UNIVERSITY OF EDUCATION, WINNEBA

**AESTHETICS AND EDUCATIONAL SIGNIFICANCE OF PUBLIC
SCULPTURES AT MANKESSIM**

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DECLARATION

Candidate's Declaration

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

Signature…………………………….

Date………………………………..…

Supervisors' Declaration

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

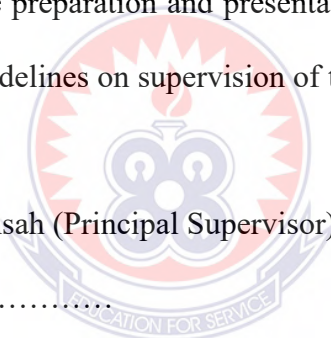Dr Theophilus Kwesi Mensah (Principal Supervisor)

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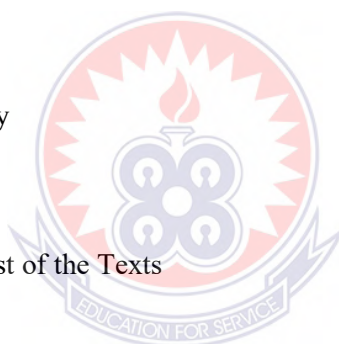**Siganature**…………………………

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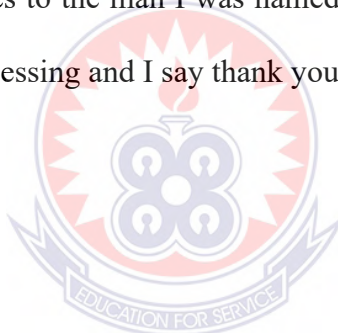
ACKNOWLEDGEMENTS

DEDICATION

I dedicate this work to the memory of my late father, Robert Ebow Newton, my mother who currently resides in Kumasi and to my entire family.

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ABSTRACT

This study examined the aesthetics and the educational significance of public sculptures of Mankessim in the Mfantseman Municipality of Ghana. Scholars have made expositions on the philosophical and historical aspect of the public sculptures of Mankessim however, there remained a scholarly gap in the areas of aesthetics and educational significance of the sculptures of which the study sought to address. A descriptive case study design was adopted for the study and purposive sampling technique was employed in sampling sixteen (16) respondents. Thus three (3) art teachers, three (3) art students four (4) local residents, two (2) local artists and four (4) Traditional leaders of Mankessim were drawn for the study. The instrumentation used were interview, observation and artefacts and data gathered for the study was subjected to visual and thematic analysis. The study revealed among other things that public sculptures of Mankessim were not entirely ignored but the level of appreciation was relatively low. The study however recommended that there must be regular and proper maintenance to accentuate it relevance, while sensitizing the public about potential benefit of public sculptures.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Mankessim is a popular town in the Central Region of Ghana, found on the Accra-Cape Coast highway stretch. The area is inhabited by the Akans, specifically the Fantes. It is believed that, centuries ago, the ancestors of this enclave migrated from a far distant land to their present day location. Tradition has it that the Fantes were led to this area from Techiman by three great warriors namely; Obrumankuma, Odapagyan and Oson. These are local names representing the whale, eagle and elephant respectively. Legend has it that Obrumankuma and Odapagyan died while travelling to the present day Mankessim, the bodies of these two great warriors were embalmed, taken along and buried at a location known as Nananom Powmu in Mankessim. Mankessim is believed to be the spiritual capital of the Fante States and it is headed by a Paramount Chief (Asante & Adjei, 2015).

The rich traditions and culture of Mankessim which include the narrative of the great achievements of the three legendary warriors among others, translate directly or indirectly into both visual and performing arts. In fact, in African art, performance art is intertwined with the visual art hence it is inevitable to see performances such as dance, rituals, libation, and incantations among others without traces of visual art forms. In the light of this, Essel and Acquah (2016) pointed out that Africa's performance art is one of the most intriguing characteristics of the continent. Ancient Africa's way of life was highly dramatic. Masks, pots, textiles, beads, and carved or modeled figures, thus sculptures were among the visual artworks the Africans employ in performance art.

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In the context of this study, the research takes into consideration only the three dimensional art forms which are visually erected and displayed for public consumption at Mankessim. These three dimensional art forms are technically termed as sculpture. Sculpture as an art form and an area of study concerns itself with the organization of masses and volumes. Over the years, sculpture has taken on various forms which suggests that it is not stasis but an area that evolves. This evolution has set the stage for critics to argue as to what is supposed to be considered sculpture and what is not supposed to be considered as sculpture (Mensah, 2009). Alluding to the foregoing discussion, Mensah et al. (2013), threw further light by pointing out that sculpture is considered as an art that evolves, changes, and constantly extending the scope of its activities and sprouting new kinds of ideas and objects. No one may be able to accurately forecast what its future or prospective extensions are likely to be and so in the light of this, critics must come to terms with the changing phases of sculpture and accept the fact that sculpture will continue to evolve as long as the world stands.

According to Bellentani and Panico (2016), when sculptures are erected publicly, they automatically become social properties, where the general public is able to judge, interpret or assign meaning that suits the work which may be different from the originators' philosophy. In the same vein, Scarpati (2016) shared that every object has a story, and when people take ownership of them, they often attribute meanings to them that are not always the producer's or the creator's original intent. Moreover, as individuals come into contact with objects, and they must construct and negotiate their own meanings, as well as incorporate such objects into their own cultural and behavioral repertoires, sometimes challenging and sometimes reproducing social structure (Guritno, 2007). From the foregoing discussion, it is imperative for one to

know that the public is at liberty to judge whatever is presented to them for their consumption without taking the pain, in most cases to grasp the meaning of the originators' concept especially when the meaning is obscure to the public. The researcher believes that the practice, to a large extent is normal, however it may become worrisome if the meaning is totally skewed as this could affect the purpose for which public monuments are erected in the first place. In any case, the researcher is of the view that, there must be clear and concise communication attached to monuments by the originators, especially where the meanings are obscured to the public as this could provide fertile grounds for proper aesthetic judgement.

Public sculptures are invariably monuments, memorials or other built aesthetic forms which are erected to communicate specific or generalized information to the public. They are built forms overtly mounted to prompt or remind people of key events and individuals. These outdoor sculptures are erected by political actors, organisations and other individuals who have the authority and resources to do so. It is interesting to note that outdoor sculptures, either monuments or memorials are powerful tools in the hands of these influential persons or political elites who choose to promote some aspects of culture or traditions which are of interest to them while attempting to obliterate or suppressing the ones they deem unfavourable, antagonistic or awkward. Hence they are very selective as to which aspect of important historical events or people they choose to impress upon the minds of the people (Yiftachel, 1998). One of the means through which political actors achieve this is by public sculptures. In any social setting, people find innovative and artistic ways to objectify their memory and overtly inscribe their cultural identity. These are usually demonstrated through public arts, specifically public sculptures, hence it is common to find outdoor sculptures either as memorials or monuments in most communities or

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historic sites. To a large extent, the mandate, rendition and subsequent erection of public sculptures does not lie within the jurisdiction of the less privileged in society but influential individuals who have the sole prerogatives in doing so.

Outdoor sculptures, especially monuments, according to Bellentani and Panico (2016) are sources of memory and cultural identity. In this part of the world, whenever people encounter or experience public sculptures, they are mostly reminded of the past which may include; past events, legendary stories and some salient aspects of their culture. Culture and traditions bind people together and give them their identity, hence when symbolic representations are concretized in the form of outdoor or public sculptures, these sculptures are able to evoke sentimental values in the people which connect them to the values their predecessors held in high esteem.

Moreover, Bellentani and Panico (2016) also emphasized that public sculptures in the form of monuments and memorials present both political function as well as aesthetic values. In this case, aesthetic values and educational related impact are of more interest to the study, hence the paper looks at the aesthetics and educational significance of outdoor sculptures. Aesthetics is a branch of philosophy concerned with the essence or nature of art, taste and beauty as well as the fabrication and enjoyment of beauty (Hassan, 2018).

In the Western world, as well as African studies or societies, aesthetics generally refer to a given culture's outlook on beauty with its related qualities (Van Damme, 2000). In almost all cultures of the world, aesthetics deal with the idea of beauty. The concept of beauty is somewhat ambiguous although, it is a term that is fairly agreed upon by cultures throughout the world as to what could be termed as beautiful or not (Goldman & Waymer, 2014). Since cultures differ, as a result, what may be seen as

beautiful, loved or appreciated in one culture may not necessarily be seen as such in another culture, this is also true with individuals. This reveals the subjective tone of aesthetics that permeate the societies in which we live, for instance, Rosenkranz (2015), mentioned that the subjective nature of aesthetics makes the presence of both its positive and negative expressions seem eccentric. With the positive and negative expressions representing beauty and ugliness respectively. This implies that the concept of aesthetics also deals with ugliness. A German Philosopher by name Rosenkranz avowedly asserted that ugliness is central to the nature of aesthetics, (Rosenkranz, 2015), hence to the researcher, one could still find beauty even in ugliness and ugliness in beauty.

Aesthetic has the capacity to shape how individuals perceive the world around them, hence a deeper understanding of aesthetics has the power to influence how people respond to their environment (Perry, 2012). Per Perry's assertion, it is justifiable to claim that when aesthetics becomes entrenched in any local community, the community would obviously experience a positive change and chaotic physical environments would be replaced with orderliness, serenity and beauty. Moreover, deeper understanding of aesthetics by people could affect how they respond to outdoor sculptures. To a large extent, the researcher believes that people would be placed in a position to better appreciate and enjoy public sculptures and the arts in general. For this to materialize, people must learn to put on aesthetic attitude, a unique attitude needed in order to aesthetically appreciate art or nature (Perry, 2012). However, it must be noted that, aesthetic knowledge or sense does not come to an individual serendipitously, one must learn or train the senses in order to have an aesthetic attitude. In the light of this Madeja and Onuska (1977) as cited in Acer (2008) observed that, the emergence of aesthetic reasoning, according to

psychologists, is dependent on effective sensory stimulation and education in early childhood. Children who use all of their senses to perceive the world may discriminate between similarities and differences, make decisions, and come to conclusions.

1.2 Statement of the Problem

Public sculptures have the capacity and potential to enhance the environmental, economic and socio-cultural outlook of localities within the larger community and to generate educational and social dialogues among various classes of members of the community. Baldini (2019) observed that individuals express and argue their viewpoints on a range of issues they care about, and public art has the unique capacity to stimulate this unique mode of discourse. In line with this, when monuments or outdoor sculptures are erected, they become social properties and the general public is able to appreciate or construe meanings of them in ways that are different or contrary to the philosophies of the designers (Bellentani & Panico, 2016). Nonetheless when people do not understand or appreciate the presence of public sculptures within their spatial settings, they are often unable to enjoy or harness this potential hence often ignored and in many cases left unprotected and abandoned. Mankessim for instance, has got some public sculptures that define the rich culture of this area, which are worthy to be examined in order to bring to bear the present conditions of the works, aesthetics and the educational values inherent in them as this could shed new light and revitalize the perception of the general public towards them.

Moreover, some scholars like Asante et al. (2015); Doughan (2012) & Ross (2007) among others, have written extensively about the historical and philosophical aspects of some of the public sculptures within Mankessim, however, they did not establish the aesthetics and the educational significance inherent in them, hence the

researcher sought to explore and to subsequently put forward the aesthetics and the educational significance in the public sculptures of this historic area in order to fill a notable scholarly gap.

1.3 Purpose of the Study

The public sculptures in Mankessim are rooted in the cultural elements of the people. Some scholars have written extensively about the historical and philosophical aspects of some public sculptures of Mankessim but have not written about the aesthetics and educational values inherent in them. In the light of this, the study examined the aesthetics and educational significance of the public sculptures of Mankessim.

1.4 General Objectives

1. To put forward the aesthetics and educational significance of the public sculptures at Mankessim.
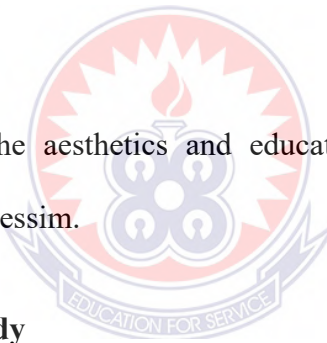
1.5 Objectives of the Study

1. To examine and describe the current conditions of the public sculptures of Mankessim.
2. To find out effective ways to ensure permanency of the public sculptures.
3. To examine the aesthetic qualities of the public sculptures of Mankessim.
4. To explore the educational significance of the public sculptures of Mankessim.

1.6 Research Questions

1. What are the current conditions of the public sculptures of Mankessim?
2. What effective ways could be employed in ensuring the permanency of the public sculptures?

3. What are the aesthetic qualities in the public sculptures of Mankessim?

4. What are the educational significance of the public sculptures of Mankessim?

1.7 Significance of the Study

This study was conducted to highlight the aesthetic qualities and educational significance of the public sculptures found in Mankessim as an academic endeavour in order to fill a scholarly gap. Hitherto, scholars have delved into the historical and philosophical aspects of the public sculptures of Mankessim hence there was a need for the study. In the light of this, the study has brought to bear, the aesthetic qualities and educational values inherent in the major public sculptures within Mankessim, which was hitherto obscured.

Moreover, the study would enlighten both visual art teachers and art students within Mankessim and beyond. Furthermore, the study would remind and reiterate the core values the sculptures teach that are worthy to be emulated by the rising generation of Mankessim and beyond. Finally, the research would serve as a reference material for individuals, other researchers and institutions in the field of art education, sociology and aesthetics.

1.8 Delimitation

The study focused on the aesthetic qualities and the educational significance of only the major outdoor sculptures within the township of Mankessim, Central Region of Ghana.

1.9 Definition of Terms

Aesthetics	This refers to the science of beauty.
Akan	The largest ethnic group in Ghana
Fante	An Akan ethnic group found mostly in the Central Region of Ghana.
Nananom Powmu	A sacred grove reserved from human activities.
Obrumankoma	An iconic representation of a whale, an aquatic sea mammal.
Odapagyan	An iconic representation of an eagle, a very powerful and strong bird.
Oson	A Fante name for an elephant, the largest land animal mostly found in Africa and Asia
Monument	A structure erected to commemorate persons or events.
Enya Nyankwa	One of the powerful gods of Mankessim
Obo Yaakwa	A powerful two-headed god venerated by the traditional people of Mankessim.
Obrom	A suburb of Mankessim.

1.10 Organization of the Rest of the Texts

Chapter two dealt with the review of related literature. This discussed the theoretical framework of the topic and scholarly works that were closely related to the research topic. Chapter three dealt with the methodology which covered the research design, population, sample and sampling techniques, data collection instruments, data collection procedure and method of data analysis. Chapter four introduced the data received from the field, this was followed by analysis and interpretation of the data. Finally, the Chapter five dealt with the summary of the findings, conclusion and recommendations.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter dealt with the review of related literature by other authors or scholars which were relevant to the study. The researcher sourced these documents from reputable sources so as to identify gaps and to extend the understanding of readers. The chapter was themed as follows: Theoretical framework, Culture, The Concept of Art, Public Art, Fante Asafo groups, Symbols, Symbolisms and African Symbolism, Aesthetics, Sculpture and Education**.**

2.1 Theoretical Framework

The theoretical framework for this study was guided by the emotionalism, formalism, imitationalism and instrumentalism theories of aesthetics. In his paper; Aesthetics in African Art: Implications for African Theology, Bongmba (2009) asserted that for one to appreciate aesthetics in African art, an individual needs to contemplate the function of an art object as well as the theories of beauty. In other words, the theories of aesthetics. This means that it is problematic to pin down African aesthetics with just one theory of aesthetics. Hence the researcher deemed it fit to employ the aforementioned theories in guiding this study. These theories were encompassing enough to deal with the complex nature of aesthetic judgement that characterizes African art. In this case, the researcher was guided to examine the physical properties, techniques, moods, ideas, feelings, backgrounds and meanings that were enshrined in the public sculptures of Mankessim.

2.1.1 Emotionalism Theory of Aesthetics

As the name suggest, this theory of aesthetics deals primarily with emotions, thus the emotions expressed in the work of art, as well as the feelings the art work evokes. In other words, the idea of emotionalism is the ability to transmit deeply and vividly, thoughts and feelings within a work (Silvia, 2005; Freeland, 2001; Blackmon, 2015). According to Silvia, aesthetic theories, especially emotionalism theory of aesthetics have underscored or emphasized the function of art in inspiring, shaping, and changing human moods from ancient to current times (Silvia, 2005). To the proponents of this theory of aesthetics, it is difficult to encounter a work of art without having emotional experiences and so any art work that is incapable of evoking any form of feeling is not art at all. While considering the thoughts of John Dewey, Freeland (2001), observed that Dewey urged people to develop true emotional reaction to art works from different backgrounds. In this case, emotionalists believe that people would derive the best satisfaction from art works thereby making the art serve the purpose for which it was created. Moreover, Freeland (2001) expressed her views by opining that the expressiveness theory asserts, as one might imagine, that art expresses something in the area of feelings and emotions. She continued to argue that emotionalism is more about what the art work expresses than the artist's emotional state when the work was in the process of execution as opposed to Tolstoy who proposed that the artists' emotional states are transferred into his or her art work. Irrespective of their views, these scholars believed that there must be elements of emotions present in art works and so any theory of aesthetics that overlooks emotions in anyway is substandard and must not be taken into account.

In the light of this, Silvia (2009) observed that there are range of emotions that could be evoked by artworks and these emotions could be expressed in elements like

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facial, verbal, and postural expressions; a subjective emotional state; a series of cognitive assessments that cause the emotion; a propensity to act; brain and body shifts. Silvia continued to argue that researchers may argue over whether feelings like rage, pride, and surprise are truly aesthetic experiences, yet individuals all throughout the world experience these emotions in response to the arts (Silvia, 2009). Though scholars generally assert that emotionalists do not consider forms in aesthetic judgement, Blackmon was of the view that the value of formal organization was not discounted by expressivist judgment; expressivist judgment emphasizes that the organization is linked to the conveyance of meaningful concepts. This means that while judging the quality of an artwork, expressivist evaluation considers the formal features of the work and how those formal qualities aid in the creation of an emotional response (Blackmon, 2015).

2.1.2 Formalism Theory of Aesthetics

Formalist criticism served to adapt modernist art to market concerns and traditional sensibilities in the art world from the 1940s to the late 1960s. It ignored the connections between art and social surroundings, as well as the socially critical meanings of art, by focusing solely on form (Tekiner, 2006). Rather than overlooking anything, Scrivener explicitly denied the concept that something called 'knowledge' might be represented in the art object, claiming that what works of art generate in their audience are intellectual and sensory apprehensions (Whamond, 2011). Furthermore, Tekiner (2006) revealed that during the postwar period, when the center of gravity of the Western art world shifted from Paris to New York, formalism dominated art criticism in the United States than any other art theory, with Clement Greenberg being an active spokesperson for formalism during that era. To the formalist, politics and story degrade the purity of visual art because they are not part

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of the art media. In the light of this Blackmon (2015), observed that formalism is the concept of perfection in the formal links between the work's form and visual aspects. Labels, affiliations, and the traditional connotations that these elements could have in reality are absent from these visual parts of the work. Formalists assess art based on its physical aspects, such as color, size, shape, line, texture, and so on, and disregard the works' conceptual content (Tekiner, 2006; Blackmon, 2015). Those of the formalist theory also believed that art should be seen as it is on the surface with respect to elements and principles of design and that there was no need for any form of contextualization. One of the staunch believers of this theory was Immanuel Kant.

2.1.3 Imitationalism Theory of Aesthetics

In art, representation or imitationalism is the creative act of rearranging a real or imagined subject to produce an original deliberate artifact (Lehrer, 2004). The most rudimentary type of representation is portrayal, which is demotic picturing that allows one to recognize and identify the thing portrayed (Lopes, 1996 as cited in Lehrer, 2004). Imitationalism theory of art underscores that art in every sense mimics nature or human life and actions (Freeland, 2001), and for that matter, recognition of works of art in social realms is a must. Freeland furthered that Plato regarded all art forms as skilled craft, this was so because he saw art as an imitation of reality. Plato denounced all imitative works, especially tragedies, for failing to portray eternal ideal truths. However, Aristotle disagreed with Plato by insinuating that imitation is natural and that individuals enjoy and even take a cue from.

Aristotle did not buy the idea that there was a discrete higher realms of ideas as did Plato. However, several developments in the previous century have made the imitation practice of art seem less probable. The realism of a new medium,

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photography, posed a unique challenge to painting and gradually rendered realism less plausible however some people still prefer to see their favourite object or scene artified (Freeland, 2001).

2.1.4 Instrumentalism Theory of Aesthetics

Diffey (1982) as cited in Axelsson (2013) observed that the fulfillment of a function is what gives art its value. Instrumentalist judgment considers art to be a tool for achieving a moral, religious, political, or psychological goal. The repercussions of the ideas and feelings portrayed by art, as well as the message associated with them, are the focus of instrumentalist judgment (Feldman, 1994 as cited in Blackmon, 2015). Diffey continued to point out that for instrumentalists, art enjoyment appears to be contingent on circumstances outside of art, and the value of art appears to be contingent on whether or not such a value is demanded (Diffey, 1982 as cited in Axelsson, 2013).

The message expressed in a piece of art, as well as how the message extends beyond the work of art itself, is examined by instrumentalists (Blackmon, 2015). Whether it is political, social, or economic, contemporary art almost always has a powerful message to impart.

In the nutshell, the instrumental theory is more about the contextual meanings of the art works. For this reason, they are not so much concerned with forms and the emotions expressed within an artwork but rather the impact the works could wrought as a result of interpretation and understanding of stories and meanings associated with a work of art.

2.1.5 The Relevance of the Theories to the Study

In analyzing or aestheticizing African art, it was difficult to rely on only one aesthetic theory hence the researcher utilized four aesthetic theories in building the theoretical framework for this study. This framework was chosen because African arts incorporate elements from all these theories, thus the formalist, expressionist, representational and instrumental theories. With this framework the researcher was guided to analyze the various expressions, physical properties as well as representational elements found in the public sculptures of Mankessim.

2.2 Culture

Culture refers to the social norms and behaviors that exist in human societies. In anthropology, culture is a core term that encompasses a wide variety of phenomena that are passed down through social learning in human societies (Goodson, 2017). The attitudes, belief systems, perception of life, religious and social practices of the locals amongst others form the cultural basis for societies. Mostly these attitudes, beliefs and practices are upheld, cherished and held in high esteem by the indigenes, which are passed down from one generation to another through both deliberate and non-deliberate modes of transmission. For instance, legend has it that the people of Mankessim believe that they were led anciently by three great warriors of whom two passed on while en route to their present day location. The bodies of the two fallen heroes were embalmed and carried to Mankessim, they were buried at a location called Nananom Powmu. Today, Nananom Powmu stands as a sacred grove where special ceremonies are observed by traditional leaders. For this and other reasons, cultures persist although certain aspects   of culture may become obsolete over a period of time due to factors such as social change, dynamism, among others, most pertinent aspects of cultures live on for centuries. In line with this assertion, Ozumba

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(2008) pointed out that the degree of cultural distinctiveness is, however, quickly being surpassed by current events in our world. He continued by opining that our world is rapidly becoming a global village, with a high level of idea criss-crossing and cultural fusion, mainly attributed to high-tech and globalization, such as the internet, satellites, air travel and computers. Freeland (2001) also shared a similar view when she posited that in today's world, no civilization, no matter how aboriginal or remote, can be considered isolated. However Essel & Acquah (2016) pointed out clearly that the world's culturation process has not completely obliterated ethnic, regional, national, and continental identities, but it has encouraged artistic cultural borrowings across various societies.

Culture could also be termed as a cause that shapes human actions by transmitted and fashioned content of patterns of principles, ideas and other figurative significant systems (Baecker, 1997). It is interesting to note that culture is ubiquitous and its impact is felt across all societies of the world. At least, there are no groups of people around the globe who are not bound together by common beliefs and practices which invariably give them a sense of identity and belonging hence the rich culture and traditions of Mankessim give them a sense of belonging and identity, some of which are projected through their outdoor sculptures.

However, Johnson (2013) pointed out that the concept of culture is highly contested by anthropologists and other scholars resulting into many definitions. The context of culture, its relationship to society and humanity, as well as its function and position in human related settings, are all highly debated. Similarly, Hellemans (2018) also pointed out that the concept of culture was shrouded in uncertainty even before it became a subject of academic inquiry. If someone attempted to defend the discipline

of cultural study, it immediately evolved into a sloppy failure to explain a single well-defined and defining approach. Hellemans further clarifies that as with any debate, the argument centers on the conceptual framework of culture, therefore it's about reputation and academic traditions in various countries. Johnson (2013) again emphasized that culture by its nature had its meaning fanatically contested by scholars in the 1900s and of course there is no single definition or explanation to culture because of its encompassing nature. Again, he highlights this development in the assertion below:

> *The concept of culture is keenly contested. Between 1920 and 1950 alone, at least one hundred and fifty seven definitions were presented (Kroeber and Kluckholm 1952, 149). Having undergone dramatic transformation over the course of at least two centuries, the notion of culture is ubiquitous political discourse yet conceptually elusive. Core debate revolves around the content of culture. Its relationship to society and civilization as well as its function and role in the human condition* (p.1).

It is tough to define culture because the debates on the subject are so diverse, nonetheless, there is an academic debate regarding what culture is all about. A discussion about how we use language in connection to the understanding of images. The dispute is primarily epistemological in character, focusing on the nature of culture and the possibility of acquiring cultural knowledge (Hellemans, 2018).

Distinctive cultural affairs are quickly being surpassed by current events in our society. Through high-pitched technology and globalization, such as the internet, satellites, air travel, and modern telecommunications, our society is rapidly becoming a global village (Ozumba, 2008). Furthermore as culture travels through time and from generation to generation, humans invariably face a plethora of challenges and other issues which cause the people to adapt to shifting conditions. According to

Geertz (1973) as cited in Johnson (2013) echoing Gray's concern for adaptation to circumstances, pointed out that culture plays an important role in enabling humans to deal with a number of problems in a number of environments. Irrespective of any divergent opinions scholars may have, culture is centred on social practices of societies and living organisms in general.

2.2.1 Material Culture

Material culture is primarily something that is transportable and observable especially through touch, and hence has a real, material existence that is a component of human cultural practice (Guritno, 2007). Though material culture was generally referred to handy objects, the idea has evolved to include much bigger objects. This assertion is confirmed by some scholars when they observed that material culture can encompass a vast range of entities, from structures to the landscape as a whole and there are numerous and varied ways that the built environment is intertwined with social life (Lunn-Rockliffe et al., 2020).

Beyond the utilitarian functions, objects that surround us in our daily lives improve our material, personal, and even spiritual well-being (Scarpaci, 2016). The objects in question come in different shapes, sizes, simplicity to more complex elements. Some of these objects include materials such as shelters, clothing, delicacies, arts, accessories among others. In the light of this, Guritno (2007) shared that objects are the tangible things that individuals come into contact with, interact with, and use. Material culture is frequently referred to as objects. He continued to assert that the concept emphasizes how seemingly inanimate objects in the environment act on and are acted on by people in order to carry out social functions, regulate social interactions, and give symbolic meaning to human activity. Similarly,

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Glacken (1976) as cited in Scarpaci (2016) pointed out that these objects are the foundations of material culture, indicating not just what we like, dislike, and desire, but also serving as portals to prior cultures and behaviors. In line with this, the researcher is of the view that apart from the handy objects such as clothes, food, utensils, among others that facilitate day to day activities of daily life, large scale objects such as buildings, monuments and memorials are windows to both past and present cultures and traditions. In Mankessim, the largest posuban houses a number of interesting sculptures that opens the eyes to the beauty of some of their beliefs and traditions. Moreover, when one observes closely the objects, especially the public sculptures found within Mankessim, the individual is undoubtedly able to read into the cultural atmosphere of this enclave. Their buildings, other structures and the layout of their settlements all add up to their material culture. Consequently, material culture research is a useful tool for understanding cultures and societies (Scarpaci, 2016). Furthermore, Guritno (2007) observed that objects may represent sub-cultural affinity, occupation, leisure activity engagement, or social standing. Objects are also absorbed into and represent broader social discourses about widely held norms and values embedded in norms and social institutions.

Interestingly, the meaning of items or objects is deeply linked with myth and material culture, particularly in ancient sculpture, drawings, and ceramics. Most myths, on the other hand, are founded on sacred narratives that support beliefs, rituals, and institutions (Scarpaci, 2016). Similarly, while addressing issues of material culture Woodward (2014) asserted that objects do not exist in a state of inertia but rather are imbued with meanings as a result of association and usage. These interpretations by the people involved evolve or alter over time. To put it another way, every object has a story, and when people take ownership of them, they often attribute

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meanings to them that are not always the producer's original intent (Scarpaci, 2016). In the light of this, public sculptures of Mankessim as part of the material culture of this area have myths or stories attached to them. These stories give and deepen the meaning of the public sculptures and by inferral defines the purpose for which the sculptures are erected in the public domain. It is worthy to note that the objective display of some aspects of material culture over a period of time give rise to cultural heritage.

2.2.2 Cultural Heritage

Cultural heritage refers to overt and covert aspects of culture inherited from past generations. It is an object, property or something that is inherited from the past and transferred from previous generations (Jokilehto, 2006). In other words, cultural heritage concerns itself with all the different aspects of culture, traditionally and selectively handed-down from one generation to another generation.

Appreciating or understanding the history of any group of people is possible by knowing the human thoughts. One possible way to know the human thoughts is the objective expression of the subjective structures. In simple terms, the objective manifestation of the human mind is specifically evident in the values of cultural heritage and more specifically demonstrated in the historical monuments and sites (Rouhi, 2017). In accordance to the assertion above, a critical observation of the tangible products of any society would reveal a great deal of their culture which entails their beliefs, traditions, practices and so forth. These tangible products or creations could be in the form of artworks, monuments and other heritage sites. For instance, the traditional Fantes of Cape Coast have quite a number of traditional stools, tangible products which lead processions during Oguaa Fetu Afehye, defining

their central role and importance to the traditional people of Cape Coast. In this case, artworks are significant indicators of a society's artistic ideas, expressions, and philosophical concerns in any society. They are windows into the society's cultural life and substantial indicators that foster a better understanding of the society's artistic ideas, expressions, and philosophical concerns (Essel & Acquah, 2016; Freeland, 2001).

Unfortunately, for Africa and some other part of the world, a plethora of ancient treasures including the arts which speak much about their present and past cultures have been plundered and relocated to the West, hence causing these areas to lose a great deal of their heritage (Brown, 2007). While addressing this same concern, Apata (2021) observed that the West acquired and exhibited these artefacts, distancing them from their origins and transforming them into 'floating' artworks in Western museum spaces. People losing their cultural objects are losing a big part of their heritage, which causes a breach in continuity between previous and subsequent generations of artists, leaving them with little to work on. However, Brown (2007) foresaw a time where Africa would rise to demand the return of these ancient African treasures that could be found in many museums across Europe and America. Though a plethora of African art works have been relocated to the West, there are still a number of monuments and other arts that are available on the soils of Africa. Some of these are immobile whereas others are mobile, thus could be moved from one place to the other. The immobile ones include; castles, forts, posuban among others while the mobile ones are usually handy and could be found in various homes, some public establishment and palaces.

2.3 The Concept of Art

Art is a difficult concept to define, Hein (1996) intimated that art is thought to be the result of a unique and independent act of expression. Though scholars like Hein have attempted to define art, however the truth is that the philosophical idea of art has been contested for centuries, and no consensus on a definition of the term art has emerged. Its vastness prevents a comprehensive and precise definition. What is considered art at any one time tends to alter as the field progresses. (Essel & Acquah 2016; Andina, 2017). While alluding to the above assertion Escuder (2017) observed that the definition of art has changed dramatically over time. Due to the evolution that has occurred throughout history, it had been the focus of numerous studies and controversies. The concept has gone through various stages and alterations, depending on the circumstances and demands of a particular historical period. Similarly, Isrow (2017) opined that art definition is a challenging endeavor that many philosophers, artists, and critics have attempted, attempting to determine the best route to comprehending what we mean by art. He continued to say that however, it is only through gaining a better grasp of what art is that we can attempt to predict what the future of art would hold and then argued that what we term art is really a depiction of the art forms in which they are only a part. In the light of this Adajian (2007) also observed that in today's philosophy, the definition of art is debatable. The question of whether art can be defined has also sparked debate. It is not surprising that the concept of art has been a subject of debate over the years, this could be attributed to the fact that the field of art is very broad, with several appendages while being subject to different cultures amidst societal changes. The philosophical utility of an art has also been questioned.

According to Andina (2017) philosophy has frequently addressed the issue of defining art, and it had done so in a broad sense for two reasons. First of all, art has always been a subject of particular application for philosophy, in the sense that it poses several philosophical concerns. Work of art has always been viewed as a source of fascination, as much as, if not more than, other objects in the world. She continued to say that these components include philosophical and psychological issues, as well as questions that connect the two disciplines. The questions posed included the following; why has it been necessary for humans of all eras and civilizations to express themselves through the arts? Again; what is a piece of art, exactly? Another question posed is what does art serve as a vehicle for? Finally what does it mean to call something a masterpiece? Considering these questions, it becomes apparent as to why the concept of art is difficult to define. The concept of art as a whole or individual works of art, have continuously engaged and challenged philosophical thought. The second reason given by Andina (2017) was that philosophy has spent a lot of time trying to figure out what it is that makes us take art seriously and even enthralled by it? This frequently occurs with particular types of art, such as theatre, film, or literature, which have the ability to generate a strong emotional response from the audience. Isrow contemplated art while citing Seabolt in the assertion below:

> There still is no consensus on what makes art, in fact, art. Nevertheless, there is a great interest in finding a workable definition of art, since most will agree when something is not, and should not be considered, art. This is because art is meant to be appreciated, even in cases when it is disturbing or controversial. Betty Seabolt suggests that the appreciation of art comes down to "understanding and enjoying art" (Seabolt, 2001). Art is always to be

appreciated and the best way for it to be so, is to have a definition of art which enables an appreciation of art (Isrow, 2017, p. 84-85).

Contrary to the foregoing discussion, Danto tried to be conclusive on the definition of art. While observing the Brillo Boxes of Warhol, Danto opined that the boxes proved that anything could be art when given the right context and then concluded that a work of art is any entity that expresses a meaning (Freeland, 2001)

From the above scholarly views, the conspicuous fluidity of art could be deduced. This attribute or nature of art makes it challenging to pin it down with one encompassing definition, hence the researcher is of the view that among other things, the diverse views must be tolerated and accepted as valid art descriptions.

2.3.1 African Art

In Africa, it must be noted that whatever the African accomplishes, whether it is visual, musical, kinetic, literary, contemplative, spiritual, or other nonvisual arts, there is always a feeling of purpose. Beliefs, customs, religion, folklore, conquests, history, and other factors influence his or her work (Njiofor, 2018). In line with the above assertion, Essel & Acquah (2016) threw more light by positing that art is a living experience and virtually everything in the African sense. It is the life blood of the African, both physically and spiritually. Regardless of the role it serves in society, the African tackles it with a unique conceptual method and great imagination, whether it is visual or performance art. In other words, the indigenous African mostly, does not create art for its sake but create art to serve either spiritual, social, utilitarian among other functions. At this point, it is important to note that the art of Africa is diverse (Curnow, 2021).   Considering the size of the African continent, it is pertinent to know that cultural diversity abounds in different regional and geographic

areas. This cultural diversity is in direct proportion to the numerous and diversified art that exist in Africa. The researcher is of the view that this diversity is crucial as it gives the art of the African variety, hence breaking boredom or monotony. Yet, the beauty of this is that, the diversity does not negate the purposiveness in African art, in fact, the art of the African always has a purpose for which it was created and with respect to the theme, the arts are mostly shaped from things that exist in nature without much attention to details and exact representation. Njiofor (2018) continued to affirm the foregoing discussion in the light that, African art is created as a response to a variety of existential issues, and hence has a practical purpose. They are more or less symbolic forms of participation in the religious or spiritual senses, physical, and social life of the community, and are most often indicative of the African human relationship taste-perceptions.

Considering the style indigenous African artists relied on in executing the arts, thus the spontaneous use of colours, conceptual ideas, and abstraction of realia and socio-cultural occurrences in artistic styles that have defined the African art scene up until this point, one may be tempted to describe the arts of the African as primitive, fetishistic and archaic and indeed the Western world has done so (Macaffey, 2001; Amenuke, Dogbe, Asare, Ayiku & Baffoe, 1991 as cited in Essel & Acquah, 2016). In fact, the West did not generally recognize the art of the Africans as art, they saw them as fetish that opposed the generally accepted norms of the time. In buttressing this point Macaffey (2001) observed that instead of Africans producing art, they rather created forms that were grotesque, one that could be typically categorized as fetish. Macaffey continued to say that by ascribing intention to their own fabrication, the primitive individuals whose random impulses formed fetishes broke the basic Cartesian dichotomy between living and inanimate objects. However, Odiboh (2005)

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contested the view of Western stereotypes that associated African art with the strange, grotesque and crudely rendition of art works. In fact, Fosu (1975) as cited by Essel & Acquah (2016) earlier shared thoughts that agrees with Odiboh (2005) and pointed out that it is African art that saved the European arts from artistic decay and boredom in that the African art revitalized the art of the West and gave it a new sense of direction.

African art undoubtedly has profound impact on several societies around the world of which the West is not exempted. People generally evolve in a variety of ways, including their attitudes, methods, interpretations, and perceptions, with each consecutive view revealing something previously undiscovered, modifying both the person and the society (Apata, 2021). As people and societies evolve, new ideas, discoveries, accommodations, tools among others facilitate individual and social change. In the case of the West, the discovery of Africa and other parts of the world with its concomitant discovery of unfamiliar arts eventually brought change to their thinking, tolerance, acceptance, among other things which later reflected in their arts. In this case, the researcher deems it unfair for the West to tag African Art grotesque, fetishistic and archaic, considering the fact that the art in question brought some new gains to them. In fact, the West had been very unfair in their description and judgement of African Art in that, in the first place, it has been established that they looted the Africans of their ancient treasures during the colonial era, dislocated the arts outside the cultural boundaries of their origins and then judged the arts by cultural views of their new environment (Apata, 2016; Brown, 2007). In the light of this Picton (1994) as cited in Peffer (2005) observed that African arts in Western museums today were made in Africa and taken abroad in the height of the colonialist rule. The modus operandi in which the West employed in carting these ancient African treasures is questionable. In fact some scholars have opined that the arts of

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Africa were plundered or stolen and carted to the West (Brown, 2007; Apata, 2016; Essel & Acquah, 2016) for which tactics cannot be justified in the first place and so for the West to then tag African art as primitive, archaic and fetishistic is completely unacceptable. Moreover, MacGaffey (1998) as cited in Peffer (2005) further observed that treatment meted out to African art could be likened to the treatment meted out to slaves, in that the arts were removed from their context of origin with the accompaniment of all sort of varying violence. Apart from the literal violence of theft and seizure of the arts, there was physical violence against the arts which included; stripping the arts of their regalia or costume, polished or retouched and in some cases stripped of their names, identities, local significance and functions. Perhaps this revelation is not so surprising since some Westerners have preconceived marginalization for everything that is of African descent. This argument is supported by what Mitchell (1996) as cited in Peffer (2005) opined, that Africans cannot represent themselves, a view that Peffer (2005) judiciously contested. In the light of this, if some Westerners believe that Africans are not in the position to represent themselves, then it is of a little wonder that dislocated African arts were given new context and identity. Moreover, the West held a view the artifacts themselves were not to function as arts but to serve as a contrast between primitive cultures and those that can produce art, tagged them as primitive, fetish and ancestral figures that represented the characteristic artefact of a tribe. Such artifacts could only be seen as arts after they have been deconstructed and modified, completely foregoing the context within which such works emerged (MacGaffey, 1998 as cited in Pefffer, 2005). The West erred in their description perhaps due to incomplete knowledge of African practice and perspectives. Since according to Ozumba (2008), cultural, environmental, historical, religious, ideological, ethical, philosophical, and

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educational contents of the appreciative mind all influence one's perspectives. Essel and Acquah (2016) concretized this assertion by opining that until the late 1900s, cultural and geographic limitations hindered Westerners' ability to investigate Africans' impressions of their works of art. Therefore it is not so surprising that the West described the arts of Africa as being crude, archaic, primitive and fetishistic since they obviously lacked the true basis for their description.

However, some scholars believe that African culture has its own criterion for judging art and a set of broad principles for explaining the worth of any work of art (Ozumba, 2008). In line with this, Henry More observed that to tag African art as primitive which suggest crude and incompetence is misleading since the African artist was not trying and failing to depict realism which was the status quo in the West at that epoch but rather worked per their own standards and traditions (British Museum Publications, 1981 as cited in Essel & Acquah, 2016). Moreover, Apata (2021) pointed out clearly that indigenous African artists did not stumble their way into making these works of art; they knew exactly what they were doing with respect to craftsmanship and aesthetic worth, and as a result, they did not require outside validation, especially from the West. African works of art stimulate Africanness, distinctiveness, and relevance to the African, calling for African renaissance and familiarity with the artist's portrayals; allowing the African to enjoy African works of art more, despite the broad range of diversities that exist in African arts. (Ozumba, 2008).

To the Africans and those who have fair knowledge of cultures in Africa, it is clear that African arts to a large extent promote, love, peace, friendship, courage, toughness, hospitality, vision, religiosity, harmony, unity, moderation. Rich histories,

legends, ideas and concepts enrich the African art, whether in sculpting, building, fashion, dancing, carving, horticulture, tattooing, theatre, and so on (Njiofor, 2018).

It is important to note that African art is no longer localized, but rather global, and it consists of a diverse range of elements and contributors who use a variety of approaches, including technological innovation. Africa art is also a journey into the visual and spiritual heartland of Africa (Apata, 2021). This knowledge reveals some level of foreign influence on African art and so we see pure and undiluted African works of art as they evolve to accommodate innovations that are not of indigenous African origins. In the case of sculpture, we see that in the materials, techniques and even the finishing of the works. Apata continued to point out that today, African artists are creating amazing and fascinating work, fusing many forms and genres to bridge the gap between Western and African ideas, reconciling the supposed primal with the modern, and assisting in the shift from colonial to postcolonial era (Apata, 2021).
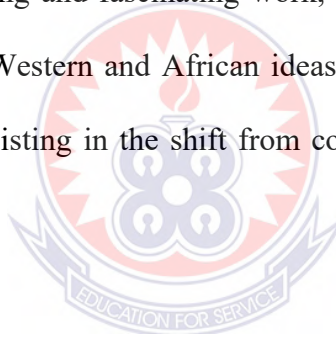
2.4 Public Art

Within the public sphere, art serves a variety of purposes, including artistic self-expression, community dialogue, education and enjoyment; inspiring participation in art appreciation and creation; community problem solving; physical infrastructure and environment enhancement; celebration, and transformation of place (Damon et al., n.d.). Public art is not just art that is shown on the street, it is mostly rooted in socio-cultural, political and philosophical bedrocks of the society.

In line with this Baldini (2019) intimated that individuals express and argue their viewpoints on a range of issues they care about, and public art has the unique capacity to stimulate this unique mode of discourse, in other words individuals can

communicate and argue their viewpoints on a number of problems they care about through public art, which has the unique potential to create a new mode of discourse. Besides this view, public arts have the potential to enhance the community's outlook. Sharp et al pointed out that apart from its ability to generate public discourse, public arts do not only add to the city's visual appeal and has the power to beautify urban places (Sharp et al, 2005; Cole, 2009) but it also allows authorities to show their desire to address social and environmental issues through public art. In the light of this, public sculptures could be effective tools to revitalize, reposition and to add value to a community's outlook (Hein, 1996).

Furthermore, Sandile (2000) intimated that by its very nature, public art is concerned with more than just aesthetics; because it is displayed in public space, it is surrounded by social, cultural, and political themes. For example, public sculpture defines and is mediated by its spatial location, and as such is a part of a social dynamic in the very spaces and places in which they are found. Moreover, Sharp et al. (2005) also intimated that public sculptures could contribute to local individuality, attracting investment; boosting cultural tourism, raising land values, providing employment, increasing usage of urban spaces and, minimizing vandalism are just a few of the contributions that public art may make to a variety of contemporary urban concerns. As a result, public art has the potential to cause significant changes in both the mental and physical surroundings (Damon et al., n.d.).

Public art is art with the objective of engaging with its audience and establishing spaces whether physical, virtual, or imagined, within which people can identify themselves, whether by renewing reflection on community, the uses of public spaces, or our behavior within them (Sharp et al., 2005). In Ghana, sculpture has been

known in Ghanaian history of Art as a meaningful functionary art. It bears the traditions, the beliefs and life of the people. Sculptures are considered as functional because they are used in ceremonies both in the house, offices, and palaces and at social gatherings (Abu 1976 as cited in Cole, 2009). Beyond this, though to a large extent the public sculptures in Ghanaian spaces, especially those found at hotels are primarily mounted to beautify the environment, however the sculptures irrespective of the location, inadvertently beautify and give meanings to the Ghanaian public spaces. In line with this Cole (2009) observed that public arts beautify the environment by decorating it with the visual arts which include street sculptures.

2.4.1 Monument and Monumental Sculptures

Monuments are structures erected to give dominant meanings to particular space or spaces. They symbolize aesthetic significance and in some cases play political function. Once monuments are mounted, they become social properties and viewers are able to construe meanings of them in ways that are different or contrary to the philosophies of the designers (Bellentani & Panico, 2016). Monuments include buildings, sculptures and other structures that may serve political or non- political significance. Monuments are significant in many ways, in that it may connect the people to their past events and traditions which are worthy enough to be remembered and cherished. It may also identify and unify the people as one people. Monument may also serve as fertile grounds for promoting tourism in an area.

Monuments among the Fantes include posuban and other architectural structures which include those inherited from the colonialists. According to Labi (2018), Fante monuments have been extensively studied by scholars, with emphasis on its place and role among the Fantes. Labi (2018) while citing Cole & Ross (1977)

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pointed out that posuban is one of the monumental structures that permeates almost every community and are patterned after the European forts and castles. In Ghana, monuments are not enormous as seen in other geographic locations around the world. Ghanaian monuments serve similar purposes as outlined above as they reflect past events, traditions and give a clue about earlier cultures.

Not all monuments are sculptures however most monuments found in various locations are sculptures. Monumental sculptures mostly form part of the environment and can make significant impact on the general public. These sculptures are mostly rooted in the cultural and philosophical elements of the traditional area they reside. For instance, Labi (2018) while touching on the sculptures found at the posuban of Mankessim pointed out that the statues depict the asafo's history and beyond; and bravery through the eyes of unique individuals. In their fight against conquest by other Asafo and Fante neighbors, they are regarded as military heroes and heroines who exemplify patriotism and nationalism. Labi continued to assert that the posuban built around this time were known for their lavish displays of sculptures and visual compositions.

There are a number of outdoor or monumental sculptures in the Mfantseman municipality and for that matter Mankessim that could be assessed, scrutinized and possibly enhanced to draw attention to this area. Some of these sculptures include the ones that are featured in posuban. Posuban is a one-of-a-kind monument whose design exemplifies the adaptability and flexibility of Fante Asafo culture. It has a combination of geometric forms, arches, and towers that stand out as monumental art works in a number of Fante communities, towering over traditional buildings and contrasting the landscape with sculptures and paintings (Labi, 2018). Among other

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reasons, Labi continued that posuban's artistic growth including the numbers that were made, and the vibrancy in their subjects and aesthetics began to decline in the late twentieth century.

Some of the contributing factors include the fact that many able bodied individuals migrated in search of good jobs hence reducing the Asafo strength. Others became converted to new religious groups and became convinced that some of the activities of the Asafo companies were evil and so lost interest in such activism. In our current societies, the new construction of posuban is not readily heard of but quite a number of the old structures still remain in several Fante communities. What we observe is that these monuments are maintained from time to time in order to avoid total breakdown of these unique heritages. The Asafo members mostly raise funds from within the group to either construct or renovate monumental posuban. However, there are times where external support are received. For instance, Labi (2019), observed that Elmina's Asafo companies received financing from the Dutch government to refurbish their posuban in the early 2000s. In the light of this, Jackson (2019) pointed out that posuban construction and, more importantly, significant renovations continue to this day, though the form is thought to have peaked in the 1970s. Similarly, Labi (2019) observed that since the independence era, a period marked by religious, political, cultural, economic, and technical upheavals, many posuban have been repaired or rebuilt in various towns and villages, and then quizzes that why do the Asafo companies continue to invest in these monuments, and what motivates them to pay respect to this visual identity tradition? Perhaps this is due to the fact that they hold posuban as sacred sanctuaries for divine ceremonies.

Sculpture today has shifted gradually from the traditional materials and other figurative representation to a more permissible approach. Monumental sculptures

must not necessarily conform to the sculptural narratives in Ghana today which are mostly figurative, realism and over dependence on traditional materials. It could be more diversified to create greater interest and awe in the eyes of the general public.

2.5 Fante Asafo Groups

The word Asafo literally means, people of war, in Akan or more specifically, among the Fantes, 'Asa' means war and 'fo' means people, hence Asafo is best described as a warrior group. This group, among other things was mainly formed to defend the local people. Asafo is a prominent figure in Fante oral traditions and history, and they are mostly in charge of posuban (Mensah, 2015). The roots of Asafo have been a source of contention for a long time. While some say they were developed by powerful African merchants or Europeans, others believe they are indigenous and have existed since time immemorial Labi (2018). Labi continued by citing some scholars and establishing that there are three schools of thought surrounding the origins or emergence of Asafo groups. He asserted that the first school of thought narrated that traditional kings had able-bodied soldiers who guarded the kings and were ready to combat any opposing force or forces against the king and his kinsmen. This system of security gradually metamorphosed into what we now know as Asafo groups. The second school of thought contrarily put forward that Asafo groups are not of indigenous origins but were formed during European invasion and subsequent colonization. It is believed that able-bodied men gathered around merchants to give them protection and security during their trading activities. Hence it is the physical contact between the Europeans and the local people and the need for some sort of protection that gave birth to the Asafo groups. Finally, the third school of thought according Labi (2018) opined that Asafo is originally an Akan group of indigenous origins but was greatly influenced by the Europeans. Proponents of this

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school of thought assumed that some of the groups existed before the arrival of the Europeans on the coasts of Africa but held that other groups were formed after the arrival of the Europeans, for example, Abrofomba Asafo group of Cape Coast traditional area, the name Abrofomba which is translated to mean Caucasian children, affirms this view. This school of thought is of the view that, in any case, that is irrespective of when the group was formed, there is a significant influence of the Europeans on the proceedings and tenets of the various Asafo groups (Ellis, 1970; Christensen, 1954; Arhin, 1966; Wartemberg, 1951; as cited in Labi, 2018).

Traditional Fante states range in size from seventeen to twenty-four, each with up to fourteen Asafo groups. Each company within a state is given a name and a number, which is usually followed by the town or area where it is located. In a similar vein, Forni & Ross shared that Akan-speaking people had a military institution known as Asafo. Asafo companies, which can be thought of as a kind of commoners' militia, have been well-developed and institutionalized. Between two and fourteen asafo companies can be found in a traditional Fante state (Ross, 2007; Forni & Ross, 2016). In the light of this, Asante and Adjei (2015) observed that the Fantes earlier lacked an army or security force but with time, individual villages gathered some of its men of valour into martial groups known as the Asafo, which literally means "people of war". The martial groups were in charge of protecting Fante land and its trade with foreign traders, most of whom were from Europe. Membership to any Asafo group is granted by virtue of birth, it is established that although the Fantes believe in the matrilineal system of family, the Asafo institution, on the other hand, fosters a different kind of attachment among the Fantes, as individuals are born into their father's Asafo hence every child is required to participate in his father's Asafo company. (Forni & Ross 2016; Labi, 2018; Labi, 2019; Jackson, 2019). Similarly, Labi (2018) insinuated that

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the Asafo groups were made up of able-bodied men and women who served in the military, maintained security for the community, and carried out search operations. They were involved in the nomination process for chiefs, served on the chief's council, and may have played a role in the destooling of chiefs.

Labi (2019) again observed that the Tufohen is in charge of all asafo companies in a town, whereas the Supi is in charge of each individual asafo. The Asafoakyere is the female equivalent of the Supi in command of the women's groupings, while the Asafohinfo are the leaders of the subgroups. Leaders and elders are appointed or inherit their status within each of these subgroups. Similarly, Forni and Ross (2016) put forward that a tufohen, or army general, is in charge of all the combined companies in a single state. Each company is led by a senior commander (supi), subdivision captains (asafohen or asafohemfo), and a variety of lower-ranking officers Today, an asafo's name refers to the role it played in the community's relocation to their current area, as well as past wars, geographic location, lineage, occupation, and composition. Asafo companies that lead the advance party in migration or interstate warfare, for example, are known as Tuafo, while the rear guards are known as Dentsefo (Labi, 2019).

After 1727, European political authorities were able to influence the Fantes' martial groups to the point where they began to adopt European military visual culture and imagery, such as naming and numbering their Asafo companies and identifying each company with a distinct flag when met with confrontations. (Asante & Adjei, 2015; Labi, 2018). In the light of this, Labi (2018) opined that the Asafo borrowed some of the Europeans' regalia as well as some of their military activities, such as marching in formation and carrying flags to designate each company. They altered

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their sacred locations and built them in the style of European architecture. In other words, the British subtly influenced some the activities of the Asafo groups which included the architectural rendition of the many posuban dotted across Fante settlements.

According to Forni & Ross (2016) the high amount of conflict that characterized Asafo company ties has been underlined by asafo scholars. Asafo had gathered in the past to fight foreign invasions or Europeans. Companies, on the other hand, would frequently compete with one another, resulting in an atmosphere of civic instability that could only be resolved with the intervention of colonial authorities. According to Sarbah (1906) as cited by Labi (2019), each asafo member was expected to make an oath to defend his or her company at all times of the day and night. This was the company's most crucial responsibility. As a rule, asafo members were not only perceptive enough to detect a concealed insult, but also ready to avenge it. Their belief in the utilization of physical power resulted in a dislike of weakness and a desire to assert themselves aggressively over the weaker company.

Despite this, many eighteenth-century social institutions, such as asafo companies, have changed and evolved to meet new community requirements (Forni & Ross, 2016). In the light of this Labi (2019) observed that the Fante Asafo Companies were once social, political, and military organizations, but they are now largely sociopolitical organizations, with their martial aspects abandoned. Initially, they were made up of traditional men's organizations that got together to defend their areas but women sometimes helped. As a result, the asafo companies were formed based on the responsibilities they played in battle.

This they accomplished with great success, and they are now powerful social and civic organizations in most Fante states, with substantial political, ritual, and performance functions (Ross, 2007). Ross continued to say that the posuban became a cause of contention among the Asafo companies in the later part of the nineteenth century and the early part of the twentieth century. The contentions were so extreme that the British Colonial government established the Native Customs Ordinance of 1892 to regulate the usage of asafo art, including sculptures and monuments. Violations of this Ordinance guaranteed sanctions like fines and imprisonment against members of the Asafo group in question. Labi (2019) observed that as the asafo relinquished their military function to the colonial authority, attempts to control or outlaw them and their art failed. Following the end of colonial control, these attempts were scaled back. The asafo played a prominent role in nationalist agitations in the years preceding up to Ghana's independence in 1957, with many supporting Kwame Nkrumah's militancy. Labi furthered that Nkrumah became the first leader of government business, then prime minister in 1952, and finally Ghana's first president in 1957. The ruling party made concerted efforts to cultivate contacts with the asafo after independence, with the goal of eventually absorbing them into the party. Nkrumah understood the significance and value of Asafo companies, and his strategy was to provide them with uniforms and assistance in executing their traditional tasks in a contemporary manner.

In the light of this, Ross (2007) observed that asafo groups were the traditional Akan states' warrior units or armies, according to several anthropological and historical studies. The Asafo were forced to redirect their energies after their military roles were nearly completely usurped by the administration of the British Gold Coast Colony beginning in 1872. Among their functions, Forni and Ross (2016)

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highlighted that Asafo companies served as community police, ensuring the community's safety by clearing roads, maintaining trails to communal shrines, and intervening at any time in the event of a threat. They were also used as military units to protect the country from foreign incursions.

The often stunning cement shrines of the Asafo named Posuban, but more usually referred to by the Fante people with the English words post, fort, or castle, are far less dynamic and much less collectible than flags (Ross, 2007). Asafo Posuban structures were and are mostly characterized by symbolic embellishment. Both local and foreign items were adopted and fused into the construction of the Fante posuban. For this reason, European artifacts such as clocks, shovels, pickaxes, and crowns were included into the decoration of the posuban as the struggle for power persisted and trade intensified. For instance, two of such modeled clocks are found on the middle floor of the posuban of Kyirem Asafo number two company of Mankessim. Ross continued to posit that the posuban, is the most lasting visible expression of the asafo presence in a given city or neighbourhood. Posuban is the major ritual center of the companies, and its houses and guards one or more of the company's gods. They can sometimes be fairly simple buildings, such as a walled tree or a mound of rocks covered by the shell of a large marine turtle (Ross, 2007).

According to Mensah (2018), the Asafo Company believes that the Posuban bestow favours on them in exchange for triumphs in battle; it is also where they assemble before each expedition. Although Asafo is no longer functional like it used to be, it remains an important part of Fante traditions. Their personalities, Posuban, songs, drumming instrument, and regalia continue to be important to the communities where they were or are found. The asafo's activities and influence are dwindling due

to a variety of factors, including increased education, dwindling membership, new religions, migration, and new economic activities like cocoa farming and white-collar work, which draw members away from their towns and villages to pursue new trades Labi (2019).

Asafo companies today retain the memory of their function as community defendants alive by keeping disruptions under control and ensuring peace and order in their neighborhood. The companies function as a neighborhood watch, guarding their territory and working for the betterment of their region and community (Forni & Ross, 2016). Furthermore, the Asafo groups have not remained unaffected by the country's modernization or global influences. New building materials like cement and iron rods, emulsion and enamel paints, and aluminum roofing sheets, as well as technical education in masonry and carpentry, have all influenced these renovations and improved the structural integrity of the posuban (Labi, 2019).
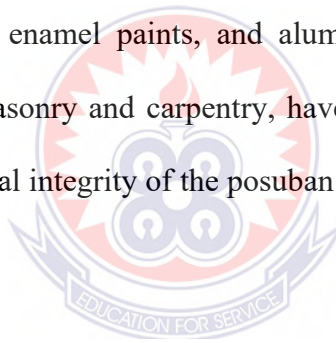
2.5.1 Posuban

Several studies have been done on posuban but there are still more to be done, for instance Mensah (2018), considered the material culture of posuban and established that there is more to be known scholarly than merely seeing them as shrines hence recommended that more studies be done on posuban. Similarly, Labi (2018) also acknowledged the comprehensive work done by Ross (2007) for three decades on posuban which focused on the historical account and pointed out that despite his comprehensive research of the posuban and years of field study and interviews in Ghana's Central Region. Fante asafo research is inexhaustible and leaves room for more.

Although, the exact period in which posuban emerged is not yet established possibly due to a lack of documentation, Labi (2018) traced the emergence of posuban to the latter part of the nineteenth century. Labi (2019) observed that the posuban is a traditional sanctuary that also serves as a monument, is one of the identity markers of the Fante asafo in southern Ghana. In other words, wherever we see traces of posuban, a religious landmark, we must be informed of the reality of the presence and activities of the Asafo groups in that particular locality. In other words, a posuban is an immovable sanctuary, a monument built in the town or village as a strong visual expression of an asafo company, is known as a posuban. In certain circumstances, the posuban are used to represent perceived beliefs, desires, or supposed accomplishments, supporting the companies' martial values and ensuring their continuous significance in the communities (Labi, 2019).

Labi (2018) shared that posuban metamorphosed into spectacular structures from simple mounds and hedged trees. These structures known as posts, features sculptures and paintings with the entire structure patterned after that of European architecture. Labi continued to point out that European influences infiltrated Fante culture, resulting in great creative expressions that reflect the asafo as military units. The adaption of fort and castle designs, as well as the incorporation of European weaponry, local military officials, and traditional figures in the manner of posuban and what they represent, illustrate Asafo's philosophy in exhibiting strength through the symbols linked with it.

Posuban is a major aspect of most Fante communities, and any Fante community without it is a new community. Posuban in each and every Fante settlement denotes the presence of the Asafo Company; it is a meeting location where

they discuss on war strategy, as well as a shrine to the Asafo god (Aggrey, 1978 as cited in Mensah, 2018; Labi, 2018). Similarly, Jackson (2019) pointed out that local Asafo groups, who are historically small Fante military companies that act as civic organizations in the absence of war, use the posuban as gathering spaces and expressive centres. Labi (2019), again pointed out that meetings, asafo leadership installations, and annual festivals are held at the monuments, during which the posuban are wrapped in a variety of flags and banners. Musical instruments, the spokesperson's staff, stools, and brass containers storing religious goods are frequently displayed in front of posuban. Posuban exemplify a complex layering of disparate aesthetic and conceptual influences. From their names, according to Christensen (1954) as cited in Ross (2007) which are a combination of the English 'post' and the Fanti 'iban' or "fortification," to their eclectic appearance inspired by a variety of European buildings and structures ranging from forts to ships and churches, posuban exemplify a type of ingenious appropriation and version typical of Fante asafo art.

There are other school of thoughts concerning the emergence of posuban. For instance, Mensah (2018) asserted that there are two schools of thought and according to one school of thought, the word Posuban comes from the words po (sea), su (water), and ban (wall). The three words put together denote walled sea water. She continued to point out that the second school of thought narrates that posuban comes from pia-su-ban (Mensah, 2018; Labi, 2018). Pia denotes a chamber, while su denotes a type. The term "ban" refers to a "wall" that creates a "chamber type wall". It literally refers to a type of room similar to a chamber and a hall. These connotations later became corrupted as posuban. Posuban was a modest house created by the Asafo in the shape of a chamber, precisely as their other chambers to hold their battle

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equipment and regalia, according to legend. Citing reasons to support her argument, Mensah (2018) posited that the second school of thought is more plausible than the first because posuban has chambers which align with the narrative of the second theory. To the researcher, settling on one theory may not be the way to go since there are no or little records available to justify any of the claims postulated by scholars.

Different Posuban belong to different Asafo companies which are linked to some of the most unique and dynamic art forms in their respective localities. Asafo companies express their competitive aesthetics through three main art forms: posuban, (company shrines), frankaa (company flags), and the members' ever-changing clothing and musical performances (Forni & Ross, 2016). In the context of this research, the researcher focused on only the Posuban of Asafo companies and further zeroed in on the sculptures found at the posuban of Kyirem number two Asafo Company of Mankessim, since that was the only posuban with explicit sculptures.

According to Labi (2018) one of the posuban's functions was to act as a gathering place for the elders to discuss significant matters. Previously, the asafo gathered at Posuban to pray and receive inspiration before going on any military or civil endeavor. Each posuban serves a vital part in the life of an asafo company, functioning as a ceremonial place, a territory marker, and a gathering location during ceremonies and festivals, regardless of its size or configuration. Larger sanctuaries can also be used to store a company's instruments and other regalia (Ross, 2007). In the light of this Jackson (2019) observed that posuban flaunt company flags, representations of tales and allegories, and religious iconography from both indigenous and Christian traditions, in addition to housing at least one god and statues of notable persons in the Asafo Company. According to Mensah (2018), the Posuban

represented power; it indicated that there were warriors and military forces in the villages who were responsible for the community's defense, and thus it symbolized spiritual and physical protection. Posuban were once placed on the outskirts of towns due to their importance, but currently, most of them are found in the heart of towns. Aside from these roles, the posuban contrast with local architecture as monuments expressing asafo aesthetics and promoting the owners' ideals, beliefs, and statements through art and symbols (Labi, 2019).

According to Ross (2007), Posuban is impressive cement monument or shrine which is mostly referred by the Fantes as post, fort, or castle. The Posuban could be in various forms such as unique and probably complex architectural designs to simple fence made of cement or raffia. However, in the context of this study, the researcher focused on the architectural rendition of Posuban since such structures mostly feature sculptural figures. In the light of this, Ross affirmed the presence of sculptures at most posuban locations by alluding to the fact that posuban can be elaborate cement constructions artistically adorned with both painting and sculptures in numerous centers.

Furthermore, Labi (2018) affirmed the foregoing discussion that many posuban include sculptures of people of the Asafo group who possess them, as well as a variety of animal statues. Asafo regalia, mythological symbols, animals, manufactured domestic objects, and imagery from their interactions with Europeans are among the arts that surround them. Labi continued to observe that some of the sculptures were symbolic of the responsibilities that those asafo officers fulfilled. The military aspect of the Asafo was accentuated and strengthened by these symbols. Posuban is multipurpose, serving as a home to at least one of each company's gods as

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well as a location for ritual sacrifices and offerings (Ross, 2007). Labi (2018) again observed that Posuban are large, colorful constructions that represent the presence of an asafo group in a given locality or community. They range in sizes from single three-story height. They have become a symbol of the asafo's power, strength, and glory, as well as the community as a whole.

Larger monuments may also be used to store sacred drums, gongs, flags, and other asafo regalia, with the largest having enough space inside to accommodate meetings and other events (Ross, 2007). According to Labi (2019), religion has remained a vital element of the posuban throughout these modifications, since the asafo draw inspiration and guidance from their ancestors, goddesses, and gods in both their structures and activities. In the history of Fante, the creation of posuban is a cultural and religious phenomena of visual expression in public locations. According to Labi (2018), posuban is an elaborate structure with little connection to indigenous architecture, yet it does represent Asafo philosophy and culture in its embellishments. Asafo arts uses a variety of traditional symbols, iconography, and color schemes to bring to life visual depictions of a company's unique character, strength, and significance. Although many of the iconography and colors found in asafo arts are repeated in different places, their meaning and significance are always tied to local interpretations, and within a state, only particular groups are permitted access to a specific chromatic and visual combination (Ross, 2007). Delving into the spiritual and solemnity accorded posuban, Labi (2018) posited that because posuban typically occupy sacred sites, religious icons depicting gods and deities abound. This contributed to the establishment of a solemn atmosphere of reverence, meditation, and contemplation of the ancestors and the supernatural. Religious cast, sculptures of priests, priestesses, and symbols, as well as their gods, could be found on them as a

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result. Labi further hinted that the symbols were diverse, with many themes, animals, and objects sculpted and set on various posuban. Men of valor, such as asafo chiefs, and other characters, such as soldiers, police officers, military weaponry, warplanes, lions, and leopards, were among the sculptures that typified the posuban of this period.

2.6 Symbols, Symbolism and African Symbolism

The word "symbolism" comes from the Greek verb "Symbollein," which means "to join together." In simple terms, symbolism is the use of symbols to depict objects, moods, and thoughts (Mohan, 2019). Considering symbols, Deacon (2011) posited that the word symbol comes from the Greek words ballein, which means "to throw," and syn, which means "together." This etymology describes the process by which words are forced into correspondence with ideas and their physical referents, regardless of natural affinities. On the other hand, Alam (n.d.), observed that a symbol is a mark or character that is employed as a traditional depiction of an object, function, or process, such as the letter or letters that stand for character in musical notation. It is a symbol or shape that is used to represent something, such as a company. It can also refer to something that represents or stands for something else, such as a physical object that represents something abstract.

Sculpture, photography, and painting are all examples of art that use symbolism. There are essentially unlimited ways to make meaning; certain approaches are more traditional in character or have a source of iconography (MacBean, 2013). Talking about symbolism with respect to sculpture, the sculptures at Mankessim are mostly symbolic. A closer examination reveals that, the sculptures symbolize themes and philosophies of the indigenes of Mankessim. Symbolism in art

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tends to succeed more frequently than not because it is an art form that demands observer engagement. As a result, symbolic works are highly welcomed and understood by art fans, as well as appreciated. If the artwork's message resonates with the spectator, it is frequently welcomed and liked right away. On the contrary, if the audience disagrees with the message, the art piece is questioned and hated (MacBean, 2013).

According to Morrell (2011), a symbol indicates something more profound, thus the perception of larger, more complicated things that are more difficult to translate or understand at a glance. Symbolisms are not always complex and complicated. It ranges from highly complicated to very simple forms and shapes. Most of the sculptures in Mankessim though realistic yet have hidden meanings that make them symbolic to a large extent. Moreover, where verbal and visual signs fail, art can serve as a symbol, and, as some scholars suggest, it can do so in a more powerful and effective way than verbal signs alone. The asafo expanded their images and symbols to incorporate a wider range of locally produced and imported goods, in addition to a wide variety of art (Labi, 2018). African aesthetics iconography and traditionally produced art objects also contain a lot of symbolism. Many of these are based on traditional African myths, legends, and belief systems. Symbolic nuances in particular beautiful objects are thought to allude to spiritual aspects in the world (Njiofor, 2018).

For example, when it comes to the Ghanaian symbolic meaning of colours, black represents grief, red represents danger, green represents fertility and productivity, yellow represents prosperity and prominence, blue represents dignity,

and brown represents sobriety and contemplation, among other things. (Ozumba, 2008). However, Ghanaian public sculptures are mostly painted in arbitrary colours.

2.7 Aesthetics

The term aesthetics first appeared in the book titled 'reflections on poetry' authored by a German philosopher Alexander Baumgarten in the year 1735, however, discussions concerning beauty date back to thousands of years. For example, conversations about good and bad artistic accomplishments could be found in early sources of both Greek and Chinese annals (Huron, 2008). In an attempt to define aesthetics, Njiofor (2018) pointed out that aesthetics is the study of what appeals to our senses of sight and sound, as well as our imagination: the inquiry of the essence of beauty. In the creative and performing arts, it encompasses the philosophy of taste and critique. Revisiting Huron (2008) exposition, he went on to define aesthetics as the study of beauty, with its opposite being ugliness. In a similar vein, Shih (2020) defined aesthetics as a discipline of philosophy that deals with concepts like beauty, ugliness, the sublime, and the bizarre.

Although the famous German philosopher, Immanuel Kant, made plethora of expositions about judgements of taste and the fact that they have a subjective universal validity, he however did not write much regarding the experiences of ugliness. It is not very surprising though because, eighteen century aestheticians like Kant and his contemporaries focused so much on taste of beauty as aesthetic values while ugliness was viewed as an unfavourable aesthetic concept, signifying the absence of aesthetic value and beauty and therefore associated with aesthetic disvalue hence not deserving much attention (Küplen, 2015). Though Huron (2008) shared the view that aesthetics deal sorely with beauty; however, as revealed by (Guyer, 2006;

Küplen, 2015; Shih, 2020), Huron also welcomed the knowledge that some aesthetic philosophers construe the discipline as applying more broadly to both beauty and ugliness. In simple terms, aesthetics is the philosophical study of beauty and taste with its attending ugliness.

Contemporary artistic production, however has challenged this traditional aesthetic picture of beauty. This is confirmed by the eruption of art works that elicit or aim to elicit negative aesthetic feelings of ugliness and disgust and the constructive appreciation of the art works. For example, when one considers contemporary galleries in London, such as Tate Modern, it becomes obvious that artistic ugliness is highly appreciated and valued (Küplen, 2015).

According to Lorand (2000) as cited in Grünfeld (2002) Concepts and values determine ugliness just as in the case of beauty, hence revealing its subjective tone. As the popular adage goes "beauty lies in the eyes of the beholder" perhaps one could infer from Lorands (2000) assertion above that ugliness equally lies in the eyes of the beholder. Alluding to this point, Van Damme (2000) citing Mamel-Forte (1967) narrated an Ivorian philosophical tale of two animals; a male chimpanzee and an antelope who have unfortunately been captured near a village. It is said that as the antelope was longing for his lovers to come for him, of which they (the lovers) in turn were grief-stricken for his absence, the male chimpanzee also expressed a similar concern and yearning for his loved ones. The antelope upon realizing this, was surprised to hear that the chimpanzee also had lovers at home who regretted his absence. The chimpanzee rebuked the antelope by pointing out that the outright ugliness of the chimpanzee resided not but in the community and in the thoughts of antelopes and other animals. In accordance to the above illustration, it becomes

obvious how the West failed to appreciate the artworks of Africa and termed the art as primitive, archaic and fetishistic early on. Dei-Anang (1975) as cited by Essel & Acquah (2016) observed that the 'darkness' simply existed in the minds of Western onlookers; it was a construct of their own making, fueled by their incapacity to appreciate African culture. This affirmed what Njiofor (2018) intimated that culture and customs have their own unique definitions of beauty and taste hence any form of judgment must emanate from within the confines of that culture. So in the case where early scholarly aesthetic concerns surrounding the African art were regarded through the lens of a Eurocentric aesthetic canon of formalistic rules that ignored Afrocentric aesthetics, which dealt with her art's thematic and contextual lenses because it deviated from the Eurocentric creative canon of what should be called art, this gave room for the negative designation of African art (Essel & Acquah 2016). To the researcher, if concepts and values determine ugliness and beauty then in any case people from different cultural backgrounds may experience beauty and ugliness in different lights. For instance, what an African may cherish as being beautiful or detest as ugly and repulsive may not viewed by an Asian or a Latin American in the same way. While alluding to the foregoing discussion, Acer (2008) pointed out that aesthetic thinking differs from culture to culture and from person to person. This is understandable, given that aesthetic judgment entails assessing and approving subjects, objects, and events in terms of their meaning. As a result, the growth of a person's critical skills is assumed to be proportional to their realization of what they perceive in their immediate environment. In line with the points made above, Njiofor (2018) further threw light by asserting that aesthetic attitude and viewpoints differ as a result of or based on cultural, historical, theological, ideological, ethical,

environmental, and educational contents of the appreciative mind, according to recent research in philosophical study of art, beauty, and the responses they elicit.

In philosophical aesthetics, we have something we call the paradox of ugliness, and this is explained as follows; how people can like, attend to and value something that we do not like, find positively displeasing or even repellent? Such works that may be termed as ugly art works or objects may raise strong emotions, such emotions could be captivating, disgust, upsetting or fascinating (Grünfeld, 2002). Recent aesthetic studies have revealed that there are particular reasons why the bizarre, grotesque, odd, queer, and strange are frequently claimed to possess some degree of beauty, despite the paradox (Njiofor, 2018). In the light of this, contemporary aesthetics have given two main solutions to this problem. The first solution put forward by some contemporary aestheticians claimed that what we like and value in such works of art is not the ugly subject matter but the beautiful representation of ugliness. An art work may elicit negative aesthetic feelings due to the ugly images that it represent but what we cherish is the creative artistic depiction of ugliness (Küplen, 2015). When one contemplate artistic ugliness, certain cognitive ideas could be entertained and explored that could have been absent. Once artistic ugliness is simply fictional and imaginative, it permits us to attend to and enjoy our cognitive and intellectual inquiry with the resulting experience being valuable which recompense any aesthetic displeasure. In other words what we value in such seeming controversial art works is not ugliness but the pleasure of cognitive and intellectual exploration the artistic ugliness provides. While these two propositions can expound to some extent, cases of pleasure we feel confronted with artistic ugliness, they do not however expound the fascinations with ugliness itself. In other words, it is not ugliness itself that is pleasurable but the artistic rendition of the subject matter.

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Among contemporary aestheticians, ugliness has been characterized as aesthetically significant, interesting, astonishing and captivating.

On the other hand, one may ask: what is beauty? What is taste? Well, the researcher is of the view that beauty is relative and so it is generally difficult to delineate clearly what constitute beauty though quite a number of scholars have attempted to do so. However, in an attempt to fill a scholarly gap, Mellick (2015), first traced the genesis of aesthetics by pointing out that the term aesthetics refer to a dynamic and complex set of interactions in human sensory experience, originating from the ancient Greek word aisthanesthai (which means to perceive). The sensory perception of things like nature or art; the sentiments evoked by these perceptual experiences; the character of the experienced items themselves; and the accuracy of sound subjective judgement associated with perceiving these things are all examples.

With respect to sound subjective judgment as pointed out by Mellick (2015), another scholar, Küplen (2015) while sharing the same view, asserted that aestheticians like Kant believe that aesthetics is subjective. Kant asserted that for an individual to judge an object as beautiful or not is dependent on how he or she feels. If the individual upon engagement with on object feels pleasurable then in this sense he or she would judge or see the object as beautiful. On the other hand, if upon ones engagement with an object and the individual feels displeasure, then he or she would judge the object as non-beautiful or ugly. He further threw light by saying that the absence of beauty does not necessarily mean that the object is ugly, hence non-beautiful is distinct from ugliness. Moreover, Armstrong (2004) put it that the idea of beauty is vague or better still as he puts it elusive. We love and appreciate the beautiful things yet we are inarticulate when we attempt to communicate this love or

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to give a description of the quintessence of beauty to those around us. He continued to say that in defining beauty we are often caught between concreate and the sublime. Njiofor (2018) while touching on beauty said that beautiful things always hit us in a particular way and pique our interest. We are cognizant of paintings, people, buildings among others that are universally viewed as beautiful yet we also know that beauty is subjective. Again, we wish to categorize beauty, to clearly label the parts of beauty yet we also wish to celebrate its mystical and mythical powers, hence better left uncategorized. Contrarily, Böhme (2010), quoted Plato by indicating that "beauty is that which shines forth strongly" to suggest that beauty could have objective appeal and not only subjective tone as many scholars allude to. However, the researcher is of the view that, the degree to which something may be described as beautiful depends on the acuity of the individual's sensory perception, hence contemplation of beauty varies from person to person which means some people may enjoy certain objects more than others.

Since beauty and taste are intertwined, then it becomes imperative to take a look at taste. In judgement of taste, Immanuel Kant put it that, pure judgment of taste is the judgments that have subjective universal validity (Küplen, 2015). When Kant mentioned subjective universal validity, what this meant was that people generally want others to see from their point of view and so tries to canvass or rally support to buttress their assertions of beauty or otherwise and when people fail to accept their views they reject contrary views while claiming they probably don't see well. It is interesting to note that, though judgment of taste is said to be subjective, as pointed out in the previous paragraphs as this is based on subjective feeling of pleasure and displeasure, it is typical of them to have a universal validity (Küplen, 2015). For instance, universal validity becomes eminent when one perceives an object as

beautiful and expect or tries to persuade other people to agree with him or her that the object is beautiful. The individual wishes that people around buys into his or her idea that what is perceived is beautiful, he or she tries to canvass for support and when people tend to disagree with him or her, he or she still insists on his or her grounds, therefore downplaying their views.

Still on the subject of beauty, we are informed that the ideas of beauty have evolved through history and it is mostly culture specific. Beauty can be internal or external or both. Physical or external beauty is visible enough while the opposite is quite implicit. Typically, both types of beauty are linked or connected to each other (Ben-Noun, 2016). Humans and other forms of higher animals demonstrate this form of beauty and what others may term as the good thus internal and external traits but when it comes to the arts and nature in general, beauty is mostly concerned with the physical or the external appearances of objects or works of arts.

According to Böhme (2010), beauty cannot be wholly objectified, beauty is not an asset which an individual or an object simply possesses. This is mainly because the participation of the subject is basically intrinsic, we cannot pin down the beauty of a scene just because our delight is intrinsic part of that scene. With this in mind one could confidently say that one cannot talk about beauty exhaustively but to experience it. However we don't leave the subject of beauty unattended to, since the time of ancient Greeks, men have attempted to define beauty in one way or the other. Interestingly, in philosophy, a whole discipline has emerged to deal with the subject of beauty and scholars upon scholars have done and still doing justice to this field called aesthetics which basically deals with beauty as well as ugliness.

Aesthetics investigate what distinguishes one work of art from another and if objective criteria of critique exist; it also analyzes how our interest in art is linked to our major philosophical concerns Njiofor (2018). In fact, when we contend that a work of art is beautiful or interesting, we do say that there is something about the object that is beautiful, however we are not able to tell what it is that makes the object beautiful (Küplen, 2015). This is where the way we feel comes in to play a crucial role. So in most cases, our feelings towards objects are elicited by the objects themselves and we tend to find such objects interesting. Beauty and ugliness are not merely objective properties of itself but represents the way in which we respond to the object in question as mentioned by Kant many years ago. Beauty can be found in the bizarre, the strange, and the quirky. We are talking about beauty in strangeness, which means there could be beauty in the ugly. In simple terms, aesthetics is not for the uninformed; it's for those who are aesthetically conscious, knowledgeable, and sensitive (Ozumba, 2008).

Delving into the perceptivity of aesthetics by viewers, Debord (1994) as cited in (Mellick, 2015) pointed out that modernism is the overriding aesthetic of consumer culture. It has developed into a common standard design, through design's material reproduction; our modern aesthetic sensibilities have been shaped or schooled. We have learned to appreciate the look, smell, taste and feel. Through the presence of certain aesthetic features we experience comfort, cleanliness and relaxation of body and mind. In order to appreciate or comprehend the beautiful and the sublime as well as other aesthetic qualities of an object or a phenomenon, one must be involved in a philosophical dialogue which is understood as an inquiry into properties or objects that are pleasing to individuals and the fundamental causes of this phenomenon, that is; why and how they are pleasurable to the human mental faculties (Zuckert, 2009).

According to Perry (2012), aestheticians believe that aesthetics have the power to shape how the populace experience their immediate environment, hence a deeper understanding of aesthetics has the ability to influence how people perceive, interact and respond to the things they experience in their given habitat or environment. In the light of this Njiofor (2018) buttressed this argument by reiterating that awareness and understanding of aesthetics empowers man in realizing this and allowing him to value and adjudicate an aesthetic object as beautiful or ugly. The vision given by the piece of art, the feeling it evokes, and the message it transmits to the observer are well received and appreciated when the observer possesses aesthetic knowledge.

Zuckert (2009) discussed Herder's view on aesthetics by pointing out that, aesthetics deal with the sensible representation or sensible experience of objects. He theorized that it is the sensible aspects of objects that are pleasing aesthetically to our human senses, hence, Herder affirmed that it is the sensible aesthetic qualities that engage our sensible reasoning faculties. Aesthetic appreciation must ignite our senses and the power of our sound imagination in order to have an engaging aesthetic experiences. In other words, when one encounters the arts via the senses, the objects must be intriguing enough to provoke the human mind into a contemplative mood, which may lead to a sound admiration and appreciation or critique of the perceived objects. However, the researcher is of the view that beyond the intriguing nature of the perceived objects, people must generally be exposed to at least a little aesthetic knowledge for them to put on any form of aesthetic attitude in order to value and appreciate the arts.

Humans have evolved to appreciate beauty and the advanced countries have capitalized on this evolution by harnessing the best creative minds and experiences to

enrich their exotic lifestyles and standards of living. Through understanding and application of the power of aesthetics, the western world has been able to turn their communities or cities and other public and private places into sound aesthetic models, whereby one may admire or appreciate such milieu over an extended period of time without becoming uninterested. Such aesthetic engagements alone are able to relieve individuals of stress thereby serving as therapy to heal people of any psychological related problems one may be experiencing. Avenorgbo (2008), alluding to the assertion above pointed out that the environment and its fortifications are of absolute importance to the development of humanity socially, culturally, economically and physically. These aesthetic elements are usually in the form of architectural and sculptural renditions organized in a manner that give a psychologically healthy outlook to human settlements and offer an exhilarating experiences to those viewing from both near and afar. These aesthetic arrangements coupled with better planning, positions the general outlook of their cityscapes and landscapes in an unparalleled manner especially when compared to that of developing and other third world countries. In effect, the power of aesthetics which is mostly undermined and given no or little attention in developing countries like Ghana, has offered a healthy, congenial, comfortable and psychologically healthy environments for human habitations elsewhere in the world. The irony is that, more often than not people in the third world countries recognize and appreciate the beauty and other aesthetic arrangements in the developed countries and tend to gravitate towards such environment but fails to learn and apply the same principles that they have belittled and ignored for eons in their own localities. The irony is that while people in developing nations frequently recognize and appreciate beauty and other aesthetic features and gravitate toward such

environments, they fail to learn and put those same principles into practice in their own communities, where they have long been mocked and disregarded.

Sadly, the story is quite or not different in most areas within developing countries like Ghana as hinted in the preceding paragraph and Mankessim is not spared. Once again Avenorgbo (2008) observed that due to insufficient aesthetic considerations of the environment, bad cultural practices, ineffective education through art, little integration of art into scientific applications and lack of pragmatic artistic government policies, the degradation of the environment is on the rise. It is justifiable to say that communities or societies thrive on sound environments and aesthetics have the power to redefine our physical and social environment when given the needed level of attention and consideration.

2.7.1 African Aesthetics

Interestingly, Africa was once thought to have had no history, philosophy, civilization and any sense of aesthetics by the West (MacGaffey, 2001). On the contrary, Jules-Rosette and Osborn (2020) as captured in a review by Apata (2021) narrated that in 1897, a British Colonial envoy was attacked in Benin City, present day Nigeria, in which attack only two British soldiers survived. There was a reprisal attack by the British in which the African city in question was destroyed, with inhabitant raped and massacred. The story is furthered that the British during the operation discovered African art and carted them away to Europe. Now, several observations were made and questions posed by these scholars. In the paragraph that follows, thought provoking questions and observations that must not be ignored in our quest to understand African aesthetics were captured:

What value did Rawson and his men see in these objects? Did they see them as mere commodities like palm oil and ivory, or as curiosities that might interest others; or did they see them as precious artworks worth protecting and preserving? We may never know the precise answers to these questions, but this further raises a curious question. If the locals lacked aesthetic sensibilities, then for what purpose did they create and preserve these objects? We know that these objects were created not for utilitarian or economic purposes, so what other purposes could have motivated their creation and preservation? The answer must be that these objects were created for their aesthetic values. In which case Rawson and his men did not see the objects as mere commodities like palm oil and what they saw and latterly, what the museums and audiences in the West now see in these objects, were the same aesthetic qualities and values that the locals intentionally created and which they had preserved for hundreds of years before they were desecrated and stolen from the kingdom (Apata, 2021, p. 360)

Considering the above discussion, it could be deduced that the British army and the West in general looted the art of Benin City and across Africa and carted the African art to Europe because the arts were intriguing, what made it intriguing could possibly be the craftsmanship and the aesthetic appeal of the works. Perhaps the Europeans realized the value of such works and that was motivation enough to carry the arts thousands of miles across the oceans to Europe. The foregoing discussion and observation invalidate the early belief that Africa had no aesthetic sensitivity.

In fact, Africa has a sense of aesthetics as hinted earlier in this review and some scholars posit that African aesthetics offer significant aesthetic insights that

represent the prevalent ideas and canons of artistic creativity, critique, and evaluation, which are expressed directly or indirectly in many forms of oral tradition. And several African common terms that denote a sense of beauty are entwined with what is traditionally considered decent, proper, and appreciable in Africa (Njiofor, 2008). Many African aesthetic scholars believe that for people to really understand and appreciate African aesthetics, Africa verbal arts and available African literatures must be analyzed in order to unravel the true meaning of African aesthetics. That we turn our attention to the plethora of verbal art in the context of studying African aesthetics. For instance, some scholars of African literature posited that Analysis of African verbal arts, both oral and written, may educate us about nonvisual conceptions of excellence as well as the aesthetics that inform the creation and appraisal of visual arts in African civilizations (Van Damme 2000; Abiodun, 2001; Njiofor, 2008). Now while citing Memel-Fote (1967), Van Damme (2000) pointed out that we turn to African verbal art in our effort to learn about African outlooks on magnificence and beauty. Furthermore, Memel-Fote argued that examining the many literary genres can help us understand the breadth of natural and man-made objects that are deemed attractive in African cultures.

Again, Adepegba (1967) as cited in Van Damme (2000) pointed out clearly that African verbal art could serve as important tools for understanding African arts and aesthetics. African literature undoubtedly may be a rich source of information on African aesthetics since we are the right people to accentuate our sense of perception which is deeply rooted in our indigenous African beliefs, moreover, the researcher is of the view that, there could be no authentic aesthetic African literature than the ones conceived, brewed and theorized by Africans. In line with this, Njiofor, (2018) affirmed this by positing that the aesthetic judgments of Africans are shaped by their

cultural predispositions and biases. Clearly, the whole of a people's worldview will always influence how they appreciate information and evaluate aesthetic artifacts. In line with this Situma et al (2015) observed that Yoruba concepts of beauty, charm, grace, and harmony make the Yoruba view of beauty simpler to grasp in other words the idea of beauty among the people of Yoruba is easy to understand when looking at beauty from the perspectives and backgrounds of the Yoruba people.

Zeroing in to what African aesthetics really is, Njiofor (2008) shared that African aesthetics is a branch of African philosophy that incorporates the normative science of beauty in nature and art, other objects, and living experience in accordance with African culture and tradition, as well as communal aspirations for the well-being of everyone. Similarly, Shava (2015) pointed out that African aesthetics denote the African awareness and appreciation of Mother Nature, beauty and value of artistic expressions of African descent. It is manifested in people's behaviors within their experienced African societal situations and is ingrained in the diversity of African cultures. It is inspired by and directly tied to African peoples' unique geographical, environmental, historical, cultural, religious, and spiritual experiences. Observations of nature, particularly wild animals, their skin patterns, body motions, and other features of manifestations of natural components in the surroundings, are occasionally used to inform the designs and creations of African aesthetic creations (Njiofor, 2018). In a similar vein Ozumba (2007) highlighted that Africans' appreciation of nature, creation of aesthetic objects, and evaluation and improvement of nature's aesthetic raw materials for the overall improvement of their well-being is based on man's relationship with God, nature, spirit, ancestors, plants, animals, and other visible and invisible terrestrial and celestial forces. African aesthetics could also be seen as how indigenous Africans energetically and intentionally create their own

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descriptions for beauty. More especially, it is the concepts transmitted by the art forms, not their sheer visual expression that are important. The choice of media and production process for the execution of artwork are arbitrary with this strategy, let alone its external attractiveness. The work is regarded right, well, or inwardly beautiful once the thought behind it has been expressed Essel & Acquah (2016). In other words, Africans set the boundaries within which beauty is upheld and adored. Furthermore African aesthetics is aptly dealt with in the assertion below;

> In African aesthetics, concepts and modes of argument used in discussing beauty and related phenomena as well as their implications for the well-being of the community are logically and systematically analyzed. Certain states of mind, emotions and attitudes involved in the aesthetic experience are philosophically studied especially the impact the useful arts and works of art have on communal celebrations and festivities and on historical development of the people. Natural phenomena such as sunset, landscapes, waterfalls, caves, grooves, sacred trees and forests, the human face (physiognomy) and body physical characteristics cum appearance occupy important places in African aesthetic content, knowledge and appreciation: they are deemed to have aesthetic value and considerable significance respectively (Njiofor, 2018, p 33-34).

Alluding to this same idea Van Damme (2000) also pointed out that African aesthetics is primarily about the idea of beauty and also reiterate that a limited number of African scholars view African aesthetics from the stand point of Western aestheticians who associate aesthetics with the philosophy of art. Though the African aesthetic mind set remains dormant, much of what used to be valued as Africa's sense of appreciation is fading, and the western way of life is dictating our values and

ideological pictograms (Ozumba, 2008). To a large extent, Western aesthetics views are different from the way Africans view aesthetics, thus the African-derived standards for perceiving, interpreting, appraising, or applying aesthetic ideals or understanding of African objects are grounded in the philosophies of the indigenous Africans.

According MacGaffey (2001) African and Oriental art were termed primitive mainly because the West measured the foreign arts against that of the classical norm in art. Moreover they were also of the belief that the primitive was not capable of conceptual abstraction, therefore the arts were informed by mere impulse and emotions. In other words, their artistic creations were only whimsical rather than intentional. However, Apata (2021) asserted that indigenous African Artists knew what they were doing in terms of workmanship and aesthetic value, and as a result, they did not need outside validation especially, the West. In fact, the Indigenous African art pays no attention to Western artistic canons such as perspective details, correct proportions, or representationalism. Instead, it produced conceptual art that prioritized the ideas communicated over the materials used. This basic reality about African art was never expressed by the Western Scholars until lately Essel & Acquah (2016). Ozumba (2008) continued to assert that when we talk of African aesthetics, we don't mean that Africans are unique individuals who have nothing in common with the Western world. The only thing that distinguishes Africans is their environmental, cultural, historical, religious, and educational experiences.

While scholars such as (Van Damme, 2008; Shava, 2015 & Njiofor 2008) shared African aesthetics as being centred on and around beauty and the good, Ozumba (2008) on the other hand, widens the scope of the discussion by introducing

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the subject of ugliness into African aesthetics by insinuating that in African aesthetics, the beautiful and the ugly, the gracious and the unusual, the serene and the strange, the primitive and the exotic, the harmonious and the discordant, all fit within the African aesthetic philosophy. Within the confines of their particular aesthetic world, Africans demonstrate a high level of aesthetic sense and sensitivity, technical delicacy, and gracious intricacy. While Ozumba (2008) expanded the subject of African aesthetics, Van Damme (2000) continued to opine that it is thus an important part of the concrete and intangible cultural history of Africans, affirming their multiplicity while also reinforcing their cultural oneness. Moreover, African aesthetics is African centred, thus revealing the cultural bond between Africans at home and those in the diaspora (Shava, 2015). The scope of African aesthetics spans across both visual which could be natural or artistic representation such as sculpture, painting, jewellery among others and performing arts in the form of music, drama, verbal arts among others which can be ceremonial, decorative or serve a functional purpose.

There is no doubt about the diversity and uniqueness of African works of art, as well as the continent's continued upholding of African aesthetics and systematic consciousness passed down from generation to generation (Njiofor, 2018). Africa is blessed with diverse cultures with unique cultures that have shared beliefs, values and attitudes such as beauty among others yet there may be little variation in concept and beliefs. For example, to the Yoruba's of Nigeria, character is the core of beauty, they look beyond the physical features to consider inner beauty. Downplaying this crucial necessity for beauty in favor of explanations outside of Yoruba ideas will not only further distance us from the Yoruba aesthetic world, but will also rob us of the full enjoyment and understanding of Yoruba art (Abiodun, 2001). Though Africa is

replete with diversified beautiful cultures yet there should be a common ground for aesthetic judgment, in the light of this Njiofor (2018) opined that in terms of aesthetics, while we cannot completely eliminate individual diversity and preferences within a culture, there is still a clear unifying characteristic that underpins the African aesthetic philosophy among the diverse aesthetic perspectives. As a result, while the African continent is huge and its inhabitants vary, numerous traditional African communities share basic aesthetic appreciation and judgment criteria.

Moreover, African aesthetics examines how artists envisage, produce, and undertake works of art; how members of the community, both as individuals and as groups, utilize, appreciate, and critique them; and what goes on in their heads when they observe natural phenomena, works of art and how they comprehend what they perceive (Njiofor, 2018). Situma et al. (2015) agree to the foregoing discussion when they observed that traditions, ideals, customs, pervasive realities, and external interactions are all reflected in the arts and aesthetics of a people hence art is deeply linked with the traditional African society. Labi (2018) observed that with the approach of independence in the mid-1950s, and a thriving timber, cocoa, and oil palm commerce, the country became more prosperous hence the asafo which stood as the local military were inspired to concentrate on aesthetics resulting in the change in style of the posuban, with it accompanying sculptures and other symbolic philosophical representations. He continued to point out that the wealthy asafo companies built larger posuban with more sculptures and decorative or aesthetic elements, which were symbolic of their unprecedented artistic freedom.

In simple terms, the arts of the Africans are grounded in the traditions, ideas, beliefs, civilizations, nature and things that surrounds them each day, therefore the

arts are uniquely African. This presupposes that for one to fully appreciate the arts of the African, one must not be ignorant of the backgrounds from which these art works emanate. This notion partly explains why the art of the African was unfairly described by the West as being crude, barbaric and fetishistic. Delving further into this, Essel & Acquah (2016) while citing Nkrumah (1963) pointed out that the West had no notion about Africa's conceptual and contextual aesthetic hybridity, which celebrates ideas represented in her artworks. Without a foresight of this forethought embedded in African art, some Westerners who began to write on African art were interested in investigating European influence on African art and remained silent on how African art rekindled interest in twentieth-century art. This clearly underscores the reason why the West myopically tagged African art as such, the same art that brought new life and invigoration to the Western art culture and practice. Could the West had an ulterior motive which is grandeur than the ones in the foregoing discussion? Well, Nkrumah had this to say by positing that the West focused entirely on the symbolic nature, daily utility, religio-magical, and socio-political components of African art in an attempt to portray it as inferior to Western art in order to keep colonial rule in place (Nkrumah, 1963 as cited in Essel & Acquah, 2016).

In any case, it is conspicuously clear that the West lacked the premise that could have necessitated the correct judgment and subsequent description of African art. In buttressing this point, Ozumba (2008) clearly pointed out that the African continues to create art for various grounds, and only those aestheticians who comprehend the tenets underlying the work, whether Africans or non-Africans, could appreciate African art. It must be noted that the way the African artists create their art works is intentional hence should not be faulted on any unjustifiable grounds. Any attempt to do so may result into myopic and bias judgment. In the light of this, Essel

& Acquah (2016) pointed out that, African art by its very nature, shuns realism in favor of abstractionism, conceptualism, unconventional exploitation of found things, and the production of abundance of themes for ontological instruction. For instance, when one considers the numerous paintings and sculptures at posuban locations among the Fantes of the Central Region of Ghana, one could observe that the subjects were sometimes characterized by conceptualism and abstractionism, though a number of them too are executed in realism. In the light of this Labi (2018) pointed out that sculptures at the posuban paid tribute to past heads of clans and other people who ones played important role in the society. Furthermore, the sculptures captured subjects of interest, however, the precise physical likeness was not their major concern but the values the sculptures exude.

In the nut shell, Njiofor put it beautifully that African aesthetics explores how Africans feel about works of art, why they enjoy some works of art because they are considered as beautiful while others are not, and how these factors influence their moods, beliefs, and attitudes about life in the community (Njiofor, 2018). Art is indeed virtually everything in the African society (Essel & Acquah, 2016) since the very fibers of our lives as Africans are woven around expressive arts.

2.8 Sculpture

Sculpture is a form of art in which hard or plastic materials are manipulated to create three-dimensional art objects. The designs might take the form of standalone objects, reliefs on surfaces, or surroundings that range from tableaux to enveloping contexts (Britannica, n.d.). According to Koed (2005) sculpture in its basic form refers to any art object that is three dimensional in nature. Again, Koed mentioned that Herbert Read was of the view that sculpture's peculiarity as an art is that it

produces three-dimensionality in space (Koed, 2005). Similarly, Irvin shared that almost all sculptures in the Western fine art history were three-dimensional representations of recognizable objects, most typically human figures, before to the turn of the twentieth century (Irvin, n.d.). In other words, sculpture is any three dimensional art work that employs techniques such as carving, modelling, casting, assemblage and construction using a wide range of materials such cement, clay, wood, stone, Plaster of Paris among others. Similarly Britannica (n.d.) outlined materials like; clay, wax, stone, metal, fabric, glass, wood, plaster, rubber, and random "found" things are only some of the mediums that can be employed. Britanica continued by highlighting the sculpture could be carved, sculpted, molded, cast, wrought, welded, sewed, assembled, or otherwise shaped and integrated materials are all possible.

Conversely to the popular notion of ascribing sculpture to three dimensionality, Koed (2005) observed that the problem with this concept in the most basic form is that embodied compositions are made up of three-dimensional materials. As a result, the sculptural distinctive nature cannot be found in its actual three-dimensionality. Koed furthered that Robert Vance observed that sculptures are objects built in three dimensions and that what counts for sculpture is the occupancy of space (Koed, 2005). Hence there are scholars who argue that sculptures go beyond the basic notion of three dimensionality. They are of the view that not all three dimensional objects are sculptures and that sculptures have more to do with space and context.

Today sculpture has become more fluid and flexible as it has freed itself from the rigid traditional materials and techniques. Confirming the above assertion, Mensah, Adu-Agyem & Osei-Barnieh (2013), pointed out that sculpture is considered

as an art that evolves, changes, and is constantly extending the scope of its activities and sprouting new kinds of objects. No one may be able to accurately forecast what its future or prospective extensions are likely to be. In line with this, Goetz (1999) pointed out that:

> Twentieth century sculpture is not confined to the two traditional forming processes of carving and modelling or such traditional natural material as stone, metal, wood, ivory and clay. Because present day sculptors use any materials and methods of manufacture that will serve their purposes, the art of sculpture can no longer be identified with any specific materials or technique (p.48).

Sculpture has a lot of potentials that can be explored or tapped for the benefits of the society. It goes beyond the popular figure representations that are mostly seen in our communities. People have become too familiar with this sculptural narrative that most sculptures in town are either ignored completely or given little attention. It is high time sculptors transform and change the sculpture narratives in Ghana so that they could serve the interest of the 21st century folks.

2.8.1 Sculpture and Touch

The interaction between tangible stimulus and perceptual reaction has been represented as a multi-stage dynamic process encompassing perceptual, cognitive, and behavioral stages that interact with each other in terms of cognitive and emotional processing (Leder, et al., 2004; Tinio, 2013 as cited in Bueno et al., 2020).

In simple terms, touch is important for the aesthetic experience, especially while appreciating sculptures, according to several studies (Bueno et al., 2020). In the light of this, Koed (2005) observed that some scholars are of the view that the

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importance of sculpture in the appreciation of one or more sensory perception modes, such as touch, can be acknowledged. He again observed that Read was of the view that sculpture is a palpation-based art that emphasizes tactile feelings. In line with this, a renowned German aesthetician and a student of Immanuel Kant by name Herder asserted that sculpture is distinctive because it is enjoyed and appreciated by the sense of touch rather than vision. In view of this Bueno et al. (2020) traced the idea of touch to the Neo-Concrete Movement in Brazil in the 1950s when this new aesthetic movement dedicated themselves to bridge the gap between art, especially sculptures and reception. The focus was on making the shift from passive observation to active participation in artworks where the observer was able to touch or manipulate what was perceived. Herder who shared similar views with Neo-Concrete Movement, believed that sculptures are best appreciated when touched, however scolars like Zuckert, Koed, among others disputed the claims made by Herder and Bueno et al. on the grounds that defining sculpture only by the sense of touch is woefully inadequate (Koed, 2005; Zuckert, 2009). Koed observed that touch does not play a required function in our evaluation of sculptural works because there are numerous sculptures, that are not meant to be handled and for which touch plays no role in appreciation (Koed, 2005). This is true in cases where the sculptures are out of reach to the observer, either concealed or high on a pedestal or where the rules forbid one to touch as observed in some museums and galleries. Moreover, there was a common belief among aestheticians that touch was not capable for affording aesthetic experience because it was too connected to the body rather than the higher cognition – aesthetics was and it is still viewed as a cognitive function. Zuckert (2009), however accepted that Herder's contribution to knowledge was critical with respect to making important distinctive aspect of sculptural experience and aesthetical discourse.

2.8.2 Aesthetics of Sculpture

According to (Zuckert, 2009), among the various art forms of the eighteen and nineteen centuries which included; Painting, music, architecture among others, sculpture probably received the least focused attention from seasoned aestheticians and art historians. Even at the height of increased interest in Greek Classical sculpture in the wake of Winckelmann by the West, especially Germany, sculpture was treated like one of the plastic arts where specific artistic qualities or aesthetic experience of sculpture was given remarkably little attention until later where it has received more focused attention. In other words, sculpture has in recent times gained dominant focus of discussion from aestheticians and art historians as opposed to previous times in history.

Representations in Sculptures could be aesthetically enjoyed by people of varying backgrounds and classes but if people don't look for distinctive aesthetic experience in sculpture, it is unlikely to find a speck if any (Hopkins, 2003). With little or no interest in aesthetics, people have in one way or the other relegated outdoor sculptures to the background without the needed attention they need to make impactful contribution to the society. For this reason, it is pertinent for the populace to be given the right exposure to aesthetics for them to see public sculptures in a different light. Hopkins (2003) continued that philosophical contemplation on the arts, in this case sculpture, feeds on and cultivates critical engagement with them, however, failing to consider any distinctive thing about sculpture not only undermines philosophy, it might also curtail our engagement with sculpture or art in general.

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2.9 Education

The process of acquiring knowledge through educational training and learning is known as education (Ametepe, n.d.). Education involves a shift in a person's way of life, it entails improving a man's ability to select the greatest option accessible in any given situation. It refers to a person's growth in order to prepare him to take the greatest possible approach to an issue at any given time (Idris et al., 2012). In this case one could infer that education affects our way of thinking, in consequence it has the power to influence our day to day interaction with our immediate environment hence shaping our perception about the worldview around us. The term education refers to educational programmes that have broad goals relating to the learner's personal growth and knowledge gain (Heise & Meyer, n.d.). According to Naziev (2017), education was seen as the socially controlled and regulated process of passing on socially meaningful experience from past generations to future generations, in Soviet Union and Russia. It was furthered that the most common way to obtain an education was to enroll in an educational institution's training program. In a similar vein, Hassan (2018) shared that education is a lifelong process that begins at birth and lasts until death. The early years of life are significant because they influence the subsequent events. Conversely, we are unable to fully control the early stages of development because children remain in their families' care until they begin attending school. However, Naziev (2017) observed that around twenty years ago, it became evident that such a view of education had serious flaws. Indeed considering education from this point of view truly reveal the flawed nature of what the Soviet Union and Russia, Hassan (2018) and others that shared the same or similar ideologies. In fact, education is an open process of learning and understanding. It is not just for students in schools but actually begins from the mother's lap. Parents and families instill good

manners in their children and help them grow into responsible citizens. Although the home is referred to as the children's first classroom, formal education begins in school, where they are taught how to behave and comprehend what is going on around them (Hassan, 2016). According to Idris et al. (2012) the primary goal of education is to educate individuals within society, to train and qualify them for work in the economy, to integrate them into society, and to teach them society's values and principles. Again, being well-educated in life increases the chances of improved job prospects, increased economic activity, relevance and social status (Exley, 2016; Idris et al., 2012; Hassan, 2016). Moreover, Hassan (2018) mentioned that there are two types of education: formal and informal. He further observed that because formal and non-formal education overlap to some extent, it is difficult to draw a clear boundary between them. Children learn from each other in the school environment as well as in the classroom. According to Ozumba (2008), cultural, environmental, historical, religious, ideological, ethical, philosophical, and educational contents of the appreciative mind all influence one's perspectives.

Every human being benefits greatly from education. It enables us to comprehend what is going on around us in a rational and transparent manner. Only an educated person is capable of making realistic decisions and making the appropriate movements at the appropriate moment (Hassan, 2016). Education imparts knowledge and skills to the populace while also developing the personalities of a nation's youth. Education develops a country's economy and society, making it a turning point in its development (Idris et al., 2012). Education is critical for a person's long-term success. It has the potential to have a significant impact on people's ability to maintain their quality of life. Education is generally seen as the foundation of society which brings economic wealth, prosperity and political stability (Idris et al. 2012; Exley, 2016).

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Moreover, economic and social status depends on education obtained by individual since education contributes to individual capability in managing quality of life. It can help individuals to avoid poverty, build up harmony and democratic society, right perspectives about life, reveal their true potential, inspire them to become better people, and broaden their horizons in certain areas (Idris et al. 2012).

Individuals' relative possession or lack thereof of the information and skills required within society and the labor market for their own enlightenment, empowerment, and engagement is what the presence or absent of education offers (Exley, 2016). Education may also be termed as a society's systematic attempts to convey knowledge, value, attitude, and skill among its members in order to improve individual potential and changes in themselves (Idris et al. 2012). Moore (1982) as cited in Hassan, (2018) discussed education in terms of society's commitment to having a desirable sort of person and expected values. As a result, children may exhibit certain expected features, attitudes, knowledge, and talents that society values. We are regarded as a vital source of knowledge in our culture since we are educated. Education allows us to teach morality, etiquette, and ethics to others in our society (Al-Shuaibi, 2014).

2.9.1 Educational Significance

Education is a crucial aspect of one's life. It is the key to future success and a plethora of options in our lives. Education in a particular field helps people think, feel, and act in ways that contribute to their success and improve not only their personal happiness but also their communities. (Al-Shuaibi, 2014). Similarly, Bano (2015) observed that one of the most crucial aspects of our lives is education. Without it, a man is incomplete. Education teaches us how to think, work, and make decisions; in

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other words, it teaches us how to have a successful and meaningful life. Education is the most effective tool we have for changing the world and enlightening ourselves. This is because a good education gives you the ability to evaluate things correctly and apply what you have learned in real-life situations (Thangeda & Baratiseng, 2016).

Furthermore, education shapes a person's personality, thoughts, and interactions with others, as well as preparing them for life's challenges. It gives people a unique position in their own community and wherever they dwell (Al-Shuaibi, 2014). In line with this Ametepe (n.d.); Todaro & Smith (2011) observed that education instills self-assurance or confidence in reading, conversing, arguing, being able to make more educated decisions hence one has a better chance of being heard and taken seriously in society, are all significant aspects of education.

Education can also contribute greatly to the extension of human skills, which is an important part of development (Power, 2011). Our minds are polished, our thoughts are reinforced, and our character and conduct toward others are strengthened through education. It provides us with knowledge in a variety of subjects in general and our area of expertise in particular, as well as what we need to master in our professional careers (Al-Shuaibi, 2014).

2.9.2 Aesthetic Education

The concept of aesthetic education has been present in pedagogical ideas since antiquity as an important component of the theoretical discussion on the function of art and the beautiful in forming the individual (Denac, 2014). The goal of aesthetic education is to develop individuals who can look and see, fathom or understand life, live a full life and develop varied interests, become much more resourceful in their way of life, question and critique, have strong sense of self and values, and embrace

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civilized, peaceful, and free reasoning but not to mainly train children to become artists (Erbil, 1990 as cited in Acer, 2008). In the light of this, Doane University Center for Excellence in Teaching and Learning welcomed the idea that aesthetic education is a means of getting back in touch with the process of learning anything new, of being exposed to a medium that has never been experienced in this way before. The university further emphasized that it is the integration of the arts into the curriculum in such a way that it creates a deeper understanding of and appreciation for everything that has an impact on our life (Shih, 2020). Gokaydin shared a similar view with Doane University Center for Excellence in Teaching and Learning when he opined that an art-integrated educational system ensures the development of aesthetic sensibility in children, as well as their awareness of their existing potentials, socialization, and the production of individuals capable of developing creative and constructive thinking (Gokaydin, 2002 as cited in Acer, 2008).

Denac and other proponents of aesthetic education, believed that aesthetic education is very crucial in the development of a person, especially among children and youth since this is the stage where the individual receives training that characterizes his or her adult life. They opined that the fundamental flaw in all educational systems and approaches was their emphasis on rational thinking, which could hurt an individual's inner harmony since he must be trained to live in a creative and natural manner—which could only be accomplished through aesthetic education. (Read, 1967 as cited in Denac, 2014). Adu-Agyem & Osei (2009) also added their voice to the scholarly discourse about aesthetic education by asserting that, art is integral to a child's aesthetic and creative development, and it is required in all aspects of life. To these proponents, there is a great danger if stakeholders concentrate on only rational development of an individual, which is more cognitive centred while

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foregoing emotional and moral development of the child as this does not facilitate balanced training of the individual. In this case the child grows up and is unable to identify and appreciate positivity and beauty in the things that surrounds him or her.

Meanwhile, Shih made an important observation by positing that beauty is everywhere, that nature is full with beauty; life, architecture, objects, and everyone's heart are all filled with beauty. He further noted that, one crucial thing people must note is that aesthetic education lies at the heart of all learning (Shih, 2020). This makes aesthetic education indispensable composite part of the nurturing of children as noted by Plato, Denac (2014). Ignoring this knowledge could be detrimental to an individual's growth, since the individual may not be able to receive proper training for all the senses that helps in learning other subject areas. In a similar vein, while training an individual, stakeholders must realize that literacy should not just be about reading and writing. It should also include the symbol systems. Children will not be prepared with the breadth of symbolic tools they need to fully represent, express, and communicate the complete spectrum of life if literacy is defined too narrowly as relating to only the systems of language, mathematics, and science (Adu-Agyem & Osei, 2009). According to Bates (2000) as cited in Adu-Agyem & Osei (2009) art education has the potential to generate many types of literacy, encourage multiple solutions to issues, and promote multiple intelligences. In the light of this Yang (2013) as cited in Shin (2020) pointed out that we can create higher aesthetic intelligence if we can teach pupils how to enjoy the beauty of life in their world through aesthetic education and diverse teaching methods to enhance their aesthetic experience. He furthered that this can improve children's aesthetic literacy and instill in them a desire to consistently recognize and appreciate beautiful things, allowing them to develop into global citizens.

2.10 Summary

This chapter discussed the theoretical framework that guided the study. The study was guided by four theories of aesthetics, namely; emotionalism, formalism, imitationalism and instrumentalism. The framework of these theories were encompassing enough to accommodate the multiple approaches to African aesthetics. Hence the study was guided to examine and analyse the physical properties, techniques, moods, ideas, feelings, backgrounds and meanings that were enshrined in the public sculptures of Mankessim.

The chapter also looked at culture as way of life of any particular group of people and how their beliefs, traditions and practices influence the kind of art produced in the region. It saw art as the window through which people may analyze the past and present cultures of any group of people. Moreover, the chapter emphasized that traces of art and other architectural structures from the past generation or generations give rise to cultural heritage. It further observed that some of these cultural heritages are in the public domain of which some of them are public art. The chapter zeroed in on posuban as a public art and Fante Asafo groups. It considered Fante asafo groups mainly because, these groups were and are responsible for the many posuban that are dotted within many parts of the Central Region and must be noted that posuban was of interest to the researcher because some, if not most featured sculptures.

The chapter also looked at symbols, etymology of symbolism and how artists or people could rely on symbolism in rendering art forms. It observed that some of the public art, especially public sculptures are entrenched in symbols that may need one to contemplate before unraveling the meanings.

Furthermore, the chapter considered aesthetics as the science of beauty with it attending ugliness. It observed that aesthetic knowledge must be learned in order for an individual to put on aesthetic attitude. It also put forward that though the West failed to see beauty in African arts and for that reason tagged African arts as arbitrary objects, thus one that is unplanned, archaic, barbaric and fetishistic. The West erred in their description because they used Western standards in judging the arts of the African, failing to see the African arts from the context or perspectives of the African. It established that Africans have a sense of beauty and this beauty is best appreciated when viewed from the African perspectives.

It also discussed sculpture as an area that is fluid and subject to change. It asserted that sculpture has evolved over the years and so people must embrace this change as it has come to stay and conform to these changes while breaking away from the mindset of relying on traditional themes, materials and techniques only. It observed that in this way, any form of monotony could be broken while evoking a new form of excitement in people.

Finally, the chapter considered education as an important component in training and shaping the perspectives of an individual. It observed that education is a lifetime experience which happens beyond any formal training and so people learn from their day to day interaction with their environment. It also observed that aesthetic education is important as this would help individuals learn to better appreciate their environment and make them global citizens.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter dealt with the research design, population, sample and sampling techniques, data collection instruments, data collection procedure and method of data analysis that was employed by the researcher to gather information for this study in order to achieve the objectives of the study.

3.1 Research Design

Research design encapsulates the blueprint for the collection, measurement and analysis of data, as opined by many scholars. For instance, De Vaus (2001) pointed out that research design refers to the by and large strategy that you choose to put together the different components of the study in a coherent and logical way, thus ensuring you will successfully deal with the research problem. Hence research design basically, set out or define the trajectory of the research, without which the researcher would fail to achieve the outlined objectives of a study in question. Similarly, Salkind (2010) saw research design as a systematic approach involving cognitive abilities such as reasoning, problem solving and information acquisition that are bound by well delineated goals, correct selection of research methods, review, among others, in order to achieve the study's goals. In view of this, it is obvious that a careful strategy to direct the study was very necessary as it led the researcher to achieve the study goals by answering the research questions.

Among the many research designs, the researcher employed the descriptive case study approach of the qualitative research inquiry in collecting and analyzing the data for this study. Qualitative research aims to extend or deepen our perception of

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how things have been in our social world and the way they exist. In a situation where the research question deals with exploring how people experience things, their views, or investigating a novel area where concerns or issues are not yet understood, qualitative inquiry is preferred (Hancock et al., 2001). In the case where the study sought to unravel how people experience the public sculptures of Mankessim, with respect to the aesthetic qualities and educational significance, qualitative research approach became appropriate research paradigm to adopt for the study.

Moreover, qualitative case studies give scholars or researchers the chance or opportunities to use a variety of data sources to either explore or describe an issue at hand or a phenomenon in context (Baxter & Jack, 2010). This ensures that the phenomenon is not explored using one medium but rather a multiplicity of lenses which facilitate a better understanding of the phenomenon at hand. Again descriptive case study is used to describe a phenomenon within the real life setting in which it is found (Yin, 2003, as cited in Baxter & Jack, 2010). Descriptive case study was appropriate for this study because it provided the opportunity to the researcher to consult various data sources in order to explore and to give a vivid description and analysis of the major public sculptures within the geographic boundaries of Mankessim.

3.2 Population

Research population is usually the complete set of characters from which the research sample is drawn (Taherdoost, 2016). In a similar vein Alvi (2016) posited that research population refers to all the members who meet a certain criterion specified for a study. In other words, research population could also refer to a large

collection or a set of individuals or objects that forms the main focal point of a scientific inquiry

The population for this study consisted the people of Mankessim. The target population for the study also consisted of the Art teachers, Art students, local residents, local artists and Traditional leaders of Mankessim.

The accessible population from which samples were drawn for the study were based on; five (5) Art teachers, five (5) art students, eight (8) local artists, eight (8) local residents, six (6) Traditional leaders.

3.3 Sample and Sampling Technique

In actual fact, it is rarely possible to assess every single element of a given population, so a section of the population is carefully selected for the assessment. The process through which a sample is extracted from a population is called sampling (Alvi, 2016). Similarly, Taherdoost (2016) puts it that sampling is the process of selecting a subset from a sampling frame or the complete population. Sampling is employed to make generalizations about a population. Sampling is an essential tool for research because research population mostly comprises of many subjects for any research study to include as participants, hence the process of determining a statistically significant sample size is known as sampling (Majid, 2018). In a similar fashion, Ofosuaah (2010) while citing Babbie (2005) asserted that it is invariably impossible to study all the individuals of a given population that is of interest to the researcher, hence as the case may be, the researcher ought to select a sample from the population.

In order to achieve the objectives of the study, the purposive sampling technique was adopted by the researcher. The purposive or judgmental sampling was

chosen because this technique sanctions the researcher to decisively select participants based on their qualities. The researcher was of the view that these categories of individuals have varying degrees of knowledge about the study at hand hence this choice of sampling technique. The sample size for this study was sixteen (16), which consisted of three (3) art teachers, three (3) art students four (4) local residents, two (2) local artists and four (4) Traditional leaders of Mankessim.

3.3.1 Table 1. Summary for the Sample of the Study

Respondents	Number
Art Teachers	3
Art Students	3
Local Residents	4
Local Artists	2
Traditional leaders	4

Source: Field Data, 2022

3.4 Research Instruments

Data collection instrument is a tool for collecting data or gathering information in research. Interview, observation and artefacts were used in gathering primary data for this study. The researcher sourced secondary data from journals, publications and other internet sources. Interviews were also used because interviews allowed the researcher to interact with the respondents on one-on-one basis. This allowed or enabled the respondents to express themselves in a manner that painted detailed images of the scientific inquiry at hand. The researcher employed semi-structured form of interview guide to seek the views of the respondents.

In using observation as an instrument for gathering data, the researcher employed direct observation technique, in this case the researcher was able to observe without interfering with what was being observed hence the researcher was much detached. In the case of observing public sculptures of Mankessim, direct observation was more appropriate since the researcher had the chance to observe physically as well as from videos and pictures. Artefacts provided direct and concrete sources of rich information that aided the study.

3.5 Data Collection Procedure

As part of the data collection exercise, the researcher first collected an introductory letter from the Department of Art Education, University of Education, Winneba. The researcher then identified and sought the consent of the respondents prior to the interview. The researcher conducted the interviews at the homes, palaces, shops and offices of the respondents in order to source the primary data for the study. Moreover, the researcher observed the public sculptures directly with the help of an observational guide. Responses were analyzed and conclusions drawn in order to achieve the objectives of the study.

3.6 Method of Data Analysis

Data collected by the researcher was analyzed through visual and thematic analysis. The researcher first transcribed and coded the responses from the respondents which was then analyzed and discussed thoroughly in order to achieve the objectives the study.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION OF FINDINGS

4.0 Overview

This chapter dealt with the analysis and discussion of the research findings based on data collected during the study. The analysis and discussion of the collected data was done through themes that emerged from the raw data based on the research questions, observation and details of artefacts. The study established that scholars have researched into the historical and philosophical aspect of the public sculptures of Mankessim but there remained a scholarly gap in the areas of aesthetic and educational significance hence the research aimed at investigating the aesthetic and educational significance of public sculptures of Mankessim. The study sought to answer the following research questions:

4.1 Research Question 1

What are the current conditions of the public sculptures of Mankessim?

The focus of this research question was to examine the current conditions of the public sculptures of Mankessim. The researcher was of the view that doing so would open a window into how these public sculptures are viewed by the people of Mankessim. Hence, a critical examination of the current state or conditions of the sculptures revealed a great deal of findings which contributed immensely to the conclusion of the study. The research question one was analysed based on data collected through interview and observation by the researcher. The researcher relied on interview and observation guide to obtain this data.

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4.1.1 The Current State of the Public Sculptures of Mankessim

First of all, it must be established that the major sculptures of Mankessim were found at two major locations. These locations included Mankessim main roundabout and Kyirem Asafo Company's posuban at Obrom, close to the Mankessim Police station. It is worthy to note that each site had a number of individual life-size to heroic sculptures, numbering a little over twenty that were worth considering for the study.

At the Mankessim roundabout, it was observed that for the three human figures that represented the three legends, thus Obrumankuma, Odapagyan and Oson, repair works had been done on at least one of them. However, original material was not used in the restoration. Whereas the sculptures were cast in cement, wood was used to restore the broken pieces thus undermining consistency. Moreover, it was revealed that part of the hands of one of the figures were broken off completely with the iron rod exposed to the vagaries of the weather. Two individual swords remained in the hands of Odapagyan and Obrumankoma respectively but these figures also had parts of their swords broken off. With respect to the finishing, the study revealed that the sculptures had been repainted yet, portions of the finishing had flake off. The top left corner of figure one (1) shows the current state of the three legendary figures.

Figure 1: A Grid Showing the Sculptures at the Mankessim Roundabout.

(Source: Field Research, 2022)

The sculpted elephant (Oson), did not have major issues, however it was observed that one of the tusks was broken but still in place. The upper part of the tail had a chunk going off, leaving a depression in that area of the sculpture. With respect to the finishing, it was observed that some areas of the paint were flaking off.

Another sculpture that was considered was the eagle which represented Odapagyan, this sculpture, to a large extent was in good shape with a very minute area of the tail broken off. The finishing remained intact.

Finally, the study focused on the statue of the whale, which symbolically represented Obrumankuma. It was observed during the study that the sculpture remained intact with no broken parts but the finishing had issues. Some areas of the paints were peeled off.

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To sum up, it was observed generally that, the sculptures to a large extent were quite satisfactory and did not look abandoned but the surroundings or the grounds where the sculptures stood, though at the centre of a busy street looked abandoned and therefore needed attention and maintenance.

Figure 2: A Posuban with Multiplicity of Sculptures. (Source: Field Research, 2022)

Following the first location, thus Mankessim roundabout, the study considered the second location which happened to be a cluster of sculptures at the Kyirem Number Two Asafo Group's Posuban at Obrom, near the Mankessim Police Station. As explained earlier, posuban is an immovable monument that shows a strong visual statement of an Asafo company found at the outskirt or center of a town or village. In certain circumstances, the posuban is used to represent perceived beliefs, desires, or supposed accomplishments, supporting the companies' martial values and ensuring their continuous significance in the communities (Labi, 2019). Though Mankessim happens to have several mposuban, it is only Kyirem Number Two Asafo Group's Posuban that portrayed sculptural figures.

A careful look at the Posuban revealed twelve human sculptural figures, seven animal figures, five cannons, a Coat of Arm, two clocks, and a figure at the very top, painted in black and white which had seven heads, fourteen eyes, fourteen antlers, by name Enyanyakra, believed to be a god. The painting of the monument ranged from red, yellow, blue, green and other muted colours. A closer look at the figures at this site did not reveal any broken part(s) as observed in the first location, thus Mankessim roundabout. However, the architectural structure which housed these sculptures had areas ripped off due to rust of the irons within the concrete. The paintings on both the architectural and the sculptural figures were fairly in good position.

4.1.2 The Level of Protection Accorded Public Sculptures in ensuring their Permanency.

Out of the sixteen (16) respondents sampled, the question in relation to the theme above was administered to fourteen (14) respondents. Of the fourteen respondents, three, representing 21.4% opined that the sculptures were not well protected whereas seven that represented 50% asserted that the public sculptures were protected enough. Four (4) of them representing 28.6% were of the view that the sculptures needed a better form of protection in order to ensure their longevity. Per the responses received, it could be deduced that 50% of the respondents, forming majority believed that the sculptures were protected enough, whereas 21% forming the least group believed that the sculptures were not protected enough and so did not see anything wrong with the current trend of protection. The others did not take any stand but were of the view that there could be more room for improvement. It was generally observed that though sculptures at Mankessim roundabout were initially secured, the current state revealed that those responsible have let down their guard in ensuring that the place is maintained and devoid of any trespassing. As a result, portions of the fence that secured the grounds were broken, enabling people to trespass and deface the monuments by hanging banners and clothes.

However, at Kyirem Asafo Number Two Company's Posuban, though the public sculptures were not physically secured, there were individuals close by who were directly responsible hence, their general condition was much better than that of Mankessim roundabout. The sculptures were generally in good shape and people did not trespass as compared to the sculptures at Mankessim roundabout. From the data gathered, this was mainly as a result of the fact that the people revered the site as being sacred hence the need to protect it from external damage.

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4.2 Research Question 2

What effective ways could be employed in ensuring the permanency of the public sculptures?

The focus of this research question was to seek for possible ways to draw public attention to the public sculptures which were deemed social treasures and also to ensure maximum protection against any damage that may be susceptible to the sculptures found within Mankessim. The following themes emerged from the respondents during interviews.

4.2.1 Regular and Proper Maintenance

Five (5) respondents which formed 31% of the total respondents interviewed opined that to ensure the permanency of the public sculptures of Mankessim, the stakeholders responsible, in this case the traditional leaders and concerned opinion leaders must ensure regular maintenance of the sculptures as well as the grounds on which these sculptures are erected. In an attempt to highlight issues pertaining to maintenance, Kportufe (2015) asserted that it is expensive to build a structure and then leave it to decay and fail. Maintenance is seen as a collection of any measures taken to keep an object in place or restore it to an acceptable condition and so such failure to maintain facilities is indeed a massive investment loss. Similarly, despite the fact that the goal of public infrastructure and facilities is to meet social and administrative demands as a method of meeting economic duties for the general public, the care of public property has not received the attention it deserves (Nkrumah et al., 2017). Hence, it could be observed that, generally, there is a national challenge with respect to maintenance of most public places. Nkrumah et al. (2017) again observed that most of Ghana's public infrastructure were in a terrible state. Existing infrastructure were likewise in relatively poor condition. Maintenance procedures

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must be followed to guarantee that infrastructure and equipment were in good working order.

It was established by the respondents that the sculptures, especially those at Mankessim roundabout needed to undergo some sort of maintenance. This assertion was corroborated by an observation by the researcher, the researcher observed that indeed the grounds at the Mankessim roundabout seemed neglected, thus the fountain had become a white elephant, and lawns were in bad shape as well as the pavements. The fence had some parts broken which had exposed the site to trespassers who transact daily business activities in the area. The researcher also observed that parts of the sculptures were broken off, especially the three human figures that represented Oson, Odapagyan and Obrumankuma and in an attempt to fix some of the broken parts, wood was used as a medium of restoration instead of the original material (cement) which was used to execute the works in the first place. The sculptures were mainly being defaced because of lack of proper enclosure hence the urgent need to do something about it.

The sculptures at Kyirem Number Two Asafo Company's posuban were in good state, however, the architecture (Posuban) that housed them had some of its concrete ceiling ripping off due to rusty nature the iron rods used in the construction. In fact, it would be easier to mend when damages were in smaller patches than to have waited for the whole structure or large areas to be affected before attempting renovation and maintenance. This was affirmed by Chin-man (2002) as cited in Kportufe (2015) when he posited that structures that are maintained and managed properly prevent degradation, keep them safe and tidy, provide a pleasant and comfortable living environment, and maintain their value. So for both areas, thus

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Mankessim roundabout and Obrom, an early intervention must not be underrated. Moreover, in an attempt to restore or give it any form of a facelift, quality materials must be used since this would curtail the frequency for maintenance which had been a national canker. For far too long, maintenance had been ignored, again, Kportufe (2015) shared that Ghanaians have a typically negative attitude toward publicly owned property, whether it be a building, road or plant, and this attitude had led to the prevalent understanding that it is either nobody's property. This attitude alone had been a major setback in boosting our morale towards maintaining and upholding proper maintenance culture. Activists, political leaders, and the general public at large frequently voice a desire for better maintenance practices, but there is little motivation to put them into action. As a result, the issue of poor maintenance procedures in Ghana had sparked public discussion, but without the essential follow-up action (Nkrumah et al., 2017).

In the light of this it has become pertinent that stakeholders, individuals and the general public at large shift attention to proper maintenance culture so as to prevent any form of economic losses that may accompany negligence to public facilities and monuments.

4.2.2 Public Education

Some section of the respondents numbering eight (8) which formed 50% of the total respondents opined that in ensuring permanency of public sculptures, proper education must be given to the general public. Some of the respondents believed that when people truly know the value and understand the significance of public sculptures, they would accord the necessary attention and care the sculptures deserved. Public sculptures are mounted for public consumption and as stated earlier

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in this study, when sculptures are mounted publicly, they automatically become social properties and the general public is able to interpret in their own way (Bellentani and Panico, 2016). The planning, execution and the final process of mounting sculptures in the public place comes with cost and so are mounted purposefully. To some people, the presence of public art in the public space is often thought to enhance the landscape setting and spatial experience of people.

In Ghana public arts are mostly associated with the culture and identity of an area that give a positive impact to the public (Albahori et al., 2014). Furthermore, public sculptures may serve as therapy to alleviate stress and anxiety among the populace as they engage with and contemplate public sculptures. Some of the respondents also were of the view that, public sculptures like the one found at Obrom, Mankessim promoted tourism in the area which brought economic gain to some selected few. The economic gains could be widened if the stakeholders and traditional leaders would invest in the public sculptures of the area. The benefits, either direct or indirect have minimal to great impact on individuals or the communities in which public sculptures are found. So in the case where the people for whom these sculptures are meant for, do not understand or know or the value or essence then it becomes a challenge in seeking to protect the sculptures. The education could take the form of formal educational setting where sculpture becomes more emphasized in the teaching and learning of Creative art and the visual art component of the Basic Design and Technology (BDT) in Ghanaian schools so that people learn and get accustomed to the sculptures even before they grow so as not to harbour any form of apathy towards these works.

Some of the respondents expressed that more often than not some people viewed some of the public sculptures as being fetish but believed that with proper education, their perception was bound to change and view sculptures in new perspectives. Some of the respondents, also suggested that another form of education could be public education and sensitization through projecting the works in both the digital and print media for the public to read about them.

4.2.3 Stakeholders must Manage and Invest in Public Sculptures in order to Reap Returns

Two (2) of the respondents which formed 12.5% asserted that leaders in the community should be able to invest financially in building better physical protection for the public sculptures while giving the monuments a facelift. Since people generally despise substandard, defaced and abandoned structures and locations. Doing so would impress upon the minds of the general public the value and significance of the sculptures. A respondent expressed that when public sculptures are calculatedly or strategically secured, maintained and protected, people may invariably value the sculptures and come to know the essence of the sculptures. In some cases where such sculptures served or augmented tourist sites, traditional leaders or stakeholders have received revenue from people accessing such locations. In the developed countries, for instance, stakeholders are able to derive maximum benefits from public sculptures. For instance, among the numerous, public sculptures in the United States of America, the Statue of Liberty alone receives scores of visitors from all over the world which by inference accrues substantial amount of money to the state (Statista, 2022). Statista confirmed that in the year 2021, despite the effect of Corona Virus, the site recorded 1, 556,482 visitors. Similarly, records from the United States of America's National Park showed that in 2016, 4.5 million people visited the site which accrued some

$263.2 million (National Park Service, 2021). If this was possible elsewhere, it could be possible here as well. From the data at hand, it could be deduced that the practice could be replicated here in Ghana as well and for that matter Mankessim sculptures when given the necessary facelift and accorded the needed improvements could impact the community in ways that could solve real problems in the community.

4.2.4 There must be Academic and Non-Academic Publications which accentuate the Importance of the Sculptures

One (1) respondent which formed 2.25% of the total respondents was of the view that many a time, it was those who lived in the communities where these sculptures were located that experienced and became aware of the sculptures, those from distant places were mostly uniformed about some of these sculptures. As a traditional leader, he opined that one of the avenues that could be adopted in order to position the works in the general public domain outside the communities where these works had been erected was through academic and non-academic publications, the respondents reiterated that this would help reach out to yet many people who might also be interested in writing about the sculptures or simply coming to have a first time experience. In the case of Mankessim, though some scholars have made publications about the philosophical and historical lines of the public sculptures (Ross, 2007; Asante et al., 2015; Doughan, 2012) the respondent believed that more could be published to educate and create awareness of the rich cultures the sculptures exude as a beacon of light.

4.3 Research Question 3

What are the aesthetic qualities in the public sculptures of Mankessim?

The focus of this research question was to highlight the aesthetic qualities of the public sculptures of Mankessim. The knowledge of aesthetics guided the study in focusing on the forms, contexts, meanings and expressions inherent in the public sculptures of Mankessim as well as using aesthetic language in analyzing the works. The following themes emerged from the interviews conducted:

4.3.1 The Level of Appreciation

Three (3) interviewees that formed 18.8% of the total respondents were of the view that the people of Mankessim did not appreciate the public sculptures of Mankessim. Nine (9) interviewees who formed 56.2% of the total respondents were also of the view that there was some level of appreciation but very low. The rest which formed 25% of the total respondents, who were mostly traditional leaders were of the view that the works were appreciated. From the above, it could be deduced that whereas those who either opined that the public sculptures of Mankessim were not appreciated at all or well appreciated were on the lower side, thus 18.8% and 25% respectively, the majority, thus 56.2% believed that the level of appreciation accorded the public sculptures was very low and for that matter, there was more room for improvement. One respondent mentioned that, among those who appreciated the public sculptures were those who attached certain traditional beliefs to the sculptures. Some of the respondents who either believed that the level of appreciation for the sculptures was low or that the sculptures were not appreciated at all, however suggested that constant education, maintenance, facelift, creating more catchy public sculptures and making such places tourist sites were ways that could either initiate or raise the level of appreciation among the people of Mankessim.

4.3.2 The Aesthetic Qualities of the Public Sculptures of Mankessim

The following were some selected major sculptures of Mankessim that the study focused on and highlighted their aesthetic qualities.

Figure 3: Statue of an Elephant. (Source: Field Research, 2022)

Standing majestically on a pedestal at the 'centre' of Mankessim, together with other sculptures that were aesthetically presented in the study, was the cast cement statue of an elephant. Facing the north, with the head and trunk projected forward, ears erected, tail resting gently and attached to the right hind leg, painted a mood that suggested readiness to defend itself and her entourage. Its aura exuded bravery and power of the very legend that the monument represented, thus Oson. Redefining the 'centre stage' with identity, culture and beauty, the iconic heroic sculpture gloriously stood about nine feet tall and was a direct representative of nature hence devoid of any form of abstraction with respect to the form or anatomy, however

the colour deviated from nature as this figure was soaked in fascinating gray metallic paint.

An encounter with the sculpture plunges the viewer into a contemplative mood that consciously informs the viewer that the people of Mankessim have an undying culture, philosophies and beliefs that cannot be relinquished. It must however be noted that the choice of colour for the sculptures of Mankessim according to the respondents had no connotation to the beliefs and practices of the people, hence the choice of colour was arbitrary.

Figure 4: Statue of an Eagle, known as Odapagyan.

(Source: Field Research, 2022)

The second subject that was highlighted aesthetically from this same location was the statue of an eagle that symbolized the legendary Odapagyan. Towering a little above eleven feet, the sculpture established a fierce gaze with the viewer, with the claws out while the wings stretched wide, suggested an eagle in the wild that was in full gear to launch an attack. The artistically detailed form and feathers brought the sculpture to life, thus evoking a feeling of awe while contemplating a fierce but harmless eagle. The body mass of this sculpture suggested vigor, strength and power that the eagle exuded in its wild expeditions.

The sculpture subtly captured the fierceness that accompanied the war-like nature of the historic giant that this figure symbolized. The sculpture is symmetrically balanced which made it appealing to engage and contemplate and majestically assumed the colour of gold.

Figure 5: Symbolic Representation of Obrumankuma.

(Source: Field Research, 2022)

The third highlighted sculpture was the symbolic representation of Obrumankuma (whale). This sculpture had great semblance to a dolphin than a whale, the animal it represented. The figure gracefully stood on its bended lower part of the body close to the tail, with the fins erected, could only captivate onlookers with awe. The cast cement sculpture stood majestically on a dark pedestal of about three feet. It radiated a sense of beauty and elegance while the overall form suggested a calm and relaxed posture as opposed to the earlier sculptures highlighted in this study, thus Oson and Odapagyan. The sculpture was finished in gray with eyes and the libs painted white which contributed to it calmness. At the base of the tail featured other sea animals like crab, shrimp, turtle, shell and fish, all painted in the colour of the 'whale'. The whale was seen by the indigenes as the biggest and powerful animal in the ocean hence any obstacle that emanates from the ocean would be defeated by the whale effortlessly.
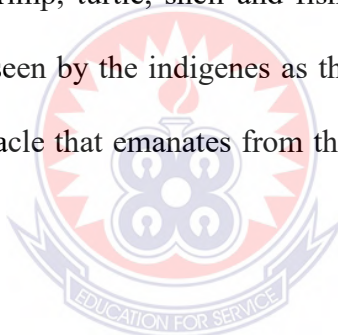
Figure 6: Statue of the Three Legends. (Source: Field Research, 2022)

Facing the southern part of the community, the three legends were humanly represented in heroic figures as opposed to the symbolic animal figures highlighted earlier. The figures stood side by side in a linear position. The figures held swords in their right hand while establishing a gaze with the audience to announce that they were not ordinary individuals but mighty warriors. The cast cement figures looked stiff, solid and strong which plunged them into serious mood, confirming their war-like nature. The figures wore traditional applique-like clothes that resembled typical traditional clothes worn by warriors during battles. The figures were painted in gold colour with the feet adorned with royal traditional footwear which was typical of the kind of footwear worn by ancient leaders.

Figure 7: Statue of an Equestrian Figure and a Seated Lion.

(Source: field Research, 2022)

Figure 7 captured sculptures depicting a rider on the back of a horse and a seated lion. The horse stood still with the mouth fastened but seemed to be alert and aware of her surroundings whereas the rider seemed fully ready to hit the road while taping the horse with a short dark stick. The rider wore a gown-like outfit with a piece of cloth physically tied around the neck with the feet saddled. His facial expression and the general mood suggested a warrior who was ready to defend against the enemy. The sculpture is a modeled cement figure which was painted in neutral colours. The choice of colours were however arbitrary as noted by the traditional leaders.

The meaning was given that if the horse is crazy, that does not mean that the rider is also crazy. The rigidity and stiffness of this sculpture brings to mind the style

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of the indigenous African artists. Next to the equestrian figure is a modeled cement seated lion with the mouth wide open that suggested aggressiveness. Though painted in neutral colours of grays, the hair beneath the mouth was painted red which added to the fact that it was not only aggressive but ferocious. According to the traditional leaders, the sculpted lion represented one of the five animals that accompanied Obo Yaakwa, who happened to be one of the gods of Mankessim. Obo Yaakwa held in his possession two lions who were his guiding animals.

Figure 8: A Traditional Leader. (Source: Field Research, 2022)

Figure 8 featured a fearless standing figure who held a small round gold-like object in the left hand while the thick right hand held the scale of judgement. A

common symbol in matters of the law or the judiciary system. The figure was clothed in a traditional gown-like attire which was saturated in black spots of varying colours, thus white, yellow, and red while wearing a traditional headgear and a gold medal. The colours of the figure according the traditional leaders, had no significant meaning, hence the choice of colour was arbitrary. The posture, stature and facial features suggested a male figure who was ready to execute justice. The general composure of the sculpture depicted a traditional leader in the position to serve the public with fairness and justice. It was said during the interviews that the sculpture commemorated a powerful priest who once lived in Mankessim. He was in the business of executing punishment to offenders but before he executed any form of judgment, he weighed the level of spirituality of the offender before executing judgement.

Figure 9: Two Sculptures in Action. (Source: Field Research, 2022)

Figure 9 captured two human figures in action, a vulture, a seated lion, a shrine with several heads and a cannon. On the left were two human figures clothed in a modern-like traditional outfit. The modeled cement figures were finished in shades

of greens with black and white patterns running through the outfits. The figure in front was depicted pointing a stick-like object towards a bird-like figure. The action demonstrated a hunter on a hunting expedition who had aimed at his prey, but before the gun went off, the figure behind was captured prompting the hunter to stop the action, mainly because the prey happened to be a vulture.

It must be noted that in Ghanaian communities, vulture is not regarded as meat for consumption and for that reason, killing vultures is highly discouraged. This explains why the hunter was prompted to not to shoot in as depicted in the sculptural composition. According to the traditional leaders, the sculptural composition implied that, the one who prompt you to stop an action that could be harmful is your true friend or a trustworthy person, however the person who urges you to continue with any act that could bring about dire consequences is your enemy and for that matter must be shunned in any possible way.

Thus one must become vigilant and observant in our daily choices as well as our circle of friends so as not to make wrong choices. Besides, the sculptural composition taught and reiterated the need to be our brother's keeper in matters that pertain to our individual and collective choices.

Right in front of the two figures at the left was a seated modeled cement lion figure, painted arbitrary with gray and red finishing which sat aloof with the mouth wide opened. With the eyes focused while siting attentively, the sight undoubtedly signaled terror. The sculptural figure of the lion was a representation of one of the guardian animals of the god, Obo Yaakwa. Next to the lion was a drum-like object with several heads which suggested a shrine. This representation opened up the belief system of traditional people of Mankessim. They believe in the delivering power of

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the gods and the ability to protect and grants them their request. On the lower right corner of figure 9, one could observe a white painted cannon which suggested the presence of the Europeans among the Fantes.
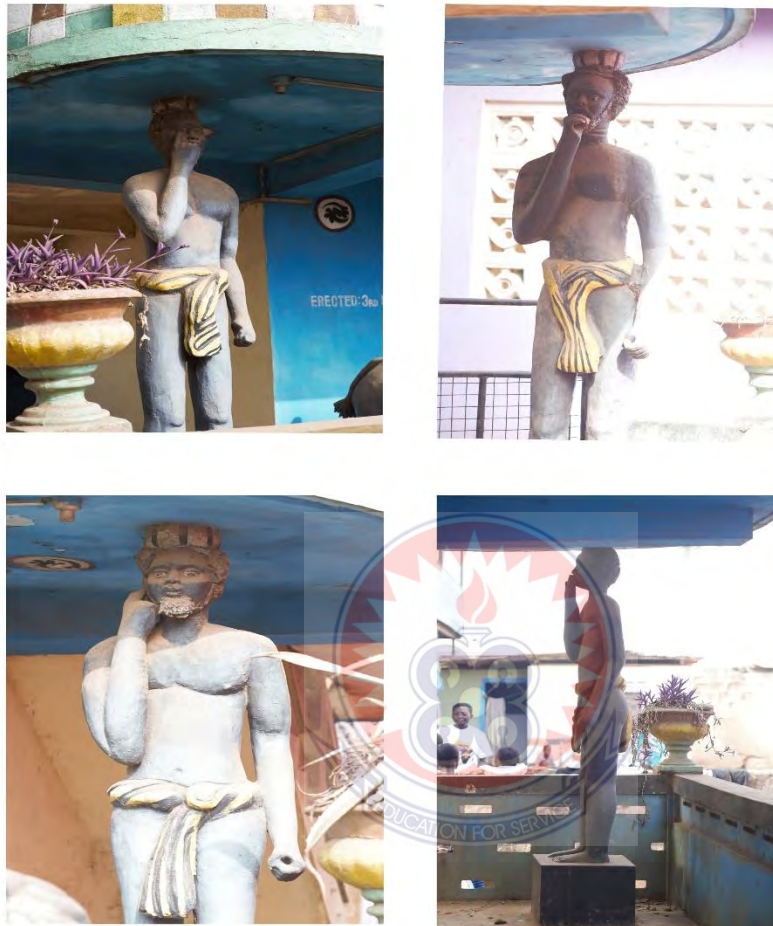
Figure10: Shows Four Figures with Different Guestures. (Source: Field Research)

Figure 10 above captured a tiled photograph of four different figures with different postures. The mascular features of the figures suggested male adults. The partially naked figures had pieces of yellow and black cloth-like coverring attached to their waist and groins. The modeled carriatic male cement figures were soaked in arbitrary colours of grays. Standing erect and attentive, each demonstrated a different posture with the finger pointing to the ear, mouth and eye.

Those who encouter, inquire and contemplate the sculptures learn proper and cherished social values upon uraveling the meanings associated with them. Collectively the sculptures projected the values of decency, trust and hardwork. Thus legend has it that the four cariatic figures were tasked to carry the building by the god Obo Yaakwa out of sheer idleness and laziness on the path of the four individuals. Upon sensing their habitual laziness, Obo Yaakwa outsmarted them by promising them work without disclosing the nature of work, however in reaction to the the nature of work given to the four individuals, one pointed to the eye, exclaiming that do we see the nature of work given, the other pointing to the ear, likewise exclaimed, do we hear the type of work given to us. The third figure with the hand close to the the mouth also exclaimed that the god is wicked for assigning them to such a daunting task. Finally, the last figure touching the mouth with the hand, urged them to work because it was out of their own laziness and negilgence that had brought them to this end.
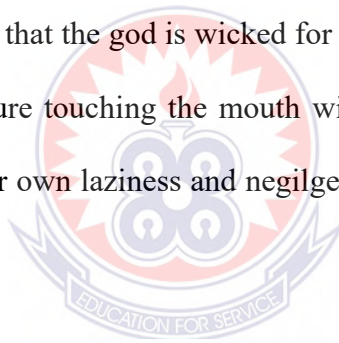
This implies that one must be decent enough to avoid iddleness and laziness in any degree. The popular adage has it that the devil find work for the idle hand and so it could be inferred that when people are busily engaged in modest work, most social vices would be curtailed, besides local communities would thrive since since one of the driving forces for development is labour.

On the path of trust, the sculptural composition implies that people must not trust easily to the extent of accepting every offer without doing due background checks to know the authenticity of such offers. People have fallen victims to the ploy of others by failing to do due diligence and so it becomes imperative that people learn and take cues from these sculptural narations.

Figure 11: Two Headed Sculpture Sandwiched by Two Wild Animals.

(Source: Field Research, 2022)

Figure 11 presented a two headed sculpture with its entourage. The imagery captured here is that of a spectacular one. The modelled cement sculptures were finished in arbitrary colours, ranging from warm, cool to neutral colours of red, yellow, blues, white and grays. The central figure, a god known as Obo Yaakwa, was portrayed with two heads who was captured sitting on a wild animal identified as the figure of leopard that seemed ready for any impending threat and wore colourful braces on bare chest. He wore a gold crown, wide gold necklace and gold bracelet. The beard and masculinity suggested a male figure. Wearing two widely opened wings at the back suggesting his ability to fly and holding a sword-like tool in the right hand and left hand also holding an object plaited all around with short projections represented his office. On the head of the animal that he sat lied a snake-like form that extended and coiled around the waist line of the two headed figure. The

sight alone was dramatic enough to arrest and sustain ones attention. The awe of the figure suggested a god who was mindful of a just retribution to summoned culprits.

Obo Yaakwa had five accompanying animals thus; the leopard he had mounted, on the left hand side of Obo Yaakwa was the sculpture of a wild animal, identified as a bullock with two horns and eyes wide opened. It was roughly textured, finished in gray and short white strokes. On the head of this modeled cement wild animal sat a white bird in a coiled snake figure, both looked attentively in the direction of the bullock, showing unity, solidarity and support for the host animal.

On the right hand side of Obo Yaakwa was a sculpture gracefully executed by modeling in cement and like most sculptures at this location finished in gray. The sculpture which measured about two feet tall was a direct representation of an elephant.   The representation of elephants is deeply connected to the culture and traditions of the Mankessim people since it is an iconic representation of one of the three legends who blazed the trail to their present day location. The other two guiding animals were lions who have been highlighted already in the study.

Figure 12: Captures the Sculptures at the First and Top Floors of the Posuban

(Source: Field Research, 2022)

On the first and the top floors of the posuban, captured three human figures, two wild animals, a sculpture with seven heads (a god known as Enya Nyakwa) and a Ghanaian Coat of Arm. The three modelled cement figures that stood erect, stiff and in an attentive position were equally finished in gray with patches of gold colour and held a sword each in the right hand represented Oson, Odapagyan and Obrumankoma. The heads looked straight ahead while their left hands lied stiff by the sides. The swords they held were finished in gold colour while the outfit was embossed in yellows, whites and grays.

On the very top of the posuban lied two modeled cement animal figures with antlers that suggested adult wild animals. These sculptures were equally finished in gray and positioned to sandwich both the seven headed sculpture and the Ghanaian

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Coat of Arm. Just behind the Coat of Arms was a modeled cement sculpture finished in black with spotted white. The sight was intriguing as it evoked certain feeling of inquiry and awe. The form, including the heads and the general appearance suggested a potent god that was able to see and identify culprits of varying crimes and punished accordingly. During the interviews, it was mentioned that the black and white spotted figure found at the very top of the posuban had seven heads, fourteen antlers and fourteen eyes and symbolically represented a powerful god by name Enya Nyakwa. It was again mentioned that once a matter was presented to him, he investigated and punish offenders accordingly irrespective of wherever the offender found himself or herself.

4.4 Research Question 4

What are the educational significance in the public sculptures of Mankessim? This research question sought to investigate the educational significance of the public sculptures of Mankessim. The data collected during interviews were analysed and subjected into themes.

4.4. 1 Historical Elements as Educational Tools

All the sixteen (16) respondents which formed 100% of the total respondents interviewed asserted that public sculptures remind and teach the general public about the history of the community. They opined that the history of ones root is a very important educational component of every society since it ties them to their forbears and gives them some sort of identity. However, history when not preserved and taught to the younger generation could be lost and so it becomes very imperative when events and individuals who played certain pertinent roles in the past are concretized in sculptures in order to help preserve memories of such individuals and events. In this

case, it could be inferred that public sculptures have the tendency to bring the very identities of heroic individuals who blazed the trail out of obscurity into the limelight. With the identities revealed in public sculptures, the locals and even non-locals are able to relate more and corroborate with their history and sacrifices made by their forebears.

It is worthy to note that when people see or encounter public sculptures for the first time, their curiosity is pricked and are placed in a position to contemplate what they have encountered. For those who have already encountered public sculptures, they are reminded of the message the sculptures carry anytime they encounter them.

The history of the people is mostly tied to the cultural and traditional philosophies of the people in question. Public sculptures therefore tell a lot about the cultural backgrounds and some of the belief system of the society. The famous legend of which Mankessim is popular for and upon which the sculptures of Mankessim were based, informs the people about their histories and cultural backgrounds which binds them as one people.

4.4.2 Moral Values

Seven (7) of the respondents which formed 43.75% of the total respondents opined that Mankessim's public sculptures teach the general public moral values and discipline, especially the sculptures at Kyirem Number Two Asafo Company's Posuban. This location as hinted earlier, featured a posuban that was replete with a number of sculptures. Some of these sculptures taught moral values and discipline. Some of these sculptures that clearly taught moral values are seen in Figures 10, 11 and 12. In Figure ten (10), it could be observed that an elderly man holds a round

yellow object in the left hand while he holds the scale of justice in his right hand. This sculpture teaches anyone who contemplates it, the need to be fair, impartial and a sense of legal balance and equality. Beyond the general notion of equity, one learns to weigh crucial matters at hand judiciously before taking any intended action.

In figure 11, two human figures are observed with the one in front pointing a single barrel gun towards a vulture-like figure, the second figure who stands behind the first, swiftly intervenes in order to stop him from firing shots at the target. In our local communities, vultures are not valued as meat for human consumption hence if shot would bring about wastage. In this case, wasting the bird's life and subsequently, the bullets of the man in question which without doubt depicted a hunter on a hunting expedition. The sculpture teaches the essence of frugality as opposed to wastefulness and reiterates that people must be cautious in their daily decisions and choices. One also learns from the same sculptural composition that the fellow who urges another to take actions that have dire consequences is an enemy to ones wellbeing but the one who urges another to stop any action that may bring about unpleasant result is a true friend indeed.

In figure 12, the study presented a tiled photograph of sculptures in different postures and gestures. The top left corner of the tile showed a bare chested male figure with the index finger of his right hand pointing to the right eye. The top left position of the tile also showed a bare chested male figure with his right hand positioned close to his mouth in a manner that expresses shock. The lower left tile also showed a bare chested male figure with the index finger of his right hand pointed to the ear and finally, the lower right corner of the tile captured a similar bare chested male figure having four fingers of his right hand placed tightly on his libs. These

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sculptures taught moral lessons in the various communities. The sculptures to some of the respondents taught that in our course of life, one must not be idle or lazy but must cultivate the attitude of hard work that would enable him or her live meaningfully in the various communities he or she found himself or herself. For this reason, it is only rational for people to give attention and contemplate public sculptures in order for them to learn or be reminded of some of the cherished values that were more or less pivotal to the previous generations but lost in the current societies.

The sculptures and the architectural structure that made the posuban collectively taught and instilled discipline among the children and youth. This was evident in the fact that the area was not cordoned off or physically protected but people generally did not trespass because they had been taught the significance and the sacred nature of the grounds. This notion was mentioned by some of the respondents who opined that people were able to discipline themselves enough to stay out of trouble by staying completely off the grounds until authorized.

This goes a long way to shape the child or youth to control himself or herself to some extent by learning to listen and to keep directives. The fallout from this is that, for those within school-going age bracket, this spirit of discipline would help them to achieve more academically and even beyond the academics, into their social lives since discipline is central to both academic and non-academic successes. The foregoing discussion reiterate the important lessons the sculptures in question teach. If only people would take the time to contemplate, the lessons would sink in, thereby shaping the attitudes and behavior of the people, both young and old.

4.4.3 Encourages Mindfulness and Critical Thinking

One respondent that represented 6.25% of the total respondents interviewed mentioned that public sculptures have the capacity and potential to promote mindfulness. Mindfulness according to Kabat-zinn (1994) as cited by Ahmed et al. (2017) referred to giving nonjudgmental attention to the present moment. Similarly Maik et al. (2013) highlighted that instead of letting your attention wander, mindfulness entails consciously and purposefully directing it. Being fully involved and attentive to the present moment is what mindfulness entails. Thoughts concerning the past and future that arise are merely recognized as present-day thoughts. One could consciously or unconsciously focus on sculptures for an extended period of time and get lost in the process before coming back to his or her senses. In other words, individuals may get fixated on the sculptures because of their appeal and admire without critically analyzing with his or her mental faculties, thus calming the individual's mood and nerves momentarily. This in a way helps the individual or individuals involved to reduce psychological pressures and reduces mental stress. This may tend to improve attentiveness and consciousness which are needed in every form of human learning and assimilation. This is affirmed by Ahmed et al. (2017) when they posited that mindfulness appears to be especially beneficial in the academic world, as it has been shown to lower anxiety and improve performance. This helps to improve one's psychological wellbeing, placing him or her in a position to learn new things. This may be helpful in both formal and non-formal educational settings, since learning takes place in both in and outside the classroom.

The same respondent who spoke about mindfulness, mentioned that Public sculptures encourages critical thinking among the populace with greater benefit to the learners who are actively engaged in schools. When people encounter public

sculptures, they are consciously or unconsciously thrown into a state of contemplation. As they contemplate, they draw upon their cognitive powers to decipher and make meaning of what is being perceived. This undoubtedly makes the observer think critically as he or she reflect on the various aspect and delineate the outlines and details found on the sculptures with the sight. In contemplating public sculptures, individuals engage in deep reflection while having internal dialogue in order to arrive at a satisfying conclusion. Thus consciously or unconsciously judging the works to be standard, sub-standard, beautiful or ugly.

4.4.4 Reference Materials

Firstly, public sculptures according to one of the respondents create mental pictures of events without which some historical precedence would have been so abstract. In the case of Mankessim, characters that are in their nature, abstract have been concretized and so people are able to relate more with the cultural and the histories of the people of Mankessim. For many people, teaching with any form of teaching aid makes learning more meaningful and worthwhile and so the presence of these public sculptures in one way or the other helps both the young and the old generation internalize some pertinent aspect of culture that means a lot to the traditional authorities and the general indigenes of the community.

Secondly, it was mentioned that public sculptures serve as reference materials for both students and non-students. Students and tourists alike travel both short and long distances to access public sculptures of interest. Sometimes as a way of buttressing what has been taught in the classroom, teachers are compelled to transport the students to such locations, especially where the sculptures in question are not found in close proximity. During the interviews, one respondent, who happened to be

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one of the traditional leaders who supervises the Kyirem Asafo Number Two Company's Posuban, mentioned that tourists traveled all the way from the Western countries to have firsthand experiences with the public sculptures, especially the sculptures at Obrom, Mankessim. Some of these tourists were students who needed firsthand information in writing their academic reports whereas others were just curious and wanted to learn new things for themselves. In anyway, whether the individual is a student or tourist, there are always bits and pieces of information that could be gathered from sculptures for academic and non-academic purposes.

Thirdly, record keeping was mentioned as being very crucial to consider as public sculptures help keep memories and histories alive thereby giving a sense of identity to any group of people. Histories in books are not readily available to all and sundry and the fact is that not everybody may be able to read or have access to books that contain cultural and historical information. The oral tradition alone may not also suffice since the medium of transmission is not concrete enough to warrant continuous longevity without getting twisted or lost entirely. Interestingly, public sculptures could exist for a long time without content being changed. The sculptures speak for themselves, especially sculptures that are represented realistically. For instance the sculptures at the posuban near the Mankessim police station were erected in November, 1891 and renovated in September, 1979 yet the sculptures stand tall without any threat of annihilation or alteration. This proves that sculptures can stand the test of time hence very crucial agents of solid record keeping.

Again, Public sculptures are media through which African art are showcased to the world and neighbouring countries. Although it has been established in this study that Africa is depleted of its rich art, including sculpture due the massive

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seizure and relocation of the arts into Western museums, Africa has still got a number of arts which include sculptures to boast of. For the sculptures in Mankessim, especially the sculptures found at the posuban, some traditional leaders made it clear that some Westerners traveled to this location for both academic and non-academic purposes. This in a way served as primary source of information to academics who needed firsthand information in writing and publishing their studies about African arts.

Finally, Public sculptures make the teaching and learning of aesthetics more meaningful. Some major public sculptures are cultural heritages in themselves, with the sculptures serving as relic to the people. They are able to examine these concrete forms and appreciate the beautiful culture and the arts they have been bequeathed with by their forebears. Moreover people are able to directly observe and appreciate these sculptures. In typical aesthetics class, learners are able to write aesthetically about public sculptures.
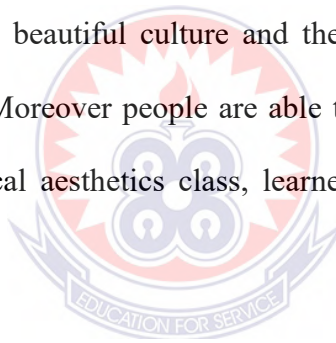
CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview

This chapter summarized the findings and conclusions of the study and outlined recommendations to address the problems identified in the study.

5.1 Summary

It is not for nothing that public sculptures are erected at public places, hence people have different motives for mounting public sculptures at strategic locations. Among the various individual reasons or purposes include commemorative, beautification or aesthetic, religious purposes among others. These sculptures consciously or unconsciously impact societies in so many ways that it is imperative that this research was conducted. Although researchers have looked into the historical and the philosophical aspects of public sculptures of Mankessim, research gap existed in the areas of aesthetic and educational impact, hence this thesis sought to examine the aesthetics and the educational significance of the public sculptures found in Mankessim.

The population for the study was made up of traditional leaders, art teachers, art students, local artists and local residents of Mankessim. The sampled population was sixteen (16) which comprised of the categories of people mentioned above. The methodology employed by the researcher to arrive at the conclusion was the descriptive case study approach of the qualitative research paradigm. Furthermore, the researcher employed interviews with the aid of an interview and observation guide as well as artefacts as research instruments for the study. Both primary and secondary data were sourced from respondents through interviews, observations and the

secondary data from books, publications, journals and the internet. The data collected from different sources were organized, synthesize, analysed and interpreted.

5.2 Summary of the Findings

The main findings revealed by the study included the following:

1. Public sculptures were strategically positioned at two major locations at Mankessim, thus the main Mankessim roundabout and Kyirem Number Two Asafo Company's Posuban, at Obrom near the Mankessim Police Station. The study revealed that public sculptures of Mankessim were moderately in good condition with minor issues which included, cracks, broken parts, flaked finishing, unkempt grounds (for the sculptures at Mankessim main roundabout). Relatively the sculptures at Kyirem Number Two Asafo Company's Posuban, though older than the ones at Mankessim main roundabout, were kempt as compared to that of Mankessim roundabout.

2. For the public sculptures to better serve their purpose now and in the future, there must be ways to ensure their permanency in order to keep them in existence hence the study sought to identify the means through which the works could be prolonged. The study revealed among other things that there must be regular and proper maintenance which ensures that restoration is done with the right materials. Secondly, there must be public education through both print and non-print media to create awareness about the essence of public sculptures. Another way revealed was that, there should be publications to accentuate the essence of public sculptures. Stakeholders must also invest in public sculptures in order to reap from any benefit that could come as a result of tourism related activities.

3. The study revealed that the public sculptures were grounded in the beliefs and traditions of the people of Mankessim. The sculptures were named after gods and heroes. They were mostly either modelled or cast sculptures that ranged mostly from life-size to heroic statues. Moreover, the sculptures were rendered realistically with less attention to details and proportions, hence they were largely rigid with little to no flexibility. The sculptures were mostly figures of humans, animals, gods, domestic and non-domestic objects such as drums, clocks and canons. Furthermore, the colours employed were mostly arbitrary hence had no philosophical connotations.

4. The study revealed that some of the figures teach moral values and principles such as hard work, discipline, justice, caution, integrity among others, that seem lost in today's society but really needful. Furthermore, public sculptures inform and constantly remind the general public about the histories and cultures of the people. It also serves as either teaching aid or reference materials to both academics and non-academics who pursue their interest in this field.

5.3 Conclusions

The study was designed to highlight the aesthetics and the educational significance of public sculptures of Mankessim in order to fill a scholarly gap. In view of this, four objectives were formulated in order to address the research problem highlighted in the study.

1. The first objective was to examine the current conditions of the public sculptures of Mankessim. Based on the findings that the conditions of the sculptures were moderately in good conditions with minor defect, the researcher concludes that, to

a large extent, the people of Mankessim are not totally oblivious but mindful about their public sculptures.

2. Furthermore, the second objective sought to find out effective ways to ensure permanency of public sculptures of Mankessim. Again, based on the findings revealed in the study, the researcher concludes that the protection given to the sculptures are not enough and must be strengthened.

3. Penultimately, the third objective sought to highlight the aesthetic qualities inherent in the public sculptures of Mankessim. The researcher concludes that, the beauty, meanings, and values enshrined in the public sculptures of Mankessim are worthy for aesthetic consideration.

4. Finally, the fourth objective sought to establish the educational significance inherent in the public sculptures of this area. The researcher concludes that public sculptures educate the public about cherished societal values as well as being tangible sources of references. The sculptures serve as historical records and also promote mindfulness and critical thinking.

5.4 Recommendations

1. Though the study has established that the public sculptures of Mankessim are moderately in good condition with minor defects, the researcher recommends that the traditional leaders and stakeholders who are responsible should take a closer look at these cultural heritages and be swift in giving out the needed attention before some of them are obliterated.

2. The researcher recommends that funds should be outsourced from the local assembly, the benevolence of individuals and kept for the regular and ethical restoration of any defect so as to prolong the lifespan of the public sculptures.

3. Thirdly, the researcher recommends that people must be enlightened about public sculptures and the sculptures as well as the grounds must be given a facelift in order for people to see the beauty and values that reside in them and to better appreciate these works.

4. Finally, the researcher recommends that there must be public education and sensitization through print and non-print media in order to conscientise the minds of the people of Mankessim and beyond about the values and the potential benefit of the public sculptures.

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APPENDICES

APPENDIX A

UNIVERSITY OF EDUCATION, WINNEBA

SCHOOL OF GRADUATE STUDIES

DEPARTMENT OF ART EDUCATION

(FOR RESEARCH PURPOSES ONLY)

TOPIC: AESTHETICS AND EDUCATIONAL SIGNIFICANCE OF PUBLIC SCULPTURES AT MANKESSIM

INTERVIEW GUIDE

Interview with Traditional Leaders

1. What inspired the major public sculptures in Mankessim?

2. Are they of any essence to the community?

3. If yes, what are their significance to the community?

4. What is the attitude of the people towards public sculptures

5. Are the public sculptures protected enough from deterioration?

6. If no, how can we protect them for future generation?

7. What do these public sculptures teach adults and the young generation?

8. What are the meanings behind the sculptures?

9. Is there any innovative way that could be employed for the people of Mankessim to better appreciate the works?

APPENDIX B

UNIVERSITY OF EDUCATION, WINNEBA

SCHOOL OF GRADUATE STUDIES

DEPARTMENT OF ART EDUCATION

(FOR RESEARCH PURPOSES ONLY)

TOPIC: AESTHETICS AND EDUCATIONAL SIGNIFICANCE OF PUBLIC SCULPTURES AT MANKESSIM

INTERVIEW GUIDE

Interview with Art Teachers

1. What significance are the public sculptures of Mankessim?

2. How well do the people of Mankessim appreciate these public sculptures?

3. How can we improve their level of appreciation for the public sculptures of this area?

4. Are the public sculptures protected enough to warrant their longevity?

5. How can we protect these public sculptures from deterioration?

6. Do public sculptures serve any purpose?

7. If yes, what purpose(s) do they serve?

8. How can public sculptures better serve their purpose?

9. Are there any educational values inherent in these public sculptures?

10. If yes, what are some of these educational values or significance?

APPENDIX C

UNIVERSITY OF EDUCATION, WINNEBA

SCHOOL OF GRADUATE STUDIES

DEPARTMENT OF ART EDUCATION

(FOR RESEARCH PURPOSES ONLY)

TOPIC: AESTHETICS AND EDUCATIONAL SIGNIFICANCE OF PUBLIC SCULPTURES AT MANKESSIM

INTERVIEW GUIDE

Interview with Art Students

1. What inspired the public sculptures in Mankessim?

2. Are the public sculptures protected enough?

3. What can these public sculptures teach adults and the young generation?

4. How can we protect the public sculptures from deterioration?

5. Do public sculptures serve any purpose?

6. If yes, how?

7. How can public sculptures better serve their purpose?

APPENDIX D

UNIVERSITY OF EDUCATION, WINNEBA

SCHOOL OF GRADUATE STUDIES

DEPARTMENT OF ART EDUCATION

(FOR RESEARCH PURPOSES ONLY)

TOPIC: AESTHETICS AND EDUCATIONAL SIGNIFICANCE OF PUBLIC SCULPTURES AT MANKESSIM

INTERVIEW GUIDE

Interview with Local Artists

1. As an artist, do you think public sculptures are important?

2. If yes, why are they important?

3. Do you think they are important to the community members?

4. If yes, what confirms this assertion?

5. Are the public sculptures appreciated enough?

6. How can we better position these sculptures for the public to enjoy them?

APPENDIX E

UNIVERSITY OF EDUCATION, WINNEBA

SCHOOL OF GRADUATE STUDIES

DEPARTMENT OF ART EDUCATION

(FOR RESEARCH PURPOSES ONLY)

TOPIC: AESTHETICS AND EDUCATIONAL SIGNIFICANCE OF PUBLIC SCULPTURES AT MANKESSIM

INTERVIEW GUIDE

Interview with the Local Residents

1. How do you see the public sculptures of Mankessim?

2. Are they of any essence to you?

3. If yes, what are their significance?

4. Do you think they need any form of attention and protection?

5. If yes, how can we better position them in the public domain for people to appreciate them?

6. What can these public sculptures teach adult and the young generation

APPENDIX F

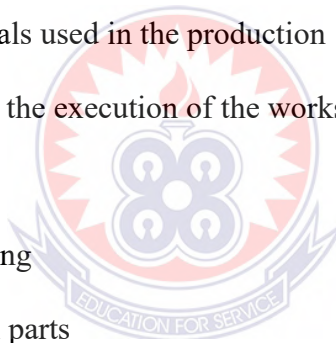**UNIVERSITY OF EDUCATION, WINNEBA**

SCHOOL OF GRADUATE STUDIES

DEPARTMENT OF ART EDUCATION

(FOR RESEARCH PURPOSES ONLY)

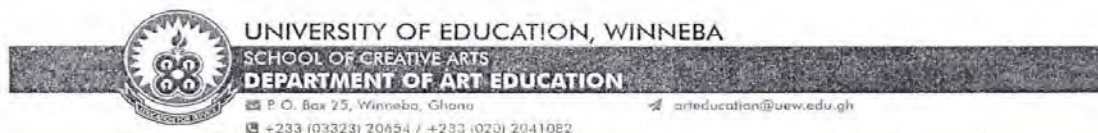**TOPIC: AESTHETICS AND EDUCATIONAL SIGNIFICANCE OF PUBLIC SCULPTURES AT MANKESSIM**

OBSERVATION GUIDE

1. Material or materials used in the production

2. Technique used in the execution of the works

3. Choice of colour

4. State of the finishing

5. Checks for broken parts

6. State of the grounds where sculptures are mounted.

APPENDIX G

COPY OF INTRODUCTORY LETTER

UNIVERSITY OF EDUCATION, WINNEBA
SCHOOL OF CREATIVE ARTS
DEPARTMENT OF ART EDUCATION
P. O. Box 25, Winneba, Ghana   arteducation@uew.edu.gh
+233 (03323) 20654 / +233 (020) 2041082

28th October, 2021

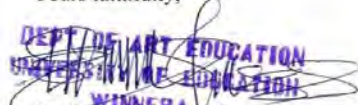**TO WHOM IT MAY CONCERN**

Dear Sir/ Madam,

LETTER OF INTRODUCTION – CHARLES NEWTON (200024498)

Charles Newton, with index number 200024498 is a final year **MPhil student** at the Department of Art Education, University of Education, Winneba, undertaking a research which focuses on the topic: **"AESTHETICS AND EDUCATIONAL SIGNIFICANCE OF PUBLIC SCULPTURE AT MANKESSIM".** He has requested for this letter to enable him collect data from your outfit.

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

Thank you.

Yours faithfully,

Dr. E. R. K. Amissah
Ag. Head of Department

www.uew.edu.gh