
Modernism and the Use of New Media in Sculpture

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ABSTRACT

The issue of modern that came into play in the history of the world in early 19th to 20th century is that people in society especially the Artists were tired of the old fashioned tradition such as ideas, styles, media and believe, customs. This was as a result of numerous factors in the artists view yearning for advert of change in the paintings and sculptures which were not acceptable to academia jury, scientific development, and traditional dogma in societies. This brought about various conflicting ideas including different arts style and movement. This paper calls to addressed and to understand the change of attitude and ideology that brought about modernism and discovery of the used of new media in art. Modernism is the act of been tired of the old believe, ideas, fashion, style, culturised way of doing things that made some artists in the society who were itching forward for a way to exploit new ideas media, styles and freedom of expression by moving away from the normal to a more better way of life that would suit the present and the future.

Key words; Old fashion, Change, Style, Ideology, Modernism, New Media, Freedom and expression

1. INTRODUCTION

What brought about modernism? This question came because people in the society and some Artists wanted freedom of expression and media and were tired of the old way and culture of work with same media, but the art academic institution such as “the Royal Academic Art (Art Schools) “for painting and sculpture in France founded in 1648 and the Royal Academic of Arts in Britain founded in 1768” (Gilberts 2002) did not want any art work that did not imbibe with lay down rules of the institution administrators, which it is believe was against the standard. And many art works and those created by young upcoming artist at the time were rejected.

The art work rejected where later exhibited at the “salon de rejected” organized and put in place by Napoleon II. This marked the beginning of the word modern or modernity. Modernism artists now have freedom to paint and sculpt works on their own expression using known media and unknown media that came to be known as new materials in sculpture in the mid of 19th century.

Modernism is the act of been tired of the old believe, ideas, fashion, style, culturised way of doing things believed by the elites, aristocrat class, nobles group in the societies: Mounting pressure that the orthodox way must not be change. While other group of artists in the society were itching forward for a way to exploit new ideas media, styles and freedom of expression by moving away from the normal to a more better way of life that would suit the present and the future.

2. THE RISE OF MODERNISM

Modernity is a state that reflected in the emergency of a kind of change in society that brought the three revolutions in history. This era were caused by firstly, the population explosion and expansion in Europe. This led the European to move out of their homeland and accrossed boundaries to secure any unoccupied bits of the globe where the white men had not yet planted their flag. This brought many ideas and conceptions of life and reality of the duality of human existence. Secondly, the war between the Americas and the British in the Americans homeland, eventually the Europeans were defeated in American soil and the subsequent declaration of Independence of the United State of America in 1776. When the French saw this, “ten years later, there was a clarion call by French citizens to also rise and throw off the yoke of absolute monarchy. This led to the French revolution movement which affected the whole of Europe, by 1792 French Republic was proclaimed. This brought about the overthrow of the existing order, war and chaos (Happold, 1963).

In this era, the modern European art was said to have their root in the beginning of the 19th century as a result of complicity and multiplicity of ideas characteristics of the 20th century which were seen to have been developed from that point. “It is from 1800 AD art in Europe, was viewed in broad category of what were called ‘style’. Concepts or movement also came into play more in the 20th century European art than even the 19th century”. (Diakparomre, 1995). Interest in archaeology and art history and the result of that interest led other artists to move precise borrowing from the past. These attitudes together with changing ideas in philosophy and science help to explain the different concepts of artistic “truth” in the various modes of expression in the 19th century that continued into other century.

The third was the era of machines, Coal Iron and others called Industrial Revolution, which was another stage of a new era in the early 19th century. It brought about changes; such as awareness of economic growth, enlightenment of political interaction and participation, trade unionism that affected Africa and the entire world. Before the period, there were movements in art styles, these were a continuation of the 18th century Neo-classicism and a fresh emergent style called Romanticism. The two styles came almost simultaneously, therefore making unclear distinction between them. “NEO-CLASSICISM of the 19th century borrowed style from Greek and Roman art. After mid-century, Neo-classicism and Romanticism gave way to what is now generally regarded as a positivistic reaction” (Diakparomre, 1995).

Neo-classic painters in their painting, uses solid walls or background of neutral colour. The effect of this was that the figure appears to be composed along a narrow stage. The painters also established the principle of balance frontality. This was for the purpose of achieving uniform surface. In France during the first part of the century, a group of artists who came together were known as the Barbizon painters. These were experimentalist who turned to more direct experience of nature and did much of their work out-door. Neo-classic sculpture, though imitative of ideal forms of ancient Greece and Rome achieved lesser advancement. Architecture in this period was highly eclectically and was bound up in historicism.

ROMANTICISM involves irregular masses, deliberate merging and obscuring of compositional parts, more individualistic details in anatomy and more specific and contemporary details in accessories. These were traits find in Romantic paintings. These were particular evidence seen in the painting of Napoleonic history. And a different kind of art was therefore called for to celebrate the heroism of the new republic. Painting was the means required to record events of the present for posterity.

The guiding philosophy of romanticism was the expression of the dual nature of reality; that all of nature contained the ugly as well as the beautiful, evil as well as good. It was therefore considered that art should dramatize the duality and stress the worth of individuality. Artists work in this era were “The Gleaner by Millet (1857), Manet’s “the Balcony” (1869), Fred and Christen, (2005). They also reverted to the formula of asymmetry, diagonal recession in depth and atmospheric colour effect that suite their inner thought. Their styles and subject matter varies greatly. They have a theme; a love of nature, a new interest in past historical event, a passionate involvement with the ideas of liberty and also a belief in the mysterious and spiritual nature of man.

In sculpture, the romantic involved rough surfaces, individualized features and entangled form used to accentuate active subjects. The most outstanding sculpture of the Romantic period includes Antonie Barye “Jaguar Devouring a Hare” 1858-1851 and Francois Rude “La Marseillaise” 1833-1836.

3. DISCOVERY OF NEW MEDIA IN MID 19th CENTURY

As the years moved toward the close of the 19th century, new materials were been discovered, architects gradually abandoned sentimental and romantic designs from the historical point which gave way to a variety of styles. The development of new materials gave birth to new architectural form, new kind of building of homes and factories, warehouse, railway terminal, administrative centre and hospitals. The architectural forms came into existence as a result of new industrial needs and demand. The availability and use of cast iron within this period made possible the construction of structurally large buildings, for instance, “the Crystal Palace” design by Joseph Paxton for international exhibition in London. In 1851, the “Eiffel Tower” in Paris was design by Alexandra Gustave in 1889-1890 (Gilbert, 2000). The possibility of cast iron and steel in multi storey buildings were also explored and best exploited in the United States of America.

The Neo-Classicism artists, the mean leader of this group was Jean Auguste Dominique Ingres (depict La Grade Odalisque in 1814 meaning a conclusive in a harem). This movement was followed by Romantic movement, the leading artist in this group was Eugene Delacroix (depict Liberty leading the people, 1830). The main ideal of Romantic artist was to capture the scene drama, turbulent emotion and complex composition. Within the interval of twenty years, came the Realist movement known as REALISM in art history, it was a reaction against the above.

The freedom to challenge the past as well as to forget the belief of the past during this century were the most explosive liberating forces which the artists of the time fought for the expression of individual and personal ideas. This brought about experimentation of ideas and other materials as a standard of work in this period. The artists in this group wish to create the scene of everyday and the ordinary people rather than the heroic or the exotic fashionable of the elites in the society. The leading artists in the group was Gustave Courbert depict “the artist’s studio” 1855). Followed closely was the impressionism movement, the leading artists was Eduward Manet depict “Iede-Dejeuner sul l’herbe”, 1863) meaning “Luncheon on grass”. Edgar Degas, depicted ‘woman at a café, Evening’ 1877. Auguste Rodin depicted “clauche Lorrain”. This group of artists, including some young upcoming artists brought their works to be exhibited at the “Salon” but their works were rejected. “In 1863 the “Salon” jury rejected almost 3,000 of the submitted works” (Gilbert, 2002).

The reasons for the rejection or ban on work were in contrast or against lay down rules and regulation to academic art. Academic Art school was a term used for art rejected or sanctioned art by established academic, such as the Royal Academy for painting and sculpture in France founded in 1648 and the Royal Academy of Arts in Britain founded in 1768. These institutions provide instruction for art students and sponsored exhibitions. The Government also provide subsidy to the two institutions. The academics had great influence and control over the art scene, (Kleiner & Mamiya, 2005).

Annually exhibitions were held called the “Salon” in France which were highly competitive and supported a limited range of artistic expression, focusing in traditional subject and highly polished technique. This challenges to modernist artist, decided to establish artistic convention since the salon and other exhibitions often rejected their works till Emperor Napoleon II assisted them to establish the “Salon des refuses” (i.e. Salon of the Rejected). The works exhibited were met with derision, “unkindness” and astonishment by many of the public.

The impressionists did not give up. The academic jury continued with their conservative and rejected the impressionist artists work. This attitude of the jury led the impressionist artists to established their own society of Art in 1873 and began holding their own exhibitions in Paris, once or twice annually. Many other artists came to associate with their membership. This decision allowed the impressionist much freedom and contended not any more with the academics authoritative and conservative viewpoint. In 1884 they formed their own society called “Societes des Artists Independent (Society of Independent Artists). Impressionism flourished between 1870 and 1890. It was the first modern movement in art. In 1903, Autumn Salon was established, provides avant-garde artists with additional opportunities for showing their art works. (Fred & Mamiya, 2005). Later Dada came on board though, not real a style but an “IDEA” a kind of “anti-art”. A philosophy that started in 1916 - DADA had appeared in print, which developed into the 19th century. It is a European movement which lasted till 1920, it was also recognized in New York. The most influential of all the Dadaists was Frenchman Marcel Duchamp (1887-1968) a sculptor that created the “fountains”.

“DADA” means to “start afresh” in French. The artist that make up this group had the ideas to create a process or designed to minimize the overlay of tradition and conscious control to enable emphasized on the expression of unconscious material (that means material not yet used in art as medium) through play, chance and rapid exaction. This artist were also interested in the surrealist style that later supplanted DADA movement (Gilbert’s, 2002).

Many advanced took place in Arts and Scientific development in the 19th and early 20th centuries. These discovery provide the basis formation for development of wide range of machine gadget, construction materials, metal steel, polymerized material, automobile manufacturing including the invention of radio, electric light, cars, telegraph, over long distance and possible to communicate through telegraph and more (Happoch, 1963). This industrialization nature gave birth to the use of new material in sculptural work, class culture of mass consumption, including the mass consumption of leisure activities such as shopping, going to entertainments such as watching drama, cinema or visiting art museums. Therefore, “Dada” was Anti-art anti-middle class society, anti-politician, anti-good manners anti-business-as usual, anti-all that brought about the war”. “In that sense Dada was a big no to everything. But Dada was also a big yes. Yes to creativity, to life to silliness, to spontaneity. Dada was provocative and absurd. Above all it refused to make sense or to be pinned down” (Gilbert’s, 2002). In this act dada made an impact to the world advancement about the Necessity to Change.

This movement made great waves to enable all works of life to be directed towards art, serious argument about art and more about modernity began in the 19th century and continued into 20th century “resulting in the ever increasing number of ‘ISM’ that appear in art history from this point on, realism, impressionism, pointillism, fauvism, cubism, futurism and surrealism each one striking out a different viewpoint about what can be and what subject it can be treated” (Gilberts, 2002). In conjunction with this period, photography is making revolutionary waves of fantastic images. This left people of bewilderment about the nature and purpose of art even as it opened up new way to forge ahead into the future. Some of the leading artists were Peter Henry Emerson (1856-1936) and Gertrude Kasebier (1852-1934). Photography had romantic - realist school of thought. The changes of modern sprang up everywhere, increase exposure to other cultures which lead to conflicts and resolution which enriched this awareness of a constantly shifting reality.

The societal changes brought about a greater consciousness of interest in those rejected way of life and new culture embarrassment term as ‘modernity’ was the changes that brought about breaking away from traditional way of doing things. Modernism “implies certain concerns about art and esthetics that are internal art production regardless of whether or not the artist is producing scenes from contemporary social life. The artists are aware of their relationship between their art and that of previous era” (Kleiner & Mamiya, 2005).

Artists worked in the crucible turmoil, and forged ahead with the shifting institutional structures within the art world and acknowledge the significance of modernism, which brought about the growth for the evolution of art in the period. The new avant-garde group of artists became a major force like their 19th century predecessor. They aggressively challenged traditional styles and often cherished notion about art and its relation to society. The new school of avant-garde of 20th century was to pursue the desire to search for new definition of uses for art in a radically changing world. Some of the group of the avant-garde used their art to powerfully criticized political and social institutions, because the term avant-garde emerged in art after its use in politics. This made people to associate avant-garde artist with radical political though (sect) and anarchism. While some avant-garde artist, withdrew from society and focus their attention on art and from society critics.

These artists combined with the examination of artistic principals and elements including the modernist cause that concentrated in formal qualities.

All the avant-garde artists contributed to the **EXPRESSIONISM** movement. Expressionism reference to art resulted from artist uniqueness of inner or personal vision and of emotional dimension. The foremost movement was **FAUVISM** (Fauva), this means wild beasts. This was derived by a desire to develop “an art that had the directness of impressionism, which also used intense colour juxtapositions and their emotion capabilities. The Artists that top this group were Van Gogh and Gauguin. They wanted to liberate colour from it description function and to use it for both expressive and structural ends. This later resulted to “Abstract Expressionism”. Revolutionary event started occurring in European art. The denigration of the past which had begun in the 18th century and perception with the inner eye which had commenced in the 19th century came to be known as **CUBISM** which was a feature of West Africa sculptures. Pablo Picasso and Georges Braquel originated cubism styles or movement in European arts. He had clue in ancient Iberian sculpture and interest in Paul Cezanne painting, including adopted style from African sculptures and collected greater numbers of them. He made keen of the African sculptures, through these collections of African sculptures many European and American artists were exposed to art from Africa.

Therefore cubism is a radical turning point of the dismissal of the pictorial illusionism that had dominated Western art. Cubism “emphasized on composition of shapes and forms abstracted from the conventionally perceived world” (Kleiner & Mamiya, 2005). Some of his paintings were, “The portrait of Gertrude Stein” (1906-1907) and “Les Demoiselles d’ Avignon” (1907) all in New York.

This cubism, later resulted to analytical cubism then to synthetic cubism. The most interest aspect is that cubist sculpture had inspired new approaches to sculpture. In Dynamic sculpture in space which adapt into three dimensions, the planar fragmented dissolution of form central to analytical cubist painting was the successful work of sculptor Jacques Lipchitz “The Bather” in bronze (1891-1973), another work was that of Russian artist, sculptor Aleksandr Archipenko (1887-1964) “Woman Combing Her Hair” in bronze (1915). In this, the head place, had void with the shape of its own, that feature importantly in the work that form enclosed space. Another remarkable sculptor artist welded metal sculpture of a “Women Combing Her Hair” was the work of Julio Gonzalez (1876-1942). It consisted of traditional material (stone) and industrial technology (mild steel). Gonzalez dynamic sculpture was made of linear element and volumetric forms. The figure was reduced to interplay of curves, lines and planes. In short, the figure was a complete construct against the work of Aleksandr Archipenko.

After the end of world war 1 in 1919 that brought widespread of misery, social disruption and economic fall. This led to the great effects of nationalism, imperialism and expansionist goals. This was the great depression of the 1930, a lot of persons lost their life in western world. Within a period of few years, there was ruthless seizures of power which led to many conflicts that evolved into world war 11 in 1939, when Germany invaded Poland and Britain. France therefore declared war on Germany. In the process, United States of America was compelled to joined the war, as a result USA bombs Hiroshima and Nagasaki in Japan and he world war 11 which include Africans, was brought to end in 1945. This World war 11 affected many aspect of life. In the artist evolution of modernism, they were deeply affected by the upheaval of the early 20th century war, also by responding with optimism. Changes in the art world influenced artistic developments. “The challenge of impressionism, post-impressionism, and the various renegade and alternative exhibitions diminished the academies authority” (Klemer & Mamiya, 2005).

The first major artistic movement in painting after the second World War was abstract expressionism. This attitude evolved in the United States of America primarily due to the influence of immigrant artists. Abstract expressionism is given character by the usually explosive activity of its forms. It is for this reason that abstract expressionism is called “action painting”. The emphasis on instinct and fantasy makes the ancestry of this movement traceable to fauvism, German expressionism, and surrealism. Abstract expressionism was a phenomenon of the 1940s and its principal artists were Jackson Pollock depicted “Number 1” 1950 (Lavender Mist) and Franz Kline.

In this century, sculpture has been the most fluid and flexible of the modes of artistic expression. The general discernable characteristics of this century’s sculptures include a tendency of find inspiration from primitive art, a rejection of mass by sculptors and consideration of space as a positive compositional element, and the use of actual movement in sculptural composition. There are increased use of welded metal and variety of synthetic materials, and also to create sculpture by assemblage of objects that have come into disuse are other features that distinguished sculpture of this century from that of other centuries. For instance, in the first two decades of the century sculptures were highly simplified and aggressively three-dimensional. Ernst Barlach’s depicted a “Man drawing a Sword” and Constantin Brancusi’s “The Sleeping Muse and also his Bird in space”.

Remarkable event took place, there is shifting focus from the old world to the new. The great art centre in the world known from ancient Greek of Western art in Europe, Rome, Florence, Paris and London, suddenly move to North America and New York city been the capital for Art Centre, (Gilbert's, 2002). The war result the exodus of most progressive Europeans artists to the United States. Many of the artists served as teachers and inspired new generation of artists. Most of these artists constituted the New York Art School.

However, at the mid of the 20th century, Abstract Expressionism had been the new style young artists began mixing art backup with life as they see it. Critics called the trend Neo-Dada (New Dada). We have renown sculptors and painters that specialized in assemblage, Robert Rauschenberg his work called factum II and French legend artist Jean Tinguely's "Homage to New York. Tinguely assemble the convoluted Mechanical sculpture in the garden of the Museum of Modern art in New York. Also in Russia many artists in 1917 believe only the most revolutionary art could bring about a new world. The most important movement the artist practiced was constructivism. The leading artist was Naum Gabo 1923, the work he created known as "Column" consisted of wood, metal and glass. "The Monument to the third international" by Vladimir Tatlin, in 1909 -1920 was his famous contribution to art.

4. THE WAKE OF MODERNISM IN AFRICA ART

The wave of modernism also affected Africa at the period. The era is associated with the advent of the European missionaries who came to colonized Africa by imposition of their culture into us. This period was associated with the Missionary activities in Africa. At this period West Africa art especially in South-South Nigeria some of the sculptures were produced for religion purposes. When the Europeans saw our art, the rich cultural heritage and ways of life, they felt that African nations were not organized and backward; they derived this thought from our sculptural art works and inherit custom at the period.

The frontality and the dignified posed of some of the sculptures looked fearful and frighten in nature, which made them to conclude that the sculptures were of fetish and evil. They also thought the sculptures were primitive. The West Africa sculptures of the Urhobos, Binis, Igbos and Yurobas land, some were produced in wood, clay, bronze, ivory, and stone medium. They were dignified, hard, and powerful. These sculptures were for religion purposes, they were created as such, because it is believed that, the gods or deities were known to be powerful, friendly, sometimes destructive, and could give warning in time of danger when there are matter threatened life. For these reasons some were produced of fearful expression while some were not and benevolent (Ogba, 1996)

However, since we have no proper way of documentation of historical fact, it created the chance for the European that came to impose their education system in some African nations that is West African Region. This was the cradle of breaking traditional art and cultured way into modernism in Africa Art. Modernism is also a "Westernization, way of foreign cultural aspect imbibed by our people, which represented a turning point in the traditional esthetics, whom its wind blew across our continent playing a role, as the destroyer and re-builder of the native art" (Egonwa, 2017). Its first group that came in 15th century were the Portuguese before the British that came through the Delta or coastal regions. Modernism in Africa could be classified into three broad groups, the class of art that have a acknowledgeable application of traditional and modern artistic idioms, techniques and media. This embraced the art practiced by most college trained artists. Secondly, they the class that combines features of modern art with adulterated or barely understood traditional models and techniques.

Thirdly, these include native art heritage that still organized art work along the traditional styles. It was through the European missionaries that work of art in some part of “Africa begins to see alien images and icons such as the Christian crucifix and images of Portuguese soldiers in their type of attire which attest to significant culture contact” (Egonwa, 2017). When the British finally came to colonized most part of Africa, especially Nigeria in West Africa, its influence on the native or traditional art was confusing to our culture. It was because their culture was strange but it brought a good challenge to Africa as eye opener to the outside world about the Europeans and Portuguese heritage. This enables Africa to adjust and adapt to the revolutionary change that took place in the 2nd world war and later brought resounding success, after the war.

It exposed some African sculptors and painters to the Europeans world of arts. These artists through their studied of art abroad in Euro-American kind of arts school, they were exposed to other media apart from the traditional materials such as bronze, stone, ivory and wood. The artists learnt their styles and tricks. When they came back to their homeland Africa, and subsequently, art schools were established in Africa. “Attempts were made by their teachers to keep the gap, since the total aim of the civilizing mission was to change the Africa culture to something that will be beneficial to their trade / missionary goals” (Egonwa, 1998).

Today what is known as contemporary Africa art is also referred to as modern African art. In Nigeria, the rise of contemporary artist is generally traced to the following groups of artists, chief Onabulu (Painter 1882-1963), Akinola Lasekan (Painter and Cartoonist 1916-1972), Prof. Ben Enwonwu (Painter and Sculptor 1921-), Prof. Bruce Onobrakpeya (Print maker, painter and Sculptor 1932-), Prof Uche Okere (Painter and Sculptor 1933-), Demas Nwoko (Painter, Sculptor, Architect 1935-), Emokpae Erhabor (Sculptor, Painter and Graphicist 1934-1984), Prof. Solomon Wangboje (Painter, Graphicist and Art Educator 1930-1937) etc. Bruce Onobrakpeya is of the best known and most respected artists. His work is included in many of the great international art collections. These include “Ekugbe” (Unity) 1995, oil painting Nigeria. “Triumpts” 1995 “Hanging the Ogoni Nine” 2001 printing ink and others. Many of the modern African art form are formally vibrant as well as concern with social or political issues. One of the arts was that of the South Africa artist during the apartheid period, Willie Bester, in his work “Homage to Steve Biko” 1992 mixed media. He was among the critics of the apartheid system.

When these crops of artist could realize the mistakes of not valuing their own art and culture, it was too late to them going back to original Africa art was no longer easy. They later resorted to creative synthesis of all that was good in their culture and other people culture. These artists art work comprises mixture of African and Euro-American style and This is the root of modern art in Africa, which commenced toward the end of the 19th century to 20th century when contacts with the Europeans was fully established. Therefore, when reference is been made to modernism in Africa art it means “all artistic expression, which consist an application of modernist (foreign/Euro/American) subject matter, technique and media” Art works of such are produced by college-trained artists (Egonwa, 1998).

5. USE OF NEW MEDIA IN SCULPTURE STUDIO

Modernism also brought about the thought of experimentation of new media especially in sculpture. This new media have really contributed great deal to the advancement of sculpture in term of material usage. Actually, sculpture can be created in any material that can be worked into a form. Though when reference is made to any material such as clay, wood, ivory, bone and bronze, these are called traditional material for sculpture because they are the world's oldest and most important basic raw materials used for sculpture which were known at the time.

In recent era, especially the late 19th-20th century, it the range of new materials for the production of sculpture has been so vast, which were unlimited provided it could be used to create sculpture form. Materials such as cement, new metal alloys (chrome, aluminum) and others, lead, iron, fiber-glass, compounds made with synthetic resins are on top gear tending to replace the traditional substances. This synthetic resins are; plastic, polyester resins, polyvinyl chloride compound (P.V.C.), Polyvinyl chloride compound is used more frequently for the manufacture of flexible mould. Gelatins were another product of synthetic resin. It was older and in used than polyvinyl and was only displaced by P.V.C.

Cold curving rubber compounds have been recently developed for industrial use, but these have found uses also in the sculpture artist studio, for instant Urhobo Iphri researched work of Ogba (2015 p45b) 'Religion - Ethnicity Crises.

Expanded polystyrene also itself has found its way to sculpture application. Expanded polystyrene can be used as a foundry pattern, as a former and as a mould. It is useful for producing different kinds of form and texture. Rigid polythene foam is another material now used in the sculpture's studios.

Waste product or discarded materials like Nelson Igboamazo work 2011, have also found its way to the sculpture studio, including other new materials not known before, such as found metal object, through assemblage and can be welded jointly to create a form metaphorically like "Tambo" work created by Melvin Edward 1993. Installations by David Hammons, he created "Public Enemy" in 1991. Installations comprise of different materials to create a form or object. Also, fiber of any kind can be used for sculpture either synthetic fiber or natural fiber from plant e.g. the figurative work by the Polish fiber artist, Magdalena Abrakaniwiez 1992.

6. RECOMMENDATION

Young sculptors, painters, art teachers and practitioners are encouraged to look inward to search for a way to make discovery in studio with new media form their locality that would serve same purpose for creating and recreating sculptures. Art materials are within and around, if one could look for a way to source and annexed the materials it would be an added advantage to studio journey.

Conclusively, modernism have really brought discovering of the use of new materials to artist studio and the future is open to more unknown materials to the artist world. It made use of materials less strenuous. It also brought consciousness, values and heritage in every different race and cultural art. It is all about changes for the best for all artist world and media provided it contributed to the growth of art in the studio and the world at large.

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