

**EXPLORATION OF FABRIC AND PAPER COLLAGE AS AN
IDIOLECT IN PAINTING**

BY

CHIME, UCHENNA MARTINS

PG/MFA/14/67434

**A PROJECT REPORT PRESENTED TO THE DEPARTMENT
OF FINE AND APPLIED ARTS, UNIVERSITY OF NIGERIA,
NSUKKA IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE AWARD OF MASTERS
DEGREE IN FINE AND APPLIED ARTS (MFA) IN
PAINTING.**

SUPERVISOR: ASSOCIATE PROF. KRYDZ IKWUEMESI

AUGUST 2018

CERTIFICTION

I declare that the work is my own and has not been submitted for any degree or examination in any other University and that all the sources I have cited or quoted have been indicated and acknowledged by complete references.

Name:

Sign:

Date:

APPROVAL PAGE

This project has been approved for the award of the degree of masters in Fine Art (MFA) IN the University of Nigeria, Nsukka.

Associate Professor
CHUU KRYDZ IKWUEMESI
SUPERVISOR

PROF. EMMA OKUNNA
EXTERNAL EXAMINER

AUGUST 2018

ACKNOWLEDEMENT

I sincerely want to acknowledge the fatherly role of my supervisor Associate Professor Chuu Krydz Ikwuemesi, whose mentorship, corrections and directions were indispensable. I acknowledge my dear Head of Department Dr Chijioke Onuorah and the entire staff of the Department of Fine and Applied Arts, whose contributions towards the success of this project has been magnificent. I appreciate it from the bottom of my heart. Also I want to acknowledge my dear wife who has effortlessly supported this great achievement. Her encouragement has been totally awesome. To the Almighty Lord who has kept me alive to see the success of this project, I give all the praise.

DEDICATION

I wish to dedicate this work mostly to God Almighty who made it possible for it to be a success. I dedicate it in a special way to my parents Ohamadike 1 and Lolo Ejike Chime and to my siblings. I also dedicate it to my wife, Chioma Chime and kids, Jasmine, Cesar and Jesse Chime who gave me all the support I needed. This work was inspired in a great way, by my family's undying love.

Abstract

Collage painting technique over the years has been one of the most remarkable and significant style of painting in art. However, various artists have explored fabric and paper collage in many productive ways. The project therefore experimented on fabric and paper collage beyond the formal and symbolic essence. Furthermore, this project explored different ways the principles and elements of design inherent in the materiality of fabric and paper, in terms of texture, colour, variety, flexibility, pliability and tactile quality could provide seamless artistic possibilities and artistically exploited to overcome design challenge, since there is no limit to creative ideologies. Chapter one covers the background of the research while chapter two reviewed various literature and art works that are relevant to paper and fabric collage. Chapter three embodied pre-studio research and studio processes while chapter four explains the mediumistic analysis and hermeneutical discussion where the works of art were discussed in details in terms of texture, pattern, variety, form and content. Chapter five concludes the report.

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CHAPTER ONE

Background of the Research

In the early years, while artists have been laying images and incorporating autonomous elements into their works since the advent of paper, collage truly emerged as a medium in its own right in the early years of the 20th century with the cubist experiments (cubism is an early 20th-century style and movement in art, especially painting, in which perspective with a single viewpoint was abandoned and use was made of simple geometric shapes, interlocking planes, and, later, collage) of Pablo Picasso and Georges Braque. The term collage was coined by both George Braque and Pablo Picasso in the beginning of the 20th century when collage became a distinctive part of modern art (<https://www.arthistoryunstuffed.com>) . The word collage can be defined as a technique of composing a work of art by painting on a single surface of various materials not normally associated with one another, such as newspaper clippings, parts of photographs, theatre tickets and fragments of an envelope (www.dictionary.com/collage). A collage in simple terms means a visual representation made from an assembly of different forms, materials and sources creating a new whole. It may include newspaper clippings, ribbons, bits of coloured or hand-made papers, portion of other art work, photographs and such, glued to solid support or canvas (<https://arl.human.cornell.edu>).

Techniques of collage were first used at the time of invention of paper in China, around 200BC. Inspired by Cubist experiments, artists associated with Dada, an art movement practiced in Europe in the 20th century. Hannah Hoch, Richard Huelsenbeck, John Heartfield, and others pioneered the technique of photomontage, using pre-existing photographs, often drawn from mass-media sources, to create composite images that sharply critiqued German society and culture in the aftermath of World War I. Drawing on the foundations of Dada, neo-avant-garde artists of the 1950s like [Robert Rauschenberg](#) and Jasper Johns created assemblages that brought collage techniques into three dimensions—laying the groundwork for much contemporary sculpture—as well as works on paper that incorporated found elements

drawn from the mass media and everyday life. Likewise, the incorporation of materials and images culled from mass culture and consumer goods was a signature of [Pop art](#), exemplified by collage-based works like British artist Richard Hamilton's *Just What Is It That Makes Today's Homes So Different, So Appealing?* (1956), which ironically parodied the lifestyles peddled in advertising through the direct inclusion of its imagery. Contemporary artists continue to use the medium of collage in new and innovative ways, experimenting both formally and conceptually. Artists like [Lorna Simpson](#) and [Nina Yuen](#) have used collage techniques as a means of addressing topics like race, class, and politics. The use of collage however, was not used by many people until the 10th century in Japan, when calligraphers began to apply glued paper, using texts on surfaces, when writing their poems. The technique of collage continued unfolding through 13th century to 20th century being applied by artists in their works. Appearing on Gold Leaf Panels used by artists like Mary Delany in the 18th century; used amongst the Memorabilia in 19th Century (applied to photo albums) and books (e.g. Hans Christian Andersen, Carl Spitzweg), collage evolved into a great art technique as we see it today. Although many institutions have attributed the beginning of the practice of collage to Picasso and Braque in 1912, early Victorian photo-collage suggest collage was practiced in early 1860s. According to the Guggenheim Museum's online article about collage, Braque took up the concept of collage itself before Picasso applied it to charcoal drawings. "It was Braque who purchased a roll of simulated ark-grain wall paper and began cutting out pieces of paper and attaching them to his charcoal drawings" (Willele, Modern Aesthetics (2011)).

Artist diverse application of collage techniques gave rise to different types of collage and it includes Wood collage, Decoupage (craft), Photomontage (photographs), Digital collage (using computer tools), three dimensional collage (3D), Mosaic and eCollage (electronic collage). Collage can also be used in other contexts like architectures, music (sound collage), illustration (mostly used on children's book), artistic books, literature, fashion, film and post-production (computer generated imagery). (Wikipedia, the free encyclopaedia)

In Africa, different contemporary artists found collage fascinating and adopted it. Wangechi Mutu (1972, Kenya) practiced collage painting using her large, lush creations feature everything from plants to pacing tapes and magazine photographs (photomontage).



Plate1: Wangechi Mutu, 'The End of Eating Everything', 2013, animated video, 8 min 10 sec, edition of 6.

Image courtesy the artist, Gladstone Gallery New York and Dak'Art 2014.

In 1983, the Cote d'Ivoire artist Aboudia, created collage elements using photographs, street graphics, comic strips, news paper cut-outs and advertising leaflets to adorn his canvases.

The works of Nigerian contemporary collage artists like Chike Obeagu who first experimented with photo collage technique as an undergraduate in University of Nigeria Nsukka in 1998/99. The practice started when he was forced to find an economically viable way to express his art. Chike Obeagu is known for the geometric and colourful compositions of his collage, in spite of the ways in which collage appears to flatten form, Obeagu creates depth in his work by playing with size and perception. (DAK' ART 2014)



Plate 2: Chike Obeagu 2014 “Protection”, 115cm x 90cm

Obinna Makata focuses on the fading aspects of traditional African culture and values in contemporary society using fabric as a metaphor for cultural identity and evolving social values. His works create narrative associations that deal with quotidian issues in contemporary Nigerian Society, including visa queues, abortions, and crowded work environment. Makata combines scraps of ankara fabric to form the bodies and backgrounds of his figure. (Art Base Africa, 2017)



Plate 3: Obinna Makata “Untitled” 101cm x 113cm

Other artists include Njideka Akunyili Crosby who works on paper combine collage, drawings, painting, print making and phototransfer as well as Rom Isichei, Tony Nsofor, Moyo Okediji and Faustin Adediran are part of the reason why the artist developed a strong interest in collage painting technique. The artists spent most of his free periods as an undergraduate of University of Nigeria Nsukka studying and admiring the works of Chike Obeagu who was a post graduate student of the university. The artist was so fascinated and inspired by Chike’s works. He also found beauty in unused/rejected fabrics which had beautiful patterns and had since then experimented on them to make art. Although at first they did not turn out as expected but gradually, due to hardwork and persistence, exploration exercises started producing promising results. All these processes inspired the artist to idealise collage as his area of specialization in painting.

Statement of Problem

Over the years, artists from different cultural backgrounds have continued to explore and experiment courageously ways of creating and improving their artistic abilities concerning works of art. Giving rise to new ideas and significant

modifications on how to step-up, upgrade and meet up with societal demands. Collage has gained recognition all over including Africa and Nigeria with renowned artists exploring on collage techniques. To produce a work of art is increasingly becoming expensive with art materials constantly on the high price in the market. Therefore, the researcher has decided to apply the unconventional way of painting through the use of found object such as newspaper, magazines, fabric, saw dust, wood and metal. The artist has most interest in the exploration of used call cards to make his work unique, although he might not be the first artist to make use of it. This makes the production of art work cheaper and more affordable. This process have proven that all these collected materials can be turned to art. This means that not all discarded material are totally waste to the artist.

Scope of the Report

The scope of this report is restricted to the use of found materials like news paper, magazine, saw dust, sand, wood, metal and fabric to make art. It covers the exploration of fabric and paper collage mostly the application of used call cards as the researcher's unique way of art.

Limitation

The artist encountered several challenges in the sourcing of literature writeups in the aspect of collage. Its historical aspect is not clearly documented in the area of African collage.

Significance of the study

Due to the continued rise in the price of art materials in the market today, unconventional ways of painting have positively encouraged the methodology of this project which is the exploration and experimentation of paper and fabric as an idiolect in painting. Experimenting with discarded magazines, newspaper, fabrics of different colours and patterns and used recharge cards has provided a platform that suggests that art can actually be created out of unwanted or discarded materials around us, not necessarily relying on conventional ways of production for instance, Njideka Akunyili Crosby negotiates the cultural terrain between her adopted home in America and her

native Nigerian home, exposing the challenges of occupying these two worlds through creating collage and photo transfer paintings thereby using available and easily accessed materials to express her views; turning waste to art and actually making profit out of it.

However this project intends to extend our knowledge of painting further as a process whereby exploration of paper and fabric collage could be individualized and domesticated, that is, putting the technique under control and making it a brand of approach. Totally, the artist moves away from his normal way of exploration to a whole new zone where the visual aspect of representation has resulted to new arrivals of formal strategies and configurations in exploring the creative dynamics associated with appropriating paper and fabric collage as can be seen in the works of Chike Obeagu and Obinna Makata as well as other collage artists that have explored the use of fabric and paper collage to create works of art.

CHAPTER TWO

Literature Review

This review is important as it will help this report in terms of knowledge inherent in paper and fabric collage technique and application. It will also strengthen and provide relevance for the new work by acknowledging previous related works.

From the 20th Century until recently, collage technique has continued to receive a lot of scholarly attention. Wolff (2013) stated that many contemporary artist are using the technique of collage to confront image culture in the modern world, often pixelated simulacra that seep into our consciousness hundreds (if not thousands) of times a day. Video artist Ryan Trecartin is one practitioner often cited as a pioneer of this type of thinking and aesthetic.

“Cut that out” by Dr ME (2016) surveys the rich landscape of contemporary collage, which has grown beyond simple cut-and- paste to encompass assemblage, photomontage and mixed media approaches.

The art of collage has always had democratic quality. Unlike other arts like painting, sculptor and film, anyone can make a collage into a fascinating piece of art, at low cost and with almost all kinds of materials from children’s playrooms to the classroom, from do it yourself craft books to homemade greeting cards, collage can be used everywhere by anyone (Stone, 2010). Collage turns everyone into artists and art into an activity accessible to people of all ages. Stone also believed that today collage remains as relevant and interesting as it was when pioneered by some of the great forward-thinking artists of the 20th century. Many contemporary artists still use collage to make statements about fragmentation of cultures and identity in a globalized era. For instance, Obinna Makata, a collage artist who graduated from the Department of Fine and Applied Art, University of Nigeria Nsukka, focuses on the fading aspects of traditional African culture and value in contemporary society. He used fabric as a metaphor for cultural identity and evolving social values. His works create narrative associations that deal with the quotidian issues in contemporary Nigerian Society, including visa-queues, abortion. Crudely sketched with ink and

acrylic, Makata combined scraps of Ankara fabric to form the bodies and backgrounds of his figures.

The works of Nigerian contemporary collage artists like Chike Obeagu who first experimented with photo collage technique as an undergraduate in University of Nigeria Nsukka in 1998/99. The practice started when he was forced to find an economically viable way to express his art. Chike Obeagu is known for the geometric and colourful compositions of his collage, in spite of the ways in which collage appears to flatten form, Obeagu creates depth in his work by playing with size and perception. (DAK' ART 2014)

Although many institutions have attributed the beginning of the practice of collage to Picasso and Braque in 1912, early Victorian photo-collage suggest collage was practiced in early 1860s. According to the Guggenheim Museum's online article about collage, Braque took up the concept of collage itself before Picasso applied it to charcoal drawings. "It was Braque who purchased a roll of simulated ark-grain wall paper and began cutting out pieces of paper and attaching them to his charcoal drawings" (Willete, Modern Aesthetics (2011)).

For the fact that anybody can create art, artists as well have the ability to transform themselves artistically from painters to sculptors or even an art historian. Barnes, (2014), observed that when the famous artist Matisse was older, he was diagnosed with cancer and confined to a wheelchair. Anxious from the thought of not being able to sculpt or paint, he turned to collage to express his artistic voice. Matisse called it "painting with scissors". Barnes expressed his love for this approach to making collage, pointing out that this paper collage technique is a perfect way to put collage into practice on paper craft projects.

In her series "The Name we Bear", Ethiopian-American photographer, Yodith Dammalash collages images of her family's past together to create multiple layered images that span generations, used photographs from decades as far back as 1904s, which include negative, slides and used her family's history, imagined reality of subjects and superimposed images. The result was a series of photographs which look

like double exposures, but are actually digital collaged images. Since there are no limitations in explorative techniques of collage, artists would continue to experiment with anything (Evan 2017).

Therefore, it is evident from the numerous literatures and works appraised so far that a lot has been done in regards to the quality of literary works that have been dedicated to collage painting technique, especially in the aspect of paper and fabric. With the number of extant literature and artworks, the artist has been able to collate, condense and ideate imageries, forms and designs that will create new ideas for paper and fabric collage technique.

Chapter Three

Pre-Studio Research and Studio Processes

Pre-studio Research

Before any of the processes began, the artist engaged himself in research which enabled me gather materials such as discarded newspapers, out dated magazines, used call cards of different colour and texture, fabrics of different forms, symbols, motifs and pattern, saw dust, pieces of plastics and metals. However, sourcing for these unconventional materials were not so difficult since most of them were just regarded as waste and unwanted except for the used recharge cards which I had to move from one vendor to another, even from friends and relations.

Books, journals, articles and papers related to exploration of paper and fabric collage techniques were duly consulted which were instrumental to the research in terms of literature where issues related to collage techniques were discussed by artists and scholars and also significant in the developmental sketches and colour rough. Some of the painting titles were ideated after the interview sessions with a couple of artists who also practiced this style of painting. These artists stated their experiences and challenges encountered during the studio process and how it was instrumental to the success achieved.

Sourcing of Materials

Drawings and sketches that the artist developed during the creative journey of the actualization of exploration of paper and fabric collage process determined the material applied. Most of these materials were either unwanted recharge cards gotten from recharge card vendors, friends and relations or out-dated newspapers and magazines, sourced from stores at home while some were gotten from newspaper vendors. Choice of fabric used depends significantly on the elements and principles of design inherent in them.

For the purpose of this report, recharge cards intend to be the area of concentration that the artist chose to make his work unique mostly to create texture and variety.

At first all the information and materials gathered were carefully studied depending on what the artist prepared to achieve, a lot of sketched were conceived depending on form, content and composition. Different processes of application of materials were employed, some were unsuccessful at the initial stage but as the work progresses due to continued exploration and experimentation with selected materials, they began to gradually turn out better and more interesting. As experimentation continued, sketches which gave birth to the instrumental colour roughs and the final studio projects were borne. The creation of these sketches was a continuous exercise because most of them were similar or slightly different in one way or another in terms of form, format, pattern or variety. This also translated to variations of media application where some drawings were conceived in ink, charcoal, pencil and acrylic.



Plate 4: Chime Uchenna 2015 "The Beautiful Struggle" 9cm x 13cm

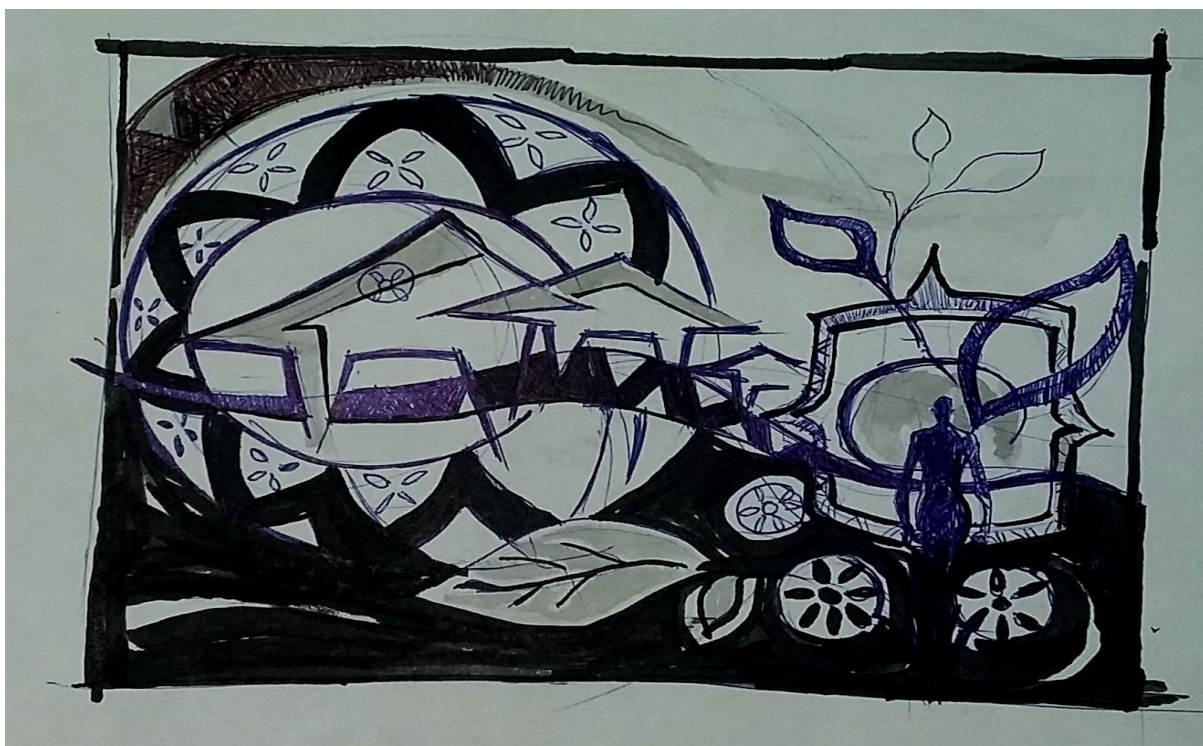


Plate 5: Chime Uchenna 2015 “To restore the dignity of man” 9cm x 13cm



Plate 6 : Uchenna Chime 2015 “brotherhood”9cm x 13cm



Plate 7: Uchenna Chime 2016. “ My sister-in-law



Plate 8: Uchenna Chime 2015: "Nation of thieves" 9cm x 13cm



Plate 9: Uchenna Chime 2015 "African Queen 9cm x 13cm

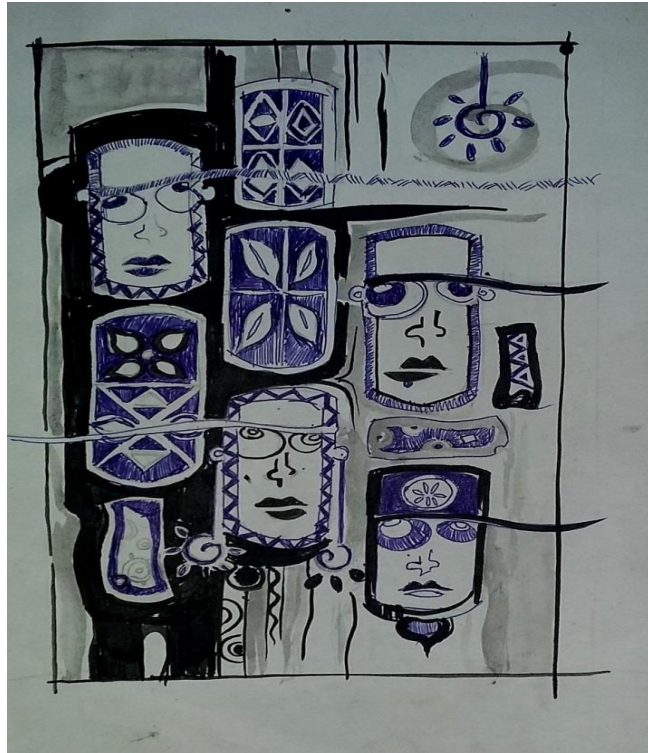


Plate 10: Uchenna Chime 2016 “images from the past” 9cm x 13cm



Plate 11: Uchenna Chime 2015: “Heaven’s Gate” 9cm x 13cm

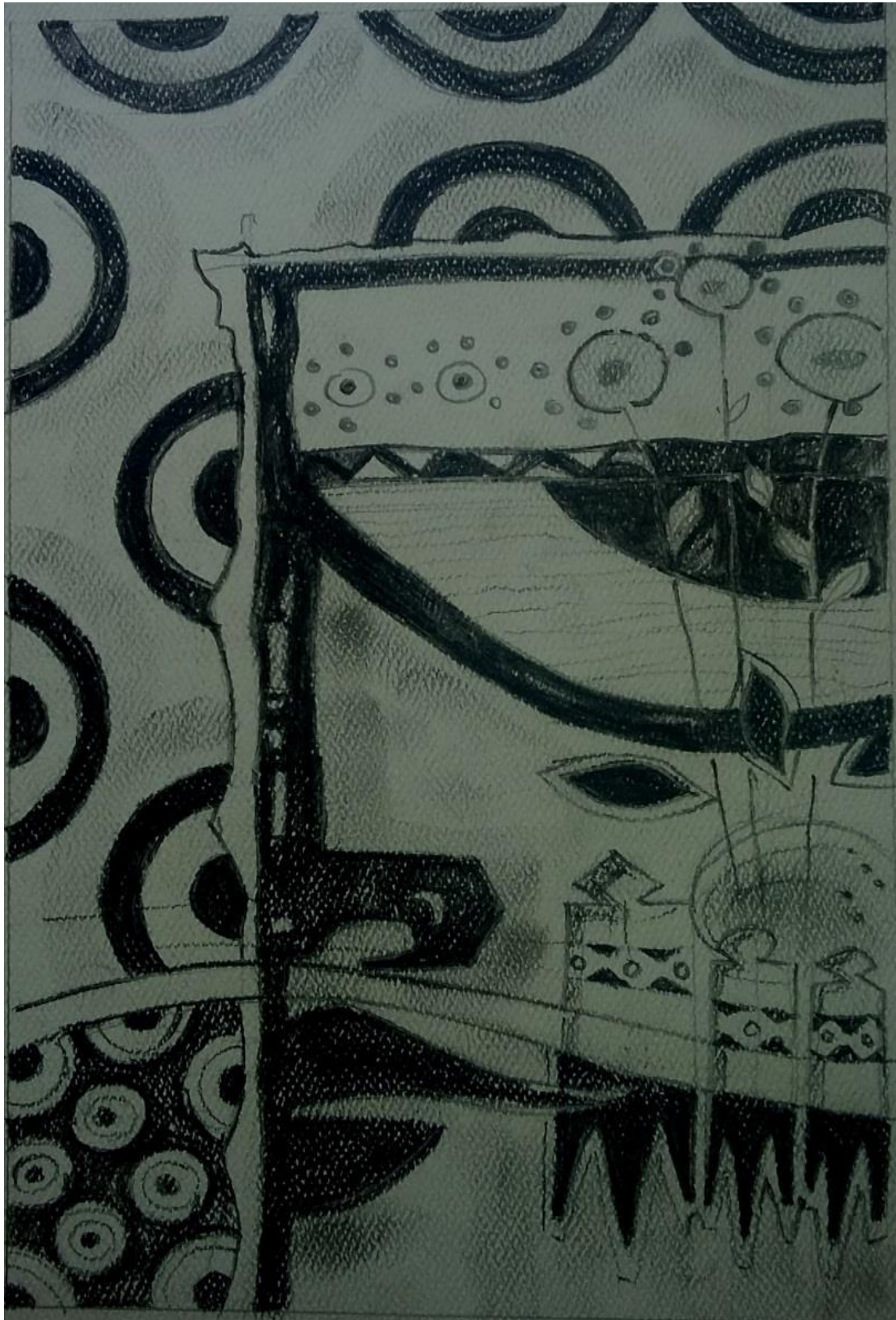


Plate 12: Chime Uchenna 2016 "The other side of the story" 9cm x 13cm

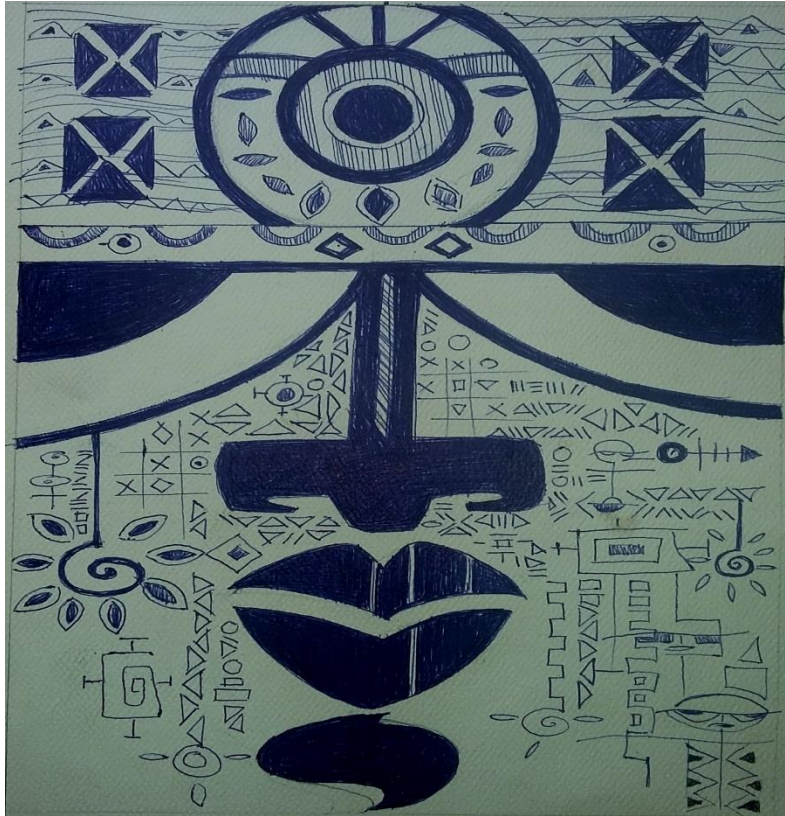


Plate 13: Uchenna Chime 2016 "And our hero arrives" 9cm x 13cm



Plate 14: Uchenna Chime 2015 "Life Stages" 9cm x 13cm

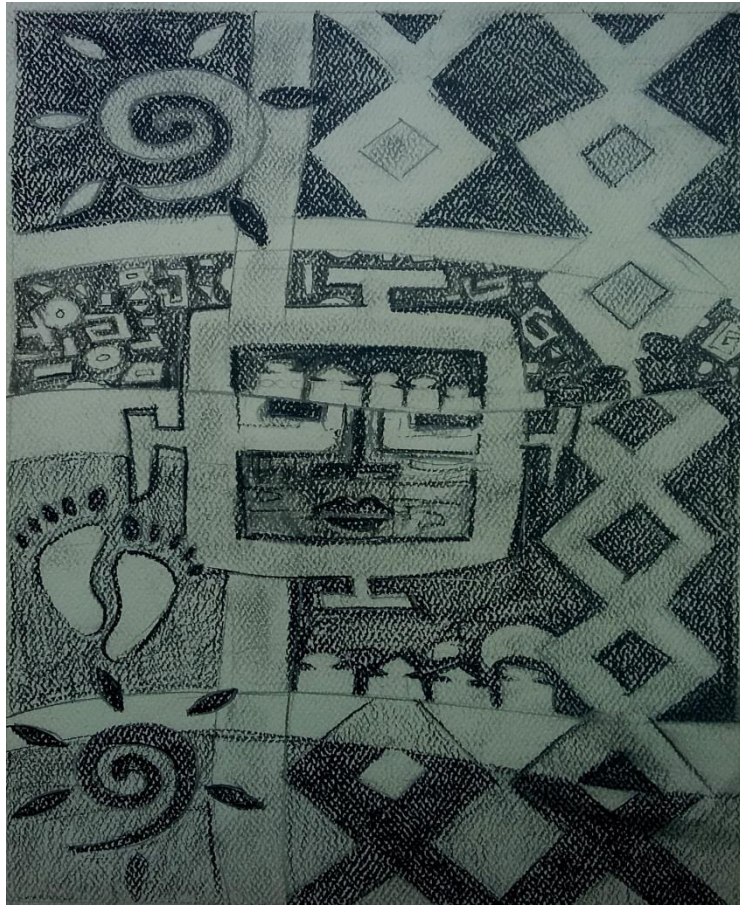


Plate 15: Uchenna Chime 2016 “Traditions of my people” 9cm x 13cm

After the drawings were produced, they were further experimented with using gouache paint medium for colour roughs. The colour roughs were carefully carried out on a paper surface, each colour rough different from the previous one. These tedious moments were steady and continuous, producing different types of paintings and designs.



Plate 16: Uchenna Chime 2016 "To restore the dignity of man" 9cm x 13cm



Plate17: Uchenna Chime 2016 "The beautiful Struggles"9cm x 13cm

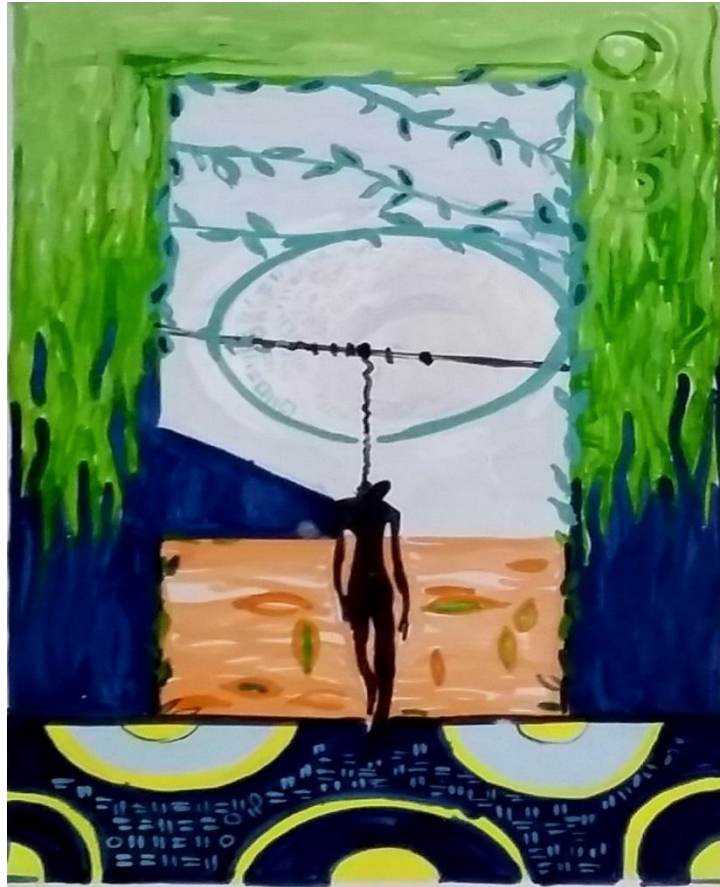


Plate 18: Uchenna Chime 2016 "The onye metalu" 9cm x 13cm



Plate 19: Uchenna Chime 2016 "My sister-in-law" 9cm x 13cm

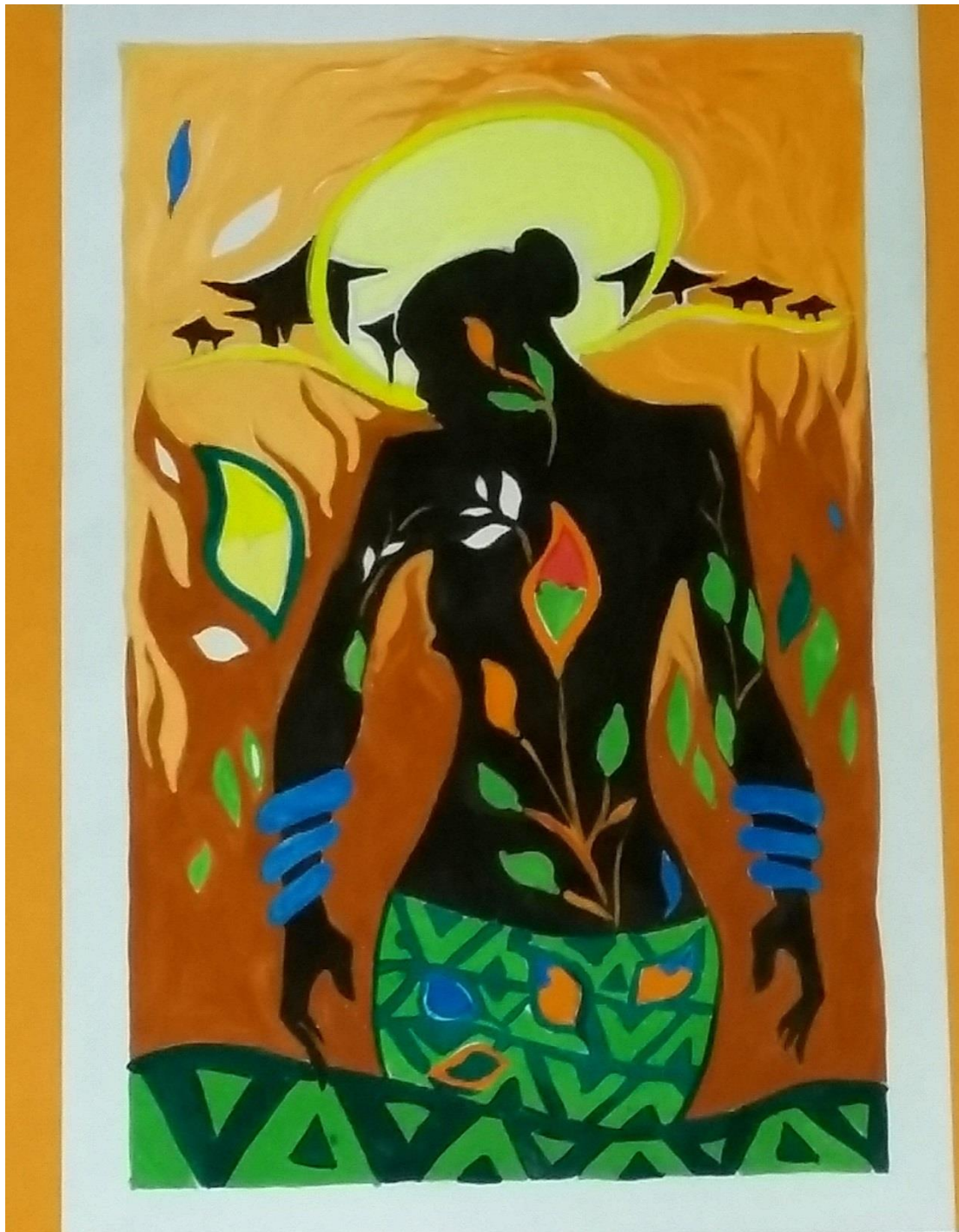


Plate 20: Uchenna Chime 2016 "Enenebe Ejee Olu" 9cm x 13cm



Plate 21: Uchenna Chime 2015, "Village Elders" 9cm x 13cm



Plate 22: Uchenna Chime 2015, "Our Heritage" 9cm x 13cm



Plate 23: Uchenna Chime 2015, "brotherhood" 9cm x 13cm



Plate 24: Uchenna Chime 2016, "Images from the past" 9cm x 13cm



Plate 25: Uchenna Chime 2016, "Family Portrait" 9cm x 13cm



Plate 26: Uchenna Chime 2015, "It's a new day my brothers" 9cm x 13cm

Afterwards, these colour roughs generated were transferred into actual paintings. At first, the medium application, combination of materials and incorporation of different ideas from sketches to the colour rough stages were minor failures. But persistence, dedication and continuous hard work paid off, the experimentation exercise produced interesting possibilities. Although many artists have explored paper fabric in many ways of explorative processes, the introduction of used recharged cards produced some outstanding results especially when incorporated artistically.

Furthermore, all these processes and explorations during the drawing stages and colour rough helped significantly in the actual studio paintings. In some of the collage paintings, different elements change depending on form or pattern. Fabric paintings had symbolic significance, collage paintings produced from newspaper cut outs created positive and negative effect, in black and whites. Newspaper headlines also gave the effect of calligraphy writings and magazine cut outs of different colours and shapes created the effect of patterns. Also used call cards, saw dust, sand all gave a feeling of texture when felt.

The exploration of paper and fabric collage has expanded the artist's creative ideologies as there was no limit to the creativity of his thoughts. Due to a series of experiments, the paintings come in different variations, style, composition and content. Below are some of these discoveries.



Plate 27: Uchenna Chime 2016 “Girl in the mirror” fabric, used call cards and oil on canvas
122cm x 92cm



Plate 28: Uchenna Chime 2017 "Judgement Day" 92cm x 122cm



Plate 29: Uchenna Chime 2017 "Our Heritage" 92cm x 122cm

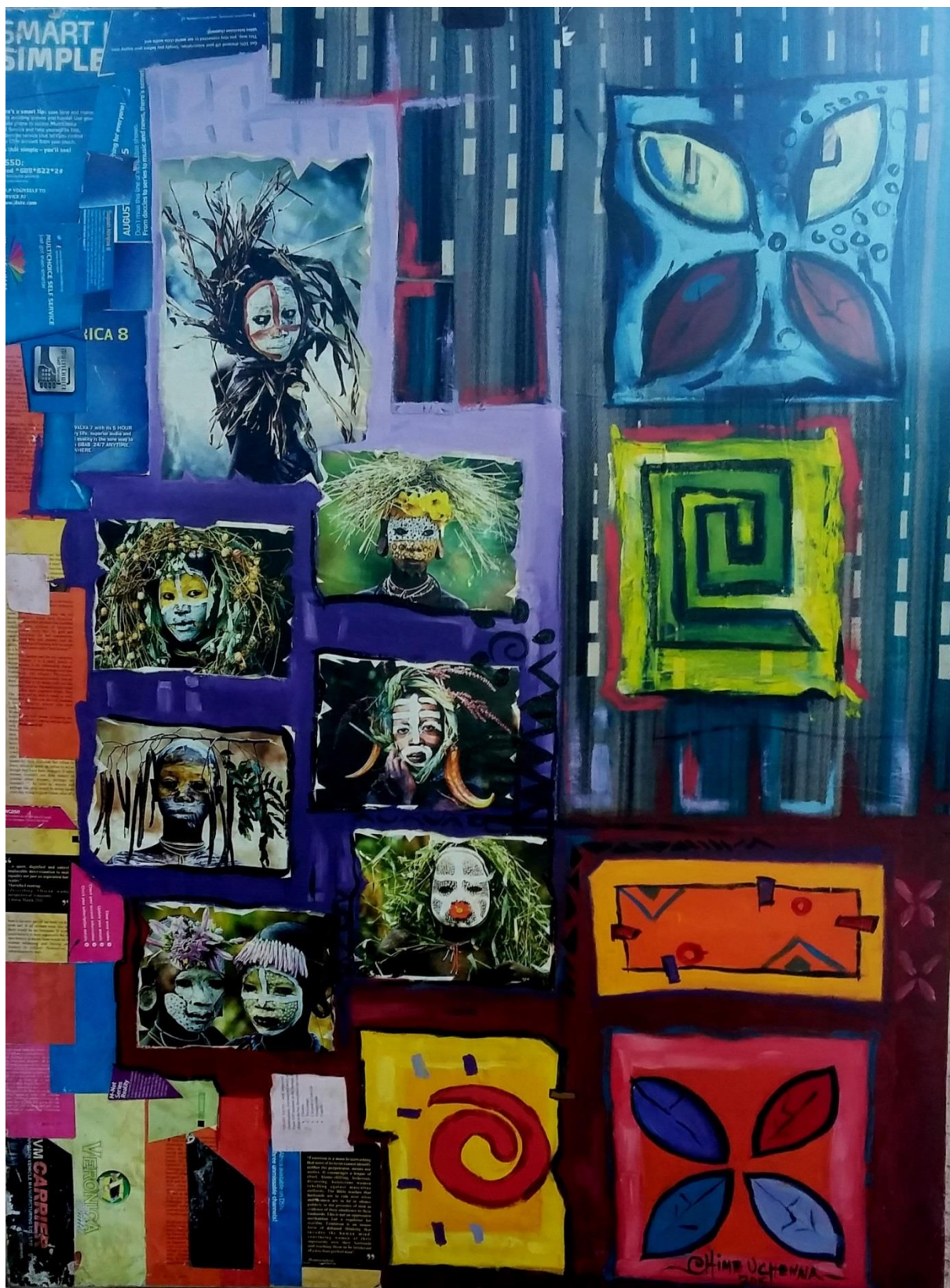


Plate 30: Uchenna Chime 2017 *"Beyond the traditions of fashion"* magazine cut outs, fabric and oil on canvas 92cm x 122cm



Plate 31: Uchenna Chime 2017 "My pride and me" 92cm x 122cm



Plate 32: Uchenna Chime 2016 "Judgement Day" newspaper, magazine, acrylic on canvas 38cm x 51cm



Plate 33: Uchenna Chime 2017, “The heart of men” newspaper, magazine, acrylic on canvas 38cm x 51cm

After all the experimental efforts and endeavours with various materials, the instrumental paintings created a platform for the final studio project. The sketch of the painting suggested that it should be presented in a landscape format, infusing all experiences and studio challenges in a panel. The panel painting is separated into three equal parts with all the collage materials evident in them, each making a different statement. Due to the mediumistic nature of the project, content is different and sometimes complicating, philosophical or simply trying to address texture or style and not necessarily involving meaning.

Hence, all the experiments and explorations with various themes and concepts inspired by these techniques were condensed into the entire studio experience which was actualised with the guide of studio research. It helped in orchestrating and in the proper execution of ideas. Also the colour workshop allowed for experimentation of colours which was vital during the application of collected collage materials in terms of texture, pattern, variety, form and content.

Studio Processes

In order to properly describe the creative journey towards the actualization of exploration of fabric and paper collage as an idiolect in painting, sketches were produced; the sketches that were created appropriated the ideas that the artist explored. Some of the ideas came alone while going through the works of various collage artists, some came while I was sourcing for materials especially in the choice of fabric in terms of patterns, principles and elements of design inherent in them, while others infiltrated the mind of the artist as he discussed with few collage artists who shared their experiences and challenges. All the ideas that came to mind were either penned down as sketches, titles or as quick sketches.

Afterwards, the sketches were revisited in order to adjust them into paintable or explorative themes. The sketches were later translated into colour roughs; those colour roughs provided the artist with options to choose from. Consequently, the selected colour roughs were used in producing the instrumental paintings that led to the final project and its report.

Preparation of painting surfaces

Some of the studio works were executed on canvas while others were done on board, paper or fabric. The composition of each work determined its format and dimension. For the works done on canvas and board respectively, their surfaces were primed with glue and emulsion diluted in water to allow it spread easily over the surface of the support. Priming the canvas or board surfaces created a water resistant layer on the support in order to prevent direct contact between the medium and the surface thereby increasing the durability of the work. Also the priming stops the permeating of the painting medium. The image below shows where the artist was cutting the painting surface into the required surface measurement, that is the board, and carefully mounting them on a frame regarded as chassis which stand as a support to avoid the bending of the surface during painting.



Plate 34: The artist mounting the boards

Following the preparation of the painting surface, the artists took the next step which involves making sketch of the proposed drawing on the painting surface. During this exercise, sketches may appear to look a bit different from the original one due to availability of a larger surface space. The transfer of form to a bigger surface seems a bit challenging because measurements are different and needs adjustments to make them representable on painting surface. Eventually, the drawing exercise started to take desired shape.



Plate 35: The artist making sketches for painting

Painting Medium/Material application

Due to the tedious nature involved in collage painting process, various approaches were employed during assemblage and selection of material with a view to achieve harmonization in visual representation. Various colour schemes and method of application were explored, after which the surfaces were primed, the paintings were converted into colour roughs, and then colour roughs were converted to the main collage painting on studio work.

Before the assemblage of materials, first was to apply glue at a selected part of the surface, as shown in the image below, at a given time and carefully sticking the pieces of paper or fabric cut into different shapes and sizes to the glued areas paying vivid attention to the choice of colour inherent in the materiality, gradually and patiently, this process is repeated all over the painting surface based on the compositional configuration.. The gluing process seems to be the most challenging aspect of this studio project because it involves a lot of patience and hard work. The variations of

the painting will determine the materials to be applied. Sometimes incorporating all these materials into a painting does not actually produce the required results, when viewed from far for observation, I start to discover a couple of mistakes. Most of the time, it may require dismantling of some selected area, before the glue sticks permanently, to correct the mistake. This continues until the desired form, shape and pattern is achieved.



Plate 36: the artist applying glue to the surface

Some of the works may require areas where colour is incorporated, so the selected spaces are painted with multiple coats of colour significantly to increase the luminosity of the painting. Subsequently, explorative materials such as sawdust and sand are included to create texture and variety.

The final step involves the study and assessment of materials gathered which includes all those discarded newspapers and magazines, used recharge cards, fabric of different textures and designs, pieces of metals, saw dust and plastics. All undergoes the process of cutting into required shapes depending on the nature of the sketch and form on the painting surface. Each piece has a space it fills just like a puzzle on the glued surface. They are placed on the glued surfaces to form the desired shapes and form.



Plate 37: The artist sorting collage painting materials and sticking it to the final project

Exploration of Techniques

Predominantly, different shapes, sizes and colour of paper and fabric consumed most part of the paintings. In the course of the studio work, various other materials were explored to stimulate colours, patterns, designs and motif which are evident in most of the paintings. The explorations are discussed below.

(a) Works on Fabric

Fabric being one of the fundamental materials involved in this project was introduced into the painting mostly due to the artistic designs inherent in the materiality. Firstly, different pattern of fabric and colour are pasted strategically around the painting depending on the design, and then painted upon. Used recharge cards were also cut into different shapes and sizes, incorporated into the painting surfaces to create mostly texture as shown in Plate 4 below. Practically it could be noticed that patterns on the fabric produced an outstanding design on their own. Afterwards, symbols from *Uli* motifs were predominantly adopted.

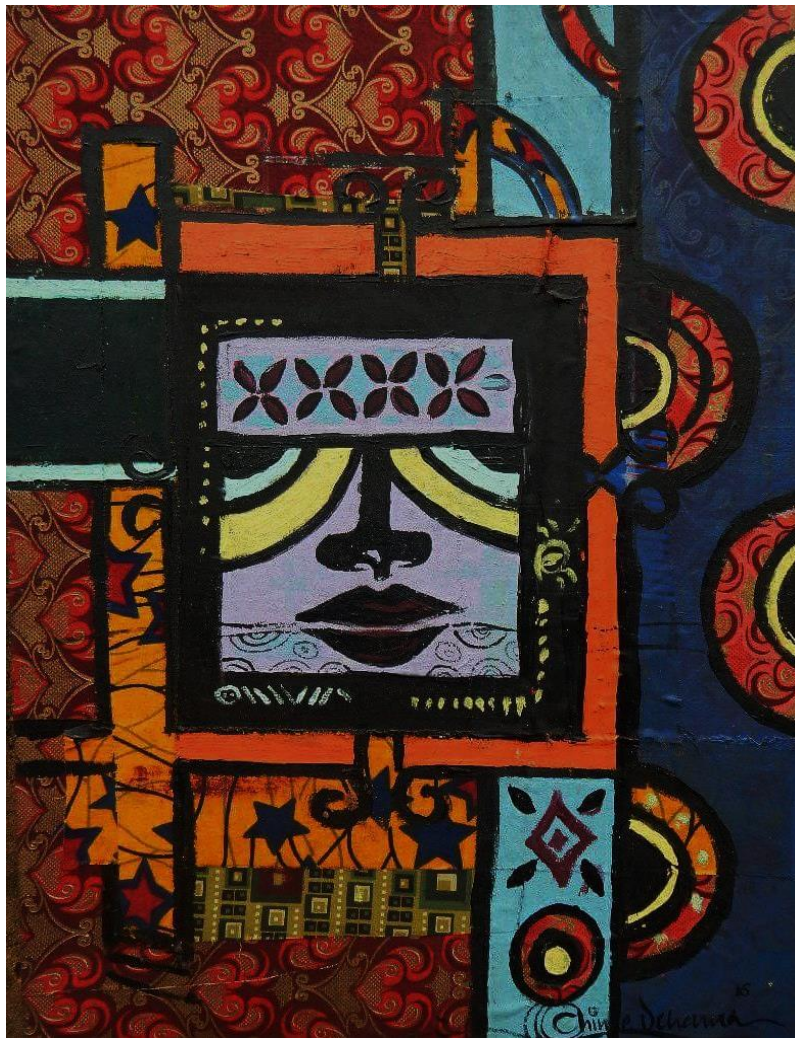


Plate 38: Chime Uchenna 2016 "Paths and Patterns oil on fabric 38cm x 51cm

(b) Works with Paper

In this approach, the artist used mostly papers of different textures including newspapers, magazines and used recharge cards, cut into desired shapes and glued unto the painting surfaces as seen in Plate 37.



Plate 39: Chime Uchenna 2016 “Images from the past” newspaper, magazine, acrylic on canvas 38cm x 51cm

(c) Works that combine fabric, paper and paint

Plate 6: Life Stages

This is another outstanding approach to this project. Here, the artist explored the combination of various techniques in this case; some areas of painting were covered with paint, sometimes paper, and other times, fabric. The synergy of this technique provided an interesting type of approach as can be seen in plate 6.

However, this approach involves the incorporation of different shapes and sizes of paper/fabric all glued unto the painting surface, afterwards acrylic or oil paint was used to paint the remaining part of the work to create balance.



Plate 40: Chime Uchenna 2015, "Life stages" fabric, magazine, oil on canvas 92cm × 122cm

(d) Panel Work

In the course of the studio research, a couple of works presented in panel arrangement were produced as part of the training/development process. Considering the nature of the studio research, further experimentation with paper/fabric continued.

The painting titled "Nation of thieves", was conceived in a horizontal format comprising of three panels showing three huge faces cut out from a brown fabric with either vertical or horizontal lines which include the eye, nose and mouth. The biggest face in the middle represents the leader while the other two faces signify his political advisers. The upper part of the painting covered also with brown fabric, is the darkest part of the painting. Immediately below are patches of white paper cut out from magazines with writings and *Uli* designs on them. Subsequently, the background of

the faces is yellow used recharge cards glued carefully together. A strip of white magazine can be seen flowing through their faces with drawings of House of Representatives images in black acrylic paints, while the lower part of the painting is represented in red used recharge cards, violet/purple magazine cut outs signifying their subordinates who enjoy the least benefits of good governance. Significantly, the right eye of the leader is also in red used recharge cards showing hunger and deceit.



Plate 41: Chime Uchenna 2016 Nation of thieves, fabric, magazine cut outs, used recharge cards, acrylic on board 185cm x 91cm

The above sketches were prelude to final studio painting. Further exploration and experimentation made it clear that other possibilities abound in paper and fabric collage techniques in the used recharge cards. The following works therefore shows the above assertion.

As the experimentation progress, the artist began to incorporate different forms in the background of the paintings thereby injecting more energy. The used recharged cards which was brought about by the quest to improve on the quality of work, created illuminating effect and texture into the works as can be seen in Plate 40.

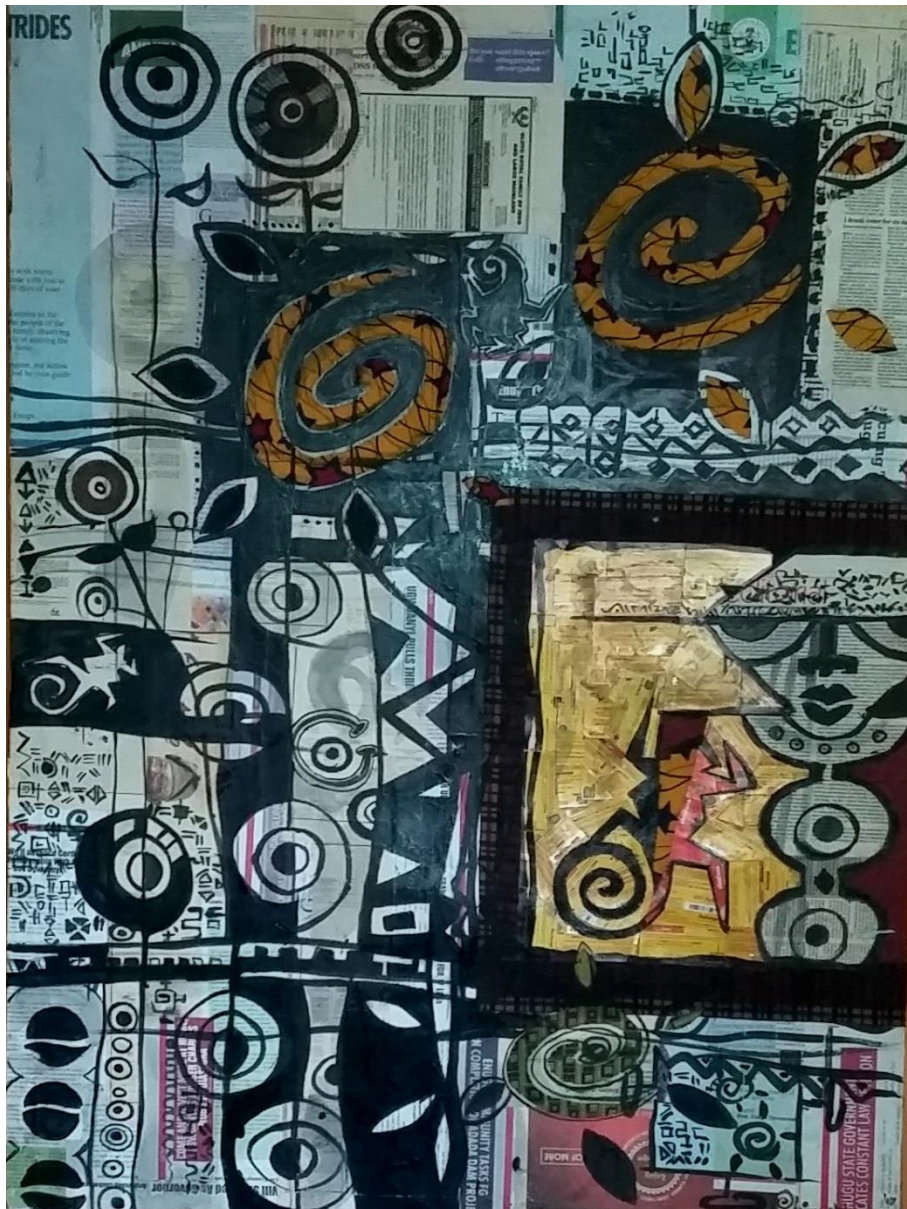


Plate 42: Uchenna Chime 2016, “Politics and Lies” 92cm by 122cm: newspaper, recharge card, fabric and oil on canvas

More explorative drawings and paintings were carried out by the artist in a bid to try out other conceptual ways of exploring with collage technique which include the introduction of pieces of metal carefully assembled together.



Plate 43: Uchenna Chime 2017, "My Country" Pieces of Metal on board, 24cm x 35cm

The above painting shows creative endlessness embodied in exploration of collage technique which include the assemblage of any material from paper clippings, ribbons, fabric, matchsticks, to pieces of metals or wood, most times to create texture or variety.

It is upon this platform that the final studio project was conceived. The final studio project consists of all these explorative processes incorporated into one painting.

Chapter Four

Mediumistic Analysis and Hermeneutical Discussion

Mediumistic Analysis

Anything can inspire an artist. It is common to see artists being motivated by peace, human figure, landscape, abstracts, pain and love. In the light of these, painters have been constantly inspired by motifs, patterns on fabric or headlines on newspapers or magazines. For instance, Pablo Picasso's painting "Girl before the mirror", one of his masterpiece of the cubism movement in the year 1932, reflected on his mistress Marie-Therese Walter who inspired him and his works.



Plate 44: Pablo Picasso, Girl before the Mirror, 1932, oil on canvas, 162.3cm x 130.2cm (63.9in x 51.3in): courtesy of www.pablopicasso.org

It is evident that artists can draw varied inspiration from collage techniques employed by various artists. Those inspirations can lead the artist into producing works that can become creative data as well as referential material that can add to peripheral literature. In this regard, the researcher have gathered inspiration form the characteristics of paper and fabric collage techniques. Subsequently, these characteristics inherent in exploration of paper and fabric collage have been classified in terms of texture, form, content, medium/colour, patterns and elements of design to

visually represent the significance of these qualities. Therefore, the artist produced a couple of sketches followed by colour roughs that finally led to the instrumental paintings. Although various artists have explored paper and fabric collage in so many ways, the artist decided to introduce something quite new to his work to make it unique in a different way which is the introduction of used recharge cards. However, the artist does not mean that exploration with call cards originated from him, different painters have equally had their fair share of the experiment which gave rise to other creative ideologies, it is the first time he is experimenting with such material. Despite the fact that materials such as sand, stones, matchsticks, ribbons, fabric or even wood have been incorporated in their works, occasionally a few have experimented with used call cards. But in this case the availability of these used call are limited since the network providers have changed their format of selling recharge cards from the thick and luminous effect paper to ordinary paper just to cut down budget.

However, like any other discarded materials found around us, which are referred to as waste, gathering used recharge cards laying on the streets was quite stressful and time consuming, but in all, it was worth the exercise. At first, incorporating all these gathered materials into collage assemblage was indeed challenging because most of the earlier paintings did not turn out as expected. In the process of explorations and experimentations in the studio exercises, they began to produce promising results, he gradually began to see a head way.

For a proper mediumistic analysis, a selection of sub themes that relate to these materials are discussed below in terms of texture, variety pattern, form and content are mostly the dimension he used in pursuit of uniqueness in his work.

Texture

Texture is the quality of something that can be decided by touch; the degree to which something is - smooth, rough, soft, hard, slimy, fuzzy etc (<https://www.vocabulary.com>). Therefore the sub theme “texture” in art is the perceived surface quality of a work of art. It is an element of two dimensional and three dimensional designs and is distinguished by its perceived visual and physical properties. However,

texture remains one of the characteristics inherent in most (if not all) the collage paintings the artist has produced in studio work. This can be seen in Plate African Queen.



Plate 45: Uchenna Chime 2016: “African Queen” recharge card, magazine cut out, saw dust and oil on canvas. 122cm x 92cm

The upper part of the painting are pieces of yellow used recharge cards cut out into different shapes and sizes that make up the upper background. The centre is painted with oil and pieces of magazine respectively while the lower part of the painting involves red used recharge cards and saw dust to create texture and variety.

Pattern

A pattern is an arrangement of lines and shapes, especially a design in which the same is repeated at regular intervals over a surface

(<https://dictionary.cambridge.org>). Pattern is also a combination of elements or shapes repeated in a recurring and regular arrangement. Pattern is often used symbolically to represent many things: people belief, history and tradition as seen in Plate 44 Brotherhood and Plate 45 Enenebe Ejeolu

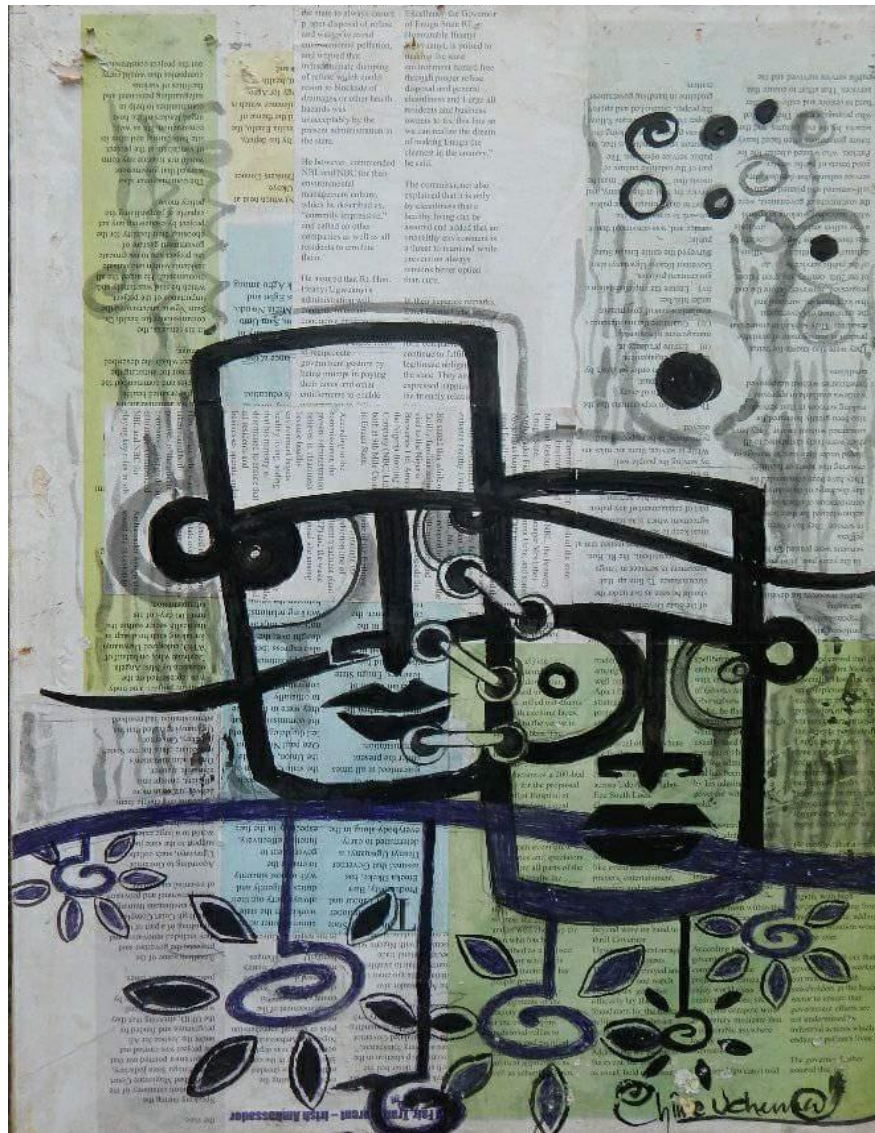


Plate 46: Uchenna Chime 2016: “Brotherhood”. Acrylic Drawing on magazine cut outs. 38cm x 51cm



Plate 47: Uchenna Chime 2016: “Enenebe Eje Olu” Acrylic Drawing on magazine cut outs. 38cm x 51cm

Basically, these paintings are pieces of magazine cut outs of different colours carefully assembled together on a canvas and painted on with acrylic paint. It could be observed that the arrangement of lines and shapes of different sizes especially in circular forms used to identify the beautiful flowers in the background. The artist also incorporated these shapes in form of patterns below *Uli* motifs.

Variety

Variety is the quality or state of being different or diverse, the absence of uniformity or monotony. (<https://oxforddictionaries.com>). Surely art needs variety because all harmony and no variety are boring. Variety is the principle of art that adds interest to an artwork. Variety works through juxtaposition and contrast when an art places different visual elements next to one another.



Plate 48 : Uchenna Chime 2015, “Ife onye metalu” magazine cut out, detergent, Formica, saw dust and oil on canvas. 122cm x 92cm

The artist decided to move a little bit away from the subject matter, this time, he involves texture, pattern and variety in general to create a painting quite different from the others. The upper left background is covered with magazine cut out of different shapes and sizes while the right part of the background is covered with sawdust. The middle with Insibidi mirror comprises of dark and light shades of detergent, oil colour, pieces of Formica cut into different sizes and colour with circular patterns. The lower part is covered with covered with different shapes and sizes of magazine cut outs while the image in silhouette hanging from a pole is painted in oil colour.

After exploring and experimenting on various themes and concepts inspired by these techniques, the artist was able to condense the entire studio experience into final studio project. This was made possible through the studio research. It helped the artist to orchestrate and execute ideas properly. Also the colour workshop allowed for experimentation of colour which guided the application of collected collage materials in terms of texture, pattern and variety.

Form

In the visual arts, shape is a flat, enclosed area of an artwork created through lines, texture, colour or an area enclosed by other shapes, example, triangles, circles and squares. Likewise, a form can be referred to as a three-dimensional composition or object within a three-dimensional composition. Form can also mean the relationship between positive and negative spaces. In a two dimensional composition, the object constitute the positive form while the background is the negative space. For every artist involved in the creativity of design, effective use of negative spaces is often an exceptionally vital concept to master.

As one of the fundamental components of the element of art, either two or three dimensional, descriptive, implied or abstract with regards to the issue at hand, form has played a vital role in the creation of this instrumental paintings because each sketch, colour rough or painting comprises of multiple art forms of different variations.

Content

In art criticism, form and content are considered a distinct aspect of a work of art. Content on the other hand, refers to a work's subject matter or what is being depicted. Referring strongly to the meaning inherent in the work of art, we often identify a work by its subject, for example, a landscape painting, a sculpture of a woman, lithography of a cat. Here, content can also be connected to the hermeneutics which is a branch of knowledge that deals with interpretation of literary text. All these element of design discussed above are evidently visible in the creative processes, because each element played a vital role in the actualization of this project report.

Hermeneutical Discussion of Studio Project

This interprets the form and content of the final studio project. It looks at how the use of composition, form, imageries and colours demonstrate the ability of a painting to evoke events, thoughts, feelings or emotions.

The artist tried out several medium of drawing of the final studio painting “Our Mother’s Love”, from ink, pencils to charcoal, when the sketches were conceived. The image below is one of the sketches done in pencil before the colour rough main studio work was produced.

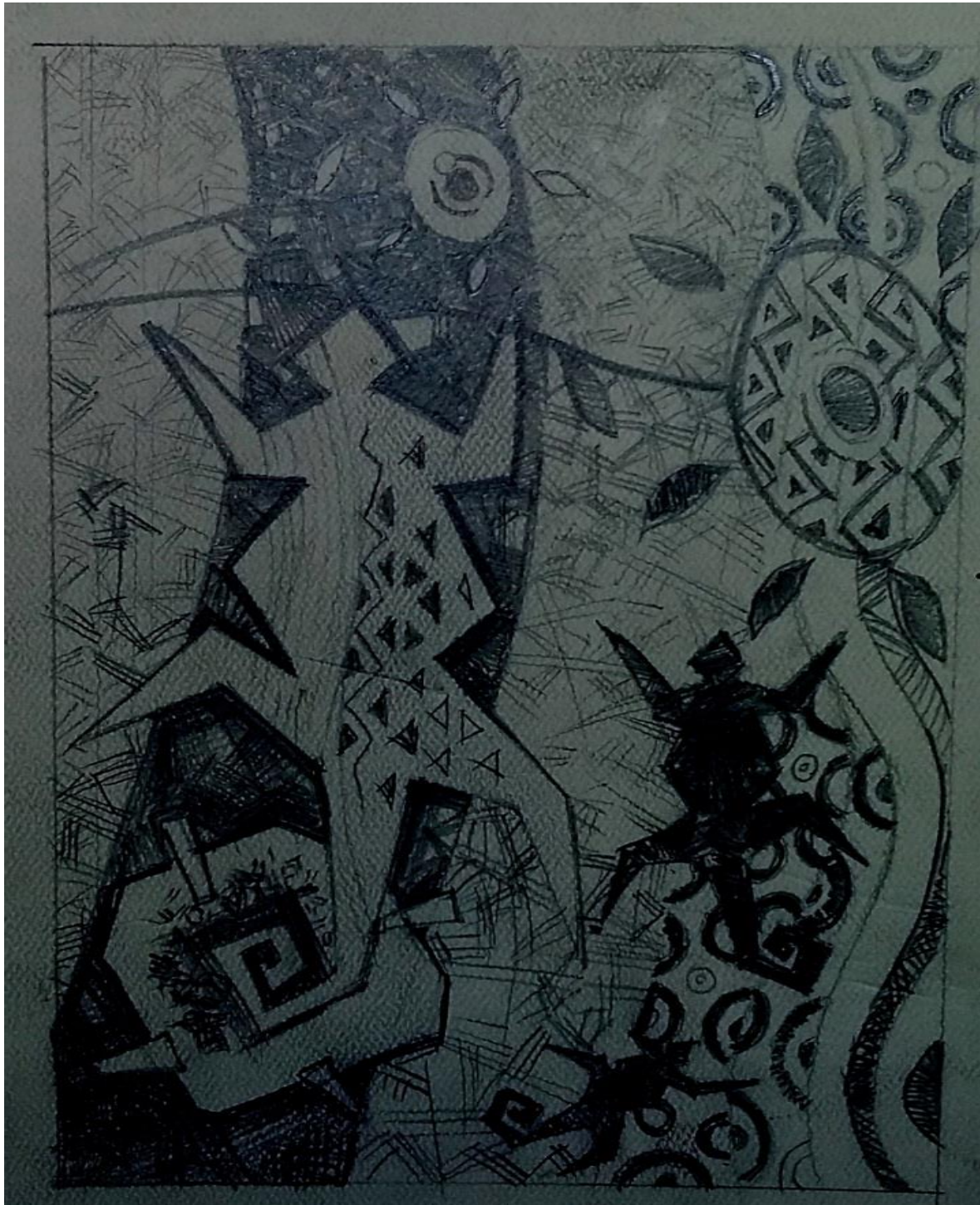


Plate 49: Uchenna Chime 2016, “Mother’s Love” 9cm x 13cm

After the pencil sketch was done, the artist converted it to a colour rough. The colour roughs were done on both gouache and water colour. The gouache colour rough is as represented below.



Plate 50: Uchenna Chime 2015: "Mother's Love" Colour Rough. 9cm x 13cm

The main final studio project titled “Our Mother’s Love” was presented in three panels, although each panel is connected to each other to make up the whole, each panel also stands individually on its own. It was the colour rough that determined the choice of materials, pattern and form that was finally applied in the making of the final work.



Plate 51: Chime Uchenna, 2016 “Our Mother’s Love” used recharge cards, fabric, cardboard paper, magazine cut outs, acrylic on board 185cm x 91cm,

An overview of the painting from the right to the left shows lizards imageries moving forward in an irregular manner on a road. The upper background of the painting is presented with a red/white and yellow recharge card signifies obstacles and challenges encountered by mothers in pursuit of providing adequate care for her young. The recharge cards feel rough when felt due the thick paper. The middle background also presented in a brown fabric material which signifies that despite the fact that family challenges could be rough, sometimes the path may appear to be smooth. The lower part of the background was presented in pieces of magazine cut outs with love headlines in different colours and sizes. This shows the other side of the road where discomfort tragedy or loss may occur occasionally in the process of raising children. The lizard images from *Uli* motifs are used to identify the mother, which is the large lizard, and her children, which are the small lizards both in magazine cut outs.

The Final project was dismantled and discussed in plates as follows.

Panel 1:

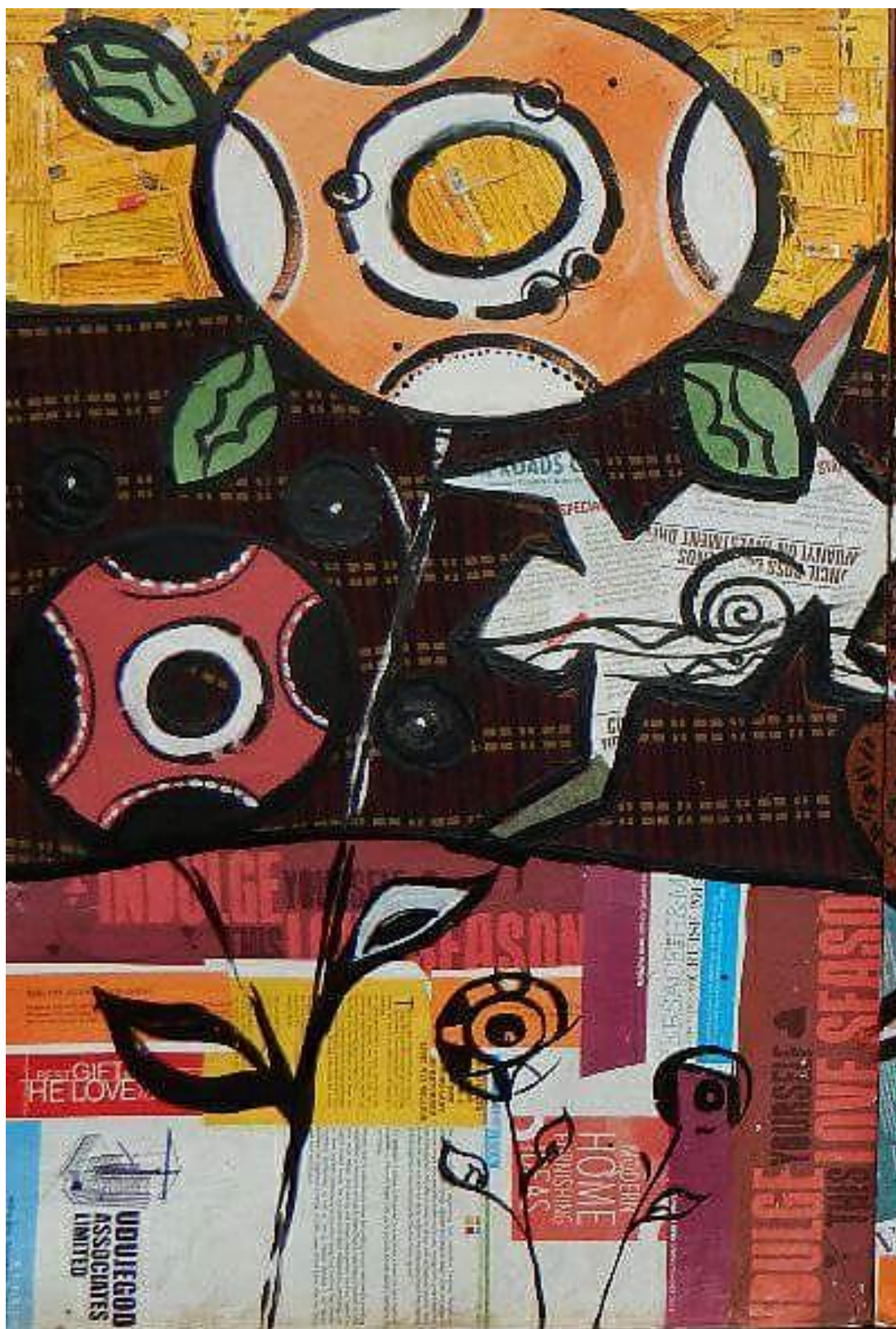


Plate 52: panel 1 of the Mother's Love 61cm x 30cm

This panel consist of huge and smaller flowers which are cut outs from cardboard paper of different colours due to the greater thickness, the circular portion are seen bulging out from the painting. These flowers which look more like rose and sun flower can be seen sprouting from the ground in front of the lizard which is one of the children walking in front of the mother for her watchful eyes. The magazine cut outs used to form the lizard symbolizes love, passion, adoration and loyalty which are great qualities of women.

The upper part of the background was covered with yellow recharged cards to create texture while the green leaves that make up part of the flower are cut outs from cardboard paper touching different parts of the background. The tail area can be seen detached but completes when the second panel is joined with the first. The magazine cut outs used at the lower part of the background was used to address the principles and element of design inherent in the materiality of paper and fabric

Panel 2

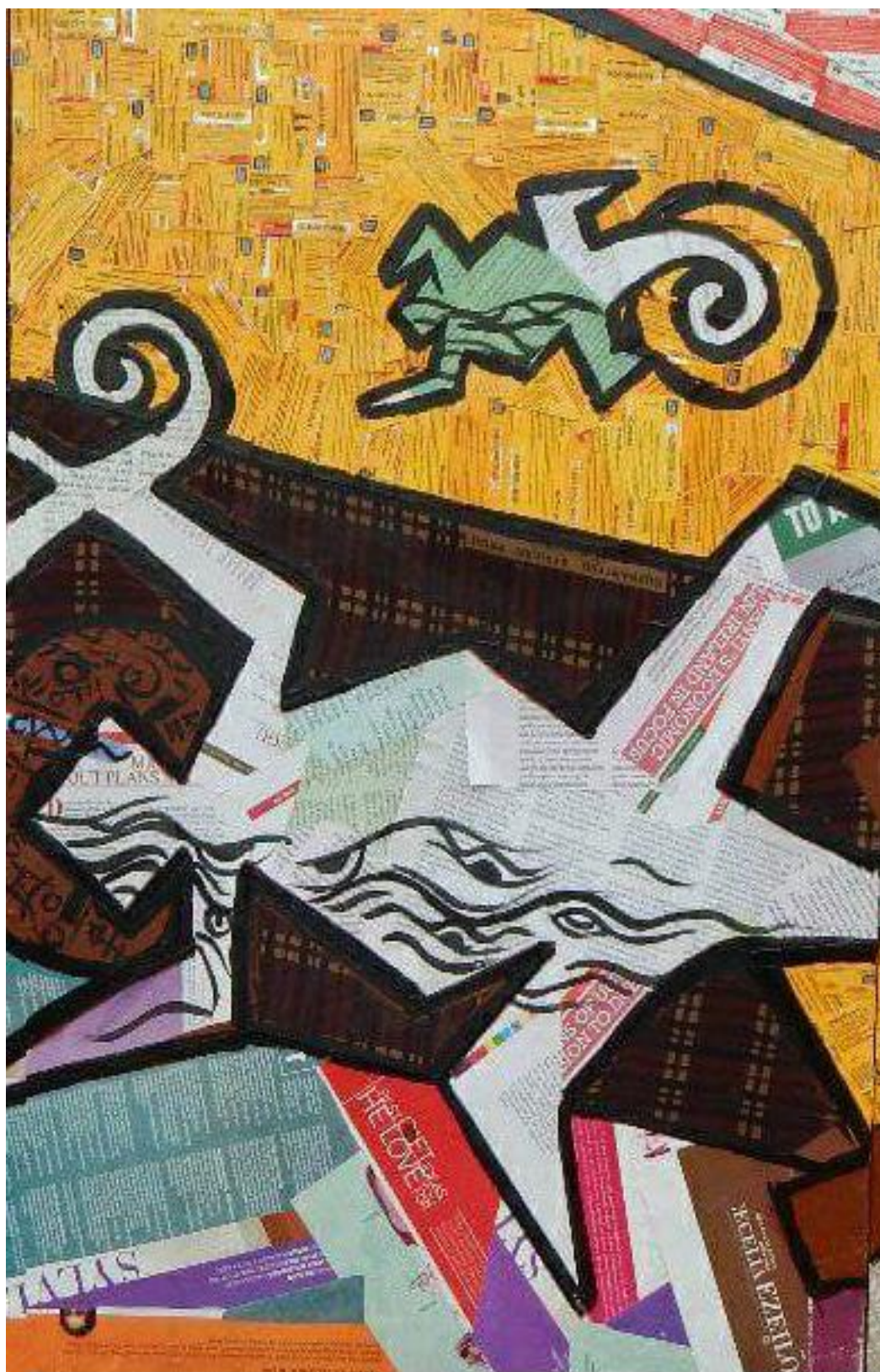


Plate 53: panel 2 of "the Mother's Love" 61cm x 30cm

A continuous part of the panel process which consists of the largest Lizard represents the mother. The lizard occupies the majority part of the painting due to the body size, extending through the brown fabric and touching the smaller lizards which signify protection and guidance. The Mother is using her legs and arms to direct her young ones from the rough path which is represented in yellow used recharge cards, towards the smooth road where her watchful eye continue to rotate like a surveillance camera.

Furthermore, it could be seen that despite the mother's watchful eyes, one of her own still goes out of control and try to explore on the rough path represented in yellow used recharge cards where life is not smooth as it appears. The lizard motif form Uli is artistically cut out and retains the coloured writings inherent in the magazine as part of the design, while the lower background presented in coloured magazine cut outs are incorporated to look at the principles and elements of design as well.

Panel 3

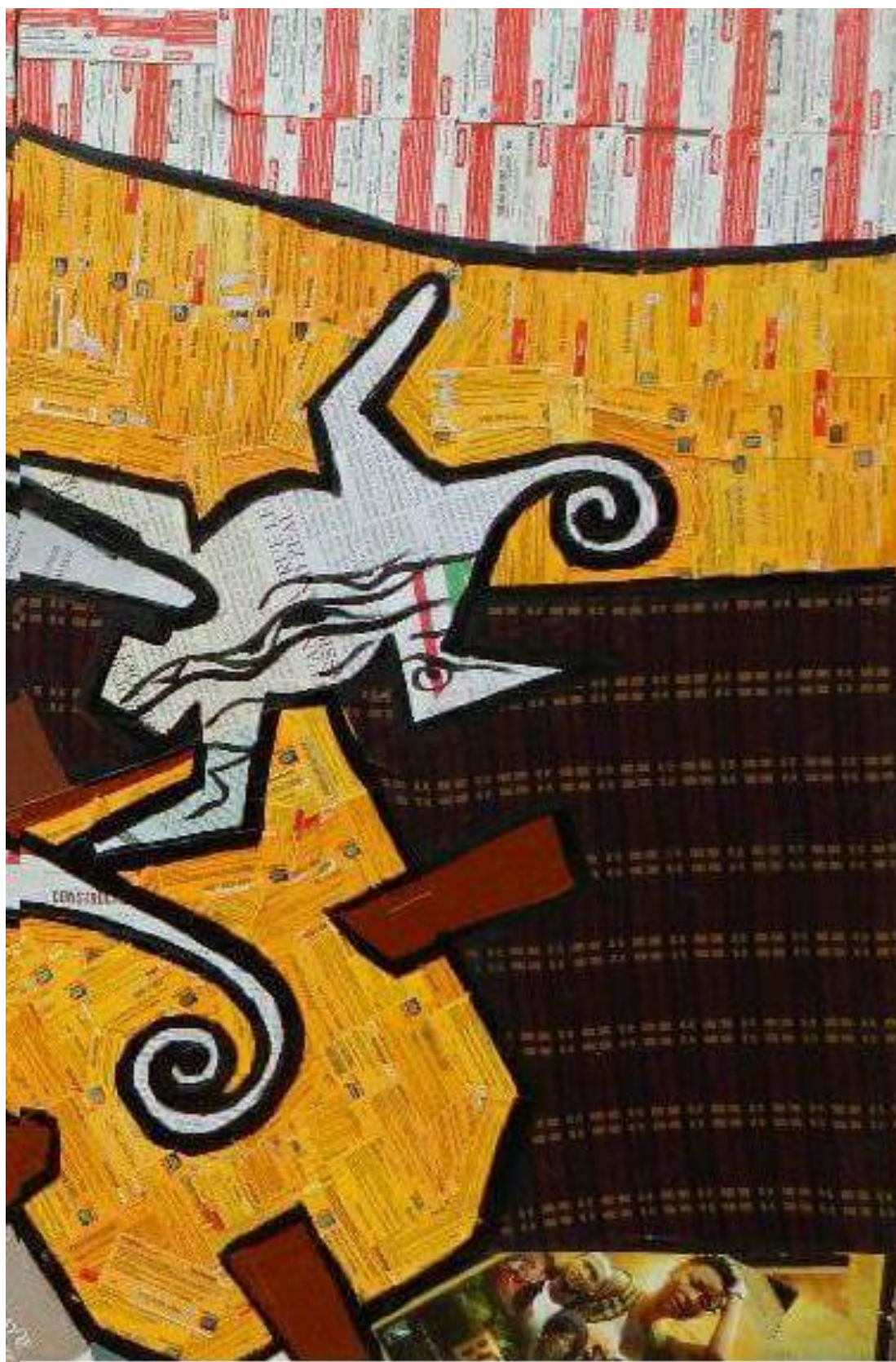


Plate 54: panel 3 of the Mother's Love 61cm x 30cm

The third and final panel which make up the painting in landscape format consist of the last of the lizard image which could be seen lagging behind, although it looks like it is away from the mother's watchful eyes, she still has her eyes behind her back. Her right leg is trying to pull the child back into the right path, while the child's left arm grabs tight on the mother's tail as a kind of support. However, the remaining part of the mother's tail is infused in insibidi mirror kind of design presented in yellow recharge card. While the smooth road presented in brown fabric material running in a smooth pattern suggest stability and home. The lower part of the background is also pictures of human images cut out from magazines to suggest side attractions that continue to spring up once in a while.

Obviously, all these exploration process and experimentations are the product of the final studio project although there are no ends to the creative possibilities inherent in the exploration of paper and fabric collage technique, the artist shall continue to explore more creative ways of harnessing this wonderful style of painting.

Chapter Five

Conclusion

This project has vividly explored paper/fabric collage as an idiolect in painting. In the course of actualizing them, the artist has followed various approaches and techniques which were sometimes accidental, experimental and explorative. These processes were adopted in order to fully harness the potentials which collage painting technique possesses. Therefore, the artist approached this issue by firstly consulting literature, books, internet documentations related to paper/fabric collage as well as interviews in order to produce a background with which to begin the study. Hence, the background of the study has been documented in the introduction.

Furthermore, the artist critically analysed a couple of works by various contemporary artists who are presently associated with paper/fabric collage. From the artist's interpretation, new forms and images were conceived which facilitated the creative potentials inherent in the artist's mind. Subsequently, colour roughs were produced which directed the choice of colour to be used for instrumental paintings. The approach, techniques and studio experiences employed by the artist in the course of the project was discussed in the pre studio research, process and technical approach.

In the course of the studio project, imageries and forms conceived from the time consuming method of material application produced a couple of works on panel. Since there are no limits to creative ideologies, the works represented in panel process continued to guide the creative and development studio practice. It was the works on panel that facilitated the creation of several paintings which led to "Nation of Thieves" (Plate 39) and the final studio project "Our mother's love" (Plate 51).

However, this report discussed the importance of paper and fabric collage as a process and its relevance to the artist in terms of choice of materials, colour usage. It was in the course of the studio project that the artist realised that waste could actually be transformed into a magnificent piece of art as well as the ability to create and unspoken expression. The artist also discovered the significance of working with

unconventional ways of painting, new ideologies, symbolic essence inherent in the materiality and creative qualities they possess in terms of texture, variety, pliability and flexibility, although various artists have employed one or more of these innate qualities of paper and fabric.

This project is critically and visually documenting the seamless possibilities associated with the exploration of paper/fabric collage techniques as an idiolect in painting. It also provides a scholarly document that scholars can refer to in order to gain further knowledge in collage painting. In all it was worth the time.

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