dimensional art with the use of pointillism aided by steel nails. The forms that were hunched became a reality that can even be explored deeper. The evidence is in all the works that are produced for this research.

(iv) Artists should be encouraged to explore more with this medium and technique.

REFERENCES

Arnheim, R.(1965). *Art and Visual Perception*. Latimer Trend & Co Ltd, Whitstable, Great Britain, pp. 82

Babalola, O.B (1991). *A Synthesis of Relief Sculpture in Architectural Setting*. MFA Sculpture Thesis. (Unpublished) pp.3, Department of Fine Arts, Ahmadu Bello University, Zaria.

Bieber, M (1955*). The sculpture of the Hellenistic Age*., Columbia University Press, New York. pp 88-89

Caradente, G (1971). *Rome; Architecture, Sculpture, Painting*, Chicago and San Francisco, Holt Reinhart and Winston, Inc New York. pp.

Di Valentin, M (1970). *Practical Encyclopedia of Crafts*. Sterling Publication Co, Inc. New York pp.487

Ehizele, M. O (1989). The Plastic Essence of Welded Sculpture: An Exploration into the Development of Form. MFA Thesis (Unpublished) pp.6 Department of Fine Arts, Ahmadu Bello University, Zaria-Nigeria.

Hammacher, A.M (1969). *The Evolution of Modern Sculpture, tradition and Innovation*, Thames and Hudson, London pp. 56

Horst de la Crux & Tansey (1970). *Gardner's Art through the Ages, 5th Edition*, Harcourt, Brave & World Inc, USA. pp. 672,673

Jari, J.J (1994). The Development of Cornstalk as a Medium of Painting. MFA Thesis (Unpublished) Department of Fine Arts, Ahmadu Bello University, Zaria-Nigeria pp.4

Kleiner, F.S & Mamiya, C.J (2005). *Gardner's Art Through the Ages, 12th Edition, Vol.1*. Wardsworth/Thomson Learning, Belmont, CA, USA, pp.506

Maestre, J (2008). Pencil Sculpture. www.jennifermaestre.com/about.php. Retrieved on December 18, 2010.

Matson, J (2006). The Significance of Art. www.jstor.org/pss. Retrieved on June 15, 2008

Moore, J.G (1969). *The many Ways of Seeing-An Introduction to Pleasures of Art*. The world Publishing Company, Cleveland & New York. pp.47,

Nsemi, M (2005). The Minkisi Mythology. www.thehundredsinthehands.com. Retrieved on April 8, 2011

Owoade, W. (2006). Cattle Fulani Migration: An Exploration for Landscape Sculpture MFA Thesis (unpublished), Department of Fine Arts, Ahmadu Bello University, Zaria.

Ragans, R. (1988). *Arttalk, Design Office*, Bruce Kortebein, Marilyn Perry, San Francisco. pp.49

Sporre, D.J (2006*). Reality Through Arts, Third Edition*., Pearson Education, Upper Saddle, New Jersey. pp.96

Stanfield, S.(1956*), Creativity and Expression*, First Edition, Thames & Hudson, London, UK. p66

Stokstad, M (2008). *Art History, Third Edition.*, Pearson Education, Upper Saddle River. New Jersey.pp 45

Stribling, M.L (1975). *Art from Discarded Materials, Discarded and Natural.*, George Allen & Unwin, London. pp.5

The Living Bible, Paraphrased, (1971). Study Reference Edition with Concordance, Jetmove Publishing (Ecclesiastes 3:15)

Wales, J.(2005).History of Pointillism. www.artcyclopaedia.com/ history/ pointillism.htm Retrieved April 16, 2008.

William, H (2008). Crayon Sculpture. www.thedesigninspiration.com / articles/ crayon – sculpture –artist –herb - williams. Retrieved on November 19, 2009.

Yusuf, A.A. (2006). Development of Sculpture for Functionality: An Exploration with Terracotta in the Landscape MFA Thesis (unpublished), Department of Fine Arts, Ahmadu Bello University, Zaria