

UNIVERSITY OF EDUCATION, WINNEBA

**AESTHETICS AND PHILOSOPHICAL BEDROCKS OF SCULPTURES
AMONG THE PEKI OF GHANA**



MASTER OF PHILOSOPHY

UNIVERSITY OF EDUCATION, WINNEBA

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AMONG THE PEKI OF GHANA**



**A Thesis in the Department of Art
Education, School of Creative Arts, submitted to the School of
Graduate Studies, in partial fulfilment
of the requirements for the award of degree of
Master of Philosophy
(Art Education)
in the University of Education, Winneba**

DECEMBER, 2022

DECLARATION

Candidate's Declaration

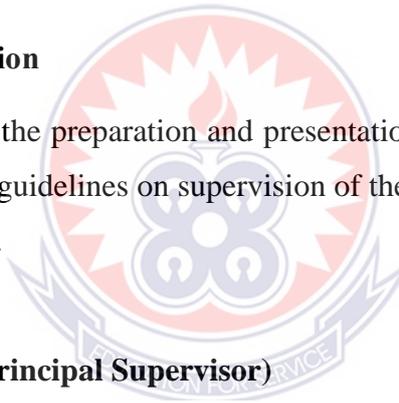
I, ERNEST WUNU declare that this thesis, with the exception of quotations and references contained in the published works which have all been identified and acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

Signature.....

Date

Supervisors' Declaration

We hereby certify that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Education, Winneba.



Dr. Cyril S. Kpodo (Principal Supervisor)

Signature

Date

Dr. A. K. Kemevor (Co-Supervisor)

Signature

Date

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DEDICATION

This research work is dedicated to the Lord, God Almighty and to my late mother,
Madam Olivia Patient Abra Anukwuare Dzadoke Wunu.



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ABSTRACT

This study examined the Aesthetics and Philosophical Bedrocks of Sculptures among the Peki of Ghana. The study is qualitative and employed visual analysis and descriptive statistics. Proportionate stratified random sampling technique was used to select informants from the overall population of 2043. The researcher employed semi-structured interview and non-participant observation to collect data for processing into empirical information. The study revealed that, there are many sculptures available in Peki that are not well understood by majority of the people from or living in Peki. These sculptures have several aspects of beauties supported by theories including emotionalism, imitationalism, formalism and functionalism. However, since these sculptures play important roles in the life of the people, the researcher recommends that, the aesthetics and philosophical bedrocks of these sculptures are communicated to all viewers through several channels, including the involvement of sculptors and other artists in embracing festival celebrations. This will help to communicate the beauties and philosophies underpinning the sculptures and hence improve upon restoration of damaged sculpture works.



CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter presents the background to the study, discusses the statement of the problem, purpose of the study, sets the objectives, and poses the research questions and the significance of the study. The chapter continues with the delimitation, limitation, abbreviation and acronyms, definition of terms and the organization of the rest of the text.

1.2 Background to the Study

Sculpture among the various art forms had contributed aesthetically, economically and politically towards the development of nations, towns and cities. Through sculpture and other Visual Arts forms, the world is able to disclose phenomena beyond human imaginations. Sculpture as one of the areas in art is obviously one of the major focal points for this exposure. Art plays a crucial role in curriculum development and helps in the achievement of educational goals.

Many sculptures are executed worldwide to play traditional, national and international roles. Sculpture helps to unite people and communities in many ways and also encourages reasoning and cognitive development. Production of sculpture in public spaces is a medium which generates a sense of unity with shared values within a municipality (Maaruf & Ezani, 2018). In that regard, it is obvious that sculptures help to communicate societal culture and supports in bringing together citizens for cohesion. Sculptures help in enlightening the experiences of the sculptors involved in the production. Maaruf & Ezani (2018) buttress that a sculpture may have numerous elements of culture or influenced by personal perception, understanding and values of the sculptors who are involved in the process of production. For example, at the back

of the Graphic Design Department of the University of Education, Winneba, stands a heroic in- the- round sculpture of a man carrying an antelope. This sculpture portrays the culture of the “*Effutu*” people of the Central Region in Ghana. There is also a cast in- the- round sculpture of a snake at the forecourt of the Visual Arts Department in the Klikor Senior High Technical School of the Volta Region in Ghana. The snake sculpture also portrays the thought of the sculptor at a particular time. Every sculpture work has its own message that it communicates. This means that, there is no sculpture without any philosophical bedrock.

Sculptures help mankind by developing our mind towards the way we perceive the environment. Sculpture and other visual art areas serve as the likelihood to understanding new dimensions and new ways of seeing things and feeling (Pagani, 2016). Sculptures help the viewer to think in different ways that are beneficial towards inter and intra personal development. Yet, it should be noted that for a sculpture work to communicate effectively, it must first be conceptualized and understood by the viewer.

Through sculptures and other art works, we are able to make instantaneous relations to an outgone culture (Siu, 1957). In Africa for instance, when we think of ancient Egypt, the Sphinx and the Pyramids comes to mind. Sphinx, Pyramids and other art forms left behind help identify who the ancient Egyptians were and their ways of life and not forgetting kings Pharaoh. These help to improve upon African history and education.

Sculptures are not exemptions in the Peki traditional community. Just like any community on any continent around the globe, sculptures play crucial role among the Peki people of the Central Volta Region in Ghana. All the sculptures within this community have their aesthetic and philosophical bedrocks peculiar to their beliefs

and traditions. Beneath the physical appearances and beauty of their domestic sculptures are aesthetics and philosophies. The aesthetics and philosophies are not elucidated to the natives. As a result, only the physical appearances are appreciated and appraised. It is obvious that there is also the idea of idol worship in the mind of some viewers. This poses great limitations on the apparent sculptures and hence reducing the creativity expressed in the sculptures through several means. This is because, the aesthetics and the underpinning philosophies are masqueraded. The visual expression of proverbs embedded within the sculptures and inventive abilities of artists involved in the production becomes anonymous.

One key policy in sculpture is restoration, otherwise known as maintenance culture, where parts of works damaged need mending before they get out of hand. Uma, Obidike & Ihezukwu (2014), posits that restoration is a culture of bringing back the effective condition of a valuable element into its original standard and at a minimal cost to enhancing the life span. When damaging sculptures are not restored, there is a tendency of reduction or lost in the message they are supposed to communicate to viewers. A completely damaged sculpture will need more revenue in re-execution.

Restoration of sculpture is an act envisioned to improve the aesthetic qualities in damaging sculptures. In some cases, restoration could also be referred to as retouching or maintenance. It must be noted that, retouching is a process that persuades the hidden beauty in sculpture and other art works (Uma, Obidike & Ihezukwu, 2014) and also helps in maintaining the permanent nature which is generally termed as durability. The more sculptures are restored at the early stage the higher we are able to reduce the cost in case there should be a complete or massive damage. This means that restoration/ retouching or maintenance culture incorporates provision for adequate care (Uma, Obidike & Ihezukwu, 2014), towards the

sculptures. Perceptibly, the people in the Peki community are lacking the attitude of restoration/ retouching or maintenance culture since they do not know the underpinning philosophies of the sculpture within the community.

Sculpture helps in the documentary of events that enlighten the present and the future, occurrences and philosophical underpinnings of such happenings. According to Farmer (2019), history is recorded in text and illustrated in surviving artifacts. Without recording, certain events that took place in the past and the philosophies underpinning may not be known to us. Our reconstruction of what transpired sometimes fluctuates with new evidence. Historians are mandated to hunt for the truth about the past with intelligence and to present it in ways that would benefit us in knowledge acquisition in dealing with the contemporary and the future (Farmer, 2019). Since art also helps in the documentary of events, the researcher is of the view that artists, more especially sculptors, are as well, historians.

Sculptures and all other art works including both the visual and the performing arts carry aesthetic qualities. According to Cropley & Cropley (2008), the term aesthetic refers to a set of qualities of something that excite admiration in the mind of beholders. In the researcher's opinion, all sculptures have their aesthetic qualities but the issue here is that, they may not be seen without an in-depth analysis. For the creativity in a sculpture to be seen, the need for visual and conceptual analysis is essential. This is because creativity is not measured with regards to length or weight, which can be measured accurately with appropriate instruments but rather a subjective fact (Cropley & Cropley, 2008). It should be noted that creativity is exhibited by both viewers and other participants and not by artists only. For that matter, it is not enough to consider only those who create the arts such as painters, sculptors, musicians, singers, actors as actively creative, since observers, listeners and viewers are all creative participants

(Stojilović, 2017). This made it apparent that the viewer can also boost the process in aesthetic appreciation with critical analytical review.

Aggarwal & Jca (2010) buttress that numerous explorations have been made to unfold the anonymous of creation, birth and death, delight and grief since times immemorial. These mysteries of the universe occurred due to variety of philosophies. Various communities have generated different thoughts and these threw more insights into untold occurrences. The purpose of these explorations is to bring to light the underpinning philosophies and to create the path for better understanding of the world. According to Langer (2009), Philosophy could be seen as a set of understandings or beliefs about existence and the universe. The way we comprehend things in existences could be as a result of their underpinning philosophies. Philosophy is a progression in reflecting on our conceptions that is intensely held and criticizing of these conceptions and beliefs (Langer, 2009). This has to do with our official intelligence for doing something.

This research purposely unfolded the various sculptures apparent within the Peki traditional community and established the aesthetics and philosophical bedrocks underpinning the various sculptures. The researcher also compared the perception of the people of Peki towards sculptures to the general perception on sculptures. The variation and similarities in thoughts towards sculptures between the people of Peki to that of other scholars was made apparent. To some extent, these will go a long way to help enlighten the citizens of Peki on the logical aspects of their sculptures. According to Kumara (2016), children are born obviously uninformed and innumerate, and are unaware of societal norms and cultural achievements. These social norms, culture and knowledge are needed for personal development in order to make citizens responsible

in the future. Sculpture as a visual arts area that helps in educating the head, mind and hand plays unimaginable roles in education.

The researcher went a long way to establish ways to adopt the attitude of restoration/maintenance culture in order to render the deteriorating sculptures, long lasting. The purpose of these establishments is to help the people of Peki to add value to indigenous and domestic sculptures and also create room for the instituting or perhaps improvement upon restoration.

This empirical work is basic research and since the problem at hand has been solved best using text and pictures, the researcher employed the use of qualitative research analysis. The researcher again employed the use of ethnography research method because of his familiarity with the people he researched into.

1.3 Statement of the Problem

The people of Peki traditional area in the Volta Region of Ghana have sculptures that communicate aesthetically, religiously and educationally. The sculptures play important roles in their daily lives and therefore need recognition, care and restoration. Restoration is important because, it helps in prolonging the life of the sculptures and other works of art. Depending on materials used for production, sculptures damage with respect to time. Proper care needs to be taken to restore sculptures before they further deteriorate.

The aesthetics and philosophical underpinnings of these sculptures are vital tools to be considered. Due to lack of education on the information these sculptures put across and the crucial values ascribed to the people, only the physical beauty is appreciated and criticized. As a result, the aesthetics and philosophies underpinning these sculptures are obviously not appreciated and known respectively by the people. Since aesthetic appreciation and the philosophical bedrock of an artwork could function as

an avenue for perceiving “*adawu*” when literally translated, creativity, the researcher opines that, there is a limitation created in the identification of creativity and hence hindrance on restoration.

1.4 Purpose of the Study

This research is purposely undertaken to reveal various sculptures existing within the Peki traditional community and to find out the aesthetics and philosophical bedrocks underpinning the various sculptures in the community. The researcher has also addressed the needs and means to improve upon restoration of damaged sculptures. These empirical processes were deliberately undertaken to help the people within the Peki community in understanding their sculptures and develop the interest in sustaining the life span of them.

1.5 Objectives of the Study

1. To identify various sculptures in Peki Traditional area and compare the perception of the people in Peki towards the sculptures to the general perception on sculptures.
2. To discuss the aesthetics and philosophical bedrocks of the sculptures in Peki traditional area.
3. To establish the reasons for the essentiality in elucidating the aesthetics and philosophical underpinnings of the various sculptures to the people of Peki.
4. To determine the best practices that could be used in restoration of the various sculptures in order to promoting maintenance culture.

1.6 Research Questions

1. Which sculptures are found in the Peki community and how does the perception of the people in Peki towards their sculptures vary from general perception on sculptures?

2. What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?
3. Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?
4. Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?

1.7 Significance of the Study

This research will help the people of Peki traditional area including the various educational and religious institutions within the community to identify the aesthetics and philosophical bedrocks of their sculptures, develop the sense of value and appreciations that will go a long way to enable them adapt to the process of sculpture restoration.

1.8 Delimitation

This research is limited to the aesthetics and philosophical underpinnings of outdoor in-the-round sculptures within four Peki communities including Wudome, Blengo, Tsame and Avetile in the South Dayi district of the Volta Region. They comprise those who are Peki citizens by birth, adoption, marriage and naturalization. The researcher also included those who are non-citizens but have stayed in Peki for more than a year. According to the researcher, these participants have more idea about the sculpture works within the community and could possibly help in data collection.

1.9 Limitation

The researcher was not able to collect data from some participants due to their extreme demands for compensation. As a result, some vital information which could have been taken from such people were left out.

1.10 Abbreviations and Acronyms

CAD: Computer Aided Design

EPC: Evangelical Presbyterian Church

TM 1: Teacher's Manual 1

2-D: Two Dimensional Arts

3-D: Three Dimensional Arts

1.11 Definition of Terms

Abstractionism: This is a system of producing a work of art void of rendition of visual reality.

Assemblage: a sculpture produced with found objects. These found objects are best described as “odds and ends”.

Bust: This is a sculpture of a human figure showing the head and the shoulder without other parts of the body.

Carving: This is a substitution/ subtractive method in sculpture production where portions of materials like wood, stone and ivory are chipped

Casting: A production technique in sculpture where molten materials like metal is poured into a mould to take a copy of sculpture work.

Construction: A production technique in sculpture that uses materials found within the environment technically known as odds and ends in executing a sculpture piece.

Cubism: The artistic movement that helps in the representation of geometric shapes/ forms in a work of art

Dadaism: An art movement of the avant-garde artist in Europe which spanned visual, sound and other media.

Expressionism: an art movement where artist present their works from a subjective viewpoint to create emotional effects in their artworks for the purpose of influencing or evoking moods or ideas.

Euedome Ewe: A kind of Ewe dialect spoken by the people living in central Volta Region.

Found objects: objects found in the environment which are used for constructing sculptures under both assemblage and construction.

Heroic: A sculpture that is high above life size

Odds and ends: These are also known as found objects. They are items found in the environment which are used in assemblage and construction of sculptures.

Surrealism: An art movement which involved dreams and fantasies by joining together conscious and unconscious realities.

Impressionism: An art movement that agitated against classical subject matter but incorporated modernity.

In-the-round: a sculpture work that stands on its own mostly mounted on a base or pedestal and allows the viewer to perceive all parts

Joining: the process of putting two or more materials of the same or different kinds together to form a sculpture

Modeling: a production technique that makes use of malleable materials such as clay and cement in executing a sculpture

Realism: The art movement that rejects imaginative idealization but highly supports critical observation.

Relief: A sculpture in which the design or image is either sunk or raised above a surface plane.

Silhouette paintings: The process of painting or finishing a sculpture with a single colour.

1.12 Organization of the Rest of the Text

Chapter two presents the review of related literature for the topic. The third chapter discusses the methodology used for the success of this research. The fourth chapter entails data presentation, analysis and discussion. The final chapter provides a summary of the study as well as the conclusions and recommendations of the study.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

Review of related literature highlights on what has been published by credited scholars and other researchers that is relevant for this study. It is presented in a form of subject matters that had been elucidated accordingly. For this research, the related literatures were codified as follows;

2.2 Theoretical Framework

2.3 History of Peki

2.4 Meaning and Concept of Sculpture

2.4.2 Importance of Sculptures in Festivals Celebration at Peki

2.4.3 Importance of Sculpture in Farming at Peki

2.4.4 Importance of Sculptures in the Rites of Passage at Peki

2.5 History of Sculpture

2.5.2 Forms of Sculpture

2.5.3 Functions and Symbolism of Sculpture

2.6 Sculpture Production Techniques

2.7 Sculpture Materials

2.7.2 Direct Sculpture Material

2.7.3 Indirect Sculpture Material

2.8 Restoration of Sculptures

2.9 Meaning and Concept of Aesthetics

2.9.2 Theories of Aesthetics

2.10 Meaning and Concept of Philosophy

2.10.2 Philosophy in Art and Sculpture

2.2 Theoretical Framework

This research was grounded in four Aesthetics theories. They include emotionalism, imitationalism, formalism and functionalism. These theories helped in appreciating the beauty in sculptures at Peki Traditional area and prevent viewers from looking art only the physical components that narrow Aesthetics in scope.

Emotionalism is one of the theories of aesthetics which places emphasis on the expressive qualities in a work of art. Emotion is a complex state of the mind and body, which have an active power and also characterized as receptivity that influences meaning towards the environment (Sánchez, 2019). Emotion is opened and informs the mood or feeling of a person at a particular time and transfers a message in a work of Arts to viewers.

Emotionalism theory propounded by Leo Tolstoy (Russian Writer) implies that, Arts are human activities consisting in this, that one man knowingly by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings, and also experience them (Sánchez, 2019). Tolstoy also said that, Arts begin when a man, with the purpose of communicating to others a feeling he once experienced, calls it up again within himself and expresses it by certain external sign. This implies that, the most important thing about Sculptures is to communicate moods, feelings, and ideas. It is believed that, a work of art should get responses from viewers and stakeholders. The theory highlights the significant qualities Artworks such as Sculpture, Painting or any other form of Arts. Sculptures produced by emotionalists result in empathy, expressionism and sentimentality of the viewers at Peki. In that regards, all stakeholders are expected to see beyond the physical characteristics.

The second theory used to support this research was Imitationalism. The concept was first formulated by Dionysius of Halicarnassus in the first century BCE as imitation, and had since dominated for almost two thousand years in the history of Arts (Cameron, 2009). In order to see beauty in Sculptures, one may judge through imitation. The theory determines whether or not Sculpture look like real life. Under this theory, the viewer tries to see the replica created in the sculptures as related to the original image (Pollitt, 1983 & Cameron, 2009). Outdoor in-the-round Sculptures in Peki Traditional area were recognizable, realistic and closely imitated what was seen in the real world and are therefore representational.

Imitation theory was propounded by Plato and Aristotle. Plato sees imitation as a form of something, the existing object itself and depiction of the object. Plato opines that, Arts imitate the objects and events of ordinary life and that, a work of art is a copy of a form (Cameron, 2009) while Aristotle was also of the view that, imitation comes naturally to human beings from childhood. This means that children start to create copies of forms or images they see naturally without undergoing any form of training or education.

The third theory used in supporting the research was propounded by formalist. Formalism theory determines whether or not sculptures use various Elements of Arts in a creative way and follows the various Principles of Design (Sánchez, 2019). Formalists believed that, for a sculpture work to look beautiful, physical components should be creatively used. Creativity is achieved when principles governing the choice and use of the elements are made priorities. The theory measured the value of sculptures found at Peki based on how the sculptors used Elements and Principles of Arts in executing them. The theory was developed by Bloomsbury painter and critic,

Roger Fry and Bloomsbury writer Clive Bell and emerged in Russia and Poland during the 1910s (Sánchez, 2019).

The last theory used as a foundation for this empirical work was functionalism. Functionalists believe that, Arts are based on Aesthetics of people and aimed at their needs and when the Aesthetics and needs change, the characteristics of Arts will also change (Xuan, & Bing, 2020). This means that, sculptures are functional due to the needs they provide to the people of Peki Traditional area. Functionalism is an African Aesthetic theory which holds the view that, there are distinctive needs met by Arts in our lives and that, it is in terms of these needs that Sculptures are defined (Davies, 1990). According to functionalist, it is an obligatory condition for a Sculpture to possess the capacity to produce or generate Aesthetic experience and these experiences should meet many interests in terms of values. The fundamental reason is that sculptures produced by functionalists are expected to focus on purposes. The importance of function lies not only in its practicality, but also one of the components of design beauty (Xuan, & Bing, 2020).

These four theories namely Emotionalism, Imitationalism, Formalism and Functionalism were used as foundations in providing answers to the research questions. They helped the researcher in providing justifications to the topic, *“Aesthetics and Philosophical bedrocks of sculptures among the Peki of Ghana”*.

2.3 History of Peki

Peki is a traditional community located in South Dayi District of the Volta Region. The South Dayi District of the Volta Region is positioned on longitude 00 17 and 0 0 27'E and also within latitudes 30 20'N and 3.50 05'N (de Roos & Persson, 2013). The communities within this district including the major community for which this

research is being undertaken share boundaries with some other communities in both Volta and Eastern region.

North Dayi and Southern Afadzato Districts, the eastern part of Ho West District and Asougnyaman South District of which, the Volta Lake forms the western boundary are the borders for South Dayi (de Roos & Persson, 2013). It should be noted that, Peki also shares a boundary with the Asikuma people of the Eastern region. The entire South Dayi District covers a total geographical area of 358.3 kilometers square (de Roos & Persson, 2013). This coverage is 1.7 percent of the total land area of the Volta Region with about 20 percent of its land covered by the Volta Lake. This means that when the percentage land mark of South Dayi District is substituted from the total percentage, all the other lands in the Volta region cover 98.3 percent.

South Dayi District is one of the Tropical Equatorial Zones, influenced significantly by the Southwest monsoon winds from the South Atlantic Ocean during the wet season and dry harmattan winds from the Sahara Desert during the dry season (de Roos & Persson, 2013). Just like most of the communities in the Volta region, ewe is the most popular language spoken by the indigenes of Peki. Peki people are part of the ewe that migrated from a community known as “Notsie” located in the Republic of Togo in the 17th Century, during the leadership of the king called Togbe Agorkorli (de Roos & Persson, 2013). One could say that, some other communities in Ghana now, most especially in the Volta Region took their root from Notsie under the leadership of king Agorkorli.

Just like the other three communities (Kpeve, Tongor and Kpalime) within South Dayi District, Peki traditional area is headed by a paramount chief known as Togbe Deiga. The traditional authorities in Peki manage and hold a stool and community

lands in trust for the people including overseers of traditional philosophies and customs (de Roos & Persson, 2013).

Volta Region can boast of a festival such as Gbi-Dukorza (Gbi festival when literally translated) celebrated by both the Peki Traditional area and the people from Hohoe. The people of Peki previously practiced traditional religion but due to the influence of Christianity, there had been a great decline and this resulted to a change in culture. There are few features which attract tourists to Peki community, including Ephraim Amu memorial home, the official German colonial guest house for the missionaries located at Peki Afeviofe and the mountain combining with a tranquil view.

Dr. Ephraim Amu was a great indigenous musician and the author of the Twi version of Ghana National Anthem. Music is the fulcrum around which cultural practices that are said to be indigenous lay their foundations. Music is a source of knowledge for our artistic backgrounds. Just like sculptures and other visual art forms, we are able to document, preserve, and transmit indigenous knowledge and recreate the historical, political and social organizations through musical performances (Gbolonyo, 2009). Ephraim Amu is believed to be a humble and dedicated man from Peki Avetile, who devoted his entire life to cultural nationalism. According to Atiemo (2006) and Terpenning (2017), Dr. Ephraim Amu was an educationist, reformist and creative musician who left a mark on our national culture. This means that, Dr. Ephraim Amu had contributed towards the improvement of national culture in Ghana which on the other hand uplifted the name of Peki.

In Agriculture and food supply, the people of Peki are much self-reliant. Peki people are mostly into the practice of agriculture, including crop production and animal rearing. They are able to produce more for both domestic and commercial use. The researcher could boast that the father who was an artist (blacksmith), was also a great

yam producer at his time. Likewise, his mother who supported in the cultivation of cassava and other produces for domestic usage.

Peki is a Gbi community. The Gbi people are people from two separate communities in the Volta Region of Ghana namely, Peki and Hohoe. Peki is known to be Gbi Dzigbe which literally means Gbi North while Hohoe is known as Gbi Nyigbe, meaning Gbi South. These two communities have many things in common although there is some diversity in terms of some cultural practices. For example, the artistic aspects of customary marriage among the people of Peki and that of Hohoe are diverse (Horton, 2013 & Venkatachalam, 2015). It is quite obvious that, this diversity may have an impact on certain art forms within these two localities.

Sculptures and other art forms are essential in the various rites of passages performed by the Peki people within the Gbi community. One of such rites is marriage. Marriage to the people of Peki is believed to be a form of close personal connection between man and woman. In this sense, the couples no longer live separately as demanded by customs and tradition. This is because, both the man and woman need a lot of interpersonal modifications. The Peki and the Gbi people as a whole take marriage as a school of learning which is called “srɔdɛdɛ” in Ewe (Venkatachalam, 2015), literally means “learning from each other” which is seen by De Houwer, Barnes-Holmes & Moors (2013) as changes in the behavior of individuals as a result of regularities in the environment of that individual. The people of Peki believe that, marriage is a path created to procreate. They also believe that, the union between two parents of opposite sex and who understand each other helps in the provision of adequate parental care for their children. Marriage at Gbi community helps in gaining respect and social standing in the. If a man is not married, it is believed that, he is incapable of taking care of a woman and a family.

Premarital rites start the use of art forms in puberty initiation rites among the Gbi people of Volta region. These rites are customary activity acceptable in the process of introducing girls within a puberty stage into a family. According to Levesque (2011), puberty rites are traditional measures put in place to mark the transition of an adolescent into maturity. Puberty initiations rites are traditional measures for observances, rituals or a period of instruction for teenage individuals in the Peki traditional homes. This initiation provides the information or aptitudes needed by the pubertal to occupy an innovative position with great pleasure. All individual and communities have stages in life and these stages include the various rites of passage, comprise birth, puberty for the adolescent, marriage and death of which Peki is not an exemption. Colarusso & Nemiroff (2013) are of the view that, these life stages are trails that every individual pass through in life. The stages are in ascending order, meaning that any individual is born definitely will die one day.

2.4 Meaning and Concept of Sculpture

Sculpture has been defined by many scholars and researchers who are fighting towards the development of empirical writings in Art and Art Education. Some of the definitions, however, made available the techniques involved in the production of sculptures, some cater for the types of materials used in the production processes and others are in lieu of the types which include reliefs and in-the-round.

Sculptures are art works in three-dimensional forms, created by shaping or joining hard or plastic materials such as stone, metal, glass, or wood including sound, text and light (Ofosuaah, 2010). Ofosuaah did mention that sculptures are three dimensional, meaning that, they all have depth. Depth in sculptures determines how deep it goes. While some sculptures are very deep, others are shallow. The depth created depends on several factors. These may include philosophies, cultures, artistic expression,

perceptions and perhaps customer's demand. The techniques involved in the production process become apparent in the definition given and which has to do with shaping and joining. The researcher is not much convinced in that aspect since it does not really communicate what actually goes into the production and how it is done. This is because shaping and joining could be used in other visual arts area to connote different production technique and which may not fall under carving, casting, modeling, assemblage and construction. In this regard, the researcher is of the view that the various techniques in sculpture could have best explained the concept instead of using shaping and joining to define it.

According to Rogers (2020), in the past centuries, certain features were considered indispensable to the art of sculpture but are absent in modern sculpture and for that matter can in no circumstance form part of its definition. What the ancient sculptors implemented into the art of sculpture kept changing along the line. For example, during the Hellenistic period of the Egyptians art, there were some changes in the sculptures as compared to those that were produced within the archaic period and so is the classical period.

Sculptures are names of arts that develop, convert and extend the range of their activities continuously, evolving new kinds of objects instead of fixed terms that apply to eternally restricted category of substances or sets of undertakings (Parraman & Segovia, 2018). This means that sculptures are not static arts since ages but rather kept changing and will continue to transform until everlasting. This is quite obvious because, there had been instances where sculptors for example, used their body as art works to convey messages to the public in this contemporary era. Others use perishable materials such as fruits and ice to convey messages to the public. These inventories became apparent until the twenty first century.

Generally, modern sculpture is believed to have originated with the work of Auguste Rodin who was seen as the inventor although he did not intend to be nonconforming to the earlier ways of execution (Man, 2011) but rather create a novel way of expressing himself. Rodin was an impressionist sculptor “breaking away from tradition”. The intention of Rodin was to come out with something new and this to some extent resulted into gradual changes until date.

Parraman & Segovia (2018) buttress that, the scope of sculpture was much broader in the subsequent half of the 20th century than it had been only two or three decades before. In that regard, it is understandable that nobody can foresee what its future extensions, perhaps changes would be like. It will be of essential value to consider the era of which the term is used in order to come out with crucial definitions that can best explain its meaning. It is obvious that certain characteristics which were considered essential in previous centuries in the practice of the art of sculpture are not present in modern sculptures, as such, can no longer form part of its definition (Parraman & Segovia, 2018). There should be empirical evidence of every current definition and understanding of sculpture since that makes it more functional. This means that, the understanding of sculpture in some centuries back may not really signify what is in reality today since the evidence needed to render a concrete justification may not be present. The researcher concludes that, sculpture is a three-dimensional art produced through the techniques such as modeling, assemblage, construction, carving, casting or a three-dimensional art produced through other techniques and materials that are conceptual.

Before the 21st century, sculpture was mostly used for the purpose of representation. This happened within the eras before the 20th century where animate and inanimate features dominated the sculptures produced. Sculptures were considered

representational art because they copied forms in life. The forms represented include human figures, animate and inanimate objects (Parraman & Segovia, 2018). Even within and after the 20th century, sculptures never ceased to display dynamism. Conceptual processes are exhibited differently by both representational and nonrepresentational artists when they are describing their work (Sullivan, 2009), meaning that sculpture works signify what they actually symbolized or stand for.

Parraman & Segovia (2018) state that, sculptures are to some extent real and extremely physical than pictorial arts which appear on surfaces as backgrounds. This is because sculptures have the direct appearance of its image. Also, they can be seen in more than one angle as compared to paintings, drawings, photography and other art works that are in two dimensional forms. Moreover, since the viewers may be able to touch the form and also go round those that are executed in the round, the researcher harangues that, sculptures are lively as compared to other art works in two-dimensional forms such as painting or graphic design. The two forms in which sculptures appear (in- the- round and relief) are both tangible and visible and can strongly and directly appeal to both tactile and visual sensibilities (Parraman & Segovia, 2018), which means that, even if a person cannot see the sculpture due to disability or otherwise, he/ she can touch and rub his/ her hand round it. It must also be noted that sculpture is one of the best visual art forms that the involvement of persons with disability in the process of execution is very effective. Due to the tactile and visual sensibility of sculptures, Parraman & Segovia (2018) were of the view that, it is possible for even persons who are visually impaired, including those who are blind from birth, to execute and raise the value of certain kinds of sculptures. A 20th-century art critic Sir Herbert Read argued that sculpture should be considered basically as an art of touch and that the roots of sculptural sensibility can be traced to

the pleasure one experiences in rubbing substances (Parraman & Segovia, 2018). The fact that persons with two functional eyes can clearly see the form of a sculpture does not fully guarantee him/ her to fully indulge into an appreciation without touching, since touching offers additional aesthetics and helps one to project the form with a clearer concept.

Rogers, (2020) is of the view that sculpture is the name of an art that develops with variations and is constantly lengthening the range of its accomplishments. Now sculpture has taken over every aspect of human life of which its definition has become complex in recent times since it becomes difficult to tell what actually the components are. During the second half of the 20th century the scope of sculpture was much broader than it had been only two to three decades before and obviously, nobody may be able to predict what its forthcoming extensions are likely to be (Rogers, 2020). Since sculptors are now making use of some materials due to conceptualism and which were not previously in use, who could tell what sculpture may change into in the next century? As such, the researcher buttresses that some definitions given to sculpture are chronological.

Sculptures are three-dimensional art works that progress more with space. Kant examine space as a part of the device which the mind uses to make creation intelligible (Üngür, 2015). A sculpture without space is not real and comprehensive.

In sculpture, a space created is not a mere impression but are very real and observable. Since sculptures are real in nature and are able to represent what they portray in the absence of illusions, Rogers (2020) opines that, sculptures have a kind of representativeness, an intense physical existence that is denied to the pictorial arts such as graphic designs and paintings. In that regard, it is obvious that space is a leading term and the rudiments in sculpture. Space in its own term constitutes human,

socio-cultural, economic and political associations, and it is the medium through which artists convey ideas to create meaning in their artistic and sculptural commitment (Donkor, Opoku-Bounsu & Anim, 2016). The ability of a sculptor to pay attention to space in the process of execution helps him/ her to carry creative and aesthetic ideas to his/ her beneficiaries.

According to Rogers (2020), Sculpture could be defined as a creative form in which hard or plastic constituents are worked into three-dimensional art objects. Some materials used in modern sculptures are not hard and comes with no plasticity. An example of such material is sand at the shore. This means that the definition given by Roger is limited in scope. We also have to consider the fact that using materials like wood, stone, clay and bones could best demonstrate the definition given by Rogers (2020) because they fall under at least one of the two conditions given.

From the above empirical reviews, although Ofosuaah (2010) opines that, sculptures are created by shaping or joining which the researcher is not much convinced, hard or plastic materials which became obvious in her definition and her description of sculptures as art works in three-dimensional forms create a standardized understanding. Rogers (2020), and Parraman & Segovia, 2018 also opine that, sculptures are dynamic, meaning that sculptures pass through some form of development including ranges of continuous activities, progressing with new kinds of objects. In their view, sculptures keep changing with time. Parraman & Segovia (2018) address sculptures to be real and extremely physical than pictorial art works which appear on surfaces as backgrounds.

From the researcher's point of view, it became obvious that, sculptures are three dimensional artworks that are real than pictorial arts (Parraman & Segovia, 2018), produced through modeling, casting, carving, assemblage and construction and that

changes with time. This means that, even if there is a change with time, all sculptures must be three dimensional at all times and production must follow the techniques mentioned above and the use of hard and malleable materials including found objects.

2.4.2 Importance of Sculptures in Festivals Celebrations at Peki

Sculpture and other art forms are used in the celebration of festivals in the Peki community. Konečni (2019) opines that, sculptures in lieu of leaders in politics, military, arts, sciences, religion and sports had long attracted great deal of consideration and hullabaloo. In the history of Peki, there are special festivals and events celebrated every year. These festivals and events offer a lot of advantages to the people of Peki and the entire nation as a whole.

Festivals are artistic manifestation including musical, theatrical and series of representations with an expanded agenda which have an occasional or periodical character (Popescu & Corbos, 2012). These representations are the visual elements or products that are used to boost the artistic nature of societal culture. Richards & Crespi (2007) opine that, festivals in our culture appear to be omnipresent in contemporary societies, forming majority of the events on our social calendar and the cultural agenda with a vast collection of events or happening. Some of these events include art exhibitions, the use of art such as sculpture for magical purposes and sculpture for ancestral veneration. This means that, not all indigenous events have been omitted in the contemporary culture of Peki people in the Volta region. Organization of certain events including art exhibitions according to Manners, Borstlap & Saayman (2016) should be managed to meet the expectations of visitors and tourists. This will go a long way to contribute to selling their arts and culture across the globe and increase tourist attraction.

The people of Peki celebrate festivals to entertain themselves and also to find ways and means to improve upon development. Popescu & Corbos (2012) pronounce that, festivals are purposely organized to answer the specific needs of a municipality and also for entertainment. The festivals celebrated by the people of Peki are the Gbi and Yam festival. The stool on which the chief sits during Gbi festival celebration is a sculpture, carved and designed from wood. The stool exemplifies components of cultural and spiritual importance. According to Venkatachalam (2015), the stool symbolizes the soul of the Peki community, signifies the chief's authority and symbolizes the link between the chief and his people. Obviously without the chieftaincy stool, the authority that is needed for a person to be installed as a chief becomes anonymous. Africans believe in the Visual world and abstract, philosophical, spiritual, religious, metaphysical world.

2.4.3 Importance of Sculpture in Farming at Peki

Just like other farming communities in Ghana, sculpture and other visual art products are used by the people of Peki in agriculture. Agriculture plays an important role to the people of Peki by providing food, income and employment to majority of the citizens. There are a lot of agricultural households. Adom (2017) opines that agricultural households are houses where at least, a member of a house is involved in a farming activity which may include crop farming, tree planting, fish farming and/ or livestock rearing.

Among the Peki people, crop farming is the most popular agricultural activity. This is due to the nature of the land that defined the geographical location. The second most important agricultural activity among the Peki people is livestock rearing. When livestock farming is done under the extensive system, it becomes difficult to prevent grazing in the crop farms since these animals depend on crops as their main source of

food. Farmers depend on many preventive measures which include the use of sculptures to help prevent the livestock from entering the crop farms. Some farmers make use of assemblage sculptures while others make use of wooden carved sculptures. The prevention of livestock from damaging crops leads to abundant harvest and this means that, sculptures help in promoting bumper harvest.

Tabaglio, Ganimede & Bertoni, (2015) buttress that the production of field crop helps in ensuring the obtainability of food. Since food is an essential substance in the life of all living things, the need to improve upon its production becomes an important and a daily life issue. This calls for the involvement and use of sculpture or visual art products. These products are used as tools and equipment by the people of Peki and other farming communities in the production of field crops. An example of sculpture products which serves as a preventive measure against grazing of animals in crop farmers in Peki community is the scarecrow.

Scarecrows are sculpture products used by crop farmers in rendering crop farming, a success. Scarecrows are one of the major sculptures produced through assemblage and construction. Although Krol, Kao & Hernik (2019) opine that development in technology and the search for efficiency in production have made the scarecrows to become relics of the past, it is not totally out of the farming system since some indigenous farmers still patronize it. Scarecrows are sculptures mounted mostly in crop farms. Purposely, this development is to frighten animals and birds from disturbing the yields. They help in driving animals in the absence of the farmer which supports crops to grow well without disturbances from animals.

The people of Peki also make good use of scarecrows in their crop farming. According to Krol, Kao & Hernik (2019), scarecrows are created in many forms worldwide and had appeared in innumerable historical proceedings for centuries. This

means that, the forms of scarecrows found at Peki may differ from other communities, regions, nations and continents. Scarecrows have heads and arms but are presented in a torso most at times, meaning that not much attention is being paid in producing the legs. Instead of producing the legs Krol, Kao & Hernik (2019) opine that, a single vertical stake which is used to represent the spine is driven deep into the earth to represent it.

The technique mostly used for the production is assemblage. They mostly employ the use of this technique because, it is flexible and easier when compared to other sculpture production techniques. This technique allows the producer/ sculptor to make creative effort in rendering found objects which others termed as “odds and ends” into a work of art. Assemblage implies that the materials are used just as they are found within the environment without altering them. It should also be noted that, if the producer attempted altering the objects, then the technique changes to construction and no longer assemblage.

Scarecrows are naturally beautiful when various components used in describing Aesthetics in sculptures are considered. They are produced with underpinning philosophy. The main rationale behind their production is to help farmers protect their farms against grazing of birds and animals.

2.4.4 Importance of Sculptures in the Rites of Passage at Peki

The Gbi, people call puberty rite “gbɔtowɔwɔ” which means "living outside the home" (Venkatachalam, 2015). This rite is named so because when the teenage girl undergoes her first menstrual period. It is believed that a girl at this stage is contaminated ritually and therefore not permitted to live in the house of the family but in a specially confined hut outside the village for that period of menstruation (Venkatachalam, 2015). This confinement is meant to spiritually purify the menstrual

girl before allowing her back into her home and this is done before other marital processes.

In Gbi traditional societies, several art forms are used for the purpose of success in marriage. These go with both visual and performing arts. For example, sculpture, music, textiles, dance, body painting, clothes, ornaments among others are utilized simultaneously to enhance the beauty of the marriage ceremony.

There are three types of marriage among the Peki people of Ghana just as it is in other tribes and ethnic groups throughout the nation. According to Afful & Nantwi (nd), customary marriage which is one of the three types of marriages that are said to be legal, is renowned under the laws of Ghana. Various elements of visual art including clothing, gifts, consumables, regalia and the ornaments used in celebrating the marriage come to light during the customary marriage process. Sculpture products such as carved stools and traditional symbols also become apparent during such ceremonial functions.

All the sculptural symbols and other art works that they use are said to have an unambiguous significance. Afful & Nantwi (nd), were of the view that, the use of sculptural symbols and other visual art products during customary marriage celebration has numerous implications which may also differ from one tradition, ethnic group or community to the other. The Anlo people of Ghana, Krobo, Dagomba, Nzema and other ethnic groups have various creative ways by which they celebrate their customary marriages and peculiar features found in their arts. For example, the stool used by the people of Peki traditional area may have different symbols peculiar to only the natives of Peki. Obviously, it has been noticed that various communities within Ghana have their distinctive ways of celebrating their customary marriage rites and this affects the type of art works used.

2.5 History of Sculpture

The world of art sustained a lot of changes and modifications referred to as art movements. These art modifications according to Essel & Acquah (2016) are universally known as isms of art and they include cubism, Dadaism, and other art movements such as surrealism, expressionism, realism, impressionism, and abstractionism. At least seven art movements are apparent in their research and which clearly notifies that, the arts we see today vary greatly from that of pioneered arts. As such, it will be of multiple benefits to research into the factors that promoted these diversities since changes do not come without a reason.

Art worldwide comprises all types of art, including conceptual art that contributes in the art world through the exchange in the way of life of people and societies (Carter, 2004). Conceptual art greatly imparts to the diversity in societal artistic norms and values, leading to changes in artistic culture which include artistic expression, appreciation and criticism. Nevertheless, these changes are not limited to a single transmission from art cultures that are leading to the native art sources seen to be minor (Carter, 2004). In order to understand the progressions in art and how it developed to the conceptual world, the need to engage in global examination will be of a crucial value. This is because global art, also known as the worldwide art appeared to be an important topic for understanding the development of worldwide art and to link artistic progresses, both locally and internationally across the world (Carter, 2004).

The cause of the fluctuations in the art movements globally is as a result of the changing tastes for the consumptions of art and repetitive increase in the questioning of the position in order to make creative contributions to the range of art generally (Essel & Acquah, 2016). This results when customer demand and preference

supersede the creative abilities of the artist and the movement at a particular time frame.

Essel & Acquah (2016) buttress that the change in creative tastes was previously caused by ethnic, regional, national and continental coordination and this had severe impact directed towards artistic cultures. For example, the way of life of the people in the Volta Region of Ghana is obviously different from those in the Greater Accra Region. This may impact some form of change between these two ethnic groups. Aside that, we must also identify that due to migration, an artist in Ghana may learn new things in other neighboring countries and this will go a long way to motivate his/her creative inventory.

The revolution of the world due to the desire in education, trading, colonial domination, and the improvement in technological developments and innovations and its associated communicative devices which has made the entire world a global village contributed greatly to these changes (Essel & Acquah, 2016). The researcher previously mentioned that migration is a factor leading to divergence in artistic expression. These changes are caused through the processes such as education and trade. These and many other engagements help the individuals to learn new things and adapt to new behaviours. This is mostly successful when the change is lively, meaning that the transformation brings positive outcome.

Essel & Acquah (2016) identify that although the ethnic, regional, national and continental identities are not completely wiped away in these changes, they encourage creative cultural borrowings amongst the factors identified. Naturally, human beings learn new things almost every day. This learning process is not in exception as far as artists are concerned. If an environment is new to an artist, he/ she manages to get used to it and in this process, change becomes obvious.

Essel & Acquah (2016) and Carter (2004) buttress on the historical development of sculpture from different perspectives putting into consideration, dynamism in art. According to Essel & Acquah (2016), these dynamisms embrace Dadaism, surrealism, expressionism, impressionism, realism, cubism and abstractionism whilst Carter (2004) perceives the dynamism in art or sculpture as the emergence of conceptual movement and which on the other hand resulted from diversity in artistic expression. The cause of these variations in the art movements according to both Essel & Acquah (2016) and Carter (2004) is as a result of the changing tastes for the consumptions of art. The cause of these changing tastes that have been influenced by these dynamisms according to Essel & Acquah (2016) are ethical, regional, national or continental variances. These changes may result from societal settings where demands vary from one society to another due to cultural differences.

Conceptual art has become dominated in all artistic production on every continent during the past half of the 20th century, beginning in the late 1960s (Carter, 2004). Art works including sculpture at this time do not focus on the physical objects within the works but rather the concept behind its production. As such the observable encounters with unique objects in favor of an engagement with ideas become imperceptible and this renders conceptual art unanimous (Carter, 2004) to the global world. Contributions were made towards artistic production in Africa, America, Asia, Europe, and other parts of the world which made conceptualism become a worldwide initiative (Carter, 2004). As at now conceptual art is known in the four corners of the world and this superseded other art movements in the 21st century.

An evolutionary artistic movement was made by cave men from the time civilization commenced and this was termed as rock art (Sarkar & Debnath nd) which is highly appreciated everywhere in the world. Rock arts found in caves have been beneficial in

the history of artistic innovation as such gained global recognition. It is obvious that the most fascinating rock arts were sculptures and paintings since these two are dominating.

We must not deny the fact that rock art caters for aesthetic preference to observers with an intense creative taste (Mativo, 1985), meaning that there is beauty in the creativity invented in them. Rock art transited the inventive ability and cultural activities of people in the society of which scholars gave a lot of empirical definitions from their points of view (Sarkar & Debnath, nd). Rock art had been influential and more cherished in the art world. It is obvious that the reason why scholars see it to be superseding other artistic productions is the nature of the rock art, its location, time of production, the artist involved, reasons for production and the artist involved. These rock arts came in several forms depending on the technique and materials used. Rock art involves carvings on rock shelters, engravings, inscriptions, drawings, and rock paintings (Sarkar & Debnath, nd). According to Gwasira, Basinyi & Lenssen-Erz (2019), the origination of rock arts could largely be traced to the later part of Stone Age. The art started by the time human beings were living in rock shelters and this originates the name rock art.

It is important to understand the reasons why these rock arts came to life as this gives us explanations to why they become more fascinating in the world. Sarkar & Debnath (nd) opine that during the Neolithic period, a lot of techniques were invented by cave men into their agriculture and architecture which led to the production of many art works as weapon and other tools which were used to defend themselves at the time of settlement. This could communicate that the cave arts were not produced to function as arts but rather weapons for defense from dreadful animals and for survival since hunting was their main source of income.

2.5.2 Forms of Sculpture

Generally, there are two forms of sculptures in existence and these may be in relief or in-the-round. Rogers (2020) opines that Sculptures are designed in ways that may be personified in freestanding objects and reliefs on surfaces such as wood, plastic and wall, or in environments ranging from scenes to contexts that encircle its observers.

Freestanding sculptures are able to stand at liberty and hence free from supports as compared to reliefs that are reliant on surfaces. Freestanding sculptures are also referred to as in-the-round sculptures. Parraman & Segovia (2018) opine that, sculptures in-the-round are isolated object in their own right and which are beneath some form of independent existence in space just as a human body, tables, chair or trees may stand on their own. A freestanding sculpture also known as a sculpture in-the-round is a separate, detached body in its own right, that leads similar kind of liberated existence in space as a human body or perhaps, a chair (Rogers, 2020). In their opinion, relief sculptures do not have this kind of independence instead, are projected from a surface technically known to be the background and are attached to, or form integral parts of something, against which it is set or a medium from which it arises. Examples of freestanding sculptures are the statue of the late Dr. Kwame Nkrumah, the first President of the Republic of Ghana and the Bust of THE THREE MURDERED HIGH COURT JUDGES in front of the Supreme Court in Accra.

A relief which is not freestanding is not entitled to such independence instead, it projects from a surface or incised, otherwise attached to or is a vital part of a substance that serves either as its background from which it projects (Rogers, 2020). This means that, relief sculptures may be projected above or below the surfaces on which they are produced. When the projection in below the surface, it is referred to as intaglio, incised, sunk or sunken. On the other hand, a sculpture projected above the

surface is termed as raised relief. This surface on which it is attached prevents the viewer from perceiving the sculpture at all angles. The observer is able to sight the sculpture from only the front and three-quarter view whether raised or incised.

2.5.3 Functions and Symbolism of Sculpture

Purely cognitive interpretations have their role to play in visual arts and this cannot be denied (Pinna & Reeves, 2009). It will be inappropriate to deny the fact that sculpture works have their purposes for which they were executed and that they are representational. This is due to the belief that all sculptures executed are associated with underpinning philosophies.

Sculptures are used to portray images of persons, animals and non-living things. With regards to human portrait, some sculptures are finished in single colour and are static, while the real person or animal is multi-coloured and mobile. For example, a full statue may be finished using one colour whilst naturally, the colour of the person's hair is dark and the body is chocolate in complexion. This could also imply that, the client may be naturally chocolate in colour or multi-coloured in complexion although, but this may not have an effect on his/ her final portrait. The sculptures are mostly static although the person involved is not a stable due to the nature of materials involved in the production.

2.6 Sculpture Production Techniques

Several techniques may be implemented in rendering materials into sculptures. It is obvious that certain factors are put into consideration by the sculptor in the choice of a technique for the execution of a sculpture. It will be of essential value to understand the general meaning of the term technique in order to give it a correct justification in the context of sculpture.

The term techniques according to Isman, (2012) are the ways by which practical details are treated and basic physical movements used. It is obvious that the conducts, traditions, and capabilities involving the implementation of a systematic technical knowledge defines what is being referred to as techniques. The basic physical movements are in many ways. For example, the movement exhibited during a carving process may be quite different from that of Assemblage and Construction. This technical knowledge results into a sculpture. Isman (2012) opines that technique includes cultural performances as well as human connections with tools and products duly related to human arts, skills and crafts. The way a sculptor handles his/ her tools and materials to come out with a product obviously gives the term “technique” a standing ground.

Rogers (2020) opines that the nature of materials to be used may render it to be carved, modeled, wrought, molded, cast, welded, sewn, assembled, or otherwise shaped and combined. It is very obvious that the technique implemented by a sculptor depends on the available material. For example, wood and ivories mostly go with carving while found objects technically known as “*odds and ends*” go with assemblage and construction.

Relief carving is a form of sculpture or a production process in which pieces of materials such as wood or any other material is carved with the sense of revealing a three-dimensional form (Fortuna, 2019). Although the work is done on flat surface, the artist is able to create depth. The depth created is the major factor that really differentiates relief works from other 2-D art works. Carving begins with a design from an idea development, carver’s imagination or the preference of a client. An idea of how the sculptor wants the sculpture to look like before beginning to sculpt is

being developed (Dubocq, 1971) and the process of coming out with this idea is referred to as Preliminary Design.

According to Fortuna (2019), the design is placed on a material to be used, such as wood for it to be traced. The sculptor traces the previously approved design onto the material that is expected to be worked with for carving to commence.

At this point, seriousness is required from the sculptor since that is the only key to a successful result. The sculptor is expected to determine the best way to cut the material so that, he will create the preferred depth, perspective and illusion using a variety of tools and techniques (Fortuna, 2019). This is very essential because, carving among other sculpture production techniques is not very flexible. The carver needs extra care in the handling of tools since accident can occur.

Aside the manual production techniques, the world has developed into a technological system and which has also affected sculpture production. Instead of continuous use of the physical power in producing a sculpture or any other art form, some sculptors now prefer to use technological aid in helping them achieve their aim and also be able to produce in larger quantities. Some sculptors in modern centuries are now making use of a software designer known as the 3-D to come out with artistic designs for printing. According to Kühn (2009), the intervention of the computer and technological system led artists into finding themselves being forced into terminating the way classical arts should look like. The intervention of technology into artistic production brought into the system an advance in mass production but this approach where the aesthetic dimensions do not solely depend on only the artist's expression, to some extent became challenging. It must be noted that, an artist's effort invented in producing sculptures or other art forms values in the final product and that a work produced manually is more cherished as compared to computer aided designs.

An innovative cooperative project addressing the individual aesthetic concerns of the sculptor was expanded by Michael Rees and Christopher Burnett, who were both sculptors by profession after developing a three-dimensional computer-aided design (3-D CAD) (Kühn, 2009). The purpose for this CAD was to aid in sculpting and modeling. The device is being operated through the sense of touch.

2.7 Sculpture materials

Sculpture materials are countless as compared to other visual art areas including Ceramics, Basketry and Graphic Design which may perhaps have a limited number of materials. The materials with an appropriate tool and equipment mostly determine the production technique being employed. A multiplicity of media may be used in the execution of sculpture, including clay, stone, wax, glass, metal, fabric, plaster, rubber, wood and found objects (Rogers, 2020).

Materials according to Bhuvaneswari & Selvam (2017) are the produces which are consumed in the process of manufacturing and constitutes an essential part of the cost of production of an item. It becomes obvious that, the finished product of an industry may become a material for another. Referring to sculpture, for example, Plaster of Paris is a material for production although it is product to the manufacturer. The plaster of Paris is consumed and becomes irreversible. Materials used for the production of a work in sculpture become a permanent component of that sculpture. For example, when a sculptor uses wood for the production of a sculpture, that wood forever remains a sculpture. Materials take a higher percentage of the cost in producing a sculpture piece. Other costs may include labour, utility and other indirect cost in the production.

Despite the nature of the materials mentioned earlier, some sculpture materials are recyclable and therefore may be used over and over depending on the nature. For

example, a work produced in clay could be broken and used for another production if that work remains unfired. We also have situations where some damaged works become a raw material for a new production. A fired clay work for example may become grog to be mixed with new clay to aid in successful firing.

Just like any other field of artistic production, sculpture materials are classified into direct and indirect materials. These two classifications had been drafted using a chart and justified under the next sub- titles.

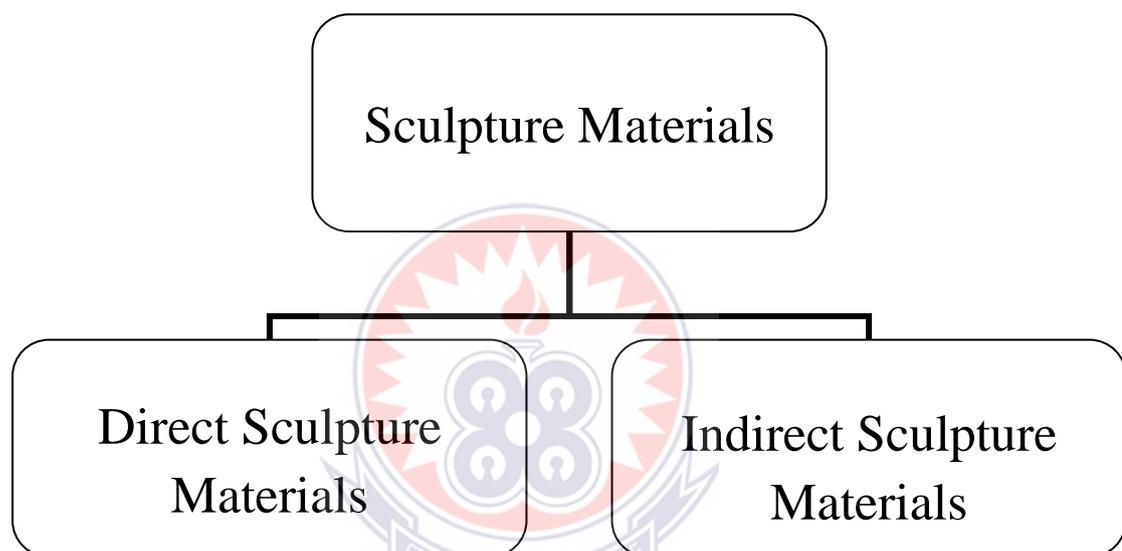


Figure 2.1 *The sub- divisions of sculpture materials (Field Work, May 2021)*

2.7.2 *Direct Sculpture Materials*

Direct sculpture materials are those materials that can be identified within the individual units or form part of the finished sculpture. Masses of material that one could specifically identify with a cost object in an economically feasible manner are direct materials (Zeff, 2008). All direct materials are feasible in accounting for the cost of production. When a sculptor executes a work using cement, sand and water for example, accounting for the cement and sand becomes easier than that of water. This is because the cement and sand form the major component of the finished work while the water evaporates.

2.7.3 Indirect Sculpture Materials

Indirect materials do not form part of a finished sculpture as such cannot be accurately allocated at a particular portion of the work produced. There are some materials that become lost, evaporate, or shrink in a production process (Zeff, 2008) and such materials are referred to as indirect because, they are no longer seen in the finished sculpture or readily identifiable with a precise manufactured good. Zeff (2008) opines that, the costs of indirect materials are insignificant as compared to direct material costs.

Finishing is one of the stages in production where sculptors make use of indirect material. For example, when a carver or any other sculptor decides to use an oil-based finish such as oil paint in finishing a sculpture, the finish is first diluted with a material like turpentine. This is purposely done to render the finish, a smooth application. The turpentine used to dilute the oil-based paint helps to reduce its thickness for easy application. It also helps to hasten or accelerate the drying process.

2.8 Restoration of Sculptures

Restoration is very important in sculpture and helps in the maintenance of damaged sculptures. Restoration is where parts of works damaged are mended to prevent excess damage. Uma, Obidike & Ihezukwu (2014), opine that restoration of items brings back the effective condition of that valuable element into its innovative quality. Restoration is done at a minimal cost and this helps the sculptor to save a lot of money when compared to the situation where the sculpture is fully damaged and has to be re- executed all over.

The more sculptures are restored at the early stage the higher we are able to reduce the cost in case there should be a comprehensive damage. This means that restoration/ retouching or maintenance culture incorporates provision for adequate care (Uma,

Obidike & Ihezukwu, 2014), towards the art works so that, they do not damage completely.

Restoration helps in enhancing the life span of sculptures and other works of art. There is a tendency of reduction or lost in the message that sculptures are supposed to communicate to the viewer when such damaging sculptures are not restored. A completely damaged sculpture will need more revenue in re-execution.

Restoration of sculpture and other art forms are envisioned to improve the aesthetic qualities in those art works. Retouching or maintenance is used in some cases to represent the term restoration.

Retouching persuades the hidden beauty in sculptures and helps in maintaining durability. All art works have some form of beauty in them. This beauty also enhances artistic communication and therefore becomes a hindrance when absent. Durability on the other hand is very essential in the production of sculpture.

2.9 Meaning and concept of Aesthetics

The term Aesthetics had been used by scholarly writers in diverging ways to connote several perceptions. The broad definition for Aesthetics is the study of beauty, and its contradictory, ugliness (Shanahan, 2009). This to some extent implies that any sculpture, be it beautiful or ugly has its aesthetic nature. Ibanga, (2017) observes that the Greek see beauty as referring to physical attraction. This means that, when an object is able to cause desirability within a viewer, then the perception of beauty is apparent. To some extent, this interpretation of Aesthetics may not be applicable in Art since other views do not agree to it. Some scholars also see beauty as the attraction that transpires between a man and a woman that has to do with love and desire. For example, Plato attached beauty to love and yearning, although he traces beauty as an intellectual property or quality beyond and outside space and time

(Ibanga, 2017). Plato further identifies the beauty of an object with a critical consideration of its participation in the Form. This means that, the character of an object or item could be used in analyzing its beauty. For example, a hardworking woman may seem beautiful to someone although she may not be physically attractive and likewise is the concept in sculpture and aesthetics.

In the mind of some academics, aesthetics applies to the arts and artistic experiences. However, other philosophers interpreted the discipline in different ways as opposing beauty and ugliness in general (Shanahan, 2009).

The term aesthetics first appeared in Alexander Baumgarten's book in the year, 1735, yet philosophical deliberations of beauty prolonged thousands of years back (Shanahan, 2009). Empirically, good and unscrupulous music can be found in both earliest Greek and Chinese bases (Shanahan, 2009) and these comments implied aesthetic experiences.

2.9.2 Theories of Aesthetics in Sculpture

Theories in aesthetics have long been essential and are still the concern of the philosophy in art (Weitz, 1956). Aesthetics can only become successful when theories are involved. This is because theories serve as framework for the growth and development in the appreciation of sculpture and other art works. Many authors have endeavored to illustrate a distinct sculptural aesthetics in disparity with the aesthetics of painting. Sculpture is distinctive in providing a sequence of two-dimensional silhouettes with visibility and that are understood from various angles around the sculpture. Through the sense of touch, awareness is created to the body and this plays a special role in the appreciation of sculpture. This is obvious because, different sculptors apply diverse decorating techniques in portraying their feelings, perceptions

and concepts. Some sculptures may be smooth and others rough and which may not be seen through the sense of sight but rather, through touch.

According to Read (1956), sculptures are arts that give satisfaction in the touching and handling. He termed this as an art of palpation and suggests that without touching a sculpture, we will not be able to appreciate it. This is because our ability to appreciate obviously becomes hampered. With regards to touch and related forms of bodily awareness in the appreciation of sculpture, the activation may occur by way of sight.

There is another scholar who made contributions toward the arguments made earlier by Read (1956) with regards to aesthetics in sculpture and whose name is Johann Gottfried Herder. Herder (2002) proposes that vision could be used as an auxiliary for touch if we want to apprehend sculptures. In his view, the information that the hand desires are found by the eye and which clearly means that using the hand may not be necessary since the eyes could possibly do that. He continued to elucidate his perception on Aesthetics for the fact that, when we synthesize imaginatively through vision, the data collected, then we would be able to reconstitute an understanding of the form as a whole. To some extent, his contribution may be considered for the purpose of this research. This is because, since the hand cannot see what is beautiful or not, it will not be able to tell the appearance of a sculpture work.

The harmonized abilities of cognition had to do with understanding, reason and judgment (Lee, 1931). For an effective aesthetic work to be achieved, these three faculties must be put into consideration and must be taken one after the other. The rational underpinning this is that without understanding, our reasoning and judgment becomes impaired. According to Kant as cited by Lee (1931), every kind of knowledge has an element associated and that, this makes knowledge likely to be

employed. In his view, since understanding, reason and judgment all are cognitive abilities, the involvement of all is essential in these principles.

Kant's theory of aesthetics according to Atiase (2012) and Lee (1931) states that the form and design of a beautiful object are the key to important features of purposiveness. Designs and forms are very essential in aesthetics. Artworks or sculptures whose forms are conceded and are designed with creative skills attract more attention due to the creative inventory. Kant's theory and his analysis continue to be one of the most significant contributions ever made in aesthetics (Lee, 1931).

The reputation of Kant's theory of aesthetics as opined by Lee (1931) is based on the fact that it lays the practicalities for a complete and adequate differentiation between aesthetic experience and the intellectual. This is because the theory shows that even without a concept, aesthetics is satisfactory. Lee (1931) continued to buttress his view with regards to the model propounded by Kant for the fact that this theory also shows that the aesthetic experience always involves the apprehension of form and which means that, it is necessary to put the form of a specific sculpture into consideration. In his view, it is pleasing to apprehend forms although the pleasure is regarded not only personal.

2.10 Meaning and Concept of Philosophy

Philosophy is seen as an endeavor to have a critical look at the world around as. Philosophy in its sense attempts to put together the conclusions of a countless number of sciences and human experience into a way that it becomes dependable to the world (Langer, 2009). The experiences in human life and in scientific array are full of philosophical underpinnings. It is obvious that nothing happens without a reason. Such reasons that factor as reinforcement for life occurrences are philosophies for that happening. Philosophy is a group of continuing complications that people are

interested in and for which theorists always attempt to identify the foundation (Langer, 2009). This calls for a deeper thought into an identified problem of human existence in order to gain better understanding of how and why things happen.

It is to some degree known that the word philosophy comes from two words “Philia” and “Sophia” where “Philia” stands for love and “Sophia”, wisdom (Pandikattu, 2017). Therefore, the term philosophy means love for wisdom. Wisdom is an important tool for development. This is because wisdom is a judgment and the way one thinks and acts. It should also be noted that wisdom acquisition cannot be successful without the use of knowledge as the base rock. Payne (2015) discourses that knowledge is essential for someone to be well informed as this helps in proper formulation of concepts.

According to the Oxford Dictionary as cited by Pandikattu (2017), philosophy in its concept deals with authenticity, or with the most general causes and principles of things of which science is presumed not to offer. This has to do with the knowledge of ultimate reality that philosophy is able to offer by telling us the reasons why, things transpire the way we see them.

Payne (2015) harangues that Philosophy is one of the branches of which human beings review phenomena that aim at knowledge and understanding. Philosophy aids in the wide range of knowledge concerning an occurrence or existence. This helps in better understanding of complicated occurrences and existences.

It is obvious that science to some degree speaks about the reasons why things happen but according to Pandikattu (2017), the causes and principles of the philosopher are advanced and more ultimate than the ones that science discloses. Philosophical subjects are varied and far fluctuating than those we find in the sciences, but many of them could be seen as metaphysics which is alarmed with the nature of reality,

epistemology which is concerned with the nature of knowledge and defensible belief or ethics which is concerned with what we have to do, how we have to live, and how we have to shape our societies (Payne, 2015).

We may not have the idea of the historical development of a sculpture if measures are not put in place to search for the underpinning philosophy. This is because, philosophy traces the historical establishment, the significance of a work, reality and consequences. These realities are thought provoking. The more we look forward to understanding the history behind sculptures or any art piece, the more we get to identify their values. This helps us to think without limitations.

Developing applicable meaning to life is becoming more significant and the ability to understand the existence of a work of art leads our minds to greater experiences. Philosophy guides understanding of works of art and provides the rational underpinnings. In brief, philosophy provide perspectives routed in knowledge acquisition on a work of art that leads to new experiences.

2.10.2 Philosophy in Art and Sculpture

It is obvious that we have all profited from the nature and function of art in one way or the other. The function of art in human life and its supremacy in human psychology cannot be undervalued. Art generates a profound interest within a person and stands in for occurrences that are very important to life.

According to Süzen & Mamur (2014), there is an existence of art in all civilizations comprising those that were done before the written history. Before the beginning of human civilization, art existed and continued to take great interest in the life of humans. This is due to the fact that, all arts including sculpture carry philosophies and aesthetics that promotes the success in the existence of humans and all living things.

Many societies gained deserved places in the world of civilization because art dominated and shaped their culture. A work of art creates an attitude for thinking and imagination of which such pleasure is so strong and personal that man adopts it as a principle and lives like a totally local experience (Süzen & Mamur, 2014). The message conveyed by an artwork can be seen through critical thinking. This involves one's analytical ability and imagination.

Art has an objective and accomplishes the need of a person that is felt by the human conscience (Süzen & Mamur, 2014) and engagement with artworks can afford other kinds of cognitive value in addition to knowledge (Kuisma, Lehtinen & Mäcklin, 2019). Such needs of a person that art accomplishes do not involve material need but rather those needs that enable the viewer to think and reason. It is understandable that art develops some form of morality in human mind and helps one to think beyond imagination. This creative thinking and imagination help one to conceptualize the philosophical underpinnings of arts.

Just like philosophy itself, the philosophy in art makes interrogations and interprets humanistic, natural and universal problems. The creation processes in art also perform important functions to art practitioners and this is based on direct feelings and imagination power of the artist. These feelings and imagination greatly affect the philosophical bedrocks of the art produced. A great innovation of artistic linguistics is its explanation of how purely abstract works are able to symbolize concepts (Kuisma, Lehtinen & Mäcklin, 2019). If a work of art does not stand in for a concept that enables the mind to think creatively, such work may not stand the taste of innovation and motivation.

Due to philosophical reinforcement of arts, Süzen & Mamur (2014) were of the view that it is not accurate to limit the assessment of art to just what is beautiful but rather

an action with the aims of revealing the truth and create an effort in man for curiosity, understanding and interpretation of truth. This means that, philosophy is also an important tool in aesthetics. This is obvious because, the more viewers understand a sculpture or any other work of art, the more they see the beauty in it. This is why one could say that aesthetics is not only about beauty but involves its opposite ugliness. Something that looks ugly to someone may be very beautiful to another due to its philosophical underpinning.

Philosophers from various artistic backgrounds may assemble and evaluate the body of meaning that prompts components within a single art form entirely without talking about the significant art scientific discourse or any academic insight into the form of art in question (Kuisma, Lehtinen & Mäcklin, 2019). The meaning of a sculpture may not derive its genesis from what had already been known or understood by scholars. This illustrates the reason why we justify the notion that producing a sculpture work involves a creative ability rather than what is known.

According to Radford (1992), meaning may be derived from representation, but the nature of art work depends on the interpretation and presentation of the content. This discussion buttresses that, the representation or the physical element seen in a sculpture may not be used to represent what it actually communicates. This may be illustrated just as the way proverb functions. In Ewe for example, when you say “*the man kicked the bucket*”, it does not mean that the man used his leg or any other part of his body to kick a bucket. Ordinarily, “*to kick a bucket*” means to die. This means that, the meaning of such statement cannot be seen directly as the contents appear. Most sculpture works especially contemporary ones come with abstract meanings. To become informed with the philosophical underpinnings of such sculptures depend on the interpretation.

CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter focuses on the methodology and discusses the process of data acquisition and how the research was premeditated. It covers areas such as Research design, population for the study, sample and sampling techniques, data collection instruments, data collection procedure and data analysis plan. The researcher used qualitative analysis as an approach to examine written documents and images. The study also explained the nature of the target population and techniques used in sampling, and data collection. This research was conducted through reading materials, observation, interviews and focus group discussions.

3.2 Research Design

Since ancient times, social scientists have been involved in a variety of research methods to comprehend social comportment and interpret their compound and varied way of life (Kumar,2014), which means that research design is in diverse ways and it is obvious that the choice depends solely on the research type and the preference of the researcher. Since this research is directed towards the aesthetics and philosophical bedrocks of sculptures among the Peki people of Ghana, the researcher employed the use of qualitative approach. This is due to the fact that, whichever strategy engaged in a research study should be based on the features of the population, the desired power within that strategy, its significance and hence consideration of the research question (Majid, 2018). As a result, the researcher opines that, the problem at hand could be solved best using a qualitative approach. Again, the researcher employed the use of visual analysis descriptive analysis and descriptive statistics.

Qualitative research as examined by Jaradat & Landaeta (2012) is concerned with building clarifications of occurrences within our social settings and this helps in understanding the reasons why things happen in certain manner in the world we live. In this sense, the researcher did not hesitate to engage in artistic research analysis. The researcher was able to trace the past proceedings, causes of the identified proceedings, long term penalties and hence derived insightful explanations for all events as opined by (Kumar, 2014) as the steps to take in addressing a qualitative research problem. Qualitative research also helps in the process of learning and discovery and has its own research strength, with regards to the way data are gathered and examined (Jaradat & Landaeta, 2012). Through qualitative research, we are able to learn about new things and occurrences. For this work to become more empirical, the actions taken were supported by the understandings of scholarly writers since it is an empirical method for collecting data for a scientific and a reliable research work. The researcher was able to collect and analyze data from several sources to render this research more valuable.

Under the approaches in qualitative research, Ethnography became preferable since the researcher is a native of Peki by birth and have great interest in the development of art and aesthetics within his community. It is obvious that, ethnography research is one of the best among the major approaches to a qualitative enquiry. This is because Ethnography research is occasionally recognized as cultural anthropology or naturalistic enquiry and it is seen as one of the best major approaches to a Qualitative Research (Sharma, 2019). The disciplinary foundation of Ethnographic Research is Anthropology which is in agreements with the discovery and explanation of a societal culture (Sharma, 2019). This deals with both the material culture and the non-material culture. The non-material culture comprises the norms and standards developed by a

society over the courses of many generations regarding the grouping of numerous categories of knowledge, belief, laws, habit, custom, moral, art, attitude of mind, language, literature, religion, the design of human action, religious activity, conveyed from person to person and to generations (Sharma, 2019). This knowledge, custom, moral, belief, laws, habit, art, attitude of mind, language, literature, religion and other elements are sometimes made known through the various material cultures.

There are a number of ethnography researches including confessional ethnography research, life history ethnography research, feminist ethnography research, realist ethnography research and critical ethnography research. Sharma, (2019) opines that out of the various forms of ethnography research, realist ethnography research and critical ethnography research are the common and most popular.

Kumar (2014) harangues that a researcher's ability to interact within the community he/ she is studying and to observe the behaviour of its members always help in the collection of a high and quality data for ethnographic research. Since the researcher is a native and can interact with the participants in their linguistic locally known as the "Euedome Ewe" and is capable of observing their ways of life, he thinks that there may be no hindrance in collecting a highly quality data for this study. Although, the collection and analysis of data can be time consuming and may result in the accumulation of large amounts of pre-information in ethnographic research (Iacono, Brown & Holtham, 2009), the researcher would be able to understand the action, want, attitudes, perceptions, and behaviors of participants (Gürcüm & Arslan, 2015).

Data Collection for Qualitative Research includes the use of participant observation, non-participant observation, structured interview, semi-structured interview, unstructured interview, field notes, reflexive journals, analysis of documents and materials (Jaradat & Landaeta, 2012). In that regard, data collection instruments for

qualitative research specifically observation, interview and focus group were involved in accomplishing the success in this research. Probability sampling was used by the researcher since it creates balance in the selection of individuals for data collection. According to Redman (1987), probability sampling helps the researcher to look everywhere for an information. Semi-structured interviews and non-participant observations were used during data collection processes. Simple random sampling, systematic sampling, stratified sampling, and cluster sampling have been identified by Daniel, (2012) as the four major types of probability sample. This is due to the fact that, they give participants equal opportunity of being selected. He believes that, Stratified sampling offers considerable enhancement to simple random sampling.

The researcher selected Stratified sampling procedure for data collection. Stratified sampling helps in dividing the entire population into subgroups. Stratified sampling is a probability sampling technique in which the broad inhabitants also known as the target population is first divided into uniform or homogeneous segments known as the strata and then a simple random sample is selected from each stratum Daniel, (2012). There is a combination of the samples selected from the various strata to form a unified sample. The main purpose for selecting stratified sampling was to help the researcher to reach the required strata. The researcher would also like to enlighten readers that Stratified sampling is in two folds. They comprise Proportionate and Disproportionate Stratified Random Sampling. It should be noted that, Disproportionate Stratified Random Sampling which is subjected to deliberations regarding personal judgment and suitability (Sybilla, 2019) was not employed in this study but rather proportionate stratified sampling. This is because, proportionate stratified sampling allows the researcher to use same sampling fraction among all the various segments without any personal judgement. The researcher puts into

consideration, educational attainment and geographical location in dividing the population into the various strata.

3.3 Population for the Study

Population as opined by Asiamah, Mensah & Oteng-Abayie (2017) is the collective number of individuals having same characteristics and who are of interest to the research. Population for this study therefore encompass some institutional bodies within Peki from the Volta Region of Ghana. The target population for this study comprises lecturers in Peki University College of Education, teachers from both Peki Senior High school and Peki Senior High Technical School, teacher trainees from Peki University College of Education, SHS 2 students from both Peki Senior High school and Peki Senior High Technical and two Evangelical Presbyterian churches within the Peki community.

The researcher chooses only SHS 2 students because, the SHS 3 students have completed their 2021 West African Certificate Examinations and graduated. It must be noted that, since the experiences students in form one had with the sculptures at that time was below a year, the researcher did not include them in the data collection process. The population of the stratum in PESTECH was 427 students and 68 teachers. Sum of the stratum in PESTCH was therefore 495. The population of PESCO was 531 comprising 438 students and 93 teachers.

With regard to teacher trainees in Peki University College of Education, the researcher chose only the level three hundred (300) students and the academic staff of forty (40) members to represent the stratum. Total population of the level three hundreds was 245. This implies that the population for this stratum was two hundred and eighty- five (285). Populations for Peki Blengo E. P. C. and Wudome E. P. C. is

480 and 315 respectively. The populations from various strata and their percentages over the entire population are presented in table 3.1 below.

Table 3.1: Population for the Study

| Name of Strata | Population | Percentage | Sampling Fraction |
|---|-------------------|-------------------|--------------------------|
| Peki University College of Education | 295 | 14.404% | 0.05 (1/20) |
| Peki Senior High School | 531 | 25.93% | 0.05 (1/20) |
| Peki Senior High Technical School | 427 | 20.849% | 0.05 (1/20) |
| E. P. Church Peki Blengo | 480 | 23.438% | 0.05 (1/20) |
| E. P Church Peki Wudome | 315 | 15.381% | 0.05 (1/20) |
| Population Size | 2,048 | 100% | |

Table 3.1 A frequency distribution table for the various strata, populations and percentages (Field work, February, 2022)

3.4 Sample and Sampling Techniques

Since the entire population consists of many individuals than needed for this research work, sampling becomes very necessary. Majid (2018) buttresses that sampling is essential in research studies because the population normally includes more individuals for any research project than necessary and that, a good sample is large enough to answer the research question instead of the entire population. According to Merriam Webster as cited by Gentles, Charles, Ploeg & McKibbon (2015), sampling is the process by which representatives are selected from an entire population and this helps to control limitations or characteristics of the whole population. It is quite obvious that collecting data from every member in the population may render the outcome ambiguous since the researcher may not be able to control the limitations of all participants. Sharma (2017) also orates that sampling is an orderly method

employed by a researcher in the assortment of a smaller number of items or individuals from a known population. The population must be famous to the researcher and must be divided methodically. This is because the sample serves as subjects for observation or experimentation for each objective in the study (Sharma, 2017). From the above explanations, sampling is an empirical technique that helps a researcher to collect data void of ambiguity from research participants. This is very crucial since the time frame for the research may not be favorable for the researcher to meet the entire population.

The researcher employed probability sampling technique in the selection of the required number of participants to represent the entire Peki population and which Sharma (2017) orates that probability sampling is any sampling arrangement in which there is a likelihood of choosing each individual without variation. Every participant was given equal opportunity in the sampling process. Smaller groups are formed based on features shared by participants in stratified random sampling (Sharma, 2017). Sybilla, (2019) opines that a probability sample requires each element of the population to have what he refers to as a “non-zero” probability of selection. The non-zero here is referring to the balance in the sampling process that goes a long way to underestimate discrimination or partiality in the selection of participants.

To consider a sample representative of a population, the features or consequences associated with the sample must be comparable to their distribution in the population (Freedman et-al, 2006). Since stratified sampling helps in dividing the entire population into subgroups, it will help the researcher to reach the required strata. Stratified sampling requires that the population is separated into smaller groups on the foundation of some characteristics and from each of these minor homogeneous groups draw at random a prearranged number of elements (Sybilla, 2019). Stratified sampling

helps in allocating the entire population for this research work into numerous subgroups with the capability of helping the researcher to reach the required strata. It becomes a strong tool for the accomplishment of the problem at hand. Samples size from the various strata are presented in table 3.2 below with their corresponding percentages.

Table 3.2: Sample Size of the Population

| Name of Strata | Sample Size | Actual Sample Size | Percentage |
|---|--------------------|---------------------------|-------------------|
| Peki University College of Education | 14.75 | 15 | 14.563% |
| Peki Senior High School | 26.55 | 27 | 26.214% |
| Peki Senior High Technical School | 21.35 | 21 | 20.388% |
| E. P. Church Peki Blengo | 24 | 24 | 23.301% |
| E. P Church Peki Wudome | 15.75 | 16 | 15.534% |
| Final Sample Size | 102.4 | 103 | 100% |

Table 3.2 A frequency distribution table for the various strata, samples and percentages. (Field work, October, 2021 – February, 2022)

Representatives selected from the entire population of 2048, sum of all the strata was 103. This number represents the accessible population for the research.

3.5 Data Collection Instruments

The researcher employed the use of observation, interview and focus group in collecting data from the various participants to answer the four research questions. Since it becomes obvious that observation may guide the researcher in designing questions for the interview, it was on a safer side for the researcher in accomplishing that first before coming out with the focus group and interview sections.

To some extent, observation became helpful to the researcher because it encouraged active involvement in data collection. In that regard, the researcher spent substantial period on the ground, reviewing the occurrence within its social and cultural setting (Iacono, Brown & Holtham, 2009).

Adhabi & Anozie, (2017) identify that the purpose of the interview in research is to discover the opinions, experiences, beliefs, and motivations of persons on specific matters. The research discovers these elements identified by Adhabi and Anozie and this aided in the success of the research work.

3.6 Data Collection Procedure

A letter of introduction was obtained from the Department of Art Education, University of Education, Winneba on the 31st of August, 2021 in undertaking this research at Peki in the Volta Region of Ghana. In order to observe Ethical considerations, the researcher drafted a research information and informed consent form. These forms were presented to participants to seek their views before undertaking interviews where necessary. The informed consent forms have been presented to and signed by at least, one person on behalf of a strata in each subgroup to seek approval.

Due to COVID restrictions and convenience, the researcher and all participants put into consideration all COVID 19 protocols. Discussions were recorded, but there was high-level of privacy regarding the identity of the participants. Additionally, the recordings are being kept safe with a password to avoid unauthorised access. Only the researcher and supervisors had access to the recorded data.

3.7 Data Analysis Plan

The data collected were in the form of letters and images. In that regard, the researcher contemplated that, it will be on a safer side to employ the use of visual

analysis, descriptive analysis and descriptive statistics. In an attempt to describe phenomena with regards to how we think about something, descriptive analysis becomes essential (Baha, 2016). As the name implies, Descriptive Analysis helps the researcher in describing something that exists. Descriptive analysis surfaces the ground for discovering facts that are new (Baha, 2016) meaning that, it helped the researcher in coming out with innovative analysis.

Visual Analysis was also used in the process. The purpose for the employment of visual analysis was to recognize and understand the visual choices the sculptors at Peki Traditional area used in creating their sculptures. This was done by observing and writing about separate parts of the sculptures. Visual Analysis helps in interpreting the meanings of distinct parts of Sculptures for better understanding. (Ball & Smith, 1992).

Descriptive statistics was also apparent in the data analysis process. It allowed the researcher to summarize data in a planned manner by identifying the relationship between variables in the various samples (Kaur & Yellapu, 2018). Descriptive statistics include types of variables as well as measures of their variation.

3.8 Research Instruments

The researcher employed the use of some instruments in the data collection process. The substantive data collection instruments employed in this study are observation, interviews and focus group discussion. Physical tools that aided the process were smart phone camera, TM1 laptop, audio recorder, pen and paper.

3.8.1 How phone camera was used in Data Collection

This empirical work is about the aesthetics and the philosophy of sculptures in Peki. In order to present information that addressed the objectives of the research, the

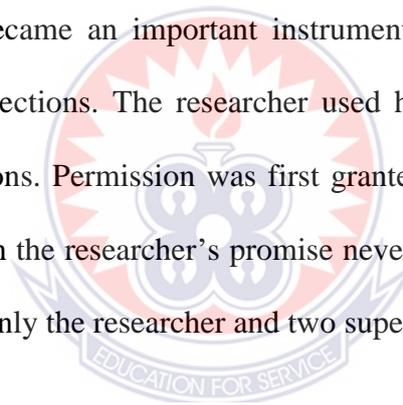
researcher sought the importance in taking photographs of works available. As a result, the researcher used his phone to take photos of sculpture works that could possibly help in addressing the research problems. The outcomes for the use of camera have been presented as figures in chapter four of this research.

3.8.2 How TM1 laptop was used in Data Collection

The photographs taken using phone camera was later worked with using Adobe photoshop which was previously installed in a TM1 laptop. The purpose for this action was to make pictures of works presentable and to provide both the frontal and side view of images presented.

3.8.3 How audio recorder was used in Data Collection

The audio recorder became an important instrument in the collection of data during the interview sections. The researcher used his phone to record audios during interview sections. Permission was first granted from informants to seek their authorization with the researcher's promise never to disclose the recordings to any third party but only the researcher and two supervisors may have access.



CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.1 Overview

This chapter presents and discusses the results from the observations and interviews undertaken at Peki, that are important in addressing the purposes and importance of this empirical work. It presents the procedure for analyzing the data gathered from respondents. The findings were organized, discussed and presented in the form that clearly presents the Aesthetics and Philosophical Bedrocks of Sculptures among the Peki people of Ghana.

4.2 Results from Observation

The researcher was able to observe sculptures and participants from the various strata which were divided according to specific characteristics as stated and explained in the third chapter of this research. The purpose of the observations was to solicit data that can help address the four research questions and also provide ways for the improvement upon the interview sections. These were the outcomes from the observation from the various strata.

4.2.1 Results from Observation at Peki Senior High School (PESCO)

The followings are apparently the observations made by the researcher in addressing the four research questions at Peki Senior High School.

4.2.1.1 First Observation at Peki Senior High School (PESCO)

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of the people of Peki towards the sculptures vary from general perception?”

The first sculpture that the researcher observed at Peki Senior High School (PESCO) is “The School Boy”. The school boy is an in-the-round sculpture mounted at the

forecourt of the Visual Art Department. From the observation, it became obvious that the people see the figure as a work of art but have little idea on the message it communicates. Viewers hardly spend time to observe this and other sculptures. This obviously implies that they really do not understand the work. Image of the school boy is presented in figure 4.1a and 4.1b showing the side and front view respectively.



Figure 4.1a. Side view of “The school boy” Figure 4.1b. Front view of “The school boy”

(Source: Field work, October, 2021)

Research Questions 2:

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

- ✓ The school boy (located at the forecourt of the Visual Art Department) is in the Peki Senior High school’s uniform. The colour of the shirt on the sculpture is violet with khaki short.
- ✓ The school boy is a sculpture in- the- round. This means that the researcher was able to go round the sculpture during observation and likewise are other viewers as observed by the researcher.
- ✓ The eyes of the sculpture appear looking straight forward and creating direct contact to the eyes of a viewer when standing at the front with a distance of 170cm and above. The figure was 145cm tall and stands on a 7cm base produced in concrete.
- ✓ The body of the work was painted brown to suggest a chocolate hue. As such, the researcher opines that, the life sized in- the- round sculpture is a black man, perhaps an African or a Ghanaian student.
- ✓ Both the body and the school attire were coarsely decorated to create a rough texture. This coarse textured surface obviously communicates to viewers the difficulties in education and encourages them with the strength to endure.
- ✓ The work stands vertically tall, holding a staff. There is an okra-like symbol at the top of the staff with a pointed top creating a spear. This represents readiness to battle, since the sculptor believes that, education is a battling field.
- ✓ The sculpture wore black cross sandals on both legs with the uniform well tacked in. According to the researcher, this suggests a well, disciplined and hardworking school and students.

- ✓ There is also a black belt on the waist with a projection portraying a silver metal that fastens the belt in position.
- ✓ The left hand of the figure is placed on the waist creating a sense of movement, flexibility and also helped to prevent rigidity. This brings about the classical nature in sculpture production as compared to the formal ways of our great grandfathers but which gradually changed due to dynamisms in artistic demand.
- ✓ The work stands on a base which was also placed on a rough concrete pedestal. This helps the work to stand in position without any further support.
- ✓ The sculpture was produced in concrete and finished in oil paint. According to the researcher, it is obvious oil paint was used in finishing the work because of the following reasons:
 - The material used in producing the work could best be finished in oil paint.
 - Position of the sculpture (outdoor sculpture)
- ✓ With several attempts to critically observe, the researcher perceived a philosophy underpinning the school boy. The researcher perceived that, the philosophy underpinning the school boy was to demonstrate the disciplinary nature of all the boys in the school with regards to their mode of dressing and to create seriousness among students. Secondly, the researcher observed the massiveness of how coarse the school uniform was portrayed by the sculptor. According to the researcher, this was to demonstrate the suffering and toils in education.

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

The researcher observed that, the sculpture has great underpinning philosophies that are essential for both the cognitive and artistic development of the students, teachers, parents, elders and other individuals and as a result needs to be elucidated to all personalities for better understanding, appreciation and restoration.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

The researcher observed that, the staff held by the figure broke into two with the armature holding the pieces in position. This damage was not visible as at the time of the observation. This damage needs urgent attention because the staff gave extra support to the entire sculpture. Since the work was modeled in concrete and finished in oil paint, the researcher opines that, the best practice to restore the damage is to use mortar (cement and sand) for patching. For an effective restoration, the sculpture should be repaired by a sculptor or someone with a technical knowledge since it may not be effective when given to someone without artistic background.

4.2.1.2 Second Observation at Peki Senior High School (PESCO)

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of the people Peki toward sculptures vary from general perception?”

Another sculpture that the researcher observed at Peki Senior High School (PESCO) is The PESCO girl. PESCO girl is an in-the-round sculpture positioned at the forecourt of Peki Senior High School. Just like the experience had with the school boy, the researcher observed that, once a while, few numbers of both students and teachers

spend time to observe the PESCO girl. It became obvious that, most of the people see the work just as a statue but do not have much idea on its function and importance.



Figure 4.2a. Front view of “The PESCO girl”



Figure 4.2b. Side view of “the PESCO girl”

(Source: Field work, October, 2021)

Research Questions 2:

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

- ✓ The PESCO girl located at the forecourt of Peki Senior High school is in the school’s uniform. The height of the sculpture is 129cm and stands on a 32cm base and 28cm pedestal.
- ✓ Since the researcher was able to go round the sculpture and had his observation without any difficulty, he opines that the PESCO girl is a sculpture in- the- round. This is because, all sculptures that are in- the- round allow viewers to go round them and be able to see all parts. This is due to the fact that, in- the- round also known as freestanding sculptures are detached from any surface that may prevent the viewers from going round.
- ✓ The sculpture portrays a school girl reading a book at a standing position in a pulpit.
- ✓ The eyes of the PESCO girl appear looking directly into the book creating an illusion of someone reading with full concentration. The eyes are positioned diagonal to the opened book suggesting that the eyes look straight into the book.
- ✓ The body of the work was painted brown to suggest a chocolate hue with a black hair on her head.
- ✓ As opposing the school boy, both the body of the PESCO girl and her school attires were decorated smoothly to create a fine texture.
- ✓ The sculpture wore a black shoe on both legs which obviously portray a shoe made in leather.

- ✓ There was a little attempt made by the sculptor to show drapery in the school uniform.
- ✓ Both the left and the right hand of the figure were portrayed holding the book on which the sculpture looks on while reading and this creates some form of flexibility.
- ✓ The work was produced in cement and stands on a pedestal that was also executed in cement and finished with oil paint.
- ✓ The researcher critically observed the PESCO girl and perceived an underpinning philosophy. Since the PESCO girl was obviously reading a book, the researcher orates that, the underpinning philosophy was to demonstrate an academic excellence

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

The researcher observed that, the underpinning philosophies of the PESCO girl is vital tool that will help in promoting seriousness among both students and teachers.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

The researcher observed that, aside the fading of the painting on the sculpture there was no damage as at the time of the observation.

4.2.1.3 The Third Observation at Peki Senior High School (PESCO)

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of Peki people toward sculptures vary from general perception?”

The third sculpture that the researcher observed at Peki Senior High School (PESCO) is “The Cadet Boy”. The Cadet Boy is an in-the-round sculpture positioned at the forecourt of Peki Senior High School. The front and side views are shown in figure 4.3a and 4.3b respectively. The researcher observed that, people take little time to observe this and other sculptures. The reaction toward work implies that, some see it as educative while others see it to be a waste of resources (cement and other materials).



Figure 4.3a. Front view of “The Cadet Boy”.



Figure 4.3b. Side view of “The Cadet Boy”.

(Field work, October, 2021)

Research Questions 2

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

- ✓ The cadet boy is located at the forecourt of the visual art department and its position is adjacent to the school boy found in figure 4.1a and 4.1b indicating front and side views respectively. The figure is 129cm tall and stands on a 5cm base.
- ✓ This is a statue of a school boy in the cadet uniform.
- ✓ The researcher was able to go round the cadet boy during the period of observation and view all the parts without any difficulty and therefore opines that the sculpture is an in- the- round. The sculpture is free from any surface that may prevent the viewers from going round.
- ✓ It was obvious that the sculpture is a male statue holding a gun with bullets worn on the waist portraying an armed man going for a battle. The right hand of the statue is raised diagonally and holds the gun onto the shoulder. The position of the gun is diagonal but opposing the direction of the hand. This resulted in the creation of an illusion of a v- shape at the meeting of the right hand and the gun. The left hand on the other hand was positioned vertically straight to the ground creating rigidity.
- ✓ The eyes of the cadet boy appear looking straight forward creating a direct contact between the viewer’s eyes its own.
- ✓ The statue was decorated and allowed to portray a feel of its medium and an attempt of smooth rendition of the statue by the sculptor became obvious.
- ✓ The attire of the cadet boy depicts a sleeveless shirt and a trouser, both decorated smoothly to create a fine texture.

- ✓ The arms were executed with masculine features to show someone who has undergone military training.
- ✓ The sculpture wore a cap that was rendered in a shape that depicts a mushroom and covered the head creating an undercut on the head.
- ✓ The work was produced in cement and stands on a base which was placed below ground level.
- ✓ The researcher orates that, the underpinning philosophy was to demonstrate the firm of discipline in the school and the enthusiasm of students to join the military in order to serve motherland Ghana.

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

The researcher observed that, the underpinning philosophies of the cadet boy is vital tool that will help in promoting discipline among students and build their enthusiasm in joining the school’s cadet. This in the long run will motivate them by increasing their desire to join the armed forces and other security services in the future. This calls for the need to elucidate the meaning of the cadet boy to the students, teachers and all other viewers.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

The researcher observed that the left foot of the cadet boy got broken and opines that since the sculpture was produced through direct modeling technique, the materials necessary for restoration should be made available. A person with a technical

knowledge precisely a sculptor should be invited to work on the restoration of the damaged portion in order to prevent further deterioration.

4.2.1.4 The Fourth Observation at Peki Senior High School (PESCO)

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of the people of Peki toward sculptures vary from general perception?”

The fourth sculpture that the researcher observed at Peki Senior High School (PESCO) is “The thinker”. The thinker is an in- the- round sculpture positioned at the forecourt of the Visual Arts Department directly opposite the cadet boy. It became obvious that, viewers hardly spend time to observe this sculpture just as it is in the case of other sculptures. This obviously implies that some viewers value the work and see it as an essential figure that can aid in education while other viewers do not really see the importance of the work.

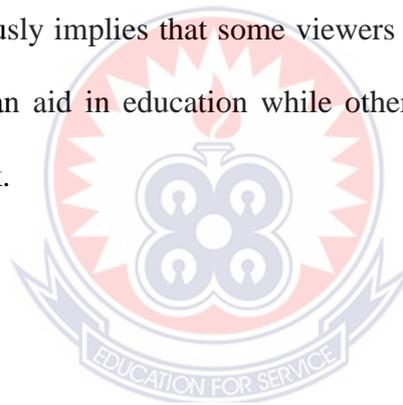




Figure 4.4a Front view of “The thinker”



Figure 4.4b Side view of “The thinker”

(Field work, October, 2021)

Research Questions 2

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

- ✓ The thinker is located at the forecourt of the Visual Art Department in Peki Senior High school.
- ✓ The thinker is a life size in-the-round sculpture. As a result, the researcher was able to go round and observed it from all angles.
- ✓ The figure is 121cm tall and sits on 30cm base.
- ✓ The eyes of the sculpture appear looking at a direction that may not be easily determined by viewers although it may seem to someone as though, it was looking forward. This creates a sense of dilemma in the sculpture.
- ✓ The thinker was sculpted bare chested with masculine features including broad chest and heavy shoulders.
- ✓ The sculptor attempted a smooth rendition of the thinker although there were challenges with the combination of the media and the technique used. As a result, the sculpture was decorated creating a partially rough texture.
- ✓ The thinker is a sculpture executed sitting on a base shaped in the form of stone. From the head to the waist of the life size sculpture work stands vertically from space to the level of the base on which he sits.
- ✓ There is a vertical rendition of both legs from the knees to the toes creating a parallel movement to the upper torso.
- ✓ The knees to the waist were portrayed diagonal to the ground with both the left and right elbows of the thinker landing on the left and right knees respectively. This created an isosceles triangle with the knees, shoulders and the buttocks when carefully studied from side or profile view.

- ✓ On the other hand, one could see triangular renditions in the work when viewed from the frontal direction. The appearance of both arms created triangles at both the left and the right side of the shoulders and an invented v-like shapes at both elbows and both knees.
- ✓ Looking carefully, one could see a symmetrically balanced life size sculpture when standing in front.
- ✓ The thinker was produced in cement and left in a raw state to portray the beauty of its medium.
- ✓ The researcher perceived the philosophy underpinning the thinker after several attempt in critical observation. It was perceived that, the thinker was to demonstrate the ability of a man to think creatively and be able to establish new ideas. The purpose of the sculpture according to the researcher was to create seriousness among students in terms of creative thinking and skills in problem solving.

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

The researcher perceived that, the thinker is one of the sculptures that could impact greatly in viewers, especially students when it is well understood and taken with all priority as an important figure.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

The researcher observed that, the thinker had not developed any cracks as at the time this research was being undertaking. But cement could be used in case of future damage since the work was modeled in that same medium.

4.2.2 Results from Observation at Peki Senior High Technical School (PESTECH)

From the observations made by the researcher in PESTECH, there was only one sculpture apparent as at the time it took place. This was a statue of a school boy which the researcher titled “the PESTECH boy”. Both front and side views of the statue are respectively presented in figure 4.5a and 4.5b.



Figure 4.5a. Front view of “The PESTECH boy”.



Figure 4.5b. Side view of “The PESTECH boy”.

(Field work, October, 2021)

- ✓ The Pestech boy is an in- the- round statue of a male student, mounted at the forecourt of Peki Senior High Technical School.
- ✓ The researcher further observed that, both students and teachers hurriedly pass by and spend little or no time to observe the work.

Research Questions 2

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

- ✓ The Pestech boy (located at the forecourt of Peki Senior High Technical School) is dressed in trousers and long sleeves with the endings folded at the arm, providing a cloth covering for the upper part of both arms of the figure.
- ✓ The face of the work is raised to the sky a bit and the eyes appear looking parallel to the ground level.
- ✓ The body of the work was decorated in rough texture and left naturally in its medium to portray the artistic beauty in the material used.
- ✓ The work stands vertically tall, holding a hammer in the right hand and the left holding a book.
- ✓ The sculpture wore a pair of boots on both legs to portray someone in readiness to undertake a hard work.
- ✓ There is also a belt around the waist that fastens the pair of trouser and the long sleeves.
- ✓ The left hand of the figure that holds the book gently drops to almost the level of the left knee creating a sense of flexibility in the statue.
- ✓ The work 173cm tall and stands on 92cm tall pedestal that was obviously produce in cement.

With several analytical views the researcher perceived a philosophy underpinning the PESTECH boy. The researcher saw that, the right hand of the figure holds a hammer while the left hand holds a book. According to the researcher, the items in the work portray that the school is for both cognitive and practical learning environment. The hammer stands for the practical skills development or the improvement on the psychomotor domain of learners most especially, those in the vocational aspect. The book stands for the cognitive development of all students and the attitude of hard work among the teaching and non-teaching staff. The left foot of the figure was sculpted to portray a sense of movement. This shows the desire of the school to fight for the future of all students.

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

The figure holding a book and hammer stand for the cognitive, affective and psychomotor development of students. All these are important features in the execution that calls for knowledge and understanding, and as a result needs to be elucidated to all stakeholders for better understanding and appreciation.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

The researcher observed that, the figure had some cracks at the left arm. There was also an attempt to mend the cracked arm but according to the researcher, it was not properly done. This left arm with cracks should be restored by a sculptor for better treatment.

4.2.3 Results from Observation at Peki University College of Education (GOVCO)

The researcher undertook an observation at Peki University College of Education. The following were apparently the results from the observation made to address the research questions.

4.2.3.1 The First Observation at Peki University College of Education (GOVCO)

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of the people Peki toward sculptures vary from general perception?”

The first sculpture that the researcher observed at Peki University College of Education is the “mother and child” as seen in figure 4.6a and 4.6b depicting the front and side views respectively. It is an in-the-round sculpture positioned at the forecourt of the school’s administration.

Research Questions 2

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

- ✓ Mother and child sculpture portrays a nursing mother carrying her child at the back, walking with a load on her head and breastfeeding the infant at the same time.
- ✓ This sculpture is located at the forecourt of the administration at the University College of Education, Peki. The figure is 132cm tall with a 9cm tall bowl on her head, making the total height of 141cm. The base was covered with green grasses making it invisible.



Figure 4.6a. Front view of “Mother and child”.



Figure 4.6b. Side view of “Mother and child”.

(Field work, October, 2021)

- ✓ The mother used her right hand to hold the child from her back to her abdomen with the child's face having contact with the mother's breast, creating an impression of the mother breastfeeding the child at a locomoting state.
- ✓ There is also a cloth covering that holds the child in position. This symbolizes the most common way children are carried most especially by mothers in Africa.

- ✓ The mother carries a bowl on the head with a rendition showing that, the left hand holds the bowl to prevent it from falling. The researcher observed that, the left arm got damaged from the shoulder, making the figure amputated and the fragmented pieces placed in the bowl.
- ✓ The eyes of the mother appear looking left side whilst walking obviously creating an angle of 45° from the front to her left.
- ✓ Proportionally, the legs of the mother from the knees through the calf to the toes appear two times bigger than the normal size when compared to the entire body.
- ✓ The neck of the figure was portrayed obviously two times the length of a normal human making it embellished.
- ✓ The sculpture was finished entirely in black oil paint with only the eyeballs of the mother and the bowl in white.
- ✓ There was a partial attempt of a smooth rendition of the sculpture by the sculptor in an attempt to reduce the coarsely nature of the figure.
- ✓ Mother and child was produced in cement. Cement is noted as one of the best materials used for the production of outdoor sculptures due to its ability to withstand harsh weather condition.
- ✓ After several attempt to critically observe mother and child, the researcher perceived that the underpinning philosophy was to demonstrate the strength and hard work of women in our Traditional African settings. The purpose of the sculpture according to the researcher was to educate all viewers about the strength in a woman and to enable men have great value and respect for them. This will go a long way in helping women to develop great self-esteem.

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

Mother and child is one of the sculptures in Peki University College of Education that needs critical observation and analysis. Ability to understand the message it communicates will greatly affect the viewer in a positive way.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

The researcher observed that, the left arm from the shoulder to the wrist is completely broken and the broken pieces placed in the bowl. Such damage could best be restored by re-constructing an armature into the shoulder and the bowl on the mother’s head. After that, mortar should be used in dressing the place in order to regain the full form of the figure.

4.2.3.2 The Second Observation at Peki University College of Education (GOVCO)

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of Peki citizens toward sculptures vary from general perception?”

The second sculpture that the researcher observed at Peki University College of Education is “the old man”.



Figure 4.7a. Front view of “The old man”.



Figure 4.7b. Side view of “The old man”.

(Field work, October, 2021)

- ✓ The old man is an in- the- round sculpture positioned at the forecourt of the school’s administration in Peki College of Education.
- ✓ The researcher stayed in the community for a year and observed on several occasions that, people take little time to observe this and other sculptures in

the university. This apparently came to light due to the researcher's continuous visit to the locations of the various sculptures.

Research Questions 2

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

- ✓ The old man is a statue of a male in his late age.
- ✓ The researcher was able to go round the old man and view all the parts of the figure without any struggle.
- ✓ The figure has a walking with a stick in the right hand and holding an office bag in the left hand.
- ✓ The right hand of the figure from the shoulder to the elbow is vertically straight when viewed from the right side of the sculpture and the forearm of the same hand is diagonal to the vertical position of the figure. The forearm of the right hand meets and holds the walking stick at the hand creating an angle of 90° to the back of the figure and 270° at the front. The left hand is covered by the body of the figure when viewed from same direction.
- ✓ The toes of both legs opened to either side of the figure with the ankles obviously meeting, creating an angle of 60° . It became obvious that the sculptor portrayed this direction to increase stability in the figure.
- ✓ At the frontal view the right arm moves a bit from the chest creating an angle of 30° at the armpit.
- ✓ There is also professionalism in the execution of drapery in the statue which is obviously seen in the cloth from the shoulder through the body to the end of the cloth covering.

- ✓ The sculpture 125cm tall and stands on a 40cm tall pedestal, produced in concrete and finished in light blue oil paint.
- ✓ The figure, bag and the walking stick are finished in black oil paint.
- ✓ After several attempts to understand the work, the researcher observed that, the figure was holding a bag which could possibly contain books or other literal documents. The researcher opines that, the sculpture is obviously depicting a hardworking member in the school's administration. As such, the underpinning philosophy is to visually document a meticulous person and which on the other hand will motivate other workers in the school and the entire Peki community to work harder wherever they find themselves. It also educates students on hardworking staff in the school and encourages them in their academic performance.

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

The researcher observed that, one key factor that underpins the essential to elucidate the philosophy underpinning the old man is the message it carries to all viewers.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

The researcher observed that there is no damage on the sculpture and deterioration in the finishing. As a result, the researcher thinks, there is nothing to restore at the moment.

4.2.3.3 The Third Observation at Peki University College of Education (GOVCO)

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of the people Peki toward sculptures vary from general perception?”

The third sculpture that the researcher observed at Peki University College of Education is “African beauty”. Viewers had much interest in this work when compared to other sculptures within the vicinity. Some observers go to the extra mile of holding the breasts and buttocks of the figure. This became apparent from observations made by the researcher and also, data gathered from participants. This obviously implies that viewers see something unique in the work and appreciate the fact that, these exclusive features came to light.

Research Questions 2

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

- ✓ African beauty is located at the forecourt of the administration in Peki University College of Education.
- ✓ African beauty is a freestanding sculpture which allows viewers to go round it.
- ✓ African beauty is a female figure currying an African traditional pot that is normally used in fetching and storing water and other items. The figure is 160cm tall and stands on a 6cm tall base.
- ✓ The head and the upper torso of the figure is slightly bent backward signifying what is termed in art movement as a contrapposto. The two arms from the shoulders are raised upward to meet and hold the pot in position with the protruding breast reflecting the beauty of African women.



Figure 4.8a. Front view of “African beauty”.



Figure 4.8b. Side view of “African beauty”.

(Field work, October, 2021)

- ✓ Viewers standing at the frontal position could see the two arms in an interesting move and creating a diagonal flow from the elbow to the shoulder of the right hand through to the shoulder to the elbow of the left hand. From the elbow of the right hand to the thumb moves backward just like that of the left hand. Both hands appear almost to be meeting at the back of the head and hold the pot on the head in position.

- ✓ There is also an interesting view when one stands at the left side of the figure.
The left hand moving from the shoulder to the elbow through the wrist to the elbow creates an angle of 80° . This is obviously equivalent to the angle created at the left armpit.
- ✓ The upper part of the body from the neck to the waist is executed bare chested and moves in a way that depicts the beauty in female anatomy.
- ✓ The sculptor employed drapery and flexibility in the execution of the cloth covering of the figure from the waist to the lower part of the thighs (almost closer to the knee).
- ✓ There are beads on both knees of the legs which are finished in white and black oil paint which obviously brings the idea of Indigenous African costume and culture.
- ✓ The knee of the left leg is slightly raised from that of the right leg due to the raising of the toes of the left leg. This shows that the figure is in motion. Body of the figure is finished in brown to suggest chocolate complexion with the cloth covering in white finish.
- ✓ The traditional African pot is also finished in black as mostly seen in traditional African homes with its cavity bent almost to the ground to suggest falling.
- ✓ The work is executed on a three feet tall base and placed on solid blocks which were closely packed to support the figure.
- ✓ After several observation, the researcher came into conclusion that the philosophy underpinning the sculpture was to demonstrate a figure that will show the beauty in African women.

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

The researcher saw that the message that the sculpture communicates is crucial in promoting female dignity and also beauty in African women.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

The researcher observed that, no portion of the figure had a single crack. The only thing that needs restoration is the stones that were packed to serve as a pedestal. The researcher suggests that, for the work to be outstanding, a befitting pedestal must be executed. This will help to increase upon the stability of the figure.

4.2.3.4 The Fourth Observation at Peki University College of Education (GOVCO)

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of the people Peki toward sculptures vary from general perception?”

The fourth sculpture that the researcher observed at Peki University College of Education is “The wise adviser”. Some viewers pay attention to the work while some do not. This obviously implies that, those who pay attention to this work see the importance of the work more than those viewers that the researcher saw paying less or no attention.



Figure 4.9a. Front view of “The wise adviser”.



Figure 4.9b. Side view of “The wise adviser”.

(Field work, October, 2021)

Research Questions 2

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

- ✓ The wise adviser is an in-the-round sculpture of a life size statue of an aged-male figure setting on a traditional African stool. The figure is located at the forecourt of the administration at the University College of Education, Peki.

- ✓ The figure is in a traditional cloth which covers the body from the left shoulder through the entire body to the toes. There is a common traditional African dressing for men.
- ✓ The figure is 75cm tall and mounted on a 25cm tall pedestal from the ground level.
- ✓ The index finger of the figure's right hand is raised, directed and pointing towards the right eye of the old man. Traditionally, this suggests a sign of vision. Another index finger on the left hand is directed and pointing towards the left ear. This also suggests a sign of hearing in African tradition. There is a saying in Ewe that “ne mele ekpom o la, mele esem o”? when literally translated means, if you cannot see, can you not hear? Obviously, this is the question the wise old man is asking viewers, telling viewers to open their eyes and see and their ears to hear.
- ✓ According to the researcher, the underpinning philosophy of the work is to advice all viewers to be very careful in whatever they are doing in order to avoid trouble that can negatively affect them as a result of negligence.

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

The sculpture advises all viewers including teacher trainees and lecturers in Peki University College of Education to be vigilant in whatever they do in order to avoid trouble. This is the reason behind the essentiality in elucidating the meaning to the people.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

The researcher observed that, the right leg had broken from the calf to the ankle with only the armature remaining, which connects the leg from the knee to the toe.

Such damage could best be restored using cement or mortar. A sculptor must be involved in the restoration process.

4.2.3.5 The fifth Observation at Peki University College of Education (GOVCO)

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of the people Peki toward sculptures vary from general perception?”

The fifth sculpture that the researcher observed at Peki University College of Education is “Libation”. This work is mounted at a vantage point that attracts attention to almost all viewers in the college. The reaction of viewers towards the work obviously implies that they have much interest in the work and therefore see the work to be interactive.

Research Questions 2

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

- ✓ Libation is an in-the-round life-sized sculpture of a man holding an object in the two palms which obviously looks like a calabash with a content.
- ✓ This sculpture is located at the forecourt of A. E. Menka Hall adjacent to the school’s administration at the University College of Education, Peki.



*Figure 4.10a. Front view of
"Libation".*

*Figure 4.10b. Side view of
"Libation".*

(Field work, October, 2021)

- ✓ The sculpture is 135cm tall, executed on 6cm tall base and mounted on a 78cm tall pedestal.
- ✓ The hair of the figure was finished in black and the body in brown suggesting a black generation. The figure is in a cloth covering the lower part of the body specifically from the waist to the toes.

- ✓ The sculptor attempted drapery in executing the cloth and flexibility in the body of the figure as seen in both the elbow and the waist. The two arms move diagonal from the shoulders to the ground and hold the calabash in position when viewed from the side. One could observe that as the arms move from the shoulders to the elbow, there was a slight change in direction from the elbow to the wrist. This change suggests flexibility in the figure likewise is the change in direction of the body at the waist. The body moves in diagonal from the head to the waist and changes direction. From the waist to the toes, one could see a vertical movement.
- ✓ Since the figure holds an object that looks like a calabash and stands in a way that obviously looks like someone pouring libation, the researcher is of the view that the underpinning philosophy was to demonstrate the pouring of libation in traditional African society. This is a common practice in traditional African society and stands as one of the significant practices in promoting African culture and hence that of Peki community.

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

Libation as said earlier is an important part of African culture. It helps Africans to communicate with the gods and ancestors for peace, security, blessing and protection. It is important for viewers to understand this sculpture in order to help them add value to our culture and tradition.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

The sculpture was well finished and had no specific damage except the left top corner of the pedestal. The sculptor opines that since the work was produced in cement, same material should be used to mend it.

4.2.3.6 The Sixth Observation at Peki University College of Education (GOVCO)

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of the people of Peki toward sculptures vary from general perception?”

The sixth sculpture that the researcher observed at Peki University College of Education is “The reader”. Although the work had been mounted at a vantage point, reaction of viewers implies that, some people appreciate the sculpture and others do not. This may be due to the fact that, some viewers are able to interact with the work from their own view point

Research Questions 2

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

- ✓ The reader is an in- the- round sculpture of a man holding an opened book in his two palms which obviously depicts someone reading at the same time sitting on two books.
- ✓ The reader is located at the forecourt of the school’s administration at the University College of Education, Peki.



Figure 4.11a. Front view of "The reader".



Figure 4.11b. Side view of "The reader".

(Field work, October, 2021).

- ✓ The figure is executed sitting on two books which are 2 and 3 inches tall and these books form the base of five (5) inches. The entire sculpture with the base was further mounted on a pedestal produced in cement with the outer body designed in flat stones. The stone joints were dressed in mortar and finished in black oil paint. The height of the pedestal is four (4) feet tall. The

figure crosses its two legs with the right one on top of the left and appears looking directly into the opened book.

- ✓ The figure and the books were finished in black. There are white finishes on both legs from the ends of the trouser to the entrance of the shoes. This suggests that, the figure wore white socks.
- ✓ The motto of the school and the saying goes, “Knowledge is power” is playing an important role. After several observations, the researcher is of the view that the underpinning philosophy was to demonstrate the medium through which knowledge is acquired. Education leads to acquisition of knowledge and since the figure is reading a book (a process through which one may acquire knowledge) the researcher is of the view that the underpinning philosophy was to educate viewers on the importance of education and portray it as a medium for academic success.

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

It becomes important to elucidate the aesthetic and philosophical underpinning of the reader because, understanding will help viewers to take their education seriously thereby learning with all momentum for a brighter future.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

The sculpture is not damaged therefore needs no restoration.

4.2.3.7 The Seventh Observation at Peki University College of Education (GOVCO)

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of the people of Peki toward sculptures vary from general perception?”

The seventh sculpture that the researcher observed at Peki University College of Education is “The GOVCO student”. The researcher observed that the work is not really attracted to viewers and therefor concludes that, viewers do not see the message that the work communicates.



Figure 4.12a. Front view of the “GOVCO student”.



Figure 4.12b. Side view of the “GOVCO student”.

(Field work, October, 2021)

Research Questions 2

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

- ✓ The GOVCO student is a free-standing sculpture of a male student in the University.
- ✓ The researcher was able to go round the old man and view all the parts of the figure without difficulty.
- ✓ The height of the figure is 120cm tall. The figure was executed standing on a 6cm tall base which was later transferred onto a 60cm tall pedestal.
- ✓ The figure has the left hand on the chest with a projection in the left armpit that obviously looks like a book. The right hand moves vertically straight to meet the thigh placing the hand on the right pocket.
- ✓ The figure raises the head diagonally into the sky and stands straight in the school uniform when viewed from its right side. The shirt was finished in white and part of the trousers in blue-violet.
- ✓ After several observations, it came to light that, the sculpture depicts a male student purposely executed to commemorate a hardworking student.

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

The researcher observed that the figure is looking into the atmosphere holding a book and obviously reflecting on an idea in the mind. This allows viewers to engage in thinking. Since some viewers obviously do not appreciate the work, they do not hold the privilege to reflect on the message being communicated by the sculpture in high esteem. This is a problem and calls for the need to elucidate the aesthetic and

philosophy underpinnings to the people in order to build within their hearts the sense of appreciation towards the sculpture.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

The researcher observed that the GOVCO student had no specific cracks or broken parts as at the time this research was taking place and therefore needs no restoration.

4.2.4 Results from Observation at the Peki Blengo Evangelical Presbyterian

Church

The observation made by the researcher at the Evangelical Presbyterian Church, Peki Blengo, is presented in figure 4.13 in a way that provides answers to the four research questions in chronological arrangement.

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of the people of Peki toward sculptures vary from general perception?”

The sculpture that the researcher observed at Peki Blengo Evangelical Presbyterian Church is the portrait of Lawrence Wolf. Some church members enjoy taking photographs standing by the bust mostly, immediately after church services. Also, for the fact that the bust is well kept means that, viewers develop value for it.



Figure 4.13a. Side view of “Lawrence Wolf”.



Figure 4.13b. Front view of “Lawrence Wolf”.

(Field work, October, 2021)

Research Questions 2

What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

- ✓ The figure is a bust portrait of a man named Laurence Wolf who is believed to be one of the missionaries involved in bringing the word of God from Bremen- Germany to Peki in the Volta Region of Ghana.

- ✓ The portrait is mounted in front of the church on a pedestal of five (5) feet tall. The bust was produced in concrete and finished with bronze imitation. The pedestal is designed with brown tiles decorated in visually rough texture.
- ✓ The bust is designed wearing a coat with bow tie on the neck. This obviously represents white culture and hence a non-African.
- ✓ The underpinning philosophy of the portrait according to the researcher is to execute a pictorial documentation of the first people who brought the word of God to Peki known to be the Bremen missionaries.

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

The researcher is of the view that elucidating the aesthetics and philosophy underpinning the bust portrait will enable viewers reflect on how the word of God was brought to Peki by the Bremen missionaries.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

The researcher observed that the bust portrait of Laurence Wolf had not cracked or broken at any part or angle except the fading of the finishing. This could be restored using bronze spray or any preferred outdoor finish.

4.2.5 Results from Observation at the Peki Wudome Evangelical Presbyterian Church

From the observations made by the researcher at the Evangelical Presbyterian Church, Peki Wudome, the followings sculptures were apparent.

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of the people of Peki toward sculptures vary from general perception?”

The sculptures that the researcher observed at the Evangelical Presbyterian Church, Peki Wudome are “The two old men”. The researcher observed that, some viewers have interest in the work whiles majority do not. According to the researcher, this may be due to the fact that those who do not appreciate the work do not see it as a work of art.



Figures 4.14a. Front views of “The two old men”.



*Figures 4.14b. Side views of “The two old men”.
(Field work, October, 2021)*

Research Questions 2

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

- ✓ The two old men are in- the- round sculptures of two aged males sitting on traditional stools.
- ✓ These sculptures are located at the forecourt of the Evangelical Presbyterian Church at Peki Wudome.
- ✓ The sculptures are both 4.7 feet tall and executed on separate bases of three (3) inches tall. These sculptures are mounted separately with one adjacent the other with common values.
- ✓ The head of both figures were left without hairs making the forehead mirror smooth. The two old men wore cloths covering their bodies from the shoulders to the ankles and covering part of the toes.
- ✓ The sculptor attempted drapery in executing the clothes of both figures but in different ways and directions. The figure on the left is wearing a short sleeve under the cloth and this opposes the figure on the right whose chest is exposed with the cloth covering its left shoulder and chest.
- ✓ The old men are both dressed in traditional sandals with hands placed on their laps. The figures seated on stools were both finished in black oil paint. The purpose of the oil paint, according to the researcher, is to enable the sculptures withstand the harsh weather condition.
- ✓ The philosophical underpinning of the two old men according to the informants was to execute a sculpture of some elders within the community who played a great role in communal development.

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

Every traditional community has an elder who takes part in decision making. The sculptures obviously communicate to viewers the importance of the elderly in the Peki community and as such needs to be elucidated. The more people get to know about the sculptures, the more they add value to them.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

The sculptures were well finished but the figure on the left has a little crack on the lap that needs restoration. The sculptor suggests that cement should be used to mend the crack on the lap of the figure.

4.3 Results from Interview

Just as it was in the case of observation, the researcher has been able to conduct both group and individual interviews to solicit data from informants concerning sculptures they normally see in the various communities and institutions within Peki, following guidelines that address the objectives of this empirical work. The purpose of the interviews was to beseech information from people who are obvious to have some knowledge about these sculptures. These are the outcomes from the various interviews conducted.

4.3.1 Interview Conducted at PESTECH

Interviews have been conducted individually and in group concerning the aesthetics and philosophical underpinnings of the sculpture apparent. The results are presented in a way that provides the purpose for this research work.

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of the people of Peki toward sculptures vary from general perception?”

With reference to the observations at Peki Senior High Technical School, it became obvious that, there is only one sculpture work as seen in figure 4.5. Interviews were further conducted for research participants to add their views. According to some of the informant, the sculpture seen in figure 4.5 is named as;

- The PESTECH student
- The professor
- The contractor
- Past student of PESTECH

Research Questions 2

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

With regard to the aesthetic underpinnings, some of the informants were of the view that, the sculpture is a human being precisely a male figure holding hammer in his right hand and a book in his left hand. The sculpture has an egg-like head, a frowned face and walking at the same time.

Participants were of the view that, the sculpture is the symbol for an identity that, the school is a Secondary and a Technical institution where both secondary school courses including Agric Science, General Arts, Visual Arts and technical subjects like Building and construction are taught.

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

Some respondents were of the view that, some of them do not understand the work and therefore see it as a statue with no philosophical bedrock. As such elucidating the sculpture to them will enable understanding and appreciation.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

The figure had a little crack at the left arm and according to participants, the work can be restored using clay or cement. From this response, it becomes obvious respondents do not know the actual media in which the work had been executed.

4.3.2 Interview Conducted at PESCO

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of the people of Peki toward sculptures vary from general perception?”

From participants, some of the sculpture works apparent in Peki Secondary School are;

- The hunter
- Papa PESCO (seen in figure 4.1)
- Madam PESCO (seen in figure 4.2)
- Flamingo
- The thinker (seen in figure 4.4)
- The horse rider
- The cadet leader (seen in figure 4.3)

Some participants were of the view that, the thinker (figure 4.4) is a statue of a man thinking about his life. The sculpture can be seen at all angles as they go around it. The figure has masculine features, sitting on an object sculptured in concrete.

Participants further opine that, since the figure is sculptured sitting with the two hands holding his head and in the mood of someone thinking, the underpinning philosophy of the work is to help viewers to engage in critical thinking.

They also opine that, the cadet leader (figure 4.3) is a statue of a formal cadet leader. According to them, the figure is a freestanding sculpture of a male, holding a gun on his right shoulder and bullets worn around his waist. In their view, the cadet leader stands as a symbol for the school's cadet.

Research Questions 2

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

Participants were of the view that, the earlier they understand the sculptures, the better they will have impact on their life and education. This called for the need for them to be elucidated.

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

Although every participant was able to understand at least a sculpture, not all the sculptures were understood. With the few they understand, some participants saw the need for them to be elucidated on all the sculptures around.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

According to participants, some of the sculptures are defected with cracks and broken parts that need to be restored. They are of the view that, visual art students and teachers are to be responsible for the restoration process since they have more knowledge in art.

4.3.3 Interview Conducted at GOVCO

Research Questions 1

“Which sculptures are found in the Peki community and how does the perception of the people of Peki toward sculptures vary from general perception?”

From participants in GOVCO, the sculpture works apparent are;

- The GOVCO student (figure 4.12)
- The star
- Beautiful woman (figure 4.8)
- Libation (figure 4.10)
- The reader (figure 4.11)
- The old lecturer (figure 4.7)
- Mother and child (figure 4. 6)

Research Questions 2

“What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?”

According to participants, the beautiful woman as named by the researcher as African woman in figure 4.8 is a sculpture of a beautiful African lady. Some were of the view

that, the sculpture has female anatomical structure due to the breast, the curvy waist, the smooth calves, buttocks and the abdomen.

All the participants agreed that the female figure carries a traditional African pot on her head. Some were also with the view that, the figure is falling. This was due to the movement introduced by the sculptor in an attempt to move away from rigidity and symmetrical balance.

The philosophical bedrock of the figure as opined by some participants is to show the beauty of an African woman. Other participants especially the females were also with the view that, the figure is presenting to viewers how women suffer in the homes by doing all kinds of domestic works including fetching of water, cooking sweeping and taking care of children. In their view, some of these activities averts the natural beauty God has given to ladies and that, men must help in doing these chores.

Research Questions 3

“Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?”

Some participants were of the view that, figure 4.8 is one of the outstanding sculptures in Peki University College of Education due to the way it tells viewers about the beauty of Africa and this calls for an ideal knowledge from all viewers. Other participants were also with the view to support what they see in the sculpture. According to them, it is crucial to elucidate the aesthetics and philosophical underpinnings of the figure to viewers because, it educates viewers on the processes by which women gradually lose their beauty and helping to reduce the suffering they go through.

Research Questions 4

“Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?”

Figure 4.8 had no specific cracks or broken parts and so, no recommendation on how to restore it.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

This chapter presents summary, findings, conclusion and recommendations of the study based on the outcomes of this pragmatic engagement. The summary comprises brief presentation of the purpose of the study, research questions, methods implemented in the data collection and analyses processes, findings and discussions. Appropriate recommendations have been made to address the challenges with regard to the Aesthetics and Philosophical Bedrocks of Sculptures among the Peki of Ghana and hence its implication on the people of Peki and the nation as a whole. The recommendations made are based on the specified objectives of this study.

5.2 Summary

The purpose of this research is to disclose various sculptures existing at Peki of the Volta Region in Ghana, find out their aesthetics and philosophical bedrocks and the needs and means to improve upon restoration of damaged sculptures. The research was guided with four main questions as presented below.

The research questions are:

1. Which sculptures are found in the Peki community and how does the perception of the people in Peki toward the sculptures vary from general perception?
2. What are the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area?
3. Why is it essential to elucidate the people of Peki Traditional area on the aesthetic and philosophy underpinning of their sculptures?

4. Which practices could best be used to restore damaged sculpture that will help in promoting maintenance culture on the various sculptures apparent?

The modus operandi followed by the researcher in investigating the Aesthetics and Philosophical bedrock of the sculptures include the development of objectives, research questions, research design, selection of appropriate sample and the adoption of appropriate analytical methods.

This research is qualitative and therefore used qualitative approaches. Under the approaches in qualitative research, the researcher employed the Ethnographic method. The reason is that, he is a native of Peki and interested in the projection of the sculptures available at the various geographical locations within the community. The researcher employed descriptive statistics and visual analysis. The researcher employed the use of observation and interview as data collection instruments and collected data at Peki that are crucial in accomplishing the purpose for which this research is being undertaking.

The total population for this research was two thousand and forty- eight (2048). Since this number was too large to represent number of participants, sampling of informants became essential. The researcher was careful in the sampling process in order not to be ambiguous. Probability sampling technique was employed in the selection of participants in order to creates balance in the assortment of individuals for data collection.

Stratified sampling procedure for data collection was used by the researcher to divide the entire population into subgroups, putting into consideration educational attainment of participants. Proportionate Stratified Random Sampling which is void of deliberations regarding personal judgment and suitability but rather focuses on the use of same sampling fraction was employed in this study. Sampling fraction for all the

strata was therefore 1/20 (0.05) and the sample 103 participants. Simple random sampling was used in the selection of participants after the stratified sampling was done. This was to make sure that, each individual had equal opportunity of being selected and also helped the researcher to deviate from prejudicing.

5.3 Findings

Major findings apparent from this study are presented as follows;

1. From the field work, it was revealed that, there are several sculptures in Peki communities. These sculptures are mounted at vantage points within the various educational and Christian religious institutions. The educational institutions include Peki University College of Education, Peki Senior High School and Peki Senior High Technical School. The Christian religious institutions are the two Evangelical Presbyterian Churches at Peki Blengo and Peki Wudome.

The sculpture works at Peki University College of Education which were presented in this research work include;

- Mother and child (figure 4.6)
- The old man (figure 4.7)
- African beauty (figure 4.8)
- The wise adviser (figure 4.9)
- Libation (figure 4.10)
- The reader (figure 4.11)
- GOVCO student (figure 4.12)

The only sculpture in Peki Senior High Technical School is the PESTECH boy as presented in figure 4.5. The research also revealed four major sculptures in Peki Senior High School. These include;

- The school boy (figure 4.1)
- PESCO girl (figure 4.2)
- Cadet boy (figure 4.3)
- The thinker (figure 4.4)

Most of the people see the sculptures as works of art though, but could not really tell what they are in terms of the symbolism or functions the works render to them.

From Blengo and Wudome Evangelical Presbyterian Churches, one sculpture had been presented from each. These are the statue of Lawrence Wolf at the forecourt of the church, Peki Blengo and the two old men at Wudome. Many people do not understand the sculptures around them and therefore do not give attention to their existence.

Some sculptures were in good condition while others have cracks and broken parts with no attempt of restoration.

2. The followings are findings that provided answers to research question 2. They addressed the aesthetics and philosophical bedrocks of the sculptures to the people of Peki traditional area.

Aesthetics found in the sculptures include the followings:

- ✓ Emotions were displayed in the sculptures to make viewers empathize. This gives credit to Aesthetics because, emotionalists were with the view that, sculptures bring out past experiences of sculptors into existence and enhance in showing external signs.
- ✓ Forms were exaggerated in some of the sculptures to create emphasis. This was supported by both emotionalists and functionalist theories of Aesthetics.

- ✓ Elements such as forms, textures and colours were guided by design principles including balance, proportion, movement, rhythm and variety. This made the works look beautiful according to the theory of formalism.
- ✓ Imitation also helped in adding beauty to sculptures. This was seen in most of the works where exact copies of figures were sculpted showing various human body parts without any distortion.
- ✓ Contrapposto and drapery were displayed. Contrapposto is a movement created in human figures where shoulders are turned toward one direction and the legs toward another direction. Drapery are folds created in sculptures. All these made the Sculptures beautiful according to formalist.

The Philosophical bedrocks of most sculptures were not known by majority of the people. These Philosophies underpinning the sculptures include the followings:

- ✓ The first philosophical underpinning of the sculptures was to reveal the beauty in the anatomy of African women. This was represented in figure 4.8a and 4.8b showing front and side views respectively.
- ✓ A sculpture entitled mother and child in figure 4.6 indicated the strength and hard work of women in our Traditional African settings.
- ✓ Another philosophy was to portray the medium of communication between man and God in the Peki traditional setting. This was represented in the sculpture entitled, Libation as seen in figure 4.10.
- ✓ The philosophy underpinning the Wise Adviser in figure 4.9 was to advise the people in Peki Traditional area against negligence.

3. The followings are reasons why it was essential to elucidate the aesthetic and philosophical underpinning of the sculptures to the people of Peki Traditional area.

These reasons helped in providing answers to research question 3.

- ✓ It was important for the people of Peki Traditional area to understand their sculptures and be able to identify their Aesthetics and Philosophies underpinnings because, these sculptures help them to cogitate, develop artistically and enable them to appreciate the beauty in various sculptures.
- ✓ It was important to enlighten the aesthetic and philosophy underpinning sculptures to the people of Peki Traditional area because, understanding will aid in restoration of sculptures that cracked or broken.
- ✓ Understanding these sculptures will help in the elevation of cultural and traditional values in the Peki community.
- ✓ Some of the sculptures are aimed at promoting female dignity and beauty in African women and as a result need to be elucidated.

4. The practices that could best be used to restore damaged sculpture and help in promoting maintenance culture on the various sculptures apparent were presented to address research question 4.

- ✓ Use of appropriate material is an important thing to be considered when restoring sculptures.
- ✓ Restoration must be undertaken by a sculptor or someone with a technical knowledge.
- ✓ It is crucial to engage in the execution of befitting pedestals for sculptures with damaged pedestals.

- ✓ Refinishing of fading sculptures should be made a priority since this helps in adding more Aesthetics to the works.

5.4 Conclusions

This research was conducted to identify various sculptures in Peki of the Volta Region in Ghana and to find out the aesthetics and philosophical underpinnings of the identified sculptures. The researcher guided all activities following the four research objectives and made the following conclusions.

1. Many sculptures became apparent from the findings and were addressed with the help of the above listed objectives. Proportionate stratified random sampling was used to select participants for the research. It became obvious from the observations and the interviews conducted that, majority of the informants constituting 71% participants against 29% have scholarly views with regard to their cogitation toward the fourteen sculpture works apparent. Informants at the higher level in educational attainment understand the sculptures a bit more when compared to participants at the lower level and were able to produce more works and maintain the beauty as compared to other strata.
2. Emotions were seen in the sculptures aside the way elements and principles in designing were used and these render viewers empathy and sentimentality. These sentimentalities were as a result of past experiences of the sculptors involved the producing the works. This was because, emotionalists were of the view that, Art commences when a man, with the purpose of communicating to others a feeling he once experienced in his life, calls it up again within himself and expresses it with external sign. This implied that, the most important thing

about the sculptures at Peki were to communicate moods of the sculptor, the feelings he went through, and the ideas involved in producing them.

3. Divulging the aesthetics in the sculptures found at Peki and their philosophical underpinnings becomes indispensable since that forms a baseline for appreciation and leads to the exhibition of positive attitudes to these works. The people will appreciate their sculpture and see them as tools for development when various aspects of beauties in the sculptures as discoursed by Emotionalists, Imitationalists, Formalists and Functionalist are seen by the people.
4. Restoration of damaged sculptures is solely the work for sculptors and should not be taken for granted. The use of appropriate and more durable materials is encouraged since that makes sculptures to last long.

5.5 Recommendations

From the findings and conclusions, the following recommendations have been made by the researcher.

1. Elders, parents and teachers must encourage creative environment and periodic education to reveal the creative skills implemented by the sculptors for all individuals to identify the needs for their existence.
2. The aesthetics in the sculpture works and the philosophies underpinning their production must be brought to light by the artist through public presentations for the people to see beauty in the works, develop empathy and sentimentality.
3. The people must be enlightened by art teachers to identify motives as to why it stands essential for them to restore sculptures and these reasons must be prioritized to protect damaged sculptures. The people must also be educated

on how to restore sculptures when there is a defect so that, such works may stand the chance of prolonged life span.

4. Room must be created by elders and school management for the people to adapt the use of best material to restore sculptures, execute armature for damaged sculptures with broken internal frameworks. Sculptors and other artists must be involved in making arrangements toward festival celebrations including the “*Gbi*” festival popularly known as “*Gbiza*” and the yam festival. Through this engagement, artists may be given the chance to exhibit their talents and products. This will help promote the art works and the artists involved, and the festivals as a whole. Children must be trained to become creative in the field of art and sculpture since they are the next generation to promote artistic activities. This will help to keep art and sculptural activities in existence from generation to generation. Artists and art educators must be made known of the use of other materials like “found objects” in the production of sculptures instead of the usual sand and cement which dominated among all the sculptures apparent.

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APPENDICES

APPENDIX A

Researcher Explaining the Research to a Homogenous Group.



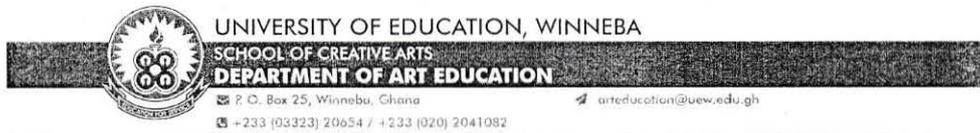
APPENDIX B

Researcher with Some Participants at Peki Secondary Technical School



APPENDIX C

Copy of Introductory Letter



31ST August, 2021

TO WHOM IT MAY CONCERN

Dear Sir/ Madam,

LETTER OF INTRODUCTION

Mr. Wunu Ernest, with index number 200017310 is an MPhil Art Education student in the Department of Art Education, University of Education, Winneba, undertaking a research which focuses on the topic: "AESTHETICS AND PHILOSOPHICAL BEDROCKS OF SCULPTURE AMONG THE PEKI OF GHANA". He has requested for this letter to enable him collect data from your outfit.

We will be grateful if you could offer him the required assistance.

Thank you.

Yours faithfully,

DEPT. OF ART EDUCATION
UNIVERSITY OF EDUCATION
WINNEBA

Dr. E R K Amissah
Ag. Head of Department

APPENDIX D

Research Information and Informed Concern Form

RESEARCH INFORMATION AND INFORMED CONSENT FORM

Title of the Study

Aesthetics and Philosophical Bedrocks of Sculptures among the Peki of Ghana

Researcher: Ernest Wunu

Address: School of Graduate Studies, Department of Art Education- University of Education, Winneba

General Information about the Research

The purpose of this research is to unfold the various sculptures apparent within the Peki community including those in the various institutions within Peki and to establish the aesthetics and philosophical bedrocks underpinning the various sculptures. The researcher will also compare the perception of participants towards sculptures to the general perception on sculptures. The variation and similarities in thoughts towards sculptures between the participants to that of other scholars will be unveiled.

Objectives of the Study

1. To identify various sculptures in Peki and compare the perception of Peki citizens towards sculptures to the general perception on sculptures.
2. To discuss the aesthetics and philosophical bedrocks of the sculptures apparent in Peki traditional area.
3. To establish the reasons for the essentiality in elucidating the aesthetics and philosophical underpinnings of various sculptures to the people of Peki.
4. To determine the best practices that could be used in the restoration of the various sculptures at Peki.

Procedures

To understand the phenomenon and equally construct knowledge to achieve the research objectives, the researcher please invites you to take part in this research project, and if you accept this invitation, you are expected to either:

- Participate in an interview moderated by the researcher; or to:
- Take part in a focus group discussion with persons having similar experiences. This discussion will be moderated by the researcher.

You are being invited to take part in this discussion because the researcher feels that your experiences can contribute immensely to this discussion.

During this discussion, the researcher hopes to solicit your opinion on the questions that will be directed to you or the group based on your experiences with the sculptures within your community/ institution. If you do not wish to answer any of the questions or take part in the discussion, you may say so and/or decide not to comment. **Due to COVID restrictions and convenience for participants, the discussions may take place online or put into consideration all COVID protocols.** The entire discussion will be recorded, but **there will be high-level of privacy regarding the identity of the participants.** Additionally, the recordings will be kept safe with a password to avoid unauthorised access. Only the researcher and supervisors will have access to the recorded data. **The expected duration of the in-depth interviews or focus group discussions is within 15-30 minutes.**

Possible Benefits

As a stakeholder in this research, the researcher expects that you will benefit from the knowledge construction process and the research outcomes which are expected to help improve knowledge on sculptures and develop the interest in sustaining the life span of these sculptures.

Confidentiality

The researcher and two supervisors will protect information about you to the best of our ability. You will not be named in any reports. We will ascribe pseudo names to each participant and this will be used in case we want to identify the source of the data at a later date. I, Ernest Wunu, and my two supervisors (Mr. Cyril S. Kpodo & Dr. A. K. Kemevor) are the only persons who will have access to the research data.

Compensation

The research project is **not able** to provide either cash or kind compensation to participants.

Voluntary Participation and Right to Leave the Research

Participating in this research is voluntary and any participant can withdraw at any time **without** a penalty.

