

UNIVERSITY OF EDUCATION, WINNEBA

**PROFILE OF SELECTED SCULPTORS AND THEIR
CONTRIBUTIONS TO ARTS AND CULTURE**



KOFI OPOKU-MENSAH

2018

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TO ARTS AND CULTURE**

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**A THESIS IN THE DEPARTMENT OF MUSIC EDUCATION, SCHOOL OF
CREATIVE ARTS, SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES,
UNIVERSITY OF EDUCATION, WINNEBA, IN PARTIAL FULFILMENT OF
THE REQUIREMENT OF THE AWARD OF MASTER OF PHILOSOPHY
(ARTS AND CULTURE) DEGREE.**

JUNE, 2018

DECLARATION

STUDENT'S DECLARATION

I, **KOFI OPOKU-MENSAH** declare that this thesis with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original works and it has not been submitted, either in part or whole for another degree elsewhere.

Signature

Date



SUPERVISOR'S DECLARATION

I hereby certify that the preparation of this work was supervised in accordance with the guidelines for supervision of dissertation as laid down by the University of Education, Winneba.

KWAME KYERE DIABOUR (PhD)

Signature

Date

ACKNOWLEDGEMENTS

I wish to express my profound gratitude first, to the Almighty God who gave me insight into education. This thesis could not have been completed without the help of my father Mr. Isaac Opoku-Mensah and my colleague, Alexander Azaglo. My sincere thanks also go to my supervisor, Dr. Kwame Kyere Diabour who sat me down and talked to me as a brother, gave me guidelines as to where to find some literature to read and compile data for this thesis.

I am also grateful to Samuel Adenkye Bentum, Isaac Opoku-Mensah. Felix Annor Anim, Ray Agbo, James Boakye and Gilbert Forson who are all sculptors, for granting me the interviews. I am also grateful to Osuanyi Kweku Essel and all who contributed in one way or the other towards the success of this study.



DEDICATION

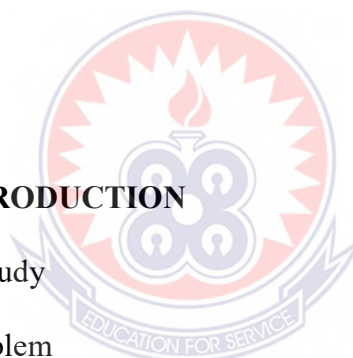
To my Father, Mr. Isaac Opoku-Mensah, a lecturer, UEW, Winneba; to my beloved siblings Isabella Williams, Abigail Opoku-Mensah and Yaw Opoku-Mensah Marfo.

You are the backbone of this academic work.



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ABSTRACT

It is widely acknowledged that, artists are creative people. They are also key to societal growth and sustenance when it comes to promotion, preservation and protecting societal norms and practices. The study sought to examine the professional or personal philosophies of the selected sculptors that defined their works, challenges faced by the selected sculptors and their major contributions to arts and culture. Through qualitative research, an enquiry was made into the first objective discovering their professional life, challenges faced and contributions to arts and culture. The sculptors were interviewed using unstructured method. The population of the study was all sculpture educators and commercial sculptors in Winneba, Takoradi and Kumasi. For the purpose and nature of the study, respondents in the three selected tertiary institutions which are University of Education Winneba, Takoradi Technical University (Takoradi polytechnic) and Kwame Nkrumah University of Science and Technology formed the population for sculptor educators in the study while commercial sculptors in the respective towns where the institutions selected are located formed the population for the commercial sculptors. The main sample and sampling procedures adopted for the study was purposive sampling. Interview schedule, observation guide and documents were the main instruments used to collect data. The data were collected through personal interviews and observation. These were assembled, discussed and analysed in a descriptive form. However, findings suggest that the identified sculptors techniques of production make them unique from one another based on their varied philosophical foundation or idea behind their works. Also, the study also reveals that a major challenge faced by sculptors was financial problems and combining sculpture with other professions was a major challenge among sculptor educators. Furthermore, the results confirmed that effigies produced by the selected artists are used for religious functions, especially in religious worship. Other sculptures portray the rule of a leader and are used to preserve the memory of very important events and personalities. Finally, other works are used to decorate private homes, public buildings, gardens and parks, which serve recreational resolutions. The study concludes that Ghanaian sculptors are contributing to the society in terms of education, philosophy, religion and culture. Based on the findings of the study, it is recommended that art teachers should encourage documentations of artists who have contributed greatly to nation's development in all aspects of the arts in our society since it helps in shaping our lives and culture. Written records on the artists should be provided with the name, personal information, and photos and description of their works should be made and published. This is not limited to sculpture but all the areas in Ghanaian art sector.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Taking a foot in the past, Ghanaian people like others in other parts of the world, have lived surrounded by works of art, their everyday lives being influenced by all kinds of artistic expression. Basically, in the Ghanaian society each art form, such as sculptures always has one or more social or cultural function. The arts are tied to the shared behaviour of the people, that is, the sum total of the ways in which they organize their societies as well as make a living.

It is widely acknowledged that, artists are creative people. They are also key to societal growth and sustenance when it comes to promotion, preservation and protecting societal norms and practices. These they do through both visual and performing art forms. Moreover, the artists also contribute to society through diverse means, making their lives worth studying. Sculpture works serve both aesthetic and functional purposes in the world of today. Students go through both formal and informal education to attain knowledge and skills in producing artefacts such as carvings, cast works (statues, fountains and decorative works which enable them to make a living. On the other hand, other individuals are also educated to obtain a degree in higher education to become teachers and technicians in various institutions with the aim of impacting knowledge to the younger generation. The cultural policy adopted by Ghana on her attainment of political independence, aims to offer Ghanaians opportunities to revive, preserve and develop their indigenous culture. Not much has been done in terms of documenting the Ghanaian cultural artists for both cultural record and educational purposes. Though scholars as Amenuke,

Dogbe, Asare, Ayiku and Baffoe, (1991:50) have written on some of these artists, little information was provided and since then, there hasn't been any publication on these artists. Ghanaian artistic expression is mostly symbolically oriented, serving to represent communal beliefs that are deeply rooted in historical, philosophical, social, religious, economic and political values which form the basis of all major areas of Ghanaian cultural knowledge that gave birth to their arts. Just to name a few, indigenous festivals, religious ceremonies, important occasions as child naming, puberty, marriage and funeral rituals involve a display of visual forms, musical accompaniment, expressive movements in dance, mimetic drama, and poetic language all being organized simultaneously.

The Arts and Culture field incorporates the performing, visual and fine arts, as well as applied arts. Including architecture, graphic design, humanities, historic preservation, folklife and other creative activities. The arts alone can be classified into 13 categories that is acting, announcing, architecture, fine art, directing, animation, dancing and choreography, design, entertainment and performance, music and singing, photography, production, and writing (Gaquin, 2008). These activities are held at professional venues such as theatres, arenas, museums and galleries. While the informal or vocational arts include a variety of community and individual activities in less formal settings such as the local community, recreation centers, businesses, libraries, clubs, parks, schools, and other local gathering places. Of course, individual arts activities can occur anywhere and at any time and these artists are also called commercial artists.

The study focuses on both art educators and commercial artists in the society. After being taught in the classroom whatever is taught outside the classroom that involves making of something in a skillful way by use of the hand or any special tool is also

known as vocational arts. Individuals go through special training to attain knowledge and skills to become sculptors. Various sculpture artefacts that are produced contribute to the society and the nation as a whole through cultural, religious political and economic means.

Culturally, commercial artists help project royalty through the production of traditional African sculptures such as the linguist staff in most ethnic groups in Ghana. These artefacts portray distinguished effervescent ceremonial grandeur which symbolize and evoke royalty within many societies. For example, when the king sits on his throne with a scepter in his hand, it projects his royalty and his dignity as a leader over his people. Also, during puberty symbolic objects such as stool and hoe are used to communicate with the people and to educate the initiate on the ethical values of the society.

Religiously, this consists of the belief in a god or gods and the activities that are connected with this belief are prayer or worship in a church, temple or shrine. Religion and sculpture in Africa are inseparable in such a way that this deal with a kind of deity of a particular society and the way they venerate their ancestral worship. Sculpture works are used for fertility purposes. For example, the *Akuaba* doll is believed to have power to fecundate barren woman to ensure easy labour and to protect the baby after death. (spiritual activities). Sculptures are also produced to decorate churches and temples as well.

The disappearance of these great people is the greatest fear and that the profession will demise with pass of time and great work lost to future generations. Gaztambide-Fernández, R., Burns, L., Cairns, K., Kawashima, Y., Menna, L., & Vander Dussen, E. (2008) argues that, there are diverse views of the artists (educators/commercial)

that are grounded on various social dissertations, that each of these talks builds the artists as a person especially and that every perspective of the artists relates to particular foundations that intervene the role of the artists in the public eye. These are three hypothetical originations, the artists as Cultural "Civilizer," the craftsman as "Outskirt Crosser," and the craftsman as "Representor." Although clearly distinctive, these three originations all view the craftsman as a specialist assuming a dynamic part in the public arena. The "otherness" of sculptors is broadly acknowledged by every individual in the society. There is an almost undisputed belief that artists are and always have been egocentric, temperamental, anxious, obsessed by their work and altogether difficult to live with (Wittkower & Wittkower, 1963, p. xix). Modern artists are perceived by the public as entertainers and expect them to arouse their experiences that trigger emotions in extraordinary ways.

1.2 Statement of the Problem

Making evidence gave rise to writing, printing and telecommunication to help keep records of people, events and also to keep the society informed as well. Documentations on individuals who have contributed greatly to nation development in all aspects of the arts help in shaping our lives and culture.

Globally, written records on sculptors are provided with the name of the artists, their personal information, photos and description of their works are made and published. To mention a few, great sculptors as Donatello, Michelangelo, Gian Lorenzo Bernini, Auguste Rodin and Constantin Brancusi. In-depth information on their styles, philosophies and contributions made toward the development of art have been mentioned and talked about in a single codified book. This revealed that

sculptures produced by these artists have many roles to play in the economic, social life, political rule, religion and spiritual growth of the people (Adams, 1998).

From the international perspective, sculptors like as Ablade Glover (Ghana), El Anatsui (Ghana), Nesbert, Mukomberanwa (Zimbabwe), Edward Chiwawa (Zimbabwe), Francis Nnaggenda, (Kenya) etc. are African artists who have gained international recognition. People have written and studied their works, inspirations and contributions to the traditional arts and culture. Sculptures produced by these sculptors are displayed in art galleries, the environment and individual homes contributing to the development of the nation. Also, the Art Council, Museums and Monuments need to train the youth to develop positive attitudes towards sculpture works in the nation in order to promote art.

In Ghana, the most referred to information on the life and works of renowned works of artists are those in (Amenuke, Dogbe, Asare, Ayiku and Baffoe, 1991). Efforts have also been made by other authors to document the life, contributions to society, family, religion, education, etc. of individuals to showcase them to the public for either immediate recognition or for posterity. It does not have to take journalists alone to do this kind of documentation of renowned Ghanaians, which seems to be amiss field also. If the latter does so well, it is education that benefits better because their research output will enrich education. Apart from the educational value on documenting people, it is also a means of recording history and therefore ensuring the survival of society through leaving for posterity, accolated life experiences of people from which societal growth.

As said earlier, though documentation of artists exists in literature the gap however, remains with that of renowned contemporary sculptors. It is therefore imperative that a study is conducted to fill this gap.

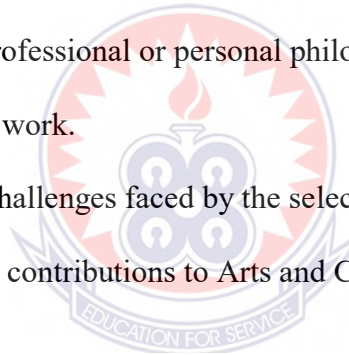
1.3 Purpose of the Study

The study is to bring to bare renowned but relatively unknown sculptors in Ghana taking into consideration their source of inspiration, their styles of teaching or pedagogy, the challenges they face and their contribution to Arts and Culture.

1.4 Objectives of the Study

The general objective of the study is to identify the sculptors in Ghana and their contributions to Arts and Culture in Ghana. However, this general objective is guided by the following specific objectives to:

1. To identify sculptors in Ghanaian society who have uniqueness in terms of their approach to sculpture, society, education, religion, culture.
2. To find out the professional or personal philosophies of the selected sculptors that defined their work.
3. To examine the challenges faced by the selected sculptors.
4. To ascertain their contributions to Arts and Culture.



1.5 Research Questions

The following research questions were formulated to guide the study

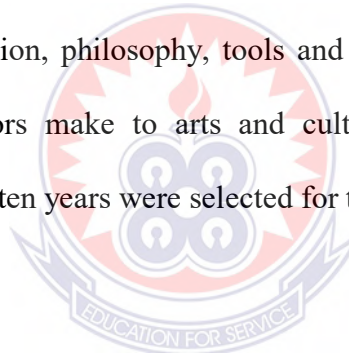
1. Who are the sculptors in Ghanaian society who have uniqueness in terms of their approach to sculpture, society, education, religion, culture?
2. What are the professional or personal philosophies of the selected sculptors that defined their work?
3. What are the challenges faced by the selected sculptors?
4. What are the contributions of the selected sculptors to Arts and Culture?

1.6 Significance of the Study

This research primarily seeks to enlighten students about the source of inspiration of the selected sculptors, understand and appreciate their traditional sculpture. Therefore, significant look at their contributions to Arts and Culture. The outcome of the study would add to the body of literature on the contributions of sculptors to Arts and Culture in Ghana. It will also serve as reference material to students, teachers, researchers and lecturers among others.

1.7 Delimitation

The study centres on six selected sculptors in Ghana from three selected regions namely, Ashanti, Central and Western Region. The study was delimited theoretically to the source of inspiration, philosophy, tools and materials, challenges faced and the contribution sculptors make to arts and culture. Sculptors who have been practising for more than ten years were selected for the study.



1.8 Definition of Terms

Arts and culture: Knowledge, belief, art (visual art, performing art, liberal art), morals, custom, and other capabilities acquired by a society.

Artefacts - Anything specifically art work made by human skill. Artefacts in the society therefore refer to art works produced by sculptors or artists.

Casting: It is a metal object or piece of equipment which had been made by pouring liquid metal into a container so that it hardens into the required shape.

Commercial sculptor: A person who impart knowledge into individuals to attain skills through informal education and also produces sculpture artefacts in large quantities for the public consumption.

Contemporary Artist: Artists who are living and producing artworks from the same time period.

Documentation: It is a way of recording and preserving human experiences and history for posterity.

Material: A solid substance, for example one which is found in a natural world, especially when you think of it as something that can be used.

Modelling: It is the act of representing physical features of an object to show how it looks like or how it works.

Philosophy: the branch of knowledge or academic study devoted to the systematic examination of basic concepts such as truth, existence, reality, causality, and freedom.

Sculptor Educator: A person who has been trained to impart knowledge into individuals in the classroom through formal education. For example, in schools, colleges, universities etc.

Tool: Device for doing work; an object designed to do a specific kind of work such as cutting or chopping by directing manually applied force or by means of a motor.



1.9 Organization of the Rest of the Text

Chapter two reviews the other selected concepts and topics related to the study while Chapter three, deals with methodology adopted in undertaking the study. Chapter four, describes the lives, works and contributions of six Ghanaian sculpture artists. It also deals with the analyses of their works based on the data collected through interviews and observations. These are supported with some photographs from the field while Chapter five, summarizes, the results and findings, gives conclusions and makes recommendations for possible implementation.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

This chapter contains the review of the theoretical and empirical issues related to the study. In this chapter, the history of sculpture in Ghana is traced and the major roles contemporary sculptors in Ghana play in the lives of people were discussed under the following sub-headings: Sculptors in Ghanaian Society and Significance of documenting them, Concept of sculpture, Scope of sculpture, Functions of sculpture in Africa, Cultural Perceptions and Practices of sculpture, Challenges faced by Sculptors, The concept of Arts and Culture and the Contributions of sculptors to Arts and Culture.

2.2 Theoretical Framework

Document Theory

The study was grounded on the theory of documents espoused by Lund (2009). Lund states that theory of documents is largely divided into three components: Technical, concerned with documents themselves; social, concerned with the role of documents and Mental: The intellectual and cognitive aspects of the relationship between an individual and a document.

Technical Buckland (2013) with reference to Lund (2009) opines that primarily it concerns printed text with the management (selection, collection, arrangement, indexing, etc.) of documents but since documents were of interest because they were evidence of something, then handwritten texts should also be included. Also, since diagrams, drawings, maps and photographs are used to describe or explain, images

should not be excluded. Once one accepts the notion of documents as objects from which one may learn, then there is no basis for limiting the scope to texts recorded on two-dimensional, flat surfaces. If plans and maps can be documents, there is no reason to exclude relief maps and terrestrial globes. If a drawing can be a document, then why not a three-dimensional image (sculpture). Which is done by the participant of the study.

In furtherance, Lund (2009) as cited in Briet (2006) considered documents in some cases to be concrete signs, in other cases to be symbolic signs. “Is a star a document? Is a pebble rolled by a torrent a document? Is a living animal a document? No. But the photographs and the catalogues of stars, the stones in a museum of mineralogy, and the animals that are catalogued and shown in a zoo, are documents” (Briet, 2006, p. 10). The major difference between the two kinds of objects is that the star, pebble, and so on are concrete objects unconnected to any specific sign but the photographs and so forth are specifically intended to represent something such as stars, a special kind of mineral, or a special animal specimen such as the new kind of antelope, Briet uses as an example of the relationship between document and the whole process of documentation. When the antelope is catalogued, the very concrete antelope becomes a document itself (Briet, 2006).

Social Lund (2009) as cited in Buckland (2013) is of the view that the “General document theory”, is concerned with what documents do, or, more properly, what is done with documents. He opined that anything can be made to serve as a document, to signify something, to be held up as constituting evidence of some sort. Models, educational toys, natural history collections, and archaeological traces can be considered in this category. This shifts the focus from the materiality of the document to its social and perceptual dimensions harking back to the semiotic tradition of

“object-as-sign” (Buckland, 1997, p. 807). Having been told that materiality is the ultimate condition for dealing with information, it is perhaps surprising to read that one should focus not so much on the physical form but on the social and cultural function of the document and how it is perceived by people in different social settings. Documents are everywhere in our lives and they shape our society and our culture for example schools use textbooks to guide our learning; religions use sacred texts to inspire beliefs. The use of documents involves far more than fact-finding and problem solving. The complex totality of our lives and of our behavior is our culture. Tylor (1871) as cited in Buckland (2013) defines culture a body of “knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society”. Documents, then, are used to shape our culture. It was evident that through the study that sculptural works also document knowledge, beliefs, customs, habits and capabilities of individuals and communities.

Mental Actually, focus on the intellectual and cognitive aspects of the relationship between an individual and a document. His third classification of document is concerned with the individual’s mental relationship with documents, where the individual is seen as a creator or perceiver, what anyone is likely to learn from a document will be heavily influenced by what that person already knows. Sahut and Lemarié (2016) opined that for an individual to examine a document for the first time it is possible that he will not remember it nor simply receive a transmitted communication, but, rather, developing my prior understanding and generating new ideas. Even though the creator of the document probably had a communicative intent, that intent may be not be clear to him, or not persuasive, or not of interest. But he is engaging in some purposive cognitive effort. Where his intent and the outcome could be regarded as learning because he is becoming familiar with what others already

knew and discovering what was apparently not already known. Thus, an intellectual uses evidence perceived in documents as an ingredient to develop new ideas. Lund is of a strong believe that there is always a trinity of transmission that is; (communicating), recording (documenting), and learning (becoming informed) in documentation (Lund, 2004; Skare 2009; Olsen et al. 2012). Infact, there is a cognitive and intellectual relationship between an individual and a document and in this study the sculptural works.

2.3 Significance of documenting sculptors in Ghana.

In this study, the researcher uses documentation as a tool to unveil some names and works of selected contemporary sculptors in our societies that are not known. The documentation of the life, source of inspiration, philosophy, challenges faced, and contributions of sculptors to Arts and Culture would therefore help to unearth hidden names and works which would not have been heard of, if there had not been documentation. Attempts have been made to document Ghanaian artists from various dissertations, journals and books that inspired the researcher to search for sculptors in Ghana. Amenuke, et al (1991) gave a brief biography of twelve (12) Ghanaian artists and mentioned forty-two (42) prominent artists which is publicized as a resource material. Danso (1996) fed the starving students and researchers with (10) contemporary Ghanaian sculptors, he opined that the absence of such information will decline the growth of the art and demise the profession with pass of time. Similarly, Berko (2009) documented (14) lives and works of some physically challenged artists" in Ghana out of which James Boakye was the only sculptor among these artists. He focused on the rich knowledge and practical skills of these individuals and also brings to the lime light their major contributions to the nation.

This has contributed to the documentation of selected disabled artists' lives and works to serve as a resource material for Art Education.

Documenting these sculptors play an essential role in the lives of contemporary artists and future generation by keeping them informed and educated on benefit from past knowledge and experience that existed in years back. Artists are documented to help restore history, provide evidence and convey information for the future generation and an accurate understanding of the organizational culture. However, documentation of individuals or people is also a relevant and enjoyable process, since it involves the process of communication where backgrounds of different people, techniques and skills acquired is recorded into a single document or book.

2.4 Scope of Sculpture

“A sculpture is just a painting cut out and stood up somewhere” as quoted by (Stella, 1986, p.1). Stella, who is a painter and a three-dimensional realm artist tries to talk about the visual appearance, characteristics and how a painting work differs from a sculpture work taking into consideration its three-dimensionality (length, depth, height) unlike a painting work which is two-dimensional (length, height). Of all the kinds of fine art, sculpture is the most enduring and greatest known to man since it has contributed immensely to the evolution of western culture. The word sculpture originated from the word “scalpere” which means to scratch or carve.

According to Sofiali (2011) the word was first used in the 14th century until the 20th century. Sculpture was considered to be the imitative representations of the human form, but, beginning in the early 1900, non- representational (abstract) works or indeed, even with what we know as sculpture were produced. Sculpture as a branch of art comes in two forms. Freestanding sculptures are perceived in the round form to enable the viewer witness the full art form through a continuing changing vantage

point, unlike relief sculptures that are projected or attached to a flat surface and viewed from a particular point like that of a painting (Finkelstein, 2015). The term became much wider used in the second half of the 20th century.

Today, sculptors use any material and methods of production that serve their purposes and sculpture has lost its identity with any special material or technique. Within this scope the term is defined under two main subheadings, the traditional definition and the Modern or Contemporary definitions of sculpture. Though in the study, the researcher focusses on the modern or contemporary sculpture Art Forms.

2.4.1 Traditional Sculpture

Traditional sculptures are Art Forms, primarily concerned with medium and form. Within this scope the definition of sculpture is based on four characteristics. These characteristics include the three-dimensionality of the art form, the solidity of the art form, representational and the materials used (stone or wood) in creating the art form. Carving or modelling were the **only** two main techniques used by 14th century sculptors. However, sculpture figures that were produced before the 20th century were used to honour a significant event or the life of someone who led eminent life. The Greeks and the Romans gave birth to most traditional sculpture art forms, they believed sculpture is represented through concrete materials in its subject matter and idea until modernity, where the aesthetic interest and philosophical and critical thinking changed. According to Sofiali (2011), a German philosopher Hegel considered sculpture as the perfection of art in his classification of arts since it dealt with „Idea and its reality“. Hegel argues that, sculpture is the only art form that finds its perfect form in ancient Greek sculpture, this lies in the way that it is viewed in a solid nature and that considering its three-dimensionality brings together „divine and

the human nature“. However, a work is said to be an artwork when it presents a manner of spirit and this was what the Greeks seems to have achieved, since in sculpture the spirit is represented with the human body and this is not seen as physical, but through a sensuous existence.

2.4.2 Modern or Contemporary Sculpture

„Sculpture is Everything“, the perfect definition for contemporary or modern sculpture. Sculpture in the contemporary sense represents the total break away from how it existed in past terms of tools and materials, art forms produced from the 20th century became limitless due to the introduction of new tools and materials for creating sculpture works. Focusing on sculpture works to investigate some of the major ideas contemporary artists use in their practice. Chambers, Nicholas & Weir, Kathryn Elizabeth (1967) is of the view that, sculpture could be everything, but this doesn“t mean that everything could be sculpture thus it takes an artist to make it happen.

Sculpture experienced fast changes and critical advancements from the mid-twentieth century onward, artists broke limits and cleared a path for various inventive advancements that took after. Today, medium and form will not only define sculpture, but rather the creative idea behind the artwork, space and the installation techniques used. According to Finkelstein (2015) an introduction to new materials and techniques beginning in the 1950s, welding metal, incorporating found objects and recombining industrially prefabricated units were some the new approaches that were embraced and practiced. The traditional methods of casting or modelling was discarded, materials used in creating modern sculpture include wood, wax, ivory, metal, plaster, concrete, clay and fiberglass.

However, there is no word that denotes the term modern sculpture, the term Sculpture and statue were used interchangeably in the traditional era. Today the term statue is restricted to traditional sculptures or figurative sculptures. Since Augustin Rodin's works (the father of modern sculptures), there is no term that describes the term sculpture in the modern sense. Tucker (1992), gives few descriptions of modern sculpture, as it's free standing, its being rather than its becoming, how it is rather than how it got to be there. Modern sculpture overlooks the materials, techniques used in creating the artwork and the total being the art work represents. Instead, it pays attention to how the artwork was created and the creative mind behind the work. In the light of this, Tucker argues that modern sculptors concentrate on „making and the thing made“ not the things that were used in making the work. Much attention is not given to the physical element in the artwork, the focus is on the processes involved in the making and the outcome of the work. Pioneers of modern sculpture include Géricault, Préault, and Daumier, according to Tucker their works exhibited characteristics of modern sculpture (Sofiali, 2011).

2.5 Professional and Personal Philosophies of Sculptors

In modern art, “idea” is taking precedence over the visual art form. Here the artists pay more attention to the idea or concept of the work, the idea serves as a vehicle that takes the art form to its destination (UNESCO conference, 1952). In the conference, Henry Moore opined that every sculptor should be able to disclose ideas of his own attitude towards the art he practices.

The sculptor's idea becomes an intrinsic part of the entire work and the viewer's understanding of the artist's concepts by seeing the art is taken for granted, once it is out of his hand the artist has no control over the way a viewer will perceive the work. Different people will understand the same thing in a different way.

These personal philosophies are brought into existence through the process of casting, welding, carving, etc. Though these works can be used to amuse oneself or occupy time, they are also exhibited to the public for sale or for permanent disposition at a private house or a public park to communicate to the general public or to serve a monumental piece. Most sculptors have a personal philosophy that assists in clarifying their focus and direction towards their production. In the light of this, through the creation of a material representation of their philosophical model, sculptors express their philosophies by sculpting and describing their sculptures and how their philosophies reflect in their works. This philosophy passes from sculptor to sculptor.

2.6 Functions of sculptures in Ghana

Sculpture is an art form that presents itself in a three-dimensional space, most sculpture works can be viewed from all sides. African sculptures are more functional and they play a unique role in the everyday lives of the people through education, religion and culture are all interwoven with the art. Sculptures are used for religious functions, decorations, historical landmarks, record keeping, as monuments and other secular functions.

2.6.1 Religious functions

Religion and art are inseparable hence making sculpture the core to most African cultures. The main motives for making sculpture in the African society until the late nineteenth century, were religion, prestige and festivities. However, it appears that it was religion more than anything else that provided the primary stimulus for the making of sculpture (Benedict (2013)). Sculptures are believed to be spirit abodes and can see from both physical and spiritual, thus serving as intermediaries between

the supreme force and man. Sculptures like miniature abstract wood carvings found in the various shrines help distinct evil spirits, healing and resting of criminals in the society. According to Siegman (2013), figures or masks carved in wood, stone and other terra cotta figures were used as channels through which these spirits made themselves seen and their presence known. Some of these have been found among the Dogon of Mali, where the dry climate has preserved them for up to four centuries. Drumming and dancing are also connected to religion and sculpture to celebrate occasions in a traditional calendar such as festival, harvesting etc.

Woods are also carved into chairs and pulpits using the various gouges and chisels to be used as furniture and also to serve as other purposes in the various religious institutions. Statues and relief sculptures are cast with plaster, metal (gold, brass and bronze) and fibre glass using concrete, cold cast and lost wax (cire Perdue) technique. These sculptures can be mounted both indoors and outdoors on religious buildings depending on the type of material used. To mention but a few the crucifix, portraits and life size statues of religious leaders and other miniature sculptures.

Osei (2002) as cited in Kumah (2009) stated that the word stool is used to mean the carved wood on which a chief or queen-mother sits. It is also used to denote the office of a chief. Works found in chiefs' palaces are purposely created to display royalty. Sculpture works such as the linguist staff, stool and the swords cast in metal are meant for invocation of spirits, rituals, libations, cultural identity and passing of cultural values from one generation to another. The linguist staff can be carried anywhere in the community and even beyond, because it signifies the authority of the linguist as the king's spokesman.

2.6.2 Decorative functions

Sculpture has raised the level of beauty through public art to enhance the physical environment we find ourselves. Landi (2012) raises the importance of public arts in the environment. She opined that, public art improves the inhabitant's quality of life changes with shifts in both physical and psychic environments, sculpture artefacts compel people to stop, observe, think, listen and respond to the creative abilities of the artists. Sculpture mural and reliefs are installed with the intent to enhance, physically define, promote or establish an identity in a space or a place.

Culturally, sculpture has stocked individual homes, schools, museums, lorry parks, public parks and the environment as whole with fountains, monuments and other artefacts that are used as decorations. According to (Florida, 2002). people will locate based on quality of place and the unique set of characteristics that defines the place and make it more attractive is the existence of lifestyle he has observed. This facilitates the viewing experience of the person or visitor and encourage creative thinking by enabling the public to draw their own conclusions and connections between objects. Hence, taking part in the construction meaning of the work and achieving a more engaging museum experience that reflects reality. Expressing ideas suggestive of Florida, McCarthy considers that the addition of public art can contribute to a type of place making that will grow a creative element, attract investment, cultivate social unity and enhance the quality of the residents' lives (McCarthy, 2006). The decorative functions of sculpture cuts across all cultures over the world. Through the techniques of carving, modelling, assemblage and construction.

2.6.3 Historical landmarks

Sculptors play a vital role in the socio-cultural development of the people through the provision of commemorative figures. Monuments such as emblems, portraits, etc. of prominent events, occasions and individuals like both past and present chiefs, presidents and other political leaders are sculpted and mounted in the society to serve as a symbol for documenting history, culture and other social importance. These sculptural monuments are built to mark a place or convey a message to bring out some commonly shared experience, give form to a socially salient story or event of the past and secure their remembrance in the collective memory of a particular culture. These sculptures are either made with fibre glass, cement or metal. The monument serves as an identity of a political leader. It portrays royalty, authority and shows respect.

2.6.4 Secular functions

Sculpture does not pertain to a place marked off or an object related to religious practice only. Thus, they are also produced without religious reference or to satisfy any moral function. Sculpture artefacts are used for domestic purposes such as household utensils that include wooden handles, mortars, pestles, wooden bowls, ladles, combs, stools, chairs etc. These artefacts are produced by wood carvers with the use of the chisels and gouges. Their products are very viable planks of non-traditional exports and are capable of generating foreign exchange into the country and are normally used during cultural activities such as festivals, naming ceremonies and installation of chiefs to serve as entertainments.

2.6.5 Record keeping

Sculptors help in the documentation of history and creating a link between the past and the present through an expression of continuity in the experience of humans, in a nut shell bringing the past to the present. Viewing various sculptures, objects such as the statues and bust of our past leaders helps us relate to the people of the past and their contributions to society since these works are monumental. Cast figures of religious leaders found in churches and other religious institutions help viewers to build narratives and draw connections between themselves and the lives of these past religious leaders. This help changes the lifestyle of people in one way or the other.

2.7 Cultural Perceptions and Practices of sculpture

A philosopher in the nineteen century, once stated that the highest purpose of all art is to teach and enforce true religion. Some of the most important functions of arts are to uplift the spirit, inspire the mind and bring beauty to the home (Hackett, 1996). In the troubled times where one finds oneself, there certainly can be no doubt that our spirits often need to be uplifted. In fact, most communities have the perception that sculpture works are objects created for the purpose of idol worship. Indigenous African religious beliefs were mostly represented with sculptures of human and animal forms, the sculptures are believed to be spirits and can see from both physical and spiritual world. Therefore, they are carved differently from European realism.

According to Boakye-Yiadom (2009) they are abstracted in geometric forms, elongated in certain parts, stylized, distorted in forms and exaggerated in parts to the specification of the divinity in question. Sculpture produced in the traditional society by the different ethnic groups living in what is today known as Ghana were not

identified with a peculiar feature, but rather with general characteristics. Sculpture is a major art form that influences the works of most Ghanaian artists as compared to the other art forms such as pottery, textiles or painting. Traditional sculptures produced in the northern or southern part of Ghana are difficult to be differentiated due to the similarities in appearances. In such a way that one could easily conclude these works were made by one artists or ethnic group and much effort was not put in the work due to little creativity. Though traditional sculptors focused on already existing forms and styles, there are exemptions that justify these perceptions. A good appreciation of traditional sculpture, then opens one's eyes to contemporary Ghanaian art as well (Adi-Dako & Antwi,2014).

According to Adi-Dako and Antwi (2014), Ghanaian traditional sculptures are characterized to have similarities based on size, figure, “balance and proportion”, distortions, abstractions and Exaggeration, form, Unity of Contrast (Angularity and Rounded Forms), internal structure, frontality, verticality, symmetry and texture. These characteristics portray the artists' priorities, ideals and values, as well as that of the society that has molded him or her. Traditional Ghanaian sculptures are sometimes difficult to appreciate, especially when one is foreign to the culture, it is possible to fully appreciate and enjoy them using a Ghanaian cultural lens. Though the traditional artists were influenced by a set of rules, conventions and traditions, creativity could certainly be traced from his works. These characteristics bring out the uniqueness of the African sculptor from other sculptors in the world.

2.7.1 Size

The first characteristic that occurs in most Ghanaian traditional sculptures is the subject of size. This is significant as not all figures appeared to have the size. However, Ghanaian traditional sculptures are characterized to appear in smaller

forms due to their use and functions in the society. To mention a few, these sculptures were used as abodes of guardian spirits, ancestral spirits, fertility figures and personal gods. Mobility is another factor for the creation of such miniature figures, for easy transportation and handling considering the materials used in the production of the art piece.

The second common denominator is that of human figurines. A young, healthy figure whether male or female represents vitality, health and fertility. This is very significant in the creation of traditional sculptures, since human form has been given to supernatural beings sometimes used by traditional Ghanaian sculptures to express or symbolize the mysteries of the universe. This also plays a vital role in the religious lives of the people since they represent most of their sculptures in human and believed to be spirits and can see from both physical and spiritual world.

The figures are not fully understood, but believed to symbolize living and dead, and can also be used to convey the idea of a spiritual being. Many Ghanaian sculptors use inter-morphed figures of humans and animals as portrayed in the works of traditional artists to create a kind of hybrid being. They take the shape of anthropomorphic creatures, and often come fragmented, which researchers believe could have been a deliberate result of ritual actions.

2.7.2 Abstractions and Exaggeration

The main motive behind the Ghanaian traditional sculptures was not to copy the face photographically or to capture physical resemblance, but rather aimed at conceptual reality, in other words their sculptures were characterized by visual abstraction or departure from representation accuracy (Clarke, 2006). Abstract art properly defined is drawn from nature, an abstract of nature, and though it is, so to speak at a distance from nature, it always implies it and has reference to it (Fagg & Plass, 1964: Adi-

Dako & Antwi, 2014). Most aspects of the African religious sculpture have varying designs with the characteristics of animals and humans. These African artists convey their art through the following four categories, the ancestor spirit, the mythological hero, the combination of ancestor and hero, and the animal spirit. This makes most African sculptures figurative sculptures, representing something that exists in the spiritual realm. “Depending on the ethnic group, distortions and exaggerations of certain parts of the human figure were dictated to the artists” (Adi-Dako & Antwi, 2014). Forms such as the "Koma Land " figurines are abstracted and exaggerated to conform to the belief that supernatural bodies are different from natural bodies.

2.7.3 Form

Primarily, sculpture is believed to be found in objects and these objects are characterised to be in three dimensional forms, thus the evaluation of these sculpture forms is the main goal of aesthetics and in order to appreciate these sculpture objects, a set of classificatory canons is necessary. Traces of geometrical forms are seen in most Ghanaian traditional sculptures. Spheres, rectangles, cones and cylinders are repeated in simple forms. In one way or the other it gives the art piece a peculiar feature from other works of art. Form has been argued that, it is a characteristic feature of sculpture and an essential feature to sculpture as well. The form can act as a physical and a symbol of language to communicate through its character and direction. These symbols carry certain kinds of information. Consider the “Akuaba doll”. The use of the circle to depict the disc-like head and the oval gives structure to the face, cylindrical-ringed neck and the conical shaped breast. These forms are creatively joined together to create the total form. It is a symbol of beauty. Traditional sculptures are sometimes perceived to be simple and native due to the treatment given to them.

2.8 Challenges faced by Sculptors

2.8.1 Lack of tools and materials

Most commercial sculptors lack the required tools and materials to execute or bring out their existing idea to reality. Beagles and Ramsay (2009), opine that when the sculptor is establishing and setting up his or her own studio, he or she buys a simple all-purpose set of modelling tools and may invest in more specialised modelling tools as he or she gets more skilled and start to make more classy sculptures. Though modelling with the fingers is possible when dealing with a malleable material like clay, plaster of Paris etc., there is still the need for modelling tools such as scrapers, scoopers, clay cutter (frog), calipers and spatulas. The reason for this is frequently due to the cost of such implements. In furtherance, other branches of sculpture like carving demands specific tools (chisels and gouges). Demonstration of manipulative skills using tools (equipment) and materials to carry out sculptural operations is the fundamental needs of every sculptor.

According to Ayise (2005), every education system should meet certain criteria in order to establish quality in teaching and learning. This is often stated in the aims and objectives of a school's curriculum, yet sculpture teachers and students are always facing the problem of inadequate tools and materials to facilitate the teaching and learning of the subject. Ghana's Ministry of Education (MOE, 1993) states its overall goal as to provide relevant and quality education for all Ghanaians especially the disadvantaged to enable them acquire skills which will make them functionally literate and productive to facilitate poverty alleviation and promote the rapid socioeconomic growth of the country.

2.8.2 Lack of studio space

Lack of studio space is hindering the efforts of sculptors to produce efficiently since sculpture is a practical oriented area or activity, sculpture artists or students need to work in studios. Leonardo da Vinci had his training in his master Verrocchio's workshop and after his apprenticeship had a studio set up in Florence (Laurie, 1999). This is a clear cut that sculpture students at various levels need to practice what they are taught while teachers need a studio where they can teach using demonstrations. However, its potential is being undermined by a shortage of studio space which means Ghana is turning away potential international projects that could bring hundreds of jobs and generate millions of cedis in revenue in the economy. The lack of suitable studio space is an issue of great concern for the industry. Like Pigrum (2007), the best way to learn a skill is to practice and that there is the need for a work-place to practice. Without demonstration and practice students will not be able to acquire the required knowledge and skills pertaining to this area of study. "Arts management, after all, is a practical field like medicine and must be taught through real-time, real world experiences" (Kaiser 2009, p.1). It is also imperative that sculpture artists and students are given a studio to prevent other people from getting harmed due to the hazards inherent in the art materials used such as toxicity, flammability, reactivity, and sharp tools to protect against illness or injury. Materials that are highly toxic, flammable, or reactive can be handled safely in the studio.

2.9 The concept of Arts and Culture.

The art field encompasses acting, announcing, architecture, fine art, directing, animation, dancing and choreography, design, entertainment and performance, music and singing, photography, production, and writing (Gaquin 2008). According

to the National Foundation on the Art and Humanities Act, "the art" has a broader perspective. This includes, music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, film, video, tape and sound recording, the arts related to the presentation, performance, execution, and exhibition of such major art forms, the practice of the arts of the diverse people in the society. Hofstede (2001), developed a definition of culture as "the collective programming of the mind that distinguishes the members of one group or category of people from another".

Culture may be deemed as the values, symbols, interpretations, and perspectives that distinguish one person from another, it is not only material objects and other tangible aspects of human societies (Banks & McGee 1989). Culture appears in two folds, material and non-material culture. Material culture includes dressing, food, buildings, etc. unlike non-material culture that deals with language, family, religion, and education.

Arts and Culture as a big umbrella that covers the performing, visual, and fine arts, as well as applied arts including architecture and graphic design; crafts; film, digital media and video, humanities and historic preservation, literature, folk life and other creative activities. Arts and culture is dynamic, it is continually developing and changing over time. The ways in which Arts and Culture activity is defined, manifested, and valued vary somewhat by locality and community. For example, in one locale traditional activity such as wood carving may be recognized as a craft or art form, whereas the same activity elsewhere may be thought of simply as work. Ayiku (1998) asserts that the art of the Africans is so much intertwined with the way they live that it survives as a record of their beliefs, aspirations, and needs,

physically, emotionally, and psychologically. Arts and Culture are inseparable, art forms the core of the culture. Art forms produced in Ghana are tied to the shared behaviour of the people. The sum total of the ways in which they organize their societies, as well as make a living.

However, direct involvement of sculptors in arts and culture is more intense and contribute greatly to the community and the nation as a whole. According to Stern and Seifert (2000), greater concentrations of artists and arts-related organizations lead to higher degrees of arts participation among residents, directly and as audience. The various sculptures produced by sculptors promote several activities in terms of the kinds of benefits they are most likely to produce in the economic, political, educational and religious benefit to society.

2.9.1 Contributions of sculptors to Arts and Culture

2.9.1a Economic benefit

Economically, sculptors have numerous impacts on individuals in the society. This is no longer a hidden fact, since an increasing number of individuals in various cities and towns have recognized these roles sculptors play in our economy or community. The presence of sculpture works in a specific neighborhood or community location can boost the attraction of visitors, Creation of jobs and developing skills, and retaining businesses and developing talent. An example of how the sculptors may have an economic impact, let us examine Aboakyere festival celebrated annually by the Effutus of Winneba. This festival draws thousands of visitors from far away, but mostly from the surrounding. These visitors spend money on miniature sculpture works such as pendants, cast works and wood carvings (relief and in-the-round works). In this sense, the arts are said to be an „export“ industry to the extent that

they bring in money outside the local economy. This spending has a direct positive impact on the town's economy.

Indirectly, this spending has what is called a "multiplier effect" to the extent that those foreign currency re-circulate in the local economy as a result of spending on local goods and services of the festival and the other business. Also, during occasions such as funeral and marriage ceremonies people dance to the beat of musical instruments. The musical instruments including drums, rattles, clappers and castanets are sculpture artefacts.

The creative industries and cultural sectors contribute greatly to the national and local economies. The knowledge and skills acquired in sculpture through formal and informal training also assist in the development of the economy through improvement of skills, cultural capital and creativity. Formal exhibitions and galleries organised by sculptors' crafts groups are channels artists use to express themselves creatively. On the other hand, audience members may gain some new knowledge or cultural capital by attending arts event. The locations and spaces where such activities are held include professional venues such as theatres, arenas, cultural centres, museums, and galleries and less formal settings such as local community and recreation centres which include libraries, clubs, parks, schools, and other local gathering places.

2.9.1b Political benefit

According to history, sculptors play significant roles in the lives of leaders till presents day. Often, leaders held monopolies over the materials used and controlled artistic production as well. sculptures were done expressively under the strict dictates of clan leaders, religious leaders, chiefs and other opinion leaders. Ghanaian leaders are characterized to have special seats of office, clothes and regalia made of

expensive material. This has created a big bridge between a leader and a common member in the society or community, both literally and figuratively from his subjects. In a nut shell, the products of sculptors legalize power to the general public. For example, in Ghana the president elect of the republic holds aloft the Sword of Authority as he is sworn in during the official inauguration ceremony for the country's newly elected president. Handheld objects, such as fly whisks, staffs, swords and pipes play central role in the customs, belief systems, social organizations, and political systems of African societies. Mostly, royal sculptures are used to signify political authority.

Sculpture figurines or portraits of past leaders are used to document history and serve as a visual reminder of the present king's legacy. Such works are generally commissioned by a group of individuals, such as the council of elders or members of a religious association (Clarke 2006). Many media could be used to produce artefacts. They range from wood, ivory, metal, bone, marble, plaster of Paris, stone, PVC and many other forms of hardware. Protest sculptors use miniature sculptures for entertainment, carved symbols from various political parties are used to trigger critical thinking among audiences on particular issues using miniature sculptures as a medium of communication. The monument of Osagyefo Dr. Kwame Nkrumah serves as an identity of a political leader. It portrays royalty, respect, authority and the rule of the past and present opinion leaders who have ruled in the affairs of the nation.

2.9.1c Educational benefit

Educationally, sculpture has a diverse range of impact on the individual by promoting the socio-cultural and aesthetic development of young children. Dissanayake (1993) opined that art education in schools teaches expression of

oneself in a way culture answers more common underlying human need. Sculpture also helps children to recognize what is special and valuable in their day to day existence. Learning through Arts and Culture improves attainment across many other aspects of the school curriculum and has a wealth of other beneficial impacts on young people. Sculptors contributes immensely to the educational sector by enhancing knowledge, skills and experience through the visual arts and by heritage organisations are essential to young people's development. This is acquired through formal and informal means. Formally, individuals or children are trained in schools and colleges while informally in the wider world where the Arts and Culture offer children and young people opportunities to express their ideas and values.

According to the Cultural Learning Alliance (2011), in both ways children are encouraged to explore other cultures past and present, and inspired to contribute to the Arts and Heritage that will be created and enjoyed in the future. For example, during speech and prize giving days exhibitions are organised to inform or educate children about their rich culture. Adejumo (2002) asserts that the current approach to multicultural art education is concerned with promoting equal learning opportunities in art for all children. This approach provides students with exposure to diverse cultural group and content in the art curriculum. He further explained that teachers must participate in a culture so as to impact accurate knowledge about the involved aspect of the culture. Sometimes local artists and handicraft producers who are invited to schools share their skills in traditional works and incorporate their artistic skills and knowledge into lessons, this provides an opportunity for students to learn about the various art forms that their own culture produces and compare them with those produced elsewhere and, in the process, learn about cultural values.

In furtherance, students gain self-esteem and confidence in their abilities, therefore becoming more motivated and productive. Studying sculpture and acquiring skills in the art forms, ranging from endow students with talents and with the ability to engage in the creative process. This includes the use imagination, critical thinking, physical and mental skills to generate creativity or a unique creation.

2.9.1d Religious benefit

One of the aims of this evidence review is to better understand the added value sculpture give to religion. Religion and sculpture are the roots of cultures and determining factors of life as evidenced by the cave paintings and sculptures of the Paleolithic era. Being basic to human expression, art was and has been one of the means through which man has been expressing his beliefs and practices (religion). The actual date art and religion commenced is still anonymous, religion and art has been in existence since and it is believed to be both a hereditary vocation and an art of devotion, an offering to the gods (Boakye-Yiadom 2009). Drewal (1984) Probably the first known religion was traditional religion which was first known in the Garden of Eden as revealed in the Bible.

The nature of “Arts and Culture” as a complex whole of distinctive spiritual, material, intellectual and emotional features characterize the various religious institutions from each other. It includes not only arts and letters but also the modes of life, value systems, traditions and beliefs. Sculpture feeds the various religious institutions with creative products, including architecture, literature, music, drama, and painting, sculpture etc. Somehow, somewhat sculpture describes the beliefs and practices of another society, particularly where these are seen as closely linked with tradition or religion. Sculpture plays a significant role in traditional, Islamic and the Christian religion. The researcher provides thematic subject matter and identifying

religious art works such as religious sculptures in some areas outside Africa, Africa and their production.

2.9.2 Religious Sculptures

Both in the round and relief sculptures may be modeled from plastic materials like clay, cement mortar, plaster or any other similar material to play a significant role in the various religious institutions in the world. Cole (2009) opined that, works may be carved from wood, stone (rocks), animal bones and horns (tusks) or may be cast from any of the plastic materials mentioned above. These sculptures may be portraits of the dead or living persons and they may be full figures, busts, heads or only torsos.

Religiously, sculpture has been the central devotion of many cultures. Today, large sculptures are too expensive for private individuals to create. Religious sculptures are the works made to be used for religious ceremonies. These sculptures may be found in churches, holy places or in groves. Greek sculpture was of a religious character during the Archaic and Classical periods, their sculptures had features of man and were created with various materials and sizes. Most of the statues were erected inside and outside of the temple as well as urns, images of sacred animals, and other objects of a sculptural nature.

The Cathédrale Notre-Dame d'Amiens one of the finest in France if not all of Europe. Besides its impressive size, Amiens cathedral is well known for spectacular Gothic sculptures that adorn the Western façade (Huihua, 2004). The Western portals of the Amiens cathedral have a lot of outstanding elegant art works, especially their elaborate sculpture featuring a gallery of locally important saints and large eschatological scenes are justly famous. Sculptures and paintings in the cathedral break out of the range of religion and emphasize portray of characters,

novelty seeking for accurate human histology. The Pietá, another famous religious sculpture made by Michelangelo, an Italian sculptor and painter. The statue was commissioned for the French cardinal Jean de Billheres, who was a representative in Rome. Pietà depicts Virgin Mary grieving over the body of Jesus who is lying on her lap after the Crucifixion. The subject is not a part of the Biblical narrative of the Crucifixion, but was common in religious sculpture of Medieval Northern Europe. It is known to be one of the world's great masterpieces of sculpture. "The Pietá" with much of Mary's body concealed by her monumental drapery and the relationship of the figures appears quite natural. The Renaissance sculpture piece is currently located at the first chapel on the right as one enters the basilica.

Works of Art in Africa cover wood carving, blacksmithing, bronze casting etc. In ancient Africa, while there was a general belief in the existence of an omnipresent God, the individual religions worship style and rituals in response to certain events differed.

Masking in the African society is widely known for its religious significance, most Africans communities in the sub-Saharan area believed these maskers were visible manifestations of unseen spirits. Using their creative imaginations, humans give these spirits forms, substance, style, movement, sound, colour and texture.

The Great Sphinx is one of the most important monuments in the world. It is unique in ancient Egypt. It is also considered to be the first colossal royal statue in pharaonic. The Sphinx is a representation of a lion with a king's face and head. The body is about 65 feet tall and 200 feet in length. Its face is 13 cm. wide and its eyes are 6 feet high. The most recent geological studies strongly suggest that the beard is from the Old Kingdom, part of the original limestone from which the Sphinx was carved. Since other sphinxes of different kinds have been found, each of them

represented a god of their own place and time. Not only this, but some believe it was guarding a tomb or tombs from evil forces. This material is dated to the Middle Eocene, about 50 million years ago.

Other sculptures are used during puberty to symbolize objects such as stool and hoe are used to communicate with the people and to educate the initiate on the ethical values of the society. Majority of African sculptures from communal activity, for example, among the Ibo community. Olopade (2006, p. 41) concludes that the environment of art in Africa follows upon the interaction between players, objects and audience. Several art forms or expressive media appear simultaneously or at least are overlapping and interdependent form, such as masks and figures in African context. African masks served different purposes to mention a few law enforcement masks, fertility Masks, funeral and commemorative Masks. Among the Igbo Community of Nigeria, during the yam festival the dance mask is worn to show the beginning of new yam every year. This is worn at the celebration of the festival of the first yam harvested in the community. The Ogoni mask of Southern Nigeria is used during the dedication of farming season to the local deity, the Guro mask is the mask of the Zamle society, which produces antelope's rhythm dances by the wearers to ensure increase of the crops, all these masks were used to appease their gods to pray for a bountiful harvest during the season.

According to Tolstoy (1898), Christian art was restricted to the decoration of the hidden places of worship, such as the catacombs and meeting houses called Titulae (converted private houses). Most early religious artists worked in a manner that was derived from Roman art, appropriately stylized to suit the spirituality of the religion. Christianity has influenced sculpture to the degree that images have played a part in the Christian religious experience. The Christian themes most widely diffused

among native populations in every country are first, the crucifix, then the feeling. Africa offers an extensive production of Christian sculptures. McGrath (2006) is of view that, the Christian cross is seen as a representation of the instrument of the crucifixion of Jesus Christ. It is the best-known religious symbol of Christianity. It is related to the crucifix (a cross that includes a usually three-dimensional representation of Jesus' body) and to the more general family of cross symbols. Variety of religious sculptures from Catholic, Pentecostal and Methodical religious statues are normally erected inside or outside the church premises. Religion and “Arts and Culture” are intertwined with each other in the African community. For this reason, African traditional art is termed as “art of religion”, African culture is interwoven with African religion. Art is therefore a mediating factor within both religion and culture in Africa. African sculptures reflect the culture and religion of the people through the expression of religious symbols in artistic images, hence making the two inseparable since they are somehow somewhat symbiotic with each other. Sculpture influences the religious, economic, educational and the political lives of the society as a whole by changing opinions, instilling values and translating experiences across space and time.

CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter discusses the research design, context of the research, population of the study, sampling size and sampling procedures, instrumentation, data collection procedure, data analysis procedure, and summary of the chapter.

3.2 Research Design

The study is purely Qualitative in nature. Qualitative research comprehensively explores a problem using analysis of data provided by participants in their natural settings (Creswell, 2006). The study is underpinned by the descriptive research method, Best (1981) gives the characteristic of descriptive research as a method that describes „what is“. It involves the description, recording, analysis and interpretation of conditions that exist. In furtherance, it involves some type of comparison or contrast and attempts to discover relationships between existing non-manipulated variables. The researcher therefore employed the descriptive research method in the review of related literature. Findings from books were recorded, described, analysed and interpreted to provide evidence on what has been done already on the project.

3.3 Population for the Study

Sidhu (2003) contends that population is a group of people or objects with common characteristics upon which the researcher is interested in. In this context both commercial and sculpture educators formed the target population for this study. The population of the study comprises all sculpture educators and commercial sculptors in Winneba, Takoradi and Kumasi. The estimated population is 27. For the purpose

and nature of the study, respondents in the three selected tertiary institutions which are University of Education Winneba, Takoradi Technical University (Takoradi polytechnic) and Kwame Nkrumah University of Science and Technology formed the population for sculptor educators in the study whiles commercial sculptors in the respective towns where the institutions selected are located formed the population for the commercial sculptors.

3.4 Sample and Sampling Technique

Purposive sampling involves identifying and selecting individuals or groups of individuals that are especially knowledgeable about or experienced with a phenomenon of interest (Cresswell & Plano Clark 2011). Individuals were selected based on the assumption that they possess knowledge and experience which are in line with the objective of the study. A group of sculptors (educators/commercial) were specially picked for some unique purposes as researcher's data sources.

To meet the purpose of this research and gather detailed descriptions, the researcher identified purposive sampling strategy, to select participants who have experienced the phenomenon of interest (Collingridge and Gantt, 2008). Some scholars (Sandelowski, 1995) have suggested variation sampling to seek as much as possible, participants from range of demographic characteristics who may have varying experiences of the phenomenon. Such variation makes it possible for the researcher to distinguish essential (invariant) meanings from other meanings across participants' perceptions (Todres, 2005). Individuals were selected based on the assumption that they possess knowledge and experience with the phenomenon of interest and thus will be able to provide information that is both detailed (depth) and generalizable (breadth). The researcher set a criterion and picked all cases that meet

that criteria. This included all sculptors both educational and commercial, all sculptors with ten years of working experience.

Six sculptors were selected from the accessible population of 20 for the purpose of the research and from those six, one could safely make inferences about the characteristics of the population from which it was drawn. These 6 sculptors were selected from all over the Metropolis. The criteria for selection were based on: (a) their accessibility, and (b) their willingness to participate in the study. Their life, works, and contributions to arts and culture were also used as criteria for the selection.

Table 1

3.4 Sample study

Region	No. Sculptor Educator/ school	No. Commercial Sculptors	No. participants
Central	1. University of Education Winneba)	1	2
Ashanti	1. Kwame Nkrumah university of Science and Technology	1	2
Western	1. Takoradi Technical University	1	2
Total		3	6

3.5 Data Collection Instruments

Qualitative interviewing provides a method for collecting rich and detailed information about how individuals experience, understand and explain events in their lives (Clifford, 2012). The principal instruments designed to conduct the research was a semi-structured interview protocol. Semi-structured interviews were used to probe or ask more detailed questions of respondents' experiences. The researcher conducting semi-structured interviews is freer one than conducting a

structured interview (Kajornboon, 2004) in which the interviewer does not have to adhere to a detailed interview guide. Patton (2002, p. 343) recommends to “explore, probe, and ask questions that will elucidate and illuminate that particular subject to build a conversation within a particular subject area, to word questions spontaneously, and to establish a conversational style but with the focus on a particular subject that has been predetermined.” Less structured interviews are most appropriate for early stages of research because they allow interviewees to focus on what they think is most relevant to the question, providing the broadest set of perspectives.

3.6 Interview

The semi-structure interview protocol was divided into four sections, section “A” focused on the demographic data of the respondents. Section “B” was about the Artists education and training. Section “C” dealt with the personal philosophies of the selected sculptors that defined their work. Section “D” was also about the life of the Artists. Open ended questions were used to foster discussion and to enable the researcher to delve in the topic under study.

3.6.1 Observation

It is a data gathering device by which certain types of information can best be obtained through direct examination by the researcher (Best, 1981). Best explains that observation must always be expert, directed by specific purpose, systematic, carefully focused and thoroughly recorded. The instrument was therefore appropriate to provide good description of the works produced by the sculptors. Direct observation of art works was therefore carried out by the researcher following an observation checklist in the studios of the respondents. This was done to gather

relevant information relating to the style, materials, source of inspiration and techniques used by the sculptors.

Table 2

3.6.1 Observation checklist

Sculptor	Materials	Techniques	Source of inspiration
Felix Annor Anim	Fibre class	Cold cast	Women
James Boakye	Cement P.O.P	Casting Modelling	Individuals
Samuel Bentum	Cement, wood	Carving, Concrete Casting	Nature, Women
Ray Agbo	Wood, found objects	Carving Assemblage	Nature
Isaac Opoku-Mensah	Cement P.O.P Metal	Carving, Metal casting	Nature
Gilbert Forson	Cement, P.O.P	Modelling	Nature

3.7 Data Collection Procedure

Both primary and secondary methods of data collecting procedures were used in this category. The six (6) respondents who provided the primary data collected through interviews were: (3) sculptor educators and (3) commercial sculptors assisted in the administration of the interview protocol. The administration of the interview protocol employed the purposive sampling technique. The purpose of the study was explained to the participants and their various rights made known to them. Johnson (1984) makes a point at the length of interview “If an interview takes two or three times as long as the interviewer said it would, the respondent, whose other work or social activities have been accordingly delayed will be irritated” (p.14). Since people

who agreed to be interviewed did the researcher a favour their time was not wasted beyond the agreed period except where the interviewee decided to elaborate beyond the agreed duration. The researcher interviewed the participants for fifty (50) minutes on the generated themes of the study. An iPhone 5s was used to record the interview between the participants and the researcher.

The secondary data were mostly of documentary sources from libraries, archives, and so on which include books, charts, magazines, „news-prints“ and unpublished thesis. All the data collected both primary and secondary sources were assembled, critically analysed, summarised and conclusions drawn from them, which were expressed in figures and incorporated in this dissertation.

3.8 Data Analysis Plan

Data analysis deals with organizing, accounting for and explaining the data. In a nut shell, making sense of data in terms of the participants“ definitions of the situation, noting patterns, themes, categories and regularities (Cohen, Manion, & Morrison, 2007). These techniques were appropriate because the study was largely descriptive with the purpose of seeking in-depth information on respondents“ opinions regarding the teaching and practicing of Sculpture. The objective for the study were used as themes for discussing the data collected with the instruments. With this, each objective was used as the main heading under which all data gather that address it was assembled. The categorization generated more themes that guided the development of the study. All Data collected were then assembled, using figures and description with detailed physical identification, analysed, interpreted, conclusions drawn and recommendations made in text and pictorial illustration.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSIONS

4.1 Overview

In this chapter, the results of investigation of the six selected contemporary sculptors with different backgrounds are presented. The qualitative data were organised under themes in relation to the research questions using interview, observation, transcription of audio files into textual facts and document analyses as a means of instrumentation. The data retrieved from the study were, therefore, categorised and represented in a descriptive form to facilitate interpretation. The discussion covered their early years of education, working experience, challenges and their contributions to educational, economic, political and religious lives of people in the society.

4.2 Biographic data of Felix Annor Anim



Figure 1: Felix Annor Anim

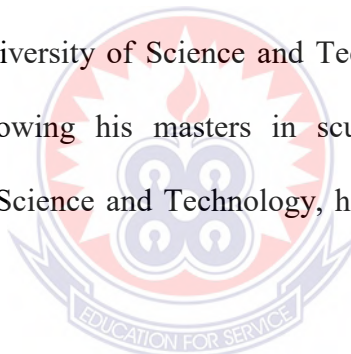
Source: Field work data

4.2.1 Early life

Felix Anno-Anim is fifty years of age and he is married with children. He was born into a Christian family but he is not a practicing Christian. His childhood was spent in Accra Kanda, then later his parents were transferred to a village called Fwiefwie from there he relocated to Abetifi in Kwahu, in the Eastern Region of Ghana.

4.2.2 Sculptor's Education

Felix started his basic education at Kanda in Accra and continued with his Middle School Leaving Certificate (MSLC) at Abetifi in 1981. He furthered six Form education at St. John's High School, Seckondi where he majored in business studies. After completing six Form, Anu-Anim had his national service. He later continued to Kwame Nkrumah University of Science and Technology in 1989 to further his tertiary education. Following his masters in sculpture programme at Kwame Nkrumah University of Science and Technology, he specialised in fiberglass (cold cast).



4.2.3 Working experience as a Sculptor

Felix has been teaching and practicing sculpture for more than fifteen years. At his 3rd year in the university a friend of his introduced him to a Ghanaian sculptor Nii Owo who had returned from the United Kingdom and was in search of a good portrait artists. Meeting Nii Owo was another turn in his life, he worked with him for more than seven years specialising in cold cast (fibre glass). Annor-Anim worked as a national service personnel at the Centre for National Culture (Art Centre) Seckondi-Takoradi, where he worked as project director after his first degree. In 1993, he was posted to Takoradi Polytechnic as a sculpture teacher. From 1994 to 1996 he was enrolled as an art teacher in a government school (Nsaba

Senior High School). Though he was a teacher all this while he still worked at a tremendous pace, producing several major works with Nii Owo (touch of bronze), while he was teaching at Nsaba Senior High School and then practicing at the same time.

4.2.4 Personal philosophy of Sculptor

The formation of Felix's philosophical views was deeply influenced by his immediate space. The radiance of a broad humanism shines forth from the work of this sculptor.

Focusing on his philosophy "my immediate space should experience what I do most", the artist believes the community he finds himself should enjoy the sculpture he produces. This belief has helped influence and direct much of the artistic works he makes. This influence is shown through many different works of the artist. His works are appealing to the human eye since he pays attention to detailing and finishing to enable the viewer relate to everyday life. Most of his works emphasise on human achievement and human history. In his bust of Captain Robert Rattray, the artist intends to decorate part of the park but the focal point was to serve as a symbol to aid in the documentation of history by highlighting on the achievement of the Scottish special Commissioner and colonial government's anthropologist in Ashanti in 1920. The eyes and lips of the face are of such beauty and perfection that draws the attention of people who visits the park. It is of no doubt that Donatello and Garry Prince were his favourite sculptors, since most of their works were humanistic statues.

4.2.5 Tools and Materials used by Sculptor

Tools that aid in his production to communicate ideas through fibreglass sculpture include spatulas, brushes, grinding machine but personally he outlined his hand (thumb and fingers) to be his favourite tool since his time of practicing sculpture because he believes it is was a gift from God. Materials used in the production of fibre glass sculpture include sand paper, damp cloth, fibre glass cloth, fibre glass resin and hardener.

4.2.6 Source of Inspiration of Sculptor

The environment inspires (nature) him a lot and he is also fascinated by silhouette. Felix is also fascinated by the human body, especially the degree of curvature of the statures of female figures taking into consideration the contours. Though none of his works in the study depicts nudity, I believe that his inspiration made him one of the professional candidates to be inspired by humanistic statures. This is because he had no ulterior motives holding him back from fully expressing the human features (nature). Humanism in his statue of Otumfuo Opoku Ware II stressed on the dignity of humanity and human studies.

4.2.7 Techniques used in producing Sculpture

His main techniques in sculpture are modelling and casting (fibre glass). He mostly models in clay with the use of his hand and gives the required details by gently using spatulas to aid in achieving resemblance. He then takes the mould of the modelled work with P.O.P and then cast the P.O.P moulds with resin (fibreglass) before decorating the final work.

4.2.8 Mentors

He is inspired by Donatello and Garry Prince, since their works are timeless and exquisite. According to Felix their works cut across boundaries.

4.2.9 Challenges faced by Felix Annor Anim

Every professional artist face challenge through his time of practice. According to the artists his greatest challenge as a sculptor is income. He is faced with inadequate capital to purchase modern tools and materials and also generate income to put up a studio. All these requires financial stability, he therefore needs to be equipped with modern tools to be able to produce good works to sell sufficiently and to gain a name recognition internationally. Making a connection of participating in international galleries and gaining the popularity is a challenge. Art moves hand in hand with creating and promoting thus he needs capital to purchase the required tools to help produce creative works and to help promote him as well.

Additionally, as an educator and a practicing sculptor combining two careers become a huge challenge. Since he has to combine both careers simultaneously to support himself financially, sometimes divided attention sets in making him unable to master in one. Art is very time consuming on all levels. To really grow, you need to have constants practice to enhance your creative skills. This can lead to low productivity and also affect the quality of the work since much attention is not given to the work. Therefore, being a teacher and a practising artists was challenging, in that it often requires working two careers.

4.2.10 Major Contributions to Education, Economic, Politics and Religion.

Educationally, Felix Annor Anim has contributed immensely towards the development of arts in Ghana. He introduced the fibre glass concept to the Kwame

Nkrumah University of Science and Technology. This has influenced many upcoming artists who adopted this technique. This contributes immensely to the educational sector by enhancing knowledge, skills and experience. In furtherance, these students gain self-esteem and confidence in their abilities, therefore becoming more motivated and productive since it involves the use of imagination, critical thinking, and physical and mental skills to generate creativity.

Economically, students have also learned this technique and they keep practicing which serve as a source of employment for the youth. This has also served as a source of income to him personally since it helps him make ends meet and other individual artists who are also into the practice of sculpture. The knowledge and skills acquired in the production of this art form through formal and informal training also assist in the development of the economy through improvement of skills, cultural capital and creativity.

Politically, in 2008 Felix Annor Anim also worked on political sculptures (Ghana Coat of Arms) at the parliament house, the Jubilee House (the seat for government in power) and Peduasi Lodge (presidential retreat centre). In addition, he led the Department of Sculpture to mount a statue of Otumfuo Opoku Ware II, at Opoku Ware Senior High School in Kumasi, Bust of Sir Osei Agyeman Prempeh II, Opoku Ware II and the bust of Otumfuo Prempeh I at the Rattary park in Kumasi. He also made a bust of Peter Ala Adjetey, former speaker of parliament and the bust of Dr. Yaw Dua Agyeman Dickson former headmaster of Bawku Senior High School. These sculptural artefacts of past and present leaders are used to document the political role they have played in the life of society, thereby preserving the legacy for future members of society to learn from.

Works of Felix Annor Anim

Felix has mounted four different sculptures at the Rattery park, Kumasi. The works include bust of Otumfuo Prempeh I, Otumfuo Opoku Ware II, Sir Osei Agyeman and Captain Robert Rattray. The works are modelled with excellent skills and they all show finely delineated features. Figure 2 below is the pictorial view of the bust of Captain Robert Rattray who was named after the public park. “Historians are impressed with this fibre glass sculpture” (Anu-Anim, personal communication, July 5, 2017). Captain Rattray was a Scottish special Commissioner and colonial government’s anthropologist in Ashanti in 1920 who did a lot of research work on the Ashanti Kingdom and the people of the Gold Coast in a bid to help the colonial government understand the people. During the time that Rattary was conducting his studies, Nana Prempeh I had returned from exile and was Kumasihene. Though the works enhance the beauty of the park, the beauty was not the first consideration of the artists while making these political sculptures in fiberglass. As these sculptures were produced to aid in the documentation of aspects of history and also to show human dignity.



Figure 2: Bust of Captain Robert Rattray, Rattary Park, Kumasi

Source: Field work data

The cast resin of Captain Robert Rattary and co, depicting his head and neck, and a variable portion of the chest and shoulders covered with a suit jacket rests on a rectangular pedestal base with his body facing forward. The bust is expressed in realism with no physical form taken for granted. The finely detailed work is given some depressions on the face that makes it look more natural and hand-finished. His head is slightly turned above the eye level, the entire bust is coated with a bronze colour. In Isaac Opoku-Mensah's busts of the three murdered judges, he cast the figures in bronze but both works are rendered in detail and given an excellent finish to vibrate it viewers.



Figure 3: Otumfuo Agyeman Prempeh I, Rattary Park, Kumasi

Source: Field work data



Figure 4: Statue of Opoku Ware II

Source: Field work data

This is a realistic statue of Otumfuo Opoku Ware I who was Asantehene between 1977 and 2009. Apart from being a traditional he was also a well-known statesman of international repute. This statue is mounted in front of Opoku Ware High School administration in Kumasi, the school is named after his great grandfather Opoku Ware I who was also Asantehene. The human body of “Otumfuo Opoku Ware II” is very realistically executed, showing a very strong stance that had been sculpted in a very idealistic way and shows volume and balance. The artist shows exquisite treatment of drapery as Donatello’s St. Mark, he cloths the king in Kente which is

skillfully depicted with horizontal and vertical lines that shows the woven yarns of a Kente fabric. Otumfuo Opoku Ware II wears a pair of sandals that belongs to a court dignitary of an Ashanti King („Asantehene“) and adorned with expensive gold ornaments indicating his status in the society. It also discloses how Gold has always been important among the Akan peoples (Ashanti). The pose suggests an outstanding leader who is able to engage one’s attention. The statue is coated in gold.



Figure 5: Bust of Dr. Yaw Dua Agyeman Dickson, Bawku.

Source: Field work data

Felix bust of Dr. Yaw Dua Agyeman Dickson (figure 5) depicts the former headmaster of Bawku Senior High School, from 1963-1966. Apparently, corresponding proportions are perfectly executed taking a critical look at the

relationship between the eyes, nose and mouth. The commissioned work is expressed in detailed to capture all resemblance to meet customer demands. The attention to detail that the artists puts into his work is amazing. This bust of Dr. Yaw Dua Agyeman Dickson depicts him wearing a suit jacket, tie, an academic gown and hat. The bust is mounted on a plaque pedestal with his name and time of administration inscribed on. Though the work is well executed technically, it lacks the emotional style which can be related to Donatello's later works. However, the outdoor sculpture was set to serve as an inspiring symbol of authority to the school's administrative members and the community as a whole. The work was finished in fibreglass and coated with bronze paint.

4.3 Biographic data of James Boakye



Figure. 6: James Boakye

Source: Field work data

4.3.1 Early life

James Kwadwo Boakye also known by his friends as Okomfo, was born on 5th February 1951 at Sekyere Dumase in the Ashanti Region, He was born into a Christian family and he is married with five children. According to James, he became disabled out of an injection given to him by an unknown person as a result of illness as a young child at the age of five years and since then he has not been able to walk.

4.3.2 Sculptor's Education

James had his basic education at Seventh-Day Adventist (SDA) Primary and Middle Schools at Kumasi (1964 – 1973). From there he met Mr. W.K Enin around 1969 who decided to sponsor his secondary education at Kumasi Academy due to one of the works he made, a life size statue of Dr. Kofi Abrefa Busia (Prime Minister of Ghana from 1969 to 1972). He then continued to College of Art and Industries at Kumasi. From College of Art and industries at Kumasi, he decided to start something on his own since there was no one to sponsor his education. In 1996, Ghana Tourist Board declared him as the man of the year, he has also attended numerous workshops and seminars such as the Aid to Artisans Ghana (ATAG) seminar in 2001.

4.3.3 Working experience as a Sculptor

His life as a sculptor began at a younger age around six where he used to model domestic animals like dogs, hen, goat etc. with clay. James Boakye made several creative works where he was recommended to join other artists at the Kumasi cultural centre in 1984 where he has been working till date. James has been practising for more than twenty years. He believes his works are made to perfection

and thus people always appreciate his works. The themes for his works centre on religion, social, cultural and political figures.

4.3.4 Personal philosophy of Sculptor

“Revelation of thoughts” according to the artists, he believes the best way to express his ideas is through his creative skills or artworks. Therefore, his sculptures are meant to be shared among the people in a particular locale or environment and as a way of exposing his natural capabilities. As a physically challenged sculptor, he intends to reveal his creative skill within an entity to be shared through the vivid expression of his mastery representations. In his work “Etele Enaabu” literary means “I am carrying my mouth” he depicts emotions of a crying man carrying a load of human corps with a head band as a result of his 'slippery mouth'. This is to warn the public about the consequences of gossip and thus not a good practice. This philosophy also serves as a guide to execute his hidden potentials of materializing the unseen. Indeed, hidden things are meant to be revealed to the real world around us.

4.3.5 Tools and Materials used

Due to the artists’ technique of production, his tools and materials are limited. The artists modelling tools used to manipulate the material into the desired shape include binding wire, mallet, chisel, his hands (fingers and thumb), spatulas and trowels of various shapes, sizes and styles. He uses these to cut, scrape or shape the modelling material to create a specific effect. They are usually produced from carbon steel, stainless steel, wood, and plastic. Among all the tools mentioned above, he identified the trowel and spatulas to be his favourite tools. Sandpaper, parting agent

(oil or clay slip), steel/wire mesh, cement, clay, wax, P.O.P. and paper are the materials used in the production of his works.

4.3.6 Source of Inspiration

According to the artists nature has been his major source of inspiration. He further elaborated that the natural world is a source of inspiration through observations of natural forms combined with his creative use of shapes, lie the heart of his sculptures. The people around him also inspire him a lot, his apprentices and other people who appreciate his works. This makes him feel he has gotten to a point where people look up to him and therefore he needs to push harder.

4.3.7 Techniques used in producing Sculpture

His main technique in sculpture is direct modelling which is done gently by applying a mixture of sand and cement to a prepared steel or mesh armature core using a spatula, trowel or by hand till a defined shape or form is achieved. He normally adjusts the consistency of the mixture by adding small amount of water. Fine details are then giving to the work with the use of modelling tools before the final set of the mixture. The hardened surface is then sanded and polished using abrasive paper before coated with oil or pigment.

4.3.8 Mentors

He believes that, we learn from our masters and that he is inspired by one Mr. Jacob Agazie. According to the artists Mr. Jacob Agazie influenced his style of art, he served as his master when he was young. He was always assisting him by giving him directions and borrowing his tools when he lacked capital to purchase them. He also mentioned Mr. Isaac Opoku-Mensah a sculpture tutor at University of Education Winneba. He is fascinated by his detailing and finishing in sculpture

which makes his works geared towards bringing life into being. These peculiar characteristics of his mentors have had a great influence in his works by paying much attention to finishing which some sculptor's lack.

4.3.9 Challenges faced by James Boakye

As a physically challenged artist, his greatest challenge has been the perception around disability. People turn to look down upon him because of his physical disability and have been denied several commissions because of the attitude to disability and other several circumstances that showed extensive evidence of widespread discrimination and hatred against disabled people. People see a work of disabled artists and often have lower expectations, this raises the question of aren't disabled artists just "artists"? I believe all artists are artists and that physically disabled artists use art as a channel to portray their emotions, their personal nature, ideas and philosophy. Berko (2009) unearthed some physically disabled artists and their contributions to the nation, it is a clear cut that disable artists contribute to the nation religiously, economically and politically. Berko adds that this has helped them to acquire a job to improve their standards of living. In my view, disabled artists should gain a voice and a platform that can push them further, faster to alter societal perceptions around disability.

Financial constraints are one of the challenges he faces as a commercial sculptor for purchasing tools and materials. He lacks modern tools and equipment to help execute his works. Lastly, as a disable sculptor, he relies on others to lift and carry materials for him since he depends mainly on his left hand. He always needs people around him to help carry heavy materials and this affects him emotionally because sometimes nondisabled people feel reluctant assisting him.

4.3.10 Major Contributions to Education, Economic, Politics and Religion.

Mr. James Boakye has trained over 40 individuals who have acquired the knowledge and skills in direct modelling and casting. They include students from various universities and polytechnics who have their industrial attachment at his studio to understudy him to gain experiences. This has reduced the burden on parents and the government as a whole since these individuals are able to generate income from the works they produce hence serving as a source of employment to them.

Other works of Boakye are statues for various religious organizations such as the crucifix, statue of Virgin Mary and other forms of sculptures found in churches. These have contributed greatly to the cultural life of people since they serve as a means of his expression. It should be noted that sculpture was and is still one of the means through which he expresses his beliefs and practices (religiously). These sculptures are sometimes made to be used for religious ceremonies.

James Boakye is also known for his political sculptures such as the life size statue of Yaa Asantewaa, Dr. Busia, first President Osagyefo Dr. Kwame Nkrumah and the bust of formal President of the republic John Agyekum Kuffour. He has also made countless bust of headmasters in schools across the country. To mention but a few, Charles Quaye (the first headmaster of Fijai secondary school), former headmaster of Efya Kubi Senior High School etc.

Works of James Boakye



Figure 7: Frontal view of Boakye's studio, Cultural Centre Kumasi.

Source: Field work data

Figure 7 depicts two life size sculptures of a seated man and a woman carrying a baby on her lap, located in Kumasi cultural Centre. This sculpture symbolizes solidarity through the woman who takes care of the small child. The artists modelled directly by using cement as the main material and later gave the work a bronze finishing. Each receives great care of proportionate balance, he utilizes his modelling tools to establish surface quality and also repeating folds to define drapery. The traditional outfit of the figures discloses the Ashanti cultural dressing as the man is wrapped in a cloth with both arms exposed and the bulk of the cloth is lying on the left shoulder whilst the seated woman taking the attention of the playful child wears Kaba and Slit, making its way back to headlining African fashion.



Figure 8: Angels

Source: Field work data

The beautiful outdoor angel statues made by Boakye in figure 8 is in cement. These sculptures have been given a multi coloured finishing. According to the artists these figures were made to suit the taste of his client since it was a commissioned work, he had to finish the work in a European style to meet their demand. Figure 8 depicts two angels posed in different gestures. The left one has his left hand pointed at his chest whilst the right has both hands holding forth a small plate. Showing holiness and modesty. Both statues are characteristically winged and show expressive details of having light eyes, dark hair as well as the comely features and fine bodies that lack full masculine musculature, body hair and beard. The angels also depict more of the feminine characteristics than that of the masculine. One may also perceive or describe these figures as the cherubim and seraphim ready to genuflect before the almighty God in his holy array. Another critic may also perceive these angels as the

reflected image of the wing of Samothrace in Greece. It is of no doubt that these figures depict angels since they are realistically made and are found in churches to aid in religious worship.



Figure 9: Yaa Asantewaa, Ejisu Roundabout, Kumasi.

Source: Field work data

This life size sculpture was erected at a public arena (Ejisu roundabout) in 2009 to bring out “national memory” about the anti-colonial warrior Yaa Asantewaa and other personal losses in the past to remember the bravery and unity of the “nation” against the British colonialism in 1900. The concrete in the round of “Yaa Asentawaa” (Figure 9) located at Ejisu round about shows how the artists handles volume and balance. He sculpts Yaa Asentawaa wearing an amulet-laden smock (batakari kese) in a contrapposto pose holding a rifle. Her pose looks independent and energetic as the artists makes good use of his modelling tools that makes the works so successful. In his attempt to catch resemblance of Yaa Asantewaa as

viewed from her image is not convincing but the connection between her contrapposto stance as seen in her picture seems entirely valid. The complex pattern of pleats reflects the shape of her body and the drapery showing the folds of the war smock. The statue is raised above the surface of the ground, as it stands on a higher pedestal to make it visible from all angles of the viewer. Mid-reliefs of adinkra symbols such as “Akofena” and "Gye Nyame" on the concrete pedestal symbolizes courage, valor, majesty and heroism. The just mentioned symbols in the work reflect the true charisma of Yaa Asantewaa.

4.4 Biographic data of Samuel Adenkye Bentum

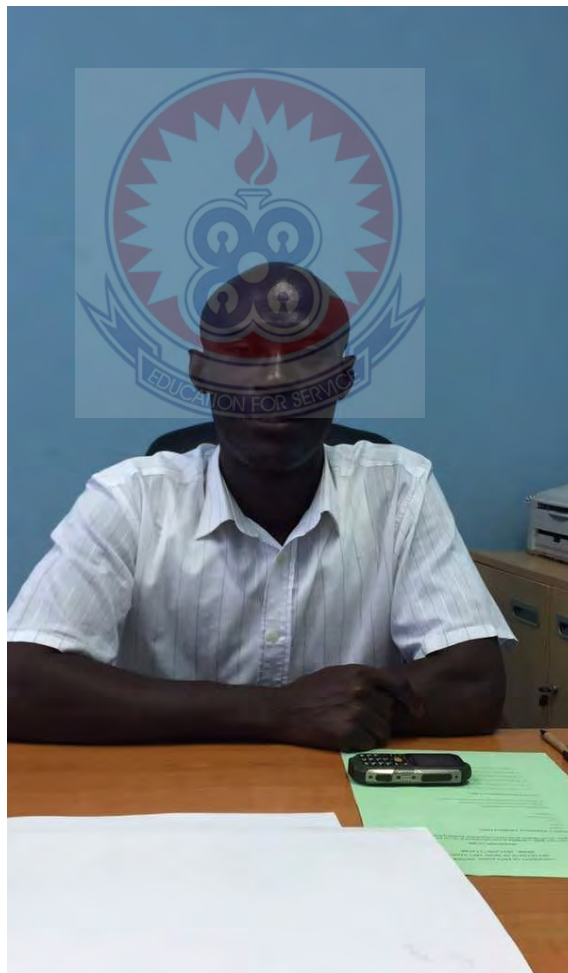


Figure 10: Samuel Adenkye Bentum

Source: Field work data

4.4.1 Early years

Samuel Adenkye Bentum known in the traditional circles as Ebo Bentum, he was born on the 8th of October 1954. He is a Christian and married with a child.

4.4.2 Sculptor's Education

He enrolled in Nana Kwabena Agyan Basic School and later joined Saint Mary Senior High School at Secondi Takoradi in 1983 where he was introduced to painting for his O'level education. He continued to Fijai Senior High School from 1984-1986. After completing Fijai secondary school, he served the country for a year at a basic school in Adiembra from 1986 to 1987. In 1989, he decided to continue with his tertiary education at the Kwame Nkrumah University of Science and Technology, Kumasi.

After his first degree in 1997, he then enrolled in a master's program (MA Fine Art Sculpture and Painting) where he researched into earth pigment on regular bulbs. He then furthered his studies in a PhD program in African Arts and Culture at (K.N.U.S.T). He was awarded as the best exhibitor in the category of Art furniture in 1999, the overall best teacher in 2008 at Takoradi Technical University and the outstanding Art educators in Takoradi Technical University.

4.4.3 Working experience as a Sculptor.

Basically, he has been teaching and practicing sculpture for 20 years. After completing Fijai Senior High School he served the country for a year at a basic school in Adiembra from 1886 to 1987 while he practiced as a painter. After his national service program, he decided to be on his own as a professional sculptor. In November 1997, he joined the staff of Takoradi Polytechnic as a lecturer now Takoradi Technical University where he has been. He rose to the office of the head

of department in 2001 and later became the dean of creative arts. Currently, he is the head of graduate school in the institution.

4.4.4 Personal philosophy of Sculptor

“My sculpture I do is for health purposes”. According to the artists, his philosophical views were influenced by his parental background since both parents were in the medical field this forms the foundation for his creative works, he believes his sculptures should improve the physical, mental, and emotional well-being of people in the society. This can be achieved by producing exquisite works that meet the taste and interest of his clients. In doing this he gives viewers the opportunity to express themselves artistically and he believes this can help people to resolve issues as well as develop and manage their behaviors and feelings, reduce stress and improve self-esteem and awareness. In his nude concrete sculpture (figure 12) of a young lady toweling her back after bath in a retrospective manner reflects deep therapeutic device to several viewers. A typical instance is a woman who narrated a story about the aforementioned figure. According to the woman, as she passed by she felt depressed but when her eyes fell on the artwork it reminded her of her youthful when she used to have a similar stature of the sculpture figure, this made her laugh out loud unconsciously, thereby taking away her worries (S.E. Bentum, personal communication April 2017). In the absence of his philosophical characteristics he feels he is driving his clients to the grave yard. This assertion really means that, the artists always takes the description of the clients into deep consideration before a particular work is executed. Although the works are for the clients he also sorts the views of lay persons about their perceptions of his perceived finished works. This attitude of the artists is a way of creating to allow diverse criticism. When his

sculpture does not meet the taste and interest of his clients he feels he is driving them into their graves.

4.4.5 Tools and Materials used

Samuel Bentum uses chisels of different sizes and shapes, gouges of different sizes and shapes, bench vice, knife and adze in the production of his artworks. He feels his favorite tools are his gouges (surgery tools), large spatulas and trowels. According to the artists, he purchases his tools from shops and others are produced mainly by the local blacksmith. His main materials are wood, cement or concrete. He buys wood from farmers who do not need the trees in their farms whilst he collects he also collects discarded tree trunks and branches from street sites, hospitals and basic schools.

4.4.6 Source of Inspiration

Nature has been his major source of inspiration because it disclosed the topic of discardism to him. Images on tree backs also influence the text of his production.

However, as a barding sculptor he is also inspired by some of the European masters like Michele Angelo, Leonardo Davinci and Donatello because of the phenomenon of their official treatment. Females also inspire him because of his attachment to his mum. Dr. Bentum comes by his themes as a result of the materials he uses and other social issues as well, generates the themes he uses.

4.4.7 Technique used in producing Sculpture

His area of specialisation is wood carving and concrete sculpture (direct modelling and cast method). His personal style is *simplified realism* where he brings realistic forms into simple forms as they will look plainer and angular. Because of his

approach and technique to sculpt (carving and casting). Like Dogbe, the artist does not necessarily smoothen the surface wooden figures, but rather leaves the traces of the tool marks to give textural effect which denotes his hidden style.

4.4.8 Mentors

Taking inspiration from his PhD supervisor at the Kwame University of Science and Technology, Kumasi, Dr. Dogbe is the main mentor of the artists. As his tutor, he had a great influence on his approach and production of sculpture (carving and direct modelling). In his nude representation, Dogbe sought to reveal the hidden beauty under loins and cloths of African women. The work is a synergy of Bentum's retrospective nude figure, unveiling how Dogbe treats the curvature of a woman by bringing out the body contours, likewise Bentum. He stated "He one day called and said your style looks as if I existed in you" (S. A. Bentum, personal communication June 2017).

4.4.9 Challenges faced by Samuel Bentum

According to the artists, balancing other professional duties with his studio time is his greatest challenge. The ability to do as he wishes due to the interlacing system of academic and academic management system. Handling of academic responsibilities such as attending meetings, travelling and teaching has affected his time of practice since he always has limited time to focus on creating his art. This prevents him from making time in the studio to become consistent and earn a reputation as a practicing artist. The best he always does is, refocusing his energy and to make sure he is not spreading himself in one area.

4.4.10 Major Contributions to Education, Economic, Politics and Religion.

Educationally, Dr. Bentum has held many offices at Takoradi technical university to mention but a few Dean of Applied Art, Dean of cultural assurance, head of quality assurance, council member and now the head of graduate school. Initially the school was running six programs when he took office, he has shopped for over twenty programs. Also, he was able to move the population of his degree programs from two hundred to thousand students. He is currently shopping for a banking and finance program, dispensing technology program and an educational program for the students to have the skills of teaching technically. Dr. Bentum has trained over 1000 students in the field of sculpture.

Furthermore, he has provided sculpture reading materials to the general public by publishing two sculpture books titled, Chieftom: The Women's World and Aesthetics and Appreciation of Tree Trunks and Branches into Sketches and Sculptures, which introduces a way of seeing and experiencing art and also to bring to the lime light the dignity of the African culture. These books are used as reference materials and also help broaden the scope of students pertaining to this area of study.

Politically, in the year 2000 he produced concrete murals with metallic finishing framed in the home of Professor Michael Quaye (Speaker of parliament). He has always made several murals for interior decorations in several hotels, media houses and guest houses in the country including murals at the Elmina beach resort.

Religiously, he has contributed greatly to the country by producing numerous crucifix and statues of church leaders for several religious institutions. Some of these artefacts are used for beautification purposes in churches.

Works of Samuel Bentum



Figure 11: The Horn Blowers, Sky House, Takoradi.

Source: Field work data

The horn blowers (Figure 11) measure 300x150x30 cm and it is attached to a building called the Sky House which operates as a radio station. The mural functions as a medium communicating to the general public about this media house since they give information to the general public likewise the horn blowers. Originally, Samuel has established himself as an artist in contemporary sculpture. Samuel Bentum's horn blowers (Figure 11), is highly depicted as he gives his concrete murals a bronze like finish with monumental presence through a well and cohesive style. The expression of humanity and the human form is beautifully expressed, showing a strong sense of freedom, physical permanence through the blowing of horns.



Figure 12: Nude

Source: Field work data

Following his source of inspiration in figure 12, he depicts nudity which shows a lady with no clothes and the head tilted towards her right trying to view her back, meaning behind her attractive qualities. The concrete figure seems perfectly natural in relation to the beautiful quality from her pose to her style and attributes. Focusing on how Bentum brings out the body contours and how they relate to each other, he stirs the mind as well as the passions with the physique of a true African woman. Making a critical comparative study, perhaps the artists took inspirations from his mentor's work "Nude with a Towel" which is executed in concrete dated as way back as 1981. The work also discloses his admiration for female figures as the curvy young woman is about to take her bath. Comparatively, Bentum's "Nude" figure has

an erotic appearance with well-structured inselberg like breast as depicted in Dogbe's "Nude with a Towel". In an attempt to exhibit true characteristics of African female youth, Bentum neglects clothing in his work. Unlike Dogbe, who shows some kind of moral ethics to his female figure by covering the central part of the lower torso partially with a towel.



Figure 13: Drum

Source: Field work data

The traditional Drum depicted in figure 13 discloses how Bentum uses his "surgery" tools. He makes good use of his gouges and chisels by bringing out intricate designs through carving of wood. The drum is a cultural artefact that is used as a tool in communication, it has its own peculiar way of communicating with people in the various communities and are mostly used during ceremonial gatherings. The

decorations on the drum are the various shapes and lines brought together to depict male and female figures in motion, just below the socket of the drum these figures are projected slightly from the background surface (bas-relief) to the base of the drum. Bentum tries to communicate to people about some functions of the drum which is to produce sound or music for people to show movement or dance, as the projected figures on the drums show movement hence a musical instrument. Analysing the entire work, it is a well-crafted elongated oval in form. The sockets hold the skin tightly with the strings representing the strength of a male over women in the society. The artists create a focal crescent with radial dots in a perspective manner signifies the ornamentation attitudes of African women at special occasions.



Figure 14: Market Scene

Source: Field work data

The figure above is bas-relief carving of a market scene in the Ghanaian society (figure 14), the artists brings in detail busy market portraying Ghanaian women in

different postures. On their heads, are hats, protecting them from the scorching sun whilst others carry their food items on their heads. There is also displayed pots, this picture portrays the role of women in the Ghanaian society since their major role is to put food on the table for their husbands. The use of lines and shape brings out essential details and also brings out the 3-dimensionality of the sculpture piece. The work really reflects the immediate past indigenous market activities in the Ghanaian society. At the central zone of the composition are two major women. Both women are perceived to be petty traders, but the one sitting is seriously selling her items while the giant standing one is trying to bargain the price of the product she about to purchase. Taking a critical look at the giant standing woman, the artists vividly expresses a posture showing how concerned and attentive in the conversation she is engaged in. She turns her back towards the viewer with her right hand serving a support to gain stability. the tree at the extreme right section, denotes the passion the artists has for nature, especially trees in the surroundings. In my opinion, Bentum belongs to a limited group of contemporary Ghanaian sculptors who have a solid cultural background and it reflects on his works.

4.5 Biographic data of Ray Agbo

4.5.1 Early life

Ray Abgo, a fifty-year-old vibrant sculptor who is married and blessed with three children. He hails from Ho Dome in the Volta Region of Ghana, he is a traditionalist and the channel through which he communicates with his creator through meditation. Ray believes our ancestors are living with us but there is only one supreme God.



Figure 15: Ray Agbo

Source: Field work data

4.5.2 Sculptor's Education

His educational journey started in Togo where he lived with his uncle, though it was the dream of his parents for him to become a medical doctor but things got twisted along the line. Ray Abgo started his basic education at Lome, Anehoe, Sokodei and Paleme (Togo) due to the nature of his uncle's job they kept moving from one place to the other. In 1986, he completed his basic school at Kpalime and continued to a veterinary school (1987) for a year. He then attended an art school from 1989 to 1992 and later taught as a drawing teacher at Lome. Though he won the grants for alias Norbert foundation

2004, he doesn't believe in awards because he feels they are dicey and it kills creativity.

4.5.3 Working experience as a Sculptor

Basically, Ray Agbo has been practicing wood carving for over twenty-five years. In 1993, he started practicing as a wood carver in Takoradi-Ghana and organised his first exhibition in 1997. He later discovered new avenues and techniques pertaining to the practice of sculpture, through workshops and exhibitions organised in Burkina Faso, Togo, and Benin etc.

4.5.4 Personal philosophy of Sculptor

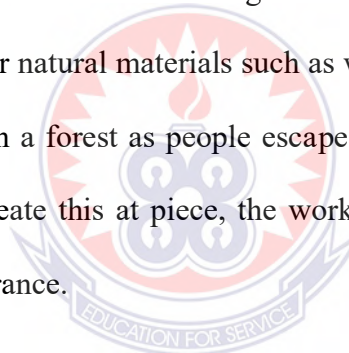
“Bringing hidden beauty to life”, his philosophy denotes his taste for discarded materials as he unearths the beauty in the so called “rubbish” and altering them to have pleasant effects to the human eye. He believes creation contains both seen (physical elements) and unseen (hidden) desires that energize people to come out with what they possess. These possessions are the very capabilities and values that accompany the artist works, since he believes his materials communicates with him. In addition, his artistic composition of discarded materials should make the viewer bring back home what he disposed of into his bedroom. As he unveils the hidden beauty of the object by bringing life back into the discarded material. In his work “The world and me”, he alters discarded tree branches and pieces of wood by assembling and constructing them through the process of nailing, gluing, carving to bring out the hidden beauty of the objects.

4.5.5 Tools and Materials used

Tools used by the artists are saws, bench vice, cramps, chisels (both long and short), gouges (long and short) and mallet. He doesn't have a favourite tool, he works with any tool so far as it can help him get the job done. Some of the materials such as sandpapers wood, scraps of metals, plastics or bottle tops and sharpening stone are also used. His tools are imported whilst some are locally manufactured by the local blacksmiths from discarded metals.

4.5.6 Source of Inspiration

Nature is his source of inspiration, he believes everything about nature is beautiful, especially the shape of a woman for taking into consideration the body contours. This portrays his taste for natural materials such as wood. His work titled "freedom" depicts a fire outbreak in a forest as people escape from the centre. The artist uses only tree branches to create this at piece, the work is well sanded and polished to enhance it natural appearance.



4.5.7 Technique used in producing Sculpture

The use carving, assemblage and construction (hybrid dimensions) as his main technique to communicate with his audience in order to let them know what's on his mind, how he sees the world. In creating his mixed media sculptures, he carves discarded wood or tree branches to reshape them, combine pieces of scrap metals or discarded material by gluing or nailing them together to create a form or an art piece. According to the artists, it's up to the viewer to interpret or explain his sculpture whilst his work is to bring into existence what his material communicates or tells him.

4.5.8 Mentors

He is mentored by Kofi Setodje and El Anatui because of the natural look of their works. Ray Agbo is fascinated by their use of simple materials such as discarded liquor bottle, pieces of metals, broken parts of wood that are used to create sculpture into complex assemblages that stirs up the mind of the viewer. This has had a great influence in his use of these materials as it reflects his interest in the reuse and transformation found objects.

4.5.9 Challenges faced by Ray Agbo

He is faced with the challenge of becoming established and making a living from creating art (pay bills, maintain a marriage relationship and raise children). According to the artists starting an art business and making it a successful one hasn't been easy for him since he has to generate income from his artworks to pay his bills because of his power tools and also take care of his family. As a commercial sculptor, establishing his brand and learning how to market himself to attract attention from potential collectors is the root of his financial challenge. Though his works are on social media platforms like Facebook, he confessed that some of his works that was produced 15 years back are still in his studio without being purchased. This sometimes creates a negative impression when talking to his clients, since communicating or advertising his work to them may turn out as begging for the artwork to be bought because it has been lying in the studio for decades.

Culturally, he feels his works are not fully accepted by the society due to his style or approach to sculpture. Sometimes he feels his works doesn't fit within the market need because most people are fascinated with portraiture or the carved figure of a woman therefore penetrating into the market with his style of art has been quite

challenging since sometimes people see him as going wayward in his art. It only takes the fewer people who know the value of his art purchase them, sometimes he is compelled to do other business to survive.

4.5.10 Major Contributions to Education, Economic, Politics and Religion.

Educationally, Ray Agbo has trained over 30 individuals and still counting who have acquired the knowledge and skills pertaining to this area of study. They include students from various universities and polytechnics who have their industrial attachment at his studio understudy him and acquire first-hand experiences. This has reduced the burden on parents and the government as a whole since these individuals are able to generate income from the works they produce, hence serving as a source of employment.

Religiously, he has contributed greatly by producing crucifix made of wood for churches. These crucifixes are normally placed in both outside and inside of churches to emphasize Jesus sacrifice of his death, which Christians believe it has brought about the redemption of mankind. Also, he has provided artefacts for chieftaincy purposes, this included stools of different sizes, linguist staffs, furniture etc.

He has also produced creative wood carvings for various hotels and guest houses in the country for beatification purposes. Petit pale" is one of the hotels where some of his works can be found. Also, he produces other artefacts like relief carvings, centre tables or counters that are used to decorate various homes as well.

Works of Ray Agbo



Figure 16: The world and me

Source: Field work data

Sculpture is everything best defines Ray Agbo's works. He brings together discarded materials such as scraps of wood, metals, plastic bottles, etc and with metal fastened together with the help of adhesive, steel rods, bolts and nuts to create sculptures in-the round or relief. In figure 16 Ray carves scraps of wood, these pieces are woven into a complex network of structured compositions from which emerges to reveal indirect and mysterious forms. The textured surface was then polished to give it a good finishing. "The world and me" reveals the struggles and life challenges an individual goes through since life is not all rosy, the three-legged branch of wood painted with black oil paint looks isolated, but joins a smooth path and later joins the rough path of the wood depicting the challenges ahead of time.



Figure 17: Strength

Source: Field work data

The matching dots painted with similar colours perceived from the upper view, creates a line showing togetherness brings to mind the saying, “united we stand, divided we fall”. Figure 17 apparently depicts strength, showing the usage of nails and how the elements of design (colour and line), white and black thick lines coming from their separate backgrounds are intertwined with each other to create a dichromatic design. Philosophically, the radial pattern at the central section of the floral design positioning in the left block, denote a higher or prominent personality in addressing the crowd arranged in the form of several dots at the right block. The overall work possesses muted but neutral colours consist of browns, white and black.



Figure 18: Freedom

Source: Field work data

Freedom (figure 18) shows the dispersion of tree branches from a box, the tree branches are successfully assembled in a harmonious way to create a square shape. These twists and turns arrangements of twigs, philosophically denote serious famine environment. In a different perspective, the square zone in the composition represents a fire outbreak spot, while the overlapping twigs represent several living creatures including human beings trying to find a way of surviving. The overlapped twigs are positioned in diverse angles which probably affirm a saying, “each one for himself, God for us all”. Adults among these scattered living creatures have unconsciously failed to look for their counterparts, relatives or colleagues in this sudden incident.

4.6 Biographic data of Isaac Opoku-Mensah



Figure 19: Isaac Opoku-Mensah

Source: Field work data

4.6.1 Early years

Isaac Opoku-Mensah was born to Opanyin Kwasi Opoku-Mensah and Madam Adwoa Frimpomaa of Mpraeso Kwahu of blessed memory. He is married with five children; three girls and two boys. He was baptised into the Catholic Church but later became a member of the Apostolic church of Ghana.

4.6.2 Sculptor's Education

Mr. Isaac Opoku-Mensah's childhood was spent at Mpreaso-Kwahu where he started his basic education at Roman Catholic Primary and Middle Schools, then continued to St. Peter's Senior High School, Nkwatia-Kwahu where he had his Ordinary Level secondary education from 1973 to 1978. He continued to Winneba

Senior High School for his sixth form between 1978 and 1980. In 1980, Isaac pursued a degree programme at College of Art, KNUST where he specialised in sculpture. He graduated in 1985 and was awarded B.A (Hons) Art. Opoku-Mensah then studied M.A (African art) and graduated in 1992. In 2012, he obtained a Post-Graduate Diploma in Teaching and Learning in Higher Education (PGDTLHE) at the University of Education, Winneba.

4.6.3 Working experience as a Sculptor.

After his degree programme in 1985, he did part of the National Service for three months at the Ministry of Culture and Tourism under Dr. Ben Abdallah and continued with the rest for twenty-one months as a Teaching Assistant at the Sculpture section, College of Art, KNUST till 1987. In September 1991, he became an Art Tutor at Swedru Senior High School. Whilst at Swesco, he became a part-time tutor at the Sculpture Section, Art Education Department of Specialist Training College (STC) after the demise of the sculpture tutor, Mr. Adogla. From September to December 1991, he taught at Ejisu Secondary/Technical School. In January 1992, he joined the staff of Specialist Training College and later became a lecturer at University College of Education Winneba, now University of Education Winneba.

4.6.4 Personal philosophy of Sculptor

“My sculpture, my life”, from the artists perspective, God being the first sculptor, he created man in his image. God believes in perfection and so does he. God being his first role model, he believes he has to tow his line of action. His sculptures are therefore geared towards bringing life into being, this reflects in work “Crucifix” (figure 4.20) as he uses sculpture to produce a replica Jesus on the cross by carefully

bringing out details with his modelling tools to bring life into the statue. This implies that he believes in realism and his sculpture should always “vibrate” his audience. This goes to prove why most of his sculptures are portraits.

4.6.5 Tools and Materials used

Tools he uses mostly are gouges, chisels, hands (thumb and fingers), spatula some of which are wood and metal, hacksaw, cutting wire and brush while the materials include clay, wax, bronze, brass, cement, P.O.P, wood, fibreglass, resin, hardener and accelerator. His favourite tools are the gouges for wood carving because he is able to create fine texture with them to enhance the natural look of the art piece. Hardware shops and local blacksmiths are his source of tools and materials whilst he also creates his spatulas from discarded bamboos.

4.6.6 Source of Inspiration

He is a naturalist. He draws inspiration from nature, everyday life activities and the human body especially that of women due to their curvilinear forms inspire him a lot. The inspiration of shapes and forms in nature reflects in his portraiture

4.6.7 Technique used in producing Sculpture

The techniques he employs are modelling and casting by the cire-perdue and P.O.P method. After giving the modelled work final detailing and taking moulds in P.O.P, a parting agent (oil or liquid soap) is applied to the edges and inside the mould sections.

He then puts the moulds together and ties it with binder’s wire before pouring the concrete mixture into it to the brim. The mixture is allowed to settle to and harden

before chipping the P.O.P mould out with the use of his chisel and mallet. He then allows the cast to dry before sanding and maybe sprayed or polished.

4.6.8 Mentors

Vincent Akwetey Kofi, Julio Gonzalez and the French sculptor Auguste Rodin are his mentor's due to their inspiration obtained from natural shapes and forms and other unique characteristics in their works influenced his style of art. Mr. Agbenu, a talented sculptor and his former art tutor at St. Peters Senior High School played a good role assisting and encouraging him to work harder as a young artist.

4.6.9 Challenges faced by Isaac Opoku-Mensah

Combining teaching and producing sculptures at the same time is an arduous task. He stated. "one needs to be tactful otherwise one becomes Jack of all trades master of none" (I.Opoku-Mensah, personal communication March 2017). Doing two things at the same time brings divided attention, making it difficult to concentrate on one. Most sculpture educators are faced with this challenge since the zeal to practise has always been there, the other side of the coin is, it also generates income because the art works they produce are mostly commissioned works. The income generated from commissions is sometimes used to buy tools and materials, pay bills, maintain the family and other miscellaneous expenditure.

As an art educator, researching for new ideas, writing articles, teaching his students and doing other office duties has been his daily routine. This prevents him from becoming a full-time sculptor since teaching has been his professional career and combining it with sculpting is hectic. Sometimes he is unable to meet deadlines when commissioned a project because creating sculpture is time demanding and needs careful attention to produce a good finished work in order to meet customer

demands. Consequently, he is torn between practising as a sculptor and teaching in the classroom. This brings the fear of mastering none if he doesn't focus on one, since both support him financially to reduce the burden of economic issues.

4.6.10 Major Contributions to Education, Economic, Politics and Religion.

Major contributions of Opoku-Mensah are the impartation of knowledge to the younger generation. Isaac has helped several individuals acquire knowledge and skills pertaining to the teaching and practicing of sculpture through formal education from 1992 to date. This has broadened student's ways of working and thinking, developing creative problem-solving skills, and communicating thoughts and ideas through creation of sculptures. Apparently, he has trained over two thousand people to become sculpture teachers and to attain creative sculpting skills. Such ideas and efforts have relevance to education and development in the nation (I. Opoku-Mensah, personal communication March 2017). Isaac Opoku-Mensah was the Head of department at the Department of Art Education (UEW) from 2012 to 2014. Currently, he is the coordinator for Sculpture and Ceramic unit of the Art Education Department.

Following his religious beliefs, Isaac has contributed to the nation religiously by producing several religious sculptures for churches and other religious institution to aid, in their worship. To mention but a few, statue of Mary, the crucifix and the bust of some religious leaders, bust of Captain Porter, William Degraft and Rev. Thomas Freeman located at the Methodist Cathedral, Cape Coast. He has erected the bust of Rev. Joseph Dunwell in bronze at the Methodist Church, James Town, Accra.

Politically, he designed the bust of the three murdered judges located at Accra high court. Isaac has also made the bust of the former Vice chancellors at the University of Ghana Legon and he did same at University of Mines, Tarkwa. The bust of Olive

Campton former headmistress of Wesley Girls high school. He also carved the vice chancellors investiture chair (UEW). The chair is in four parts; the base, the middle, the seat and the backrest. This is used during the induction of a new vice-chancellor in the university.

Works of Isaac Opoku-Mensah



Figure 20: Busts of a former vice chancellors and principals (UMAT)

Source: Field work data

The four busts in figure 20, are the former vice chancellor and principals of University of Mines, Tarkwa. These monumental spaces, have similar design elements such as a sequence of interrelated spaces that shows balance and intensity of as the viewer passed through each space. The artist searches for individual resemblance so as to be close to modern sculptures, by carefully using his modelling tools to pay more attention to detailing in sculpting the portrait busts. The four figures with powerful resemblance have a similar view point, showing their heads raised a little above eye level. They are cast in cement and bronzed. These

monuments mounted on a concrete pedestal just in front of the university's administration, gives a brief history in reference to the past leaders of the university. The pedestal shows an incision of their various names and their time of administration. This can be compared to Felix's bust of Captain Robert Rattray since both sculptures are in resemblance and perfection in their sculptures. The realistic nature of his works elaborates his philosophical statement "my sculpture, my life" and I am sure he is gradually getting closer to God.



Figure 21: Crucifix

Source: Field work data

In figure 21 the artist uses resin to produce a 3.5-metre-high statue of the crucifix. Depicting Jesus' suffering and with realistic details which hangs on the wall below the altar of the Holy Catholic Church, Winneba. It is a symbol of atonement and he uses the body of Jesus as a vehicle for expression of the sorrow of the soul. The

artists admired the emotional quality of Auguste Rodin's figures, as he emphasizes the facial features of Jesus with wrinkles and a beard that shows Jesus as already dead, his face peaceful and sober. As his body rest, upright on a single crosspiece to which to which the feet and arms were nailed. At the top most part of the pole, there is a short projecting nameplate showing the letters "INRI". He also wears a crown of thorns emphasizing on Christ's suffering. The artist coats the body of Jesus with cream pigment, given an impression that he is fair in complexion as a result of the teachings by the western Christians. The sculpted art piece looks more of an Italian crucifix (Christus patiens) since it has more of suffering and realistic details.



Figure 22: Busts of three-murdered Judges

Source: Field work data

The monument above is important in the remembrance of the victims of 30th June 1982 murder of three High Court judges. Namely, Mr. Justice Kwadwo Agyei Agyepong, Mr. Justice Fred Poku Sarkodie and Mrs. Justice Cecilia Koranteng-Addow (Figure 22).

The bust was cast in bronze using the cire-perdue method and mounted on a plaque pedestal on which the bust rests. The bronze sculpture is skillfully executed, it shows human expression and depicts a strong sense of resemblance making it a good monumental piece. All the judges are dressed in a judge's robe and wear a short bench wig portraying their profession. In-between the pedestal is a granite headstone with inscriptions on. In addition, the artist presents a ceremonial brass bowl before the busts, which signifies the eternal flame of the soul of the murdered judges. Taking a critical glance at this monument it is clear that, the sculpture of Isaac never deviates from the constructional proportions of human form and always has a professional core.

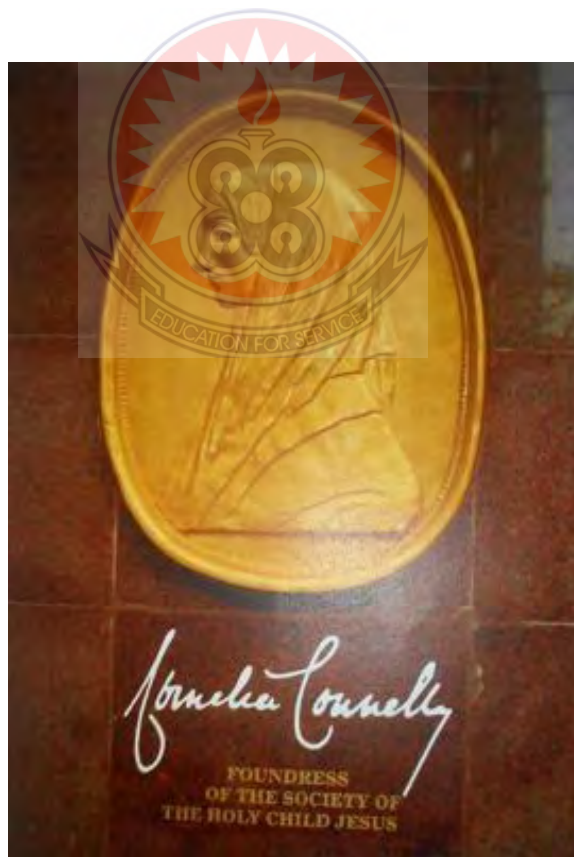


Figure 23: Relief of Sister Cornelia Connelly

Source: Field work data

The concrete and bronzed relief of Sister Cornelia Connelly (figure 23), the foundress of the society of the Holy Child Jesus. This sculptural piece is located at the Holy Child School, Cape Coast and fixed on a granite wall of the administration block. The relief depicts the religious habit of a catholic sister, wearing a veil covering her hair. Isaac shows the side view of this humble lady and uses his tool to show the depression of folds created by the veil, as perceived in the picture. He frames the portrait in an oval shape to conform to the feminine nature of women.

4.7 Biographic data of Gilbert Forson

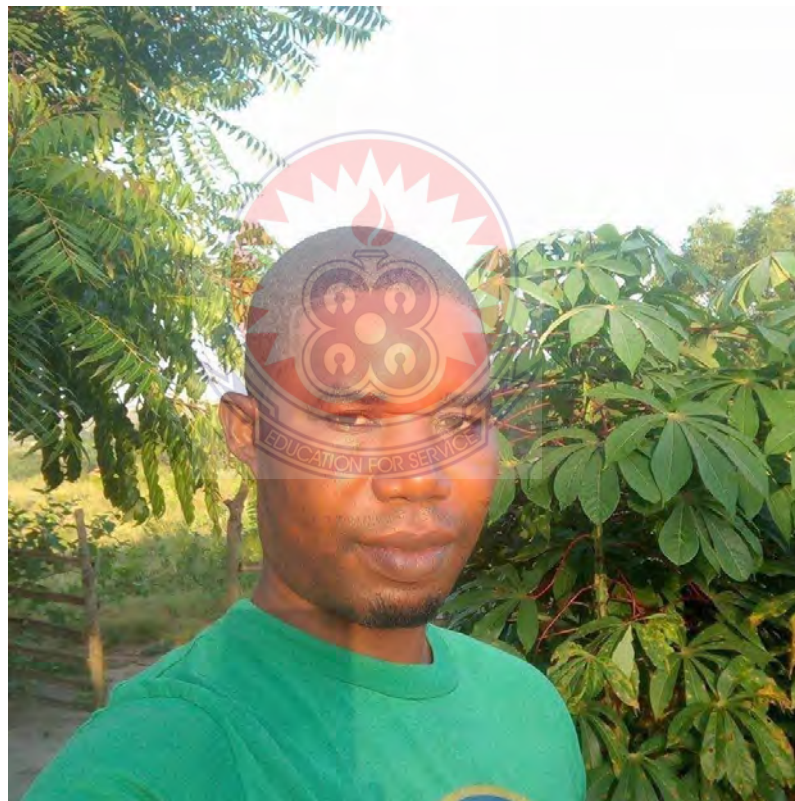


Figure 24: Gilbert Forson

Source: Field work data

4.7.1 Early years

Gilbert Forson is a thirty-two-year-old sculptor, raised in Mankoadze a suburb in the central region of Ghana. Gilbert is married with four kids, two boys and two girls

respectively. He is a Christian and worships at covenant community church. According to the artists, he does not go to church often due to the demands of his work.

4.7.2 Sculptor's Education

Gilbert had his primary and middle school education at Mankoadze Primary and Junior High School, Mankoadze. He couldn't further his education due to the financial status of his parents. According to Gilbert he has never received an award since his time of practice.

4.7.3 Working experience as a Sculptor

He has been practising for more than fifteen years. He believes his works are made not to perfection and thus he is still in the learning process. His works centre on religion, social, cultural and political figures. Gilbert Forson's life as an artist began after completing Junior High School in 1992. Where he was trained under one Benjamin Acquah at Asamankese in the Eastern part of Ghana. He later broke away from painting due to the low demands for manual printing as digital method was introduced. In 2002, he decided to try his hands-on sculpture and has been practicing till date. According to him, no one taught him how to sculpt, he started everything on his own.

4.7.4 Philosophy of the Sculptor

"Beautification and purpose" the rationale behind the artists creative pieces is to enhance the beauty of his immediate space. He stirs the mind of the viewer with this ideology, as one may wonder the exact type of beauty this artist sought to put across. The beautification aspect of this philosophy actually interplays of the technical term,

aesthetics, which is in synergy of *beauty* and *sublime*. A complete work of art may be considered or perceived as beautiful. But a portion of this adorable sculpture may be ugly to another spectator. The sublime in this context referred to as *masculine*. It also relates to issues of rigidity, angular and craggy, barbaric as well as clumsy. His sculpture works should reflect roundness, soft feeling and appealing to the viewers' eye to be perceived as beautiful. Taking a close look at his works in figure 4. 22, his multi coloured works exhibited in front of his studio are given the European finish because it is perceived that everything about the westerners is beautiful and, in his attempt, to decorate the environment he gives his works the European touch to make them pleasing to the eye.

4.7.5 Tools and Materials used

Gilbert Forson uses different sizes and shapes of knives, trowels, cutting wire and brush in the production of his artefacts while the materials include Portland cement, white sand paper, iron rods, cement, P.O.P and sand. According to the artists, his favourite tool is the trowel since it is used multi-purposely. He models with it and uses it to smoothen the surface of his works. The tools for his works are purchased in hardware shops.

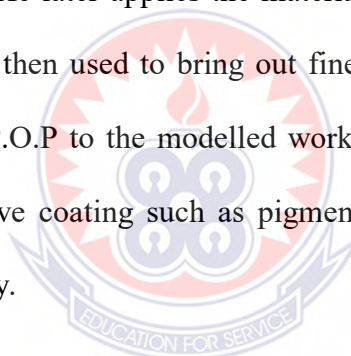
4.7.6 Source of Inspiration

Nature encourages and excites him, serving as his major source of inspiration. According to the artists when he sees nature, it means he feels the creation of God, he therefore finds deeper meaning in the scenes and as an artist he tries to create a replica of what God has created. According to the artists, the wonder stirred within us by nature is a combination of amazement and admiration and he tries to inculcate this in his works to enhance the beauty of the work.

He also observes all the little things in our everyday life with a critical eye such as gestures people use or the colours they wear. This can be related to figure 25 as the artists exhibits statues of Virgin Mary in different gestures, she stretches out her hands to shower grace upon the faithful who would ask for her help and adorned in a long white dress.

4.7.7 Technique used in producing Sculpture

His main technique in sculpture is direct modelling. The artist smoothly adds a concrete mixture bit by bit to the mesh armature using a trowel. He then reinforces the work with two layer mesh to help the outdoor sculpture resist extreme or temperature conditions. He later applies the material over the top surface to define his shapes. Spatulas are then used to bring out fine details. Unlike James Boakye, Gilbert Forson applies P.O.P to the modelled work before sanding to give it extra smoothness. A Decorative coating such as pigment is then applied to the sanded work to enhance its beauty.



4.7.8 Mentors

According to the sculptor, though he knows there are greater sculptors he doesn't look up to man because God is perfect in his creation. Following his inspiration, God is his mentor and he always looks up to him for ideas. He has lived to discover aesthetic in God's creations and thus all else is a form of waiting.

4.7.9 Challenges faced by Gilbert Forson

Lack of good professional criticism has been a big challenge to Gilbert. He stated "apart from God who gives me ideas I have never had a mentor since my time of practicing sculpture" (G. Forson, personal communication June 2017). According to

Gilbert no one taught him how to sculpt, everything was a struggle till he got it right. He lacks a good critic to be able to bring out his mistakes, most often he relies on commission clients for feedbacks.

He is also faced with the challenge of marketing. According to the artists he is not reaching enough people. Though his studio is on the highway, few people stop. He dropped out of school at an early stage and this has affected his ability to use the computer or internet to market his art through social media campaigns, and some advertisements in local media. This is a great gap since social media is the modern way of reaching out to people and showing them what your abilities. In addition, he doesn't have the required capital to pay for advertising and exhibition fees to be a participant, they charge all kinds of fees while the media director or owner is making more money than the artists. As a commercial sculptor, he normally produces what will give him quick cash and not what to produce. Gilbert is always thinking about what to sculpt next rather than how to sell them. This has made him unable to win national or international contracts.

4.7.10 Major Contributions to Education, Economic, Politics and Religion.

Educationally, this craftsman has contributed to the society by training several individuals to develop their knowledge and skills. This has helped to preserve and develop the Ghanaian sculpture craft tradition. This has made it possible for individuals to make a living through this craft by offering training and employment hence playing a good role in the economic growth of the nation.

Religiously, Gilbert has produced sculptures of different types and sizes which are found in traditional houses, churches and shrines to disclose the religious identity of individuals and groups. In 2012, he was commissioned to make statues of some

icons in the Bible (Moses, Joseph, Mary etc.) for Prophet Samuel Koffie popularly known as Dr. Jesus. He also made a similar work for Apostle Kwadwo Sarfo and other crucifix found in roman catholic churches which depicts a representation of a cross with a figure of Jesus Christ on it. He has also produced both miniature and life size figurines that are mounted in front or inside of concrete shrines (Posuban).

The artist has also made relief works of traditional symbols for Gomoa Kumbe Ahenfie palace. These relief symbols have meanings that provide information and education in addition to their aesthetic value. Gilbert has also made fountains and statues of animals such as horses, birds, Elephants etc., which are mounted in hotels, guest houses and homes of individuals to enhance the beauty of their respective environments. This also helps appreciate the beauty of sculpture works

Works of Gilbert Forson



Figure 25: Arena of Icons

Source: Field work data

Figure 25 depicts works produced by the artists. To mention but a few, statue of Jesus Christ, Virgin Mary, a seated woman in a traditional cloth, a traditional chief of the Akans, the crucifix, etc. It is a clear cut that his works play cultural, religious and economic roles in the society. He masterly models directly with cement as a material, such as complicated bodies of animal and human forms. Gilbert's works are expressed reliefs and in-the-round. As a viewer gazes at the entire arena of icons, one can easily perceive the crucified Christ. The image of Christ is vividly painted in a typical European complexion, which has also been repeated on the hands and faces of the duplicated images of the Virgin Mary. As a way of showing special reverence in his work, the artist has sculpted Jesus Christ with a white cloth wrapped around the waist cover his nakedness. Showing Jesus as already dead, his face peaceful and sober rests on a brown wooden cross to which the feet and hands has been cruelly nailed firmly.

The strain posture of Jesus and his body reflects the craggy nature that reflects the rocky environment of Calvary. As a virtuous mother of creation, the duplicated are in two major postures. At the left of the crucifix, Virgin Mary is clothed in full white linen, which reflects her purity persona with a closed prayer hand which reflects her intercessory attitude in the paradise. Unlike the other similar images of Mary in a blue and white garment with her hands stretched out which philosophically represents her humble invitation to all creations to listen to his son who has been crucified on the cross. The vivid blue in Mary's dressing signifies that she's a queen of peace. Among the cluster of icons is another similar posture in which Mary is cuddling the infant Christ. Also, at the extreme right of the crucifix shows the parade of figurines of Christ in a red and white garment which affirms his eternal kingship.



Figure 26: Chief's Palace Mural

Source: Field work data

The Ghanaian traditional homes are identified with certain mysterious elements such as intricate designs and decorations on walls that caught the attention of visitors. Figure 26 is the palace of the chief of Gomoa Kumbe in the Central Region. The palace has a clean environment and an extensive decoration on the wall that welcomes its visitors. The elaborated concrete mural is the most striking feature of the building, the frontal part has a boldly modelled bas relief with large a variety of designs comprising of an image of a lion standing on a traditional stool with a rat in his mouth, swords at both ends of the stool and accompanied with inscriptions hovering the entire design in curved form. This image is not just there for beauty sake but has symbolic meanings. The inscriptions over the work signify supremacy and governing authority over his subjects and the people in his community. Gazing at the emblem in the pediment, the two ceremonial swords at both ends represent the authority of the chief and also serve as kind spiritual protection of the kingdom.



Figure 27: Fountain

Source: Field work data

The fountain (figure 27) is meant for beautification purpose. Gilbert produces a concrete water fall fountain for mountain guest house located at Kasoa. The outdoor fountain has a submersible pump that sends water tumbling downward to the basin and back up to the top again. It is 5 ft. tall and provides beautiful additions to the landscaping of the guest house. Perceiving the entire in-the-round work, it resembles a royal umbrella of Akan traditional setting. Another critic may also view the work as the same umbrella which has been turned upside down repeated in different sizes. Naturally, the fountain also reflects the fascinating water lily flowers. The raised edges of the concrete bowl, reflect the petals of the lily flower.



Figure 28: Posuban figures, Mankessim

Source: Field work data

In figure 28, Gilbert presents four concrete life size statues mounted at the entrance of *Posuban* shrine. The shrines vary from concrete life-sized sculptures of people and can be located in the trading town like Elmina, Mankessim and Anomabu. He surrounds the shrine with four strong male statues in different postures and well clothed in a traditional style. Gilbert suggests the human form beneath the drapery to show movement of the figures. Though the figures have the features of humans, they lack the right proportions and have sharp drapery effects that make it look more artificial. Each of the figures is symbolic, usually to do with religion or how to have power over their enemies. Perspective wise the artists presents a projecting man with masculine features. He wears a red and white *batakari*, in his right hand he holds forth a stick indicating the power of the *Asafo* company as they are normally numbered with number 1 often being the most important in each location and the protection of the clan or a village. Behind this figure is a bald-headed man wrapped in a traditional cloth with both arms exposed and the bulk of the cloth is lying on his

left arm, from his frontal stance is another figure dressed in a white and green shirt a with jeans trousers. He holds a traditional drum in his left arm showing his joying mood or the victory of the *Asafo* company. Behind the bald-headed is another figure of a man wearing an amulet-laden smocks, just in front of his feet is a drinking bottle showing the source of his strength and the role he plays at the war front. The skin of the figures is coated with black pigments which designates as belonging to belong to the African community.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

This chapter presents information on summary of the study, conclusions and recommendations of the study. It reviews the whole study by providing summary, the conclusions and outlines appropriate recommendations based on the findings of this research.

5.2 Summary

The study aimed at finding out the contributions of sculptors to Arts and Culture.

In this investigation, the study sought to answer the following research questions:

The following research questions were formulated to guide the study

1. Who are the sculptors in Ghanaian society who have uniqueness in terms of their approach to sculpture, society, education, religion, culture etc?
2. What are the professional or personal philosophies of the selected sculptors that defined their work?
3. What are the challenges faced by the selected sculptors?
4. What are the contributions of the selected sculptors to Arts and Culture?

In fulfilling the research questions of the study, there was the need to review literature related to the topic and select the sculptors (sculptor educators and commercial sculptors). Through qualitative research, an enquiry was made into the first objective discovering their professional life, challenges faced and contributions to arts and culture. The main guiding question was; who are the sculptors in Ghanaian society who have uniqueness in terms of their approach to sculpture,

society, education, religion, culture etc.? These six sculptors were interviewed using unstructured method. The population of the study comprises all sculpture educators and commercial sculptors in Winneba, Takoradi and Kumasi. For the purpose and nature of the study, respondents in the three selected tertiary institutions which are University of Education Winneba, Takoradi Technical University (Takoradi polytechnic) and Kwame Nkrumah University of Science and Technology formed the population for sculptor educators in the study whiles commercial sculptors in the respective towns where the institutions selected are located formed the population for the commercial sculptors. The main sample and sampling procedures adopted for the study were purposive sampling and snowballing. Interview schedule, observation guide and documents were the main instruments used to collect data. The data was collected through personal interviews and observations. This was assembled, discussed and analysed in descriptive form. Interview schedules were designed and used to collect data on the lives and works of the selected artists. The data collected were transcribed, analyzed and interpreted which led to the drawing of conclusions and making of recommendations.

1. Comparatively, the study indicated that sculptor educators have higher academic training to commercial sculptors. This is clearly depicted in their works since they pay greater attention to detailing, proportion and aesthetics.
2. The artists produce works that are grounded with varied philosophical foundations. As the study clearly reveals, the creative processes of sculptors vary by their very different types of techniques which includes carving, direct modelling, casting, assemblage and construction. Each of the sculptors studied has different tools and materials used in the production of artefacts.

3. The study also revealed that, the selected artists studied are faced with challenges.
4. Major challenges identified were financial constraints, marketing of artworks which were identified among the commercial sculptors. Combining sculpture with other professions (time management) was a similar challenge among sculptor educators and lack of modern tools were a general challenge for all sculptors.

Analyses of the study confirmed that, sculptors produce three dimensional artefacts that are used in our everyday life either for recreational, cultural, functional or religious purposes.

5.3 Conclusions

Based on the outcome of the study, the following conclusions are drawn;

- It is concluded that, the selected Ghanaian sculptors are contributing to the Ghanaian society in terms of education, philosophy, religion and culture etc. That makes them to be wealth studying about.
- It is evident that Ghanaian sculptors have varied philosophical foundations for their works. Each work is influenced by the artists own working ideas or sociocultural norms, believes etc, thereby setting the works and artists apart from any other.
- Ghanaian sculptors are facing serious financial problems due to unavailable funds for them to sort for. Physically challenged individual who are into art are facing serious challenges because of negative social tags on disability.
- Ghanaian sculptures are major sources of effigies that are used for religious purposes. They are therefore important when it comes to religious worship.

- Works of sculptors are used for decorating both interior and exterior spaces. They are also used to honor and document roles played by key individuals in society.

5.4 Recommendations

In view of the conclusions above, following recommendations have been made:

- It is recommended that; the documentation of sculptors contributing to the Ghanaian society in terms of education, philosophy, religion and culture etc should be part of the curriculum for schools and colleges to study. Students especially should be encouraged to write on, talk about artists and appreciate the value of the art works.
- It is suggested that sculptor's works must be based on themes and ideas from their immediate environment, nature and cultural background to bring out their inherent qualities and skills that will make their works interesting and outstanding to be talked about.
- National Museums and monument board should set aside a fund to support sculptors in order to preserve our cultural heritage. Society must learn to appreciate artists irrespective of their physical disability and appearance (colour, gender and tribe).
- Religious leaders should explain the philosophy and meanings associated with religious icons that are used at their premises. This will help the members of the various sects to appreciate and value the usefulness of the icons used.
- Town and Country Planning Department should liaise with sculptors to mark out areas where sculpture works can be mounted. Researchers must also document works of sculptors in order to preserve their creativity for

posterity. This will serve as evidence material and serve as an avenue to advertise works produced by artists in the society.



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APPENDICES

APPENDIX A

INTRODUCTION TO THE QUESTIONNAIRE

University of Education

Department of Music Education

Winneba. 10th May, 2017.

TO WHOM IT MAY CONCERN

Dear Sir/Madam

**LETTER OF INTRODUCTION:
OPOKU-MENSAH KOFI (8151750011)**

The above mentioned name is a second year students pursuing Master of Philosophy (Arts and culture) in Music Education at the university of Education Winneba, Graduate School. He is currently writing his thesis on the topic “Profile of Selected Sculptors and Their Contributions to Arts and Culture” and therefore needs your assistance to enable him acquire the necessary information for his thesis. I am efficiently introducing him to you to provide him with the necessary information and assistance that he might need.

We count very much on your cooperation and understanding in this regard.

Thank you very much in anticipation.

Sincerely yours,

Emmanuel Obed Acquah

Ag. Head of Department

APPENDIX B

INTERVIEW QUESTIONS

INTERVIEW GUIDE FOR SCULPTORS

UNIVERSITY OF EDUCATION, WINNEBA DEPARTMENT OF

MUSIC EDUCATION

MPHIL, ARTS AND CULTURE.

INTERVIEW GUIDE

This interview guide is designed to seek information from you for academic purpose.

All information given will be treated with absolute privacy.

SECTION A (PERSONAL INFORMATION)

1. Name:
2. Sex:
3. Age:
4. Marital status:
5. Religion

EDUCATIONAL BACKGROUND

6. Kindly tell me the schools you have attended
7. What are the certificates and special awards you have?

SECTION B (PROFESSIONAL LIFE)

1. How long have you been practicing/ teaching sculpture?
2. How do you feel about your sculpture works?
3. What are your choices of materials for your work?
4. What are your favourite tools?
5. What inspire you and how does it reflect in your works?
6. How do you come by your themes?
7. What technique(s) do you use in producing your works?
8. Do you have any mentor(s)? If yes state them and why

SECTION C (CHALLENGES FACED)

1. What are your challenges as a sculptor/ sculpture educator?
2. are there problems as a result of money or cultural issues or economic issues?

SECTION D (CONTRIBUTIONS TO ARTS AND CULTURE)

1. What are your contributions to sculpture?
2. What role has your sculptures played in the educational, economic, political and religious life of people in your community?
3. what can you say is your contribution to society?

APPENDIX C

OBSERVATION CHECKLIST/GUIDE

1. To critically observe the various tools and materials used by sculptors to produce their works.
2. Observe the various sculpture techniques used by sculptors.
3. To observe how sculptors produce their works.
4. To critically study the sources of inspiration of sculptors and how they reflect in their works.

Materials used	Yes	No	No Observed
Fibre Glass	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
P.O.P	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Wood	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clay	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Paper	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cold Cast	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Carving	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Modelling	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Assemblage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Papier mache	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Source of inspiration

Nature

Tree trunks

Craggy surfaces of rocks



APPENDIX D



Amiens Cathedral (France)

Source: [En.Wikipedia.Org](http://en.wikipedia.org)



Great sphinx
Source: google.com



Female Akuaba doll
Source: google.com

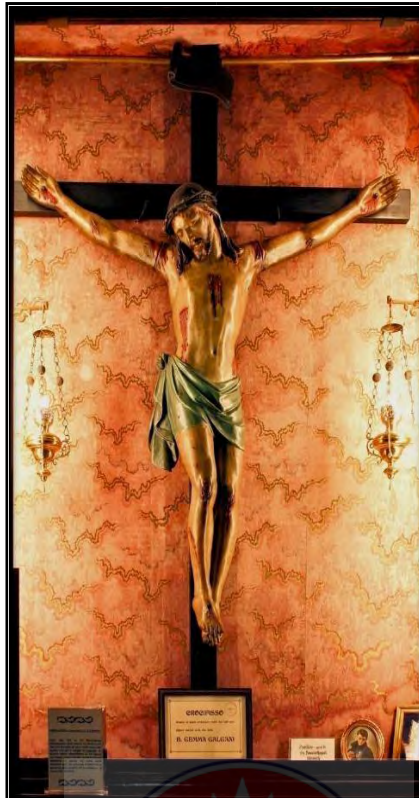


Figure Crucifix (cross)

Source: google.com

