

**DEVELOPMENT OF SCULPTURE FOR FUNCTIONALITY:
AN EXPLORATION WITH TERRACOTTA IN THE
LANDSCAPE**

BY

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ZARIA.**

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DECLARATION

I hereby declare that this project report is a record of the products of my studio work on “Terracotta Sculptures for the Landscape”, and that all works presented are my original creations. Information derived from different literatures have been duly acknowledged.

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.....

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CERTIFICATION

This studio project report entitled: DEVELOPMENT OF SCULPTURE FOR FUNCTIONALITY: AN EXPLORATION WITH TERRACOTTA FOR THE LANDSCAPE meets the regulations governing the award of the degree of Master of Fine Arts (MFA) in Sculpture of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

To God Almighty who bestowed mankind with the instincts of the power of creativity.

ACKNOWLEDGMENT

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ABSTRACT

The history of sculpture from time reveals the use of varied materials as well as its utility for a multitude of functions; amidst this too is the contentious issue of the varied spaces in which sculpture is placed. However there was a glaring trend since the prehistoric period of the close affinity of sculpture with architectural spaces which seemed to have placed a kind of limitation on the freedom of sculptors as well as the choice of space for sculpture. On the contemporary scene, while it is known that sculptors in Europe and America have been able to liberalise the choice of spaces exploring with a wider range of industrial methods and media, there continued to be a noticeable trend, within the Nigeria landscape, that sculptures continued to be entwined within architectural spaces. Worst still, terracotta as a material for sculpture has continued to be used only for works meant for the four walls of archy spaces, this is despite the use of more fragile materials, like glass for sculpture in the open landscape. The objective of this project was, therefore, to produce terracotta sculpture for the landscape in public spaces, to be touched, walked through or stayed in temporarily. Essentially relying on real models, diagrams and illustrations adapted to suit the intended functional purposes, the method used was largely based on empirical observation and studio experiment. While the making of large colossal piece of terracotta meant for public traffic proved an arduous task in building and firing, the experienced afforded a stimulating line of rendition and opened a new vista in the acceptance of the degradation that affects terracotta sculptures as they get eroded by both the inevitable natural and artificial agents of enthrophic dilapidation.

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CHAPTER 1

BACKGROUND OF THE STUDY

1.1 Introduction

Sculpture has a history of functionality as well as that of the politics of the space it occupies or its environment; two options are clearly discernible: the interior space and the exterior landscape. Within the interior, it may be enclosed in the inside spaces of buildings, or in dingy rooms of an underground burial chamber or better still, meant to be concealed in the body space of a carrier who tucked it away under the dress. For the open-air landscape it may mean sculpture of the open arena in the public spaces, site-specific locations, and contextual spaces.

An initial reference to the function and functionality of the many ancient flint stone implements of the pre-historic man puts the story of sculpture in the right perspective. To tell the same story of contemporary sculptures in the open landscape, one needs to mention the protracted romance between sculpture and architecture since the period of the pre-historic cave dwellings. According to Janson (1973), the first known pictures and sculptures were done on walls of caves by people who lived in caves. The functions of such etched or engraved sculptures, according to Gilbert and McCater (1988) were “to exert control over the forces of nature”, the environment where the works were placed and the restriction of such placement to the interior being in line with their condition of living, availability of the material surface and function. Clottes (2002) agrees that

there were, probably, no better place than the walls of their shelters for such renditions.

However, with time human activities became more complex, the tempo of religious activities equally increased with the attending ritual practices and sacrifices, hence the choice of sculpture's location or environment in respect to its functions and functionality depended more on a number of factors. For example, it became apparent to embellish open spaces like tombs and temple- adjoining - spaces with much larger colossal pieces that were seen as the dawn of open air sculptures. Savage (1969) and Aldred (1980) agree on the sphinx at Giza built around 2550 BC and the Japanese bronze Budha done around the first century A.D. as examples respectively.

Answers to the question as to why sculpture has been so long entwined with architecture may be found in sculpture's close association with the fabric of the built environment which has taken it with much difficulty to shake off that deep rooted connection. Carless and Brewster (1959) report that sculpture and architecture have always been allied. World Book Encyclopaedia (2002) opines that "stone masons' skills approached that of the sculptor" simply because similar materials are used in both. Dmoschowski (1990), from an architect's perspective, sees sculpture and architecture as "closely knitted". Coldstream (1991) writes that the distinction between the two was always blurred because it is really difficult to isolate the moment at which sculpture emerged as specialisation and that "the profession of stone carvers was rooted in the quarry and the lodge".

From the above perspective, the history of the incidence of space, location, site or environment of sculpture has been largely due to an array of influences. Fagg and Plass (1966) agree that form follows functions and that those functions which may be diverse have largely been responsible for where a sculpture is placed and the arena in which sculpture inhabits. For example, personal objects as “Akuaba” of Ghana and “Ere Ibeji” of Yoruba carvings are often meant to be tucked in dresses where the bodily arena becomes their environments. In the same vein, other sculptures of paraphernalia status, according to Ravenhill (1992), surround the immediate environment of the body as dictated by their functions. Curtis (1999) asserts that “subjects for commemoration suggested not only the appropriate form of their monuments but also the site”. He states further that doctors were put outside their hospitals, academics in universities and statues of men action were erected to face the hustle and bustle of the city square. In the contemporary scene, public role functions that took sculpture to such exterior open spaces, traditional burial sites and modern cemeteries is not unconnected with grave stones of the tombs of kings, the notables and the wealthy.

The demand for leisure in the modern times made sculpture to be more accepted in leafy glades, parks and gardens and the philosophy of modernism allowed sculptors to seek for more freedom from the overbearing influence of architects. The ensuing parting of ways brought the cherished freedom to work more in the open landscape. The advent of scientific discoveries, modern techniques and rapid pace of life in 19th century, according to Arnason (1981),

brought an accompanying guarantee for the dissemination of new ideas and achievements.

Deepwell (1995) on his own highlights the growing discontent for sculpture “enslaved” within the confines of architectural setting or four walls for museum oriented audiences. While utilising the principles of industrial production sculptors have tried to “liberate” sculpture from the shaky union between it and architecture. Hammercher (1969) reports that Ducham Villion advocated for sculpture that live in the open air day light as “something different from sculpture suitable for architecture and architectural setting”. For Wezzel Couzin, one of his sculptures literally escapes from the wall assigned to it and shoots out: instead of a wall statue, the work became a statue for the entire structure.

At the dawn of the 20th century, the issue of the environment or space of sculpture especially in the open landscape became a contentious issue. Kastner and Wallis (1998) state that sculptors began to question the notion of sculptural verticality and started responding to the horizontality of the land. Noguchi (1987) describes such move by Isamu Noguchi with his “Sculpture To Be Seen From Mars”. Henry Moore in Read (1965) on the Time life Building Sculpture states that: “because a work is placed in the terrace and stands freely from the building it could be, therefore, more individualistic and complete in its own right”

In addition, Coe (1978) opines that Eldred Dale, an American artist, believed in the enrichment of sculpture for the open landscape such that the physical world, as a lab, becomes the open air studio, galleries and museums for

monumental works in places like city squares, schools, centre of traffic, vast arid land and to punctuate jungles.

Whether aesthetically, physically or otherwise, all works of arts in the open landscape perform a kind of function or the other. The likes of the environmental sculpture that is the focus of this research are meant for public outdoor spaces and to be large enough for the viewer to enter and move about. These are terracotta pieces which are designed for display in the outdoor environment in such places as street lobbies, pedestrian malls, and open fields either as pass-through, temporary shelters for momentary stoppages by passers-by and even domestic animals.

1.2 Statement of the Problem

Amidst the wind of change as brought to the fore by sculptors in Europe and America in line with philosophy of modernism, and with reference to the perennial use of clay as a material by both Ceramists and Sculptors (Okpe, 2004), this researcher is not aware of the same level of exploration with sculptures for the landscape in the Nigerian scene hence most works have continued to be entwined within arch spaces. Despite its inherent qualities, prolong history of use, its low cost and commonality, terracotta sculptures continued to be made largely for the interior spaces as this researcher is also not aware of its extensive use for such functional sculpture meant for practical public embrace in the open landscape in Nigeria. The problem of this research therefore is how can terracotta sculptures be explored in the open landscape to such a level of functionality as for people to go in, walk around and through.

1.3 Objectives of the Study

The main objective of this study is to explore the use of terracotta for sculptures to be placed in the exterior public spaces while the other objective is to create three dimensional terracotta sculptures for functionality as an ambience in the public exterior spaces for practical utility.

1.4 Scope and Delimitation of the Study

This study is delimited in its scope to, primarily, the production of sculptures for the open landscape using terracotta: the choice of the medium being largely informed by its limited use for works meant for functionality as pass through and temporary shelters outdoors.

1.5 Justification of the Study

The utter lack, absence or dearth of colossal or monumental terracotta pieces for the public spaces in the open land space within Nigeria landscape forms the basis of justification for this research. This is further strengthened by the fact that the pieces are to be subjected to one form of public physical functionality or the other.

1.6 Significance of the Study

Sculptures in open spaces in various media may have been done elsewhere and especially in Nigeria. The bulk of the work of this research in an attempt to stretch the context of the use of sculpture to such limit of functionality demanding a public romance. This is in addition to bridging the yawning gap of such pieces in a material like terracotta, an unusual phenomenon in the Nigerian landscape.

CHAPTER 2

REVIEW OF RELEVANT LITERATURE AND WORKS

2.1 Introduction

This research focuses on exploration with terracotta sculptures for functionality in the open landscape. This chapter deals with review of some related literature and works especially as it concerns socio-cultural, personal or public physical functionality of the array of works in different media and in different environmental settings including those in terracotta, the main medium of this study.

2.2 Review of Relevant Literature

From the Stone Age to the present, the use of sculpture reveals a history of a multitude of functions. Whether enclosed within an architectural space, attached or free standing in the open air, Ogundipe (1988), states that “sculpture, from the pre-historic time, has been executed to enhance the environment”. According to Petersen (1997), such environment includes social, physical and metaphysical world of man’s state of being in line with his many expeditions.

Since man began to learn to maintain himself against a hostile environment, his artistic achievements especially as they concern sculpture were geared towards his responses for survival against threats of physical extinction and to reassurances of continued life even in eternity such as natural transformation from life to the world beyond. Alexander (1964) states that “man has always made use of form as

an expression of his effort to find religious truth”. He further opines that from the beginning of time, sculpture has continued to differ in both functions and forms.

In ancient Egypt, despite its history of civilisation and as early as 4000 BC, life was full of the fear of the unknown so, strong religious traditions pertaining to existence, death and life hereafter were issues that fascinated and frightened man. Thus efforts aimed at overcoming such anxieties, according to Aldred (ibid), resulted in the creation of life-like sculptures of Pharaohs. Dunn (1996) posits that the building of several pyramids, the sphinx and a number of tombs were for the souls of the Kings to inhabit in their journey beyond.

For the ancient Greeks and the Romans, functions of sculptures became more diffused such that the focal point of worship included personal representation as well as architectural adoration. At the onset, it became pertinent on the part of the artists, within the context of their social functions to erect sacred temples where believers join to profess their faith and to follow the observations it requires. This may have resulted in the many magnificent sculpture – laden architecture built in the service of religion. To support this claim, Rosaldin, et al (1998) concur that sculptors care to embellish the temples with multi-functional pieces which serve as adoration and as functional parts of buildings, with some in form of columns, whose shoulders support the buildings.

The Stonehenge which may have been built as early as 31,000 BC (Heyworth, 2006) keeps man marvelling at the proficiency with which it was erected. For instance, engineering feat aside, the ingenuity of the system of

haulage of the component stones from over 30 km away from the site is beyond human imagination. Similarly the pre-historic cyclopean construction at Stonehenge in England was probably built as a setting for religious observation of sun worshippers (Gray, 2006).

In the traditional African context, the various reasons that may be adduced for the numerous masks, effigies and other sculptures are summed up by Eyo (1977) that the main motives for making them are religion, prestige and festivities, but more than any other reason, religion is seen as a primary stimulus behind the creation of many such pieces. According to Ibagere (2002) and Zach (2005), the Yoruba of South Western Nigeria are reported to have the highest rates of twins birth in the world, and because of the phenomenon of such extraordinary births, twins are highly revered. Whether alive or dead, twins are said to be harbingers of wealth and couriers of misfortune as the case may be. This belief thus informed the socio-religious function of the carved, wooden, “ere ibeji” Drewal et al (1991) report that such figures are caressed, offered sacrifices, adorned with ointment and often tucked in dresses. Lander in Drewal et al (ibid) observed in the coastal Badagry town in 1826 that “many women with little wooden figures of children, mothers who having lost a child, carry such rude imitation about”. The link between the figures and the bereaved mothers, he states further, are so strong that “none of such women could be induced to part with the little affectionate materials”.

Willet (1971) states that, among the Bafumu of Congo the “Bateke” sculpture, often infused with “bonga” (a magical substance) is specially employed for success in hunting, trading and protection against diseases. Further more, the notoriety for religion among Africans as reported by Mbiti in Drewal et al (op-cit) is founded in respect for ancestors and faith in traditions such as rituals for fertility and procreation, initiations, healing, family protection and death. As a result, Roy (2000) opines, for example, that the “biiga” of Mossi girls of West Africa, is placed in the shrine to which women appeal for spiritual help to encourage fertility.

To reflect on sculpture as a medium of social change, commentary and protest, a great similarity is easily discernible from the works of Auguste Rodin and Sokari Douglas Camp. Story (1979) sees Rodin as the first sculptor of genius since Bernini and the greatest since Michelangelo in one of the works of this nineteen to twentieth centuries sculptor, he was said to be nostalgically saddened by the appalling history of his tribe in the hands of the English during the 14th century siege of Calais. His most celebrated protest was in the “Burghers of Calais” Gerald and Gerald (2006) confirm that Rodin’s method was more symbolic in approach rather than by the common recognisable traditional poses. The monument is in memory of the six influential men, heroes, who offered their lives to prevent further loss and annihilation. With ropes on their necks as demanded by the conquering enemy, Fusco and Janson (1980) state that Rodin, in his objection to man’s injustice to man chose to show the “Burghers of Calais” in their deepest essence, without protection of any kind. The figures are thus depicted

bear footed, without a pedestal, in sackcloths with moody faces but with the bravery of the willingness of martyrs, which clearly shows in their composure.

Like Rodin, Sokari (2005) stresses that Sokari Douglas Camp who hails from the Kalabari community of Nigeria's Niger Delta is touched by what she calls the upheavals brought to bear on her people as they continue to grope under the yolk of the devastation caused by the oil companies, needless to mention political scheming of the ruling class. Despite her prolonged training outside Africa, Sokari still portrays her Africaness often working in African themes. But Appiah (2001) states that her work contains within it a dismantling of an easy notion of africaness. Her various motorised or kinetically functional pieces include themes from her native Kalabari such as masquerades in steel: two areas which are forbidden for women, for they dare not create works in metal, not to talk of human images or dabble into masquerade. In another recent effort, Matthew (2005) states clearly that the focus of Sokari sculptures was on the economic, ecological degradation and the excesses of the oil companies as supported by the successive military regimes.

With the practical functionality of sculptures, the story of works in actual movement may be traced to various kinetic sculptures in motion whose history may be linked with the legendary Trojan horse. Schilemann (2005) reports that when little was achieved with a siege of ten years, the Greeks were only able to plot the fall of Troy by building an immense wooden, mobile horse inside which warriors hid and "slipped out" at night to open the city gates for the other invading

army. Apart from being a container it was equally a sculpture in motion. Aside, Popper (1968) affirms that kinetic sculpture dates from the classical antiquity. This could be traced to the early earthen ware articulated statuettes of ancient Egypt and the Byzantine and in particular the Arabs who at first used types of automata to distract the attention of guests at a feast before they invented a kind of water clock which seems to have been the origins of the armed figures used to sound the hour in mechanical clocks. In a similar, recent invention, Feldman (n. d) reports of the figures which strike at the top of the hour in Piazza San Marco in Venice and that in New York herald square in front of Macy Department store.

As with various fountain sculptures, it is a portrayal of the phenomenon of the natural flow of water from spring when it bubbles into life from the origin, the beginning or source and at the other end of the cycle, as it seeps back into earth or vaporises, it re-enacts a return journey to the source. The history of the many functions of fountain sculptures the world over symbolises a recap of this trend. Notable among such sculptural feats whose functions transcend mere aesthetics, Bernini's "Fountain of Four Rivers" was the largest and most celebrated in this field. The figures that form the composition are said to seem to sit, stand and move like living people, and the viewers thus become part of the scene. In support of this, Hammercher (ibid) reports that in ancient Rome, the water that was necessity for daily life was supplied by the magnificent fountains of Bologna and Perugia in Rome and the "Fountain of Four Rivers" by Bernini in Rome's Piazza Navona also supplied water for general use and this even placed a more practical demand

on the beholders such that on hot summer days little boys swam to the fountain heads to display their nude, young bodies adding living forms to the creation. In a more communal arrangement demanding a similar practical public performance, Moore (1997) reports that on 17th century Sunday mornings, Romans loved to seal their neighbourhood drains and fill the Piazza with water, like a colossal baths tub.

The advent of scientific methods and discoveries had led to an industrial society, which has equally brought a trend of the use of synthetic materials as well as a search for a new order and social commentary. Janson (ibid) declares that painters and sculptors were affected by the adverse effect of modern day machines, which may have brought the complexity that led to world chaos. The appropriate response to such disorders is visible in the observation of Hammercher (op cit) that Henry Moore, Herpworth, Arp and Wotruba, Richier, Giacometi and Gonzalez were all emotionally tied to the period of the two world wars, sharing their sense of doom. The search for a new social order, likewise, led Naum Gabo, Pervsner, and Tatlin to working in direct metal, glass and plastic such that Gabo's "Radio Transmitter" was perceived as offensive by the Russian authority, and invariably led him into exile.

Within a broad spectrum of functions of sculpture engendered by human needs both practical and aesthetic, the artist may often have to weld an array of factors to satisfy his personal and public desires. This may involve creating aesthetically pleasing works to satisfy physical needs as utilitarian objects. Such works are more in the sphere of functionality which Feldman (ibid) calls creation

of objects that operate as containers and which can be designated as a variety of things from cartons of milk or an office building, and with such consumable and non-consumable objects like milk, chairs, tables and people as the contents.

In the category of such sculptural objects of functionality, creation of sculptures for more practical functionality involving a performance by the people, Ballon Magic (2005) speaks of the many newly invented pneumatic materials as balloons which serve as play sculpture in parks and gardens. Quite noticeable in this trend too is the work of a few modern masters whose pieces are governed purely by a philosophy of practical functionality, often in the open air setting. Such environmental pieces, Kastner and Wallis (ibid) state, are firstly, works that are large enough for viewers to enter and move about in :sculptures that create their own environment. Secondly, such works also include large types that are designed for temporary display in outdoor environment. The third types are those made to harmonise with the environment as site-specific sculptures. In tune with this, Lipman (1976) agrees that as with Alexander Calder, the modern method of welded metal sculpture provided more freedom of extension into space. This is because the works actually become more common in public spaces offering unsolicited invitation to move under, around and through in a theatre of human, the living form, and the work, the enliven structure.

In the works of a Japanese – American sculptor, Isamu Noguchi, sculpture has been progressively functional as evidenced in many of his landscape, garden and play sculptures. Waal (2001) reports about a clear manifestation in his

environmental works, that his Play Scapes had meandering paths and tunnels where children could climb over, under and through the work. Waldman (1985) stresses that Noguchi has produced individual sculptures and designed gardens, Plazas and stages set with equal success. To all his works, Noguchi (ibid), asserts that his works bring a clarity of purpose and profound understanding of form and functions. Akin to Scott Burton, National Gallery of Art (2005) describes his work as sculpture in love with furniture, for the artist actually intended much of his works to be both sculptural and functional, preferably in public settings, where the objects would be used. With due acknowledgement to Brancusi who was, perhaps, the first modern sculptor to fuse the aesthetic and the utilitarian, Muddle Burry College (2005), points out clearly that Burton made sculptures that require a spectator's presence to complete their purpose because he designed not only for touch but for use.

Like Burton and the Minimalists, Anthony Caro, a British sculptor, viewed sculpture as site related, (Hancen, 2005 and Kukje, 2006). Coe (ibid) refers to Eldred Dale as a sculptor that worked with land masses, waterflow and air movements, even weather. He dreamt of creating unfettered art steeps, the deserts or mountains, and never for the living room. A number of Anthony Caro's works are in series. Among such are the numerous "Tower of Discovery" which Caro intended, all, to be interacted upon by the public in a unison of aesthetic and body language. However, he was careful not to make them too much like architecture or a magic kingdom or a contorting thing where the user has to find his way in and

around it. Cohen (1996) confirms that the viewer is encouraged to walk around, on, as well as inside it -with staircases like “Lady Liberty”. Cass Sculpture Foundation (2006) states that a particular copy of the tower exhibited at Good Wood was an in-and-out-sculpture placed to be concealed among the many trees in the garden, to be bumped into by spectators like a kind of sudden discovery among the trees in the woods of Good Wood.

In a bizarreness of the wildest rock and roll, Tatlin’s “Monument For The Third International” was meant to jostle the visitors here and there as well as toss them around while equally putting a great strain on the mental comportment of the riders. Popper (ibid) asserts that the sculpture is so dynamic in its external form as well as allowing activities in the spaces within. In a more subtle manner, with sculpture as human ambience and habitable containers, Marshal (1981) reveals that it is thus clearly visible in the works of Alan Sarret and Donna Dennis. Sarret’s “Ghost House” at Art Park in Lewiston, New York, is seen as an alternative approach to habitable structure, while Dennis’ sculpture is, perhaps, a direct reference to urban and rural architectural forms. In addition, there is the dwelling sculpture of Martini and Hans Aeschbacher’s sculpture forms, so architectonic that they are reminiscent of building elements. In the same light, Archilab (2006) speaks of Andre Bloc’s natural forms that comprise anthill structures and other sculpturally conceived houses.

In Nigeria, the works of Demas Nwoko clearly stands out in the direction of works for functionality. Nnabuife (2006) writes about “his distinguished status as

a high functionality oriented creative person”. The author further explains that Nwoko’s works are more user friendly as seen in his gigantic pieces of sculpture which are equally human abode. In addition many of Sussane Wenger’s sculptural forms at the popular Osun grooves at Osogbo are themselves so multifunctional that apart from being built in the service of the gods they are equally habitable structures. Wenger (1990), for instance, describes the works as “sculpted walls which are meant to protect the grooves”, and that there are others which make up the cult rooms which are both physically and metaphysically bi-functional. In a further analysis the works are simply classified as sculpted buildings whose structures are devoid of a clear distinction between architecture and sculpture. Kasfir (2000) recalls of the many screens, under passages and entrances to houses within the grooves. While commenting on the various functions of the many Nok terracotta sculptures, Fagg (1990) observes a common commemorative pottery of highly stylised human figures which function as finial for thatch houses of the chief priest in Kwoi and Kuchama in Northern Nigeria.

Lastly, as tastes continue to change the world over, and demand increases for more bizarre and weird objects, Tanner (2005) recalls the trend in burying tradition where more people now opt for fun with the use of sculpted wooden coffins as well as commemorative ice sculpture which diminish with time while the funeral ceremony lasts. Nelson (2001) writes about the variously shaped coffins made by one Kwei in Accra, Ghana, which has become popular even

abroad. These, he says, may be a shape of a vehicle for a deceased driver, a boat for a fisherman or an aircraft to bury a pilot.

2.3 Review of Related Works

The reviewed below are seventeen (17) works of some sculptors, mainly in the open-air setting, whose functions, apart from enhancing the environment aesthetically, demand some sort of practical performance either as containers, play forms, pass through or human ambience. The varied pieces have been so arranged in sequence of different media from welded, riveted and bolted metal, installed wood sculpture, carved pieces and finally to media demanding modelling which invariably include works covered with glazed ceramic tiles and those purely in terracotta.

2.3.1 “Morning Cobweb” 1969, Alexander Calder

This 8.7m high steel sculpture, in St. de Vence, France, gags a footpath close to a gate to an enclosure (Arnason, 1971). It consists of two towering legs placed on concrete pads at both sides of the road with another pair of legs at right angle in the middle. Upon these features are an interplay of a network of connections welded and bolted in place. This overhanging features overshadow the footpath that runs through below. The work is depicted as a cobweb, spun suddenly, across the road by a gigantic spider which had just performed its night drill. Pedestrians along this route unavoidably confront the piece as one would a normal cobweb. But without being entangled, a passer-by may just turn round the legs, like an evasive prey, and move underneath.

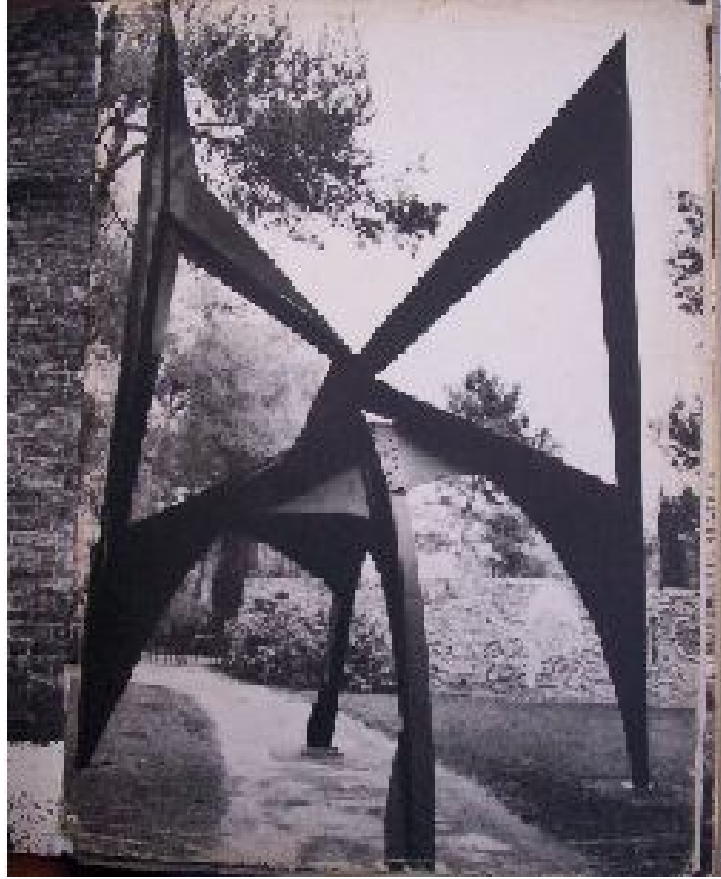


PLATE I: "Morning Cobweb", 1969, Mild Steel, 8.7m High,
ALEXANDER CALDER

2.3.2 “Stabile” 1965, Alexander Calder

Having earlier created several pieces of motorised and wind driven mobiles, Calder as early as 1937 started a series of mobiles in repose which he called stabile. This mild steel piece installed in Vondel Park open air exhibition in Amsterdam is in the domain of play. Incorporated in the features of this monumental work are an interplay of bold and less prominent vertical planes, which are balanced within features of positive and negative spaces that provide easy passage through the sculpture. These negative spaces are encamped between bold forms and two narrow strips of metal as frames or arches. One of the two narrow strips is set at right angle to the main feature as a prop.

2.3.3 “Gate” 2001, Wendy Ramshaw

Measuring 4.5m in diameter, this steel structure is at the entrance to sculpture garden of Good Wood. Its circular form is full of abstract lines and a symbol of number five for the fifth year anniversary of the enclosure. Actually, a key ring designed for the anniversary was the model for this functional gate design.

The linear rhythms, curves and chase in the composition are balanced within the shapes created among the positive and negative voids. The matt aluminium finish of the gate complements the greys found in the flint walls on

which it is placed, while the green background of trees of summer equally contrasts the grey naturally. The opening mechanism is electrically operated either from a remote or a telephone instruction communicated from an office. Hence, the fact that the gate has no hand-operated opening device, keeps the design pure.

2.3.4 “Tower of Discovery” 1991, Anthony Caro

With this 6.7m high-painted steel sculpture in the courtyard of Tokyo Museum of contemporary Art, Caro, like Daroz, had questioned why sculpture should always be something that one should be outside of. To stretch sculpture beyond such stereotype beliefs, this piece, according to the artist, is an in-and-out sculpture, which the viewer is encouraged to walk in and on, as well as around it. It actually proved a hit with Japanese children. Made in pieces and finally assembled in the courtyard, the sculpture is flanked by two bisected staircases through which people could climb on into the sculpture before bumping out again into the open through an exit.

2.3.5 “Statue of Liberty: 1875-1886, Fredric Auguste Barthodi

Measuring 45m high on its pedestal at the New York harbour, this naturalistic copper plate colossal of a woman was sculpted after the model of the artist’s mother. The statue shows liberty as a goddess draped in graceful folds of loose robe. In her uplifted right hand is a glowing torch which lights the harbour for movement of ships at night. The figure wears a crown with seven spikes, while in her folded left arm is a tablet, a book on which July 4, 1776, the day of

American independence is inscribed. The edifice is a gift from France to the people of America. Now of dark green patina with age, with its function as a sculpture that permits human traffic. Visitors who arrived by ferry could climb either of the two 354 stairs to the crown with five windows which provided a good view of New York, while another stair leads up to the torch from the shoulder. There is also an elevator that runs from the ground level to the shoulder, only used on emergencies. Other activities other than those of tourists in the sculpture include several official engagements in the offices of the American Museum of immigration within the twelve-story building of the pedestal (Jamberg, 2006).

2.3.6 “Cypress and Thirtieth Street Park” 1971 – 74, Eldred Dale

One of the artistic features at the Thirtieth Street Park in Kansas, U. S. A., play ground include this composition of 30 Cypress logs, set at 45 degree in pairs, overhanging the 46m long entrance way to the park. These 9.2m high straight logs are each held in place by 2m square volume of concrete pad paved with stones. A dual pathways run at both sides of the footing with each pair of rows of logs adjusted to the angle of descend of the dual roads. A tighter unity of space enhances a visual procession of overhang or looming log as visitors to the park are led to the paved mounds and pits immediately ahead. The sights to behold here include other arrangement of horizontal and vertical logs. Another interesting feature of this composition is its strategic location in the approach to the park with a forced entry.

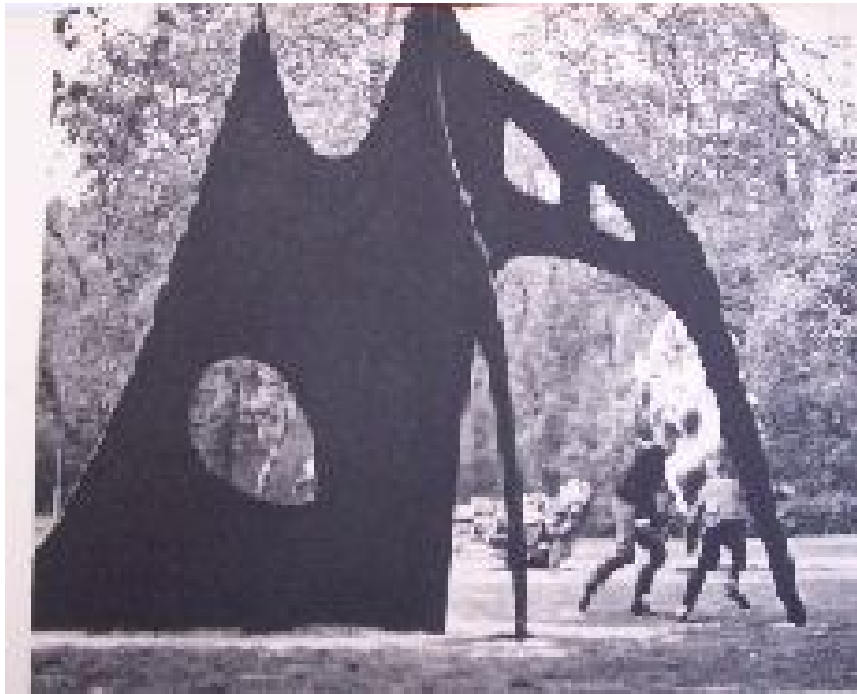


PLATE II: "Stabile" 1965, Mild Steel,
ALEXANDER CALDER



PLATE III: “Gate” 2001, Mild Steel, 4.5m Diameter,
WENDY RAMSHAW



PLATE IV: "Tower of Discovery" 1991, Steel, 6.7m High
ANTHONY CARO



PLATE V: “Statue of Liberty” 1834 -1904, Copper Plate, 450m High
FREDRIC AUGUSTE BARTHODI



PLATE VI: "Cypress and Thirtieth Street Park" 1971 74,
Cypress Logs on Concrete, 9.2m High, ELDRED DALE

2.3.7 “His First Mercedes” 1982, Rock of Ages Studio

Located in Lindel Park cemetery of Rosehill in New Jersey, a full size granite replica of a Mercedes Benz 2400 Diesel that is parked right out, is a monument to a young man’s love for automobile. A final resting place of Raymond Tse, the car which is an exact copy of the German four-door stretch sedan, was chiselled from a single block of stone. In the sphere of a container there it sits, fully loaded, with the remains of the deceased, may be at the ready to whisk the dear departed away to the hereafter (Weird, 2005).

Practically, this sculpture houses the remains of Raymond Tse who was said to be so much in love with Mercedes Benz that he might have chosen to be buried in his car, if he got one. Unfortunately, the car enthusiast died at 17 just before receiving his driver’s license, and his elder brother thereafter commissioned the sculpture to make good on the offer to get him a car. The remains of the Automobile crazy lad “now rests perfectly in the boot of the car” (Scuerman and Moran, 2004).

2.3.8 “Black Slide Mantra” 1966-89, Isamu Noguchi

As the name implies, this play sculpture was carved from black granite which measures over 3m high and is situated in Odori Park, Saporro, Japan. With a spiral-like form this highly worked tunnel of a sculpture, with an aura of a glittering encampment polished to a highly smooth surface, has an entrance at the back through which the viewer can enter the sculpture, climb up the short tunnel

inside through a set of stairs and then slide back a slope. Like Caro's "Tower of Discovery", "Black Slide Mantra" is also said to be popular with children (The Noguchi Museum, 2005). The staircase (not visible) is prominent from another common image of the maquette. Despite its vivid dark colour, which contrasts highly in a snowy landscape, Noguchi had intended the colour to be more "original" by polish from children's buttocks as they slide down the circular, smooth, enclosure.

2.3.9 "Movement" 1984", Chijioke Emenike

Situated in the front of the Fine Arts Department, Ahmadu Bello University, Zaria, "Movement" is a rope-like sculpture modelled in form of a wriggling movement of a curling snake, measuring 4m long by 1.9m high and 1.5m wide. Made of reinforced cement and finished with textured brown colour, this curvilinear, rectangular, rope sculpture is a 1984 final year project resulting from an accidental design, which finally culminated in an aesthetically functional furniture for climbing and sitting. It is essentially of a 'u' shape footing, which rises slowly into the network of curls on one side with a protrusion at the other, this provides a flat platform for sitting. The raised parts of the sculpture are propped up by several round pipes to hold these parts aloft above the ground. An upper part of the lower 'u' shape serves as the foot rest to a sitter. For long this sculpture has provided a ready resting space or stop over for people who walk around the entrance of the MFA sculpture studio.



PLATE VII: "His First Mercedes" 1982, Granite, Full Size
ROCK OF AGES STUDIO



PLATE VIII: "Black Slide Mantra" 1966 - 1989, Black Granite, Over 3m High
ISAMU NOGUCHI



PLATE IX: "Movement" 1984 , Concrete, Metal and Sandtex, 4m x 1.5m x 1.9m
CHIJOKE EMENIKE

2.3.10 “The Giant Foot” (1988), Adedoyin Ogundipe

This play sculpture of cement situated at the Ahmadu Bello University Staff School is an MFA project based on the folklore surrounding a giant among the people of former Bendel State of Nigeria. The stylised human leg measures 5.3m long, 3.5m high and 0.6 m wide.

Like Noguchi’s “Black Slide Mantra”, “The Giant Foot” consists of two separate slides, which provide opportunities for both old and young school children. The upper main feature of the leg is the slide for the grown ups under which is a curved slide for the little ones. There are two stairwells for climbing into the two slides before sliding down or crawling. There are also other voids and compartments with guide rails at the side of the small slide for hide and seek. The original yellow colour is now pale with dark patches of natural grease patina from hands, legs and buttocks of pupils, as well as atmospheric condition. All these have added to the change in appearance. Since its creation, it has proved a great deal of recreational facilities for children in that vicinity.

2.3.11 “Sculpturally Conceived House” (1962), Andre Bloc

The group of Anthony Gaudi, Les Corbuiser, and Andre Bloc brought to bear on the field of architecture and sculpture a professional harmony that makes no clear distinction between the two Arts. With this 6.1m tall “Sculpturally Conceived House”, made in plaster at the artist’s garden in Meudon France, Andre Bloc, fuses two activities that seek a common formula governing co-operation

between Architects and Sculptors, thus, signifying mutual absorption and consequently a common organic growth.

From the interior point of view, the creator himself is seen within the confines of his sculptural enclave, which functions as a piece of architecture. Essentially organic, the rather rounded features of the interior and openings have, within them, a network of out riggers of tree-like branches spanning the top of the enclosure. This perhaps gives a feeling of outwardness when this is seen in relationship with branches of trees that shoot freely into space in the open-air setting.

2.3.12 “Cruising San Mateo” (1991), Barbara Grygutis

Measuring 48m long, 1.8m wide and 6.7m high and often called “Chevy On a Stick” by laymen on the street of Albuquerque, New Mexico. Against the background of an initial uproar as it being anything but artful, and that of the resentment for its cost, people got to like and defend “Cruising San Mateo”. Essentially, the work is a composition of a car sitting astride (surmounting) a ceramic-tile- covered-arch, which spans its two columns (legs) across a paved footpath (Baker, 1992). This makes the work a natural pass-through sculpture in the open public square of a corner of San Mateo, South East of Albuquerque.



PLATE X: “The Giant Foot” 1988 , Cement, 5.2m x 0.6 X3.5m
ADEDYOYIN OGUNDIPE



PLATE XI: "Sculpturally Conceived House" 1962 , Plaster, 6.1m High
ANDRE BLOC



PLATE XII: "Cruising San Mateo" 1991, Ceramic tiles, Concrete and Steel, 6.7m High
BARBARA GRYGUTIS

2.3.13 “Installation” (2001), P. R. Daroz

An installation at a farm house in Badora, India, the glazed stone ware clay is Daroz’s attempt to challenge both content of material and past tradition by suggesting new meanings and possibilities to old functions (Michael, 2002). The set of four arches (three seen), are set in the open air at 2.75m high over a path that leads one to a swimming pool like a step well. Like erected picture frames, these highly relief-embellished pieces portray a glaring feature of sectional parts which perhaps form the building blocks.

2.3.14 “The Walkers” (1992), Michel Kuiper

“The Walkers” is a huge monumental stoneware sculpture of bi-partite forms in the urban park, Eindhoven, Netherlands. The structure is composed of two forms, each, about 2.13m high and situated opposite each other inside a circular pavement that consists of an inner and an outer form. The inner form outlined two abstract figures walking in the opposite direction. These negative and positive spaces portray figures that are both absent and present at the same time. The voids thus created within, and the surrounding negatives space, call for the embraces of the spectators who walk around and occasionally sit on the nearby seat (Greogry, 1992).

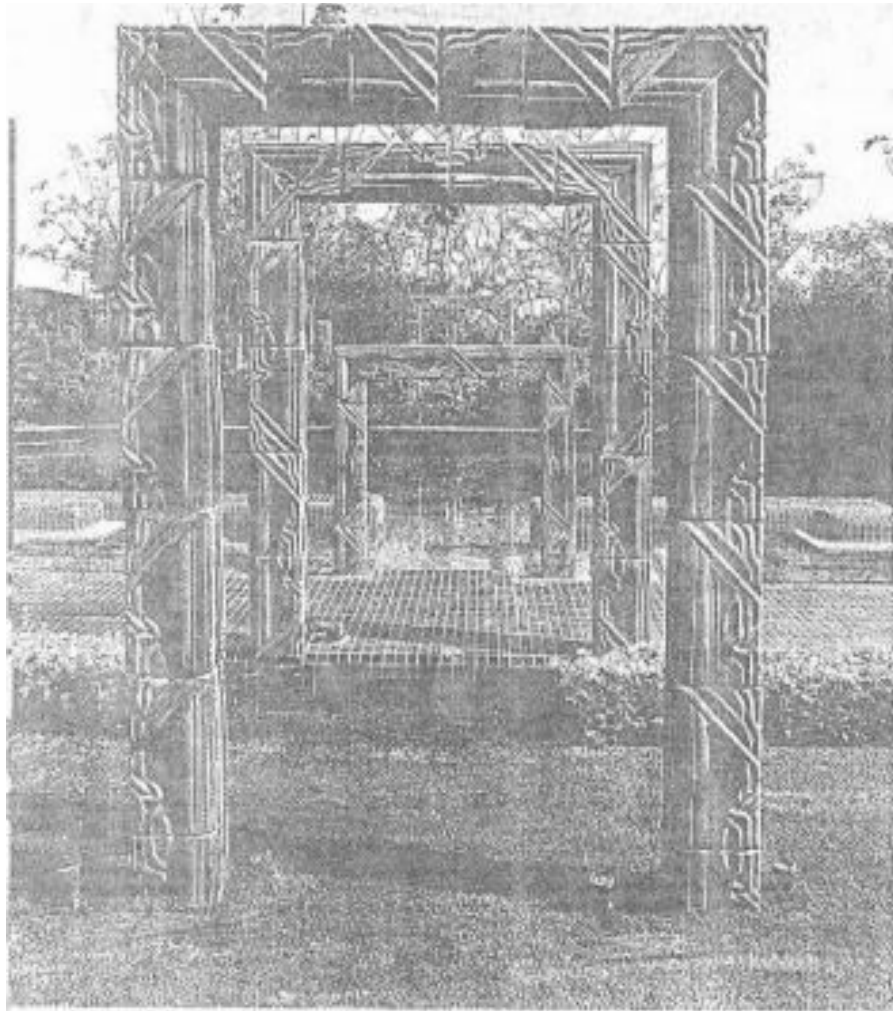


PLATE XIII: "Installation" 2001, Glazed Stoneware Clay, 2.75m High
P. R.DAROZ

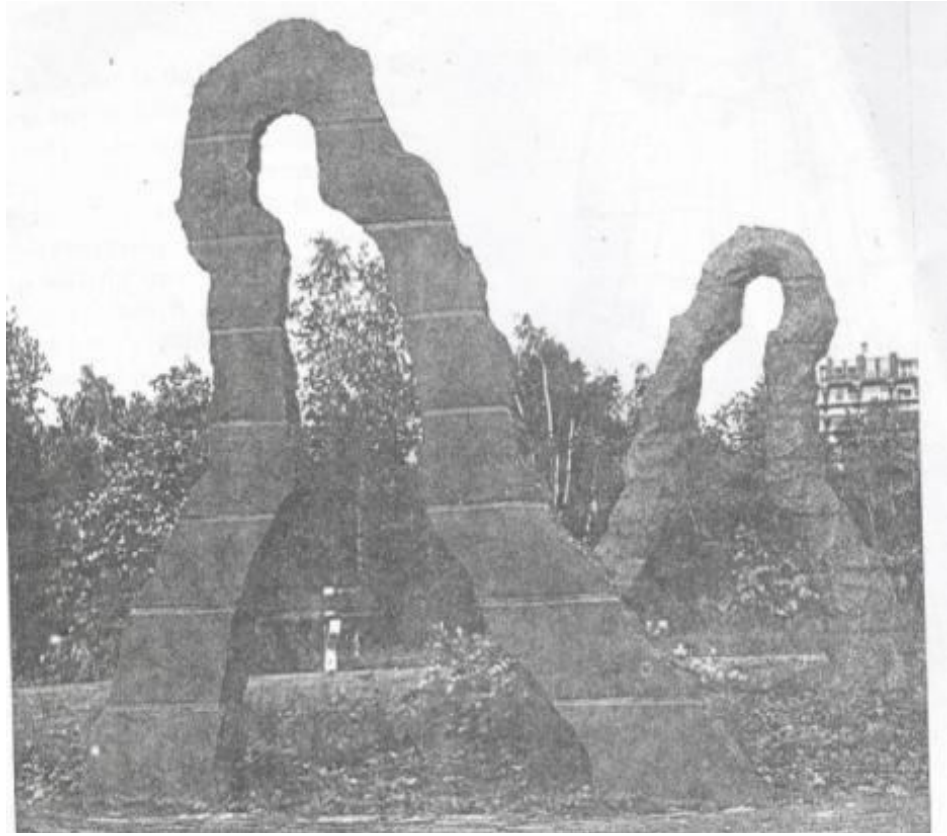


PLATE XIV: "The Walkers" 1992, Stoneware, 2.1m High (each),
MICHEL KUIPER

2.3.15 “Stoneware Arch” (1989) Arnold Zimmerman

Measuring 2.1m long, 1m wide and 2.8m high and modelled in the traditional oceanic style, “Stoneware Arch” was installed in the garden of Laumierer Sculpture Park in St. Louis (Baker, 1989). This unglazed composition comprises of two main uprights. The first is roundish and highly embellished with relief designs, while the other is basically cubical with a flight of eight steps as stairs, which people may climb. The under-passage under the connecting arm between the two uprights equally provides a through fare, which allows for human traffic.

2.3.16 “Imaret”, (1988), Laurie Spencer

The series of doomed structure as developed by Spencer is as result of a keen interest in insects nests and on the features of the Imaret “hostel” for pilgrims on their way to Mecca (Greogry, *ibid*). Often reaching a height of 4.5m, this particular piece is 2.4m in diameter by 3m high. Built of rolled un-smoothened clay coils which give the final horizontally stripped appearance, an array of column or ridged feature tapering from the base to the apex forms the wall of the structure. A row of openings line the circumference of the base, with slit-like set of windows that are protected by slabs of curved projections which provide ventilation at the top of the dome. A door for access into the piece is clearly visible on one of the big columns, with an inspiration from the termite or the potter wasp and possibly string-spinning insects in the way the coils are arranged. A

configuration of varied human experiences has resulted in this biomorphic enclosure that was built and fired in-situ.

2.3.17 “Phoenix Cairn” (1988), Laurie Spencer

Like the “Imaret” this terracotta piece is a dome structure, which was built and fired insitu in Toledo Botanical Garden, Ohio (The Sculpture Centre, 2002). It is 1.7m in diameter and comprises of a rounded angle-triangle feature as the entrance to the dome. A set of holes as centres of the several concentric arrangement of coils on the wall provide the necessary ventilation inside the structure. The wall in itself comprises of three distinctive features, the lower part of different concentric circles touching edge to edge while the middle is of horizontal arrangement of coils that taper to the top section which has similar but smaller arrangement like the lower section. Unlike the “Imaret” this appears to have been built with bolder size of clay coils.



PLATE XV: "Stoneware Arch" 1989, Stoneware, 2.8m High
ARNOLD ZIMMERMAN

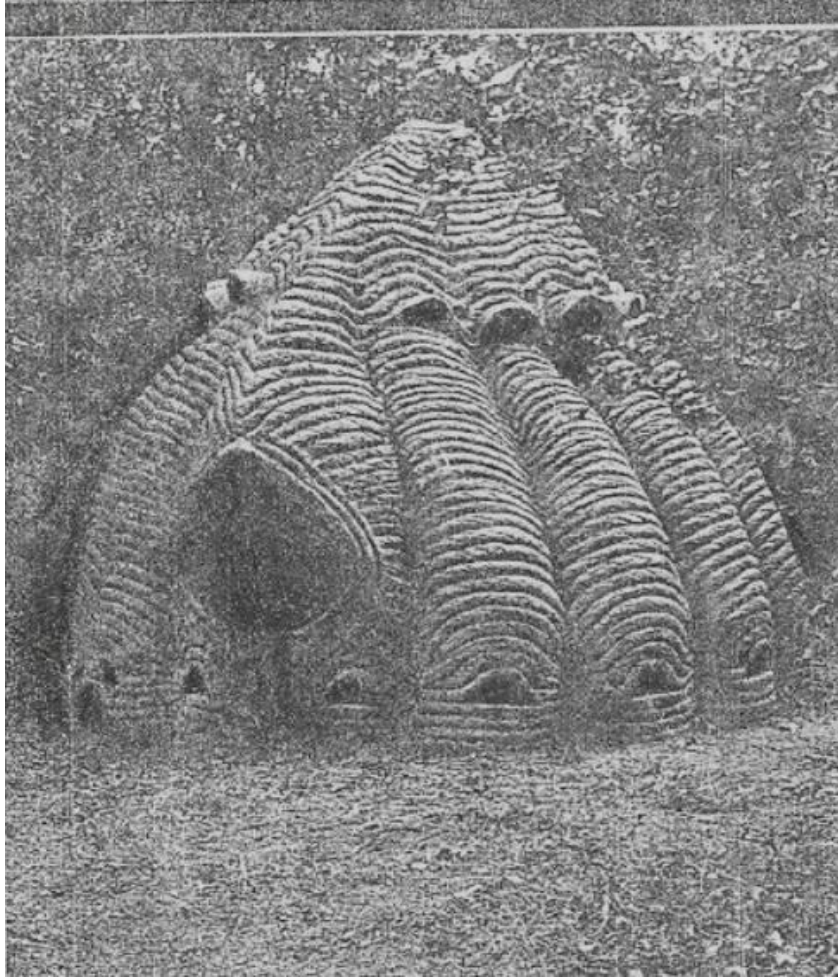


PLATE XVI: "Imaret" 1988, Terracotta, 3mHigh
LAURIE SPENCER



PLATE XVII: "Phoenix Cairn" 1988, Terracotta, 1.7M diameter
LAURIE SPENCER

From the list of reviewed works beginning with Calder's "Morning Cobweb" and "Stabile" to Ramshaw's "Gate" and "Statue of Liberty" through to Tse's "First Mercedes", and the play sculptures of Noguchi and Ogundipe as well as Spencer's two domed structures including Zimmerman's and Grygutis arch ways, there is a glaring trend that allows for easy classification of the works into a group whose primary functions transcend aesthetics in the various public spaces they inhabit in the open.

With all these set of works, though in their varied media but all in the open air environment of public spaces being subjected to one form of functionality or the other, there is an easy notion too to infer that there is an inspirational functionality quality, they all afforded as sources of reference for the production of the studio work for this research.

CHAPTER 3

METHODOLOGY

3.1 Introduction

This chapter provides information on the methods employed in accomplishing the main task of this study – the production of sculptures within the studio. The researcher adopted the empirical method of observation and studio experiment to accomplish the tasks of the study. The sequence was largely to first visualise real objects and then form a mental image as to the practicality of the adaptation of the forms for the functionality so desired.

3.2 Procedure

Having purposely selected terracotta as the main medium of exploration using stylisation and abstraction to render the forms, conceptual formulation of ideas for form often precede sketches from models diagrams, photographs and imagination. The later tasks include modelling, firing, finishing and installation of the outdoor project.

The source for the various forms of study from pictures, diagrams and models were employed in the actual modelling. These may be from illustration in books, magazines, newspapers and real objects for close studies, such images sought for were basically bio-morphic and natural forms. These include human figures, animals, birds, insects, sea creatures and plants.

3.2.1 Stage I: Formulation of Concept

This is the formulation stage where two-dimensional sketches were made of the concept to be moulded either from reference materials or imagination. The sketches so made were then further transformed into three-dimensional mini clay-sketches to adapt the individual form for the functionality intended for the work while still retaining the sculptural elements.

3.2.2 Stage II: Modelling of Maquette Sizes and Outdoor Project

Bigger versions from the clay sketches were fashioned out to incorporate more spaces to a size mostly between 12 – 43cm high. While the outdoor project measured 3m high. The various methods of coil, slab, pinching, free form and scooping were employed as found convenient for the composition. The various works, at the leather hard stage, were embellished with patterns resulting from the effect of markings from tools.

3.2.3 Stage III: Drying and Firing

After each of the work was made, they were all left for a minimum of two weeks for drying before firing, five of the entire works were fired in the kiln at the ceramic section of the Industrial Design Department, the rest were fired in a kind of makeshift, wood, kiln arranged by the researcher.

3.2.4 Stage IV: Finishing

After firing, some of the works were enhanced with a variety of surface patination, the others were left untouched as achieved by firing.

3.2.5 Description of Procedure for Studio Work

This is a step-by-step account of how each of the work was accomplished from conception to finishing.

Plate XVIII: “Encasement” One of the works done at the preliminary studies, basically of the shape of a pod, it was modelled freely, cut into halves at the leather hard stage then it was scooped and joined back. It was texture with spatula and two holes were crated as vents, after drying up properly it was fired in a kiln and the natural colour was retained, as the finishing.

Plate XIX: “Landlord” The shell of a tortoise is a natural roof bestowed on the creature, this dome-like structure as propped up by its tail and legs could serve the same functions for humans as shed especially where sitting position is required. This piece was modelled over a core, allowed to harden and the core was removed and the clay body was further scooped from underneath. After drying it was fired in the kiln and the colour was also retained.

Plate XX: “Lovers Paradise” The figure of a bird is thought of as an appropriate place of sojourn for lovers as their “paradise” while their love tango plays out. This, too, was built over a core of paper junks like the figure in Plate XIX, after scooping to a desired thickness it was turned upside down and the wings were supported to disallow undue expansion while drying. This work was fired in the makeshift kiln and was further smoked and coated with vanish.

Plate XXI: “Fragility and Stability” Once an egg hatches its content with the chick leaving behind fragments of the material casing, the void left is often outgrown and never able to contain the former occupant who once lived there, an enlarged form of this object may become a habitable sculpture of functionality for both humans and animals. This piece was modelled whole and cut open for scooping, the parts were joined back before the openings and effects of cracks were created. The piece was glazed with vanish after firing and later mounted on pedestal of stone.

Plate XXII: “Unusual and Normal Attack” God forbid, may our hearts never attack us, but if it does for a tree it is business as usual for the tree may live for many more years and the gouge becoming a habitat for insects and other animals. A colossal form of this may serve right to punctuate a forestry enclave as a resting place for forestry guards and loggers. In the modelling of this sculpture, the slab and pinch methods were used, it was scooped from the bottom and the textural

finish were tools markings done at the leather hard stage, after firing the sculpture was polished with clear lacquer.

Plate XXIII: “ Call Pot” The owl is a bird with an instinct of sensing signals with its ears like the antenna of a mobile phone, a sculptural synthesis of both forms may not be too undesirable for mobile phone (GSM) call kiosks. This sculpture also had an inner core of junks before it was scooped, textured and cut for openings before drying and firing. Part of this work was smoked further to accentuate its look

Plate XXIV: “Moss Room” The adage that “a rolling stone gathers no moss” may not apply to a heap of stationary stones whose crevices may be right habitat for weeds as well as rodents and humans. For this work, an inner domelike structure was first modelled and over this was the modelling of the individual stone forms, the openings were cut in, other areas scooped and this was allowed to dry and then fired. Vanish was applied on this work for its finishing appearance.

Plate XXV: “Land Hopper” As is common with the mobility system of frogs, this piece is proposed as a resting place for athletes who engage in long and triple jump events. This stylised frog form also had an inner support which was removed before scooping from the underneath, the openings were cut out and the work allowed to dry and then fired. A splinter part which peeled off during firing was gummed back in place with glue; the finishing was a coat of wax thinned with kerosene which was applied by brush.

Plate XXVI: “Desert Canopy” The camel is greatly revered for its doggedness in the desert plains as good companions of the Bedouins, a tall terracotta image of such desirable partner among sand dunes may be a landmark and reasonable succour from the scorching sun in the desert. Having lost an initial replica, this piece was modelled over a ball of clay covered with nylon as separator. It was left in this form to dry to a stage and detached from the clay mound for further drying before firing. The lower part of this work was smoked to signifies the effect of heat on the four legs of the desert beast, the work was left naturally in the colour of terracotta.

Plate XXVII: “Pace Setter” Often, fast runners set their pace galloping ahead of others, but creatures like the snails probably set theirs at the back of such groups. A colossal piece of this form, on a sandy landscape, over a foot path would be appropriate to slow people’s movement down where high speed is less desirable. Pace setter being a pot like sculpture was modelled by the free form and then scooped out, the surface texture was worked in before drying and then firing. This piece was patinated using shoe polish which was applied by brush.

Plate XXVIII: “Head Hand and Foot I”

The world with its four cardinal points has, among its dwellers, an entity called human, but despite that containment, man has been able to tame the world with his own five cardinal points of two legs, hands and head these like terms are summed

up to mean head, hand and foot. Being a mini size and basically of a rope-like structure, a coil of clay was formed over a prop, the features were worked in and allowed to strengthen up before the prop was removed. It was allowed to dry further before firing and left naturally.

Plate XXIX “Head Hand and Foot II” For this colossal piece, the outdoor sculpture, after the preparation of the clay which was mixed with 40% of grog, it was modelled over a core of paper junks held in place by an ‘n’ shaped armature which was laced to a beam at the ceiling of the studio. After the modelling the outer wall of the work was allowed to harden a bit before it was cut in halves to free the clay body from the armature for scooping. After the scooping, the halves were joined together so that there were five tubular sections for portability and easy firing, grooves and registers were provided to facilitate assemblage. The five parts were left to dry for three weeks and then fired for seven hours in the makeshift kiln, breakage resulting from handling and other cracks were joined with grog mixed with resin. Being an arch way, the parts were assembled on two concrete pads one for each leg and the legs were erected with reinforce concrete embedded in them. The upper arc was laced with a network of rods to join with the lower legs. The resulting joints were made less visible by grinding and filling with a mixture of grog and resin before the piece was coated with wax thrice to make it water resistance.

CHAPTER 4

CATALOGUE OF STUDIO WORK

The number of works produced during the course of this study amount to 20,19 are small maquettes and one large outdoor piece, in tandem with the direction of the research, the smaller pieces are works that can be blown up for the functionality earlier spelt out in the body of this write up. The larger piece, a Pass through Sculpture, marks the epitome of the study. The techniques used were modelling with various methods of build up and firing in an improvised kiln.



PLATE XVIII: "Encasement" 23 x 12 x 11cm



PLATE XIX: "Landlord" 43 x 30 x 22cm



PLATE XX: "Lovers Paradise" 58 x 30 x 38cm



PLATE XXI: "Fragility and Stability" 32 x 32 x 29cm



PLATE XXII: "Unusual and Normal Attack" 22 x 20 x 30cm



PLATE XXIII: "Call Pot" 36 x 42 x 40cm



PLATE XXIV: "Moss Room" 61 x 69 x 23cm



PLATE XXV: "Land Hopper" 32 x 29 x 34cm



PLATE XXVI: "Desert Canopy" 61 x 69 x 23cm



PLATE XXVII: "Pace Setter" 48 x 28 x 27cm



PLATE XXVIII: "Head, Hand and Foot I" 38 x 30 x 41cm



PLATE XXIX: Outdoor Project, "Head, Hand and Foot II, 2.3m High



PLATE XXX: Outdoor Project, "Head, Hand and Foot II, 2.3m High

CHAPTER 5

FINDINGS, SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Prospects

- i) Because the researcher had used two types of clay prepared by the wet and dry methods, it was discovered that, though the dry method saved time and energy, the wet processed clay was far better in use.
- ii) The coil method was also found out to be more appropriate for larger pieces as it helps to eliminate having to build and scoop as well as helps in managing the quantity of clay required.
- iii) Works whose forms are pot-like are observed to be better in terms of space created within for human traffic, more stable, stronger and conforms well with the biomorphic form employed in stylisation for the work.
- iv) The double trouble of cracking due to exposure and humidity created by changing condition of harmattan when some of the maquettes were modelled was surmounted when cloths and nylon were utilised for covering up. The nylon coverings were slightly opened up and the cloths mopped the streaks of water as they collect under the cellophane.

5.2 Problems

- i) First, there was the problem of size and of work and how to fire and install the outdoor project, though this was solved with the approach of delimitation into smaller parts to be assembled later. However, some people still object to the visible lines of seams.

- ii) There is no doubt that the seams as left by the number of sizes may have also reduced the strength of the structure.
- iii) Despite several precautions, a few of the pieces still witnessed one form of small cracks or crackles before and during firing. Some of the cracks were mended by joining with strong adhesive (Resin mixed with grog).
- iv) Two compositions had to be abandoned half way, though they were feasible as sculptures but may not function as required.
- v) Three of the smaller pieces were completely lost as they got broken while being moved here and there before firing.
- vi) Except for the refined clay acquired from the ceramic section, the bulk of clay used from the sculpture section was prepared by the researcher which was an additional burden.
- vii) The outdoor piece had to be reinforce inside with rods and concrete for more stability.

5.3 Summary

This research has been able to explore with suitable concepts of terracotta sculptures whose forms, in the exterior public spaces, are to be of such functionality allowing for human embrace as rest points, pass through, sheds, or for other brief or momentary dispensations. Having been able to bridge a yawning gap for such pieces demanding a more practical utility by people in the open-air landscape of public spaces. The reviewed works of related pieces from masters which had helped in the focus of the exploration were all dully acknowledged.

5.4 Conclusion

From the encountered of this study, the various submission on the findings, summary and recommendations were based on the experience in line with modern trends whose philosophy is governed by divergent exploratory direction, such that at this part of the world too, sculptors could be spurred to making works for a variety of reasons including physical functionality as revealed by the outcome that sculptures in whatever material could inhabit any space including public exterior spaces and could as well be put to several countless uses as proffered by the researcher.

5.5 Recommendations

- i) In view of the public utility value of the works of this study a co-operative arrangement between sculptors and other professionals like Town Planners and the likes are expected to better the shape, form, the placement and utility of such artistic creations.
- ii) The dearth of such works within the immediate environment is largely due to lack of commission to artists. This can be overcome if a percentage of developmental budget is set aside for such public projects as those from this study.
- iii) A break from traditional norms in the perceived common use of materials will afford the opportunity of the untapped qualities of such materials like terracotta which had hitherto been considered unfit for certain purposes.

- iv) Art Councils, Guilds of Artists and other related associations should be co-opted into various environmental planning tasks.
- v) Adaptation of forms for other functions or functionalities should be encouraged.
- vi) Manufacturers of other objects of functionality should employ the service of sculptors to improve on the shape of their products.
- vii) Sculptors should be encouraged to place such sculpture of functionality in the out of town or city environment too.
- viii) There is the need for an enabling law to legalise the placement of such environmental sculptures in public spaces.

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