

UNIVERSITY OF EDUCATION, WINNEBA

**SIGNIFICANCE OF THE WORKS OF SELECTED CONTEMPORARY
GHANAIAN FEMALE SCULPTORS**



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GHANAIAN FEMALE SCULPTORS

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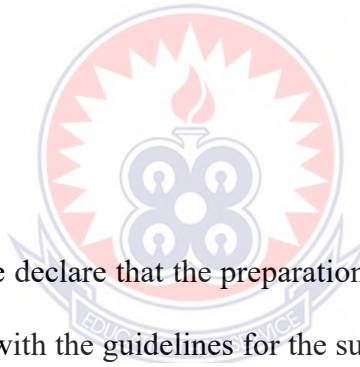
DECLARATION

Candidate's Declaration

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

Signature: Date:

Name: Susana Yaa Anomah



Supervisors' Declaration

We hereby declare that the declare that the preparation and presentation of this work was supervised in accordance with the guidelines for the supervision of thesis as laid down by the University of Education, Winneba.

Supervisor's Signature..... Date:

Name: Dr. John Benjamin Aidoo

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Thank you so much.

DEDICATION

This work is dedicated to my children: Prince Andrews, Joseph Kingsley,
Juliet and James



ABSTRACT

This study assessed the works of female sculptors in Ghana with particular emphasis on the philosophical significance and implications of their works. The first objective of the study sought to identify the works of contemporary sculptresses in Ghana. The second objective examined the philosophical implications of the works of contemporary sculptresses in Ghana while the third objective explored the forms of documentation of the works of contemporary sculptresses in Ghana. The study is based on the qualitative methodology of research using the case study approach. The study used purposive sampling technique in selecting all the female sculptors who participated in the study. The Data was collected from the participants through semi-structured interviews. The study identified: the effigy of the late Oyeeman Wereku Ampem; the portrait of Ghanaian woman; bragoro; the challenge of mechanical reproduction; dreaming is a map; how far how near; kalegbo; viviti kekeli; the fruit; monument of the May 9 stadium disaster; and the flight as some of the works of the selected female sculptors in Ghana. It also emerged that the significance and philosophical implications of the works of the sculptresses include traditional authority, rites of passage, duality, gender/feminism, modernity and culture, struggle/perseverance, risk, disasters, divinity, diversity, reproduction, and identity. It was also found that the works of female sculptresses are documented in photos, albums, libraries, video clips, personal galleries, journals and on the internet while others have their works displayed in public places. The study concludes that the works of contemporary female sculptors in Ghana have great value in maintaining our heritage as a nation. It recommends among others the use of technology in the documentation and marketing of the works of the female sculptresses.

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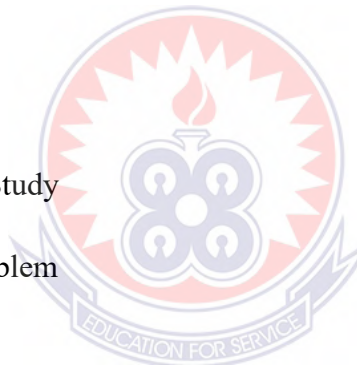
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LIST OF ABBREVIATIONS

P.O.P	Plaster of Paris
B.C.E	Before the Common Era
SMA	Society of Africa Missionaries









CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The benefit of studying about women in African art is becoming more widely known In Ghana, both traditionally and contemporarily, some women indulge themselves in all the visual art forms in diverse ways; we see women as textile artists, jewellers, ceramic artists, wood artists and sculptors, painters among others (Appau, 2009).

Undoubtedly, many Ghanaian women play very significant roles in the socio-economic development of Ghana as artists and as themes of works of art.

According to Appau (2009), the themes of most African art have strong moral connotations, which directly relate to the society. For example, the African concept of 'family' contains universal values. The family in Africa is most important and the future of the family lies in the children so great care is taken in raising and teaching them.

Sculpture throughout various Ghanaian societies is a male-dominated profession. Females usually seem to be sidelined in practise of sculpture due to misconceptions about females who work in rigorous or male dominated professions in the society. However, there have been some females who have taken up to the challenge to practise sculpture as a profession and are still contributing to the development of sculpture. The misconception about females working in sculpture; however conscious or unconscious has been influenced by factors which include beliefs and experiences. Using an Akan belief in

explaining the influence of beliefs and experience, Boateng (1997) notes that as carving profession progressed over the years in Ghana and particularly among the Akans, it remained an exclusive preserve for only males. No female was allowed to carve only men were acclaimed to be endowed with special talents upheld by the tradition.

Due to this belief, females who compete with males in education mostly study other disciplines as Home Economics, Social Studies, Ghanaian Languages and English. In the Visual Arts, the females are found in the area of bead making, basketry, textiles but for sculpture only few are found.

Female students at the Colleges of Education in the Volta Region are mostly found studying home economics and Ghanaian languages as elective subjects than the visual arts. In the non-formal education by apprenticeship, females are mostly trained in hairdressing, dressmaking, and bakery whereas with the visual arts by apprenticeship, fewer number of females are trained in graphic design, sculpture, carpentry and painting. Economic prospects of sculptors do not encourage people to enter into the field of sculpture. Generally people lack the idea for possibility of future success in sculpting. The knowledge about indigenous sculpture has deteriorated the use of sculptural works. They were mostly made for functional purposes than commemorative and decorative purposes in Ghana. Contemporary sculptures in Ghana today are mostly for commemoration and decorations.

According to Danso (1996) lack of adequate documentation on contemporary Ghanaian sculptors and their contributions to the development of Ghana tends to pose a great

problem for the future of the profession. This has inspired the research into the works and philosophical implications of selected contemporary Ghanaian female sculptors.

1.2 Statement of the Problem

Women artists and for that matter female sculptors have always existed. Women as artists and themes of artefacts are growing all over Africa. However, they have not been accorded much attention. Within Africa and around the world in general and Ghana in particular, men get almost all the attention for their creative accomplishments. Women assume huge number of roles in Africa, especially in Ghana, as housekeeper, mother, economic contributor, cook, water carrier, and often sole provider (Appau, 2009).

It has been observed by Nikoi (1993) and Adu (1999) that both men and women generally have the same level of creative and intellectual capabilities. This means that given the same materials and task the woman may do it as well as the man would and may be even better.

The contemporary artists such as sculptors have experiences and knowledge about the beliefs, history, theories and aesthetical values. These are unified in their works through the exhibition of practical skills. Women, like men are endowed with creative skills. Consciously or unconsciously, contemporary women who have excelled in the field of sculpture in Ghana are not recognised. Their works, ideas, beliefs, styles, and techniques are not identified and documented. Although the implications of the ideas, beliefs and theory of these works they have produced are not known, sculpting is still not critically examined.

The art forms were produced only by men, since women in Africa seldom, if ever, carve wood or work in metal. Women were relegated to such craft objects as ceramics, basketry, and calabash decoration. Women's art works were also overlooked or sometimes disdained because they tend to be less visible to outsiders than those produced by their men counterparts (Glaze,1986). Women confine much of their activity, including their arts, to the domestic arena, which is often set apart from the public space of the compound.

Based on these, this study exposed some contemporary female sculptors in Ghana, their works and philosophical implications which served as an eye opener and a source of inspiration for young women to critical scrutiny.

1.3 Purpose of the Study

The purpose of this study is to identify and select contemporary Ghanaian practising female sculptors, document their works and analyse their philosophical implications and contributions to the nation's historical development. In this context; values, beliefs, styles, techniques, and ideas as reflected in modern Ghanaian society were identified.

1.4 Objectives of the Study

The objectives of the study are to:

1. Identify some contemporary practicing female sculptors in Ghana and discuss their works.
2. Examine the contributions of the works of the selected contemporary practicing female sculptors to the historical development of Ghana.

3. Explore the forms of documentation of the works of contemporary female sculptors in Ghana.

1.5 Research Questions

This study was guided by the following research questions:

1. How can the contemporary practicing female sculptors in Ghana be identified?
2. What is the significance of the works of selected contemporary Ghanaian practicing female sculptors to indigenous history?
3. In what forms are the works of selected contemporary Ghanaian female sculptors documented?

1.6 Significance of the Study

The identification of contemporary practicing Ghanaian female sculptors helped to expose their existence and the scope of their works. The documentation of the works of selected contemporary practicing Ghanaian female sculptors inspires young female sculptors and serves as historical reference to the world of sculpture as a whole. Examination of the works and philosophical implications of selected contemporary female sculptors in Ghana brought out the relevance of female education, the theories of their works, the techniques implored and the ideas behind their sculptures. This study adds to the existing literature on indigenous Ghanaian sculpture and the role they play in the historical advancement of the country.

1.7 Delimitation of the Study

Although the field of sculpture is largely dominated by males, this study focused on works and philosophical implication of selected contemporary practicing female sculptors in Ghana. Also, the study selected only three participants for the study, though a larger sample would probably have made the results more generalizable. However, the in-depth nature of the data collected equally brought the dimensions that would have come with the larger sample, into play. The study was essentially qualitative as such; mainly descriptive analysis was done, thereby limiting the use of figures.

1.8 Limitation of the Study

In all, the researcher identified about eleven (11) female sculptors in Ghana. There may be some others who might have not been identified by virtue of their location and nature of work. However, this study was limited to only three (3) of the identified female sculptors. Therefore, the findings of this study cannot be generalized to all the sculptors in Ghana. It can only be extended to sculptors who have similar attribute as those that have been identified in the study.

1.9 Organisation of the Study

The study is structured around five inter-related chapters. Chapter one is the introduction which includes the background and general concepts, statement of the problem, purpose of the study, objectives, research questions, significance of the study, delimitation, limitation, organisation of the study and definition of terms. Chapter Two is a review of related literature and explores the existing body of literature on the topic under study. This enabled the identification of existing literature gaps as well as establishing the

theoretical framework. Chapter Three describes in detail, the research methodology which provides the information on participants, including the design, population, sample and sampling techniques or procedure, data collection instruments. Chapter Four gives the overview of data presentation and analysis of the study results and findings from the field, discussing the major findings of the research as it relates to the literature. Summary of findings, conclusion, and recommendation constitutes Chapter Five.

1.10 Definition of Terms

Aboriginal: A description of work that is done originally by an indigenous sculptor.

Ayelo: A whitish claylike substance usually mixed with water that is used to decorate the human body during traditional festivities such as “Bragoro”, and commonly used by fetish priests and priestesses.

Effigy: A representation of a person or a concept in the form of sculpture

Sculpture: The art of forming solid object that represents a thing, person or idea out of materials such as wood, clay, metal, or stone.

P.O.P: Plaster of Paris

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter discusses the review of related literature. It reviews literature on sculpture in order to identify the works people have already done which may serve as a guide for the research. It also contains the meaning of sculpture, history of sculpture, historical background of some selected Ghanaian female sculptors, and why documentation is vital in the field of sculpture.

In Ghana, very little attention has been given to documentation regarding both indigenous and contemporary artists. The documentation of the works and philosophical implication of the selected contemporary female sculptors is in the form of written evidence and photographs, which is pertinent in the preservation and promotion of values and knowledge of culture (Hall, 1997).

The artist does not operate in a vacuum. According to Husain (2013) art forms are in one main framework, beginning with the socio-cultural system, which consists of the concept of value, the environment, needs, the behaviour of artists and the social institutions. All these concepts will influence how an artwork exists and how it is embraced.

The artist attempts to represent nature and ideas using objects found within his or her environment. The artist has a philosophy which is deeply embedded in the culture of the environment he or she tries to represent using modes which include sculpture pieces. Using this position as the premise for the review of literature, an interdisciplinary

approach mainly based on cultural theories is used as the theoretical framework for this study (Husain, 2013).

According to Garner and Vercoe (2002), traditionally sculpture is the art of forming representations by chiselling, carving, casting or modelling. Today sculpture includes any work in three dimensions. Children may consider sculpture as a model or a statue.

Traditional sculptures can be divided in to two groups:

1. Those made from materials that have been joined together. For example: recycled metal sculptures.
2. Those made from a single block that has been carved in to a particular shape. For example: wood sculpture, Garner and Vercoe (2002).

Sculpture, according to Burnham (1975), is seen as an archaic mode of form realization unwillingly thrust into a hostile and ultimately explosive frame of reference. What is happening now in sculpture can be anticipated from earlier studies of the transition from magic to science during the Middle Ages: this became a secular and churchly dispute resulting in the exchange of an older value and technical system for another more effective. Modern sculpture has shown evidence for some time of its fate: not death through formal exhaustion as has appeared imminent, but time extinction through the attainment of goals as old as sculpture itself. For sculpture reached its apogee when human anatomy triumphed through realism and became spiritually renewed through naturalistic vitalism (Burnham, 1975).

Adams (1997) defines culture as that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a

member of a society. In his view culture is acquired and for acquisition to take place there must be something in place for the individual to imbibe. Even though evolution of any human phenomenon comes with change, it should not lead to imbroglio. The creations of the artist depict what is found in his/her environment. This is evident in the works of indigenous people who had very little to do with the outside world. Very often their products epitomise what is found in their culture. Culture encompasses what people think and do, the material products they produce and share and the social conditions within which these are done. It is not a biological inheritance but is learnt and passed on with varying degrees of modification (Adams, 1997). Contemporary lifestyles and works are therefore ripples of what has existed before in the past.

2.3 Theoretical Framework

This study was based on the fact that culture determines how artists portray their thoughts. The operational definition of culture is thus to reflect representation of ideas in the real world. This representation is what the artist's business is about. In oral literature, the acts and actions of a group of people are demonstrated abstractly. The artist envisions this and depicts it in reality. The works of the selected sculptresses in this study is based on the assumption that their works portray and expose their cultural values, the philosophy urging them on and the environmental conditions that might have helped them to sculpt. The design below explains.

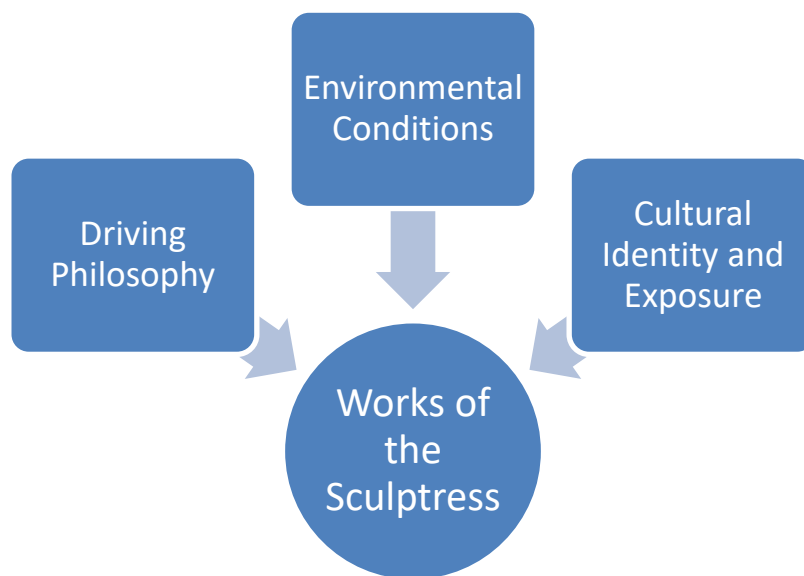


Figure 1: Determinants of works of a female sculptor. Source: Fieldwork, 2015

The environmental condition in which an ideology is practiced plays an important role in the acceptance given to the products of the practice. Cultural beliefs in Ghana bar women from touching certain objects and even producing them as sculpture pieces. According to the Society of African Missionaries (SMA) Fathers, sculpture figured prominently in the religious rituals which were a central force in African life giving social cohesion through common belief and participation in ceremonial life (SMA, 1980).

Feminism theory, according to Holt and Ball (2010) emerged in the late 1960s with its leading proponents arguing that sex is just a state of being which may not correlate directly with the abilities of a person.

At the time the feminist movement began, women artists, created a shift from pre-modernism to modernism, where art made by women was put in a different class and considered inferior to works made by men. Indeed no matter the motivation, the

environmental condition can damage the identity female sculptors that may want to create. Feminism movement in art has achieved a milestone since its introduction. Perhaps the success of most female artists has been hugely influenced by this movement (Holt and Ball, 2010).

The feminist art movement was not just about challenging the way women were viewed as artists and subjects in works of art, but it was about women confronting their subordinate roles in society. Art was just one platform used by feminists to rebel and promote their ideas. Feminist artists appropriated familiar images of women and used them as a means to propel their agenda. When depicted by women, the female body became a powerful weapon against the social constructs of gender (Holt and Ball, 2010).

Tired of being misrepresented as subjects and overlooked as serious artists, women artists revolted during this feminist movement with a kind of art that had an undeniable presence that was too shocking to be ignored. The feminist art movement was not just about challenging the way women were viewed as artists and subjects in works of art, but it was about women confronting their subordinate roles in society (Holt and Ball, 2010).

A chronological account and the evolution of sculpture may be difficult to trace. Exactly when sculpture began is not known but it is believed to have started during the Ice Age when man began to decorate the face of rocks to represent animals such as the bison and reindeer which were then the known preys. Further representation of ideas led to the creation of *Venus of Willendorf* which depicts the idea of the survival of mankind in the form of a female figure (Adams, 1997).

In the evolution of art till date, certain periods such as prehistoric art era, Classical Antiquity Era, Gothic Era, Renaissance and Modern art era can be identified. Each of these periods had its own unique form in which sculpture was made to align with human philosophies of the time.

Adams (1997) identifies three distinct periods within the Stone Age in Western Europe. These are the Palaeolithic (40,000 to 10,000 B.C.E), Mesolithic (10,000 to 8,000 B.C.E) and Neolithic (8,000 to 3,000 B.C.E). Around this time, metals had not yet been discovered. The tools used to sculpt were mostly stone. Adams contends that by the beginning of the Paleolithic era, Homo sapiens had superseded and replaced the earlier Neanderthal people whose art works could not be traced. “It is clear that complex cultures had already developed however, because ideas cannot be fossilized, there is much that will never be known about Paleolithic society” (p.37).

People around this time had learnt to make marks on stones and bones. Objects that were produced at the later part of the Paleolithic period were meant for utilitarian purposes as against artistic purposes. This is in sharp contrast with what sculpture works are used for in modern times. Culture drove how Paleolithic life was lived.

The *goddess of Willendorf* and *goddess of Laussel* were used to probably express ideas around fertility and human survival. Mankind lived in the world with very dangerous animals and so safety and survival of man preoccupied most ideas that existed at the time. Added to sculpture made to reflect fertility and paintings of men in hunting, dancing or wearing animal skins, Paleolithic artists created representations of animals within the

environment. Even then, environmental conditions and provisions guided what sculpture was made. It is therefore important to note that deep culture dictated sculpture.

Culture is the major way in which human beings adapt to their environment and gives meaning to their lives (Nanda & Warms, 2007). Nanda & Warms proceeded to mention that culture includes behaviour, attitude, values and ideas that are learned rather than genetically transmitted. However, according to (Hall, 1990) culture is a lifestyle as manifested by a particular people or society; so it is man-made, not genetically inherited. It evolves for the purpose of living. It is socially taught and learned. It originates as human response to local, physical and biological environment.

Adams (1997) mentioned that the next most marked period in the history of sculpture perhaps is the Mesolithic era. “In Western Europe it was a period of transition more noteworthy for its important cultural and environmental changes than for its artistic legacy” (p.41). The Mesolithic era was recorded within the Ice Age. As a result of intense heat experienced at the time, the ice melted and bare land became available for agriculture. Some animals migrated to places that supported their life while others went extinct. It was not surprising that sculpture reflected the living conditions of that time. In fact, Hofstede (1980) holds the view that culture is the collective programming of the mind which distinguishes the members of one group from another, which is passed from generation to generation. Since culture is dynamic and is handed down from one generation to another, the concept and context of the artist as far as sculpture is concerned is also changing.

Another period in the development of sculpture which scholars identify is the Neolithic era. Around this time, humans have learnt to live in communities and were engaged in agriculture and fishing. From communism came the development of belief systems. The character of Neolithic stone structures was largely determined by religious beliefs. Buildings, or monuments, referred to as megaliths were made of huge stones, assembled without the use of mortar (Adams, 1997). Human beings became more conscious of their existence and recognized the power of a supreme being and their spirituality.

For megalithic builders, stone as a material was an integral part of an ancestral cult of the dead. Whereas Neolithic dwellings in Western Europe were made of impermanent material such as wood, the 'houses of the dead,' or tombs, were erected in stone so that they would outlast mortal time (Adam, 1997). This affirms the position that culture is dynamic and therefore develops whatever people do. Due to this development sculpture has been diverted to a new dimension of executing various ideas, styles, and methods, through various materials found within the environment.

The classical antiquity era in the development of art and sculpture saw marked change in the ideas that were represented. Greek and Roman sculptures dominated. In the Greek tradition, values such as bravery, valour, strength, power and fame were depicted in sculptural works. Norris (2000) agrees with this position in his discussion on a young hero, Protesilaos, who ignored a warning of his death if he set foot on Trojan soil. Against the odds he chose to die valiantly for fame and glory. These ideas drew attention of renowned sculptures from all over the world to move to Europe to develop their art.

In order to make the concept of sculpture clear as it applies in a particular context Husain (2013) mentioned that in the meaning of culture, the issue of identity in the context of art becomes more complex. The cultural approach as a system in understanding identity issues must be consistent, with cultural elements and concepts as the core. Consistency of approach is capable of explaining that meaning, because identity is something that is relatively dependent on the approach and the consistency in the way the concepts used are interpreted.

In every human endeavour, practitioners do what they do base on a philosophical position. This becomes the main motivating factor. In the art industry, most practitioners are embedded with the art naturally. The development of this innate gift in most cases follows naturally. Each artist chooses an aspect of the art to create an identity in.

Identity in itself can sometimes be portrayed as an octopus. An artist may develop different aspects of the art and do extensive work in them. The octopus may manifest itself in the form of sculpture, painting, carving and weaving all being done by one artist. At certain times and under prevailing conditions sculptors create works that meet the needs and demands of those times.

Some modern sculptors who are neoclassical by way of ideology still try to re-invent sculpture pieces that existed in the twentieth century. Unlike the art of Western societies, traditional African art was a functional and necessary part of everyday life and it would be impossible to understand African cultures without an understanding of their art (SMA, 1980).

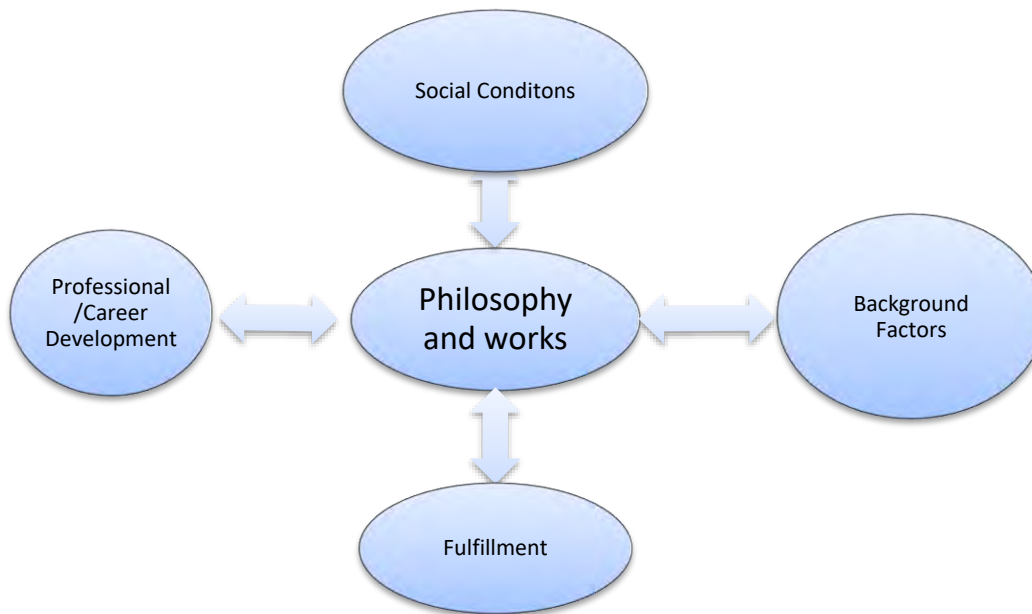


Figure 2: Interaction between works and some underlying factors.

Source: Fieldwork, 2015

The chart above shows the interaction between some influencing factors and philosophy which lead to the creation of sculpture pieces. Cultural practice has a philosophical base. Philosophy expresses an ideological position which determines the body of knowledge a scholar generates and advances. Philosophy studies the general and fundamental problems, such as those connected with reality, existence, knowledge, values, reason, mind, and language (Dolphyne, 1991). She maintained that philosophy is distinguished from other ways of addressing such problems by its critical, generally systematic approach and its relevance on rational argument. In unofficial speech, by extension, philosophy can refer to the most basic beliefs, concepts, and attitudes of an individual or group.

This argument directly links philosophy to culture. Philosophy is divided into sub-fields. These may include epistemology, logic metaphysics, ethics and aesthetics. Epistemology is concerned with the nature and scope of knowledge, such as the relationship between truth and belief, and theories of justification. The philosophy of a sculptress will determine where she chooses to locate her studio in order to tap into and advance knowledge is a particular area of the arts Dolphyne (1991).

It would not be surprising to find a Ghanaian sculptress who believes in neoclassical sculpture to relocate to Europe to establish a studio there even though she might have lived all her life in Ghana where culture and traditions show a marked difference.

2.4.4.1 Philosophy and Social Conditions

Cultural setting sets roles performed by males and females. There is a reality that men and women differ in many areas. Since time immemorial, gender issues have permeated various discourses across cultures. Men consider women as not being fit enough to perform certain functions that require for example excessive physical activity. This argument has been extended to include tasks that require high intellectual ability and creativity. As a result, women's education always trailed that of men in many African countries. Dolphyne (1991) paints a gloomy picture of how social conditions dictated by culture have affected females negatively:

It has been explained that in traditional society, a major role for a woman is to ensure the continuity of the lineage, and she was expected to marry soon after puberty. She did not need formal education to perform this function. Moreover, a woman was expected to be provided for by her husband and since education became a means for entering highly-paid

jobs in the formal sector, it was considered more important for boys to have formal education since they were to be the breadwinners in the family (p.49).

The practice of sculpture in contemporary times require higher education if it is to be taken as a profession and earn income from. Aside the production of the piece, market and advertisement must be done. Without education, this skills and knowledge would not be acquired and would have to be paid for by the sculptress. Philosophy is intrinsically linked to cultural practice that it becomes a normative and accepted when an ideology is exhibited within a locality.

2.4.4.2 Works and their Determinants

The results of any action reflect the attributes of the ingredients of the action. It is also true that “a bird will never give birth to a kid” (anonymous). The nature, mode of preparation and outcome of a product is dictated by what went into its making. In whatever forms a piece of sculpture takes, some determining factors may account for that. Knowledge creation and advancement leads to the creation of ideological blocs. Patrons of sculpture have developed a new taste for new products compelling sculptresses and sculptors to vary the mode of representation to include movable objects in sculpting.

Even the style and the materials used have changed over time. Local, traditional materials tell stories more accurately than using other forms of representation. For example, an idea depicting a hunter would be better told by using materials used by hunters for their costume since that in it adds to the description of the idea. As a result, a hybrid has developed where conventional and innovative approaches are used.

Organic and inorganic materials such as fabrics, plastics, leaves, wood and metals have been accepted as sculpting materials.

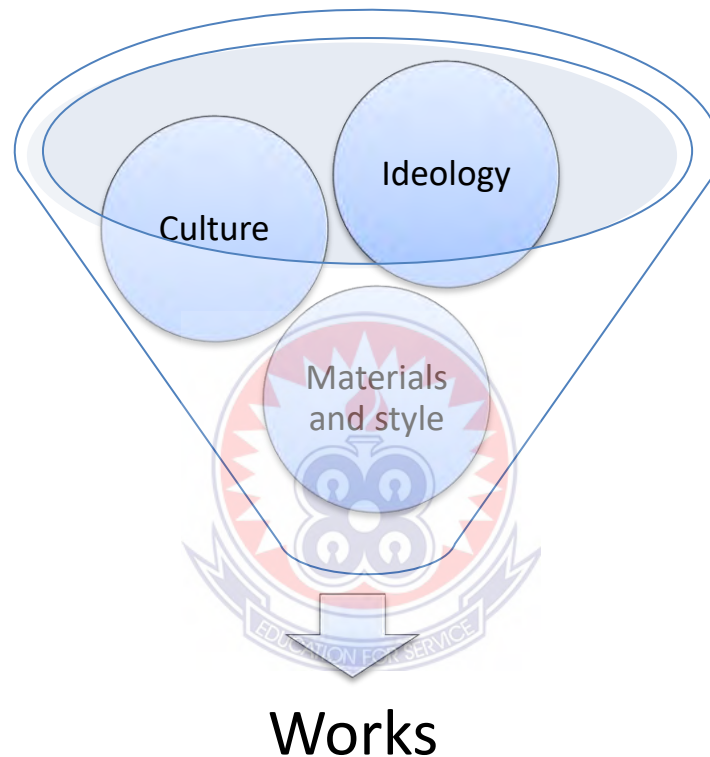
According to Hall (1976), culture affects everything people do in their society because of their idea, values, attitudes and normative or expected patterns of behaviour. Culture is dynamic and therefore develops whatever people do. Due to this development, sculpture has been diverted to a new dimension of executing various ideas, styles, and methods, through various materials found within the environment. Indigenous sculptures were mostly human figures that were created with hard materials. Contemporary sculptures vary in style, materials, techniques, and ideas.

Another school of thought contends culture as the totality of way of life evolved by the people through their experiences and reflection in an attempt to fashion a harmonious co-existence with their environment. Hofstede (1980) holds the view that culture is the collective programming of the mind which distinguishes the members of one group from another, which is passed from generation to generation.

Figure 3 below shows how materials and ideology are fused in culture to produce sculpture pieces.

Figure 3: Fusion of Culture, Ideology Materials and Style **Source:** Field Work, 2015

Since culture is dynamic and is handed down from one generation to another, the concept



and context of the artist as far as sculpture is concerned is also changing. The perception of the people with sculpture at the beginning was functional. The forms of the works were exaggerated as to the functions, values, styles, and the ideas to their culture. Bryman (2004) affirms culture as “the whole complex of traditional behaviour which has been developed by the human race and is successively learned by each generation”.

Therefore, the theory of this study was based on the culture of the people of Ghana which has influenced the works of the sculptresses in this study.

This implies that sculpture is the ultimate reflection of our physical reality because it is experienced physically. Sculpture, like all the arts, can be abstract or more representational, but throughout history sculpture has been used to create permanent objects that remind us of something or someone significant. This practice has not been discarded though but competes favourably with the new forms of representations. Sculpture has been used to create objects which emulate a specific ethos, idea or culture because of the associative meaning of either the subject or form of the sculpture. Sculpture can be seen as a mind-opening experience that can be both challenging and delightful. The initial question of ‘what to sculpt’ is the ultimate artistic choice, but then ‘how to sculpt it’ leads to a surprising multitude of creative questions and answers to which lie in being open to training and acceptance of advice from peers.

Sculpture is one of the ways in which artists represent ideas, beliefs, norms, values and practices of a group of people. This depicts the culture of a society. In the view of the artists, the people are better reminded of who they are, what their philosophies are and how they perform their practice through symbolism. In view of this and as stated earlier the conceptual framework of this study would be based on the assumption that artists represent their work with the cultural practices of the society in which they live.

2.5 Gender and Sculpture

Feminism and gender considerations have been highlighted in many spheres of human endeavour. On this subject matter, Glaze (1986) has been unequivocal in stating a position that is neither unusual nor contentious. Scholars of African art have been

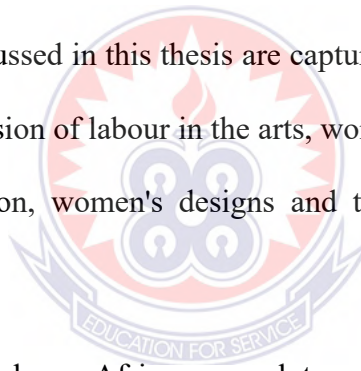
unusually slow in considering theoretical issues of gender. While many have studied women in the arts, few grapple with gender-related issues or attempt to interpret available data from a feminist theoretical perspective. A preliminary discussion of the art biases and research strategies underlying African art studies hold the key to explaining why. African art was first recognized by Europeans as 'art,' and therefore worthy of study in the early years of this century. Africans did little to study their own art. Until the late sixties and early seventies, however, the only true African arts, from a Western perspective, were masks and figurative sculpture (Glaze, 1986)

Even the art forms that were produced only by men, since women in Africa seldom, if ever carve wood or work in metal. Women were relegated to such craft objects as ceramics, basketry, and calabash decoration. Women's art works were also overlooked or sometimes disdained because they tend to be less visible to outsiders than those produced by their men counterparts. Women confine much of their activity, including their arts, to the domestic arena, which is often set apart from the public space of the compound.

Men's art works, on the other hand, are more public and, more dramatic and spectacular in their presentation and thus more accessible for study than women's. At the closing stages of the sixties and early seventies, Western scholars began to produce significant studies of women's artistic roles in both secular and sacred spheres of the community. At the same time there was a new appreciation of the aesthetic and technological merits of the so-called crafts, including many produced by women. Few of these studies, however, examined those crafts as part of the household economy or as instruments of power within the woman's social sphere (Glaze, 1986).

Art works that were affected by urbanization and or colonization are thought to be a little more than polluted versions of the real thing and, therefore, not worthy of serious attention. Originality is of essence when appreciation of art works is considered. Contemporary arts are equally neglected because they are not considered real arts. Most scholars at the time spend their time preserving what they called "traditional" by feverishly gathering and describing field data in order to record it on paper and in visual form before it disappears entirely. This had to be done since the culture of maintenance and studio creation had not taken root around this time.

Despite these limitations, research on women has carved a small niche in the study of African art and sculpture since their limitations instigated research. As a result some issues that have been discussed in this thesis are captured in categories such as women in relation to men's arts, division of labour in the arts, women's arts and the domestic sphere, women's arts and initiation, women's designs and techniques, and women's arts and economics (Glaze, 1986).



Cultures throughout sub-Saharan Africa use sculptures, masks, and other artistic forms to control, manipulate, and make publicly accessible spirits that are an important source of power. Over a long period of time Western scholars thought masquerades for example were entirely male-controlled and exclusionary of women. The opposite is the truism. Up till date, women took part in the preparation of the costume and its use to demonstrate their involvement in this form of art.

Glaze (1986) again shows how masquerades were dominated by male researchers who relied on male informants and thus were blind to the female sphere. Anita Glaze was the first female art historian to study in the field and to recognize the significant role women

can play in ostensibly male artistic spheres. Glaze travelled to Cote D'Ivoire in the sixties to study Senufo art and ritual. The existing literature had led her to believe that Senufo art consisted largely of wooden masks and sculptures controlled by the men's Poro (a secret male governing society found among the Senufo and a number of other ethnic groups throughout Western Ivory Coast, Liberia, and Sierra Leone) society and used for their benefit.

To all appearances, Senufo women played no part in Poro-related art. But Glaze's efforts to penetrate beyond the surface of things revealed much more. Her main focus was the funeral event, where she saw all Senufo arts coming together in a dramatic way for the benefit of the dead. Glaze's analysis of the various contributing components of this event caused her to move beyond the study of masks and sculptures. Within this broader vision, women's participation became glaringly apparent. Glaze's survey of the total range of Senufo arts revealed a series of lineage-based occupational groups of both female and male farmers.

Sculpture even at this time has started taking a form where objects could just be assembled and described (Glaze, 1986).

Sculpture has been a means of human expression since prehistoric time. Indeed the lifestyles of people during certain periods of time can be traced to the sculpture pieces found at their locations. The ancient cultures of Egypt and Mesopotamia for example produced an enormous number of sculptural masterworks, frequently monolithic, that had ritual significance beyond aesthetic considerations. Belief systems were manifested in art.

The concept was so magnificently realized by means of naturalistic handling as to become the inspiration for centuries of European art. Roman sculpture is borrowed and

copied wholesale from the Greek in style and techniques, but it made an important original contribution in its extensive art of portraiture, forsaking the Greek ideal by particularizing the individual. Among the gifted 20th century sculptors who have explored different and highly original applications of the art are sculptors of international acclaim, including Pablo Picasso, Constantin Brancusi, Jacques Lipschitz, Naum Gabo, and Antoine Pevsner (Glaze, 1986).

Generally, and within different cultures, women still face discrimination in what form of art society expects them to produce and the acceptance and recognition they deserve. What is now most important is to play down on cultural barriers and promote an affirmative action that will bring women into the limelight. If the quest for females to practise sculpture is to be taken serious then there should be an effort to increase feminist voices on giving them a better footing in giving them major contracts to demonstrate their abilities.

The diagram below demonstrates how female can be discriminated upon in their societies

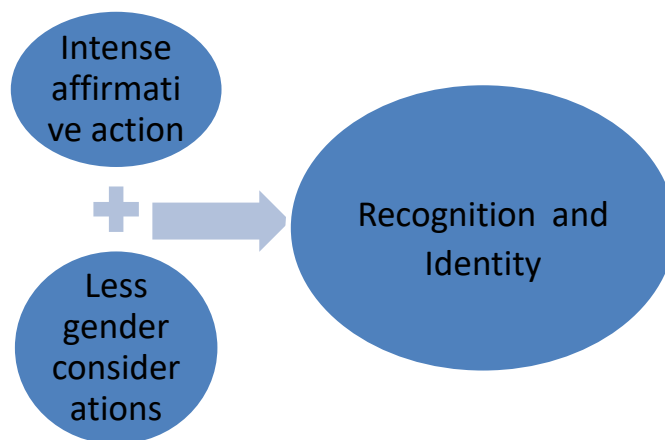


Figure 4: Gaining Recognition in the Arts.

Source: Field work 2015

2.6 Meaning of Sculpture

Sculpture according to Leonard (1959) is an artistic form in which hard or plastic materials are worked into three-dimensional art objects. He notes that the designs may be embodied in freestanding objects, in reliefs on surfaces, in environments ranging from tableaux to context that envelop the spectator.

Sculpting is about transformation. Throughout most of history, sculpture was a process of taking raw materials and making likenesses of things in the real world as animals, kings, and objects of beauty or worship. Artists used clay, wood, metal, or stone to produce objects that were as relatively permanent as possible. But many contemporary sculptors have taken the opposite approach, using objects from the real world as the raw material for their art. The paradigm shift has now moved towards the representation of ideas and not necessarily the materials used. Marble and bronze have been replaced with damaged car parts, taxidermies chickens, bedding, broken furniture, dryer, lint, sacks, clothes, ribbons, food items and many more (Leonard, 1959).

Sculpture works are different from paintings because they occupy three-dimensional space. One can explore a sculptural work by talking about its size and weight, its subject matter, its shape, how it was made, or its materials used. One can explore its texture and surface, or talk about its relationship to a particular place or its setting.

Sculpture is not a fixed term that applies to a permanently circumscribed category of objects or sets of activities. It is, rather, the name of an art that grows and changes and is continually extending the range of its activities and evolving new kinds of objects. This is mostly seen in contemporary works.

The Encyclopaedia Britannica (2010) explains sculpture as a three-dimensional artwork produced especially by forming hard or plastic materials into three-dimensional objects, usually by carving or modelling. The designs may be produced in freestanding objects (in the round), in relief, or in environments, and a variety of media may be used, including clay, wax, stone, metal, fabric, wood, plaster, rubber, and found objects. Materials may be carved, modelled, moulded, cast, wrought, and welded, sewn, or assembled and combined.

Sculpture according to Pfeffer (1982) refers to three-dimensional work of art, that is, works that possess depth. There are three primary processes by which sculptures are created. The three-dimensional and long-lasting qualities contribute to the wide use of sculpture as a cultural expression of the beliefs and ideals of man. Mostly these beliefs are displayed in varied forms such as designs or decorative additions like religious symbols of idols or gods, civic leaders, beings of myth or legend and other figures historically or socially are significant to the society in which these creations are found. These images are often fashioned as aesthetic carvings or figures adorning buildings, fountains, jewellery, memorials, house wares, and countless other items both public and private. As the needs of man changes, it is expected that several other things that are not seen as materials for sculpting would emerge. Many more people are accepting their buildings and environments to be decorated with sculpture for appreciation and aesthetic enjoyment (Pfeffer, 1982).

Among the functions of the art, sculptures in their many forms serve as artefacts of the societies within which they were formed. These artefacts do to a large extent tell us of the

culture of the people, what governance system they practised, how they lived their daily life and the religious beliefs the people adhered to.

2.7 Who is a sculptor?

A sculptor or sculptress is a person who models, carves, or otherwise fashions or forms marble, glass, metal, wood or stone to create or an artist who creates three dimensional representations (Webster's New College Dictionary, 2010). Hall, (1990) explains sculptors as artists who often work with hard materials like marble, glass, metal, wood or stone to create three-dimensional works of art, like statues. They can also use materials like fabric, clay, gold, or rubber. A sculptor's job is to carve or assemble the material into a particular form.

2.8 The Indigenous Sculptor

Sculpture is as old as the existence of man. In the early days of man's existence and the beginning of civilization, man began to represent ideas on surfaces. Those who started this are considered to be indigenous sculptors. An indigenous sculptor is the aboriginal sculptor; he is an earlier sculptor. The word indigenous however is not limited to prehistoric times. Indigenous may also be used to refer to earlier inventions or productions which are considered local (Avruch, 1998). Until the late eighteenth century, sculpture works of local communities in Ghana had not been exposed and recognised. Materials and the methods used to produce those sculpture pieces are quite different from what pertains to the industry in recent times hence their classification as indigenous Pfeffer (1982).

2.9 Contemporary Sculptors

The term contemporary is relative and difficult to measure especially when a time period is considered. However, it could be used to mean a period within which an event has been considered relevant and practised regardless of the number of years. The idea of a contemporary sculptor refers to the present or modern day sculptor (Hall, 1990). What is considered modern borders on relevance and the practice of what is in vogue. Assemblage was not considered as sculpture until recent times when it was accepted as a way of representing ideas. Contemporary sculpture has taken a point of departure where commercial interest far outweighs commemoration functions of sculpture.

The functions of a contemporary sculptor are linked to the roles they play in the industry. In modern times, the sculptor has learnt to digitize both contemporary and indigenous works which was hitherto not existent. Application of technology in sculpture preservation has taken a different dimension. Unlike the indigenous sculptor whose works were mostly for ritual purposes, that of the contemporary sculptor is for beautification and appreciation. People, especially patrons of sculpture work, are now awakened to the enjoyment of pleasure and would patronise those ones more.

Exhibitions and the forms they take are aligned to the roles modern sculptors play. A good number of works (items) exhibited are collected after they have been installed for public viewing. Others are left in galleries until they are moved to other locations.

2.10 Female Achievement in Art

Cowen (1996) predicted female achievements in the visual arts would be positively and strongly correlated with measures of available opportunities. This assertion has to a great extent been fulfilled considering the great strides and recognition females in the field are

gaining. The fact that Ghanaian female artists (sculptresses) have attracted research interest is ample testimony that they have proved to be equal to the task.

It is no gain saying for instance that, it might be found that most of the notable female creators had exceptional artistic education or received extraordinary encouragement from their families. Since the forms of support are contingent, the evidence would suggest that women's achievements in principle have reached far greater heights if not for sex discrimination (Cowen, 1996).

Furthermore, female artists' achievement should be greater in areas requiring the least assistance from others and weakest in areas requiring the most assistance. Cowen, (1996) argues that large numbers of potential artists are born but most of these individuals have no opportunity to develop their skills. The quality of artistic achievement is extremely sensitive to initial conditions, such as a favourable environment and education. The most renowned artist usually arises in a thriving artistic climate (Tufts 1974).

Tufts (1974), in her highly regarded book on women artists noted that artists in the family had opportunities to receive training, artistic feedback, artistic material and studio space. This, though not exclusive, might have been the driving forces that short some to fame even after a short time of practice. The Renaissance period for example produced only one prominent woman sculptor, Properzia di Rossi.

Furthermore, Tufts (1974) argues that most of the women who did sculpture in earlier centuries produced miniatures. Unlike the larger and more ambitious sculptural styles, these smaller scale works did not require access to studios and costly materials. The commercial potential of sculpture as well as professional development had not yet been discovered by the females. In the twentieth century, however, many prominent female

sculptors have emerged in great numbers. A few of them are Germaine Richer, Barbara Hepworth, Louis Nevelson (Tufts, 1974). Most literature on sculpture shows that the feminine word for a sculptor was non-existent.

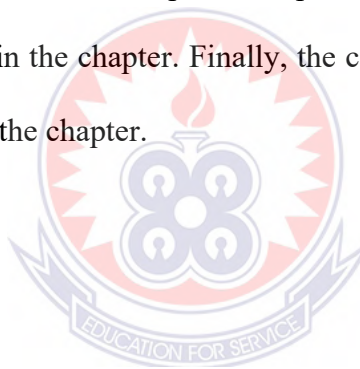
They were referred to as female sculptors. Women working on their own in a hostile environment found it harder to become sculptors. The word sculptress has now been accepted to be used for the females in the industry as a gesture for stronger recognition. It is no wonder that they have formed their own associations and created a platform where they discuss issues concerning their advancement (Tufts, 1974). Female sculptors are competing favourably with their male counterparts for contract at both national and international levels. For example a female Ghanaian sculptor produced a piece of sculpture known as Gladys Adinyira to commemorate the death of some 127 football fans on the 9th of May, 2001 at the Accra Sports Stadium.

Female artistic creators have excelled in textile making, cloth making, silk weaving, needle work and embroidery since antiquity. Female achievements far outweigh male achievements in these highly artistic areas. This excellence consigned females psychologically to this aspect of art. Women used cloth and sewing needle to combine modernistic abstract designs with bold colour combinations (Cowen, 1996).

Since medieval times, women have been far more prominent in painting than in sculpture. The most famous female medieval sculptor, Sabina von Steinbach, has turned out on inspection to be a figment of historical imagination. Contemporary considerations, coupled with affirmative action on recognition and giving equal opportunities to people to develop and exhibit their talents has led to the discovery of more female in sculpture.

2.11 Summary of Literature Review

Chapter two discussed related literature that has been reviewed for the study. The chapter based its assumption on the theoretical position that, women can excel in whatever they are talented in, provided they are given the opportunity to prove themselves. The literature shows that the African female sculptress and the Ghanaian sculptors in particular are highly talented and capable. The chapter provides an introduction, definition of sculpture, and a theoretical framework for the study. The history of sculpture has been recounted to explain stages through which sculpture has gone. In addition, gender and sculpture and the meaning of sculpture have been discussed. An attempt of who a sculptor/ sculptress is and the indigenous sculptor/ sculptress has been made in the chapter. Finally, the contemporary sculptress and female achievement in Art closes the chapter.



CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter presents the methodological framework employed in conducting the study. It describes the research design, research approach, the target population and sampling techniques. Data collection methods and research instruments used are further discussed.

3.2 Research Design

In order to have an in-depth study as to whether the works of Ghanaian female sculptors are identified, recognized and documented, a case study design was used as the most suitable. This is due to the fact that this research was carried out using a qualitative research approach. Merriam (2009) asserts that case study is an in-depth description and analysis of a bounded. Similarly, Yin (2008) conceptualized case study with respect to process by stating that a case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries and context are not clearly defined. Gerring (2007) further noted that a case connotes spatially delimited phenomenon (unit) observed at a single point in time or over some period of time...in a study that attempts to explain the behavior of individuals, and so forth. Each case may provide a single observation or multiple (within-case) observations.

3.3 Population

According to Brubaker (2005) a population is the collection of all individuals, families, groups or organizations, communities, and events that a researcher is interested in finding out about. Population is generally observed or understood as a group that consists of all quantities and values relevant to a statistical study, from which representative samples are taken in order to determine the characteristics of the whole. Population is therefore not limited to only people but the sum of all materials out of which a sample is selected for representation. Population may imply a set of persons or objects that possesses at least one common characteristic.

3.4 Sample and Sampling Procedure

For this study, purposive sampling and snowballing techniques were used. Purposive sampling is a strategic attempt to establish a corresponding relationship between the research questions and the interviewees (Bauman, 1996).

This technique was used because qualitative inquiry typically focuses in-depth on relatively small samples and that studying information-rich cases yields insights and in-depth understanding rather than empirical generalizations (Patton, 2002). In addition, the study focused on three selected contemporary Ghanaian sculptresses. Knowledge on practicing Ghanaian sculptresses is very limited. Some colleagues were contacted who recommended a number of female sculptors whose works have gained recognition in Ghana.

3.5 Data Collection Instrument

The research was executed with the aid of an empirical review of related literature. Arguments have been posed in comparison with secondary information obtained from earlier documentation. The researcher has at some stages stayed out of the finds so as to avoid twisting the facts. However, the facts are discussed and the position of the researcher stated.

In describing and discussing the pieces of information, accompanying photographs of events, scenes and persons have been shown in plates to augment the discussions..

3.6 Library Research Conducted

Library research constituted quite an enormous part of the study. Several libraries were visited at Winneba and Accra a couple of times in pursuit of relevant information to the thesis. These libraries include the UEW main library, the College of Art Library at K.N.U.S.T., and the British Council Library. The rest include; The Balme Library at The University of Ghana, Legon, The Development and Women's Studies Library, Legon, and The Institute of African studies library at the University of Ghana, Legon.

All through these research visits, grand efforts were made to collect the secondary data even though not much was acquired from literary sources like books, magazines, journals, thesis and brochures. However, only few of these documents spoke directly on Ghanaian women in art and this information though scanty, was used for some part of the literature review.

3.7 Archival Research Conducted

In the course of this study, the researcher visited the National Archives of Ghana in Accra to solicit for information pertinent to the subject under study. Nonetheless, some informal interviews were conducted with the officials present at the time of visit. Basic information on the respondents was also made available to the researcher by some personal contact with her supervisors and lecturers at the Art Department at the University of Education in Winneba.

3.8 Museum and Gallery Research Conducted

Some museums and galleries were also visited by the researcher in pursuit of information on contemporary Ghanaian female sculptors. The places visited include:

1. The National Museums and Monuments Board in Accra,
2. The Manhyia Palace Museum in Kumasi, and
3. The Jubilee Museum located in the Centre for National Culture, Kumasi.

Galleries such as The Artist Alliances, and Aid to Artisans Ghana Gallery in Accra were also visited to critically investigate the extent to which females are involved in sculpture and significance of their works. Photographs on selected works made by female sculptors were taken to help in the discussion of their features and significance in Chapter Four.

3.9 The Survey Instruments

The survey instruments used for this study were designed interview guides and field observations of the works of sculpture produced by the respondents. This was to help reveal some hidden characteristics which make the work significant to individuals and society.

3.10 Interview

Interviews were used to collect information from the respondents to find out their views on the topic under study and to enhance the quality of the data gathered. The interviews were used to determine whether the expressed views of the respondents were consistent with their questionnaire responses, and also to help in interpreting and explaining the research findings. In other words, the interviews were used for the purpose of data triangulation. This was in line with King (1994) assertion that where quantitative study has been conducted, qualitative data are required to validate particular measures or to clarify and illustrate the meaning of the findings, and to see whether their experiences agree with the ratings on the measure.

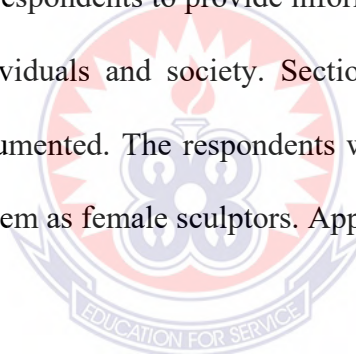
The initial responses helped to refine the actual interview questions to elicit the right responses. Mainly, semi-structured interview questions were administered. This is to create a good rapport with the interviewees while making sure probing questions were asked. This gathering device was as equally helpful as other techniques used for sourcing information and it was realised that some respondents were more willing to talk than to write. This also gave the current researcher the opportunity to establish a pleasant relationship with the respondents and so obtained off the record information crucial to this study.

Byrne and Cowley (2004) emphasised that qualitative interviewing is particularly useful as a research method for assessing individuals' attitudes and values - things that cannot necessarily be observed or accommodated in a formal questionnaire. Open-ended and flexible questions are likely to get a more considered response than closed questions and therefore provide better access to interviewees' views, interpretation of events,

understandings, experiences and opinions. Interviews were conducted at both work places and homes of respondents with the help of tape recorders in some cases. The exercise was conducted both in English, Ewe and Twi languages where applicable.

The interview guide was separated into three sections. Section A sort to elicit information on the biodata of the respondents. Respondents were required to provide information on their names, age, occupation, academic qualification and number of years that they have been involved in sculpture. In addition, they were to provide information on the philosophical position of their works as well as how the society recognised them as female sculptors.

Section B required of the respondents to provide information of their sculpture works and their Significance to individuals and society. Section C was based on the how their Sculpture Works are Documented. The respondents were also asked to talk about some challenges that confront them as female sculptors. Appendix D



3.11 Observation

Observation was one of the instruments use by this researcher to collect information on the sculpture works that have been on display by the respondents. This helped to collect information on the location of the sculpture. It also revealed the nature of materials that were used in the production of the work. It again helped to determine whether the views expressed by the respondents in both the questionnaires and the interviews were consistent with the outcomes of what the researcher observed. This was to enable the triangulation of the data collected.

The researcher visited some places where the sculpture works of the respondents were on display. Among these are the Ejiso – Kumasi, Kwame Nkrumah University Science and Technology, Centre for National Culture at Cantonments in Accra and the Ohene Gyan sports stadium in Accra.

3.12 Ethical Issues

The conduct of qualitative research is sometimes fraught with many challenges. A reader might think social research is just about the use of the right methodology and analysis of data. However, this view could turn the researcher into a mere technician completely disconnected from the human issues of values and ethics (Silverman, 2006). Social research deals with human emotions and how they are expressed, affection, religious belief and some other values human beings hold onto dearly. The researcher must take a moment of reflection to consider what these lead to in order to make informed decisions on how to deal with these issues.

According to Marvasti (2004) the identity of respondents on some very sensitive issues must be kept anonymous. The researcher must have this in mind in order not to breach this ethical consideration because the researcher enters a relationship with those she studies. The ethics of social research have to do with the nature of the researcher's responsibilities in this relationship, or the things that should or should not be done regarding the people being observed and written about. This is not significantly different from what we do in other relationships. We try to be polite, treat people with respect, and don't do or say anything that will harm them. Good manners are a good beginning, but actual research scenarios may require guidelines that go beyond common courtesy.

Several methods are used in data collection. Respondents have to be assured of what the data is to be used for in order to co-operate. In some cases video and voice recordings are taken. Respondents will withhold very vital information when they do not consent to the technique being used to collect the data. Informed consent is central to the guidelines on ethical considerations. According to Ryen (2004) informed consent means that research subjects have the right to know that they are being researched, the right to be informed about the nature of the research and the right to withdraw at anytime... In general, deception is only acceptable if discomfort is believed to vanish by itself or removed by a debriefing process after the study.

In the identification of the female sculptors to participate in the research the Association of Female Artists was contacted to find out the backgrounds of some of its membership. The researcher explained the research intentions and some names and contacts were given. Others were gotten from friends who knew the sculptresses. After taking a look at their backgrounds, three were selected to be interviewed. In the first place, a sample questionnaire was sent to them to respond to. Appointments were made later to have a face-to-face session. The respondents were given feedback at every stage of the study to be assured that the information they have given is not given adverse interpretation. Recordings were made to suit what the respondents agreed should be done. In one case a respondent did not agree to be recorded but the information needed was given.

3.13 Problems Encountered

Research work is an academic exercise that may be compared to any human endeavour. It encounters several challenges which have to be overcome if the study is to be successful. Data collection involved travels to places where works of the respondents were located. The researcher had to do follow-up visits to these places to have closer observations and recordings to make sure the meaning and impressions carried at the first observation were maintained. This was time-consuming considering the fact that the researcher was teaching and supervising the work of final year students.

The research initially started with four respondents but at a point the number had to be reduced to three as a result of non-cooperation of one respondent. Several appointments were turned down; e-mails were not responded to while descriptions to works were not forthcoming. The only works seen mounted are the Stadium Disaster, the Fruit and the Flight located in Accra. Two works are found at Cantonment, one at Danquah Circle and the other in front of the Accra Sports stadium. The rest were pictures presented by the respondents.

3.14 Data Analysis Plan

Data collected were put together and analysed using descriptive and inferential statistics.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.0 Introduction

This chapter is focussed on the presentation, analysis and discussion of the data gathered. The analysis and discussion looks at the different types of works produced by Ghanaian sculptresses. The significance and philosophical implications of their works are explored while discussing the forms of documentation of such works. The data has been presented using mostly thick descriptions of the works with photo illustrations to support.

4.1 Respondent 1: Margaret Astrea Asabea Anakwa

Margaret Astrea Asabea Anakwa was born on the 11th September 1968 to Mr. Emmanuel Asa Anakwa (late) and Mary Impraim at Amonokrom – Akuapem in the Eastern Region of Ghana.

The father was an artist and her mother was a technical photographer and a textile conservator. She started her art work at a tender age of 4 years. She worked with her father at his studio as a child, liked his philosophy, and admired the influence he had on individuals, his country and outside world through art. She was inspired by Jane Alexander of South Africa because of how she used her concepts in art to help carry out messages to her people about herself and other social realities.

In 1971 she began her professional sculpting at the then University College of Education (now University of Education), Winneba - Ghana.



Figure 5. Margaret Astrea Asabea Anakwa

Source: Fieldwork, 2015

As a beginner, she used self made modelling local tools. However, she used a few foreign tools in her work. She employed both ‘additive’ and ‘deductive’ techniques in doing her works.

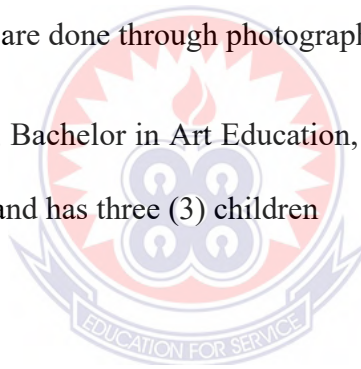
She used clay, cement, plaster of Paris and recently wearable and fibre glass in the construction of her sculpture work.

Her works can be located at the following places:

1. The Dei centre – Accra, Ghana.
2. Chiefs and Traditional Rulers of Amanokrom – Eastern Region, Ghana
3. The Otu Akonor Family of Manfe Akuapim – Eastern Region, Ghana
4. Private Garden of the McCord Family – Yorksire, UK.
5. My Studio – Residence

As a renowned female sculptor she document her sculpture works while working, and on exhibition grounds. These are done through photographs and video clips.

She holds Diploma in Art, Bachelor in Art Education, Masters in Fine Art - Painting and Sculpture. She is married and has three (3) children



4.1.1 Works of Margaret Astrea Asabea Anakwa

The works of this sculptress identified and used for this study are: The effigy of the late Oyeeman Wereku Ampem-Gyasehene of Akuapem Traditional Area; “The Portrait of Ghanaian Woman”; “Bragoro - the Initiation”; and “The Challenge of Mechanical Reproduction”.

Work 1. “Effigy of the Late Oyeeman Wereku Ampem - Gyasehene of Akuapem Traditional Area”

An effigy is used in sculpture to produce works that may be altered or destroyed completely. Oyeeman Wereku Ampem was a celebrated Gyasihene of the Akuapem Traditional Area whose accomplishments and influence goes beyond the traditional area. Nana espoused very deep values such as firmness, love, compassion, fairness, unity, tolerance, justice, good judgement and intelligence during his reign. This accorded him the reverence, respect, and celebrated status he commanded.



Figure 6: Artist: Margaret Astrea Asabea Anakwa

Title: “ Effigy of Oyeeman Wereku Ampem (late) Gyasehene of Akwapem Traditional Area”, 2011, POP, 4ft High

Source: Fieldwork, 2014

Description of “The Effigy of the Late Oyeeman Wereku Ampem”

The Late Oyeeman Wereku Ampem was sculpted in his palanquin with a staff in his hand. The work is full of action and realistic of course. Movement effects in his lips, chinks, and active hands are well portrayed in his regalia. The work measures 4 feet high, modelled in clay, and finished with Plaster of Paris (P.O.P) and fibre. The work was produced in 2011. This medium was selected for the final work because the artist believed that Nana’s death, the sorrow, pain and agony for some years ago can be re-generated and brought back to memory artistically and conceptually through his effigy in P.O.P. The style used is modelling and casting. Oyeeman Wireku Ampim’s Effigy exposed the commemoration and history of life after death to the celebrants and visitors from far and near. Besides, the upcoming youth who does not know him but might have heard about him through his development in the area have seen the true picture by the effigy. The value of the materials for the work was the need for that moment.

During the interview with Asabea, the first respondent, she explained that P.O.P was used as the finished material for the work because that would be easy to carry Nana in the palanquin during the celebration, or it might be destroyed after the celebration.

Significance of “The Effigy of the Late Oyeeman Wereku Ampem”

Before modern democracy was adopted by Ghana, the chieftaincy institution was very much revered. The chief was the commander-in-chief of the traditional army, he was the head of all the three arms of government and symbolised the culture of his people. The chief commanded respect and had authority over his subjects. As a chief executive, he chaired the meetings of the traditional council. Together with the council of elders, he passed laws and adjudicated all cases brought before the traditional council for redress.

Any important visitor to the town or village is first sent to the chief's palace to discuss his mission.

During the celebration of festivals, the chief is the main centre of attraction. Statements issued by the chief became laws. In fact, the allegiance people in a country paid to their traditional authorities is much stronger than being patriotic to the state. Gyekye (1996) affirms that the chief of the African state is, traditionally, the political head and the religious head. The taboos relating to his conduct and mannerisms are all intended to remind him and his subjects and others that the position he occupies is sacred.

The view has also been held for a long time that chiefs who distinguished themselves during their reign still live on and their good works are always remembered and celebrated. The creation of an effigy in memory of one of the illustrious sons of the Okuapeman and indeed Ghana as a whole is worthy. The very title "Oyeeman" meaning "promoter of the society," which was conferred on him by the Okuapehene, eloquently testifies to his remarkable achievements.

"Oyeeman" was one of the early chiefs in Ghana who modernised the chieftaincy institution to reflect the needs of societies. He was on record to have been the first to introduce the concept of the establishment of educational foundation for the needy. Many of the developmental projects he executed brought about direct social and economic transformation in the lives of the people of Amanokrom. He demonstrated a social morality par excellence.

According to Gyekye (1996) social morality, generated and fashioned by the imperatives of social life, is oriented toward concern for the interests of others, though not necessarily to the detriment of the interests of the individual. Indeed, he has redefined how culture

should be practised using current needs and expectations as the guiding principles. The creation of an effigy to honour his memory is befitting so as to imprint cultural values such as unity, hard work, patriotism, peace, justice, respect, love for others, tolerance and humility into the lives of the people of Amanokrom and all other people he had the opportunity to influence.

Work 2. The Portrait of Ghanaian Woman

The Ghanaian woman is traditionally perceived to be full of industry and compassion. She cares for her household and goes through many challenging conditions to keep her family united and happy. She does not complain but endures whatever is imposed on her by her culture.



Figure 7: Artist: Margaret Astrea Asabea Anakwa.

Title: ‘Portrait of Ghanaian Woman’

Source: Fieldwork, 2014

Description of “The Portrait of Ghanaian Woman”

Gourds and wearable (cloths) constitute the medium which the artist used for the work. Her style of expression in this monumental sculpture was that she used wire in building a large gourd and covered it with a collage of clothes. Since gourds do not normally grow to such size, she has to improvise by using the chicken wire to make it. This was centrally placed with other installations surrounding it.

The portrait may differ from the familiar way most Ghanaians may expect the Portrait of the woman to be. Since art is dynamic just as life is, so are tools and materials. The sculptress believes that from the perspective of what the woman used to be in the past and present can tell of whom she is and even predict how she would be some years to come. Anyone who visualises or even has a feel of the work requires no interpretation but can deduce that it is the Ghanaian woman.

The woman from the prehistoric era has been one of the predominant figures in painting and sculpture. The knowledge about the Venus of Willendorf, her occupation, her social and economic role might not be exactly as the post-modern woman of our days. To this effect, the sculptress believes that the medium of expressing the portrait of the woman has also been affected. Yet, the symbolic meaning the gourd gives remain unaffected; preservation of liquor, life, is one role of the woman.

The tilted head of the gourd explains that the woman works hard and almost always with her head down, sweeping, gathering food, planting, fetching water, bathing babies, selling and performing other tasks. Protruded stomach depicts the symbol of pregnancy. Gourds surrounding her are her challenges. When she turns from one, another one is there

to face her squarely. There is no day she does not face such challenges. The foot wears seen near the base of the work represent the path the woman has toured since she became aware of the challenges facing her. It also represents movement, action and the giant steps the woman takes to solve her problems.

Significance of “The Portrait of Ghanaian Woman”

The view is often held that a man builds a house and a woman makes it a home in the Ghanaian society. Attributes of hospitality are expected to be internalised in the woman and exhibited to the members of a family and visitors alike. During the rites of passage of girls, they are taught cultural values such as cleanliness, cookery art, laundry, care for children, respect, truthfulness, hard work, endurance and initiative-taking. This is to help them become better women and serve as credit to their parents for good upbringing. This effort is consciously made to instil the cultural values above and many others into females. Though the informal education approach was used, it yielded the needed results. Jacobs (1996) restates the position of Kwegyir Aggrey that if you educate a man, you educate an individual; but if you educate a woman you educate a whole nation.

Modern families are going through many challenges because traditional roles of family members, especially that of the woman has changed. This has reduced the significance of the rites of passage through which traditional values are taught. The Ghanaian woman finally becomes a wife. Gyekye (1996) avers that “a worthy bride is considered a special prize” to the family and society at large. This is highlighted by the Akan maxim that “a good wife is more precious than gold”.

The upbringing of a modern girl however stresses or places more emphasis on enjoyment of rights and believing that all people are equal to such. The exercise of equality of opportunities though does not dismiss who the traditional Ghanaian woman should be, but it emphasises respect and recognition of the woman as she endeavours to combine several roles in the home. Compared with western societies, has been shaped largely by her traditional culture.

As mothers, women's traditional roles have been executed very well that several songs have been composed in recognition of the care they have provided to the whole communities they live in.

Work 3. “Bragoro - The Initiation”

“Bragoro” is an initiation rite performed for a young female among the Akans in Ghana to pronounce them mature for adult life. This occurs after the ‘initiant’ has experienced her first menstruation. It is a public event that involves almost the whole community lasting a week. Friends of the ‘initiant’ play an active role in the initiation rite.



Figure 8. Artist: Margaret Astrea Asabea Anakwa

Title: Bragoro - The Initiation **Source:** Fieldwork, 2014

Description of “Bragoro – Initiation”

Every transitional period is very important in the culture of the Ghanaian. To the woman, the period where she is acknowledged by the entire society as a woman is very essential. When her menarche is celebrated, she gains self-awareness of who she really is and what she is likely to gain as a result of her natural eggs. The “Bragoro” The Initiation sculpture work measures approximately 4 x 7 ft. The sculpture was made from the following media: a pot, mats, gourds, white and red cloths, sponge, tower, ayelo, soap, comb and towel. It is located at Madina in Accra.

The big gourd in the sculpture (see Figure 3) represents the ‘Initiant’. The smaller gourds are the young girls celebrating with her. The pot represents the womb of the ‘initiant’ while the eggs in the pot are the natural eggs (ova) in the ovaries of the ‘initiant’. The mat signifies rest at home, which implies that she (the initiant) should not roam about as a little girl but be stable, settled and offer domestic help at home. She is expected to uphold her chastity and avoid promiscuous lifestyle. The red carpet on the other hand signifies royalty of the ‘initiant’. At this stage she has entered into her royal age and is declared ripe for adult life. Towel, sponge, ‘ayelo’, soap, comb and white cloth are symbols of conscious neatness of a woman. Naturally, every female or woman is expected to produce children after marriage. Ghanaian societies believe that every girl must be honoured through the passage of the rite before marriage ceremony.

Significance of “Bragoro - The Initiation”

Among most Ghanaian societies, transition from one stage of growth to another is highly regarded and observed. Examples include naming ceremony, initiation into adulthood and death. Perhaps the one that is mostly held in high esteem is the initiation into adulthood. Hendry (1999) mentioned that, rites of passage are described as movements from one cosmic or social world to another. It involves the move from one social category to another, the passage of a person or persons in a society from one class to another.

Tradition has it that the child is not to be heard; he or she only listens to the wisdom of the elderly as custom demands. The societies that practise initiation into adulthood alert their adolescent girls of the need to stay away from teenage pregnancy before marrying. Bragoro (the initiation) which is a rite of passage and nobility, literally sanctions the age of puberty usually by girls (Abochie, 1997). “Bragoro” helps to keep the adolescent

undefiled till the initiation day. It also exposes the adolescent to the public that she is ready for marriage only after the initiation ceremony. An art work on “Bragoro” will keep the community focused all the time and remain without blemish until initiation. It also serves as an educational material to the society and the nation.

According to the sculptress the work serves to promoting and preserving the cultural heritage of Ghana. This will also encourage Ghanaians in the Diaspora to educate their children on our cultural values as far as “Bragoro” is concerned. In that wise, Ghanaian culture is being transmitted from one generation to another. Societies that uphold initiation rites into adulthood alert their adolescent girls of the stage of transition in which the young find themselves. Opoku (1978) noted that the emotions of adolescent are complex owing to their changing physiological and psychological experiences. They noted that the adolescent has contradictory tendencies, because they are in a transitional period of development and is changing.

The challenges of transition are sometimes excruciating as the child, especially, the girl-child transits into adulthood. Hendry (1999) suggest that persons going through the initiation ordeal is part of the initiation rituals and may to some extent involve mutilations of the body of some sort. However, undergoing such the ordeal associated with these practices is supposed to demonstrate the readiness of the child for adulthood, and the permanent marking left behind will illustrate their new status.

During “Bragoro” the girls are trained, counselled and assisted to transit smoothly towards adulthood. In this sense, the Ghanaian culture prepares young girls adequately through “Bragoro”. Indeed, this practice is significant for the maintenance and sustenance of the indigenous Ghanaian society.

Work 4. “The Challenge of Mechanical Reproduction”

Every Ghanaian woman in the society naturally has been a model for the family. This poses a burden on most women which have been handed down to womanhood. Another challenge that hangs on the shoulders of most of the women, both Ghanaian and beyond is the challenge of mechanical reproduction largely associated with use of cosmetics and modern fashion techniques.



Figure 9: Artist - Margaret Astrea Asabea Anakwa

Title: “The Challenge of Mechanical Reproduction”, 2011

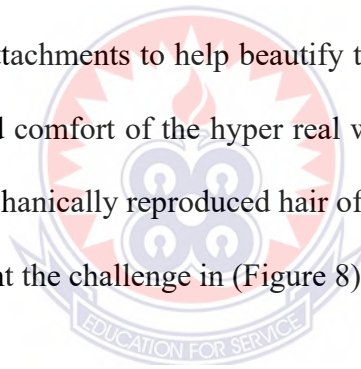
Source: Fieldwork, 2014

Description of the “Challenge of Mechanical Reproduction”

According to the artist of the challenges of mechanical reproduction “almost every part of the woman is becoming reproducible talk about the teeth, the nail, the hair, eye lashes and

even the colours of the eye. Life becomes more active with a variety of colours and styles that come along with mechanical reproduction.

According to the sculptress, the use of these mechanically reproduced items depend on individual decisions yet a caution is sound on the awareness of its hazards that it might cost the natural, original and the authentic. Some have their natural nails getting softer and breaking off due to excessive fixing of acrylic nails. Some women have contracted some cancerous diseases which seem to be incurable. These, they attribute to excessive use of some drugs that could enlarge their breast to a required size they desired during their youthful days. She mentioned that she has observed that some women weep when they watch most of Opera Winfrey's films which are related to how women use acrylic nails and other artificial attachments to help beautify their bodies. They might have been attracted to the beauty and comfort of the hyper real without much thought into the long term negative effects. Mechanically reproduced hair of different colours with acrylic nails have been used to represent the challenge in (Figure 8).



Significance of the “Challenge of Mechanical Reproduction”

Beauty, it is said lies in the eyes of the beholder. To the African, a natural way of presenting one's self looks more beautiful than using a mechanical make-up to demonstrate beauty. The quest to enhance beauty has led to the proliferation of cosmetology institutions in many urban centres in Ghana. In fact, the side effects of mechanical enhancement of beauty are so dire that experts in the field of medicine do not encourage its patronage. Examples of mechanical reproduction include breast implant, manicure, pedicure, and hair extension of all forms, eye lashes extension, body enlargement (injection of some parts of the body to create special effects), tattooing and

piercing of some body parts. This is not solely limited to Ghana or Africa. Nanda and Warms (2007) cited Messina (1988) using a different cultural setting to explain how make-up is used to express personal and cultural identity. In a number of cultures, body art is associated with beauty enhancement, and thus is mostly associated with gender. In India and Middle East for example, *henna*, an orange-red dye made from the leaves of a small shrub, is used to dye fingernails and other parts of the hands and feet to enhance a woman's beauty, especially on ceremonial occasions which include religious holidays or marriage.

Beauty pageant has become a worldwide event. The more polished a contestant is in terms of make-up use, the higher the recognition she receives. "America's Top Model", a Television show which is hotly contested for honours is deeply-rooted in mechanical reproduction. The obvious effect, on viewers in this and other beauty shows, is the wrong application of cosmetics; and thus suffer from the side effects. This master piece speaks volumes of words and educates the masses about the consequences of indiscriminate use of cosmetics in modern fashion.

Beauty therapy has changed the face of aesthetic appreciation. Gyekye (1996) believes the aesthetic is characterised by delight, interest, and enjoyment experienced by human beings in response to objects, events and scenes, the objects that are traditionally considered worthy of sustained appreciation and enjoyment in African cultures include painting, sculpture, music and dancing. By this explanation, Gyekye (1996) draws a clear distinction between the Western and African perceptions of aesthetics. While the Europeans hold a conception of "art for art's sake", (a purely aesthetic conception of art), the African hold a functional and a symbolic conception of art).

Work 5: Rape and Sexual Assault



Figure 10: Artist: Margaret Astrea Asabea Anakwa,
Title: “Rape and Sexual Assault - Installation Variable”, 2011
Source: Fieldwork, 2014

In this work, two different naturally shaped gourds are displayed. One was attached to the other using an adhesive. The same adhesive was used to attach the gourds unto the wooden tray. A female sex organ was created on one of the gourds. The pointed edge of the other gourd was scotched creating a foreskin. Red acrylic paint was splashed on the work to give the feeling of a bloody act.

Description of “Rape and Sexual Assault”

Indeed, rape and sexual assault are great challenges in the world of a woman. The woman has been struggled with this challenge since time in memorial. The accounts in 2 Samuel 13: 11-15 in the International Bible Society (1984) version of the Holy Bible supports this assertion. It says: But when she brought them near him to eat, he took hold of her, and said to her, “Come, lie with me, my sister.” She answered him, “No my brother, do not force me; for such a thing is not done in Israel; do not do thou this folly...” but he would not listen to her; and being stronger than she, he forced her and lay with her.

It is recorded that after Amnon lured her half sister and raped her, he hated her. Whether it is a fiction, parable or a true story the core value is that it communicates to us what Tamar went through because of the uncontrolled lust of her brother.

Significance of “Rape and Sexual Assault”

Among the several reasons for this indecent act in the present day of the woman may include; everyday body language of the three year old girl, the semi-developed breast in a transparent mini dress worn by the adolescent, the rhythmic body movement of that woman or the tattered ‘ *kaba* and slit’ worn by that poor old lady in the farm. To the researcher, all these reasons may have their grounds but the strongest of all is lack of self control by the rapists. Arthur and Kroker (1991) believe that there is a great political reversal. The erected penis is losing its sacramental code, semiotic value and cultural prohibitions and now a predatory power over women and children. If the researcher is allowed to add to this belief then she will say the predator’s attention is not only on women and children only but on men as well.

The bloody nature of a predator is seen in Figure 10 “Rape and Sexual Assault”.

In this work the bloody dildo is seen withdrawing from the tiny hole while tears of blood run down the anal of Tarma.

4.1.2 Documentation of the Works of Margaret Astrea Asabea Anakwa

The works of the first respondent are mainly documented in the form of photos (both hard and soft copies), video clips and also on the internet. She also revealed that her works are located at a number of places including the Dei centre-Accra, chiefs and traditional rulers of Amanokrom - Eastern Region, the Otu Akonor family of Manfe Akuapim, Eastern Region, private garden of the McCord family – Yorkshire, UK and her studios at her residence.

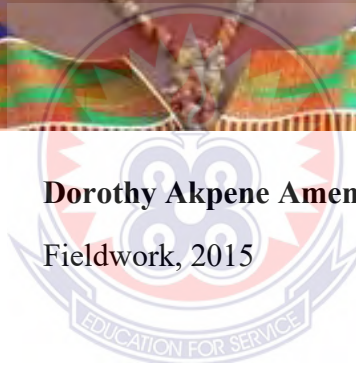


4.2 Respondent 2 Dorothy Akpene Amenuke (Ph.D)



Figure 11. Dorothy Akpene Amenuke (Ph.D)

Source: Fieldwork, 2015



Biography of Dorothy Akpene Amenuke

Dorothy Akpene Amenuke is a fibre artist who studied sculpture and Art Education at the Kwame Nkrumah University of science and Technology, Ghana, where she received her Master of Arts in Education, Master of Fine Arts and Doctor of Philosophy in sculpture. She has worked professionally as an art-teacher at the basic level (Primary and Junior High Schools) and Senior High Schools and has been resource person for art clubs in her community.

Amenuke is a member of the SaNSA International Artists' workshop, which is part of the international Triangle Arts Workshops' network. Currently, she is a lecturer of sculpture in the Department of Painting and Sculpture at the Kwame Nkrumah University of Science and Technology, Kumasi, Ghana.

Amenuke has participated in various International art workshops and residencies including Apexart residency program in New York, International Women artists' workshop by Kuona Trust in Kenya, Dwayer's International Women Artists workshop in Egypt, and series of workshops entitled Artist to Artists: Multicultural Voices, by Perpich Center for Arts Education in Minnesota. She directed the International Women Artists Workshop (IWAWO) in 2009 organized by Art in Aktion in collaboration with Goethe-Institute Accra and also "OFKOB 2013, an Art Residency/Retreat program for some Ghanaian Visual artists, in Ofoase Kokobeng, Ashanti Region, Ghana.

Dorothy Amenuke has shown her batik fabrics and fiber sculpture internationally. Her most recent work, "How Far How Near", (which was exhibited in Amsterdam in 2012 and in Ghana in 2013) is in the collections of Stedelijk Museum Bureau Amsterdam (SMBA), Amsterdam. She maintains a studio where she produces batik fabrics and fibre sculpture in Pakoso, Ghana, where she lives with her family.

Dorothy Amenuke is the second female sculptor whose works are considered in this study. Some of her sculpture works are examined and illustrated. These include: "Dreaming is a Map"; "How Far How Near"; "Kalegbo - Towards Bravery"; and "Viviti Kekeli - Darkness and Light".

4.2.1 Works of Dorothy Akpene Amenuke

Work 1. “Dreaming is a Map”

A map is used in giving directions to places or it is a guide that helps a reader to locate a place or follow an event. In dreams, directions are given to dreamers to pursue a course of life. Is it therefore possible that life’s journey, with its uncertainties, maps onto various directional lines, masking and encoding the real narration of a situation? The complex act of dwelling comes along with such uncertainties and displacement which often prompt the questions ‘Who am I? Where do I belong?’



Figure 12: Artist - Dorothy Akpene Amenuke

Title: Dreaming is a Map

Source: Fieldwork, 2014

Description of Dreaming is a Map

There are challenges facing every individual in life, but before such situation may be addressed properly, you need to think about basic needs. According to the sculptress “Dreaming is a Map” means “the emotion registered during migration to a place”. She further describes that the kinds of emotional distress you go through are the pillows created in the work. Longitudinal pillows and the rectangular pillows are the kind of thinking and trauma you go through during your migration. Emotional security, psychological security and the idea of life jacket are about protecting you.

Life is partly complete when man has three things: food, clothing and shelter. The artist represents longitudinal pillows hanging, some are thin, thick and are juxtaposing, while the rectangular pillows scattered on the ground mixed up in sizes (see Figure 12). According to the artist, one changes in life as such you encounter difficult situations which admit the trauma. She explained that people talk about peace all over the globe and such is a dream. Professionals also travel from town to town, country to country, continent to continent in search of job. Women take the pain to search for food when there is famine while the men think of their responsibilities as well as accommodating the family in the house.

The materials for making the work are fabric and sewing thread, while tools used for the work are sewing machine and needle. The work can best be described as an installation.

Significance of Dreaming is a Map

A dream may be explained as a vision. The establishment of many great enterprises, institutions, and organisations started with an idea which was borne through a vision. A dream may also be called the road map to a course of action. A dream is a series of

thoughts, images and sensations occurring in a person's mind during sleep or a cherished aspiration, ambition or ideal (Soanes & Stevenson, 2005).

Some dreams turn to occur in reality. In a different way, some dreams can be fantasies whilst others can develop ideas. A question may be asked as to how things happen. A simple and preferred answer is that a plan was hatched, thought through, and executed within the framework of an idea.

Work 2. How Far How Near

The art work "How Far How Near" highlights cultural, social, and economic processes of exchange that clearly undermine ethnographic classifications. The mask-like face of the work conveys the important role human play in this exchange.



Figure 13: **Artist -** Dorothy Akpene Amenuke

Title: How Far How Near

Source: Fieldwork, 2014

Description of “How Far How Near”

The sculpture work “how far how near” is composed using different types of cloth, including jute and Dutch wax, a factory–produced batik textile from the Netherlands. With its bright and long-lasting colours, Dutch wax has become extremely popular in West Africa. The burlap sacks are processed in China for the export for Ghanaian products such as cocoa. Dorothy Amenuke combines these “global” products with textiles locally produced in Ghana. The work also contains references to other items that were commonly imported from and exported to West Africa, such as ivory, and mirrors. How far we are related to each other, how near we are related to each other in the global world depends upon our relationships and the linkages. Morally when people understand one another they are close in thoughts and in deeds. This is a dream of world for peace.

The work “how far how near” is a master piece that is composed with materials from different countries of the world. It gives meaning to the understanding that the world has become a global village where international interdependence is given essence. The art work depicts unity of the human race. This work was produced in 2012 at Amsterdam

Significance of “How Far How Near”

The world is a global village and therefore, there is the need for countries to be interdependent. No country can claim self-sufficiency, and the need for interdependence comes clearer as the world becomes more sophisticate through globalisation. Social challenges today such as terrorisms, drug trafficking, cybercrime, and other natural catastrophes neither reveal the venerability of the entire world for which no country nor race can claim to be absolved from.

The sculpture work “How far how near” espouses the idea of relationships and interdependence. In today’s world we need one another to deal with the challenges of war, segregation, divisions, terrorism and all other agents that divide us. The world’s dream today is peace while we continue doing things that separate us such as religion and race. It is a known fact that we live in a global world today due to technology. The internet, computer and mobile phone link people regardless of where they are on the globe.

Work 3. “Kalegbo - Towards Bravery”

Bravery leads to victory in the life of every human. The word Kalegbo literally means towards bravery and it exposes the courage of moving towards a danger zone without fear. The uncertainties of life such as conflicts, land disputes, chieftaincy disputes, tribal discrimination, injustice and greed in the society are some of such dangers and they all require one to act in bravery in order to overcome this challenge.

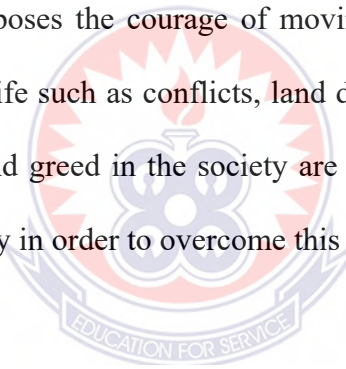




Figure 14: Artist - Dorothy Akpene Amenuke

Title: Kalegbo - Towards Bravery, 2012

Source: Fieldwork, 2014

Description of Kalegbo - Towards Bravery

The work kalegbo is an installation and the shape shows a smock with charms attached to it as weapons for war. This installation is made of jute sack that is used to store cocoa beans in Ghana, gourd, pieces of fabrics which are sewn all over. Its smock-like shape depicts the wears for the warriors of traditionalists in Ghana. The female sculptor in

describing her work and choice of material narrated that cloth has been a fascinating tool in my life and art. I use it to discuss both personal and public issues. I create my own fabrics, sometimes to say what I want to say, through repetitive pattern which is uncommon means to many fabric makers. I create my designs using extended meanings and implications of physical and tangible elements; the colours, motives, yardage all say so much.

Significance of “Kalegbo - Towards Bravery”

Life is full of challenges and it is only the courageous and the brave ones that overcome vicissitudes. “Kalegbo” in our Ghanaian society is symbolic of overcoming such challenges in life. According to the sculptress of this installation, her work reminds us that no matter how difficult the world, one should be bold and brave in life. The work “Kalegbo” speaks about the character of braveness that is required by the human race in order to succeed. The work depicts life and its associated challenges and the need for perseverance. During war traditional festivities among Ghanaian societies, leaders like the chiefs, the warriors and executioners wear special attire believed to be “medicinal” with charms, talisman and other artefacts attached for protection and victory. Those who wear such apparel usually do so to prove their greatness through the charms.

Work 4. “Viviti Kekeli” (Darkness and Light)

Viviti Kekeli is an expression in the Ewe language which literally means darkness and light. “Viviti” means Darkness and “Kekeli” means Light. The sculptress through her work attempts to draw our attention to the duality of existence and how it reflects in our everyday lives; through our actions and even our interactions with other people.



Figure 15: Artist- Dorothy Akpene Amenuke

Title: Viviti Kekeli, 2012

Source: Fieldwork, 2015

Description of “Viviti Kekeli” (Darkness and Light)

The artist said she dyes her own fabric and use them for her works. “Viviti Kekeli” was made with fabric on metal to create its firmness and stability. This sculpture work is an installation which could be dismantled and reinstalled at another place. In the work, darkness is placed at the left half and light is also placed at the right side, while at the centre of both, a moonlike shape of darkness is sewn on it with some reflection of light over it. The foreground of the installation shows light at the left and darkness at the opposite side.

Significance of “Viviti Kekeli”

When the sculptress of “Viviti Kekeli” was asked about the significance of her art work she asserted that the duality of existence are separated but one. They mix well but are still separate. One may ask: Who is here? What are here? This is an expression in Ewe signifying the blend of light and darkness existing side-by-side and blending to form a union. Life presents situations that portray a duality of existence. There is no bad person who has no virtue in him/her and likewise no virtuous person without a vice.

In our daily lives, “Viviti Kekeli” signifies that there are opportunities in adversities, evil thought in friendship and “daggers in men’s smiles” (Respondent 2). Depending upon the circumstances in which human beings find themselves at a times, “Viviti Kekeli” tells us that they present different shades of moods, character and actions.” In darkness, some people portray bad or evil acts secretly. During the day when there is light, some people also exhibit good characters and acts, as well as bad or evil yet they all live in the same community and the same world. “Viviti Kekeli” informs us that in life, one should expect

profit and loss, good times and bad times since every condition has its opposite side. The sculptress explained that naturally, life is made up of ups and downs, where humans are faced with good fortunes or bad situations. As a result the art work portrays the need to work hard when we are in good health. Humans should be informed that life is not always easy but it is rather blended with challenges. Ability to overcome the season of bad times depends on the understanding that there is no condition which is permanent. Therefore, people are advised not to give up when challenges confront them. They should remember that after the challenge success will follow.

Work 5. Weaving the Woven



Figure 16: Artist - Dorothy Akpene Amenuke

Title: Weaving the Woven

Source: Fieldwork, 2015

Description of “Weaving the Woven”

Fabric, which may be imbued with political, social and ritual powers, informs the creation of the work *Weaving the Woven* (**figure 16**). Cloths and dresses, donated by members of a family, are undone and cut into strips. They are then rearranged on a wide table and rewoven using, initially plane and later twill weave, intentionally leaving gaps in-between weaves, imitating *Kilim* or slit weaves. This leaves holes in the fabric but still keeps it strong. The weaving is done by fastening warp strips to the table and manually weaving the weft through them. They are held in position with back stitches at the various intersections. A flexible, interspaced piece of cloth which by definition could be said to be laced is the result. What is fascinating about this whole idea and process is; why reweave cloth? Why the type of weaves? Why take clothes from members of the family and reweave them into a screen?

Significance of Weaving the Woven

The idea of re-weaving informs the interlacing of ideas, people, places, spaces and construction. Spatiality as seen earlier has to do with displacement, substitution and interconnection. Textile processes and for that matter, weaving and its many relations, have been used as metaphors for creation to articulate different spaces; many aspects of social life.

The concept of weaving has been used as an analogy to describe various systems in our world. It describes how different aspects of society (races, religions, beliefs and values) all co-exist. It has been used to describe the different articulations and spaces of architectural and social spaces with the different types of weaves denoting and signifying

varied interpretations of the architectural space for example. Caballero (2006) expounds this when she wrote that:

The metaphorical schemas and language that portray architectural practice as a manipulation of physical matter may be further grouped into three distinct sets in compliance with how concrete or abstract the sources involved are. The metaphors are described under the headings of textile metaphors, malleability metaphors and experiment metaphors. (p.91)

Weaving has thus been used to create divers forms of interconnectedness, linking concrete and physical entities with their corresponding abstract ideas.

According to Merrill (2007), the art of weaving is a profound metaphor for understanding the workings of the universe and our place in it. Through the physical process of weaving, we gain a better understanding of this world and how we as human beings are woven into it.

For the researcher, 'Weaving the Woven' relates the ideas that contribute to the constitution of the subject. Within this space are the various possible connectivity that get involved with the structural system of the inside and outside.

4.2.2. Documentation of the Works of Dorothy Akpene Amenuke

The works of respondent 2 are mainly documented in libraries, journals, and photo albums. Her works are located in personal homes, public places and also on the internet.

4.3 Respondent 3: Gladys Adinyra Wuaku



Figure 17: Gladys Adinyra Wuaku

Source: Field work, 2015

Gladys Adinyra is the third respondents whose sculpture works are illustrated in this study. Four of her sculpture works namely the Fruit, Monument of the May 9 stadium Disaster, the Flight and the Fufu Pounder are examined in this study.

As an award winning female sculptor, Gladys has won prestigious contracts like the national stadium disaster commemoration bid and the beautification of Danquah Round about at Osu in Accra. Gladys holds Bachelor of Arts and Master of Philosophy in Arts

Education from Kwame Nkrumah University of Science and Technology, Certificate in Norwegian Language proficiency, Norwegian University of Science and Technology, Trondheim, Norway and Diploma, Floral Design, International Correspondence Schools, Pennsylvania, USA.

She is currently a fellow of the Women Artists Institute and an art professor at the Tema International School in Ghana.

4.3.1 Works of Gladys Adinyra Wuaku

Work 1: “The Fruit”

The Fruit is a representation of anything that grows seed. Each part of the work has seeds which are seen as the reproduction of growth. It is a wood carving (Figure 18).

Description of “The Fruit”

The work is a wood carving mounted on a pedestal which is a composite of stones and cement that forms part of life, as that, the work stands firm and therefore it is firmly placed on the pedestal built with rocks or stones. It measures three feet (3 ft.) in size.



Figure 18: Artist - Gladys Adinyra Wuaku

Title: The Fruit, Cement and Stone, 3ft High

Source: Fieldwork, 2014

Significance of “The Fruit”

The fruit is a representation of something that grows seeds. Each part of the work has seeds which are seen as the reproduction of growth. The work has fruits carved at three sides while some are falling off the body.

Seeds in generally signify life and continuity; so long as there is a seed, life continues. The fruits falling off signify the concept of life and death where Adinyra (the sculptress) affirms that “when a person or something dies, a one is either born or grows”.

Significantly, “The Fruit” is also reminding us of the people of the various phases of life. It signifies the need to appreciate present life no matter how short it might seem. Whatever one has to do can only be done within the time frame space nature provides. Geographically, the art work is a master piece which signifies the benefit of human in life; the location of every individual in life is socially beneficial.

Work 2: Monument of the May 9 Stadium Disaster

On the May 9 2001, there was a football match between Ghana’s two most successful clubs - Kumasi Asante Kotoko and Accra Hearts of Oaks. The game however resulted in one of the greatest disasters to have befallen the country. While the game progressed, some angry supporters hurled objects on to the pitch in disapproval of the officiating. The police in response threw tear gas into the stands resulting in a stampede that caused the death of about 127 people and injuring several others. This monument was therefore erected in memory of the departed souls in this disaster.



Figure 19: Artist - Gladys Adinyra Wuaku

Title: Monument of the May 9 Disaster

Source: Fieldwork, 2014

Description of the “Monument of May 9 Stadium Disaster”

The work is an eight foot (8 ft.) monument which weighs about two tons and in the form of a young man in pain, carrying another on his back. It is made of pure cement with gold

finishing, with the names of the victims written on a tablet below it. The one carrying the other raised the head, looking to heaven, apparently seeking God's divine intervention while the one being carried has his head resting on the left shoulder of the rescuer. The right hand is placed across the chest and the left hand hangs at the side.

It is often said that he who does not learn from history repeats past mistakes. This monument was therefore erected to remind us of our past and the need to learn from the outcome of this disaster.

Significance of the “Monument of May 9 Stadium Disaster”

The commemoration and immortalization of the lost children of the land urges us to be one another's keeper. The monument informs the nation about the tragedy during the games between the two vibrant teams of the nation, Asante Kotoko and Accra Hearts of Oaks. The sculptress of this monument notes that “the man in pain could be likened to the nation crying with the families for the loss of their beloved ones that day”.

Pain is unbearable and we all do not admit in life. It is not enjoyable so as the monument portrays a good job to always remind us that a place to serve as recreational centre should not be interchanged for pain.

Work 3: “The Flight”

“The Flight” is a sculpture work of a group of birds flying towards different directions. Usually, birds move in pairs rather than alone and this concept of nature appears to have inspired the idea of the sculptress.



Figure 20: Artist - Gladys Adinyra Wuaku

Title: Flight, 2011

Source: Fieldwork, 2015

Description of the Flight

“The Flight” is a sculpture work in the form of birds of different species flying. The work can be described as abstract and has been rendered in fibre glass. The heads and pairs of wings of the birds are conspicuously seen more than their bodies in the work. The size of the flight is about three feet high.

Significance of “The Flight”

It is believed that when all birds take refuge in a storm the eagle alone flies over the storm because of its strength. In the storms of life nature gives strength to the courageous. This conception finds solace in the Akan saying that “*anoma entua, obuada*” which literally means if a bird does not fly it sleeps in hunger; apparently informing us of the need to persevere in life or suffer. According to the sculptress the work depicts the vast majority of Ghanaians living within the country with the ambitions leading to gaining identity, taking the ability of the flying birds into consideration. People that are serious with life rise to their height of dream.

Though life is full of hurdles to clear, the hurdles come one after the other and success sometimes come with experience. In “The Flight” we see the matured bird overshadowing the smaller ones with its wings because of its strength. This implies that in life, one needs patience and maturity to clear the hurdles one after other. It simply tells us that, everyone hopes for strength from Mother Nature to surmount the vicissitudes of life. They also signify hope and ambitions in life. In this respect the sculptress explained that it represents hope in the ‘flight of life’ such as when one sees a child through school, to enable him/her come out with flying colours. Another such of such examples is that in our endeavours as a nation, we hope to match up with the developed countries.

The concept of “the Flight” cuts across Ghanaian society with common cultural values and institutions representing our collective national heritage. The ability to attain the expectations of life instils in us a sense of pride and giving us an identity as a nation in whole.

The concept of ancestral worship also finds linkage to the work. “The Flight” portrays the birds flying into eternity and this signifies that life continues after death. In this respect, it is believed that people who Lived good lives, upholding the culture, customs and values well will be boldly accepted by the ancestors when their spirits fly across the proverbial ‘river of life’ to the spirit world

The material fibre glass rendering the work gives meaning to the concept because fibre itself stands for permanence. This signifies that the concept as a naturally occurring one is something that is permanent in our lives as a people.

In Education, the Flight signifies the motto for which students would build their confidence and faculty to climb the highest academic ladder. Several schools in Ghana have flying birds on their crest to symbolize this idea.

Work 4: “Fufu Pounder”

Fufu is one of the most delicious foods for almost every Ghanaian. In the northern part of Ghana, they pound only yams or water yams without mixture of cassava because they cultivate yams. Among the Ashantis and the Akyems they pound fufu mixing cassava with plantain mostly because they also cultivate them. The Fantes, Ewes, and the Guans also mix plantain, cocoyam or yam with cassava when pounding fufu.



Figure 21: Artist: Gladys Adinyra Wuaku

Title: Fufu Pounder

Source: Fieldwork, 2015

Description of “Fufu Pounder”

The “Fufu Pounder” portrays a woman seated on a stool and pounding fufu in the traditional Ghanaian wooden mortar with a pestle. The woman is seated on a stool with a short mortar in between her thighs, holding the pestle in her left hand and the right one turning *fufu*. This sculpture is a direct modelling in cement and it is a life size figure.

Significance of “The Fufu Pounder”

The “Fufu Pounder” represents Ghanaian culture and concept. It is a specific aspect of Ghanaian culture of pounding fufu. In Ghanaian society, fufu is a special meal. It is the role of the woman of the family to prepare fufu for the husband in our cultural setting. A Ghanaian woman is responsible for pounding fufu either in the morning, afternoon or evening to the taste of whoever is concerned. In our local restaurants (chop bars) fufu is almost always available for sale. Most people enjoy it as their cultural food. The cultural practice and the symbolic role of the woman at home to feed the children as a mother and serve the husband as a wife are depicted. Any person that visits the home is hospitalised by the woman. This woman displaced at the public educates the young girls and the youth about the responsibility and the symbolic role of the Ghanaian woman in building the society and the nation. It portrays the countless number of women toiling to keep their families in good shape, from nurturing the children to keeping the family together.

The mounting of the woman on the (stand) depicts the benefits attached to uplifting women among us in the society. Uplifting the woman, through education without discrimination, uplifting the woman by valuing her contribution to nation building and uplifting the woman by encouraging her to participate in national leadership roles to help make the country a better place. This sculpture is another symbolic piece of art work that emphasizes the role of women in the building of the nation. It depicts the countless number of women toiling to keep their families in good shape – from nurturing the children to keeping the family together.

Amankwah (2015) wrote in her article that, characteristically, the pounding of fufu on regular basis has led to the hardening of many palms and many find the exercise rather

laborious and, perhaps, unhygienic. She adds that, in recent times, there has been a transformation in its preparation as efforts continue to be made to do away with the pounding to make it less labour intensive. It first started with the preparation of a powder mix, which significantly cuts the preparation time and effort, while allowing users to transport the flour to other jurisdictions.

Amankwah (2015) further noted that in recent times, tertiary technical educational institutions and technology companies are fast devising new ways of pounding fufu in a way that shortens the process, but preserves the original taste and composition of the staple food.

According to the sculptress, some polytechnics in Ghana and the Kwame Nkrumah University of Science and Technology (KNUST) have assembled machines that are capable of preparing fufu within minutes. As the invention gets popular with the people, artisans, particularly metal fabricators, have taken the opportunity to cash in with the manufacture of various versions of the machine to satisfy demand. Though these inventions tend to kill the traditional wooden-mortar-pestle approach, this monument still maintains the traditional love for just to see someone preparing this dish.

4.3.2. Documentation of the Works of Gladys Adinyra Wuaku

According to respondent 3, her works are mainly documented in photo albums and also on the internet. She also mentioned that her works are located mainly in private homes, and at Omany House (painting), Danquah Circle, and Accra Sports Stadium. She has also exhibited her works at the Loom, National Museum, Novotel Hotel, Du Bois Centre, Trade Fair Site, Dyssy Art Gallery (her personal art gallery).

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

This chapter entails summary and conclusion of the study. It makes recommendations based on the findings. The chapter also highlights the contribution of the study to knowledge and as well made some suggestions for future research.

5.1 Summary of Findings

The study made the following findings:

1. The works of the three selected contemporary female sculptors in Ghana include the Effigy of the late Oyeeman Wereku Ampem-Gyasehene of Akuapem Traditional Area; the portrait of Ghanaian woman; Bragoro - the initiation; the Challenge of Mechanical Reproduction; Rape and Sexual Assault; Dreaming is a Map; How Far How Near; Kalegbo - towards bravery; Viviti Kekeli (darkness and light); Weaving the Woven; the Fruit; Monument of the May 9 Stadium Disaster; the Flight and the Fufu Pounder.
2. The materials used in the production of their works include clay, cement, wood, P.O.P, pieces of cloth and fibre glass.
3. Nature, everyday life, imaginations and abstractions are the themes that the female sculptors derived their work from.
4. The significance and philosophical implications of the works of the female sculptors include traditional authority, leadership, rites of passage, duality,

gender/feminism, modernity and culture, social struggle, risk, disaster, divinity, diversity, reproduction, identity, aesthetics, magic, social change and social control.

5. The works of female sculptors are documented in photo albums, libraries, video clips, personal galleries, journals and on the internet.

5.2 Conclusions

This study looked the works, the significance and the forms of documentation of contemporary Ghanaian female sculptors. Although the works of local female sculptors are expected to depict things happening around them in their immediate environment, the works of the selected female sculptors examined in this study were found to have themes and concepts derived from abstractions and imaginations. Some of the works such as bragoro (the initiation) have philosophical significance in morality and chastity, while the effigy of the late Gyasehene of Akwapem and Kalegbo (towards bravery) have roots in power, authority and leadership and to some extent, magic and mythology. Viviti kekeli (darkness and light) philosophically signifies duality while the portrait of a Ghanaian woman, mechanical reproduction, and the fruit signifies social change, gender roles, feminism and reproduction (procreation). Similarly, the sculpture work “how far how near” reinforces the concept of globalization and the need for interdependence, while “the flight” signifies struggles in life for survival. Dreaming is map on the other hand has significance and implications in terms of the power of vision, aspiration and hope in realizing life’s dream. The works of the female sculptors were identified to have been documented in the forms of photos albums, libraries, video clips, personal galleries, journals and on the internet.

5.3 Recommendations

The study makes the following recommendations:

1. Documentations of the works of female sculptors should be more technology based. This could be in the form of websites, blogs or YouTube. With these, the possibility of more people having access to the works without necessarily contacting the sculptors physically will be ensured.
2. There is the need for collaboration between contemporary Ghanaian female sculptors and the government through the ministry of chieftaincy and culture. This would help in the marketing of the works of the female sculptors both nationally and globally. This could be done by giving prominence to the works of the female sculptors during national festive occasions.
3. The stories of the selected female sculptors in this study should be basis for encouraging the study of sculpture among young women. This will help demystify the field as one meant for men.

5.4 Contribution to Knowledge

This study has successfully identified the works of three contemporary female sculptors in Ghana. It has thrown light on the significance and philosophical implications of their works. It unveiled the various forms of documentation and the locations of their works.

5.5 Suggestions for future research

It is suggested that any subsequent researcher in this area of study could consider comparative analysis of the works and philosophical implications of both male and female sculptors. The researcher can also identify the differences and similarities in their concepts, themes and significance. In addition, the role of technology in the marketing and documentation of the works of female sculptors would be of great interest to explore in follow up studies.



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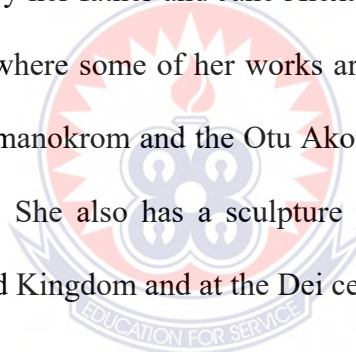
APPENDIX A

BIOGRAPHY OF SOME GHANAIAN FEMALE SCULPTORS

Biography of Margaret Astrea Asabea Anakwa

Margaret A. A. Anakwa was born in September, 1968 to the late Emmanuel Asa Anakwa, an artist, and Mary Impraim, a technical photographer and a textile conservator. She was exposed to sculpture at a very early age of four having been involved in her father's studio. She is a Ghanaian Sculptress and belongs to the Minimalist and Conceptual movement.

She holds a diploma, Bachelor in Art Education and a Master of Fine Arts (MFA) in Painting and Sculpture. She was inspired by her father and Jane Alexander of South Africa. She operates a private studio at her residence where some of her works are kept. Some of her works include Chiefs and traditional rulers of Amanokrom and the Otu Akonor family of Mamfe Akuapem, all in the Eastern Region of Ghana. She also has a sculpture piece in the private garden of the McCord family, Yorkshire, United Kingdom and at the Dei centre, Accra.



APPENDIX B

Biography of Dorothy Amenuke (Ph.D)

Dorothy Akpene Amenuke is a fibre artist who studied sculpture and Art Education at the Kwame Nkrumah University of science and Technology, Ghana, where she received her MA in Art Education, MFA and PhD in sculpture. She has worked professionally as an art-teacher at the basic level (primary and junior high schools) and Senior High schools and has been resource person for art clubs in her community. Amenuke is a member of the SaNsA International Artists' workshop, which is part of the international Triangle Arts Workshops' network. Currently, she is a lecturer of sculpture in the department of Painting and Sculpture at the Kwame Nkrumah University of Science and Technology, Kumasi, Ghana. Amenuke has participated in various International art workshops and residencies including Apexart residency program in New York, International Women artists' workshop by Kuona Trust in Kenya, Dwyer's International Women Artists workshop in Egypt, and series of workshops entitled Artist to Artists: Multicultural Voices, by Perpich Center for Arts Education in Minnesota. She directed the International Women Artists Workshop (IWAWO 2009) organized by Art In Aktion in collaboration with Goethe-Institute Accra and also "OFKOB 2013, an Art Residency/Retreat program for some Ghanaian Visual artists, in Ofoase Kokobeng, Ghana. Dorothy Amenuke has shown her batik fabrics and fiber sculpture internationally. Her most recent work, "How Far How Near", (which was exhibited in Amsterdam in 2012 and in Ghana in 2013) is in the collections of Stedelijk Museum Bureau Amsterdam (SMBA), Amsterdam. She maintains a studio where she produces batik fabrics and fibre sculpture in Pakoso, Ghana, where she lives with her family.

APPENDIX C

Biography of Gladys Adinyra Wuaku

Gladys Adinyra Wuaku believes women artistes can, through their art forms educate both educated and uneducated on issues that affect them and their households. The greatest challenge is to "become the change we wish to see" Gandhi.

She has exhibited widely and has contributed immensely to holding the face of women in the arts in Ghana. She believes that women can make a significant change in the lives of the less-privileged and can more effectively empower women to "handle their own business" and enjoy some self-worth and respect.

As an award winning female sculptor, Gladys has won prestigious contracts like the national stadium disaster commemoration bid and the beautification of Danquah around about in Osu. Gladys holds Bachelor of Arts and Master of Philosophy in Arts Education from Kwame Nkrumah University of Science and Technology, Certificate in Norwegian Language proficiency, Norwegian University of Science and Technology, Trondheim, Norway and Diploma, Floral Design, International Correspondence Schools, Pennsylvania, USA.

She is currently a fellow of the Women Artists Institute and an art professor at the Tema International School in Ghana.

APPENDIX D

Interview Schedule for Selected Ghanaian Female Sculptors

The purpose of this interview is to help study ways by which contemporary female Ghanaian sculptors can be identified in their societies. It is also to help in identifying some of their works of sculpture and the significance of these works to individuals and to the general public. Kindly answer the following questions. Your responses are for research purposes only and they will be treated very confidentially. Thank you for your cooperation.

Interview items

Section A: Bio-Data of Respondent

1. Name:

2. Age:

3. Occupation:

4. Education:

5. How long have you been working as a female sculptor?

.....

6. Which areas of sculpture are you interested in?

.....

7. Why have you chosen this profession as a female?.....



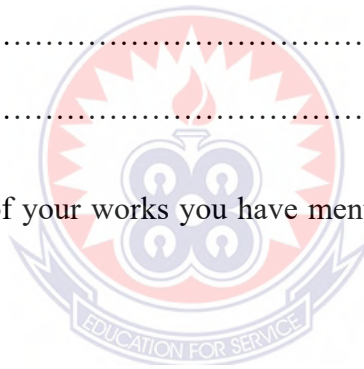
- 8. How are you recognised as a contemporary female sculptor in Ghana?
- 9. What is the philosophical position of your works?

II. Section B: Sculpture Works and Their Significance

10. What are the themes of some of the works you have done as a female Sculptor?

- i.
.....
- ii.
.....
- iii.
.....

11. Please describe each of your works you have mentioned (type, materials, tools used, size etc).



- i. Work:.....
- ii. Description.....

- i. Work:.....
- ii. Description

- i. Work:.....

ii. Description

12. What is the significance of each of your sculpture worked described? (probe philosophical implications if any)

i. Work:.....

ii. Significance.....

i. Work:.....

ii. Significance

i. Work:.....

ii. Significance

III. SECTION C: Forms of Documentation of Sculpture Works

13. In what form(s) is/are each of your sculpture works documented?

i. Work:.....

ii. Forms of Documentation.....

i. Work:.....

ii. Forms of Documentation.....

i. Work:.....

ii. Forms of Documentation.....

14. How can the public have access to these documents?

15. Where have you exhibited any of your works.....

16. What are some of the challenges that confront you as a female sculptor:

.....

.....

.....

.....



Rp: This was possible because my father was an artist and he had an art studio at the time. As a result, I helped him in doing some of the art work. That is how I got motivated and subsequently got involved in art work.

Rs: Which areas of sculpture are you interested in?

Rp: I don't have a special interest. As an artist, anything that comes my way is of interest to me. I become involved in anything that can carry some messages to people.

Rs: How are you identified as a contemporary female sculptor in Ghana?

Rp: A lot of my works are located at public places all over the country. These attract people who then try to locate me and order for my work if they are in need.

Rs: Where are some of these locations?

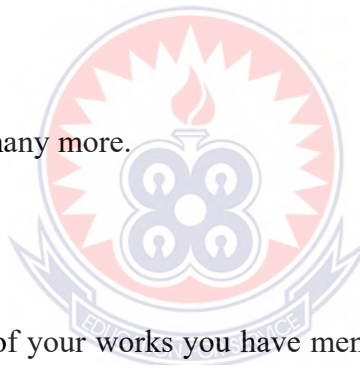
Rp: Some of the places where my sculpture work can be found include:

1. The Dei centre – Accra, Ghana.
2. Chiefs and Traditional Rulers of Amanokrom – Eastern Region, Ghana
3. The Otu Akonor Family of Manfe Akuapim – Eastern Region, Ghana
4. Private Garden of the McCord Family – Yorksire, UK.
5. My Studio – Residence

IV. Section B: Sculpture Works and Their Significance

Rs: What are the themes of some of the works you have done as a female Sculptor?

- Rp:**
1. The effigy of the late Oyeeman Wereku Ampem - Gyasehene of Akuapem Traditional Area,
 2. The Portrait of Ghanaian Woman,
 3. Bragoro
 4. The Challenge of Mechanical Reproduction,
 5. Rape and Sexual Assault,
 6. Female and Male Gourd,
 7. A Subject not Object,
 8. Unsafe Sex,
 9. The Ideal, and many more.



17. Please describe some of your works you have mentioned (type, materials, tools used, etc).

iii. **Work:** The Portrait of Ghanaian Woman.

iv. **Description:**

Types of Work: Installation

Materials Used: Chicken wire, iron rods, binding wire, cloths, shoes, gourds, artificial hair, and thread.

Tools: Pair of pliers, needle, hammer, scissors, knife, blades, shears

iii. **Work:** Bragoro

iv. **Description:**

Type of Work: Installation

Materials Used: Mat, red cloth, eggs, pot, sponge, soap, comb, white cloth, towel, 'ayelo', gourds, and thread.

Tools: wire, needle, Pair of pliers, hammer, scissors, knife, blades,

Size: 4 X 7 feet

iii. **Work:** Rape and Sexual Assault.

iv. **Description.**

Type of Work: Installation

Materials Used: Wooden tray, gourds, acrylic paint, and adhesives.

Tools: Nails, Brushes, soldering iron, hammer.



18. What is the significance of each of your sculpture worked described? (probe philosophical implications if any)

iii. **Work:** The Portrait of Ghanaian Woman.

iv. **Significance:** Important role that women play in the indigenous Ghanaian society.

iii. **Work:** Bragoro

iv. **Significance:** Transition (initiation) of girls from adolescent hood to adulthood

- iii. **Work:** Rape and Sexual Assault.
- iv. **Significance:** Effects of sexual assault on females in the society.

V. SECTION C: Forms of Documentation of Sculpture Works

Rs. In what form(s) is/are each of your sculpture works documented?

Rp:

- iii. **Work:** The Portrait of Ghanaian Woman.
- iv. **Forms of Documentation:** Photos, video clips, books, internet.

- iii. **Work:** Bragoro
- iv. **Forms of Documentation:** Photos, video clips, books, internet.

- iii. **Work:** Rape and Sexual Assault.
- iv. **Forms of Documentation:** Photos, video clips, books, internet.

Rs: How can the public have access to these documents?

Rp. The works are available online at the internet, galleries and the Art libraries

Rs: Where have you exhibited any of your works?

Rp: The portrait of Ghanaian Woman was outdoor one early morning in an open space beside a small grove, a bank, a maintenance garage, a principal street to the KNUST campus and also near the University Hospital.

Rs: Why did you chose that location for the exhibition?

Rp: The site chosen for the outdoor of this newly „birthed“ Ghanaian Woman was very important since where a work is situated could contribute to the type of audience expected. It attracted the lower, middle, and upper class, as well as literates and illiterates.

Rs: What are some of the challenges that confront you as a female sculptor?

Rp: Generally, a lot of Ghanaian children are not interested in Sculpture. The reason is that most teachers and parents want their children to become Doctors, Lawyers and Bankers. As a result, combining work with my domestic work as a woman with sculpture work without the assistance of any apprentice and learner is quite stressful. However, I am doing well in sculpture because there is ready market both locally and internationally for my finished work.

