

# Sawdust as a Medium for Sculpture

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***Abstract- This research focused on the exploration of saw dust as art materials for sculpture. It entails studying the medium and how it could be manipulated for well-expressed artistic statement. Different sizes and forms of wood shavings were used in the experiments though other materials were added occasionally. The problem of the study is based on the assumption that the researcher wants to discover the extent in which wood shavings can be manipulated for eloquent artistic statement informed the drive to explore the material in several ways. The research used library research method. The review helped the researcher to ascertain the extent and direction of which other artists have gone in experimenting with wood shavings. This study concludes that wood shaving can be momentary or lasting; it can at once excavate the past and invade the future both as an art material and as a by-product. Wood shaving as a substitute for wooden objects has now brought wood back, though not in totality. It once existed as a material for work and also imposed the quest for further research on usage of wood. The works produced with the material (wood shavings) in this project have drawn attention to wood shavings as an unconventional material for sculpture and to the necessity for recycling wastes.***

## I. INTRODUCTION

It is not very interesting to do what others can, to create something out of nothing in a completely new way is far more inspiring (Sergie, 2010). The above observation by the experimental artist, Sergei Bobkov, adequately introduced this project report. Before wood, clay, stone, feathers and other media are converted into works of art; they constituted energies of nature (Elden, 1976). In fact, artists have explored smoke, water, fabric, plastic, light, paper, leaves and every other material for sculpture that is readily available. This simply shows that materials for sculpture can be anything that could be felt or

touched. Even growing grasses and trees, animals (dead or alive) and even the body of the artist himself, have been assimilated into the sculptor's materials catalogue (Elden, 1976).

Traditionally, sculpture can simply be referred to as the creating of three dimensional forms using any of the methods of sculpture such as casting, carving, welding, modeling; cutting and joining to work materials like wood, clay, metal or stone. In the contemporary period of radical artistic exploration of materials and processes, a lot of innovations, in terms of creative use of materials, have been noticed in sculpture. Thus, a constructivist, Naum Gabo observed in Candler (1936) that artists continued to call all free standing three dimensional work of plastic art "sculpture". Modern period has seen the invention of three dimensional works of arts which seem not to have been „sculpted" or moulded. However, the idea of creating sculpture with materials regarded in the society as waste, or unusual art materials has become a huge source of inspirations to artists.

The recent work of Dave Stephens on woodchips has been described as encounters "the tensions between incidental encounters and economics of dispersal, which are increasingly relevant in Globalize world" (Wikipaida 1984). This is because, there is a breaking down of the piece into series of small sections, but the surface pattern reunites them. The ability to discover discarded objects for artistic purpose involves physical and spiritual activities that require insight. An object, though recognizable by the physical eye, becomes something else when observed, using the artistic eye.

The environment offers various discarded objects and materials with which artists can create and recreate interesting valuable works of art. These wastes may come from agricultural produce, animals, natural objects, fabrics and wood. Furniture makers,

carpenters, sculptors (carvers) and other wood workers produce wood shaves or chips as they work with wood for utilitarian and aesthetic purposes. These shaves and chips are usually regarded as wastes from the carpenters and sculptors workbenches and are often destined for bins and fire places. These discarded wastes on the other hand, hold hidden elements that can give voice to creative ideas and elements that can be translated into visual metaphor. The researcher therefore, considers wood shavings fascinating enough for exploration in sculpture.

According to Oxford Dictionary, shavings are the thin pieces cut from a piece of wood using a sharp tool. Therefore, the researcher viewed wood shavings as a medium-sized materials made by cutting, chopping, shavings and carving of large pieces of wood with sharp objects. Shavings vary in sizes; some are long and coiled while some are short. Shavings can be produced from seasoned or wet wood. The texture of wood shaving depends on the shaving or planing process of the wood. Wood shaves are always smooth in texture, but its practical experience shows that cutting against the lines of the wood grains will not only give rough texture but also lead to indiscriminate breakages of the shavings. Wood shavings have colours ranging from yellow, red and brown to velvety black (depending on the colour of the wood). The colours in wood shavings emanate from natural wood colour. Again, the concentric rings forced by the branch growing out of the trunk sometimes leave their marks in series of growth which interrupt the vertical grain of the trunk thereby deposits colour to the wood.

Wood shavings, have been in existence for a very long time. It has been locally used in several ways. The availability of the materials in abundance has encouraged farmers to use wood shavings in covering seedlings (young germinating seeds) to protect them from high intensity of the sun's heat. These shavings are usually arranged around the seedlings to prevent excessive loss of water from the soil. This was because wood shavings do not decompose fast. On the other hand, many poultry farmers and breeders use wood shavings as litters.

For this purpose, the shavings used are normally short and light. Shavings allow the birds free movement when spread in poultry. After about three weeks of use, the same shavings will be removed and recycled as compost manure. In many poultry industries, wood shavings play an important role during the packaging of poultry products like eggs. They are also used in packaging ceramic wares. Wood shavings are carefully placed in-between ceramic wares to keep them from making body contacts which could lead to breakages or cracks.

Nevertheless, many homes in Nigeria use wood shavings as a biomass solid fuel for cooking. It is popularly known as "stove dust". The shavings are carefully stock-piled and rammed in the stove with the middle left open. Little fire wood will be added through the middle opening. This is also done with saw dust or short and light shavings. In spite of all these, wood shavings have not been used artistically, either as art medium or an idea for art. This project, however, elaborately explores wood shavings as a medium for sculpture works.

- Statement of the Problem

Developing a way of working wood shavings or artistic productions and finding the means of generating and realizing ideas in the medium for creative expression which formed the major studio problem. In the other words, the extent in which wood shavings can be manipulated for eloquent artistic statement informed the drive to explore the materials in several ways. This has raised some questions: How could wood shavings be employed as a medium for artistic creation and an instrument in interrogating social issues?

What visual forms are practicable with wood shavings? The questions therefore, pushes the artist to seek for sculptural possibilities that wood shavings could offer for effective visual metaphor and to explore how artists could generate ideas for creative exercise with wood shavings. Exploring wood shavings as a medium and idea for sculptural project addressed the above studio problems.

- Objectives of the Study

In this research work the research is set out;

1. To investigate ways in which artists have

explored wood shavings.

2. To generate explorative ideas and subsequently make artistic creations with wood shavings.
3. To explore numerous possibilities wood shavings could offer in creating visual metaphors.

- Significance of the Study

This is a research into the characteristics of wood shavings for an eloquent artistic language. The project is an attempt to recycle wood shavings which is a waste, for visual imageries. This effort does not only help in sanitizing the environment, it also assists in enlightening the public on the possibilities of waste management. For the creative exploration, it is hoped that this study will take the researcher through different techniques and processes that will give him a louder voice in the field of art. Finally, the project will add to what other researchers have done so far in the area of explorative sculpture.

- Scope of the Study

This research focused on the exploration of wood shavings as art materials for sculpture. It entails studying the medium and how it could be manipulated for well-expressed artistic statement. Different sizes and forms of wood shavings were used in the experiments though other materials were added occasionally.

## II. LITERATURE REVIEW

Throughout history, artists in every culture and society have created sculpture of some kind. The works they created come in various sizes and shapes and were made with different kind of material through different processes. The work served various purposes. Traditionally, some African artists produced sculpture using materials such as clay, iron, mud, bronze and brass. But most of the works were done in wood. Wood was used in almost every facet of the African life. Leuzinger (1976) described wood as Africa's favourite material for art. The preference of wood for sculptural production have been caused by the fact that wood was readily available and easier to work on, which Ene-Orji, (2007) affirmed by saying that metal as a medium for creativity does not lend itself to easy manipulation like wood or clay.

This is further confirmed by African carvers who, for thousands of years, have worked for its warmth, colour, grain and easy manipulation, even though wood has its own defects because of its survival, sculptures made of wood, often did not survive beyond several generation of use, depending on its preservation, in their original African settings. This is because of wood-eating ant (termites) and damp climates which contributed to the destruction of wood sculptures.

Jefferys (1974) asserts that "The particular importance of the carved object, the emotional investment of the carver are often extremely intense and thus may account for high regard in which the carver has always been held by members of their communities. So, there tend to be more wood carvers than artist who work with other materials.

In the past, the central focus of many writers has been on the historical aspect of people and their culture, or specifically their art and its functions. The writers include Beier (1963), Basden (1953) Shaw (1970), Isichei (1976) and recently Afigbo (1982). However, some writers also concentrated on the technique of sculpture production. For instance, Gross (1977) dwelt on the characteristics of wood suited for carving. He also discussed wood grains, colour, texture and other attributes of wood suitable for carving. He further elaborated on the process of wood seasoning before he expounded on the stage by stage process of wood carving.

Moreover, many students have delved into many research topics on wood. Such students research include Emejue (1973) and Onyekwulije (1975). They studied wood sculpture with emphasis on carving. Apart from students scholars who have carried out studies on the uses of wood, there are Nigerian artists who worked mostly on wood, particularly in the beginning of their career, before shifting to the materials they were to concentrate on. Many of them carved and worked on wood extensively, mastering its nature and techniques of manipulating them before deciding to work with other media. These artists include El Anatsui, Ndidi Dike, UcheOnyishi, lykeOkenyi, Eva Obodo and Many others.

El Anatsui is a versatile artist who worked extensively with wood among many other materials. He worked consistently and experimentally with wood for a long period of time, he created different panels which were executed with different African motifs and symbols. Among his installations on wood are Devotees (black afara), Visa Queue (oyili-oji, cam wood and metal), Erosion (piqua-marfm), Adinsibili stood tall (iroko and tempr), Ancestors converged Again (okpeye wood) Taper (found wood) and many other works. His Visa Queue installation is an assemblage of various pieces of bits of wood which were systematically arranged in zigzag pattern and lined up in a queue as usually seen in Nigeria. The most visible feature of this work is the head which looked like dovetail joints. This installation is achieved by systematic carving and burring of wood which gave the work patches of dark colours and several different colours of brown. The multiple colours of browns show that the work was achieved with different types of wood.

Another artist who has worked extensively with wood is lykeOkenyi. During his M.F.A programme, Okenyi explored wood as weaving. Some wood have been woven by nature which entangled them with others. There are others which were either bent or curved by nature. This is what Okenyi tried to depict by creating those twigs himself and also making use of the ones created on the wood by nature.

His work Whirlwind" is a composition of wood twigs joined together to depict a windy effect of rain on plants. Okenyi has many works which were rendered in wood such 15 Politician in a Rally, Prayer for the dying Nation, Wrestlers, Weaved world, Royal family. Ancestors and many others His Royal family which was achieved with the back of a fruit called "ukpaka" has the same outlook as wood shaving processed in large form. Okenyi"s exploration on weaving led him to explore many types of wood including wood chips which he tried to explore in so many ways.

Eva Obodo has remarkably worked on wood. This can be seen in different wood works he has produced throughout the year. His wood works include Onyishi, showed as Osaka triennale Japan in 2001, Evan + Stella showed at Dakar Biennale in Senegal 2002,

Beware of Dogs (2001), Ike Dimkpa (2001), Decay (2002), Starting point (2010), Crowd (2000), Rhythm I (2003), front page (2003) Ode Eshi (2002), haven's Gate (2001), Rhythm II (2003) and Conservation of St Evan Obodo(2003).

Most of his wood works are assemblage of pieces of strips of wood and sticks. In series of works like heaven's Gate and front page, he worked with pieces of wood, copper wire, metal, fabric, rope and zinc. Evan Obodo has mastered wood as a medium with perfect peculiar finishing before shifting to other materials which are soft. Obodo"s senses of humor are glaringly seen on titles and meanings of his work such as Eva + Stella and Neigbor (2010). Onozukile (2004) reaffirmed this.

According to him, Obodo (2001) "playfully and humorously multiplies series of witty meanings that are heavily critical of society, particularly to corrupt political and social system in Nigeria".

Ene-Orji (2007) has observed that post modern mood and the arts derived from it are not entirely new. Some of them took precedence from traditional African art practices that were once popular and there vestiges can still be found. Beginning from masking tradition, especially their regalia, to the installation in shrines and market places, to various form of performance art, the post modern mood have always been in African.

Careful observation of wood shaves may reveal some visual elements and instigate the artistic potential of an artist. This is apparent in the creative effort of Bobkov whose explorations focus on wild creature "pet". Before making a new pet, he would carefully study its anatomy, habits and any other thing that could help him understand better of selected creatures. Bobkov puts tie sticks in water for several days. Then, making use of his surgical precision, he carves the chips into any shape he desires. Jorge Dias in Spring (2008) also worked with wood chips in different ways. In his work title Spiritual platform, he configured large balls of wood chips and fragments. In the work, wood chips were glued together with ceramic materials. Large quantities of chips were also laid on some material in a long platform.

The chips were seemingly heavy. There were no stips of light-weight wood shavings used in the work.

The introduction and use of new sculptural materials have brought in inventiveness, and variety of styles and forms that are associated with contemporary art. Ene-Orji (2007) noted that post modernism offers Africans the opportunity to source for, and use materials from their own environment rather than just the conventional ones to execute their art. By doing so, they reflect their immediate environments, using local sources. This helps the artist to capture a unique tendency dictated by nature of the material. The approach dictates new direction for art. In view of the above, the researcher working to make his exploration court among the artistic creations that reflex the artist environment.

### III. METHODOLOGY

The nature of this work presented a sort of challenge to the researcher causing him to work on different methods and techniques which he innovated for easier execution of the work. The methods that were employed in the realization of this project fall in two categories, namely: library research and studio exploration.

- Library Research Method

Literature available on wood and wood shavings were generally gathered and consulted. The researcher reviewed works done by other artist on wood and its uses before embarking on his exploration. The review helped the researcher to ascertain the extent and direction of other artists have gone in experimenting with wood shavings.

- Studio Exploration/Experimental

There was the use of studio sketches, wood shavings and sources gathering and selection of the materials employed in the exploration. There was also the process of arranging and installing works which formed the corpus of works realized through this exploration.

- Studio Sketches

Different sketches were made as a means of transmitting ideas into reality before execution of works. These sketches were like guidelines

which enabled the researcher to arrive at the finished works though some of the works were started without sketches. They were produced spontaneously as the ideas came. Below are simples of the ketches made by the artist in the course of this exploration. In carrying out the practical aspect of the project, the researcher adopted a procedure which involved different processes that he followed stage by stage to arrive at the finished work. Those processed include in the following sub headings.

- Searching for Ideas

The first stage through the production of the sculpture project was going in quest for idea that can be suitably embodied with wood shavings. The search for ideas took the researcher through series of sketches and drawings. Different forms, both natural and artificial, were extensively explored; these include: table, trees, door, chair were studied on paper for inspiration . Essentially, the physical properties and formal qualities of wood shavings made vital contribution in the generation of ideas that were eventually expressed with the wood shavings.

- Sourcing and Preparation of the Materials

Wood shavings are by-products of wood cut from pieces of wood using a sharp tool, especially a plane. These are usually cut either intentionally or unintentional. For instance, carpenters produced wood shavings in the course of their work at the timber market where there are numerous types of planning machines. They generate wood shavings of different sizes and colours in large quantities. It was not all types of wood shavings that the artist used for this project. The researcher selected the suitable shavings that he needed and packed them in bags. The shavings were selected and packed differently either by their colours, shapes or size and textures

- Construction of the Armature(s)

Construction of armatures which gave the works the structural strength they need was made. The armatures of the works differ from one to another. The materials for the armature include metal, wood, wire mesh, fabrics, and strips of nylon ropes. Metal armatures were constructed by welding or tying pieces of metal together in specific measurements and shapes.

In some works, wire mesh was used to form the shape of the object. After forming the shapes, intentional depressions were created on the wire meshes. These suggested the real shape of the works to be done before the introduction of the wood shavings.

At the centre of the metal frames which were used as the armature, strips of tiny nylon threads were used to make vertical and horizontal grids within the spaces of the frames. The size of each square unit depends on the size of the work involved. It was this that provided the frame work and support for the wood shavings. Fabrics were also used as material during the construction of the armature. Fabrics which were cut in different shapes like split woods formed a suitable armature in an arranged manner for this project.



Name: Christian Emeh  
Title: Di na Nwunye  
Medium: Sawdust  
Length: 2ft by 9 inches  
Width: 1ft by 5 inches



Name: Nzoiwu, Azuka Abigail  
Title: Oti-igba  
Medium: Sawdust  
Length: 4ft by 8 inches  
Width: 2ft by 9 inches



Name: Efobi Gift  
Title: Lettering  
Medium: Sawdust  
Length: 3ft by 4 inches  
Width: 1ft by 9 inches

- Exploring Wood Shavings

In the quest to use wood shavings which is a by-product of wood, as a substitute for wood and objects made of wood such as tables, chairs, door, etcetera, the artist started with a sense of what he wished to achieve without knowing all the steps that will take him to his destination. He kept himself open to ideas and possibilities, analyzing objects made of wood in order to make aesthetic decisions. The physical and visual properties of the wood shavings made vital contribution to the exploration. While engaging wood shavings, the researcher

interacted with this medium in two major ways as follows:

- **Sopping Wet**

Gathering and selecting of wood shavings are necessary. The colourful ring coiled, wood shavings were chosen due to the type of work that was involved. The wood shavings were mixed with wood glue (Top Bond or Ponal glue) mixed with a little quantity of water and pasted to the armature and left to dry. In other words, the wood glue serves in the exercise as a binder.

Large sheets of light polythene were spread out on the floor as a working base, and these also help to separate the works from the ground when finished. The wood shavings were then placed bit by bit into the vertically and horizontally grinded lines constructed within nylon threads. The work was done in parts and this was the first part of wood shavings application. When this part was done, it was allowed for about five days to get dry before the polythene sheet spread on the floor is removed. The second application was done on the other side of the work after it was turned up-sided down. This exercise was done strictly on a flat ground and under a roof or in an open air but water contacts were avoided.

- **Fixing of the Wood Shavings**

Long strips of wood shavings with different colours such as white and brown were selected. Evostick gum was the most appropriate adhesive for this fixing method. This was due to the fact that it sets and dries faster than wood glue. Evostick gum was carefully applied with brush on the wire mesh which served as the armature and also on one side of each of the wood shavings. Application of gum to the armature (wire mesh) was in unit portions ie in bits. This was in order to have control over the drying speed of the gum that is, to prevent it from getting over dry. Strips of wood shavings were picked individually when applying the gum. After applying gum on both the shavings and the armature, they were left apart to allow the gum to dry for about twenty to fifty seconds before fixing the shavings. Fixing of the wood shavings stripes was done one after the other. They were fixed in lines, vertically and horizontally. The two ends of each shaving was gum free, and it

was intentionally so in order to make each touch or overlap one another.

In this fixing method, in the course of the exploration, two different sizes of wood shavings were combined, light fabric (calico) material which serves as the ground was spread on a flat board, and this time wood glue was used in priming the whole surface of the fabric. The sawdust was sieved out and used to cover the entire surface of the fabric. The saw dust now becomes glued to the fabric. After about three days, the same process was repeated with sawdust on the other side of the fabric. When it was obvious that the saw dust has dried and glued to the fabric very well, the bolder and shorter strips of wood shavings were introduced. Another layer of wood glue was applied on top of the previously glued saw dust. Selected short strips of wood shavings of a different colour were fixed one after the other till the whole surface was satisfactorily filled. To avoid sheeting or disorganized work area, the work is allowed to remain as it was done without any movement until the following day.

- **Finishing**

Though wood glue serves as a very good binding agent on wood shavings, sometimes there could be areas that were not well bound. This could be because some strips of tiny nylon threads were not well positioned, or the wood shavings were not well mixed with the glue and so the strips of wood shavings were not well attached to the wood armature. So, before the coupling of such works, wood glue was mixed and used to retouch those areas. In that case, a light paste of wood glue was put on the affected portions. Since some works were done in parts, it made them detachable. When coupling and mounting them, each part was drawn closer to the other without leaving any gaps showing. The mounting was made firm on the ground.

- **Analysis of Works**

Although wood as a material for sculpture has been in existence for a very long time, the by-product of wood processing has largely been ignored. Exploring wood shavings as a medium and an idea for sculpture has paved way for its use as a substitute to wood. It also offers the artist and his society a new medium

that is not the norm and which is also a rebirth from wood.

The researcher's explorations has made him come to a conclusion that wood shaving can be momentary or lasting; it can at once excavate the past and invade the future both as an art material and as a by-product. Wood shaving as a substitute for wooden objects has now brought wood back, though not in totality. It once existed as a material for work and also imposed the quest for further research on usage of wood. The works produced with the material (wood shavings) in this project have drawn attention to wood shavings as an unconventional material for sculpture and to the necessity for recycling wastes.

The following works were produced in the course of this research and are analyzed in this chapter, they are: demarcation, vote of no confidence, Ozonku, afraid, keep right-movement, general entrance, Door and so forth.

- Demarcation

Demarcation is 244 x 480cm in dimensions. The idea for this work was derived from indoor demarcations. The long and coiled type of wood shaving was used in this work to cover up partitions of eight different frameworks, each of which has four sections. Three of the frameworks have their three sections covered. While one remains open, the other one has its two sections open.

Manipulation of these wood shavings helped in creating twisted, gaped and rough texture in the work. The texture enable free movement of breeze when arranged together to create demarcations.

There are different colours of wood shavings in the work, ranging from brown of different shades, white and yellow colours. In the work demarcation, the *zigzag* movement of the frame arrangement creates unit rooms. The random openings on the work create both the negative and positive effects to the work and also serve as open window and door demarcation here, as an indoor boundary is used for dividing or sharing a given space into unity rooms.

Though prefabs are not commonly seen in this part of the country, conversion of a given room or hall into

little partitions with screens is the order of the day. These partitions are either temporal or permanent in use. It is always cheap to erect such screen demarcation than the use of cement blocks. Due to the imbalanced in the economy, some individuals have demarcated living rooms for rent, either as an office or living room.

Wooden pavilions are always used in makeshift shades. In „Demarcation” , the frames are fixed and connected to each other. This makes the work detachable not only as an idea for arts, but also as an installation.

- Vote of no Confidence

The installation, *'Vote of No Confidence'* is a 38 feet (1158cm) long conference table with two life size chairs. Different sizes of wood shavings, long and short, were used. The method of application and selection of the wood shavings made the work to have an organized rough texture. The texture is like twisted and tangled ropes that are without a beginning or an end. The colours of the wood shavings used in producing the work were carefully selected. According to the researcher's ideas, white, brown and reddish colours were used. In the work, the chairs have the normal size and common shape of a chair, unlike that of the table. The legs of the table have rectangular shapes with flat wooden bases. The table has ten legs and five rectangular tops. The detachability of both the conference table and the chair make it easy for movement. A long table and a number of chairs around the table are always seen as known to be used in the conference halls for both meetings and conferences. Therefore, when a leader or a spokesperson is involved, he is expected to have a permanent seat and table space on the conferences table.

In this work, there is scarcity of chairs. Among the available chairs, one is well positioned while the other is not. The disarrangement in the setting of the chair is one of the main ideas which the work seeks to convey. The disorderly arranged chair shows disagreement in relation to the table. Again, the selection of more red colours of the wood shavings indicates action and lack of peace among the members of this table which in turn interpreted to mean disagreement among the leaders.



Nigeria as a nation has experienced several crises in its leadership which include series of impeachments in the legislative house both in the states and in the federal house. The removal of leaders from offices normally follows arguments over issues ranging from misappropriation of funds to insubordination, gross misconduct and abuse of office. When a leader is found culpable in such offences, a Vote of No Confidence" is passed on him and he is subsequently removed from office. Most leaders have been found guilty of such offences. Even the electorates is not free. The question is, when both the electorate and the leaders are guilty of the same offences, who will pass vote of no confidence on the other?

- Ozonku.

The Ozonku means a place where fire woods is being sold or bought. Each trunks of Ozonku measures 90 X 30cm. Long stripes and coiled types of wood shavings were used. They have smooth-like texture in appearance but rough when touched or felt. At first glance, they look like real logs of wood that have no back. White, brown and yellow colours of the wood shavings dominate in the work. Each has the shape of a log cut from a tree with an irregular body form, while the rest of the work look like pieces of wood chopped off from the main log for firewood. The artwork comprises different sizes of wood trunks and the split ones. In Ozonku logs of wood could be split or sold in trunks. The trunks of wood that are not split are normally arranged by assembling each one on top of the other, while chopped ones which are always smaller in sizes are spread around or tied four to six pieces together in different bundles.

The work described one of the researcher's unique styles of using wood shavings in a manner that reechoes the nuances and consciousness of pop art and non-studio art culture, in the postmodern school of thought. By maintaining the objects originality and characteristics, one is dramatically drawn to participate in their transformation from the nature and normal forms we come across from day to day to rich creative expressions of experiences we can all relate to. In Nigeria today, commercial buses and motor circle transporters (popularly known as Okada) pack human beings as if at Ozonku all in the quest to make more money.

The passengers also agreed to be so packed because it is relatively cheap. The Ozonku artwork reflects on the poor and bad economic condition of the country and the level of hardship of the citizens experience. The poor masses have little or no value in the society; as they are being treated like dried wood trunks, and used as ordinary fire wood. The packing arrangement of the wood trunks in Ozonku stands as a symbol, a metaphor silently voicing out this ugly situation.

- Afraid

Afraid is a very tall wood shaving cross shape of 390 x 180 x 13cm in dimension. Different sizes and shapes of wood shavings were used such as coiled, long, strips and short shavings in the production. The combination of different natural colours of the wood shaving (brown, white, ash and yellow) makes it very colourful. The straightness and equal size of the sides give the work a perfect thick plank-like (wooden) structure. The smooth wooden log base of the work did not only give a creative balancing but also show reincarnation in wood. This is simply indicating that wood shavings came out from log by the process of planing of wood. Distorting or reshaping natural shape of a particular wood in order to use the same wood to produce another wood work is bringing to an end the existence of the original shape of that wood and to create a new one, thereby passing through transformation.

Cross being symbol of suffering and death for Christians, it always remind the people about Jesus Christ and His suffering and death; the death which took place on the cross. Cross therefore, is a notable icon to the church and the followers of Christ, Afraid, literarily translated to mean cross, is a piece of installation that metaphorically issues out a silent voice "death, cross-over or translation" to some religion. Almost every living creature is afraid of the end of one's life and the beginning of new (unknown) life.

- Keep Right Movement (Twin Door)

This is a functional double door of 256 x 132cm in dimension. The nature of the type of wood shavings (long and coiled) used by the artist gave the work a rough texture. The biomass wood shaving is always rough in nature. The colours on this work result from the natural colour of the wood shavings. These colours range from

white, yellow, and brown to red. Among these colours, none dominates the work. Each of the twin doors is of the same size and has rectangular shape. The doors are fixed onto a rectangular frame in this work. Each part opens and closes freely without any interference from the other. This makes movement free for two persons coming from the opposite direction that may use the door at the same time.

The height of the work also makes it possible for hitch-free movement, no matter one's height. The work, *Keep Right Movement*, stands as a symbol, a metaphor that references the human search for order in the society.

The work *General Entrance* is 198 x 61 x 43cm in dimension. The long and coiled wood shavings and the short types were used in different ways on a wooden frame that is like a box. The outer surface of the work has a scattered and individualistic position of the wood shavings. Each of the wood shavings can be moved freely by breeze; the texture therefore appeared rough. The work has multiple colours. The tints and shades of colours range from red, brown, white to yellow.

*General Entrance* has a rectangular shape of a box which has a sizeable opening at one end. It has the form of a coffin which reminds one of death. The open part of the work signifies a continuous passage which has no end. Death is a door that does not ever close. Even as this text is being read, at every minute of the time people are dying somewhere; either in the hospital, by road traffic accident, in the bush, in the air, and elsewhere. The size of the opening also indicates that every size of person enters it. The individualistic position of the wood shaving shows that death happens turn by turn, it is a business done without group affiliations.

Here in this work, coffin is not seen only as an object of burial but also a reminder for all that every living being must surely die irrespective of colour, language or religion, every living soul must one day cease to exist and pass through an entrance to the unknown destination. *General Entrance* reminds us that every beginning must have an end. Death awaits every living human-being, no matter how strong, rich, popular, holy, poor, important, educated, young or old.

It is not an entrance one will determine when to access it, whether or not to pass through the entrance. It is inevitable.

- Door

This is a door, an art work of 173 x 69cm in dimension which is a house door. The wood shavings were explored in different ways to make this work. It was used both as strip, manually coiled and naturally coiled. These created different textures. The strip types of shavings have smooth texture, while manually coiled designs give rough textures. The strip wood shavings give a wilder view of the colours than that of the coiled type. Ash and brown colours of wood shavings are used though the white colour dominated others.

Horizontal and vertical rectangular unit designs were created on the door. Eight different sizes and shapes of rectangles are enclosed by a bigger rectangular frame. The systematic balancing of the explorative wood shavings, not only give the door an aesthetic value but also a new dimension in panel doors.

Doors as works of art are inevitable in building constructions. Houses, cars, fences, even animal ranches have doors. Often, doors assume geometrical shapes. Jesus in John 10:1-9 described himself as the door, saying figuratively that all who will enter the eternal life must pass through him. Door therefore could be figurative or a created object which does not only stand as an entrance to a building but also a way through which an idea, a belief, and so forth can be accessed. Despite the fact that doors at times are beautifully fashioned, they always stand strong for their functions, which are to control movement and also as security.

## CONCLUSION

With the recent sculptural trends, artists have not stopped trying their hands on different media and materials for sculptural experiment to the extent of exploring far imaginative mediums such as smoke, water, gas and so on. This has led artists to recycle found objects for creative experience. Our environment offers various discarded objects and

materials which can be used to produce valuable works of art.

Wood is one of the oldest sculptural mediums. Wood carvers existed long from history, but usually, the chips from wood are used for biomass solid fuel and some agricultural needs. Nevertheless, the quest to develop new ideas has driven artists to look far beyond the use of conventional materials and techniques and this has yielded unimaginable results.

This research has revealed the extent wood shavings, it could help man in achieving creative innovations. This exploration with wood shaving has added to the new sculptural trends in today's creativity. It perhaps poses some challenges to curious artists who would want to explore wood in different dimensions.

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