ADAPTATION OF THE FRONTAL VIEW OF CHURCH ALTAR FABRIC DRESSING INTO PAINTING

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DECLARATION

I hereby declare that the work in the dissertation titled **Adaptation of the Frontal View of Church Altar Fabric Dressing into Painting,** has been done by me in the Department of Fine Arts in Ahmadu Bello University, Zaria, Kaduna State, Nigeria. The information derived from the literature has been duly acknowledged in the text. The list of references is provided. No part of this dissertation was previously presented for another degree or diploma at any University.

Ezeakabudu Philomena Chinyere_____ _____
Date

CERTIFICATION

This dissertation titled 'Adaptation of the Frontal View of Church Altar Fabric Dressing into Painting' by Ezeakabudu Philomena Chinyere, meets the regulation governing the award of Masters of Fine Arts (MFA) degree in Painting of Ahmadu Bello University, Zaria, Kaduna State, Nigeria and is approved for its contribution of knowledge and literary presentation.

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DEDICATION

This work is dedicated to all Martyrs and all who in one way or the other, still suffer in the hands of persecutors or executioners in different parts of the world, and would be killed because of their faith.

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DEFINITION OF OPERATIONAL TERMS:

Amor mea: my love in Latin language.

Altar: in Christian liturgy it refers to the table where the church ritually re-enacts the last supper of Jesus with his Apostles, as well as his post-resurrection meals with his disciples.

Advent: a period of expectation to Christmas.

Ablution bowl: used by the priest to wash his fingers after distribution of Holy Communion.

Book of gospels: containing all the Bible gospel readings for Sundays and holy days.

Cruets: small glass pitchers for putting water.

Cultic: man's devotion to God in response to God's gift to him.

Credence table: the small table placed behind the altar on which Sacred vessels and linens are placed.

Chalice: the cup used in putting wine.

Corporal: square linen cloth which is placed at the centre of the altar

Ciborium: the plate used in putting wine.

Diptych: an altarpiece consisting of two painted panels.

Flagon: the glass container in which wine is poured.

Incense boat: where extra incense is kept.

Lavabo dish: a wash hand bowl for the priest.

Lectern: the place where the day's reading is read and homily said.

Lectionary: the book containing all the selected Bible readings for mass.

Lent: preparation for Easter celebration.

Liturgy: the sum total of all the ceremonies and rubrics for divine worship.

Liturgical seasons: the Church's celebrations of events in a sacred commemoration on certain days throughout the year.

Liturgical colours: the chosen colours by the church for her liturgical seasons.

The symbolic liturgical colours (significance and usage):

i. White: used for feasts or solemnity, for example, Christmas, Easter, (they are called the two liturgical seasons), feast of Joseph (husband of Mary), John the Baptist, John the Apostle. It signifies; honour and glory, resurrection and joy.

ii. Red: used in memorials of Saints who are Martyrs, Palm Sunday, Good Friday, Pentecost, remembrance of Apostles and Evangelists (especially those martyred). Red signifies blood and fire of the Holy Spirit; it reflects steadfastness of faith in God.

iii. Purple: set aside for two other liturgical seasons; advent and lent. It is also used for requiem masses for the dead. It signifies repentance, penitence and hope in mourning.

iv. Green: used on ordinary season or time of the year, when there are no special feasts or celebrations. It signifies productivity, life and hope.

v. Gold: a general colour, used in place of any of the other four colours.

Metanoia: ancient Greek language meaning change of mind, transformation, conversion, rebirth, regeneration, repentance.

Ordinary time of the year: period in the church when there is no major celebration.

Pascal candle: the big candle lit throughout Easter season, at baptism and funerals.

Pall: the stiff, square, white cover placed over the chalice.

Panel: a square or rectangular piece of metal, wood, or glass that forms part of a larger surface such as a door or wall.

Polypych: an altarpiece consisting of four or more panels.

Purificator: used to wipe chalice.

Reredos: a term used for an ornamental screen or partition that is not directly attached to the altar but is affixed to the wall behind it.

Retable: refers to any ornamental panel behind an altar.

Sacramentary: the book containing all the prayers used at mass by the priest.

Sacred linens: the pieces of linens used for Holy Communion by the priest.

Sanctuary: the placed reserved in the church for the priest and altar servers.

Tabernacle: the compartment placed in the sanctuary where remaining Holy Communion is kept.

Thurible or Censer: metal container in which incense is placed.

Triptych: an altarpiece consisting of three painted panels.

ABSTRACT

The research titled “Adaptation of the frontal view of Church Altar fabric dressing into painting” was inspired by the frontal view of Church Altar fabric dressing. It has its target on the creation of installation art by adapting altarpiece fabric decorations. From the exploratory stage of the study to the developmental one, the researcher was able to conduct the research on three different objectives; to produce fabric installations in painting by adapting the features of the frontal view of the Church altar decoration, to create altarpieces that are non-figurative in painting and to adapt the symbolic liturgical colours of the Catholic Church and their symbols into fabric installations. The colours are red, green, white, purple and gold. Selected Altarpiece paintings and fabric installations were reviewed as they are found to relate to the study. The researcher collected data from the Parishes of Catholic Diocese of Zaria, Kaduna State. The data collected were analysed using exploratory and studio based research methods. Seven paintings were produced during the preliminary study which are grouped as category one. Ten fabric installations also were produced at the developmental stage and are grouped as category two. The researcher found out that the elements and principles of art in the Church fabric altar dressing can spur and inspire artists to produce art works. The researcher produced nonfigurative fabric altarpiece installations employing the symbolic liturgical colours of the Catholic Church.

CHAPTER ONE

INTRODUCTION

1.1 **Background to the study**

In several religions, there is always a place set apart as sacred and holy. This set-apart-place is always the focal point, the summit of communal worship, and is central in cultic rituals. Entrance and usage have restrictions. Before entering and using the set-apart-place, one would have to undergo certain laid down training, purification, initiation which consecrate or prepare the individual to encounter the residing deity. Religious groups such as Christianity, Taoist, Baha'i, Traditional, Hinduism, Buddhism, and Judaism to mention but a few, have names for their sacred place. In the restricted place, certain objects and furnishings are put in place according to each Religion's tradition to enhance the performance of their liturgy.

In the Christian religion, the restricted place is called the sanctuary. Particular objects and furnishings are kept for use in the sanctuary. However, the objects and furnishing found in the sanctuary may differ from one denomination to the other. In the Roman Catholic Church, at the sanctuary for instance, some of the objects and furnishings found are; the altar, chairs for the ministers and altar servers, credence table, finger towel, lavabo dish and lecterns. Also, cruets, flagon, thurible or censer, incense boat, pall, candles and their stand, crucifix, tabernacle and its light, chalice, corporal, ablution's bowl, Purificator, book of the gospels, ciborium, sacred linens, flowers, Pascal candle, lectionary, and sacramentary are found.

Among all the objects and furnishings found in the Sanctuary of the Roman Catholic Church, the altar, for the purpose of this research, becomes the subject of study. The frontal view (the part that faces the congregation) is normally decorated with coloured fabrics based on the church's laid down symbolic liturgical colours, which are; green, red, purple, white and gold for each of its liturgical seasons. The liturgical seasons are; Advent to Christmas, Lent to Easter, and the ordinary time of the year. This research is inspired by the decorations found in the frontal view of altars, the researcher created fabric installations in painting by adapting the elements of art that the fabric decorations embodied such as; form, shape, texture, line, space, colour, value and variety. The researcher also found in the fabric altar decoration and adapted in the course of the production of fabric installations in this research, some principles of design like balance, harmony, time and motion, proportion, dominance, unity, rhythm, movement and economy.

The Catholic Encyclopaedia (2012) clears that in the ancient times, when the priest stands in the basilica, he faces the congregation. Then the Roman Empire basilica was a small court used for meetings and for judging cases, it has enough space to contain many people. Interiorly, it is separated into two parts. It has four rolls of pillars, forming a central Nava and side aisles. At the end opposite the entrance of the basilica, there is a semi-circular shape called the apse. The priest and his assessors usually sit at the apse, which was raised higher than the level of the floor, then before him is the altar. On the altar, sacrifice is made before beginning any essential public business.

Furthermore, the Catholic Encyclopaedia (2012) illustrates that Christians adapted those public buildings for their gatherings, but they made some changes. Some of the

changes are, the Apse was preserved for the bishop and his clergy, the centre and the side aisles were kept for the faithful, and between the clergy and the faithful is the altar. The position of the altar was changed after some time to the apse, against the wall or at least near the wall, to enable the clergy during worship face the east, and behind him the faithful.

The act of building a structure above and behind the altar and adorning it with artworks on panels could be dated back to the 11th century AD according to the Encyclopaedia of Art (2013). It further states that, around 1200 AD, a lot of changes were made in the church, which changed the position of the Priest, the Priest and the congregations were from then positioned on the same side of the altar. In line with this; Crichton (1965) asserts that it is of great importance that the altar is positioned in a manner that the worshippers are near it for a better participation. The author further states that the altar turned out to be a primary arena for panel painting, especially in Italy, thereby the name altarpiece emanated. It was a design, which was developed in Western art from the examples of late Byzantine icons (1261-1453). From the time altarpiece was introduced, the Encyclopaedia of Art (2013) asserts that all of them were made from panel painting. Altarpiece painters became well known. Panel paintings used over the altar then usually came in three formats: diptych, triptych and polyptych. Some of these altarpieces were winged. The winged altarpieces are altarpieces that are made with movable wings, and they can close and open over a fixed central part, thereby allowing various representations to be exposed to viewers. Also, there is Reredos, which is ascribed for ornamental screen or partition that is not attached directly to the altar but is affixed to the wall at the back of the altar. Another is the retable; it refers simply to any ornamental panel at the back of the altar.

More enumerations from the Encyclopaedia of Art (2013) reveals that altarpiece paintings became famous in the north of Europe in the 15th century AD, Ghent altarpiece (the adoration of the lamb) dated back to 1432, the Isenheim altarpiece done in 1515, Enthroned Madonna with saints, St. Francis, Virgin enthroned in majesty with Saints, Madonna enthroned, and Altarpiece of St. George to mention but a few. Their early designs were done in gabled vertical panels. The paintings of the saints were in full human length, and flanked by the events in their lives. Later developments include individual compartments known as polyptych which, frame could become increasingly elaborate. Gradually, altarpieces were made into architectonic structures, looking alike in the way they were detailed and relating to space, position, size, and shape of contemporary full-scale Gothic architecture. Altarpieces done in that manner, in Italy were mainly made of painted wood. In Northern Europe, they were commonly made from stone. In this era, in Italy a new type of altarpiece emerged, which is called the Pala. It is a type of panel painting, Sobre (1989) observes that the Pala is placed over or behind an altar and it looks almost like a framed picture.

In the 16th century, the emergence of the religious reformations that erupted brought with it changes that were important, which affected the form and function of the altarpiece paintings as it is written in the Encyclopaedia of Art (2013). The altarpiece painting iconography, the author states, was restricted to subjects suitable to the sacrament celebrated at the altar under protestant protection, such as the scene of the last supper. He further asserts that important altarpiece paintings that were made of single paintings or reliefs continued to be made. The use of architecture was on the increase as theatrical setting for the three dimensional display of the altarpiece

painting subjects in sculpture. More so, Kauffmann (1973) states that then in churches, there were altars; one would be centrally positioned in front of the church, and the others placed at the sides of the church. The latter were dedicated to particular apostles or saints. Altarpiece paintings were used both in the central and side altars. According to him, elaborated large altarpiece paintings portrayed stories, events and teachings in the life of Jesus Christ. In some of them also, many saintly figures and some important events that took place in their lives were narrated; these altarpiece paintings were used at the central altars, which served for public worship, and side altars, which served for a private devotion. The altarpiece paintings used were often endowed by the painting of an apostle or a saint, states Kauffmann (1973). The altarpiece paintings created at this period were of different sizes and they were rendered like this till a century later.

According to Adolph (1992), the different qualities that Baroque art characterized brought important changes to the design of altarpiece painting. 17thcentury AD Baroque artists started painting and creating large, stage-like altarpieces in which paintings, sculptures and floral ornaments were put together dramatically and whimsically, the author states. Baroque period which started in Italy, especially in Rome and which stood as the centre of Western European art, had been established during the High Renaissance by the Papal patronage of art and Rome's link with antiquity. The origin of the name Baroque was associated with decoration, dressing and detailing, which were overly exaggerated, he further affirms. In line with this, Langmuir (2000) states that, "Baroque signifies a deliberate rejection of the hermetic complexities of Pan-European court mannerisms in favour of a return to the values of Italian renaissance art". At the peak of Baroque painting, the church started decorating

in a flamboyant manner. Adolph (1992) writes that, from 17th to 20th century with the influence of Baroque way of life, there was greater display of splendour. The Roman Catholic Church's celebration of the mass for example was experienced as the feast of the eye and ear. The sculptures found in marbled altarpieces were painted, thereby producing painted sculptures. This technique of painting sculptures Velden in Emily (2008) explains, aroused a humorous relationship between painting and sculpture. He further elaborates that on the outer of the Ghent altarpiece panel, for example, Van Eyck painted two figures, which became the first documented painted sculpture. In his writing, the author highlights that this technique gave birth to painted altarpiece. Furthermore, he writes that altarpiece paintings made by Gian Lorenzo Bernini are good examples of the flamboyant tradition, which made its way, especially in Austria, Spain and Spanish America in the 18th century AD. Paintings with religious themes at this period in Europe declined according to him, however, in the 19th century AD, the design of altarpiece painting also declined into pure eclecticism, which in art is a kind of mixed style where variety of styles are being borrowed from diverse sources then merged together. This borrowing of variety of styles when designing an altarpiece emerged with various historical styles in the church architecture. Important steps in the 20th century had been made to revive the altarpiece paintings on panels, but the modern church is drawn more into the reintroduction of an altar without an altarpiece just as it was before 1200.Ugiomoh in Otuewena (2002), asserts that anytime a new thing excites the curiosity in people, it happens through man's continuous struggle to bring a change into an existing event as to make it more efficient and appealing, the movement from a known culture to a new one has often raised a few controversies.

With the beginning of eclecticism and the desire to have the altar decorated in an appropriate manner, Holmes (2004) observes that different worshipping communities of the Roman Catholic Church in the 20th century started posing questions on how this could be achieved. He explains further that the question posed led to various National Bishops' conferences which were held in different countries. The conferences came up with a unified answer, which states that ''the altar is importantly to be given the esteem befitting God's presence using material, placement and decoration chosen and accepted by a specific worshipping community in an aesthetic relationship with other furnishings". The author writes that in one of the dioceses of the United States of America for example, the Bishops' conference asserts that in addition to the fabric covering the uppermost part of the altar which must be white, other fabrics can be used which may be of other colours and will have to possess Christian honorific of festive significance according to longstanding local usage.

The beginning of pure eclecticism only had effect on the altars in the Roman Catholic Church; it did not have effect on the mode of the altars in Coptic Orthodox Churches. Father Theodore of Mesopotamia writes that the altar of Coptic Orthodox Churches is free of any engravings or paintings. He observes that they held firm to the injunctions on the mode of the altar as laid down in the old testament of the Bible, which states that the use of tools on the altar will defile it. This position is contrary to that of the Roman Catholic Church which accommodates the decoration of Altars. Any fundamental embellishments are seen on the canopy that is above the altar. Fr. Theodore however, observes that the altar must be covered as the altar cloth stands in for the linen used at Jesus' burial. He elaborates further that the Coptic Orthodox Church uses three coverings on their altar; the first covering covers the four sides of

the altar and it is designed with four crosses at each side or a big cross at the centre (sometimes a red velvet is used as the first covering), the second covering covers the altar from above to about 15cm and the third covering covers the top surface of the altar.

Based on the propositions reached at the various National Bishops' conferences in different countries, each worshipping community started making their various choices. In Nigeria, coloured fabrics based on the symbolic liturgical colours are employed to decorate the frontal view of the altar, minding the season, which determines the particular colour of fabric to be used.

1.3 Statement of the problem

Altarpieces offer ample opportunities for the creation of fabric decoration in churches, particularly the frontal view of the altar (the part of altar facing the congregation). However, visual artists and researchers appear to overlook the possibilities of adapting altar fabric decoration in painting. Another problem of the study is that, despite the aesthetic nature of altars decorated in flamboyant coloured fabric, especially to the worshippers, no known study has been undertaken in the studied area.

More so, Marble altar is taking prevalence presently, and it gives no room for fabric dressings because of the engravings or paintings in their frontal view, which their aesthetics are not needed to be veiled. Based on this fundamental development, this study is timed appropriately

1.4 Aim of the study

The aim of this study is to create installation art by adapting altarpiece fabric decorations of Catholic Churches in Zaria diocese, Kaduna State in Painting.

1.5 Objectives of the study.

The objectives of the study are to:

i. produce fabric installations in painting by adapting the features of the frontal view of the Church altar decoration,

ii. adapt altar fabric dressings into painting by producing installation arts,

iii. adapt the symbolic liturgical colours of the Catholic Church and their symbols into fabric installations. The colours are red, green, white, purple and gold

1.6 Research questions

The research questions are, what:

i. are the possibilities of producing fabric installation in painting adapting the features of the frontal view of Church altar decoration?

ii. possible ways can the altar fabric dressings be adapted into painting by producing installation arts?

iii. are the possible aesthetic effects of using the Catholic Church's symbolic liturgical colours and their symbols in fabric installation in painting?

1.7 Scope of the study

Few Christian denominations have altars at their church's sanctuary; however, the Catholic Church is known to use them extensively. This research is delimited to the frontal view of the altar (the part of the altar facing the congregation) found in

Catholic Churches of the Catholic Diocese of Zaria, Kaduna State of Nigeria. There were twenty two parishes in the Catholic Diocese of Zaria. The twenty two parishes were visited but it was only in nineteen parishes that photographs of their altars could be taken. No photograph could be taken from the site of three parishes, namely; St. Augustine of Hippo in Kongo, Seat of Wisdom Parish in Nuhu Bamalli Polytechnic and St. Stephen's Parish in Dutsen Wai. The reason is because the parishes were burnt down during post-election crisis in Nigeria in the year 2011. Three altar designs were taken from St. Mary's Parish Samaru and five altar designs were taken from Our Lady Queen of Peace Parish A.B.U Main Campus because the altar decorations in these parishes are usually more embellished and possessed the characteristics that will help the research. One altar design was taken from each of the following Parishes; Christ the King Cathedral Sabon Gari, St. Paul's Parish Ngwan Sarki, St. Theresa's Parish Hanwa, St. Endas Parish Bassawa, St. Andrew's Police Chaplaincy MTD, St. Peter's Military Chaplaincy Jaji, St. John's Pastoral Area Pambegua, Sacred Heart Parish Wusasa, St. Benedict Chindit Barracks, St. Anthony's Parish Dakace, St. John's Parish Munchia, St. Joseph's Parish Birnin Gwari, St. Peter's Parish Rumi, St. Paul's Parish Ungwar Pete, St. Mary's Pastoral Area Dorayi, St. Denis Parish Danladi and St. Ann's Parish Zangon Tama 11.

The research is also delimited to the Catholic Church's symbolic liturgical colours, which are five in number. There would be variation in the sizes of works to be produced, and the progression of works in the studio would determine the number of works to be produced.

1.8 Justification of the study

This research is justified because it points out the possibilities of adapting altarpiece fabric dressings in creating fabric installations in painting. Also, the church is going back to the use of marble altars. Marble altar embodies engravings or paintings in their frontal views and does not need to be covered so as not to veil its aesthetics. Marble altars are now found in several Roman Catholic parishes presently, even in Nigeria. So, this research will help in documenting for future generations this mode of embellishing the frontal view of the altar with coloured fabrics which at this present era is disappearing with the use of Marble altars taking preference.

1.9 Significance of the study

The study will create awareness to other artists who are interested in undertaking similar research. The study is also significant in that it will motivate artists to learn about fabric installation, the end result of which may lead them to be self-reliant. Also, the study will add to the existing studies and literature on fabric installations in painting.

CHAPTER TWO

REWIEW OF LITERATURE AND ART WORKS

2.1. Introduction

The review looks at the following art works: Enthroned Madonna with saints by Giovanni Bellini, St. Francis by Bonaventura Berlinghieri, Virgin Enthroned with Saints by Duccio di Buoninsegna, Madonna Enthroned by Giotto di Bondone, Altarpiece of St. George by Maral de Sas, Ghent Altarpiece by Jan Van Eyck, Between Going and Staying by Carla Calleti, Three Untitled Works by Carlie Trosclair, Wrapped Reichstag by Christo and Jeanne-Claude, Over the River by Christo and Jeanne-Claude, Wall of Illiteracy by Blaise Gundu Gbaden, Wall of Gender by Blaise Gundu Gbaden, Laundry 2 by Jerry Buhari and National Issues by Jerry Buhari. These works reviewed are made up of altarpiece paintings and fabric installations. The review looks at the philosophy pertaining these altarpieces and fabric installations.

2.2 Conceptual framework

The conceptual framework for this research is based on the idea of Post impressionism which latter was called Avant garde, Kleiner (2005) states that Post-impressionist artists were first called Avant-garde artists in 1880. The public gave them the name ‘Avant-garde’ because their works were whimsical, impossible to understand. He states that Avant-garde means ‘Front-guard’, that is being ahead of one’s time. These artists went against established art forms in their artistic explorations as is obtained in conventional art. Kleiner further states that they did this by rejecting the classical, academic, and traditional forms of art in all their art productions. They took a critical stance toward the use of alternative media, in their

enthusiasm in exploring new ideas in painting, sculpture and installation. These artists championed a challenge against traditional art and its effects on the society. He further affirms that some of them in the 20th century tried to find a new way to define and use art in a more radically changed world. Among some of these Avant-garde artists are Henri Matisse, Georges Braque, Pablo Picasso, Mary Cassatt, Paul Cezanne, Vassily Kandinsky, Ernest Ludwig Kirchner, Emil Nolde, Constantin Brancusi, Joan Miro, Paul Gauguin, Giorgio de Chirico, Piet Mondrain, and Lee Wells. Also most recent among them are Carlie Trosclair, the Christos and Carla Calleti. Their direction which is the rejection of the traditional, the academic and the classical form of art, made a new sense to several artists such as the Fauvists, Dadaists and Cubists.

Avant garde artists hold it that what makes an art piece a work of art is the artist's concept before and during the process of production, not primarily the end product which might not fully portray the conceived concept of the artist. They believe that, not all concepts are easy to portray visually. To these artists, the explanation to their art products is their ideas and concepts. Pope John Paul 11 (1999), in his letter to artists tells artists that,

> "None can sense more deeply than you artists, ingenious creators of beauty that you are, something of pathos with which God at the dawn of creation looked upon the work of his hands. A glimmer of that feeling shines so often in your eyes when – like the artists of every age – captivated by the hidden power of sounds and words, colours and shapes, you have admired the work of your inspiration . . ."

The products of the ideas of Avant Garde artists are called in art 'conceptual art works', which according to Ocvirk (2002), the central concern of this form of art which is basic is the idea that made it. He states that, "the idea dominates the form",

and “the concept is foremost, the product is negligible and the concept and subject seem to be one”. Lewitt in Ocvirk (2002) is cited to assert that, “conceptual works were only as good as the idea behind them”. Ocvirk (2002) further states that, the style of art production that has such an outcome often keeps its viewer puzzled especially when the artist’s objectives are not understood. He furthermore explains that when these types of works are exhibited, “it was much to the discomfiture of the artists involve, because such ideas were intended to squash the idea of art-as-precious-object and the control exerted over artists by galleries, museums officials and private owners”.

The idea that what matters in an art work is the idea not the product, because not all concepts and ideas can easily be portrayed visually as was enumerated by Avant-garde artists has great influence on the works produced in this research. The researcher in the process of production of fabric installations in this study took a critical stance as Avant-garde artists did towards the use of the alternative media. The researcher in the studio, while exploring new idea in painting that is non-conventional, chose to explore idea over form.

2.3 Review of related literature on altar design, installation art and fabric installation as art form

2.3.1 Altar design

Christian altar is made up of an elevated surface, which is in form of a table. The earliest Christian altars were all made of wood, and like house tables till the middle ages, Catholic Encyclopaedia (2012) clears. It states that in 517 AD, the council of Epaon ruled against wooden altars, and ruled that stone altars should be used. The rule

was not fully implemented in all Christian worship centres for many centuries, until the desire to have a more stable altar made with a durable material for altar. An altar is a table, on which the Eucharistic sacrifice is made according to the Catholic Encyclopaedia (2012). It states that worship may at times be outside a sacred place but not without an altar or at least an altar stone. The altar being the main essential object in the Church, Stroik (2012) explains that it is to be produced and designed with the finest of available materials. He again asserts that the design must be most elegant and beautifully made, and it has to be the most stable part of the church, having its own foundation. He says it is appropriate and fitting that fine bronze or cast iron, a wood that is beautifully carved or various stones be used in constructing and designing an altar. Further Stroik (2012) illustrates that in the design of an altar that the church prefers to use stone, especially for the top. On the frontal view of the altar, there has to be a bas-relief or an engraving which will tell of a meal and sacrifice, as well as birth and resurrection. He asserts that a combination of a block-like altar with a table of columns could be made, or a combination of a tomb with a crib could also be made.

The size of an altar, Stroik (2012) furthermore holds it that the altar must be big enough for all the worshippers to see, and also it must be the most prominent part of the church's interior. Conclusively he affirms that the construction and design will have to be made with the best available material such as the marble. It should be a setting of fine materials, beautiful in order to possess the honour that it is due.

2.3.2 Installation art

The word ‘installation’ started from Medieval Latin ‘in-stallare, the ‘in’ acts as a verb, which makes things to happen ‘stallum’, which means to place. The word runs against a familiar word ‘exhibition’, which means to display. The above assertion was made by Langmuir (2000), who further clears that, installation in art changed art exhibition from what it normally is, in a repeated search to present art back to man as an object with spiritual value. According to him, art moved out from museum closet and became closer to man who created it, and it made man to start encountering art. In his own words, Wiley (2016) defines installation art as to be “taking a large exterior can be part of an installation too, and loading it with disparate items that evoke complex and multiple association and thoughts, longings and mood”.

Ocvirk (2001) writes that installation as art that stands on its own started very close to 1975 AD to 1999 AD. Harvey (2010) affirmed that it emerged as the artistic experimentation of the 1960 AD and 1970 AD. It emerged as a new and different subject in visual art. Harvey (2010) further states that some artist felt good art is not importantly the most realistic. This set of artists was called Avant- garde artists. They sought for new ways and potentials in art. To Avant-garde artists, Renaissance great traditional skills in realism had grown much into academic art and no longer instil the feeling of awe and surprise. In an attempt to restore that which they felt art had lost to academicism, the Avant-garde artists began to intuit the production of abstract works. Also, they used other means of expression in art that will be able to convey a kind of strong effects on the viewer’s feelings, which will be fundamental, and will only last for a long or short period of time. This unusual new style in art went through general rejection at the beginning. Ocvirk (2010) explains that, some installations have been

seen by the viewers as artworks that do not deserve considerations, because their logics are unclear and evoke violent reactions. In conclusion Ocvirk (2010) says, despite all the unkind statements sometimes said about installations, it has been fixed firmly on the word of art. There exists presently, little doubts that installations enhance the involvement of the viewers and they give a diverse outlook spaces where they are exhibited, whether indoor or outdoor. To a greater extent, the public is often curious about this form of art, and their curiosity has not in a way dampened the zeal and spirit of installation artists.

Henry in Lund (1997) explains that, in installation the bringing into use any work of art into a given space changes it, and this is done by using materials into a given space as to bring complete change and appearance of its experience on the viewer. Further he says that the larger the installation, the more our visual experience of it. Ocvirk (2010) affirms to Henry in Lund (1997) assertion; he writes that the only sensible explanation of installation might be to set in place. Harvey (2010) in his explanation on the nature of an installation says, installation can be as a whole bodily experience, something one can starts that can be allowed to happen or not, the duration of execution depends on the artist's choice of speed. Further he states, that installation considers not just art objects, but also the venue itself, and the space between one art work and the other art works. Ugiomoh (2002) in his writing states that installation "implies a movement away from the prevalent idea regarding the presentation of art to the public, remove art from the content of exhibition as has been the case".

Moreover, Ocvirk (2002) says that in installation, any material available can be used to make an installation piece, which might be placed indoor or outdoor. He informs

that works of this sort are made of choice media and configuration, which requires a good and laborious effort, no doubt to the artist, a labour of love. Hesse in Sayere (1997), writing on her installation during the process of production writes.

> "Piece is in many parts. Each in itself is a complete statement… See through, not see through; consistence, inconsistence. They are tight and formal but ethereal. It is there though . . . None, nothing, but of another kind, a vision, sorts. . . I have learned anything is possible, I know that. That vision or concept will come through total risk, freedom, discipline. I will do it"

To Wiley (2016), the difference between installation art form and other art forms, is that the experience that installation art forms give is often complete whole, unlike the other art forms that their display is often separately as individual art pieces. Kabakov in Tate (2016) says that for an installation artist, there is a desire to produce a work, which will provide a deep experience for their viewers. Wiley (2016) further explains that the protagonist in any installation, the principal focus, which an installation is addressed to is the viewer.

2.3.3 Fabric installation as art form

On fabric installation, Toth (1998) writes on our first encounter of fabrics as humans, to him it is from our mother's womb. He says that our mother's embryonic membrane gave us a protective shelter. He asserts that soon we were born, our second encounter with fabric took place, that we were covered with furs, clothings and blankets. Also, he recounts his experience of fabrics as he grew up. He says that as a baby he would crawl under his grandmother's Slavic sewing circle. He played under the fabrics covering furniture in storage. In his child's hide and seek games, he played with fabric, using them to cover himself, and he will have the feeling of refuge and a sense of structure for visual fantasy. Further, he tells how he went on camps as he grew up.

He camped in fabric tent that was dark green resin soaked cotton canvas. From within he admired and enjoyed the aesthetics in trees full of shadows, and light blisters on sharp angles, across the woven textured surface. He explains that when he became an artist, he started mixing up fabrics gently, so as to unravel his secret knowledge of materials from brightly coloured nylon, and synthetic grids to metallic meshes and translucent Mylar's, with light, film and projected video.

Reiss (1998) writing on fabric installation, she writes that installation in art has no self-governing existence like the traditional form of art and other forms of art. She says that the creation of fabric installation is at the exhibition site, and the important feature is the observers' participation. According to her, installation started as a pervasive art form, which was introduced only at alternative art spaces, its act of becoming part of museum and galleries is relatively recent happening. In conclusion, she asserts that the present transition of installation in art from the outer edge to the centre of the world had far reaching results on the art works produced, and also on the museum practice.

2.4 Artworks reviewed

2.4.1 Altarpiece paintings

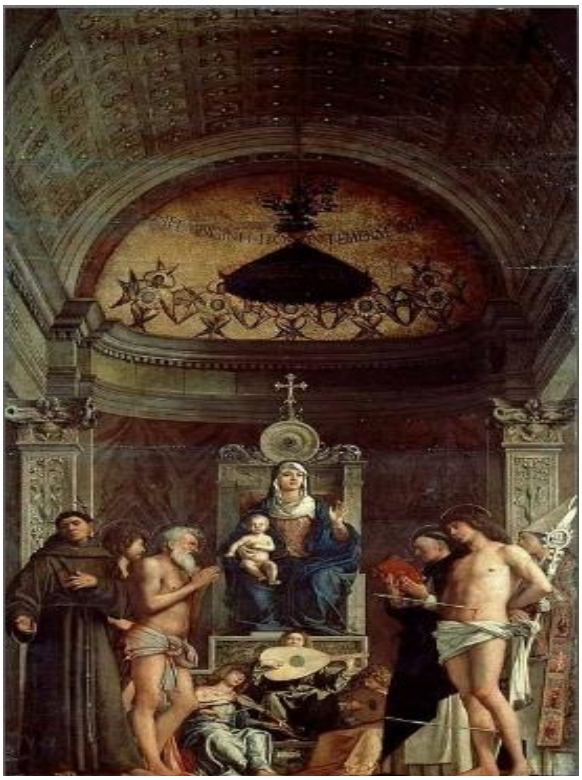


Fig. 1
Title: Enthroned Madonna with saints
Artist: Giovanni Bellini
Medium: Oil on wood
Year: 1487
Size: 471.00 x 258.00 cm

Figure 1 "Enthroned Madonna with Saints" was painted in the Renaissance period by Bellini who was inspired by the story of Job found in the old testament of the Bible. It was to be used in the Hospice Centre in Venice for Venetians who at the time were suffering from a plague and other life threatening illness. The choice of Job as a subject was because he was plagued by painful boils.

This painting portrays figures of humans placed in a manner that shows the painter's expertise. It is almost in complete symmetry, embodying eleven figures of which nine are grouped in an arranged trio, leaving the holiest figures Mary and Jesus in the

splendour of the top of the marble throne. The painting is divided into two equal vertical parts. The lower part houses the eleven figures which are in a balanced placement. The upper part structurally portrays the intricate vaulted ceiling, gilded dome and carved marble. The architecture is painted in a manner that gives an impression that it is an extension of the church. The figures express deep emotions and they were painted in a manner that the oil paint was well blended, without sharp outlines. The source of light in this composition is in the right hand part of the picture plane, this may be through the window or the door of the church.

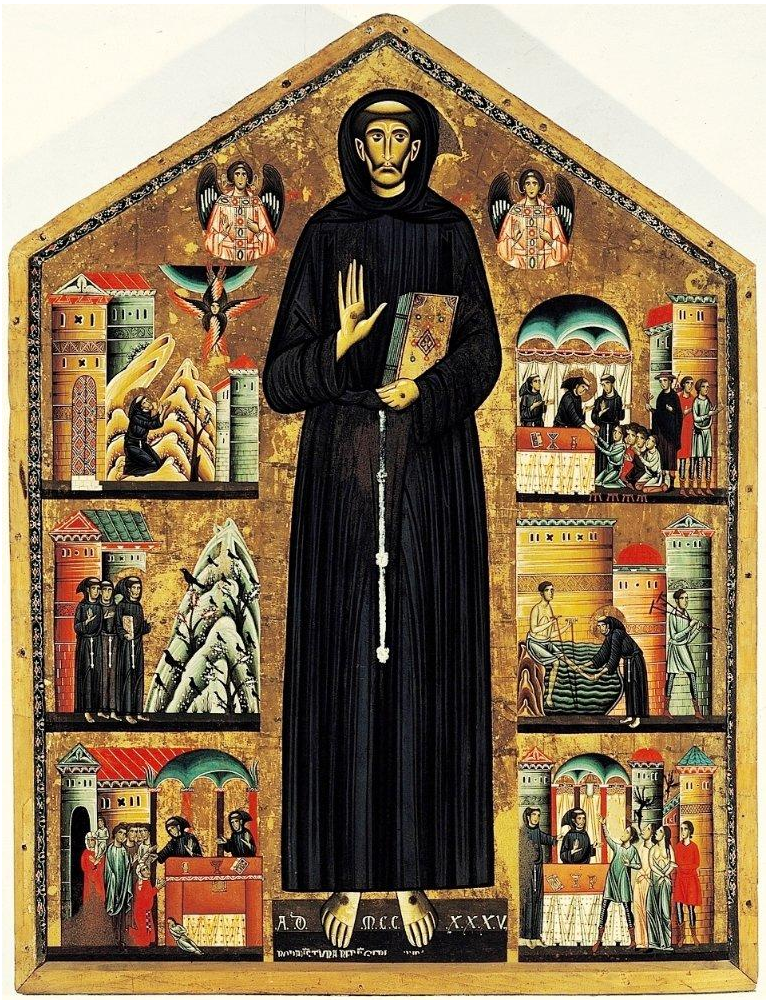


Fig. 2
Title: St. Francis
Artist: Bonaventura Berlinghieri
Medium: Tempera on wood panel
Year: 1213
Size: 5’ x 3’ x6’

Bonaventura of Luca was one of the prominent Italian Byzantine painters of his time who painted in the Italo-Byzantine style, which is also called Greek style. He made the altarpiece for the church of San Francesco in Pescia in honour of St Francis of Assisi (Fig. 2). In executing his altarpiece, Bonaventura had gold leaf beaten into tissue paper-thin sheets before applying them to the surface. The figure in the centre of the painting looks rigid and lifeless with a halo around his head. His coarse long dress has a hood on that is fastened with a cream cord and tied in three places. The hood suggests he is a monk. He holds a Bible in his right hand. The figure is the focal point of the painting. There are six narrative scenes about the life events of St Francis. They occupy the two sides of the panel. Gold was the dominant colour used. There are pleats on the dresses of the figures; even the lines found on the structures suggest pleats. In the first and second narratives at the left upper part of the painting, the movements and folds found in the hills suggest the flows of the folds, draperies and overlapping.



Fig. 3
Title: Virgin Enthroned in Majesty with Saints
Artist: Duccio di Buoninsegna
Medium: Tempera and gold leaf on wood
Year: 1308-1311
Size: 7’ x 13’

Duccio was considered in his time as the greatest master of the Sienese school of painting. When he was commissioned to paint Virgin Enthroned in Majesty with Saints (Fig. 3), he and his assistants started the project in 1308 and finished in 1311. The altarpiece had a seven-foot-high central panel originally. It was positioned on top of seven pinnacles and a raised shelf of panels at the base. The artist got the composition's formality, symmetry, the painting of the figures, and the mode of painting the faces of angels and saints from Byzantines style. There is a feeling of calmness in the rigid rendition of the faces of the figures. They are turned to each other as in a compelling conversation. Byzantine style entails painting hard body outlines and draperies, but Duccio softened them following the style of Northern Gothic works, more especially the draperies of the female figures at both ends of the work which fall and have loose curves. There is a halo round each head. Kleiner (2011) notes that Duccio knew the altarpiece would be a holy piece which will be embodied with splendor to any viewer, precious in its message and materials. He found out he could not be too radical, for the reason that its functions naturally puts experimentation to a certain limit with depicting narrative actions and making illusionist effects by modeling forms and adjusting in their placement pictorial space.

Gold is the dominant colour in the painting. The red pigment used helped in projecting the beauty of the painting. Mary is painted seated on a golden throne with golden fabric forming a covering in the area she sat. The golden halo on her head seems to be faded into the background; however that of the infant Jesus could be seen vividly.



Fig. 4
Title: Madonna Enthroned
Artist: Giotto di Bondone
Medium: Tempera and gold leaf on wood
Year: 1310
Size: 10’ 8” x 6’ 8’

Giotto in this painting (Fig. 4) used gold as a dominant pigment. The female figure is seated on a Gothic gold throne carrying her son on her left thigh. She holds his right leg with her right hand as if to prevent him from slipping off her thigh, which symbolizes her motherly affection. The painting is symmetrical in design with a defined focal point at the centre which seems to have drawn the attention of the rest of

the figures in a silent gaze motion. In this altarpiece, the use of the pigments; green, red and gold gave affinity to this research.



Fig. 5
Title: Altarpiece of St. George
Artist: Maral de Sas
Medium: Tempera and gilt on pine wood
Year: 1st quarter of the 15thcentury
Size: 6.6m x 5.5m

The altarpiece shows the legend St. George (Fig. 5), who was a Christian warrior of the third century. The altarpiece is made up of painted panels. It is in a narrative format, with three superimposed central panels. On the two sides of the altarpiece are 10 scenes showing some events about the life of St. George; beneath are 10 scenes showing the sufferings of Jesus. Sobre (1989) sees this altarpiece as a good example of Valencian retable format, where the larger parts of the many components are a

noticeable feature. This resulted in the loss of some of the importance of the individual paintings.



Fig. 6
Title: Ghent altarpiece (when closed)
Artist: Jan Van Eyck
Medium: Oil on wood
Year: 1432
Size: 11’ 5’’ x 7’ 6’’



Fig. 7
Title: Ghent altarpiece (when opened)
Artist: Jan Van Eyck
Medium: Oil on wood
Year: 1432
Size: 11' 5'' x 15' 1'

Jan Van Eyck (1390-1441) was made a court painter in 1425 by Phillip the Good, the Duke of Burgundy. When the altarpiece was made, it was one of the largest in the 15th century. It was almost twelve feet high. It is an example of the Polypych type of altarpiece. The altarpiece when closed is made up of 12 panels. The altarpiece when it is opened has 12 panels also. In the upper part of this painting, at the centre, Van Eyck painted an image of what he called God in his kingly state with a crown at his feet. At his right is Mary the mother of Jesus, women playing organ and a naked Adam. At his left, is John the Baptist, women playing organ and Eve. In the lower part of the painting, is the panel at the centre that depicts a lamb on an altar, which is surrounded by angels in green foliage embodying other figures. Some of the figures are standing, while few are prostrated. In the far left and right, are structures with sun rays in the

middle. The atmosphere is that of adoration. The figures in the two panels at the left side are on horses in war like motion, while the figures in the two panels at the right side seem to be walking on foot. In rendering the painting, Van Eyck used realism to depict his subject. Green and red pigments are used which inspired the two colours used in this research. The altarpiece when opened is almost symmetrical, which is one of the main features of the subject matter of the study.

2.4.2 **Fabric installations**



Fig. 8
Title: Between Going and Staying
Artist: Carla Calleti
Medium: Mixed media installation
Year: 2010
Size: 6’ x 7’

The two sided altar fabric installation (Fig. 8) was meant to convey to the viewers the message that, the past determines the future, and to instil the hope of how good the life after here can be if life here is well lived. The installation was made with different coloured fabrics that are joined together in a symmetrical manner. It stands out among the whole fabric installations reviewed because of its outstanding nature. Different lighted candles were placed below the fabric. On the fabric were attached pictures with a bigger one in the middle.

"Between Coming and Staying" is connected to this research in several ways: fabric is the major material used as in this research; it is symmetrical as in plates XXVI, XXVII, XXVIII, XXIX and XXXIV, and the colours used included red, green and yellow. There is the use of warm colours that are red and yellow among other colours used which relates to the research.



Fig. 9
Title: Unknown
Artist: Carlie Trosclair
Medium: Fabric
Year: 2010
Size: Unknown



Fig. 10
Title: Unknown
Artist: Carlie Trosclair
Medium: Fabric
Year: 2010
Size: Unknown



Fig. 11
Title: Unknown
Artist: Carlie Trosclair
Medium: Fabric
Year: 2010
Size: Unknown

Carlie is a fabric installation artist who is based in St. Louis, Missouri. Her style is to ruffle fabrics and install them all over the gallery space she uses (Figs 9, 10 and 11). She installs them in a manner that aesthetics is achieved and a sense of admiration in the viewers is attained. The installations are of different sizes with lights in the gallery to achieve her desired light effects and impression. The fabrics are pleated and placed in a way that overlapping is achieved in a significant way. In some areas, something is placed behind the fabric as to create embossments. The fabrics are not coloured but plain and creamy.

In this particular art piece made by Carlie, the use of fabric was paramount. Symmetry was not achieved but in a unique way, pleats, folds and overlapping were used to achieve an aesthetic goal which made it to be identified with this study.

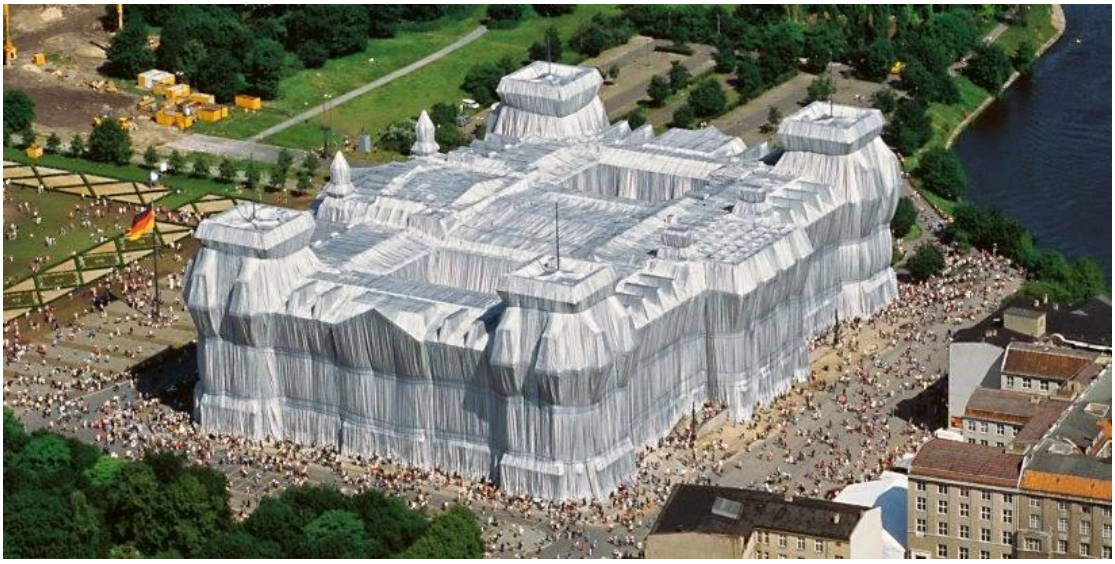


Fig. 12 A
Title: Wrapped Reichstag (Aerial view)
Artist: Christo and Jeanne-Claude
Medium: Woven polypropylene fabric and Polypropylene rope
Year: 1995
Size: 1,076,000 square feet x 51,181 feet



Fig. 12 B
Title: Wrapped Reichstag (Side view)
Artist: Christo and Jeanne-Claude
Medium: Woven polypropylene fabric and Polypropylene rope
Year: 1995
Size: 1,076,000 square feet x 51,181 feet

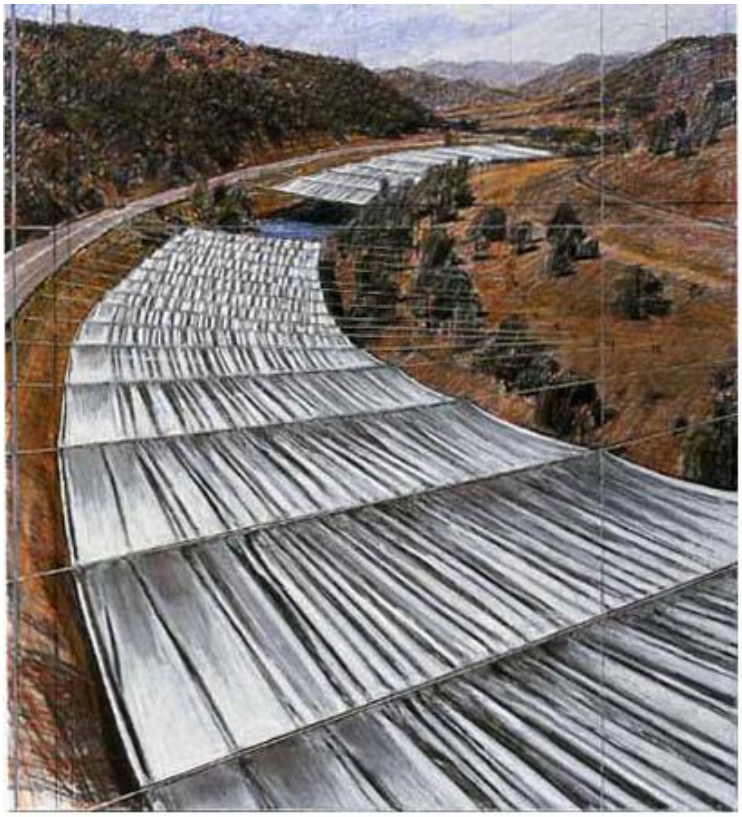


Fig. 13
Title: Over the river
Artist: Christo and Jeanne-Claude
Medium: Fabric and rope
Year: 2007
Size: 646p x 250p

This couple, Christo and Jeanne-Claude are into environmental art with their unique fabric installations. In all their executions, they sponsor themselves from the proceeds of the selling of their drawings, collages, and scale models for their projects. They believe that by wrapping up buildings or some parts of landscapes, they will instil in the viewers a sense of mystery. By so doing they would cover something from the viewers while emphasizing the objects outward outlines. Bourdon in commenting on their work states that in trying to hide something, they reveal something. In all their fabric installations, they do not have the intention for their art work to last. They dismantle their installations once their concept is being realized and photographs, films, drawings of their fabric installation are being taken.

The fabric used in the wrapping of Reichstag in Berlin (Fig. 12) was silvery in outlook which reveals aesthetic vivid folds which calls to mind the classical draperies. The fabrics were fastened to the Reichstag building with blue polypropylene ropes and it reveals the skeletal structural elements of the building, making it a masterpiece. From the second view of the installation, symmetry was achieved. The draperies, which flowed down wards look like pleats and folds. The blue rope used in fastening the fabric to the building is not used in a way that straight lines are achieved making the art work less rigid, thereby creating an interesting impression. In trying to cover something, the Christos made manifest something else which the effects would differ from one viewer to another. The installation was dismantled two weeks after installation. This particular fabric installation is important to this research because of the use of fabric. Folds and draperies are attained, similar to the fabric installations of this research. The fabric was used by Christos to cover the elements of a structure, likewise, the fabric installations produced in this research.

In their fabric installation titled ‘Over the river’ (Fig. 13), pleats and draperies were well achieved. The installation ran over Arkansas River in the state of Colorado. This installation reveals the beauty of conceptual form of art which gives room for diversity in exploration which is this research set to attain.



Fig. 14A
Title: Wall of Illiteracy
Artist: Blaise Gundu Gbaden
Medium: Cotton/polyester curtain, assorted fabrics, twine and ropes
Year: 2011
Size: 106cm x 184cm



Fig. 14B
Title: Wall of Illiteracy
Artist: Blaise Gundu Gbaden
Medium: Cotton/polyester curtain, assorted fabrics, twine and ropes
Year: 2011
Size: 106cm x 184cm

Wall of Illiteracy (Fig. 14) is a fabric installation that is two sided. The dominant pigment used at one side is black. Numbers 1, 2, 3 are written on this side in gold. Each of the numbers is marked 'X' with a red pigment. The second side has green as dominant colour with letters A, B, C written on it with gold pigment. Each alphabet also has an 'X' on it with red pigment. Strings were used to install the art piece to a wooden beam. These strings are found on the upper and lower ends of the fabric. The fabric used is in five pieces. Each piece of the fabric has folds. The numbers and the alphabets are only on the 1st, 3rd and 5th pieces of the fabric. The artist in executing Wall of Illiteracy according to him used gold pigment for the numbers and the alphabets so as to reveal 'the value, the worth and the dignity of education'. He used black on one side to portray the black boards in use in the rural areas of Nigeria, and green to stand in for the marker writing boards in use in the urban areas of the country. He further states that, "if black depicts the bleakness of illiteracy, then green is the verdant colour of hope".

There are green, gold and red pigments in Wall of Illiteracy, which are also found in this research. It is a fabric installation likewise the art works produced in this study. Folds were achieved and brought about a connection to the study. A difference is in the alphabets, numbers and the ropes which are not found in this research.



Fig. 15
Title: Wall of gender
Artist: Blaise Gundu Gbaden
Medium: Canvas, acrylic, hanging and ropes
Year: 2010
Size: 336cm x 503cm

This fabric installation (Fig. 15) has its concept on the analogy of the female sex with fecundity, which the green pigment used suggests. Each woman differs from the other woman, likewise their experiences and demeanours. The art piece has an abstract representation of woman emphasising different aspects. The full and dressed figure portrayed seems to be the focal point. Also in the work are some forms. The work was made up of 15 pieces of fabrics put together. Among the pigments used, green stands as the dominant pigment. The lower part of the work has slits. The art piece like this study is non-figurative. Different shades of pigments are applied while in this research colour fabrics formed the colours of the research. It has affinity to this research in the nature of the material used (fabric), and the two are conceptual art works.

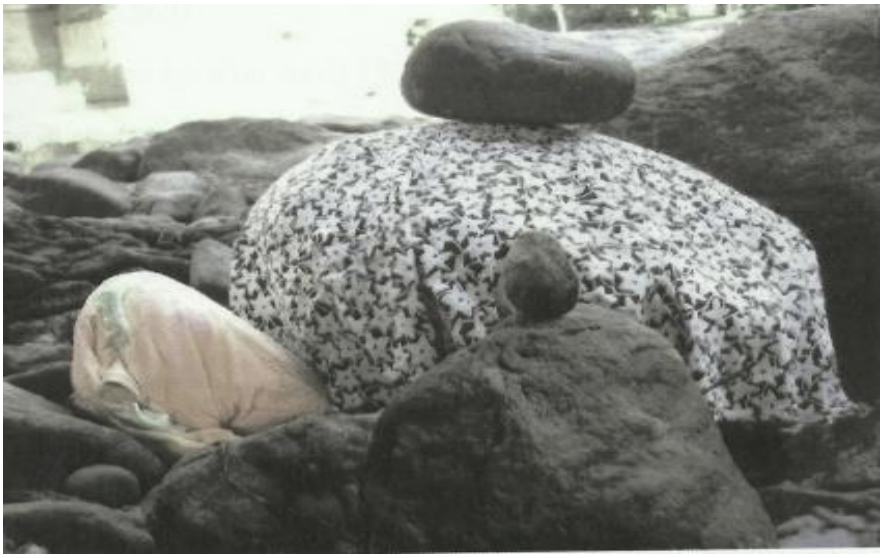


Fig. 16
Title: Laundry 2
Artist: Jerry Buhari
Medium: Fabrics and stone in a river
Year: 2005
Size: Unknown

It was mounted in River Gihon, Johnson VT, U.S.A. The main natural resource which is rock, found in the location of the installation, aids in performing the act insinuated the title of the installation. Two fabrics were used to tie up two rocks (big and small). Found around them are different sizes of rocks. The manner by which the small rock was wrapped made it look like wrapped cloths to be washed. The manner the fabric was spread on the bigger rock made it look like already washed cloth. A rock was placed on it as if to restrict breeze from blowing it off. No water is seen round the rock. It made it look like the location is the river bank or perhaps the river was dried up at the period of the installation.

The manner of laying the fabric made it have folds, similar to the works in this research. The installation was achieved by the aid of (the rocks) which formed the frame for the installation. To achieve the concept of the research a frame (iron) formed the support as well.



Fig. 17
Title: National Issues
Artist: Jerry Buhari
Medium: Acrylic on canvas, paintings and ropes from fabric
Year: 2010
Size: 320cm x 120cm

This installation (Fig. 17) is an illustrative instrument which Jerry Buhari chose to use to make comments on the frustrating political state of Nigeria which is not sensitive and favourable to either the Nation or the citizens. Law and order is not adhered to especially by the authorities and no one can predict what is to happen next. The fabric installation which was produced in 2010, addressed the past, the present and projects into the future. Pieces of fabric collected from different locations seem to portray the different characteristics of the political situation both positively and negatively. Most parts of the pieces of fabric were woven in rope form before attaching them to the frame, while the other pieces of fabric that were not woven were systematically scattered on the ground below where the frame was hung.

In the installation titled ‘National Issue’, fabric is the major material used in the execution and it is on a frame. These made it to be connected to the research though the fabrics used are pieces of fabrics unlike the works of this research works which

are not made from pieces of fabric. Also, though the fabrics used in National Issue were in pieces, still, folds and overlapping were achieved.

2.5 Summary of related art works

The altarpiece paintings reviewed (figures 1 - 7) were inspired by some events in the bible and some events in the lives of early Christians. Figures 1, 3 and 4 were compositions of human figures and furnishings in seemed enclosed structures. Figures 2, 5 and 7 were made of painted icons that were put together to make an art work. Some features found in the painted icon compositions were: human figures, trees, mountains, animals, chariots and furnishings. The compositions in some of the icons were in an enclosed structure and some were in a landscape. Figure 6 was made of icons of single figures. Figures 1, 2, 3 and 4 to the researcher, possess definite focal points while figures 5 and 6 do not have definite focal points. The figures in all the altarpiece paintings possess expressive moods, which depict the action of the event or events as the case may be. The figures are in different postures of kneeling, sitting, standing, motion, conversing and reverencing. Some of the figures have halo around their heads. The dresses of the figures are in different colours of which some of the colours are dull and some vibrant. Folds, pleats, draperies and overlapping are seen in their clothing. In all paintings, a pigment was made dominant.

The altarpiece paintings have areas of similarities with the works produced in this research in terms of use of medium, which is for the purpose of communication. There are some elements and principles of design that made the altarpieces reviewed to be identified with the research. The elements are; form, line, shape and value while the principles of designs are; harmony, time and motion, balance (symmetry and

asymmetry), rhythm, proportion, economy, movement, variety and dominance. There is also an element and a principle of design that made the altarpiece paintings reviewed not to be identified with the fabric installations of this research. The element is texture while the principle is volume. The altarpiece paintings are representational likewise the fabric installations, but the altarpiece paintings are rendered in a figurative and conventional manner, while the fabric installations are non-figurative, embossed and conceptual. Some of the altarpiece paintings have definite focal points and some do not have. In this characteristic, both the altarpiece paintings and the fabric installations produced share similar affinity. The clothing of the human figures seen in the altarpiece paintings has pleats, folds, overlapping and draperies, which the fabric installations possess. Furthermore, the altarpieces reviewed were painted artworks. The pigments used made them also not to be identified with the fabric installations, which were produced with fabrics. Some of the reviewed works are two dimensional and some are three dimensional, while the fabric installations in this research are two dimensional (in relief form) and some three dimensional. The altarpiece paintings are figurative, but the fabric installations are non-figurative. The colours used in the painting of the human figures were non symbolic while the colours (the symbolic liturgical colours) used in this research are symbolic. The study falls in line with the reviewed altarpiece paintings because the paintings are symbolic.

The fabric installations reviewed (figures 8 – 17), and fabric installations produced in the course of this study have affinity. These works that are conceptual in nature are tied to ideas, not the product. The assertion by Kleiner (2011) affirms that the works produced by the researcher are based on ideas. The processes have a lot to do with the artist's intuition. According to Piper (1996),

> . . . . . The best thing an artist can do for his creative development is allowing his intuition as full, - an actualization as possible – unhampered by ultimately unavoidable limitations of personality and material. Conceptual artist in their works may try to hide something while revealing something as can be seen in the fabric installations of Christo and Jeanne-Claude. These artists target at revealing something with their concepts. Crichton wrote that "the things made by human hands are the fruits of the contemplation of the artist who seeks to discern the hidden form of objects so that he may express them and so enhance their worth in the sight of men". In this, he is trying to work about God who made them and to reveal the beauty that is inherent in them. It is through this sort of activity, a combination of mind, heart and hand, that the artist reveals that beauty which then is seen as a reflection of the infinite beauty of God.

2.6 Summary of related literature

The research is inspired by the fabric decorations found at the frontal view of the church altar. Altarpiece paintings were reviewed because they were used in the frontal view of church altar and the fabric decorations that this research took inspiration from are also found in the frontal view of the church altar. The altarpiece paintings reviewed are figurative while the fabric decorations that were adapted in producing fabric installations in this research are non-figurative. Fabric installation art works were also reviewed because they possess fabric, the same material used in this research. The researcher selected some of these altarpiece paintings and fabric installations to review in order to note and document in this study what some selected notable artists have done in the past and how they relate to the aesthetic decoration of the frontal view of the Roman Catholic Church altar.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

The research is targeted at the creation of fabric installation in painting, by adapting altarpiece fabric decoration of Catholic Churches in the Catholic Diocese of Zaria. This chapter will outline the processes sequentially. The methods used in analysing the data collected were exploratory and studio based. In line with this, Gushem (2011) states that for a research to be well understood, the researcher can employ any number of research methods.

3.2 Research design for the study

This study tends towards adapting the frontal view of church altar fabric dressing into creating art pieces in painting. Qualitative research design was used because the qualities of the fabric altar dressing was moved out of the altar into the studio, where they were explored and the outcomes become art pieces in painting. Shuttleworth (2008), states that qualitative research design is many at times employed in a research, so as to produce potential leads and ideas, which can be used to devise a realistic and testable hypothesis.

3.3 Population of the study

All the parishes of the Catholic Diocese of Zaria, Kaduna State made up the population of the study.

3.4 Sample and sampling technique

Altars found in twenty one main parishes out twenty three main parishes of Catholic Diocese of Zaria, Kaduna State are the sample of this research. Two main parishes out of the twenty three main parishes were burnt during post-election crises in Nigeria in 2011 AD. Each of the main parishes has many out stations under their jurisdiction. The main parishes are sampled in this study because they are more embellished and possess the qualities that are in line with the objectives of the study.

The sampling technique used is the purposive sampling technique. Whitten (2008) asserts that purposive sampling technique depends on the discernment of the researcher when it comes to selecting the units to be studied, and usually the sample to be investigated is usually small in entirety. The researcher chose Catholic Diocese of Zaria because marble altar is taking prevalence, and the Diocese is yet to adopt marble altars in her parishes.

3.5 Instrument for data collection

The researcher came in contact directly with the fabric decorations of the frontal view of the altars during field study. The following instruments were used for data collection: digital camera; observation, sketch book and pencils.

3.6 Procedure for data collection

The researcher took photographs of the frontal view of altars in nineteen parishes out of the twenty two parishes that were visited. At the site during each data collection, digital camera was used to take photographs of the altars.

3.7 Data collected

Data collected is made up of photographs of altar decorations found in the parishes of the Catholic Diocese of Zaria.



Plate i**:** Altar decoration found in
Our Lady Queen of Peace Catholic Parish,
A.B.U. Zaria. (Altar in Lenten season)
Photograph by Philomena C. Ezeakabudu



Plate ii**:** Altar decoration found in
Our Lady Queen of Peace Catholic Church,
A. B. U. Zaria. (Altar in Ordinary season)
Photograph by Philomena C. Ezeakabudu



Plate iii:
Altar decoration found in
St. Mary's Catholic Parish, Samaru, Zaria.
(Altar during Pentecost Sunday)
Photograph by Philomena C. Ezeakabudu

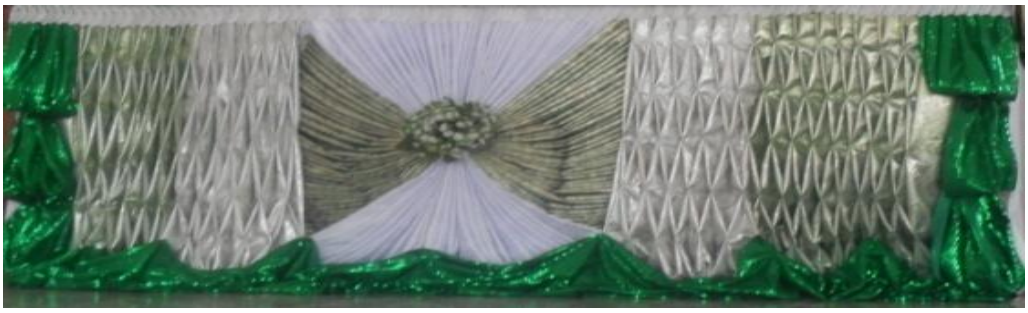


Plate: IV
Altar decoration found in
Our Lady Queen of Peace Catholic Parish,
A.B.U., Zaria. (Altar in ordinary season)
Photograph by Philomena C. Ezeakabudu



Plate: V Altar decoration found in
Our Lady Queen of Peace Catholic Parish, A.B.U., Zaria,
(Altar in advent season)
Photograph by Philomena C. Ezeakabudu



Plate: VI
Altar decoration found in
St. Mary's Catholic Parish, Samaru, Zaria.
(Altar in ordinary season)
Photograph by Philomena C. Ezeakabudu



Plate: VII
Altar decoration found in St. Mary's Catholic Parish, Samaru,
(Altar in Ordinary season)
Photograph by Philomena C. Ezeakabudu



Plate: VIII
Altar decoration found in Our Lady Queen of Peace Catholic Parish,
A.B.U., Samaru. (Altar during Pentecost Sunday)
Photograph by Philomena C. Ezeakabudu



Plate: IX
Altar decoration found in St. Endas Catholic Parish, Bassawa.
(Altar during Ordinary season)
Photograph by Philomena C. Ezeakabudu



Plate: X
Altar found in Sacred Heart Catholic Parish, Wusasa.
(Altar during Easter season)
Photograph by Philomena C. Ezeakabudu



Plate: XI
Altar found in Christ the King Cathedral, Sabon Gari, Zaria.
(Altar during Easter season)
Photograph by Philomena C. Ezeakabudu



Plate: XII
Altar decoration found in St. John's Parish Munchia,
(Marble Altar)
Photograph by Philomena C. Ezeakabudu

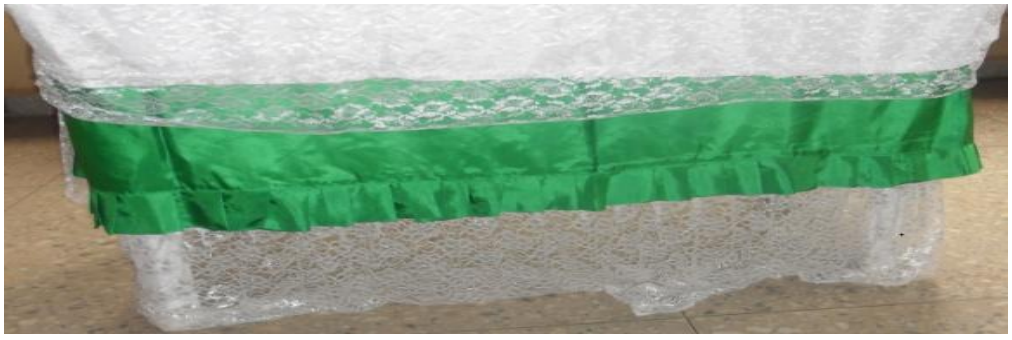


Plate: XIII
Altar decoration found in St. Theresa's Parish
(Lebanon Club), Hanwa, Zaria.
(Altar during ordinary time)
Photograph by Philomena C. Ezeakabudu



Plate: XIV
Altar decoration found in St. Benedict Parish, Chindit Barrack, Zaria.
(Altar during ordinary time)
Photograph by Philomena C. Ezeakabudu



Plate: XV
Altar decoration found in St. Anthony's Parish, Dakace,
(Altar during ordinary time)
Photograph by Philomena C. Ezeakabudu



Plate: XVI
Altar decoration found in St. Peter's Parish, Rumi,
(Altar during ordinary time)
Photograph by Philomena C. Ezeakabudu



Plate: XVII Altar decoration found in St Mary's Parish, Dorayi,
(Altar during ordinary time)
Photograph by Philomena C. Ezeakabudu



Plate: XVIII
Altar decoration found in St. Paul's Parish, Ngwan Sarki,
(Altar during ordinary time)
Photograph by Philomena C. Ezeakabudu



Plate: XIX
Altar decoration found in St. Peter's Military Parish, Jaji,
(Altar during ordinary time)
Photograph by Philomena C. Ezeakabudu

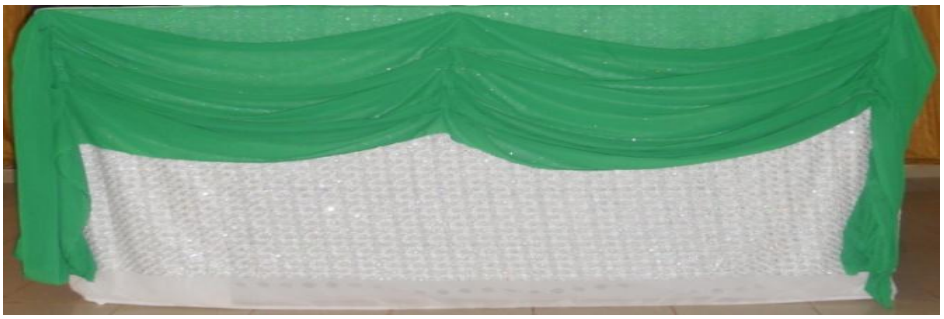


Plate: XX
Altar decoration found in St. Paul's Parish, Ungwar Pete,
(Altar during ordinary time)
Photograph by Philomena C. Ezeakabudu



Plate: XXI
Altar decoration found in St. John's Parish, Pambegua,
(Altar during ordinary time)
Photograph by Philomena C. Ezeakabudu

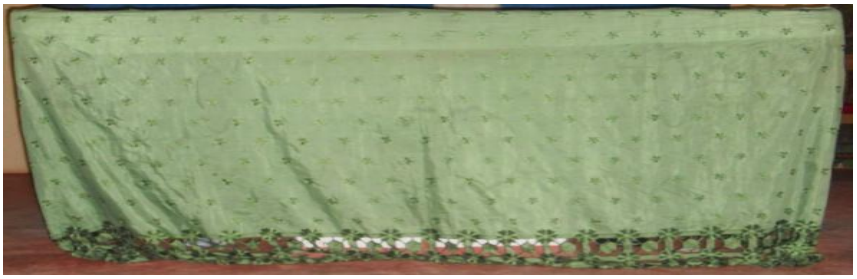


Plate: XXII
Altar decoration found in St. Denis Parish, Danladi,
(Altar during ordinary time)
Photograph by Philomena C. Ezeakabudu



Plate: XXIII
Altar decoration found in St. Ann's Parish, Zangon Tama 11,
(Altar at Easter period)
Photograph by Philomena C. Ezeakabudu



Plate: XXIV
Altar decoration found in St. Joseph's Parish, Birnin Gwari,
(Altar during advent)
Photograph by Philomena C. Ezeakabudu

3.8 Procedure for data analysis

Data was analysed through studio exploration based on the elements and principles of designs that are inherent in the altar fabric decorations such as; line, form, shape, texture, space, colour, value and variety, balance, harmony, time and motion, proportion, dominance, movement and economy.

3.8 Sketches

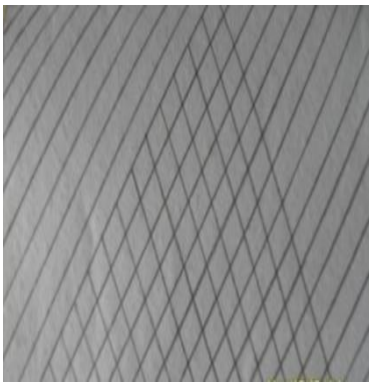


Plate: XXV
Title: Sketch 1
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm



Plate: XXVI
Title: Sketch 2
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm

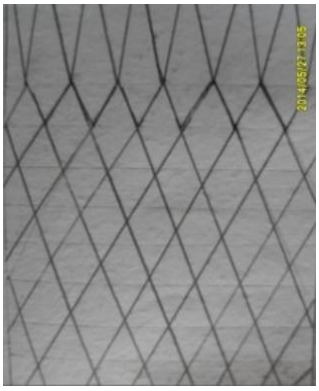


Plate: XXVII
Title: Sketch 3
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm

- Sketch 1 (Plate XXV) - is a result of the study made on altar decoration shown in Plate: VII. It is seen at the two sides of the altar decoration. It is a composition of diagonal lines crossing each other from left to right and from right to left. There are vertical lines by the two sides of the crossed lines. Uzoagba (1982) observes that diagonal lines suggest the act of moving and acting.
- Sketch 2 (Plate XXVI) was seen by the researcher in many altar decorations. They are seen in Plates; I, II, VI, and XXIII. They are a composition of crossed diagonal lines which tell of movement and action described by Uzoagba (1982). The diagonal lines are connected by 'V' shaped lines at the

upper part of the sketch. Each of the 'V' shaped lines has two diagonal lines starting from it.

- The sketch shown in Plate XXVII is a result of the study of the altar decorations of Plates; II and IV. This Sketch is made up of cross diagonal lines described by Uzoagba (1982) as act of moving and acting. The diagonal lines are crossed in a way that they form cubes or two merged triangles of which one faces up and the other down.

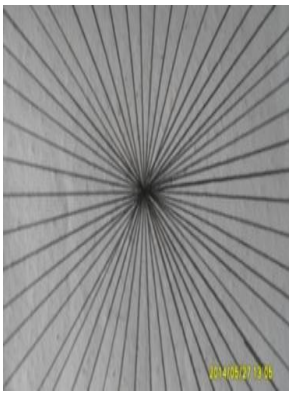


Plate: XXVIII
Title: Sketch 4
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm

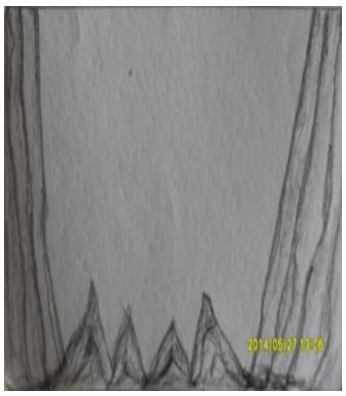


Plate: XXIX
Title: Sketch 5
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm

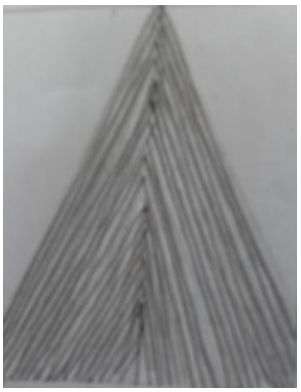


Plate: XXX
Title: Sketch 6
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm

- Sketch 4 (Plate XXVIII) was made from altar decorations found in Plates; I, IV, X and XI. They are compositions of radiating lines like stars. They are found at the centre of those altar decorations. Uzoagba (1982) asserts that radiating lines give a feeling of being focused, exploding tendency and sudden outburst.
- Sketch 5 (Plate XXIX) shows a close study of Plates III and XXIV gave the researcher the feeling of the type of movement found in charts. These movements can be seen to suggest unsteadiness.

- Sketch 6 (Plate XXX) is a composition of lines in a pyramid form. It can be seen in the altar decorations of Plates; VII and XXIV. Pyramids are described by Uzoagba (1982) to connote mental firmness, memorial tribute and bulky energy.

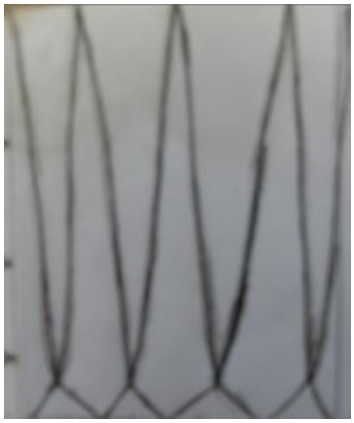


Plate: XXXI
Title: Sketch 7
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm



Plate: XXXII
Title: Sketch 8
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm

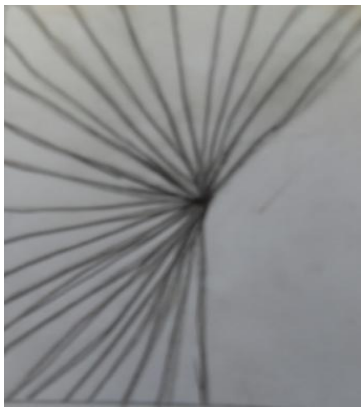


Plate: XXXIII
Title: Sketch 9
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm

- Sketch 7 (Plate XXXI) shows the composition of the lines, which can only be seen in Plate: V, the sketch is in two parts; the first part is made up of pyramid lines and is connected to steady vibrating lines at the down part. According to Uzoagba (1982) vibrating lines suggest "nervousness, shyness and timidity". These three emotions that vibrating lines suggest are unsteady emotions but to the researcher, because the lines are steady in this sketch, the three emotions can be said to be stable in the sketch. Pyramids suggest mental firmness as Uzoagba (1982) said, so the sketch can be seen as a whole to suggest a steady mental firmness.
- The sketch shown in Plate XXXII is the study of forms, which can be seen in Plate XXI. They are made up of lines that give formless shapes, which lack

clear structure, apparent organization, existence and are without a physical form.

- Sketch 9 (Plate XXXIII) is made up of lines that form radiating impressions, but not in circular form. These lines are seen in Plate XI altar decoration.



Plate: XXXIV
Title: Sketch 10
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm

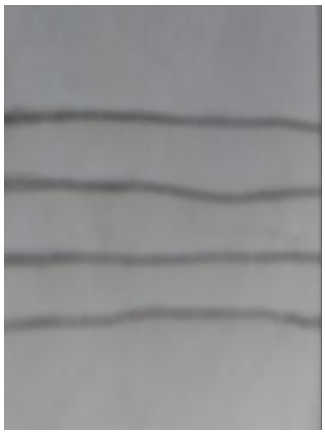


Plate: XXXV
Title: Sketch 11
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm



Plate: XXXVI
Title: Sketch 12
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm

- Sketch 10 (Plate XXXIV) was as a result of the close observation of Plate XVIII, which gives one a feeling of a continuous line that gives a descending bird-like form. The two sides give a feeling of a bird's feathers spread in a descending motion.
- Plate XXXV is a composition of horizontal lines, which can only be seen in the altar decoration of Plate XIII. Uzoagba (1982) writes that horizontal lines symbolize strong emotions, freedom from stress and resistance to unwanted movement.
- Plate XXXVI is as a result of the study made on altar decoration found in Plate XXIII. The lines in this sketch suggest vibrating lines that maintain a steady motion.



Plate: XXXVII
Title: Sketch 13
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm



Plate: XXXVIII
Title: Sketch 14
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm



Plate: XXXIX
Title: Sketch 15
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm

- Sketch 13 (Plate XXXVII) was composed from a simple altar decoration in Plate XV. They give a feeling of rounded arches which Uzoagba (1982) describes as giving the sense of defensive ability and full severity of discipline.
- Sketch 14 (Plate XXXVIII) the composition of lines in this sketch emerge from the altar decorations in Plate IX. The sketch is made up of curve lines which may suggest unsteadiness of motion and intention.
- Sketch 15 (Plate XXXIX) shows the result of the study made on altar decorations found in Plates; iii, VIII, X, XII, and XIV, where vertical lines were used in the altar decorations. To Uzoagba (1982) vertical lines stand for the condition of being stable, serious and expressive.



Plate: XL
Title: Sketch 16
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm



Plate: XLI
Title: Sketch 17
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm



Plate: XLII
Title: Sketch 18
Medium: Pencil on paper
Year: 2013
Size: 6cm x 8cm

- Sketch 16 (Plate XL) shows a sketch made from the composition of oblique lines as can be found in Plates; VI and VII. It can be seen as a continuous movement from up to down and down to up in a diverse motion.
- Sketch 17 (Plate XLI) presents the composition of rhythmic horizontal lines, which can be seen in the altar decorations of Plates; XXIII and XXIV. Of rhythmic horizontal lines, Uzoagba (1982) states that this type of lines gives the sense of "restfulness, sleepiness, laziness and a joyous calm".
- Sketch 18 (Plate XLII) shows the composition of lines which can be seen in the altar decorations in Plates; XVI and XX. It can be said to be rhythmic curves which Uzoagba (1982) described to connote elegance, great happiness and ability to be involved in enjoyable activities

CHAPTER FOUR

CATALOGUING AND ANALYSIS OF WORKS

4.1 Introduction

This chapter contains the analysis of paintings and fabric installations produced in the course of the study. Seven paintings and ten fabric installations were produced and grouped into two categories. Category one is the exploratory stage while Category two is the developmental stage. The works produced in Category two are grouped in four phases and each of the work stands on its own.

4.2 Category One

Exploratory stage

In category one, the elements of design in the altar decorations were used to create paintings with different painting techniques and different media such as chalk pastel on chipboard, acrylic on chipboard, enamel on canvas and oil on canvas.



Plate: XLIII
Title: Untitled 1
Medium: Oil on canvas
Year: 2012
Size: 100 x 120cm



Plate: XLIV
Title: Untitled 2
Medium: Oil on canvas
Year: 2012
Size: 100 x 120cm

Plate XLIII and Plate XLIV, are the initial paintings produced in this stage in an attempt to represent on canvas frontal views of altar decorations as seen in Plates; VI and VII. Green and yellow pigments are the dominant pigments used, with touches of white and blue. The paintings constitute the interplay of brush strokes in different direction, overlapping and criss-crossing one another. Flowers are used to create a bond at the lower centre of Plate XLIII. Dark green is used at the two ends of the paintings that create a feeling of projection to the lighter areas of the composition.



Plate: XLV
Title: Untitled 3
Medium: Acrylic and Oil pastel on chipboard
Year: 2012
Size: 124 x 92cm

Plate XLV is a painting that represents an altar decoration as seen in Plate i. The two sides are painted in oil pastel, while the centre is painted in acrylic. The use of mixed media is intended to create a feeling of unity which the flower at the middle suggests. At the centre, purple with white colour strokes seem to pull the two ends at the right and left together with the flower creating a bonding. Purple colour dominates other pigments. The purple coloured curved lines at the centre look like cobwebs. Different shades of lines at the two ends flow vertically and overlap at intervals. The almost dark centre draws the attention of the viewer's eyes to itself.



Plate: XLVI
Title: Flowing
Medium: Enamel on canvas
Year: 2012
Size: 124 x 92cm

'Flowing' seen in Plate XLVI is a representation of the altar decoration in Plate III. The painting is executed on a canvas using enamel paint. Enamel paint is liquid and dries faster than oil, which allowed the paints to flow into each other and create a feeling of halted movement. The painting depicts a woman delivering a child. The painting shows the position of her legs and the pool of blood that surrounds her. It expresses the scenario of what goes on at delivery. Three shades of red colour were used to suggest blood, while yellow ochre and patches of white were used to suggest the woman's legs as she lies on her back with knees pointing upward. The painting sends a feeling of waiting, excitement, longing, tension, stress and at the same time, hope.



Plate: XLVII
Title: Aha
Medium: Enamel on canvas
Size: 80 x 120cm
Year: 2012

In Plate XLV, oil pastel and acrylic were used but in the above Plate XLVII titled 'Aha', only oil pastel was used. In 'Aha', the artist created a stylized descending bird form with inspiration derived from the Altar decoration in Plate XVIII. Colour harmony was achieved in the composition in the manner of their applications. The lines created the sense of movement and rhythm.



Plate: XLVIII
Title: Passage
Medium: Enamel on canvas
Size: 80 x 120cm
Year: 2012

The ‘Passage’ (Plate XLVIII) was painted in enamel paint. It is titled ‘Passage’ because of the passing from the use of one liturgical colour to the other by the Church in the decoration of the altar, and also the passing of the Red sea by the Israelites. The pleats, folds and the interaction of green, gold and white coloured fabrics used in decorating the middle part of the altar in Plate IX inspired the production of the painting. Green pigment at the two sides of the painting suggests the period when there is no major celebration in the Church’s liturgical season. The colours used at the centre of the painting suggest the dry ground of the Red sea. The mode of colour application made the painting to seem as having texture. There is also a sense of movement in the manner colours move into one another in a vertical motion.



Plate: XLIX
Title: Turbulence
Medium: White glue and enamel on canvas
Year: 2012
Size: 100 x 120cm

'Turbulence' (Plate XLIX) marks the end of the exploratory stage. It portrays the encounter the artist had with the enlarged centre of the fabric altar decoration in Plates; ii, IV, X, and XI. The folds and pleating were in an oval or circular form creating a sense of an unending vicious movement. Lines were used to create the painting in a circular form, and some of the lines are embossed with the aid of white glue as a technique of painting. Shades of red and blue were used to represent a feeling of unrest, uprising and harshness. The pigments flowed into each other due to the liquid state of the enamel paint. The white pigment at the centre creates hope amidst an existing unrest. The white droplets emphasize hope that may seem fading in turbulence.

4.3 The Category Two

Developmental Stage

Fabric installations are produced in this Category two, which is the developmental stage. They are produced in a conceptualized style on different types of frames. The elements of the altar fabric decoration were adapted to address the second objective of the study. In the production of the installations, the choice of colours was restricted to the Church's symbolic liturgical colours as objective number three states. In this developmental stage, the fabrics were folded, pleated and overlapped in a manner that forms and geometric shapes were achieved both in symmetric and asymmetric placements. Each of the fabric installations produced at this stage stands as an independent work. This developmental stage comprises of four phases, namely; realistic phase, tentative phase, rigid draped phase and transformed phase.

4.3.1 Realistic phase

The realistic phase comprises of Plates; L, LI, LII and LIII. At this phase, installations were made on wooden frames in a two dimensional form with coloured satin fabrics which were folded, pleated, tied, overlapped and draped.



Plate: L
Title: The Bridge
Medium: Fabric on wooden frame
Year: 2012
Size: 120cm x 100cm

The 'Bridge' in Plate L is the first fabric installation produced at the realistic phase. The researcher portrays the crossing over from one liturgical season of the church to another. When the Church, according to its liturgical calendar, crosses from one season to another, the symbolic liturgical colour in use becomes one of the signs of the season to the worshippers. In the decoration of the frontal view of the altar, purple colour represents a bridge which indicates 'a crossing over' which will lead, either to Christmas season or to Easter season.

The Bridge is an installation, which the fabrics used were installed on a wooden frame. The artist attempted to capture the shape of a cross. White, deep purple and light purple coloured satin fabrics had been used in the composition to achieve the conceived idea of the artist, which is the representation of crossing from one liturgical season to another as a 'Bridge' in a cross form. White coloured fabric was used as a background. It was used to create horizontal pleats. Deep and light purple fabrics were used to form a cross on the white background in a symmetrical manner. The fabrics were systematically arranged to create rhythm, texture, movement and balance.



Plate: LI
Title: Transitions
Medium: Fabric on wooden frame
Year: 2012
Size: 114cm x100cm

In 'Transitions' (Plate LI), the artist looked at the church's altar decoration as a means of representing with colour, a period of change which occurs in life, and the passing from one state or form of life to another as commonly expressed in the society. In the

decoration of the frontal view of the altar in the Catholic Church, gold, yellow and white fabric was used concurrently. The colours used in 'Transition', are the colours used in the decoration of the altar during the commemoration of the annunciation, nativity, resurrection and ascension of Jesus Christ. These periods of the changes in the state or form of life, refers to 'Transitions'.

White fabric was used as a background. Gold and yellow fabric was used together at both sides. At the centre, gold, yellow and white were used concurrently to form a medal shape with ropes, and parts of the fabrics were allowed to drop and flow.

The two sides of the fabric installation portray movements, with the centre of the installation as a focal point. White and two colours, yellow and gold satin fabrics were arranged to create line, texture, shape, form, rhythm, movement, balance, proportion, unity and motion.



Plate: LII
Title: Amor mea
Medium: Fabric on wooden frame
Year: 2012
Size: 115cm x100cm

In decorating the altar in the Catholic Church, red fabric is used during Palm Sunday, Good Friday, Pentecost Sunday, and the day of remembrance of any saint that was martyred. In the production of 'Amor mea' (Plate LII), red was used predominantly to represent blood and fire of the Holy Spirit. This is because the artist wanted to represent blood in the installation which is commonly expressed in the society to mean love or life. The artist used white and gold to represent honour, joy and glory. They portray the achievements that can be visible in life and love when a sacrifice is made.

The pleats achieved at the lower part of both sides of the installation stand for the blood of all those that were killed because of their faith. Their blood stained the earth, congealed and got dried up. The flowing and overlapping of the fabric achieved by the pleats stand for rising and glowing in their steadfastness.

The presentation in 'Mea Amor' creates not only line and embossed texture, but proportion in the placement of the fabrics, unity in the colours used, balance (symmetry) in the pleats achieved, and motion.



Plate: LIII
Title: Equanimity
Medium: Fabric on wooden frame
Year: 2012
Size: 114cm x100cm

It was the intention of the artist at the conception and execution of this composition titled 'Equanimity' (Plate LIII), to project fabric installation that depicts peace and calmness. This is as a result of the fact that there are no major celebrations in the ordinary season of the Catholic Church's liturgical calendar when green is in use. The use of green to decorate the altar is meant to instil in the worshipping community life, productivity and hope which the colour signifies. Accordingly, life, productivity and hope can be prerequisites to equanimity.

The fabrics were used to achieve lines in an embossed manner. A dove shape in a descending manner with rays was formed, at the central part of the installation with draperies. In 'Equanimity', there is symmetric balance in the placement of the fabric. The drapery from the centre spreads in a semicircle upward to the mid top of the

work. This creates rhythmic movement. There is unity and harmony in the colours used in the composition.

4.3.2 Tentative phase

The tentative phase illustrated in Plate LIV, titled "Metanoia" is the only work produced in this phase. It was installed on a wooden frame and the fabric stiffened with white glue. Also the forms and draperies became solidified due to the technique used. The artist after installing the works in the realistic phase (see Plates; L, LI, LII and LIII), explored the possibility of another technique in the developmental stage of this study.



Plate: LIV
Title: 'Metanoia'
Medium: White glue on a canvas
Year: 2013
Size: 115cm x100cm

The inspiration to create ‘Metanoia’ was derived from the right side of Plate LI. It was meant to portray the transformation that worshippers usually felt, in the colour used to decorate the Altar when the Church moved from one liturgical season to another. The change which the word ‘Metanoia’ connotes is what the artist in this installation, represented by the shapes achieved with the pleats in the upper part, the vertical and diagonal lines, and the shapes achieved by the pleats in the lower part. The artist in the process of the execution of the work, after installing the canvas on the wooden frame, applied white glue to the canvas so as to observe the result the experiment might give. After the white glue had dried, it was observed that the canvas became rigid. The movement of lines on the colourless fabric gives an exciting feeling with its embossed textures. There is rhythm in the movement of the lines, proportion in the forms achieved in the upper and down part of the composition and unity between the lines. Lines of different sizes are visible in the entire work, ranging from diagonal, vertical and zigzag. It is the lines that give detail to ‘Metanoia’.

4.3.3 Rigid draped phase

The solidified phase is made up of Plates; LV and LVI. Here the installations produced were three dimensional with metal frames for an amateur. The fabrics were made to be rigid after installing, following the result achieved in the tentative phase by using white glue (Plate LV) and resin mixed with accelerator (Plate LVI).



Plate: LV A
Title: The Dawn
Medium: Strawboard, canvas, white glue and oil pigment
Year: 2013
Size: Height 82cm, Length 125cm, Breadth 46cm



Plate: LV B

'The dawn' shown in Plate LV , is used to depict an altar decoration on Nigeria's national day, with the colours found on the national flag (green-white-green), which tended to draw the minds of the viewers to the significance of the colours in the flag.

The artist used strawboard to construct a box like support, which formed the frame for the installation. After installing the canvas and drawing out the pattern to suggest the conceived ideas that portray the title, the artist used white glue to solidify the canvas. After the drying of the polymer based glue, the installed canvas was painted with

green and white. Green is the dominant pigment in the work. Green and white were manipulated to form the desired shape. The two sides of the work wobbled as can be noticed in the visible side of the fabric installation in Plate LV B. This is as a result of the poor quality of the material used to form the box which is thick paper (strawboard).

The three dimensional installation suggests movement of different types of lines ranging from vertical, diagonal, curved, upward swirls and rhythmic horizontals in an embossed manner. The composition and the movement of the lines create shapes, and give a feeling of continuous movement. There is rhythm in the movement of the draperies especially on the part that was painted with green colour.



Plate: LVI A
Title: The branches
Medium: Iron, canvas, resin, accelerator and **acrylic**
Year: 2013



Plate: LVI B

'The Branches' shown in Plate LVI can be an unspoken word of the artist or a symbol inferring, 'let us stand and work together with one mind and voice even though we are diversified'. The white pigment used in its creation represents the one goal that will be achieved when there is unity.

After installing the fabric and creating out the desired pattern, the artist made a mixture of resin and accelerator and applied the mixture on the installation. It was allowed to set for some days. After setting, white acrylic was used to paint the installed canvas. The mixture made the installation to be rigid in nature. The impressions made on the art piece are embossed, flowed and joined one to another. The fabric was controlled to form the different sizes of lines, shapes and pyramid forms. The lines were rhythmically arranged to show understanding of the subject. The pleating of the pyramid forms are balanced in the manner that they were placed, despite the arrangement of their different sizes and shapes.

4.3.4 Transformed phase

The transformed phase is the last phase of the developmental stage, which is the second Category of this chapter. Having produced works in the realistic phase, the tentative phase and the rigid draped phase, experiences from them were used to approach the transformed phase. Installations in the transformed phase are found in Plates; LVII, LVIII and LIX. The fabrics used in this phase are similar to the fabrics used in the realistic phase; however, the rigid nature of the tentative phase and the rigid draped phase was adopted. The Transformed Phase is characterised by the absence of wooden frames and rigidity. The symbols of the symbolic liturgical colours were applied in the analysis of the installations by relating each work and its colours to what the Catholic Church sees the colours to represent in her liturgical celebrations.



Plate: LVII A
Title: Awaited
Medium: Fabric on iron frame
Year: 2014
Size: Height 239cm, Length 125cm, Breadth 46cm



Plate: LVIIB

‘Awaited’ (Plate LVII) is a three dimensional installation with three segments. The colours used in three liturgical seasons, red, purple, gold and white were used to create the installation. Each of the segments was produced with the colour used in a liturgical season, but white was introduced in the segments that have red and purple as domination colours in order to enhance the aesthetics of the installation.

Each of the segments has its own symbolism based on the Catholic Church’s symbolism of the colours. The first segment (from up) symbolizes blood of those that were killed in the hands of their executioners on account of their faith. The middle segment symbolizes a change of heart and a hope of what is to come. The lower segment symbolizes honour, joy and glory.

Each of these segments was installed separately before putting them together. Iron frame was used to make an amateur, and it formed the support on which the installation is made. Satin fabric was used during the production. In the upper segment, red fabric was employed as well as creamy and white fabrics. The central part is different; the fabrics were manipulated to create forms. Purple coloured fabric was used in the middle segment, though with few white fabrics. In the composition, oblique, vertical and downward strokes were used. On the lower segment, small boxes were formed by the introduction of different types of lines such as oblique and diagonal lines crossing each other, vertical lines and lines in a pyramidal form. The colours used are creamy, gold and yellow with white.

‘Awaited’ being a three dimensional installation has volume and occupy space. Symmetrical balance was achieved in the placement, pleating and folding of the fabrics. The pleating and the overlapping of the fabrics made the installation to have an embossed texture. The movement of the fabrics created the feeling of rhythm. The

colours used are in harmony with each other; they give variety and can cause motion when viewed.



Plate: LVIII A
Title: The Flame
Medium: Fabric on iron flame
Year: 2014
Size: Height 159cm, Length 125cm, Breadth 46cm



Plate: LVIII B

In this installation 'The Flame' (Plate LVIII), the artist presents another artistic representation of the altar fabric decoration. In this Plate, the artist used two liturgical colours to produce a two segmented fabric installation that is three dimensional, and

has an embossed texture which the pleating, folding, and overlapping of the fabrics formed.

In the upper segment, red colour was used in different shades. The lower segment was made with different shades of green which is used during the ordinary season of the church. White is employed in the two segments; this is to enhance the aesthetics of the installation, and not to make the colours of the installation monochromatic. The red colour used in the upper segment symbolizes the blood of martyrs that was shed in different parts of the world, and green used in the lower segment symbolizes productivity, hope and life. The white found in the two segments symbolizes joy, honour and glory.

The segments were produced separately before putting them together as in Plate LVII. An iron frame formed the amateur for the installation. The shades of red satin fabric in the upper segment were used to form diagonal lines. In the second segment, the shades of green satin fabrics used at the two sides of the installation are more vibrant than the shade of green used at the central part. This is to create beauty in the art piece. The folding and the pleating of the fabrics in lines formed pyramid shapes, oblique lines, diagonal lines and vertical lines.

'The Flame' a two segmented installation is in three dimensional forms, and has volume and occupies space. The placement, pleating and folding of the fabrics in the two segments is in symmetrical balance. The rhythm in the movement of the lines in the lower segment can create the illusion of motion to the viewer more than the upper segment. The colours used in the installation are harmonized, in unity with each other, and create a sense of variety in the composition.



Plate: LVIII A
Title: The Flame
Medium: Fabric on iron flame
Year: 2014
Size: height 159cm, Length 125cm, Breadth 46cm



Plate: LVIII A

The above installation ‘The Bond’ (Plate XXXV) is the composition of all the symbolic liturgical colours in an installation. The installation was given the title because in the composition, the artist brought together the colours used in Plates LVII and LVIII of this phase. It is the only installation in the transformed phase that was produced in a segment. It is meant to serve as a uniting body for all the colours used in the Transformed phase. It is three dimensional with an iron frame as an amateur.

In the left side of ‘The Bond’, shades of red fabric came down vertically from the top mid-way. Shades of green fabric, from the lower part of the left side of the installation went up to mid-way. These two colours of fabrics were then woven together in that mid-way where they met. In the right side of the composition, vertically, shades of red fabrics from the top went down and stopped mid-way. Shades of green fabrics from the lower part went up vertically, then dropped, and these formed steps with the red fabrics. The central part of the installation has less pleats and folds, and was done with purple and white fabrics.

Plate LIX is in three dimension, it has volume and will occupy space in its environment. Red and green colours with their different shades are in dominance and are proportional in their pleats and folds. The coloured fabrics were placed in an asymmetric balance, in harmony and unity. The use of the symbolic colours brought about a variety of colours in the installation. In the left and right side of the composition, the rhythm created by the movement of the folds, pleats and flows are not the same, but they can create motion to its viewer, and the viewer’s whole senses can be engaged in time. The folds, pleats and weaving of the fabrics made ‘The Bond’ to possess embossed texture.

CHAPTER FIVE

SUMMARY, RECOMMENDATION AND CONCLUSION

5.1 Summary

This research titled "The Adaptation of the Frontal View of Church Altar Fabric Decoration into Painting" is aimed at creating fabric installations in painting by adapting altarpiece fabric decorations of Catholic Churches of Catholic Diocese of Zaria, Kaduna State. The two forms of works artists have produced that are related to the subject matter of this research study are; painted altarpieces and fabric installations. In order to achieve the aim of this research, the researcher visited all the twenty two Catholic Parishes of the Catholic Diocese of Zaria. Data was collected in form of photographs and were subjected to studio analyses at the preliminary stage of the research. The research design used was studio based. The works produced are in two categories. Category one is the exploratory stage, while category two is the developmental stage which has four phases, namely; the realistic phase, the tentative phase, the rigid draped phase and the transformed phase. The researcher restricted the use of colours in the production of works to the Catholic Church's symbolic liturgical colours as objective number three states.

5.2 Findings

1. Objective number one is on the production of fabric installations in painting by adapting the features of the frontal view of the Church altar decoration. The researcher found out that the elements of the frontal view of the altar fabric decorations have forms that can inspire and spur inspiration which will lead an

artist to produce paintings or create fabric installations in painting, and that there are elements of art in the Altar fabric decorations such as; form, shape, texture, line, space, colour, value and variety. Also found in the Altar fabric decorations are some principles of design like balance, harmony, time and motion, proportion, dominance, unity, rhythm, movement and economy.

2. The second objective geared toward creating altarpieces that are non-figurative in painting. Findings indicated that in order to achieve this, the researcher installed altars with fabrics by making the fabrics to flow and overlap each other, of which the end products are non-figurative altarpieces.
3. In the third objective, the researcher while adapting the symbolic liturgical colours (red, green, white, purple and gold) of the Catholic Church and their symbols into fabric installations, found out that using only the symbolic liturgical colours of the Catholic Church in producing painting works, can stand as an artist's style and signature. Also, that the use of straw board as an amateur for fabric installation is not firm enough to hold the installed fabrics. Wood and iron will serve as better and firm amateurs

5.3 **Conclusion**

The researcher in this study was able to produce fabric installations in painting by folding, pleating, overlapping, tying, and creating draperies with coloured satin fabrics and canvas, in an embossed manner. Also, the researcher was able to install altars as installations in painting and demonstrate the possibilities of creating art pieces by deriving inspirations from fabric altar dressings. Office pins were used in tacking the fabrics while bringing out the embossed patterns before sewing with needle and wool during the process. The installations were made on different types of

frames as amateurs, ranging from straw board, wood and iron. Installations in painting were produced by adapting the elements and principles of the frontal view of the altar fabric decorations. The researcher was able to explore and experiment with coloured satin fabrics during the installations. Catholic Church's symbolic liturgical colours in their different shades, and the Church's symbols for the colours were applied in the productions and analysis of the works.

5.4 Recommendations

1. The research recommends to artists specialized in painting the use of the Church's symbolic liturgical colours in their production of art works, as it can be a style in art.
2. Visual artists should consider adapting or adopting any feature of the altar in creating art works in painting as it may bring about diversities in painting products.
3. To produce non-figurative altarpieces in painting by installing fabrics on any type of frame and in order to have durable installations that will possess good finishing, after bringing out the conceived embossed patterns at first by tacking with office pins, it is recommended to sew, and then the office pins used in tacking removed. It will prevent distorting the unique patterns of the installations if any of the office pins falls off.

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