

**THE SOCIO-ECONOMIC AND AESTHETIC VALUES OF STREET**

**SCULPTURES IN KUMASI**

**BY**

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## DECLARATION

I hereby declare that this submission is my own work towards the Master of Philosophy(African Art and Culture) degree and that, to the best of my knowledge, it contains no material which has been accepted for the award of any other degree of the University, except where due acknowledgment had been made in the text.

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## ABSTRACT

The study based on the findings of a qualitative research approach looked at the little known fact about the socio-economic value of street sculptors and their sculptures to the aesthetic relevance and the tourist potential for the Kumasi metropolis. The study developed a keen interest in the relationships between sculptures and the environment, sculptures and the history, sculpture and the tourism. Data were collected from Kumasi street sculptors who produce sculptures, residents, tourists in selected tourist centres through interviews, observation and questionnaire. The study revealed that some of the sculptures are of poor artistic quality and badly mounted and neglected. There is also a lack of public appreciation for street sculptures due to the unconcerned attitude to the unattractive conditions of street sculptures in the city of Kumasi. The study revealed that street sculptors and their sculptures apart from the beautification of the environs of the Kumasi metropolis play a great deal of role in the socio-economic development of the Ghana at large. It is also concluded that based on the findings of the study that the sculptural works of the street sculptors preserve the cultural heritage and also promote cultural growth among the people. The findings of the study also revealed that sculptures are highly patronaged by both local and foreign tourists which obviously promote tourism in the Kumasi metropolis. It is therefore the conviction of the researcher that, if this document is meticulously studied by researchers, curriculum planner, art educators, and the policy makers, street sculptors could be helped and can therefore work to achieve a good standard of living. And also to ensure beautification of cities and the nation at large. In sum, the fun and excitement of the street art creativity have been swallowed up by the ineptitude of officialdom. Red tapeism always kills aesthetic appetite.

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M.M.C.

KNUST, KUMASI.

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# CHAPTER ONE

## INTRODUCTION

### 1.1 Background of the Study

A look around Kumasi shows that, there were a number of street sculptors on the street sides who lack the attention of the government. These street sculptors contribute socially, economically and aesthetically to the well being of the environment and development of Kumasi and the country in general. This thesis seeks to critically examine the conditions of these street sculptors, their sculpture works and their impact on the outlook of this city. It aims at finding the areas they are located and the locating areas that may need to be occupied by street sculptors and their sculpture works in a way of beautification so as to attract more tourists.

### 1.2 Statement of the Problem

Street sculptors are perceived to be useful to the social and economic development of the people in Kumasi in particular, and Ghanaians in general. They play a role or function in the social, political, economic, aesthetic and the religious aspects of their lives. However, it appears the contributions of street sculptors to thee socio-economic development of the Kumasi metropolis have not been well acknowledged in scholarly circles.

Also the aesthetic values inherent in their sculptures appear to be misconstrued by viewers. In spite of the contributions of street sculptors in Kumasi, there is no known record to confirm or disprove the values or contribution of these street sculptors. This research therefore seeks to establish the contribution of these sculptors to the development of Kumasi and the rest of Ghana.

### **1.3 Statement of Purpose**

- a) The main purpose of this research is to identify the socio-economic and aesthetic values of street sculptures in Kumasi.
- b) To help bring out the philosophical ideas behind sculptural works as used and produced at the street sides.
- c) To inform the public about the importance of the uses of street sculptors' works in Kumasi.
- d) To document the research findings for future reference.
- e) To educate the public and the nation about street sculptors and their works.

### **1.4 Objectives**

- 1) To identify street sculptors and their locations in Kumasi
- 2) To study the socio- economic and aesthetic values of street sculptures in Kumasi.

### **1.5 Importance of the Study**

- 1) The research into this area will help promote greater awareness of socio-economic significance of street sculptors and their works.
- 2) It will also help find out the aim and goals of these sculptors at the street sides.
- 3) It will enlighten the public about the contributions these street sculptors and sculptures at the street side provide for the nation.

## **1.6 Hypotheses**

1. Street sculptors and their sculptures have socio-economic and aesthetic values.
2. Street sculptors and their sculptures are very important in the promotion of tourism in Ghana.

## **1.7 Delimitations**

The research is limited to street sculptors and their sculpture works on the sides of streets of Kumasi. The study focuses on the social, economic and aesthetic values of the sculptures. However, in view of limited time and inadequate funds at the disposal of the researcher, the thesis has been restricted to selected street sculptors within the city. The study preoccupies itself with the wood, cement and clay sculptures executed by street sculptors in Kumasi.

## **1.8 Limitations**

The first point is insufficient books for reference to be made. Hence, it was difficult to get variety of information from different books. Secondly, locating the sculptors and sculptures was very difficult. Due to the decongestion or the demolishing exercises by the K.M.A in 2007 many of the artists and their works by the streets were removed.

## **1.9 Assumption**

It was assumed that this research would unearth a great deal of invaluable information that would be beneficial to scholars of various nationalities and to Ghanaians in general.

### **1.10 Methodology**

Since the focused on the description on the various sculptures by the street sculptors and their study aesthetic and socio-economic values, the research questions were best answered by a quantitative research approach. The descriptive method under quantitative approach was used and data were collected through interviews and observations.

A sample population of street sculptors was identified for the study. Photographs of selected street sculptors, their sculptural works, tools and materials were taken and data on them were assembled, analysed and documented. Conclusions were drawn from the findings and recommendations were made.

### **1.11 Facilities Available**

The researcher gathered some information from textbooks, unpublished theses, periodicals and encyclopaedias from the following Libraries:

1. Kwame Nkrumah University of Science and Technology, Main Library, Kumasi.
2. College of Art Library, KNUST Kumasi.
3. Department of General Art Studies Library, KNUST Kumasi.
4. British Council Library, Kumasi.
5. Centre for National Cultural Library, Kumasi.
6. Armed Forces Senior High School library, Kumasi.
7. The internet.
8. Sculptors working by the side of streets in Kumasi.

The researcher also collected data on the street sculptors and their sculpture works in studios, hotels, restaurants, house and public places.

### 1.12 Arrangement of Text

There is an introductory part which consists of chapter one that takes a close look at the statement of problem, objectives of the research, justification, scope of the research and others. Chapter two deals with review of related literature. Chapter three treats the methodology, and traces the history of the environmental development of Kumasi and the parts art plays in the beautification of the environment. Chapter four deals with a report of some selected street sculptors and their works surveyed in Kumasi. And lastly chapter five looks at the discussions, findings, suggestions, recommendations, references and conclusion.

### 1.13 Definition of Terms

Technical terms and some local names have been explained to make the thesis easy to read and understand.

Abosom: lesser gods.

Abstract: It is the representation of objects and figures devoid of essential features thereby making the objects or figures non-naturalistic. Details are ignored as shapes are reduced to their simplest forms. Alternatively, an art object or form that does not depict a real object. An artwork that deviates from representing a real object.

Adinkra: The name of a former king of Gyaman (a Kingdom that once thrived in the present day Brong-Ahafo Region). *Adinkra* is reported to have invented the Adinkra (Akan) symbols, hence its name.

- Aesthetics:** It is a branch of philosophy, which has to do with the nature of beauty, its relation to the perceiver or beholder, especially as applied to the arts. It is the ideas related to the quality of beauty.
- Anthropomorphic sculpture:** Portrayal of gods, animals and objects as if they are humans in appearance, character or behaviour. .
- Appraisal:** it is the aesthetic evaluation of the qualities of works of art. It is the intelligent assessment of objects thereby exposing their value to the ordinary person to comprehend.
- Appreciation:** It is the full awareness of all the qualities of works of art, which enables one to understand the techniques, styles and medium used by the artist. It enables one to become familiar with great works, great artists and enables one to develop good taste for works of art from different cultural backgrounds.
- Bust:** A piece of sculpture representing only the head and neck and many a time including the shoulders and breast.
- Denotative (art):** Suggestive art; an art that signifies or suggests plainly, what happens around its vicinity.
- Fauve:** A group of French painters who in 1906 deviated from

the academic art of the time and reintroduced impressionism (neo-impressionism); their works were very bright and they introduced highlight into their pictures.

Garden sculpture: A type of sculpture usually of a small size that is used to decorate lawns and gardens.

Iconography: It is the subject matter of a work of art, which reflects or embodies the religious and social symbolisms a particular religion or group of people attach to art objects.

Ideogram: A picture often simplified made to represent the real thing. It is made as a tool of communication. A graphic rather than a word method of education.

Kanwene: A small very hard forest tree of West Africa (*Picralma nitida*). It was used by the Akans of Ghana for carving wooden combs, dolls and the wooden grinders.

Kum; A name of a (seedlings) tree that Komfo Anokye planted in Kumasi and Kumawu. the one at Kumawu died.

Kyenkyen: (The bark cloth tree). A large, thick-barked tree of African (*Antiaris africana*). Its bark was stripped and beaten into a fine fibrous cloth used by Akans before the introduction of western textiles.

Paraphernalia: A large number of objects or personal possessions, Especially the equipment that you need for a particular activity: skiing paraphernalia. an electric kettle and all the paraphernalia making tea coffee. (Figurative, disapproving) the legal paraphernalia of court hearings and appeals

Perception: It is the acquisition of knowledge through the use of the sense organs. It includes identifying objects, discriminating, reorganising and judging objects by means of information we get from our senses.

Plinth: A block serving as the base of a statue or vase. A plinth is often flat and forms the direct block on which the statue stands. This is placed on a pedestal together with the statue.

Realism: A type of art school style (mostly paintings and

Sculpture) that conform to nature or real forms in life.

**Rectilinear:** It is the representation of objects and figures by using lines of various sizes, directions and dimensions.

**Socio-cultural Values:** They are desirable ideals, beliefs and norms which are of high degree of usefulness to a specific group of people.

**Street Sculptor:** Sculptors who work at the roadside or by the streets.

**Style :** Distinctive way of practising a particular art or the way it works when completed.

**Symbol:** A thing that stands or represents another thing, usually an animal form, a tree or a material representing an idea, emotion, danger or one's social status.

**Two-Dimensional Art:** Art forms that are associated with objects that are essentially flat and depend on visual images for sense of depth and volume, e.g., pictures and posters.

**Veneration:** The art of paying deep respect and devotion to deities or gods.

**Zoning:** the act of demarcating lands for specific needs.

Zoomorphic sculpture: It is the use of animal as motif in production of sculptures in clay, cement, wood and other suitable media.

#### **1.14 Abbreviations**

KNUST	Kwame Nkrumah University of Science and Technology
AESC	Architectural and Engineering Services Corporation
KMA	Kumasi Metropolitan Assembly
AD	Ano Domini (in the year of the Lord)
KMC	Kumasi Municipal Council
OAU	Organisation of African Unity now known as AU (African Union)
KDC	Kumasi District Council
TCPD	Town and Country Planning Department
AMA	Accra Metropolitan Assembly
BFA	Bachelor of Fine Arts
HONS.	Honours'
CNC	Centre for National Culture
JHS	Junior High School

SHS	Senior High School
GPRTU	Ghana Private Roads Transport Union
PRESEC	Presbyterian Secondary
MFA	Master of Fine Arts
AME	African Methodist Episcopal
SDA	Seventh -Day Adventist
WTO	World Tourism Organization

### **1.15 Historical, Geographical and Socio-Economic Conditions of Areas of Study (Kumasi)**

Kumasi is located in a forested area falling within the dense tropical rainforest belt. It is located on latitude  $6.41^{\circ}$  North and to the west of longitude  $1.37^{\circ}$  West of the Greenwich Meridian. In the booklet Your Guide to the Kumasi City, Attakora Gyimah and Joachim K. Osei mention that, at the beginning of the twentieth century in 1901, Kumasi was a small town with about three thousand inhabitants. This, according to them, shot up to eighteen thousand a decade later (1911). The population was estimated at nearly three hundred and forty-three thousand in 1970. In 1990, the population of Kumasi was five hundred and fifty-four thousand, seven hundred and seventy-four. At the present growth rate of 2.5% per cent per annum, it is estimated that the population of Kumasi would reach seven hundred and thirty thousand, three hundred and seventy-six by the year 2000 A.D.

Kumasi is the capital city of the Asante ethnic group. It is also the second largest city of Ghana, and the administrative head of Ashanti Region. It has an area of over ninety-seven and half-square kilometres (Source: KMA). Kumasi's phenomenal growth in size, population and popularity are attributable to the fact that the city is well located. It serves as a city linking the southern portion of the country with the northern, so it is the converging point of the roads leading to many regions of the country. Kumasi is also the converging point of the two major railway lines – the eastern line and the western line from Sekondi-Takoradi in the Western Region. There is an aerodrome in Kumasi. This is used for internal flights linking the international airport in Accra with those smaller ones at Takoradi, Sunyani, Tamale and Bolgatanga in the northern parts of the country.

Historically, Kumasi was originally known as Kwaman, but this was changed to Kumasi by Okomfo Anokye, the great traditional priest and adviser to King Osei Tutu. Okomfo Anokye is reported to have planted two *Kum* seedlings of which one survived and flourished. The town around the flourishing *kum* tree became known as *Kum ase* (under the *kum* tree) The other one which died was planted at Kumasi. This area was made the Ashanti capital and became known as Kumase or Kumasi (personal conversation, Sarfo Kantanka, August, 2007). It was through Okomfo Anokye's advice and the golden stool he is reported to have commanded into being that served as the unifying factor of the Ashanti chiefdoms. Before then, Ashanti was a form of loose federation, but with the golden stool as an insignia of Ashanti's oneness, the loose federation united strongly with the *Asantehene*, the custodian of this sacred stool, as the head. Kumasi's history is a chequered one, full of political turmoil and wars, but after Ghana attaining independence in 1957, some peace has

reigned. Asante wars ended completely after the defeat of Asante in Yaa Asantewaa war by the British in 1900

### **1.15.1 Economic Activities in Kumasi**

Kumasi is developing very fast, merging with the outlying towns and villages. Several industries are located in the city; the major one is the lumber business. This produces raw logs, sawn lumber, plywood and veneer for home consumption and export. It is therefore not surprising that the city is the centre of a flourishing furniture industry. Other industries that are important are the breweries and the art and crafts which include weaving of textiles, woodcarvings and pottery.

Located in the centre of Ghana's cocoa industry, it is this "golden tree" which helped build the city. Kumasi serves as the collecting point for onward transportation of cocoa to the ports of Tema and Takoradi for export. Kumasi is also located on a land which is very rich in gold and silver. It is therefore not surprising that Ashanti as a traditional kingdom is very rich in gold and silver ornaments serving as some of the paraphernalia of her rulers and queen mothers especially the *Asantehene* (the Ashanti king) and *Asantehemaa* (the queen mother of Ashanti).

Many of the inhabitants of Kumasi are self-employed, working in furniture and metal trades, some automobile repair and assembly garages collectively called

"Magazine" for which Kumasi is well known, are numerous in the city. Some of the people are engaged in store trading of which Kumasi has several hundreds or thousands. Others are resident traders or hawkers who sell different types of commodities at various markets. The largest of all the markets is the Central Market which is also the largest market in the whole country.

Several hundreds of workers are teachers and clerical officers, most of whom work in government institutions and departments scattered about in the city.

### **1.15.2 Climate and Building Types**

In spite of its location in a forest zone, Kumasi has a very high temperature with a mean annual minimum of 27.5° centigrade just like Accra. However, the nights are cooler than that of Accra so generally one can say that comparably Kumasi is cooler than Accra. The mean annual rainfall of Kumasi is 1342.2 millimetres (58.21 inches).

From time immemorial, Kumasi has been known as “the Garden City” in reference to its beauty arising from its floral and woody surroundings. Unlike Accra where very modern and multi-storey edifices are rubbing shoulders with traditional ones, Kumasi is mostly made up of boxy single and two-storey houses. Some of the outer suburbs still have the daub and wattle raw earth houses. Kumasi can now boast of first-class city streets. Since 1986, the city has seen a great improvement in its road network. Streetlights are also adding their quota to the beautification of the city.

### **1.15.3 Sports and Recreation**

Like Accra, the sporting and recreational life of the inhabitants of this metropolis is considered to be of prime importance, so a place for the construction of a sports stadium was considered during the planning and zoning stages of this city. Kumasi grew with a sports stadium which was built in 1959, but this was renovated in 1978 and in fact, today, it is the largest stadium in the country with a seating capacity of a 40,000 spectators. It serves as the venue for both local and international matches and serves as the venue for inter-collegiate soccer and athletic competitions on its pitches

and tartan tracks. This huge stadium is also used for musical concerts, religious activities and cultural festivals like those at times organised by the National Commission of Culture with an example being the National Festival of Arts and Culture whose durbar of chiefs was organised there. Kumasi has a golf course which was built in the colonial times.

Concerning recreational activities and leisure, Kumasi has quite a number, but considering the rapid increase in its population, a lot more need to be built. In addition to the cultural centre which is busy during most weekends, sporting activities take place, likewise film shows, concerts and dances. Kumasi has a zoo which probably is the most well managed in the country. This attracts several people during holidays. The place is also a tourist attraction centre and is a place for the zoology student as the animals are in their simulated environment.

The very important aspect of the child's interest, growth and well-being and education was taken into consideration hence the construction of the beautiful Asanteman Children's Park. There, children can read or borrow books from a library or play at the swings, see-saws and the climbers at the amusement and play ground. But at the moment, it seems to be abandoned.

Kumasi at present has four museums that are visited very often by the local inhabitants and visitors from within and outside the country. These are the Armed Forces Museum where on display are various armaments mounted as exhibits. They include battle tanks, personnel carriers and guns. There is also the historical Prempeh Museum of Ashanti History at the Cultural Centre. Here, Ashanti history and royal genre are concretised through real exhibits of historical ornaments, dresses, robes, war drums and furniture. Even some old royal cooking utensils are on display. And

presently, again, the Prempeh the 2<sup>nd</sup> Museum at *Menhyia*. The last museum is the KNUST museum which has recently been closed down.

As to where to socialize, dine and pass the night, Kumasi has several hotels and restaurants. According to the Kumasi handbook, the hotel business started in the 1940s when Hotel de Kingsway was first opened. Since then there has been an increase in the number, and as of 1991, there were sixty-seven hotels with a total number of beds standing at a thousand eight hundred and forty-four in a thousand two hundred and forty-four rooms. These hotels are grouped into two stars, one- star and unclassified. The most important of these hotels are City Hotel now Golden Tulip, Kumasi, Hotel Georgia, Roses Guest House and Cicero Hotel. Then comes Nurom, Maxima, Noks, Sanbra Hotel, Royal Park Hotels and Restaurant and Hotel St. Patrick. All these and the smaller ones are located at accessible areas of the city.

#### **1.15.4 Religion**

Kumasi as a city with a population of people from all corners of the country, one would automatically find in it, people with different and divergent cultural and religious backgrounds. On her spiritual side of life, Kumasi is teeming with “believers”. Before the advent of Christianity and Islam to Kumasi, the inhabitants had their own religion-traditional religion which involved the veneration of their ancestors and God, *Onyankopon* through shrines and grooves. The *Asantehene* has his own chief priest called the *Nsumankwahene*, who oversees all the gods of Asante. As a matter of fact, still some aspects of this practice exist as shrines and sacred places exist and occasionally during festive times, religious rituals and libation are made to the ancestors. The age of Christianity dawned on Kumasi with the capture and

subsequent bringing into Kumasi of Reverend F. Andrew Ramseyer and his wife from Anum in 1869. The prisoner who was detained for almost five years and later released, converted his captors including the *Asantehene*, Kofi Karikari. Later Ramseyer established and built a school and a Basel Mission House and the Ebenezer Chapel now called Ramseyer Chapel. Other churches and denominations followed suit. There are other churches like the Roman Catholic church, the Methodist church, the A.M.E. Zion church and the Seventh-Day Adventist church. Presently, there are several late entrants which include the Baptists and a horde of other small but influential sects and Pentecostals. All the above have teeming congregations. Kumasi also has a large population of people from the Northern Regions of the country where Islam took root. With them came their religion, so there are several mosques around the major Moslem areas of the city. This religion and its close relation to Ahmadiyya is also practised by a section of the indigenous Asantes who are known in local parlance as *Asante Kramo*. The Ahmadis also have quite a number of followers and are said to have eight branches in the Kumasi metropolis.

On the use of artefacts as a city beautifying agent, Kumasi has a number of visual art works already in place in several areas. These artefacts consist mainly of sculpture in the round and reliefs and some murals. Kumasi can also boast of being the location of the busy National Cultural Centre where one can be treated to the best of Asante music and dance during festive days and holidays. At this centre, samples and the actual making of Asante artefacts and crafts could be observed. Kumasi is also characterised by cultural activities especially as far as chieftaincy is concerned; for, the famous *Asantehene* has his palace there. The observances of the variously indigenous festivals, which are a time of pomp and pageantry when colourful attires and gold ornamentals are displayed, are a common sight.

Kumasi is more concerned about funeral rites too. Every weekend is used to observe funeral of a dead. Funerals play an impotent part in the life of the people. It usually starts on Friday and ends on Sunday. Friday evening is for the wake-keeping, Saturday is the day set for the burial funeral rite, while Sunday is for the thanksgiving services.

Kumasi is a centre of education. It has several schools cutting across all the levels of the educational strata. The topmost being the University of Science and Technology where some of the nation's engineers, doctors and scientists are trained. There is also a college within the university where fine and industrial artists are trained. Its products have the ability to aesthetically develop the environs of Kumasi. More especially, the university has a Faculty of Environmental and Development Studies which trains students in town and country planning.

There are also a number of individuals or groups of people who were not fortunate enough to be sent to school and are at the street side carrying out sculptural works and also to train the young ones in order not to go astray. These are known as the street sculptors or street artists.

Most of them are sculptors who built fountains, monuments, murals and others. Their main aim is to make a living through art especially sculptures and thereby helping the country socially, economically and aesthetically.

So together, the graduates of the College of Art, Faculty of Environmental and Development Studies and the street sculptors could team up, they can surely develop, both Kumasi and Ghana aesthetically.

### **1.16 Environmental Development through Art in Pre-Colonial, Colonial and Post- Colonial, Kumasi.**

Prior to the surveying of street sculptures and sculptors in Kumasi, an attempt was made to find out how and why early settlers of Kumasi planned and used sculptures for environmental development. In the early days of colonization, almost all the environmental artefacts surveyed were made during the twentieth century. Since this period is part of the time of contact with Europeans, an obvious blank period remains to be accounted for. This period lies in-between the era of prehistory and the time of contact with the European colonialists.

The Ashanti like the other Akans are reported to have migrated to the present day Ghana from the early western Sudanese empires of Ghana (400-1240), Mali (1240-1500) and Songhai (1460-1600) after their collapse, Meyerowitz (1950) speculates that a thousand years ago, the forests of the Gold Coast must have been very sparsely inhabited and the people who now inhabit this area today (Asantes and other Akans) believe that they originated from a place far removed from their present day homes. It is believed that the Akans did not arrive in the north of the present northern regions of present day Ghana before the eleventh century. Meyerowitz speculates that the forest zone was not occupied by the Akans proper (which include the Asantes) before the end of the fifteenth century and this occupation was a sequel to the arrival of the Portuguese on the coast.

On arrival, the Ashanti were believed to have met the Bono Kingdom which they destroyed together with its capital Bono Manso (about a hundred and sixty kilometres from present- day Kumasi). The Bono are reported to be the oldest Akan civilization south of the Black Volta. After the destruction of the Bono Kingdom, the Ashanti

continued their southward migration into the forests, probably around the end of the fifteenth century. In this forest, the Ashantis may have been confronted by a very dense, humid and cold environment Meyerowitz (1950). They most likely altered their immediate surroundings by clearing and cutting down trees. Some of these trees were probably used to construct buildings. It is very possible the buildings may have been influenced by the type built by the Bono. It is a common fact that during conquests, at times, some practices of the conquered may infiltrate the lifestyles of the conqueror.

Initially, the Ashanti were made up of individualised towns, often built along clan lines until it became the most powerful of the Akan state, after a confederation of the smaller states or towns in 1690 during the reign of Osei Tutu. From then on, Ashanti created a large empire between 1700 and 1924 conquering hitherto powerful states such as Denkyira in the South and Gonja and Dagomba in the north and continually threatening the Fante. Ashanti migrants founded the Baule and Anyi states in present day Cote d'Ivoire Meyerowitz (1950).

While one cannot show precisely the type of artefacts used by the early Akans especially the Ashanti, it is natural or human nature for them to make use of the things around them, to produce their everyday needs. It is very likely the early dwellers of Kumasi produced earthenware pots and bowls for cooking and eating, also some were used for grinding things like pepper and others for boiling herbs used as medicine. It is also possible that bigger pots were used to collect and store water. It is highly possible that craftsmen or the gifted carved wooden combs (*duafe*) and the wooden grinder (*tapori*) from the kanwene tree (*Picramnia nitida*). The bark of the kyenkyen tree (*Antiaris Africana*) was stripped and beaten then washed into a fine fibrous cloth

that was used to protect themselves against the moist and cold forest conditions of the time.

The Ashanti had a unique architectural heritage and the accounts of the early European travellers to Ashanti especially Kumasi show that they were very impressed. In the book, Construction Technology for a tropical Developing Country, Hannah Schreckenbach (1980) writes that from the description of all the early European travellers to Kumasi in particular and Ashanti in general, those travellers were all very impressed by the beautiful, clean and comfortable houses. Often those houses were two-storey for the ordinary people while those of the more important citizens and kings were extensively decorated and large. Edward Bowditch, who arrived in Kumasi in 1817 at a time when the Ashantis were at the height of their power, describes the people and the condition of their buildings as neat. He points out that the Ashantis used the stake and wattle method of building and later plastered them in order to have smooth surfaces. In addition, they decorated the houses with traditional symbols standing out in high relief. Bowditch (1966) writes further that colour was given to parts of the buildings by a daily wash of clay of desired colour. This clay was diluted in water and usually ochre and white (Kaolin) were used.

Of great interest are the Ashanti religious houses, built as shrines for the abosom or the lesser gods. These houses were fashioned along the same layout as the regular compound houses. These were beautifully decorated, both inside and outside. The decorations consist of clay or adobe screen walls and have relief decorations based on traditional motifs and designs. These designs may have been acquired through conquest as the Ashanti fought and conquered several ethnic groups, so they possibly got influenced through acculturation (Reindolf 1966). It is a well known fact that during raids, in addition to war booties, people of special abilities were often captured

and taken away by the captors. This is known to have occurred in the Ashanti wars too. As an example, it is a well known fact that the popular *adinkra* symbols originated from Gyaman and the name is from king of Gyaman, *Adinkra*, who defied *Asantehene* Osei Bonsu, when he also made a golden stool. In a punitive war against the Gyamans, Adinkra was killed and immense treasures and numerous prisoners were taken to Ashanti. From the above, it is very probable that the originators of the designs and the cloth in which it was made and the stamps were all sent to Kumasi. The searcher is of the opinion that, the same can be said of the art of gold Jewellery, the unique brass gold weights used to assess the value of gold dust. Excavations of metallurgical workshops at Begho and Bono Manso show advanced casting techniques using the Cire Perdue method. This goes to buttress the possibility of the Ashanti having learnt the art of casting from an earlier civilization.

With the establishment of the Ashanti Confederacy, the Ashanti Kings centralized all the arts and crafts in the neighbourhood of Kumasi. Ahwiaa became the centre of wood- carvings. There Ashanti political stools and other wooden regalia were carved. Krofofrom became the centre of metal castings, while Bonwire and Asuofia Asamang became the centre of the Kente-weaving and bead making industries respectively. Excavations in the seventeenth century at Ahinsan (now a suburb of Kumasi) turned out ceramic styles made over five hundred years ago – these include pots, clan pots and funerary clay sculptures (Anquandah 1982).

All the above go to show that before the white men finally entered Kumasi in the 18<sup>th</sup> and 19<sup>th</sup> centuries the Ashantis were artistically and aesthetically advanced but the arrival of the Europeans in some aspects stifled the growth of local artistry.

Before the Europeans came and introduced their style of environmental development and planning like zoning and decoration using sculptures, the local indigenes had their own styles of environmental planning and development. As an example, mention has been made already of the condition of Kumasi when Bowditch arrived there. Hanna Schreckenbach referring to Freeman (1980): claimed to have been impressed by the broad and well kept streets lined by houses of admirable construction, careful and artistic finishes and of excellent repair. Freeman stopped over in Kumasi in 1889 and was impressed even after its destruction in 1874. Even after the destruction, one could discern good planning and artistry.

In local planning, prior to foreign influences, Kumasi had a place reserved for the ordinary citizens, the dead and the dignitaries. A place was mapped out and used as rubbish dump. Open spaces were created and reserved for meetings, gatherings, festivals and plays by adults and children. Sites were chosen for public toilets, while special evergreen trees were planted along streets and in other areas of the town to provide shade, check windstorms and guard against or slow down erosion. Even in the king's palace, everything was orderly arranged. Kitchens, sleeping rooms, drum rooms, king's sitting room and even a room were planned for the paraphernalia. All these and others were taken into consideration in the initial plans before the buildings were constructed.

With the coming of the Europeans, especially the British began various governmental and quasi-governmental environmental development institutions and agencies. These were most often an extension of those in Britain. Some had a change in name to suit local tastes but still performed along the lines of the British Parent institutions. Some of these are the Town and Country Department, Architectural and Engineering Services Corporation that came out of the Public Works Department, and the

Department of Roads and Highways. At the end of the nineteenth century and early twentieth century, the “Europeanised “ method of zoning out and the general layout of our cities and towns especially Accra and Kumasi began. Usually, such zoning methods made provision for environmental decoration using artefacts, like sculptures, but initially these were often relegated to the background. The colonialists had their own priorities many of which were good anyway. They sought to lay the infrastructure for the country first, and out of these came the roads, railways, schools, government hospitals and buildings and also industries. Along the line, having realized some of these priorities, it probably occurred to the British colonial masters to create monuments to the memory of the local people who were drafted at times forcibly to fight in the first and second world wars and died. So a few obelisk monuments were erected. A few were made especially at Kumasi in memory of those who fell.





**Plate 1a: Obelisk monument erected in memory of all those who gave their lives in the 1<sup>st</sup> World War (1914 – 1918). Gold Coast Regiment. ; photograph taken by the researcher**



**Plate 1b: Tower and Clock erected in memory of the late Sir Donald Stewart, K.C.M.G, 1<sup>st</sup> resident and Chief Commissioner of Ashanti. Photograph taken by the researcher**

From the beginnings, the expansion of Accra and Kumasi, and the continuous construction of city roads have created several road intersections. The bigger ones often created huge open spaces while buildings sprang up creating forecourts and precincts that needed some form of “firing” as these road intersections, open parks and gardens were conspicuously “empty”. Before and after independence, some of these empty spaces were aesthetically developed. Some were put up for the independence like the “Independence Arch”, the Mausoleum, the statue of the unknown soldier and a few others were speedily put in place for the organisation of African unity (O.A.U) conference in Accra in 1963.

### **1.17. A brief outline of some colonial and post-colonial environmental institutions of Kumasi.**

For one to write a thesis about Kumasi, especially concerning the environment, about street sculptors and their sculptures, one cannot do without meeting the appropriate authority who happens to be the Kumasi Metropolitan Assembly (K.M.A). It is with this in mind that audience was sought with the Metropolitan secretary of Kumasi, whose duty it is to see to correct overall planning of the Metropolis.

#### **1.17.1 The Kumasi Metropolitan Assembly**

The Kumasi Metropolitan Assembly (K.M.A) like the Accra Metropolitan Assembly has also undergone several metamorphoses. Its forerunner was the Kumasi Health Board (1925-43). This was set up to take over the health delivery system of the time, after a serious plague (diseases) broke out in 1924 in the Zongo Area (Arhin, 1992). The Kumasi Health Board was replaced by the Kumasi Town Council (1943-54) whose activities included finding solution to environmental problems.

The Kumasi Town Council was replaced by the Kumasi Municipal Council (K.M.C) (1954-62). The KMC worked until the Kumasi City Council was established and took over from the KMC in 1962 till 1972 when the Kumasi District Council (K.D.C) was established in 1974. Finally in 1989, the Kumasi Metropolitan Assembly (K.M.A) was established by a Legislative Instrument 1432. Generally, all the councils, Boards and the Metropolitan Assembly were set up to help administer the growing town. This administrative work consists of the seeing to the health needs of the people through the promotion of the healthful living, through clean environment, waste disposal and management, provision of public utilities and infrastructure like markets, street lights,

abattoirs, latrines and urinals. Also the KMA sees to roads and culverts, educational structures, recreation and the beautification of the city, just to mention a few of the many functions of the various councils and boards (Arhin, 1992 p21).

The KMA is made up of ninety-one members comprising government appointees responsible for the metropolis, thirty traditional authorities or their representatives and sixty persons elected from the electoral; areas within the metropolis. For the efficient performance of its functions, the KMA has these three sub-committees;

- (a) The Metropolitan planning committee which plans and co-ordinates programmes, projects and activities for the Assembly. They are responsible for budgets and evaluation of development projects.
- (b) The Board of Municipal Services that sees to the integration of services that have a bearing at the district, regional or national implications. Provision of services including civil engineering projects like buildings, construction, health and welfare services.
- (c) The Board of Administration which is responsible for the organisation and management of treasury, justice and security in the Metropolis.

A visit to the KMA office for a permit to take photographs of works in town and the “empty” places and also interview the street sculptors brought out a few facts on the existing artefacts. Especially the sculptors and their sculptures. These are that, the works were all done and put in place under the sponsorship of the KMA and its fore-runners as a way of beautifying the expanding city. On who funds them, it was learnt that they were often funded by the various past councils together with the Kumasi Traditional Council and through appeal for funds, the recent street sculptures were

sponsored by cooperate bodies like Pack Cocoa, Atwima Kwanwoma Rural Bank, Tigo Ghana Limited, Do-Dave Poly Tank, Lio Lintante-Guinness Ghana Limited, Mobile Telecommunication Network (MTN), Giraffes and Angel Group of Companies. The above information was given by Mrs Emilia Botwei, the K.M.A coordinator. It was learnt that the idea of beautification in Kumasi either starts from the KMA or the Kumasi Traditional Council. A meeting concerning this issue is then arranged, various suggestions are given as to what to put in place. There, the theme and location are decided. It is through such meetings that most of the few artefacts of Kumasi came into being.

#### **1.17.2 Town and Country Planning Department (TCPD)**

According to a female senior personnel of the Town and Country Planning Department, Miss Doris Tetteh, the place is one of the Colonial institutions set up to plan the development of our towns and cities, with emphasis on zoning out the developing suburbs. In addition to the zoning, which involves carving out the suburbs to suit the needs and accepted growth, the Town and Country Planning Department lays emphasis on the accepted size of structures, the height and at times location. Often, this zoning makes provision for and emphasizes the artistic or aesthetic development of the scope of the metropolis.

This department also serves as an advisory channel on site acquisition. It also advises the local authorities, i.e. KMA, as to what should be in place to give quality of life to the people. The department always emphasises that layout comes before development. This department also, as a matter of policy, advises on what should be in place for the

people and as such, advises communities about the right location of community buildings.

Concerning the provision of street sculptors and sculptures, he said they have no concern about them. For recreational grounds in Kumasi, it was learnt that several areas have been zoned out but presently many are not yet developed.

### **1.17.3 Architectural and Engineering Services Corporation (AESC)**

The Architectural and Engineering Services Corporation (AESC) is one of the organizations that were established in the 1960s. Initially, it was embodied in the Public Works Department but owing to its enormous activities, it was decided that the architectural wing be made a complete department on its own. It is a state enterprise but not necessarily a profit making entity.

On the work of this cooperation, the researcher would start from the premise that architecture throughout its history has been accepted as a branch of art, falling into the same category as painting, sculpture and drawing. It was for this reason that a senior architect of the AESC was interviewed at their headquarters to find out the role of this cooperation in relation to the aesthetic development of Kumasi concerning street sculptors and their works in particular.

AESC is a consultant to the government in the area of habitat design and the allied factors that affect human welfare. They serve as consultants and designers for regional and rural areas and advise District Assemblies on projects at that level. The corporation also engages in feasibility studies. The AESC as consultants and designers of government is most often called upon to design government buildings. On the use of artefacts for the decoration as integral parts of buildings, like in the past

when caryatids, atlantes and columns served as supports, the researcher was told that architecture is dynamic and moves with the times, so what was in vogue yesterday becomes absolute today. Now the trend is simplicity that does not sacrifice efficiency.

On the various departments the AESC consults with, it was learnt, that they are many. Among them are the Town and Country Planning Department. This association is very logical and sound in that, after the Town and Country Planning Department has zoned out the landscape, the next stage is the development, which involves what to construct – the type of building, its shape and design. This aspect or stage is the work of the personnel of the AESC. The AESC also co-operates with the Department of Parks and Gardens, various public and private construction firms, the Kumasi Metropolitan Assembly (KMA) on the design of markets and other public utility services.

What became clear is that in almost all their plans and layouts of buildings and their environs, suggestions are made for gardens and other greeneries, but as usual, plans differ from executions – some of them are carried out according to plan, while in others the suggestions are ignored. According to a senior architect of the AESC, the corporation always stands for, and emphasizes ergonomics, aesthetics and closeness to nature in all their work.

#### **1.17.4 Department of Parks and Gardens.**

This department works with the knowledge and assumption that every well-planned environment cannot do without some sort of greenery and other forms of colour provided by plants. Located on the Jawaharlal Nehru Road, the head office of this department is one of the pre-independence institutions in the country. It has an office

and nursery in Kumasi too. According to a senior official of the department, Mr. D.K. Adamah, his outfit helps to develop areas zoned out by the Town and Country Planning Department. The department of parks and gardens develops botanic gardens for institutions; it plants and maintains trees around roads and streets. The personnel of the department serve as consultants and help do the landscaping, nurse and sell seedlings and flowers to individuals and organizations developing their plots. It is this department that did the landscaping at the prestigious Kwame Nkrumah Memorial Park and have workers taking care of the gardens around the state House, some state monuments and some areas of the road network of the city.

The department of Parks and Gardens cooperates directly or indirectly with several organizations, both public and private. These include the TCPD, AESC, AMA, and KMA. It was revealed that, usually it is the architects who decide on the sort of decorative plants that should be put around particular building or architectural structure.

The KMA and the others are all major beneficiaries of the services of this department as they all work on the beautification exercise of cities.

This chapter has laid bare the artistic conditions of the areas under study. It has touched on the part that the colonial institutions for environmental planning like the Town and Country Planning Department, AESC, Department of Park and Gardens played in our environmental development, of street sculptors and their works. It also traced the origins and work of the KMA.

The next chapters throws more light on the studied Street Sculptors and their works in Kumasi. Especially their nature, theme and purpose and how their presence in the

environment could help in the beautification exercises of the Kumasi metropolis, so as to attract more tourists.

### **1.18 Choice of Topic.**

There are numerous sculptures in some studios of the street sculptors of Kumasi in the Ashanti Region which are produced by them. Very unfortunately, there is little written and printed documentation on these objects for the benefit of visual art students, teachers and the public in general. Many people are therefore afraid that, without adequate documentation, both the extrinsic and intrinsic values of the objects will be completely lost to all. After visiting selected street sculptors in their studios in Kumasi, the researcher discovered that there exist unique and intriguing forms which when documented would enhance Art in Ghana.

Consequently, the researcher held a number of consultations with the supervisor and other Lecturers on the selection of the topic, the clear definition of the research area and finally the structuring of the research topic which reads; ‘The socio-economic and aesthetic values of street Sculptures in Kumasi.’

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.0 Overview

Some work has been done already on the uses of the Arts in the life of mankind, and those that have a strong bearing on this thesis are reviewed in this chapter. These reviewed works are from students' unpublished theses and seminar papers, general art books and encyclopedias. This chapter reviews what has been written about some aspects the arts have played in man's environment in general and in his life in particular.

#### 2.1 Art and Environment

In his Art As Experience, Dewey (1957, p.28-35) writes that the continuity of culture in passage from one civilization to another as well as within the culture is conditioned by art more than by any other one thing. John Dewey in a few lines summarizes one of the major functions of Art. Art is a vehicle or medium through which civilizations are known and recognized. For it is through artworks that have been able to survive the ravages of time, which in most cases got buried and are dug up, that culture or the way of life of a given civilization's level of development and history can be ascertained. Fisher (1984, p36-39.) also adds that art in time, dawn of humanity had little to do with beauty and nothing at all to do with aesthetic desire. Art was according to him a magic tool or weapon used by man in his struggle for survival. He writes further that, in creating art, man found for himself a real way of increasing his power and enriching his life. In this sense street art enriches our life. Fisher notes that

the frenzied ethnic dances before a hunt really did increase the ethnic group's sense of power. So in effect, man in his weakness and confronting a very hostile and incomprehensible and terrifying natural world, was greatly helped in his development by art.

The Miriam Webster New Collegiate Dictionary defines art among others as the application of skill and taste to production accords to aesthetic principles, specially such application to the production of beauty by imitation or design as in painting or sculpture. The dictionary mentions the skills in performance acquired by experience, study, observation or the human ingenuity as in adapting natural things to man's use. The above definition clearly infers that art is as old as man, having been with him from the Paleolithic and Neolithic periods till the present age and therefore has played significant role in man's environment. Environment is seen as the aggregate of all the external conditions and influences affecting the life and development of an organism. The factors surrounding or affecting human beings in his social environment, which comprises all things due to human activity are sub-divided into:

- i. Physiosocial Environment which consists of buildings, roads and all manufactured objects, and
- ii. Priosocial Environment comprising domesticated plants and animals; and finally
- iii. Psychosocial Environment. This is the aspect of human behaviour, customs, laws, languages and the like.

The above brief definition of Art and description of environment suppose that man was born into an existing surrounding which is called his environment. This is made up of so many component parts; the gaseous envelop surrounding us, the aqueous world and the solid terra firma or firm earth on which rests the vegetable and animal

world including man himself. Within the physiosocial environment is the landscape within which man creates his tombs and cities. He also strives to beautify the environment by decorating it with the visual arts which includes street sculptures. Nuttgens (1972: 18) writes that the beginnings of landscape are dictated by the way in which man has reacted to the difficulties and challenges of nature. According to Mumford, (1961: 5). 'Human life swings between two poles which are movement and settlement. He also observed that as soon as settlement becomes necessary, the first lines of an organized environment have been laid down. These lines of which literal ones can be traced along the landscape in lines of terraces, limits of cultivation and traces of building'. Mumford observation shows that as soon as man decided to settle down, his first task was that of tackling his immediate environment, which incidentally was his landscape too. He forms and constructs, all these involve development or the transformation of the landscape. Man since first getting into, the world has had a great influence over the environment in which he finds himself. From prehistoric to the present times mankind has wielded some influence, and in actual fact managed to transform or altar his immediate landscape through his activities.

On seeking and finding shelters to safeguard himself against the wild predatory world outside, man through magicoreligious means sought to overcome the hunt on which he depended for food, so he sketched animals over and over again with arrows and spears embedded in them. The drawings with their associated incantations and dances, psychologically helped him to overcome the hunt during the actual hunting process. These early drawings that have come to be known as cave or rock art are found in Southern France, Northern Spain, in several areas of Africa, and other parts of the world. In Africa, areas stretching from the Maghreb in the North to southern Africa have wonderful rock paintings and engraving. Wilcox (1984: 48.) mentions that in the

North of Ghana, right on the border with Togo, Cave paintings have been reported on the Gambaga Escarpment. In Ashanti too, the writer mentions that three caves are known with engravings, generally amorphous, but in some cases perhaps representing arrow or spear points. It is thought that these petroglyphs or rock engravings are all of Iron Age.

The above show how wild spread what we now call rock art or petroglyphs were. It is also clear that man's first attempt to alter or develop his environment started in the caves or the rock shelters. He set fire first and foremost to warm himself, roast his meat and use it to drive away lurking predators. Through these activities, the fire was illuminating his environment for him to see around and draw or carve his images in these otherwise deep and dark recesses. These were all man's initial survival plan, which incidentally was also a transformation of his environment.

## **2.2 Evidence of Environment planning in past civilization**

In the history of all civilizations, one is bound to find great evidence of environmental planning, involving the use of artifacts, even though in many cases, the planners and architects of such antiquity remain anonymous. Signs of environment planting and alteration could be seen in the greatest and earliest of these civilizations- Egyptian, Babylonian and Mesopotamian. Because Egyptian philosophy and general lifestyle were geared towards the greater world beyond, it engendered an architectural and general environmental design that suited this thought or philosophy. In order to give their kings a good burial in this "transitory" world, the Ancient Egyptians toiled for decades constructing the pyramids and the smaller mastabas which have up till now, and may be centuries to come continue to symbolize Ancient Egyptian architectural and engineering prowess. In addition to the pyramids and the mastabas, were statue

and temples of a Pantheon of gods who were all placed in relation to each other. In building the pyramids other artifacts were planned and built with it, an example being the enigmatic sphinxes.

Apart from Ancient Egypt, several of the civilizations took a great interest in the appearance of their environment; Ancient Babylon under Nebuchadnezzar was well noted for this. The hanging garden of Babylon is noted among the seven wonders of the Ancient World (Esmond Wright, 1979). This garden was elevated in which architectural edifices, Sculptures and floral arrangement, embraced each other. In fact this is a well-known aesthetic use of space, developing it with plants, buildings and statues. The Mayas and Aztecs and the so-called Red Indians of the Americas made use of artifacts in their religious beliefs. These include bulky stone statues, terraced or step pyramids and carved wooden posts or totem or ancestor posts. All these even though used for religious ceremonies in effect helped to develop their environment.

In Africa, apart from the works of Ancient Egypt and the Rock Arts already mentioned, several artifacts have served as the binding factor in some ethnic groups. As an example, among the Akan and Ewe of Ghana, the wooden carved stool and various linguist staffs with their message carrying finials and various drums are some of the main symbols of the authority of the king or chief. This is also true of some ethnic groups in Africa but the artifacts serving such purpose may differ from group to group. So artifacts in one way or the other play a role in traditional governance. Some artifacts have also served as the medium of contact with the ancestors. Such artifacts can be carved or molded figures through which the ancestors and gods are worshipped or contacted. The artifacts include wooden and mud sculptures, metal and stone statuettes used in shrines and groves. The use of mud statues in groves was very common among the Akan and Ewe particularly among the Asante and Kwahu. Nana

Kofi Abu (1976, pp 97-98) wrote in his Sculpture for Recreational Groups in Ghana that sculpture has been known in Ghanaian history of Art as a meaningful functional art. It bears the traditions, the beliefs and life of the people. He considers them as functional because they are used in ceremonies both in the house, offices, and palaces and at social gatherings.

### **2.3 Aesthetics**

According to Coote and Shelton (1996:181-183), Aesthetics is a rubric term with no simple, universally acceptable definition. It is easier to state the kind of things it is about, than to provide a neat definition of what it is. They are of the view that, aesthetic is primarily concerned with how something appeals to the senses. An aesthetic response concerns sensations or feeling that are evoked or caused in the viewer looking at an art work. A positive emotional response is one that can be associated with feelings of pleasure, but which is not necessarily interpreted as pleasure.

The researcher is of the view that, aesthetic effect may arise out of the way some aspects of the subject are achieved for example, through the perfect functional utility of a chair, the simplicity of an idea or the elegance of solutions to a problem. Aesthetic properties to the writer are often properties of objects which require them to be seen in a particular way by viewers who because of their background or personality are able to appreciate them in a relationist perspective that may be deemed to be beauty is in the eye of the beholder.

Wolff (1994:68-70), writing on aesthetics stated that, the subjects deals with different kinds of questions, which although are closely related to one another are also of

different order and raise different problem. Wolff is of the view that, in contemporary aesthetics, some writers continue to propound theories of art which depend on the analysis of the properties of works of art. For example, for some the essential aesthetic aspects of works are emotive: for some expressive, for some imaginative and for others cognitive. In the view of the researcher these features are related more to the mental activities of the artists and in some cases to those of audience or viewers. He continued that, we can agree that aesthetics must centre variously on physical objects, perceptual properties of works and mental states of the artists and audience.

Aesthetics as employed by the researcher implies the existence of a scale of judgment or standard that has to be achieved or properties that have to be created in an object if it is to be deemed successful. In other words, some works can be judged failures as works of art. It also implies the possibility that, to be better than those of other artists.

Myers (1969:29) contends that, aesthetics is a branch of philosophy which concerns itself with the nature of beauty and its relation to the perceiver or beholder, especially as applied to the fine Arts. According to him, while beauty is the quality of a given work or form felt by the beholder in viewing it, aesthetics is the organization of concepts and ideas relating to this quality of beauty.

The researcher is of the view that, the term aesthetics includes all studies of the arts and related experiences from all view points: historical, educational, psychological, cultural and socio-economic and values.

In the opinion of Runes and Schrickel (1946:14), the purpose of aesthetics is to discover the generic characteristics of fine or beautiful art and to determine the relation of art to other phases of culture, such as science, industry, morality,

philosophy and religion. Understood in this perspective, aesthetics is sharply distinguished from historical study of art, but it is affiliated to development of styles and schools. They explain further that, the scope of aesthetics includes the beautiful in nature and in human life, but when this is done, it tends to lose the subjectivity of beauty in these fields. Louis Lankford (1992:4) also claims that, aesthetic concepts address virtually all aspects of art, from process to produce to response, and embrace both individual experiences and social phenomena. These concepts may be referred to as groups which are all related in some way to art, but it is an open-ended group, the ideas and their relationships of which are always subject to conditions and revisions. For the purpose of art education, aesthetic enquiry may be defined as the process of clarifying and answering questions about the nature of art. The researcher explains that, questions in aesthetics seldom have absolute answers, although individuals may choose to accept one point of view as being more correct, complete or profound than another. An important part of understanding and using aesthetics is learning to accept its gray areas, viewing questions and answers with an artificial eye, and tolerating multiple perspectives of works. She also sees aesthetics as the existence of a cohesive and comprehensive account of the meanings and purpose of art and methodologies for making, understanding and appreciating art.

According to Rader and Jessup (1976:22), what is worthy of aesthetic appreciation may pass unnoticed until there is someone who looks with fresh eyes. They stated that, most people are so enslaved to the stereotypes of expectation that, they are unable to see what is plainly before them. The writers contend that an aesthetic object is anything of quality, whether imaginary or real that has enough vividness and poignancy to make the audience appreciate it simple as given. They are also of the view that, some objects are better fitted to arouse and sustain aesthetic interest than

others. The distinction between content and form being the relationship among the elements. The elements comprise all kinds of qualities, natural and artificial, introspective and extrospective, representational and presentational, which are fascinating to sense, imagine, or apprehend for their own sake. The formal principles that bind together these qualities include thematic repetition and variation, balance, rhythm, evolution and emphasis. All serve the master principle of organic unity, adequacy, integrity, and internal coherence that makes a work of art resemble a living organism.

Dzamaklu (1992:11), quoting Fosu (1994) in his thesis stated, that ‘both the content and form were essential to the proper understanding of functions of the art work’. Thus, an abstract or realistic work that has been polished smoothly or textures and decorated into simple and intricate designs, was appraised on the basis of the communicative symbolism, unified within its physical form. Monumental sculptures should therefore, be expensive in both content, form and decoration. Cole (1989:19), also contents that, aesthetic criteria vary from one person to the other, yet in all societies some individuals stand out as major taste makers, people who define aesthetics standard. In Africa, these patrons are wealthy, powerful leaders, both spiritual and temporal, for whom most of the icons are made. No doubts, most to them are aware of the relative artistic qualities of object they commissioned and lived with. Fosu (1994:33-37) is also of the view that, in traditional Ghanaian society, almost all art objects, whether they are produced for utilitarian purpose, for personal ornamentation, or created as state regalia are subject to deliberate decoration to communicate, to please and to stimulate aesthetic response. Consequently, many traditional art works display marvelous decorations of sheer aesthetic delight. He continues to elaborate on this by stating that, utilitarian objects and personal

ornaments are often designed and decorated at the discretion of the artist. However, the choice of motifs and colour decoration of state regalia is the prerogative of the ruling elite or the designated state aesthetician.

Fosu also points out that, once the motifs are selected, particular attention is taken by the artist to achieve the highest level of artistic standard for the designing and the decoration of the object. One can infer from this presentation that, the aesthetics of an art work is critically judged by the communicative message inherent in the physical form. Pyre (1982:99), writing on the aesthetics of design states that ‘this concept is about the effects a scene or an art object has made on the seer. This presupposes that, aesthetic does not lie in the fact that an art object is seen, but in the fact that, it causes a particular kind of experience or impact on the lookers. If an admirer of an object laughs aloud, then it might comply that, something in the work causes that experience which issues in laughter.

#### **2.4 Economics**

As the word goes, the Oxford advanced Learner’s Dictionary defines it as the study of how a Society organizes its money, trade and industry. It can also be the way in which money influences, or is organized within an area of business or society. For that matter, the economic activities of the Street Sculptors are very encouraging. Meaning the relations between people in the Process of production exchange, distribution and consumption of material wealth. Economic Relations determine all other social relations and from the economic basis.

## **2.5 Value**

Many contemporary artists, define the term value as the relative lightness or darkness, whether in colour or in black and white. Values are perhaps easier to see in black and white than in colour.

Value in the contest of our theme means differently. Value, to my understanding means the usefulness of something and in, context the usefulness of street sculptors and sculptures in Kumasi.

The dictionary of philosophy defines values as the socially accepted evaluations of objects of the surrounding world revealing their positive or negative meaning for man and the society. However, they belong to them because objects are involved with the social being of men and have become bearers of certain social relations, rather than because of the nature of the objects or by force of their own internal structure. On the face of it, value acts as the property of objects and phenomena. For example a glass, an instrument for drinking lends that useful property as use-value, a utility. As a product of labour and an object of trade exchange, a glass serves as an economic value, the glass being a work of art is given an added aesthetic value beauty. All these properties signify its various functions in the realm of human activity and serve as substantive symbols of the existing social relations involving man.

## **2.6 Sculpture**

The Encyclopedia Britannica Volume 20 defines Sculpture as the art of representing observed or imagined objects in solid material and in three dimensions (and also in two dimensions).The Encyclopedia goes on to say that there are two types. One is

which the figures are shown in the round (that is, which the viewer can perceive the work from all the cardinal points and even from below and above). And relief in which figures project from a ground that is on a flat surface therefore having two dimensional characteristics. According to the Encyclopedia, there are three types of sculptures. These are:

(a) Tomb Sculpture (b) Religious Sculpture and (c) Architectural Sculpture.

Tomb Sculpture is the sculpture works made to be used for burying the dead. They are also called funerary sculpture; they may denote the burial ground of a person. Religious sculptures are the works made to be used for religious ceremonies. They may be found in some churches, holy places or in groves. Architectural Sculptures are the works that are made but forms part of building structures. Some may form an integral part of such buildings like caryatids, atlantes and columns or some relief works, but others are made separately and used permanently to decorate such buildings.

Sculptures may be modeled from plastic materials like clay, cement mortar, plaster or any other similar material. Works may be carved from wood, stone (rocks), animal bones and horns (tusks) or may be cast from any of the plastic materials mentioned above. Sculptures may be portraits of dead or living persons and these may be full figures, busts, heads or only torsos.

Traditionally, sculptures on a wider World scale have been used to show or depict human attributes such as athletics. It has been used to “record” human achievements and the human body as it behaves in sporting activities with an example being the Discobolus or Discus thrower (Figure 2) by Myron 450 BC. Sculpture has been used to record human heroism – David by Donatello (Figure 3) sculptures have been used

to show human attributes of beauty and elegance- with Venus de Milo or the Bust of Nefertiti who is said to be a famous beauty of antiquity as examples.



**Figure 2: Discobolus – Myron.**



**Figure 3: David Donatello**

Human suffering and punishment have all been depicted sculpturally. The Laocoon being a famous example sculpture has been used to depict human passionate love and affection. Auguste Rodin's the kiss; a marble group is a typical example. A sculpture may concretize a fable, a myth, legend or an idea. It has been used to record war victories or scenes from war. A recent addition to this is the discovery of the so called Terracotta Army of the Chinese Emperor Shi Hwang – ti in Northern China.

Sculpture has been used in most cases unintentionally to record facts and events of history. It has been used to immortalize the transitory image of the famous. For instance, even though the Egyptian Queen Nefertiti lived and died several hundreds of

years past, we of the present age are given the chance to see how she looked like by the sculptors of the time, who even though many remain anonymous.

Kaufman (1966) distinguishing the advantage of the visual arts over verbal arts in communication emphasizes that, visual communication is universal and international. It knows no limits of tongue, vocabulary or grammar. It can be perceived by illiterates as well as literates. This researcher cannot help agreeing with Kaufman. Rogers (1969, p3-7.) who also writes in support of this assertion that the use of sculptures has a better advantage of educating the public than the use of verbal languages, as there are no barriers to overcome in the former. He goes on to write that there are certain works of sculpture whose social background may not be known but can still be appreciated. However, if some kind of information is known about a piece of sculpture, such information would heighten the public's awareness of certain features on the work.

All types of sculptures can be used to adorn private homes. Public buildings and squares but their use especially in the open is determined and limited by its medium with which the work was made. For instance, while stone, metal or cement statues are ideal for outdoors, wood and those made of materials like plaster of Paris and the now modern synthetic materials like most plastics cannot stand the outdoor weather unless they are specially treated.

“Art, a specific form of social consciousness and human activity, which reflects reality in artistic images and in one of the most important means of aesthetical comprehension and portrayal of the World”. (Murad and Dixon: 1980: 28). Sculpture is a visual art that often blend the technology of our modern day with those of the past. Sculpture from the Latin word ‘scullery’, meaning to carve in three dimensional.

Besides sizes and width, they have depth. Sculptures have traditionally been made of a variety of materials such as stone, metal, wood, and clay. More modern material includes glass, plastics, cloth, string, wire, television monitors, and even animal carcass” (1999: 2). “Throughout history the culmination of our thinking, expression and handiwork has been preserved in the form of sculpture” (1993: 3).

There are four basic methods of making a sculpture – modeling, casting, carving, and assembling (1994-P266) .Sculptures in the round or in relief are the two most basic categories of sculpture. Sculpture in the round refers to any sculpture that is completely detached from its original material, so that it can be seen from all sides, for example the Venus of Willendorf. The Venus of Laussel is a typical example of a relief sculpture because it is partly attached original material.

Street Sculptors to my understanding means out door sculptors located along the street or in the city centers to carved and mould sculpture pieces to attract passers-by and onlookers. Their works are in the form of clay, cements, wood and horn in the round and in relief. These include plaques, statues, busts, stools, walking sticks, linguist staff, drum, door panels, murals, human and animal figures, dolls, flower pots, fountains, masks and portraits. These are beautifully made and sold to the public and foreigners, to be placed at homes, offices, hotels, and health centre’s, in front of houses, at churches and at social gatherings. In Kumasi there are street sculptors, occupying various corners of streets, who produce works that brings endless joy to the people of the Kumasi metropolis.

## **2.7 The Urge to travel to other Lands**

All over the world, people are always eager to travel to other places within their countries or to other lands. The urge to travel is as old as human curiosity. Often people use their free time and holidays to seek adventure, break boredom, seek prestige and satisfy their curiosity. By so doing, they learn about other cultures and the environments, sculptures and sculptors. No matter the aim of such a visit, people always take time to visit the beautiful developed areas of the host country. Using the hotels and homes of friends as bases, the tourists visit areas where they can see the Wildlife, natural scenes in the landscape, water bodies they can swim in, or admire and enjoy environmental artifacts. Like these sculptures and sculptors. It is this last one which though equally important in the promotion of tourism, which is ignorantly, left out of all tourism promotional programmes in Ghana.

Usually, the tourists come from countries that are well developed socially, technologically and artistically, but since familiarity breeds monotony, and humans naturally yearn for more sights and adventures, outside their environment. Tourists always hope to find things and surroundings that are different from theirs. Several countries know this basic fact so the tourist trade is now very competitive hence the need to tap and mobilize all available resources. Among such resources and potentials are artists and their works. These include street sculptors and their work when properly mobilized these potentials will boost and promote the tourist industry.

For Ghana to get a good share of the World Tourist Traffic, we need to beautify our surroundings qualitatively and quantitatively using street sculptors and their works. The situations where the surroundings of artworks serve as rubbish dumps repel rather than attract tourists.

In 1991 while leading a world Tourism Organization (W.T.O) delegation to the *Asantehene* in Kumasi, the then Deputy secretary for Trade and Tourism, Mr. Dan Abodakpi, noted that Ghana's rich heritage has not been packaged properly, so as to facilitate the promotion of the country's inherited rich culture, traditional and natural resources. He further noted that Tourism could become Ghana's number one foreign exchange earner. To the present researcher, this is a very true assertion and observation by a member of government.



## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Research Design**

The descriptive research and the analytical methods were used in the study.

According to Mannford (1996:11), descriptive research is non-experimental and it deals with relationships between non-manipulated variables in a natural rather than artificial setting. Since the events or conditions already exist, the researcher selects the relevant variables for analyzing their relationships. In this research, the variables refer to extrinsic and the socio-cultural contents of the selected street sculptors on one side and the sculptures, users of sculptures and the researcher on the other.

The analytical method used in this research deals with the process of sampling and the selection of a small group that is assumed reflects the situation of the population from which it is drawn. The small group thus becomes the samples.

#### **3.2 Collection of Data**

The data for the research were collected from both primary and secondary sources. The primary data sources consisted mainly of personal interviews with a tape recorder and observations carried out on a cross section of street sculptors, and the general consumers of their sculpture works produced in Kumasi. Digital Photographs of selected wood, clay and cement sculptures and sculptors were also taken.

The secondary data were collected from relevant books, unpublished theses, lecture notes, encyclopaedia related to the research from libraries of the following institutions:

- a. Kwame Nkrumah University of Science and Technology, main Library, Kumasi.
- b. College of Art Library, K.N.U.S.T Kumasi.
- c. Art Education Library, K.N.U.S.T Kumasi.
- d. British Council Library, Kumasi.
- e. Centre for National Culture Library, Kumasi.
- f. Armed Forces Senior High school Library, Kumasi.
- g. The internet
- h. Sculptors of the street sides

### **3.3 Population Studied**

Population is the section of group, elements, objects researcher is interested in studying. The study targeted the entire street sculptors in the Kumasi metropolis and the users of their various sculptures. However, it was realized by the researcher due to time constraint that all the target population could not have been reached. In this vein, 10 street sculptors and 19 of their sculptures were studied. In addition, 25 of users the sculptures and 10 Art Educators became the accessible population.

### **3.4 Sampling**

The simple random sampling method was employed in the selection of street sculptors' studios, artists and users of sculptures. The age group for sampling ranged between 22-37 years. The following factors were taken into consideration during the sampling section;

- a. The number of sculptors available and contacted on the street.
- b. In- depth knowledge about historical and functional background of some of their works.

- c. Adequate information on the socio-economics and aesthetic values of street sculptures in Kumasi.

This is to enable the researcher to obtain diverse views and opinions from authentic sources as much as possible. The sculptures examined were also randomly sampled. This method therefore provided a fair and more accurate representation of the population.

### **3.5 Instruments for Collecting Data**

The researcher employed Questionnaire, Structured and Unstructured Interviews, Observations and Descriptive analysis as her major instruments to elicit, all the relevant information upon which her research work was based.

### **3.6 Interviews**

According to Mannford (1996:35), interviews are suitable for some category of people, especially the semi-literate who prefer talking to writing. He continued that, organised interview is superior to questionnaire method of approach. The interview method was carried out with all mentioned in the population studied because of the following reasons.

- a. This enabled the researcher obtain adequate information about the research topic.
- b. She had the opportunity of having personal contact with the entire interviewees.

- c. This method became necessary because of its flexibility to make respondents feel free to give information openly within a short span of time.

Data collected from street sculptors through the interview technique centred on the following:

- a. The history of the sculpture industry in the Ashanti Region.
- b. Types of tools and materials used.
- c. Means of procuring materials and tools.
- d. Financial support e.g. from banks, non-governmental organisations, government, tourists etc.
- e. Types of objects carved, modelled or constructed and assembled.
- f. Significance of motifs, designs incorporated in the objects (Sculptures).
- g. Training of the youth including school leavers.
- h. Mode of marketing of objects.
- i. Foreign influence on sculptures and its effects.
- j. The role of middlemen in the industry.
- k. Problems street sculptors encounter on the street.

Data collected from these interviews gave a true picture of the state of the street sculptors and their studio works or sculptures in the Kumasi metropolis. This reflects its historical background, tools, materials, investment opportunities, patronage of objects, foreign influence and the problems facing the street sculptors and their studio works.

In the course of the interview, the researcher had the opportunity of interviewing selected users of sculptures such as wood carvings, cement and clay sculptures etc.

### **3.7 Interview Centred on the Following:**

- a. classification of sculptures collected
- b. mode of acquisition of objects
- c. The role of the objects e.g. social, economics, aesthetics, historical, lucrative etc.
- d. The socio-cultural values of the objects.

Data collected from this interview gave the researcher adequate information on the topic.

### **3.8 Questionnaire**

Pieces of questionnaire were given out to few sculptors who were literate to provide the researcher with viable and reliable information about their occupation, which in no small way help her accomplish her task. The respondents were required to tick the appropriate response where options were given and write brief comments at where spaces were provided

### **3.9 Observation**

During the survey, the researcher made observations at selected streets, hotels, restaurants, houses, sculptors on the street, public places etc. Photographs were taken

where necessary. This helped the researcher to analyse and document her findings with facts accurately.

Osuala, (1993: 150) contended that, direct observation technique is specific and also arms the skilful observer with a high level of recall of factors under study. He continued that, this method is suitable for gathering information on a situation for a specific period of time and therefore describes the behaviour, qualities or changes that may be observed.

Besides interviews, it was found necessary to carry out an on-the spot observation of carvers, carvings, clay and cement sculptures coupled with the general developments on the environment in the streets of Kumasi. In cases where the researcher doubted validity of information gathered through interviews, the observation approach was adopted for further confirmation, alteration or rejection of the information.

### **3.10 Descriptive Analysis**

Another equally paramount instrument employed by the researcher was depreciative method. This method was largely employed in order to have a clear and logical presentation of facts and ideas. Descriptive analysis (method) indeed helped the researcher to critically examine the phenomena at stake and described clearly what she encountered during her research work. Since descriptive method seeks to observe with close examination, the researcher employed it to vividly scrutinise all information given her. For analytic and descriptive study, the researcher supported her study with recorded tapes and photographs in order to genuinely discover the true results.

In this research, descriptive method techniques for collection of data are viewed as compatible with the knowledge and values of the socio-cultural basis of the core zone (Epstein,1988). The observational phase is characterized by recording the information with digital camera, setting down of facts and presentation of data.

### **3.11 Areas where interviews and observations were conducted**

The researcher visited and interviewed selected street sculptors in selected streets, hotels and restaurants within seven streets in the Kumasi metropolis namely: Maxima Junction, Amakom children's park, Asokwa, opposite Pioneer Biscuit (Amokom children's park), Atonsu/Ahinsan, SouthSuntreso, Pataasi, and Bomso opposite Gye-Nyame Restaurant. She also observed and took photographs of about nineteen selected sculptures. She observed their production and functions at the various areas.

In all twenty five users of sculptures were randomly sampled in the seven areas visited and interviewed on the topic. About nineteen sculptures were also randomly sampled, photographed, analysed and documented.

### **3.12 Analysis and interpretation of field Data**

The various data collected from the field were assembled and analysed by comparing facts, figures and photographs. The interpretation of the data was carried out in a logical analysis, appraised and documented.

## CHAPTER FOUR

### A CRITICAL STUDY OF SELECTED STREET SCULPTORS AND THEIR WORKS IN KUMASI

#### 4.1 Overview

When we talk of sculpture, many a time our attention and mental eye are focused on huge works that adorn our cities and individual homes. Somehow, this attitude is healthy, since until recently not much was heard of, or seen of garden sculpture. The vacuum created by this absence of the small garden sculpture is now being filled by a few bold and self-trained roadside artists.

In Kumasi, a few of the makers of these works could be seen along some of the major – roads in areas where development is not very close to the road. One of these workers has his open air studio near Ahodwo a suburb of Kumasi on the right side of the road. Sculptors can also be located at Maxima, South Suntreso, and Bomso, all suburbs of Kumasi. Two others have their outdoor roadside studios opposite the former Pioneer Biscuit factory at Amakom and the other at Pataasi. A very hard working young man, Mr. Kwame Boakye (a street side Sculptor) interviewed by the researcher revealed that he attended a technical school but diverted into sculpture when he realized that only big sculptures adorn our cities, even though the hotels and private individuals need smaller works for their gardens. It is upon this realization and opportunity that he seized and started producing cement sculptures of birds and human figures (Figure 4). The works are usually made realistic but of a reduced size. They are often painted as a way of making them look real and more attractive. Also, cement garden furniture is produced. For instance, at the surveyed “studio” hotel and

restaurant like Jofel are many such sculptures. Cement garden table whose support is made to resemble a tree trunk with its buttresses. A chair too was molded in the shape of the palm of a human hand. The palm is opened and tilted, and is supported by a column shaped like the wrist of a human being. Presently, these street sculptors' efforts are an attempt to reduce unemployment problem of this country.

While most of the bigger works at public places are made by college-trained sculptors in their own small way, these self-trained street sculptors fill the vacuum in our aesthetic life. One cannot but admire these people, their creativity and ingenuity.

No one can deny the fact that these sculptors contribute massively to the beautification of cities especially Kumasi, where the research was conducted. Areas where one can see the artistic works of these street sculptors include Golden Tulip Kumasi, Hotel Georgia, Nurom Hotel, St. Patrick at Akorem, Noks Hotel, Hotel Swarggart, Sanbra Hotel, Jofel Restaurant, Royal Park Hotel and Restaurant and many other places of social and recreational enjoyment.

It became clear that there are organizations responsible for seeing to street sculptors' works and problems associated with the display of the works in Kumasi. For example, it is the Ashanti Regional branch of the Town and Country Planning Department which plan the layout and zoning of the Metropolis (Figure 5). The local Parks and Gardens Department nurse and plant flowers and trees around vantage points in the city. Therefore, in this chapter, the researcher interviewed the administrators of the Kumasi Metropolis because they are responsible for environmental issues as well as the displayed works of the street sculptors in the city.

The Centre for National Culture (C. N. C.) in Kumasi was contacted (Figure 6), bearing in mind that the C. N. C. is under the umbrella of the National Commission of

Culture. The interview was conducted to find out if the centre was involved in the erection of the street sculptures whether they have any idea about the works of street sculptors and their sculptural works or sculpture studios, whether they help or advice on their care. It came out that the centre is only invited to the opening (unveiling) ceremonies of sculpture works in the city.

This centre was established in 1951 as the Ashanti Cultural Centre by the then Asante man Council with the support of the late Asantehene, Otumfuor Sir Agyemang Prempeh II, with the initiative of Mr. A. A. Kyeremanteng, the centre's first Director. However, in 1963, Dr. Kwame Nkrumah, realizing the leading role the centre was playing in uplifting the country's culture, placed it under the central Government administration and renamed it the Ghana National Cultural Centre. It then assumed a national role. The centre then started organizing national festivals. It has a Museum displaying Ashanti historical artefacts. Near the compound houses, several craft shops display *Kente*, earthenware, gold weights, brass casts, and wood carvings. Some sculptures and other outdoor artefacts can be seen at this place too.

In order to find out where tourists visit when they are in Kumasi, the Ashanti Regional Principal Marketing Officer of Tourism was interviewed by the researcher. Incidentally, the Ashanti Region Tourist Board Offices is also located at the Centre for National Culture. According to the Principal Marketing Officer, in Kumasi the major tourist areas are the Cultural Centre. The Manhyia Palace, Kumasi Central Market and College of Art of the University of Science and Technology. They also visit the statues and monuments. They nearly always visit several craft villages in and around the metropolis.

Asked to comment on the number of street sculptors, statues and monuments in Kumasi, the tourist officer said, “We need more statues for Kumasi, as statues give the tourist food for thought. The existing ones are grossly inadequate”. About the street sculptors and their studio works, he seems to have no idea about them and their number. The researcher found out that, there are about twenty-five street sculptors in Kumasi.

Since the entire nation stands to gain from an aesthetically developed environment in Kumasi, an attempt was made to find out the part, that the Tourist Board was playing in environmental development in Kumasi in particular, and Ghana in general. The interviews revealed that the Board always offers suggestions and proposals. In Kumasi, these proposals and suggestions include a plan to develop the city to have an outlook of a tourism city. The plan also advises on the rehabilitation of certain cultural buildings with colonial or traditional outlook, so as to protect them from urban change. The Tourist Board, according to the officer, has proposed the redesigning of nine roundabouts and twelve triangular intersections which is on going, with new street sculptures to match made by some street sculptors in conjunction with two lecturers from College of Art K.N.U.S.T. It was also learnt that the Board had proposed that a place opposite the main Post Office at Adum should be reserved for street sculptors to entice more tourists and to advertise the sculptures of the street sculptors in Kumasi. The Tourist Board in Kumasi also advised the hotels to decorate their premises with artefacts depicting Ghanaian culture by grouping these street sculptors to work on the project of this nature .After the interview, the researcher started with her exploratory rounds.

#### **4.2 An interview conducted with Selected Street Sculptors and their Works in Kumasi.**

Having gone to the Artisanal Village at Ahinsan several times without meeting the Master of the Studio, the researcher opted to conduct an interview with the senior apprentice by name Kobina Adama.

Kobina Adama is the senior Apprentice at the Artisanal village in Ahinsan (Figure 7) whom the researcher met at the day she visited the studio. Kobina Adama is a young man of 22years. He was born in the Upper West Region, a place called 'Nator' but stays in Kumasi Ahinsan where he started with his apprenticeship. According to him he started five years ago and is now holding a position of a senior apprentice in the studio. He is planning to establish his own studio as soon as he is able to raise enough capital. He gave his mother's name as Akua and his father's name as Kojo Adama. Kobina and his parents are Christians (Catholics).

Kobina explained that he was a student of Ahinsan J.S.S but because he couldn't further his education due to financial problem, he decided to learn a trade and luckily for him he succeeded in getting apprenticeship training in sculpture from one Joseph Olympia a street sculptor who had come down from Togo and settled down in Kumasi, the second largest city in Ghana for 15 years.

Kobina said that, prior to the apprenticeship he sometimes visited master Olympio at his working studio when he was busy at work and mostly gave him a helping hand. It was during that time that his interest was captured and thus, decided to learn that profession fully when his master gave him that chance. This was in April, 2003.

To find out whether Kobina has become versatile in his sculpture training, the researcher asked him about tools and materials for the job. He said, they had both local and imported tools they used for carving. The local ones are sometimes made by themselves or bought. Some of the tools shown to the researcher were chisel, mallet, pencil, hammer, nails, hack saw, knife, wood, adze, cutlass, files, scrappers, wire loops, calipers, gouges, and others. According to him, these tools help them work faster to obtain quality products.(Figures:8/9) For preservation, the street sculptor said, they used lacquer on the finished works but sometimes add colour to it and then see to it that the valuable works among them are packed inside their small studio and locked up. In addition he also made mention of the designing aspects. He explained, they sometimes obtained ideas through imagination or through the job given to them by people or through the places of interest they visit. The researcher also questioned him about the type of sculpture they were doing and he gave the answer as wood sculpture. He explained further that there are two types of sculpture they practice namely wood carving and modeling. The former is made of wood material while the latter, clay material. But they prefer using the wood because it is easy to come by and more over its profit margin is big.

In addition the researcher wanted to know how they obtained their work place. The study revealed that the initially, he carried out his activities on a small compound in front of his house. When the business expanded, it was obvious that he needed a larger compound to accommodate his works and visitors. He obtained permission from Kumasi metropolitan assembly and acquired a big space along the street.

The researcher questioned on any problem he had encountered since he started working with his master but he said that there was none but rather his master was not only good and kind but also helpful and solely responsible for his upkeep.

The researcher commended the apprentice for taking such good steps early in his life. She also advised him to forgo all kind of practices that would not earn him anything good but rather he should concentrate solely on his trade to become a master on his own one day. She also praised and thanked the master for his kind gesture. The country needs more of such kind-hearted people to help solve the problem of unemployment and streetism. She then advised the master and the apprentice not to rely on those tools mentioned earlier only since their job was expanding but rather, investigate and find out where they could lay hands on scientific machines and tools to help speed up the job, incase they receive a bigger order to do. In addition to the two types of sculptures mentioned by apprentice as well as their materials, the researcher made mention of cement and paper and explained to them their uses.

The researcher asked Kobina whether the market as well as customer's patronage was either good or poor, Kobina answered it was good and explained that passers- by, admired the art works. They some times would not want to leave the site. Local people and foreigners also patronize the place due to its beautification of the environment as well as the good works they produced. Some people even use the place as rest stop, relax and view the beautiful works all around; others come with their own designs and pictures to be carved. Others come to buy a whole bulk and export them to the foreign land. Kobina said once he became curious and asked why they show so much interest in the carving works and it was explained to him that some use them as the idols of worship, while others use them as object of beautification in their rooms, workshops, offices etc and others to sell and make profit out of them.

Earlier on the K.M.A had wanted to drive the sculptors away from the street side but later realized that their work was a source of income to the government, economically, socially, and aesthetically.

Economically, the street sculptor, Kobina and his master earned some income from the sculptures they produce. The reason was that, foreigners patronized the centre more than the local people. By estimation, about eighty percent 80% of foreigners patronized these goods with only twenty percent 20% of local people patronizing. The foreigners buy the goods in quantity and sometimes pay in dollar equivalent which is often more than the price in cedi. This enabled the sculptors to pay their taxes well and in time too, thus strengthening the government economic policies.

Socially, the sculptures were a source of inspiration to the passers -by and the visitors. Not only did they communicate with the sculptors but also share their private lives as well, starting from where they began up to where they had reached. They used this as a means of teaching the people about moral life; how they should adopt it too and never be involved in social immorality and so on. The people on the other hand praised and encouraged the sculptors to press on and never to give up until the golden dream of their life's was born or realized. According to Kobina, some people described the carving centre as the place of interest and entertainment, and that one foreigner viewing the whole setting of the sculpture centre made this following comment 'Ghana is really a unique, and beautiful country of great artists and great sculptors that touch the souls, and the people very friendly and nice'. Again one Mrs. Patricia Appiah K.M.A inspector got her portrait carved and this piece impressed her so much that instead of affecting them with decongestion exercise she allowed them to stay but advised them to always keep the place tidy and neat to the expectation of the KMA.

Aesthetically, most of these carvings or sculptures had been used as decorations in presidential homes, offices and many other dwelling places, serving a lot of purposes, such as walking sticks, centre tables, chairs, lamp shades or holders etc. Some people in Ahinsan saw the sculptures as a nuisance to society. But on the contrary most people see them as very attractive, interesting and unique.

I wish to comment on this issue that from now onwards environmental beautification of the country can be given to the street sculptors to produce sculpture works along the street to serve as a source of beautification for the country. They could be carved in abstract, semi abstract or realistic figure and since wood can last for 5years or more all places that need to be beautified should be allocated to street sculptors to beautify the place with their works and gain money too for the government. Government should also help them to open an association which would again help in the national income.

Finally, when Kobina was asked how they finance their business, he explained that some were loans from banks, friends and their own savings. Also they expressed regret that the government up till now had not come to their aid or shown interest of helping them to exhibit their works. They have made all efforts to exhibit the works themselves but found the following problems.

Transporting the works from the studio to the centre of exhibition is costly, time consuming and labour intensive.

Suggestions were made to them that, it was not the matter of carrying all the sculptures there, but one or two can be carried there to exhibit to expose and advertise their works. The work is lucrative; it is money oriented. There is much profit if the tourists come around to buy them. With this, unemployment is limited because most

of the youth who could be turned up to be armed robbers could be trained by these streets sculptors. The street boys will get work to do, people will be self employed and unemployment will be reduced to barest minimum. Having the works arranged along the street side can itself serve as an exhibition area and boost the image of the country.

The second Street Sculptor interviewed, was Emmanuel Odame Fordjour in 'Bediako Sculpture Works (Studio)' at South Suntreso (Figure 10 shows the interview in the studio). According to him two Sculptors operate in this studio. The owner Charles Sarfo Bediako, his senior brother Emmanuel Odame Fordjour works hand in hand in the same studio. He gave his brother's age as 32years whilst he was 28years old. Odame said they were both born and bred in Bantama Nurses Quarters, a suburb of Kumasi. He gave their place of origin as Trede, but both parents now stay at Nyankyerenease in the Ashanti region. Their father Philip Kojo Fordjour and their mother Augustina Odame Fordjour are both Christians. He and his elder brother are also Christians but worship in different church denominations. His brother is a Methodist and he is a Presbyterian. He said, they both started work at the Cultural Centre in Kumasi in 1992. His brother was the first apprentice to Mr. Boakye at Cultural Centre who deals in both painting and sculpture (Figure 11a and b). He worked under him for 17years. He, Odame, also had his training at the Variety Art Service at the Cultural Centre in Kumasi, where they do sign writing and painting for three years. Since both institutions were close to each other he spent most of his time in his brother's place helping him. After completing their apprenticeship, both continued to work under Mr. Boakye for some time, until they had the chance to establish their own studio. By God's grace, they were able to acquire a piece of land through the help of a landlord, a flower pots dealer at the house premises (Figure 12).

He gave the place to them with the intension that his flower pot business could grow and also beautify his surrounding. As a street ceramic artist he also wanted his work to find market and attention from the public. Having acquired the land, they put up a small studio and began their work, and expanding into concrete sculpture. Asking Odame what he understood by cement sculpture, he explained that, a work of art that is made up of a mixture of sand, water, and cement to mould any thing to represent the image such as animates and inanimate objects like human and animal figures, and flower pots, etc.

In front of the Studio is found some of the Sculpture works they have already built (Figure13). Among them, are the statues of Mary (mother of Jesus), a designed flower pots, a cock, birds, duck, fountains, and many others. Some of these were commissioned by visitors such as foreigners, tourists and local people. Some of the foreigners export them to their countries. The local people use the works to decorate their homes and offices. Charles and Odame claim that the profession is very lucrative. Moreover the works have been made to serve many purposes, for advertising, moral and religious teaching, politics, social, beautification and decorations. To satisfy the above functions the works are made in bulk so that there would be a lot to show or sell at all seasons to customers and visitors who patronized the centre.

Analyzing the nature of the two types of sculptors, that is, the wood carvers and the cement sculptors, the researcher asked each whether they were able to marry their individual works with other jobs at the same time. Both responded in the negative, explaining that they needed enough time and concentrations solely on their individual works to enable them achieve a unique and perfect work done. However, each concluded that in case of shortage of material for their various works life needed to go

on, and they are forced to engage in other works to make ends meet and hence the selling of cement and so on.

Again the researcher asked the street sculptor Emmanuel Odame Fordjour how long it took him to complete a piece of sculpture work. He explained that, depending on the nature of the sculpture piece to be molded, if was a life size of about 6/7 feet tall, it could take him almost two months or more, but the least duration was about two weeks. For instance starting from the armature stage, to the finishing stage requires sometime. The modeling stage which requires the mixture of cement to form mortar, which is built bit by bit to the shape until the fully piece of sculpture is completed to the satisfaction of his customers calls for considerable time and that he tried always to please his customers time by working within the duration expected of him to win their satisfactions always.

Furthermore, the researcher asked about the decongestion exercise of the city, to which he replied that, the government and the K.M.A needed to give priority to their works because they contributed to the government economic policies by paying taxes, and so they must be settled nicely. In addition their works added a source of beautification to the environment, entertaining both local and foreign visitors, tourists, dignitaries and many others. They are pleading with the government that he should have a little patience with them, and give them space to operate. But the researcher gave them the impression that, the decongestion is about beautifying the city and things that are put at the wrong places should be removed and that the K.M.A did that to help the city clean and tidy. However the street sculptors also argue that they are concerned about environmental beautification, after all they were not there to litter the environment but make the place very attractive. Formerly, the K.M.A. wanted to kick them out of the street canners, but later on realized that such places used to be

weedy and engulfed in filth where thieves and unwanted characters who put people's lives in danger. Now, they have realized that keeping artists there could solve some of their problems for them. Beauty, life and hope have come to the place. So they decided to leave them and encourage them to do more to beautify the place. Since the places are not weedier than they used to be.

Mr. Bediako explained that they have no association which contributes to help members. He said it was rather all Artists in general including the street sculptors who have an association but they the street sculptors themselves have no association that they depend on. They work individually, but pay to the K. M. A. taxes of GH¢8.00 a year. The payments are not the same in all cases. K. M. A. has people who collect these taxes from them.

About public commissioning he said that, if you are not close to the K. M. A. officials or the tourist's board you will not be allowed to or invited for an exhibition nor awarded a commission. These go to those close to them. He gave an example about the 'CAN 2008' when many Sculptors were commissioned but they were left out.

Suggestion was made that, they themselves could have built up canopies around vantage places to exhibit their works when an event is going on to attract the attention of the tourists who have come round to participate in that event. Even the sort of work they do and the place they are is a perpetual exhibition to the public. Therefore they need not have any special exhibitions for exposal as they thought.

They have spent two years working by the street side since they started as sculptors. He mentioned that it is the Cultural Centre officials who have been exhibiting their works at the centre for them. He claimed that, in Ghana, most people don't know the use of sculpture so they don't cherish them as compared to the foreigners. He cited an

example where a man from Italy came to buy a sculpture piece which has been deserted for a long time for ₵600, 000 now GH₵60.00 only. He sent the sculpture piece to Italy and sold it for a huge amount of money. With the foreigners sculpture is part of them and they understand and cherish it more than most of our Ghanaian people he said. He continued that those with a little art education background would always go all out to buy a piece of art even though it might be expensive. While others having no interest would complain of the price and have distaste for it. This attest to the fact that 'beauty lies in the eyes of the beholder'. The Researcher drew his attention to the fact that, most Ghanaians don't have the right places for them in their homes, especially those living in 'Compound Houses' to display works of art.

Again the street sculptor complained that at times they received dirty remarks from some people when building up a nude figure, but they over looked it because their intention is to create beauty in the human form by God for people to appreciate and love God more. It is also to bring out certain vital issues confronting us, or better still to help kick immorality from the society.

He concluded that, the government should encourage the public to know the importance of art. They should be educated about sculpture and have the hope in street sculptors too.

He said in some countries, important places have been decorated with sculpture and he wished that more beautiful sculpture pieces would be commissioned to adorn our roundabout, banks and other vital or important areas. Instead of the few, and to replace unattractive sculptures already in place.

The researcher asked whether he took part in constructing some of the statues in the roundabout. He replied 'yes' but in few cases. But most of those sculpture works were

done by lecturers of the K.N.U.S.T. In some cases, he continued they were invited by the K.N.U.S.T College of Art and Industry to assist them do a particular project on hand which they did, and that from time to time they work hand in hand, because what the student learn from the university is different from what they are doing at the street side. He said most students even though they have completed the university still come round to learn more from them. He said, the Street Sculptures were both done by the Street sculptors and lecturers from the university but since College of Art is a recognized institution all contracts are awarded to them. And they would also some time contact them to help them to complete such works.

The third sculptor was Kofi Nyamesem, found opposite Amakom Pioneer Biscuit Limited at Amakom in Kumasi, who was about 36years of age. He was born in Kumasi at a suburb called Asafo, in the Ashanti Region. Nyamesem comes from Ejisu Abenase also in the Ashanti. The names of his parents are Adwoa Agyeiwaa Kodie and Yaw Akwentinfi, both Christians in Cavalry Methodist Church. He schooled at the College of Art and Industry at 'The Cabin' on Kumasi Accra road near Kings School and completed in 1996. He started with only clay works (Figure 14) but realized it was not catching the attention of clients so he added cement sculpture to it. In order to achieve perfection, he had to under study some one for some time. Three unknown sculptors helped to train him to achieve his aim. Ever since, he has trained other people. Most of his designs emerge out of the imagination. For instances a woman pouring water from a pot with a baby falling from her back and part of her cloth torn. He does some works on his own or when commissioned to do so by both local and foreign clients.

According to him he began the sculpture on a small scale using his own resources (Figure 15). He now needs a bank loan to expand his business. The government

should also offer them loan assistance and a better settlement instead of leaving them at the mercy of the K.M.A who have no value for them. People commission him to do a piece of work for them, but would not come in time to pick them, and this affects his finance. He starts the work with his own money and later becomes a problem for him. But comparatively majority of them collect and pay for their works.

When asked if the government has been helping them in any way, he said no, because when the K. M.A began driving them from the street sides, he was thinking they were going to put up a new place for them, but this did not happen that way and he was really disappointed. Their work is also about beautification. He made it clear that he does not think that the nation or the people have respect for Sculptors in general. Their quota has also been contributing to the development of the nation (Figure 16a). They have the nation at heart (Figure 16b). He complained that, once they are putting up a new place for the Anloga carpenters, they could have done the same thing for the street Sculptors also. He then asked a question that was it because the Street Sculptors have no association that is why they are being treated as such? He confirms that they have been paying taxes to the KMA tax force.

The fourth street sculptor, Mr. Kwame Boakye is 37 years old and located at Pataasi, a suburb of Kumasi. His studio has no name, the reason being that, the studio needed to be registered first before being given a name; He was very bitter at heart when the researcher approached him to conduct the interview. His complaint was that, he was refused a loan from banks to register and establish his company. He therefore sees the government as irresponsible and lacks focus because he felt he and other street sculptors were important to national development. He pointed out that he was part of those commissioned to complete the new street sculptures at the new roundabouts (Figure 17). He however did not provide the names of the three sculptors

due to security reasons. He said though they had no association, it got to a point where most of the street sculptors had to come together to help to complete that task. He mentioned that the contract was given to two lecturers from the KNUST in which he would not like to mention out their names to the researcher.

The K.M.A coordinator. Mrs. Emilia Botwei said, Mrs. Stubber a lecturer from K.N.U.S.T Department of Communication Design of College of Art teamed up with one private man and they brought up some concept, some designs about the roundabout, which they showed it to the Chief Executive Who became interested and bought the idea. Then they started selling it. They are eventually the consultant to the on going project: The roundabout which is under construction is being sponsored by Atwima Kwanwoma Rural Bank, Milicom Ghana Limited (TIGO), Angel Group of Companies, Mobile Telecommunication Network (MTN), and Leo lintante – Guinness Ghana Limited, Pack Cocoa Ghana Limited and Do- Dave Poly-Tank Company Limited. The above Companies took up the responsibilities to work on the roundabouts as sponsors under the directives of K.M.A. A company would choose a roundabout and would be given the design of the project to work with. She said the companies do not deal directly with the K.M.A, but rather Mrs. Stubber and her counterpart who contacted the K.M.A office.

Kwame Boakye's concern is that, such 'contracts' are not awarded to street sculptors directly, instead, they go through various channels before getting to them. He wished that the cooperate bodies and heads would have hope and trust in them since they are also capable of doing such works, and that just an amount of GH¢50. 00 to him would have enabled him to finish the work that was given to so many people to do and therefore inflated the total sum paid out to GH¢320.00. Further more he said, he is been luckily of late to produce 26 statues of hunters (life size of men) with guns in

their hands (Figure 18a,b and c). He thanked God that this contract did not go to the hands of the top men but rather came to him directly, he concluded that he spent most of his free time, going from place to place to look for jobs and that this is a strategy he has adopted to open more jobs avenue for himself. The result is that, he is now getting more jobs to build fountains, murals, statues (Figure 19a) and other sculptural works for companies and individual offices (Figure 19b). The researcher witnessed one customer paying an amount of GH¢200.00 to Kwame Boakye as deposit to complete a given job.

Suggestion was brought up by the researcher that, since they, the street sculptors, are by the street side and that they are the first people the tourists or foreigners see or meet as artists before entering into any important places like the Art Centre's or carving centre's, they have to come together to form an association to operate as one body so that they can send their grievances and petitions to the Government, Tourists Board, and the other agencies to come to their aid.

It seems Kwame Boakye was so frustrated in life that he did not want to hear the name "Government" and an 'association'. He believes that the government cannot in any way help him. He is for himself and knows everything. He thinks it is the government who will benefit from him and not him benefiting from the government.

When asked, where he was trained, he said, no one trained him but was a gift from God. That he is able to do so many things which he did not learn from anybody. He is so talented that he can weld and do so many others things. Sometimes student from KNUST approached him to weld many things for them. He said, he is able to do artificial flower pots, and even has some of his works at Sanbra Hotel in Kumasi (Figure 20). He said, he used to be a trader who was into hardware business before he

went into street Sculpturing. He has so many books that could help the researcher rather than himself, because a work that requires an armature would be built easily by him, this makes him believe his talent is from God. He made mention of Apostle Kojo Sarfo, who made good use of carvers to carve the gears lever which he fixed them in his cars. He also said that a foreigner at Sanbra Hotel based on how he works gave him his telephone number and asked him Kwame Boakye to deposit an amount of 300 pounds in his account to enable him buy him a concrete mixer from abroad. Though he has not gotten the money he still has his contact number to communicate back to him anytime he is ready with the money.

He again confirmed that, foreigners and tourist always pass by to communicate or have a chat with him. He said in 1992 a batch of G. P. R. T. U., requested for a 'belt Hook' made by him, but later it became a problem for the organization to pay him.

He concluded that, he wants Government to award them contracts so as to train many Street boys and girls to have jobs to do, He, said, 'we always complain of lack of avenue for jobs, but the jobs are directly at our door steps but are not making good use of it'. This shows that much more depended on Government to help them.

Suggestions were made to Kwame Boakye by the researcher that he, Kwame Boakye should talk it over with the other street sculptors to form an association or a cooperate body to iron their grievances as well as sent their petition to the government, or the tourist board, or any other agencies to come to their aid. The researcher then advised Kwame Boakye not to worry but continued to display most of his works along the streets, as a form of advertising for one day luck will fall on his side and his work might attract foreigners and investors as well, instead of the weak response from the local people.

Kai Ofori is a young man of 32 years who is married with two boys. He comes from OSU in the Greater Accra Region of Ghana. The name of his studio is 'Foyoe Sculpture Works' found at Edward Nazer opposite Former Pioneer Biscuit Factory at children's park, Amakom (Figure 21a). His mother died on 21<sup>st</sup> April, 2007 at the age of 57. She lived and died in Accra. His father who is about (60) sixty years of age stays in his own house at Anloga in Kumasi. Ofori ended his Education at the J.H.S level due to financial constraints. Because there was no money to see him through S.H.S level, he had to unwillingly end up his formal education at the J.H.S level. This situation made him follow the foot steps of his brother who was engaged in flower-pot business. He stayed with him for some time and later on moved to find his own place at stadium. After some time, he moved to Oduom and later on acquired his present place since 1994 to date. He and his father are Christians and worshipped at Emmanuel Assembly of God.

The major problem they have is the fear that they would be sacked or ejected from the streets where they work. Another worry of 'Okai' (as sometimes called) was his low standard of education. It always became more problematic to him whenever a foreign customer visited his studio. Bargaining his products in the English Language always posed serious problem to him. Estimation of materials to buy was also problematic as he could not estimate thoroughly what he needed for his works. Some also asked for invoice. And because there is no written document concerning how much he is to pay and when he is supposed to finish paying customers sometimes cheat him due to his low level of Education. He is now willing to have Education where he would be taught all these things in order to benefit from his business.

The researcher wanted to know the types of sculptures he has produced. Mr. Ofori introduced the researcher to most of his works displayed in front of his studio (Figure

21b). Some of them were flower pots, birds, murals, plaques and so on. Tomb stone, land scaping and tiles laying are all part of his work but he does them outside his studio where he has many sculptors who help him do them. When he has big consignment, he always falls on them to help him. He also uses the same tools and materials as mentioned earlier on with the same street sculptors.

Before I left the studio, I expressed my profound appreciation to Mr. Ofori, the sculptor, for furnishing me with the vital data about how he attained his present status as a sculptor.

Richard Asaah is a Street Sculptor found in the Zion Studio at Maxima Junction. A young man of about 31 years of age, born at Bomso, a suburb of Kumasi in the Ashanti Region of Ghana but comes from Bolgatanga in the Upper East Region.

Asaah's father, Mr. Awuni passed away four years ago. Asaah stays with his mother Mrs. Comfort Awuni at Bomso in Kumasi. They are both Christians who worship in the Holy Ghost Movement Evangelical Ministry at Bomso. He started his primary Education in the Christian preparatory school at Bomso and left the place to Ayeduase J.H.S where he completed his basic Education. He then continued his Education at the College of Art and Industry at The Cabin off University of Science and Technology road Kumasi to pursue painting and drawing. He completed the programmed in 1998.

He was not trained by any other special person but tried it several times on his own. He had interest when he was at the J.H.S level so he got the interest at the College of Art, though they had no competent masters to take them through the practical aspect of the work so he always had to go to Mfansi, a village near Kumasi with friends to buy clay and try to practice it on their own after school. The more he was trying his hands on them, the more God was seeing him through. Thus, God being so good, he

had been able to reach this far. At the College of Art the course outline included painting and drawing and not sculpture but because his heart and mind was to do sculpture, he decided to turn into where his interest was. Thus to follow his dream.

When he completed his education at the College of Art and Industry in Kumasi, there was nothing else to do than to acquire the piece of land he is occupying now to begin his sculptural works. He started building with anything that comes on his mind and that has helped him to put up this magnificent studio. He has been able to train about five people. Some of them were serious with their training, others were not and left. Though the studio is a sculpture studio he has attached painting, drawing and sign writing to it. And most of the young people when they come they prefer the painting and drawing works to the sculptural works, and he sees this as a mere laziness on their part because they want to go the easy way since they have it at the back of their minds that sculpture is very difficult to do. So if you insist they take sculpture serious they run away.

Richard Asaah is skillful in both modeling and carving but dwells more on modeling because it is not all the time that people come in with their orders and even if the orders come it would be one or two on life-size which would be a period of about two weeks to two months. On the case of carving, the orders come in large quantity where it is based on export and import matter and therefore require more hands to complete the order within the stipulated time.

He uses tools and materials like cement, Plaster of Paris (POP), knives, trowels and others. Asked how he managed to acquire his place of work, he said though many people contacted the chief of Bomso for it, he was so fortunate to have it for God being so good on his side he softened the heart of the chief to have pity on him

offered him free of charge. He gave the place to him in the year 1998 about 6-7 years ago. He then moved from where he was at the road side to establish himself at the present studio, at Maxima Junction. In Mr. Asaah's studio at the Maxima Junction found both human and animal figurines, dolls, bust, plaques, vase (flower pots), fountains, statues, portraits and other attractive objects (Figure 22a). Some of Asaah's mural works are also prominently featured at the Cultural Centre in Kumasi (Figure 22b and c). Having spent about an hour with Mr. Asaah, the street sculptor, I showed my massive gratitude to him for being so kind and patient with me.

The last street sculptor interviewed was Boamponsem Emmanuel Yeboah (Boaz). He is 32 years of age and was born at Tapa-Berchem in the Brong Ahafo Region of Ghana. He stays at Ayeduase a suburb of Kumasi in the Ashanti Region but the parents live at Berchem. His father is an old Educationist but still on contract in a town called Mensi, a village near Bechem, but the mother Miss. Vida Serwaa does not do any work but only takes care of her grandmother who is at the moment very weak as a result of old age and therefore needs attention. They are all Christians who worship with Presbyterian Church but he is with Bomso Presby.

The researcher wanted to know about his educational background, when he said he had completed both J.H.S and S.H.S education. At the secondary level he attended Bechem PRESEC from 1993 to 1995 where he completed and continued to College of Art and Industry at The Cabin, Accra road near Kings High School.

At the Primary school he was doing illustration drawing in books for school children to buy, he then started producing his own story books for people to buy that was when he developed interest in Art. He remembers he once drew some Cartoons on a School walls and was asked to repaint the whole School wall. At the J.H.S, Technical

Drawing was his favourite subject. During that time, all the school children would be asked to do a series of drawings on prize giving day. But his would be lost during that period and could only be traced on that occasion at the exhibition centre. Meaning the teachers themselves were picking them secretly, purposely for that particular day. Though, he did not attach any seriousness to it. The school administration was very pleased and attached very seriousness to them. Through this, he got the opportunity to the Technical School early and he was to be a border in Dua Nkwanta School but because of sickness he couldn't go. He tried Sunyani Secondary School also but again proves futile. His parents asked him to go back to Bechem Secondary School and pursue Art. That meant his dreams of becoming a Technical student became abortive.

At the secondary school, it was there that he started attaching seriousness to Art subject where he proved to all the teachers and everybody there that, he was really good at Art. The teachers then started using him for their personal businesses. At the end of his secondary school education, somebody recommended him for College of Art and Industry. He went there for two and a half years. After completion, they saw the need to make him a Teaching Assistant for 3 years in the school. At the same time he helped some lecturers at the K.N.U.S.T in completing public Art works. He is privileged to say that he is among the lecturers who put up sculptures at the public places. Some of the works he mentioned was 'The Horse' at Ahodwo roundabout (Figure 23), 'Doctor Oko Ampoful, medical researcher,' 'Otumfuor Osei Tutu's statue' at Akropong Sunyani road, 'Dr. Busua's statue' at Sunyani, a Fountain at Sunyani Polytechnic, Fountain Cape Coast Polytechnic and the 'Peace Pole' at the K.N.U.S.T Campus (Commercial Areas) (Figure 24). He mentioned some names like Christopher Oppong and Richard Martey who were doing their M.F.A course at K.N.U.S.T. Mr. Bonsoo and Mr. S. Opoku (Zine) all at Sculpture Section, K.N.U.S.T.

Aside the collaborative work done with some lecturers at the K.N.U.S.T, there were other more sculptural works he did single-handedly. Some of these works could be seen at Bechem Senior High School. This sculpture was put in place during the schools' 48<sup>th</sup> Anniversary at Bechem. Some of his artistic works can also be found at Gye Nyame Restaurant at Bomso in Kumasi (Figure 25a, b, c and d) and many more other places.

He became more creative when he came down to Kumasi and started working with Mr. Bonsoo. He met him in 1997 when he went to K.N.U.S.T. College of Art and Social Sciences faculty to buy carving tools for his personal works from one 'Osofo' who is engaged in metal works at the place. That is where he was fortunate to meet him. Upon a series of questions he asked him, he got to know that he and Mr. Bonsoo come from the same town (Bechem). He told him his mission at that place and Mr. Bonsoo gave him some work to try his hands on that day. After completing the work Mr. Bonsoo encouraged him to come around whenever he was free to assist him on his sculptural works. He was taken to his house that day, and from that time onwards, they became friends. Mr. Bonsoo took him through so many skills that he, Emmanuel, had never experienced before so far as sculptural works are concerned. There were so many Techniques that he did not know but has now achieved a lot of working experiences from Mr. Bonsoo whom he Emmanuel, would ever remain grateful to.

At the moment, he has his own studio at Bomso by name 'Art and Innovation' (Figure 26) which is situated opposite Gye Nyame Restaurant at Bomso. Because the works there are irregular he has attached Graphics, Painting, Digital designing and Computer works to it to keep him always busy. He has not got plenty of works at his studio, because he fears that he may be ejected at any time and wouldn't know where to park all his odds and ends. For fear of impromptu ejection, he is dealing with a few things

so that he can conveniently handle them in transit. That is why he dwells more on Graphics, Painting, digital designing and the computer works now. He at times honours invitation by other people to do cement works in their premises, especially Hotels and Restaurants. (Figure 27).

About tools and materials that he usually used for his sculptural works, he said, it was only few of the materials that he had never used before, These include plasticine and bones, but when it comes to carving he is good at stone carving, wood carving, P.O.P, peppier Mache` and others. He is also very conversant with sculptural materials like stones, woods, P.O.P and papers, clay, cement, sand and the like. Before I took leave of Mr. Yeboah, I sincerely thanked him for providing me with all the necessary information about his noble career.

#### **4.3 Cement and Wooden Sculptures**

Both Cement and Wood are indispensable materials from which the sculptor can conveniently produce his sculptural works of any size and type. Although these materials seems to focus on one goal thus producing artistic products, there are vast differences between the two materials, in terms of durability, beauty, prices, customers' patronage, popularity and mobility.

It is undeniably factual that whereas wood sculptures such as '*akuaba*' designed walking-sticks and many others can be carried along due to its light in weight cement sculptures are usually immovable as they are too heavy to be carried about. It also came to the notice of the researcher during her visits to the various sculptors' studios that, unlike wood which is carved straight away into the desired objects, shapes or

sizes, cement sculptures would initially have to go through some processes before moulding would begin. These processes involve mixing cement with desirable quantity of fine sand and ideal amount of water that would suit flexibility of the mortar, and for that matter the intended work itself.

Another clear-cut difference which the researcher observed was the durability of the two materials which contribute largely to sculptural works. Even though 'lacquer' is applied to the finished products of wood to ensure long-lasting, they are not as durable as cement works, Cement works last much more longer than that of the wood.

Despite the fact that wood works are less durable as compared to cement works, customer's patronage in them is comparatively higher than cement works. Due to the mobility of wood products and affordability both local and foreigners show keener interest in them than the cement products, even though the latter appear to be more fascinating and attractive.

The researcher again found out from the visited sculptors that, with the two sculptural materials, cement is more difficult to come by as a result of its exorbitant prices on the market. Unlike the cement which is very expensive, wood is affordable to them. This explains why wooden products are commonly found along the streets and on the market.

Another observation made by the researcher was the differences in tools used by sculptors in both cement and wood works. Whereas tools such as adze, axes, cutlasses, knives, chisels, mallet, hammer, nails, pencils and the like are needed to execute wooden works, the cement sculptor uses trowels, shovels, spoons, sticks, modeling board, rolling pins, and many others in carrying out his artistic work.

It also came to the notice of the researcher during her research work that whereas cement sculptural works are additives, wood works are subtractive as all the unwanted parts of the wood are carved away before use.

Although there are numerous disparities between cement and wooden sculptures as already stated and elaborated above there are some similarities between the two works. Below are some of the similarities of both sculptures.

1. Cement and Wooden Sculptures are meant for beautification and decoration in cities and inner rooms respectively.
2. Both cement and wooden sculptures portray our cherished and revered culture.
3. Both sculptures reveal the history of the nation.
4. Wooden and Cement Sculptures serve as income generation ventures for both the sculptors and those who transact them.

#### **4.4 Street Sculptures of Attraction.**

Kumasi has several hotels, and with the present interest of tourists in Ghana rising year by year, there would be the need for more beautiful and comfortable hotels. Now with the hotel competition getting keener and keener, several hoteliers have found out that artefacts like street sculptures could beautify their premises. In Kumasi, the researcher had the chance and privilege to visit and take pictures of some artefacts like street sculptures in some of the hotels. These include Golden Tulip Kumasi, and Hotel Georgia.

The hotel, Golden Tulip is a large hotel that was built during the first Republic, it was extended during the Acheampong regime, but the expansion programme did not end when the regime and work were terminated. Despite the fact that this hotel was built on a large tract of land, and so having very large well-kept lawn, externally it is scantily decorated with artefacts. They consist of works that stand in a pond in front of the main block of the hotel which looks like a fountain. And some *Adinkra* symbols pasted in front of the wall.

Hotel Georgia is located a few dozens of metres off the Ahodwo Roundabout. This hotel is one of the newest and well-run in the metropolis. It has a very beautifully landscaped forecourt consisting of trees, a lawn and flowers. Standing in the middle of the raised ground is an abstract figure of a woman carrying a pot (Figure 28). This main work is surrounded by some smaller garden sculptures of flamingos and peacocks. The main abstract work is titled "Dee oko asuo na obo ahina" which literally means "it is the one that fetches water, who breaks the earthenware water pot". This by implication means that there is risk with every good venture. This work, according to a citation on it, was donated by one Mrs. Agnes Pokua Konadu and was unveiled in 1986 by Otumfuor Opoku Ware II (Figure 29).

Other hotels like Hotel St. Patrick at Akorem, Nurom Hotel at Suame, and NOKS Hotel at Asokwa, Hotel Swarggart, Sanbra Hotel at Adum, Sergo Lane, Royal Park Hotel and Restaurant at Ahodwo roundabout and Jofel Restaurant at Airport Roundabout have all decorated their premises with street sculptures. In some hotels the way the sculptures has been displayed, gives an inner sensation immediately one eyes falls on them. At the Jofel restaurant the researcher couldn't take her eyes off when she saw a pillar which just look like a tree. The trunk of the pillar is just replica identity of a real tree trunk (Figure 30). It is so wonderful and constructively made.

Infact it is so touching and revealing. It was also realised that there was a new pillar built at the entrance of the Jofel Restaurant with Adinkra symbol design on it (Figure 31). Concerning the works at the Sanbra hotel too, many relief cement work were found. Flower pot made by Kwame Boakye was also there (Figure 19b and 20) and wood sculptures made by street sculptors. At the Royal Park Hotel and Restaurant though the works were not many, the researcher found works there very attractive. Flower pot placed in front of the entranced (Figure 32), and inside on the wall is a nice sculpture piece and outside the walls of the entrance is a relief cement sculpture which beauty draws the public closer to the hotel. The information given was that sculptors from South Korea and Kumasi made it but there is no record of them available to the researcher.

Later on after about six month in the same year the researcher met two different street sculptors, Boaponsem Emmanuel Yeboah (King Boaz) in Bomso and Charles Sarfo Bediako, Odame Fordjour's brother at Bediako sculpture works at South Suntreso who mentioned the street sculptors name to be Mr Bonsu formerly at Cultural Centre a friend of theirs who had his studio at the cabin now being occupy by a horticulturist who deals in flower pot business.

#### **4.5 Traditional Sculptures**

During the colonial times, some houses were artistically decorated with various designs, animal and human sculpture pieces. These were made as part of the façade, and in a few cases, a few were made to stand freely. Even though the practice seems to have died down, giving way to other methods of decoration, a few of these can be seen in some of the towns and cities. Concerning the use of animal sculptures, the lion

is mostly preferred, probably because it is considered as the king of beasts and a very powerful animal to serve as a watch man. Often, such works are cast solid and shown seated with slightly opened mouth. They are usually placed in pairs at house entrances. A typical example of such a work is the one located inside the entrance of Royal Park Hotel and Restaurant at Ahodwo Roundabout (Figure 33).

Apart from the works already discussed in connection with the Hotels and Houses in Kumasi there are those found within the Kejetia Market that were recently put up by some street sculptors in connection with two Lecturers from K.N.U.S.T are, well fenced and given them a metallic finish with flowers planted beautifully around them. They also have lights that are thrown on them to beautify them at night. A woman carrying a baby at her back and pouring out water on to the ground, a peacock, and different kind of birds on trees, flower pots, a horn Brower, Akanfina design, Gye Nyame design, two abstract facing each other on a stand holding a Porcupine (Kotoko) high above their head and a fountain with a Sankofa bird are all found in the design (Figure17).

#### **4.6 Relief Sculptures**

During the survey of works done by street sculptors not many relief sculptures were found in studios where cement works are done, but in the hotels there were quiet a few which were observed at the hotels but there are no records on them. One of the most prominent relief's that catches the eye and imagination of the observant person due to its beauty, idea and power is the work at the Royal Park Hotel and Restaurant at Ahodwo roundabout which the director fails to give out their names, he does not have their records with him but only remembers it was done by street sculptors from

both South Korea and Kumasi. This work which is mounted high up the building on the hotel is gold in colour. This gives an idea of a metal work in the form of an octopus (Figure 34). Inside, the Hotel is a relief wood sculpture hanging on the wall opposite the entrance.

At the Sanbra hotel, there are abstract relief of a horn Brower (Figure 35) and a guitar player carved in wood. There is also a farmer ready to break up a cocoa pod (Figure 36) and masks all in the abstracted relief form (Figure 37). Inside both the wood and the cement sculptors studios are found relief works. Various kinds of masks, busts, portraits, abstract and real full figures and figurative sculptures were found in both studios such as the street sculptors studios at Amakom children's park (Figure 38), Ahinsan (Figure 39) and Maxima (Figure 40a and b) There are also symbols found on the buildings of some Hotels. Hotel such as Golden Tulip, Kumasi has some *Adinkra* symbols just at the entrance and in the front view of the building (Figure 41). And this is one of the most beautiful and interesting traditional symbols for environmental decoration, it is boldly decorated with some motifs including Gye Nyame, Gyawu Atiko and Dwaninmen just to mention a few. These white designs on a brownish stone background makes these motifs stand out distinctively. The contrast between the motifs and their background adds more beauty to the place especially when viewed in relation to the flowers and other plants around.

At the Centre for National Culture one can see traditional *Adinkra* symbols in relief used to decorate and also advertise the centre (Figure 42). These symbols are on the two walls at the entrance to the centre. The symbols rising above the ochre background are painted in colour and could be seen and appreciated from a distance.

Kumasi is the centre of woodwork as can be seen at Ahwiaa, which is noted for wood carving, where several carpenters and carvers collaborate. However, this research shows that most of their works, especially the beautiful doors they carve, do not go into public buildings. The public buildings rather make use of plain flush doors. The decorated doors showing symbols and motifs from traditional motifs, biblical and proverbial themes go into private buildings instead. These main works are simplified, beautiful and are surrounded by an elaborately carved designs and hollows.

#### **4.7 Comments on Murals in Hotels and Studios**

At most street sculptors' studios, there were a few murals found, but the researcher realised that since their intention is to attract and win customers interest for the work, she advised that more murals depicting the historical background of the people or the nation should be added to boost their business. Also in most of the hotels visited, the researcher realised a lot of murals either at the entrance or inside the buildings of the hotels, whose purpose have different interpretation and meaning. For instance, at Sanbra Hotel, a mural depicting the *Asantehene* Otumfuor Osei Tutu II (recent chief of the Ashanti Kingdom in Ghana) (Figure 43), in addition an abstract horn Brower (Figure 35) and funeral mourners (Figure 44) all in murals made in cement had the purpose of revealing the cultural values and historical background of the Ashanti's. The researcher was very impressed, praised and added that they could also turn these murals into post cards or leaflets and give to customers as a form of advertisement. Again paintings and murals at St. Patrick Hotel depicting a mother begging for arms with a baby boy in her arms and her other child standing beside her really moved the researcher to sympathise with such victims in our society. The researcher advised that

even though its meaning was clear henceforth they should add titles to emphasize more on the meaning. There was also one mural found at 'Foyoe Sculpture works' at Children Park opposite former Pioneer Biscuit Limited. In addition at Maxima an abstract depicting xylophone player in cement mural hanging on the wall gave an easy interpretation of types of music instrument used in the northern region in Ghana. The researcher advised that, more of such instruments and costumes worn by the people in the north be also featured in the near future.

The researcher admired the types of colours and themes used in all the murals and paintings; they are displayed at very suitable and good environments. She also realised the various themes in a way that it's boosted the image of the country by showing its culture. The researcher was also told by the street sculptors that if they are approached to make a mural, they first have to inquire about what he or she is going to use the mural for (the purpose) and where it is going to be placed. Murals are done to suit an environment where it must fit. It should depict in a colourful manner, what goes on around where the work is to be located. For instance, if it is to be used at a residential area, hotel, restaurant, educational ground or health centre and many others. The street sculptor's studio which is supposed to exhibit such murals had none of these for showing. The study revealed that the murals are only available when commissioned, finished and awaiting delivery.

#### **4.8 Fountains**

During this research, not a single out door 'fountain' was seen functioning at the hotels or seen at the street sculptors' studios, yet its purpose was to flow the water in and out as a form of entertainment to all passers-by as well as a form of beautification

in the environment. Among some of the fountains built was a half nude female figure carrying two pots in her arms (Figure 45) and an uncompleted beautiful fountain (Figure 46) all at South Suntreso. Another cracked or uncompleted fountain which seemed to be abandoned was found at the street side where a sculptor's studio was located at Maxima (Figure 47). Again, one was mounted at *Adum Kejetia* along the street. This shows, a full figure of royal kinsmen in native cloth, pouring libation from a calabash. There were also other fountains like the uncompleted *sankofa* bird and a woman carrying a pot in her arm. At Jofel restaurant and Sanbra hotels, fountains were also found. The former also reveals three abstract life size figures (Figure 48) whilst the latter is built in a form of a rock (Figure 49).

The above closes the chapter on the Critical Analysis of the Selected Street Sculptors and their works in Kumasi. The major street sculptors and their works were visited and described. In Kumasi several undeveloped and under developed areas existed too. These are highlighted in the next concluding chapter. Suggestions are also given as to what needs to be done about their condition.

After all, developing all these areas with street sculptors and their studios at vantage points would add to the beauty of the city of Kumasi and so attract more tourists and live away criminals who hide there.

#### **4.9 Clay and cement sculptures**

Research survey reveals that, there are many clay and cement sculptures in many communities in Kumasi. These works are modelled by sculptors in the region for decorative, spiritual, therapeutic and socio-cultural purposes.

Although cement is a very difficult medium for modelling, many sculptors in this region have some appreciable knowledge and skills for handling the material. Consequently, there are numerous cement sculptures in many educational institutions, palaces, cemeteries, public places, grottoes, churches, shrines etc.

In Kumasi, some houses also bear zoomorphic symbolic sculptures such as lions, elephants, crocodiles, tortoise etc. The social significance of these forms reflects the historic and the socio-cultural stance of the users.

The 'cement funeral' art of this people is simply unique, as these sculptures seek to immortalize the dead and also serve as records on them for the generation yet unborn. This art has developed tremendously because both the Christian and traditional religions endorsed and promote it until it has become an integral part of the culture of the people. Interviews conducted in Kumasi reveal that, majority of unfired clay sculptures are made to serve as abodes or habitats for deities. These deities are known in Akan as "*tete abosom*" (deities of god).

Asare- Opoku (1978:55) is of the view that the clay sculptures are objects of abode for divinities which are communally owned and venerated from time immemorial. He continued that, the objects are believed to be the children of God and their primary function is to protect the community from harm and foreign invasion.

#### **4.10 Cement and Clay Sculptures in the Street Sculptors' Studios.**

Modelling is a process of building up a form in bits with a suitable plastic material such as clay, plasticine, Plaster of Paris (POP), cement, and Peppier Mache', until the required form is obtained. In all these cases, the sculptor could either use the direct or

indirect (casting) method. For example, bowls and figures. Both clay and cement have additive processes. Cement sculpture is the act of using mortar- a combination of sand, cement and water (Figure 50) on an armature. Clay on the other hand uses the same formula with the exception of an armature. Most of the survey of the street sculptor's studio was made in cement; with the exception of the one at the Amakom children's park which is being made of clay at the time visited. Since the street sculptors couldn't afford the cost of firing or buying a kiln for their studios, they decided to work solely in cement instead of clay which they found very convenient. It is a matter of making the armature to the required size and the building continue bit by bit. In clay works too, the same procedure is applied but the end result has to be fired to make the finished work hard to last longer. Clay works not fired are almost useless because it can be easily destroyed. Street Sculptors have no kilns, and again cannot practice clay sculptures in their studios.

#### **4.11 The technique used for both cement and clay works.**

The additive technique is used for both cement and clay sculptures in the Kumasi metropolis. This technique is applied by building the object adding pieces of the wet materials (clay or cement) bit by bit till the work assumes its full form and shape. All such modelled works are therefore referred to as additive sculptures. With regards to cement sculptures, the main material is cement which is blended with a quantity of fine sand and mixed with water to suit the work.

The basic material for clay sculptures is clay (Figure 51). There appears to be as many varieties of clay in the Ashanti Region but they all have one thing in common they are plastic when wet. This characteristic enables street sculptors to model clay into

whatever shapes or forms they desire. Dug clay is first left in the sun to dry and then it is pounded with discarded pestles and kneaded locally with the hands and feet. In order to reduce shrinkage and the risk of cracking during drying, sand, palm nut chaff or ground up potsherds is added during the time of kneading.

The tools for building cement sculptures are trowels, shovels, spoons, sticks, knife, spatula and etc. For clay works the basic tools are fingers, corn, cobs, frames, modelling boards, rolling pins, smooth stones, shells, calabash metal rind, etc. (Figure 52). Below is a table showing the various tools and materials on clay and cement sculptures.

#### 4.12 Tools for making Cement and Clay Sculptures

1	Trowels	7	Fingers	13	Smooth Stones
2	Shovels	8	Corn	14	Shells
3	Spoons	9	Cobs	15	Calabash Metal Rind
4	Sticks	10	Frames	16	Sack Boards
5	Knife	11	Modelling Boards	17	Flat Boards
6	Spatula	12	Rolling Pins		

#### Materials for making Cement and Clay Sculptures

1	Cements	2	Sand	3	Water	4	Clay
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Though works could also be constructed in clay and fired to last longer, most people prefer using the cement technique to give the work a special aesthetic beauty and also to last longer.

#### **4.13 Carved Sculpture in Street Sculptor's Studio.**

Many communities in the Ashanti Region (Kumasi) have traditional wood, ivory or horn carvings. While objects carved around Mid-Ashanti are basically domestic and paraphernalia in nature with emphasis on surface decoration; in the southern part, carvings are mostly sacred and veneration objects.

Some of the major centres for the production of wood, horn and ivory carvings are located in Ahwiaa, Cultural Centre (Bantama) and Krofofrom.

A visit to selected street sculptors' studios revealed that, majority of them are sited at the out skirts of towns and villages where the sculptors or carvers work without much interference from the authorities. Some of them said that, they were happily working very hard to get the attention of foreigners and the tourists, when suddenly the demolishing exercises kicked most of them from the streets and their studio, there by bringing all their activities to a temporary halt.

An interview, conducted by the researcher among some street sculptors revealed that the female population does not take part in the sculpturing or carving business. It is a business reserved solely for the male population. The sculpturing or carving skills are some times transmitted from one male generation to the other, and others too join in as a result of their own free will, every male is expected by society to acquire certain

basic carving skills that can enable him cater for his family or himself. According to one of them, it is a disgrace for a male adult to go on begging in life.

According to a master artist at Ahinsan, the youth learn this trade by observing how skilful carvers go about their works and later imitate them by carving miniature objects. This process is repeated for a period of time till the learner has mastery control of material and tools.

Observations made by the researcher at the selected streets indicate that, there are three categories of carvers. The first category is the apprentices, who learn the production of objects from skilful hands while the second category is the experienced carvers, who work with little supervision from their masters. At the top of this hierarchy is the master carver who is the general supervisor of the production unit. He sees to the appointment of new hands and also ensures that, works produced meet the requisite standards.

In short, the production process goes like this; the apprentice would be directed to block out the wood under a critical supervision of the master or any skilful hand after which experienced carvers give the finest details and embellishment to the objects.

#### **4.14 Training of School Leavers**

With regards to job opportunity for school leavers, some leaders of the street sculptors stated that, they take on some junior and senior secondary school leavers to understudy them. The seasoned street sculptors, apparently transmit these skills to the youth to enable them acquire some marketable skills for survival. Some university students also go there to learn some techniques from them.

#### **4.15 Some Basic Lessons Imparted to Learners in Sculpturing**

- 1 A person who makes sculpture work is called a sculptor.
2. Modelling, carving, casting and constructing are grouped together in Art as a sculpture.
- 3 To avoid excessive shrinkage in modelling the clay should have some sand in it.
- 4 In sculpture, there are no lines but rather points of contact.
- 5 Performing of puberty rites, initiation and festivals are ceremonies in which Sculpture pieces are mostly used.
- 6 The head in most African carvings is exaggerated because it is considered to be the of seat wisdom and power.

#### **4.16 Tools and Materials used by Wood Carvers.**

##### **Tools**

The carving tools used by the street sculptors are basically simple and indigenous. They are made by local blacksmiths with discarded metals and sold to the carvers at rather less expensive prices. Even though, majority of the street sculptors mainly use these tools some of them use them together with the imported ones.

Some of the local tools are in wood made by them. Some of the local tools are the adze, axe, chisels, gouges, matchets, awls, knives, etc. Examples of the imported ones

are cramps, files, planes, saws, chisels, gouges, sandpapers, “Beat” (a tool for drilling holes) and vice. Other types are spoke-shaves, carborundum (a synthetic stone for sharpening tools), flutter, etc. (Figure 53).

With regards to local chisels, files and gouges, some blacksmiths prefer selling them without handles for the benefit of those who prefer making their own. It is an advantage if all the handles do not conform to one pattern or size, but vary in shape and weight to suit the tools and their functions.

A master street sculptor at Atonsu contended that, “*Odum*” is the wood most commonly used for handles, but others such as mahogany, “*Osese*” and rose wood are ideal species for handles. He continued that, the softer woods are used for smaller tools which would not be driven with a mallet to work. An added advantage of having handles of varied shapes and colours is that, one can quickly identify a particular tool when there are dozens or more on the bench together.

On the fitting of handles, one of the street sculptors stated that, the holes which are drilled to take the tools must be in the centre of the handles, and they must be concentric in order that, the shafts of the tools will be in a straight line with the handles.

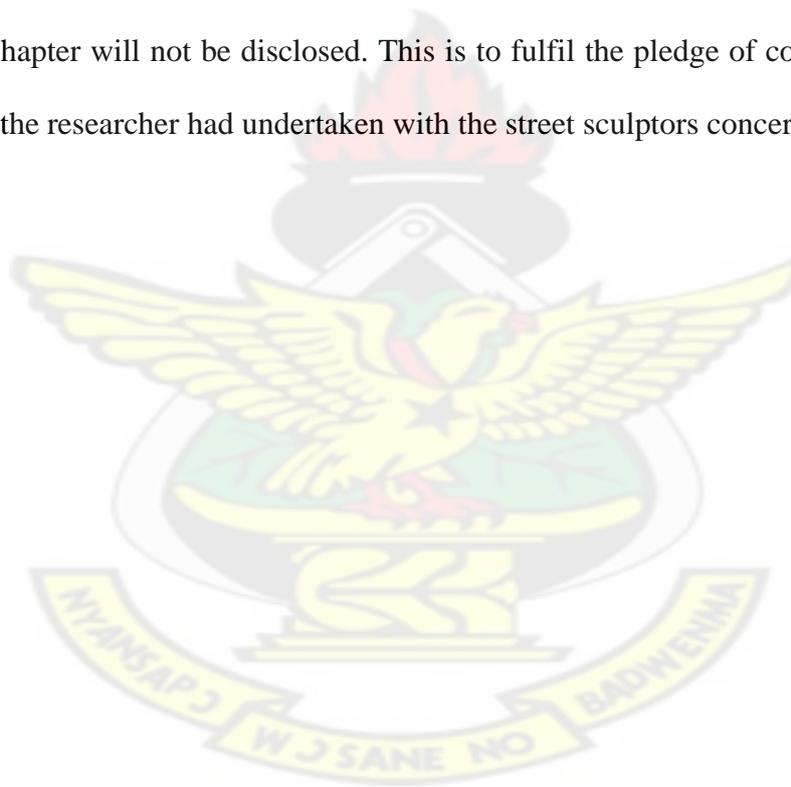
It has been observed that, to ensure the alignment of tools and handles, it is advisable to drill the holes in the wood before it is shaped.

Some of the imported tools are given plastic handles which are preferred by many carvers since these plastic handles are durable and split-free.

## Materials

About wood acquisition, street sculptors (carvers) around Atonsu and Ahinsan town confessed that, since they are close to the Lake Bosomtwe catchments area, they illegally fell wood either at the banks of the lake or those that are engulfed by the lake.

Some also declared that, they get theirs from some forest reserves near them (Figure 54). But for the sake of the preservation of forest regulation under which chain sawn wood is confiscated and culprits prosecuted, the names of the sculptors who appeared in this chapter will not be disclosed. This is to fulfil the pledge of confidentiality and secrecy the researcher had undertaken with the street sculptors concerned.



#### 4.17 Types of wood used by street sculptors in Kumasi

The following types of wood are generally used in Kumasi. Their characteristics are explicitly stated in the table below:

**Table 1: Wood species and their characteristics**

WOOD	CHARACTERISTICS
Ebony – <i>Diospyros spp.</i>	It is jet black with occasional brown streaks, very hard close grain, and fine detail possible, suitable for a brilliant polish and good to touch.
“OSESE” - <i>Hollarrhena floribunda.</i>	This is pale yellow when fresh, fades as it dries. It is evenly textured, fairly soft, straight grained and free from knots and bumps.
“(Rosewood)” <i>Pterocarpus erinaceus</i>	It is so called because many varieties have a rose perfume. It is red to purple with black streaks, highly decorative, very hard close grain and it takes a high polish.
Teak – <i>Tectona grandis</i>	It is light to dark brown with dark streaks. It is fairly hard, close straight, greasy and gritty. It carves easily but quickly blunts tools.
Cedar- <i>Entadrophragma candollei</i>	There are many varieties which are deep pink to red. They have lighter streaks, very decorative, slightly perfumed and soft to cut.
Mahogany- <i>Khaya ivorensis, Khaya senegalensis</i>	It is red with many variations of colour and density. It carves well and polishes decently when given a tooled finish or if sandpapered. Some have curly twisted grains that look attractive when polished. More are needed to be taken when carving and sharp tools are needed.

#### 4.18 Aesthetics of Carvings.

An interview with a master street sculptor revealed that, many of the creative expressions in wood are not controlled by strict duplication of the exactness of nature.

He continued that, it is rather the idea inherent in the carvings than the objects purely perceived in their natural state which determined their meaning and ethnic values. Thus, a piece of carving created is deeply rooted in cultural motifs than the inspiration and the emotions of the carver.

According to Olympio (a street sculptor) the aesthetic values of wood sculptures are based on their contents, form and the functions they are socially expected to perform. He contended that, these are the criteria for the total understanding of the beauty of such sculptures.

He continued that, those pieces which are expressed either in abstract or in realistic forms with burnished finish or decorated with intricate curvilinear and rectilinear designs must all be appraised in their socio-cultural contents. The aesthetic values of these sculptures are to beautify the environment where they are displayed. The sculptures add values to the environs and attract and boost tourists to the metropolis.

Leon Underwood (1964:1) contended that, the appraisal of African art objects is based on the communicative symbolism associated with the physical form and the traditional motifs attached to them. He is also of the view that, the motif be it in abstract or in natural form is used as an emblem to identify the function of a particular object.

#### **4.19 Types of Objects**

Street sculptors in Kumasi metropolis in general have classified their sculptural forms which are produced primarily for tourisms. Though it was difficult for the researcher

to take inventory of the various sculptural forms, it was nonetheless possible to identify and classify a certain range of object type at selected streets.

Sculptures at the streets range from totemic objects such as elephants giraffes and crabs; realistic male and female busts, stools, staffs and umbrella tops. The rest are rattles drums, wind instruments, amulets, flywhisks, and gun butts, drums, *akuaba*, masks, plaques, portraits, walking stick, flower pot, statues, fountains and murals.

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### **The Elephant**

As a totemic motif, it is unique for its evocative construction in mahogany. It can be located in Kumasi in the Ashanti region. It has been carved in smaller sizes as a souvenir for tourists and foreigners who pay visit to the studio. The street sculptor Kwabena (from Ahinsan), said it could be carved as a stool.

According to a hunter it could be hard for anyone to dream of a more unlikely animal or creature other than the elephant. The sculpture work reveals that, the animal stands up tall with a very massive body and walks on the very tips of its toes. It has a pendulum-like nose, with which it picks up food and other objects.

This animal fetches water with its trunk by drawing nearly a gallon of water into its nostrils and then directing it into its mouth.

The elephant also has four mortar-like feet which create pot-holes as it moves along. The fanlike ears cover greater parts of the head which it flaps as it move along. The nose which drops vertically is systematically juxtaposed by a pair of white ivory. The tail is however, relatively small with a tuft at the tip.

According to Glover (1992:1), the elephant signifies; power, superiority, wealth and invulnerability. As a result of this, the stool is mainly used by renowned traditional rulers and people of high socio-economic standing. This is because; the animal is embodied with attributes such as physical power, leadership, wisdom and longevity. These qualities are appropriate for prominent people such as paramount chiefs.

It is of interest to note that, almost every part of the elephant is wealthy, the tusk for instance, is considered to be a durable material with which sculptural objects are carved for functional and decorative purposes.

It is said by an experienced hunter that, wherever the elephant passes in the forest, it creates paths broad enough for all other animals and humans alike to pass along. It is therefore deemed to be the 'bulldozer' of the forest, capable of levelling up vegetation of any kind. It peels off the entire bark of trees including the baobab with ease. The elephant is indeed the hero of both the forest and the savannah.

The symbolic motif signifies the great power. The modesty and the economy of the tastefully designed elephant enhance the simplicity of the shape and also help project the main features prominently. The finishing effect of the dark brown polish has made the small carved elephant poised. It is carved to tell our cultural heritage.

### **The Giraffe**

The totemic giraffe was carved in '*Odum*' a local wood by using traditional tools like adze, matchet, chisels, gouges and files. The carved piece has an elongated head with large fleshy lips, large dark eyes, pair of short stumpy horns and a pair of elongated ears.

It has a very long neck with a mane on the dorsal side. The main body is rather very small and it stands on four long tiny legs. The body is covered with hairs forming a pattern of chestnut-brown patches on yellow-beige background. Pattern effect extends down the legs as far as the knees. The tail is rather short with a tuft at the tip which is sculpturally attached to the right hind leg for stability. Tiny though its legs, it is able to use them in defending itself in case of attack from enemies like lions and cheetahs.

On African savannah, a giraffe eats leaves from few trees that are its delicacy. A giraffe therefore, is an herbivore which eats only plants which it digests to produce the energy it needs.

The anatomical naturalism of the elongated legs, neck and the curvilinear body are given highly unpolished finished, these features are also balanced in idealised proportion.

Kwabena Adama of Ahinsan and his group exhibited high sense of sensitivity to linearity, volubility and expressive details in the execution of this figural form. There is a feeling of studied academic precision about this representative sculpture, this is because, no physical form is taken for granted. The compactness of form which forced the creation of volumes expressed in angular and convex planes are explicit in the work. These are however, aesthetically distributed so as to give the figure a perfect balance in cubistic contours. These in turn assist vividly in reflecting light thereby heightening the aesthetic qualities of the composition.

‘The Giraffe’ demonstrates an extraordinary sense of mass, weight and density occupying space; and tremendous exhibition of creativity by the carver. He succeeded in evenly distributing the principal viewpoints around the piece hence the viewer can only enjoy its total beauty by walking around it.

## **The Crab**

The crab may be made together with a bird or alone. This symbolizes the fact that a crab does not give birth to a bird, but a crab. It shows that the behaviour of children often reflects their parents' attitudes and lifestyles. It is therefore, advisable to the adult in society to live exemplary life.

## **Wooden doll (*akuaba*)**

Kwabena Adama of Ahinsan said they carved them from a type of white hardwood called 'sese'. It is darkened with black colour prepared from a mixture of soot from the base of the cooking pot and albumen from raw egg. Also added to the mixture are potash from burnt plantain skin and rust from metals.

Wooden dolls have four main purposes. They are used as an object of fertility, beauty symbols, children's dolls and charms. The form of a wooden doll is determined by the purpose for which it is to be employed.

A childless woman may request for an '*akuaba*' child which is believed to make her fertile. The form of the fertility doll is determined by the wish of the woman and her husband. For example, if a female child is desired the doll is carved with the characteristics of a girl. This always has an oval shaped head, along ringed neck, oval buttocks and calves, long toes, thin fingers and hairy eyebrows. These are believed to be the symbols of beauty. The doll is also dressed exactly like a girl among Akans.

A wise and a religious male child is represented by a rectangular head. By rule, the *akuaba* fertility doll is made by the husband for his barren wife. She bears it at the back, plays and sleeps with it till she gets a baby. The purpose of this is to ensure that

when she gives birth, her child will have all the qualities of beauty mentioned above. If she dies childless, she is buried with the doll to warn her spirits never to return to life childless.

As a charm the '*akuaba*' is used in finding children who go missing from their homes. In the past, it was believed that a missing child was captured by dwarf spirits therefore; a doll was carved to represent the image of the child. This was dressed up in clothes and placed by a tree at the edge of the nearest bush. Some unsalted mashed yam mixed with palm oil and eggs was placed by the doll to attract the spirits. Thus, in their scramble for the food and the doll, the dwarf (spirit) would set the child free.

### **Masks**

At the street sculptor's studio, different kinds of masks have been carved and hung at the top both inside and outside the studio. They are one of the sculptural expressions which receive prominence in most areas where sculptures have flourished. West Africa stands out as one place in the world where masks have received most attention. The street sculptor Kwabena Adama was asked why and how he made those masks and in abundance too. The answer given was that, they were made to the taste of tourists and foreigners because they cherished them most. He mentioned ethnic groups like the Baga, Baule, Dan, Dogon, Ekoi, Guro, Ibibio, Ibo Mende and Yoruba as the originators of most of the masks.

According to Yirenkyi (1994:64), masks from different tribes and societies are governed by tradition which are used differently and are easily recognised.

Among the uses of mask are; to bring rain or successful harvest, example are the Dogon Kananga and the Bambara antelope masks; to make crops grow well, examples is the Mimba masks of the Baga; to bring spiritual forces to the help of the community examples the Gelede masks of the Yoruba; to make ceremonies of secret societies more impressive, example is the mask of the Poro society of the Mende and Temne of Sierra Leone; to entertain spectators, example is the mask of the Bamum of Cameroon worn by dancers on silts; to frighten non users, example is the Kop mask of the Ibibio of Nigeria. The mask some times takes the features of both human and animal faces with horns. During ceremonies and rites, the mask is used to conceal the identity of the wearer, usually fetish dances.

### **Staffs**

The staffs carried by the spokesmen “akyeame” of chiefs in the Ashanti Region serve as the authority of their office. These staffs “*akyeamepoma*” are carved with symbolic motifs and usually decorated with gold filigree.

Some of these motifs are in animal forms, creatures and other symbols communicating messages through proverbs which express the ideals of prowess, supremacy of a state in social or political standing. Examples of some of the staffs are; “The crab and the python staff”, “the pineapple staff”, etc. The aforementioned staffs are critically appraisal in chapter four.

## Stools

Every Akan Chief, who is enstooled, commissions a stool to be carved for him to use as his personal stool during his lifetime. The stool is usually made in “Osese” (*Hollarrhena floribunda*) or “*Onyamedua*” (*Alstonia boonei*). When the chief dies; he is placed on this symbolic stool and bathed on it before he is laid in state. This object is then kept at a safe place until the time comes for it to be blackened.

Asare-Opoku (1978:39) contended that, the ceremony of blackening of the stool takes place during the final funeral celebrations for the late chief.

There are other types of stools which carry evocative messages or seek to project the supremacy of the users.

Other popular stools are the ones used by women traders and hawkers of food items. This type of stools is normally carved from soft wood and is usually well decorated with either scorched or incised patterns. These are carried on top of wares by traders to sit on whenever they stop to display their wares or when prospective customers stop them to look through the goods.

### 4.20 Significances of all Studio Sculptures.

- a) For utility purpose (Domestic) eg.stool
- b) For mystic and magic e.g.*Akuaba* doll.
- c) For spiritual activities e.g. pulpits, statues, masks.
- d) Decorative purposes i.e. door panels, fountains.

- e) Ornamental purposes.
- f) For commemorating (Remembrance) eg. Medals, Tombstones, Plaques, portraits.
- g) Instructive purpose (eg.Linguist Staff).
- h) Authority, status and also for transactions eg.Figures on coin and medals.



#### 4.21 Objects produced by selected street sculptors of Kumasi

A Table of objects produced by street sculptors at the various locations in Kumasi is found below:

**Table 2: Objects produced by sculptors and their locations**

TOWN /VILLAGE	OBJECTS PRODUCED
Maxima Junction	Human and animal figurines, dolls, busts, relief's tablet, statues, flower pot, fountain, Plaques, Portraits.
Amakom [children's Park]	Human and animal figurines, dolls, flower pot, busts statues, relief, mural, monuments.
Bomso	Sculpture works at Gye Nyame Restaurant, statues, flower Pots, plaques, etc.
Pioneer Biscuit, Amakom	Portraits, Plaques, Relief, Clay sculpture, Flower Pots, Wall Murals
Ahinsan	Walking sticks, wooden panels, staffs, statues, Masks stools, fruits, human figures, animal forms relief objects, masks, drums, Akuaba (doll), Pulpit horns, machet handles, horns, swords, flutes etc.
South Suntreso	Fountains, statues, lantern pillar, flower pot, human and animal figurines, flower vase, murals, bird, statues, Plaques, Portraits, etc.
Pataasi	Flower sculpture, gun butts, statues, monuments, human and animal figurine, flower pots, bird, hunters with guns, stone carving, monument, Adinkra symbols, fountain etc.
Cultural Centre	Stools, staffs, umbrella tops, relief work, drums, horns, statues, stone carving, monument, Adinkra symbol, Fountain.
Georgia Hotel	An abstract woman carrying pot.
Royal Park Hotel. / Restaurant.	Flower Pots, Statues, Woodworks, etc
Sanbra hotel	Statues, monument, murals, fountains, relief works .etc.

**Source: Field Survey**

#### **4.22 The Effect of Foreign Patronage on Carvings**

In spite of the fact that, traditional patterns and designs are not easily subjected to drastic change, the present market trends call for modification, new experiences and interpretations to create taste for European and American clientele. The above observation was made by some street sculptors at Ahinsan.

They continued that, in order to create taste for foreign tourists, art collectors and connoisseurs, sculptors now integrate classic neo-traditional designs and motifs that do not have any in-depth symbolic significance as those of the indigenous ones.

Foreign patronage of the sculptural forms makes a shift in artistic and symbolic direction. Certain old forms based on the street sculptors' cultural values are no longer in high demand and so new forms are created to meet the Euro-centric perspectives.

C.K Agbolusu a worker at the studio of a street sculptor contended that, those who commission carvers for objects dictate their own designs, specify the motifs and also desire the finishing of the objects.

He explained further that, brightly painted objects as well as faded ancient-looking ones do not meet the taste of most foreign buyers. What is in vogue are pieces which are stained with potassium permanganate which produces a darken surface quality which are taken for antique.

#### **4.23 Problems Facing the Street Sculptors.**

One of the main problems which face the street sculptors in Kumasi in the Ashanti Region is the inability of the street sculptors to acquire loans from the local banks to

expand their business. This is because the banks consider the carvers as not credit worthy.

The street sculptors lamented that, they earn very little money from the sale of their works. They reiterated that, in spite of the exacting nature of their work, some middlemen come to purchase many of the objects at very low prices and finally retailing them at airports, tourist centres and neighbouring countries at cut-throat prices to the detriment of the poor street sculptors. This presupposes that, investment opportunities are slim since even the street sculptors themselves cannot generate enough funds from their toils to support their works. That is why most of them move down to the street side themselves.

The leader of one of the street sculptors disclosed that, the previous government of the National Democratic Congress had a plan of inducing foreign investment to expand the carving industry. He is however, pessimistic because past and present governments came out with similar promises and since the inception of independence; there had not been any fulfilment of any of these promises. And the annoying part is the decongestion. The demolishing exercises which took place recently and decided to eject them from their advantage positions.

Acquisition of tools is another problem majority of the street sculptors encounter. Even though, locally forged tools are available in the market, most of these street sculptors are so poor that, they find it very difficult to purchase them. Lack of requisite tools is an affront to the street sculptors meeting the taste and the demands of prospective customers.

One of the preoccupations of the street sculptors is scarcity of durable wood and cement due to the depletion of the forest through human activities and perennial bushfires. Consequently, wood which is the main material in the street sculptor's studio has become a commodity which is very hard to come by and the few that are supplied by some clandestine contractors therefore attract very high prices which adversely affect the cost of the finished products. And when the foreigners come to buy them, they want them cheaper.



## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 5.0 Discussion

The earlier chapters considered the street sculptors, environmental awareness and the developments of Kumasi during the pre-colonial, colonial and post-colonial eras of this country. The major street sculptors and Hotels in the city of Kumasi were listed and visited. The researcher now discusses her observations and findings in this chapter. She will also discuss the contributions to knowledge that the contents of this thesis would make as far as the economic, social and aesthetics of the environment of Kumasi are concerned.

In comparing the past artistic works of Ghana and Black Africa to those of past civilizations like Roman, Greek and Egyptian, this writer has established the fact that works of those civilizations outside Africa were mostly big outdoor types. Works like the great statues of Greece and Rome were displayed in public places such as temples and squares. As already indicated in chapter two, they were made to glorify gods and the dead and living emperors. For instance, the portraits of Julius Caesar (10 – 44BC), the Roman statesman and his predecessors, are known to us because busts of them were made by artists of their time. On the other hand, this researcher has also noted that in Africa, past artefacts were used mostly as tools of governance, as “medium” of magico – religious rituals that centred around the fertility of man and the soil for healing the sick. These practices and their arts still exist in many societies and attract tourists into various countries. In Ghana, some of the phenomena that attract tourists

include artefacts like sculptures of the street sculptors, the street sculptors themselves and regalia that are associated with chieftaincy.

Even though in some areas, artefacts like sculptures are still used for magico-religious purposes, they have lost much of their earlier vim and significance. The works used as such are increasingly finding their way into Museums and private collections worldwide. As private collections, they serve as items of inner environmental decoration such as beautifying places like homes, houses, hotels, and other interesting places, in addition to serving as art treasures of the collectors. Also in comparing works of Africa and for that matter Ghana, to those of Greek and Roman Civilizations, it is noted that most works in Africa remain hidden and come out only during festivals and durbars or in times of rituals. But the present world tourism situation is such that such works must be available for people to see always. These artefacts should be in the environment always for tourists and others to see and enjoy. Tourists cannot always plan their visits to coincide with our festivals, nor can they ask us to reschedule our festival calendars. Therefore, many tourists come to Kumasi without seeing the most interesting and the attractive sculptures except those on the streets made by street sculptors.

The researcher suggests in this regard, that, the street sculptors should therefore be allowed to work at most vantage and reserved places to attract tourists to come and see the beauty of the city. Another thing, which is most important and could be done in Kumasi as well as other tourist towns in Ghana, is to decorate the public places with beautiful sculptures and other forms of artworks which depict our culture.

Much could be done for the economy through tourism when the several empty spaces in the city of Kumasi are beautified with permanent several street sculptors' works.

An interview which the researcher conducted with a Dutch tourist, around Pataasi area, showed that though she was impressed by our intelligence and talents, it had been her desire to see more of our youth employed as sculptors because the world have liked to listen to the voices of these street sculptors whether that has not been the case because most of them have found greener pasture outside Ghana. Moreover, to her, the art works should mostly be made from our local materials. Another foreigner, Miss Pamela Karle, Kenyan, also expressed similar opinion and added that artistically Ghanaians are very good. She therefore suggested that Ghanaians could use art and our rich culture to attract tourists through these street sculptors. In an interview with an American couple who were tourists in Kumasi were asked about what they would like to see improved upon in the environment or along the streets. Among other things, they mentioned artistic decorations such as the street sculptors can offer.

The above opinions and suggestions give an idea as to which areas tourists would like to see. The Ghana Tourist Board should therefore consider the issue of environmental beautification with all the seriousness it deserves, if it really wants to boast up the tourist industry. It is in the light of the above that this researcher supports the observations of the then Deputy Secretary who called for a proper development of the country's rich cultural heritage. The researcher has noted that often in the implementation of the policies on tourism, this 'rich cultural heritage' mentioned by the deputy secretary has been limited to the festivals, durbar of chiefs, the performing

arts and, to some extent airport art (small portable art pieces), gallery paintings and street side sculptors works.

This research has really revealed that if the street sculptors are properly used, the other neglected street sculptors and their outdoor environmental sculptures could promote the tourism industry. In the developed countries like France, Britain, Germany, etc, in addition to their beaches, landscapes and their engineering marvels, a great percentage of their tourism incomes come from the visits to the artistically developed areas of the individual countries. Today, people still visit Italian cities to appreciate and enjoy the great Renaissance artworks and the Ancient Roman art pieces and architecture. Greek sculptures and architecture as well as those of Ancient Egypt still attract hundreds of thousands of tourists, even though some are in ruins. Russia is well known for her Second World War memorials. Though depicting the sad state of mankind and the suffering that man unleashed on his fellow human being through war, tourists and peace loving people the world over visit them annually. Can we in Ghana also not do more than we are doing now?

In situations where the researcher asked tourist officials if they thought the street sculptors could also play a part in boosting the tourism industry, the answer was 'yes', but further discussions on the subject made this researcher infer that several officials of the tourism industry do not consider these street sculptors as being important nor do they care about their well being. They are aware that the street sculptors' studios have a lot of sculptures to be sold as souvenirs to tourists. It is a fact that these souvenir handicrafts of the street sculptors can attract tourists, as well as reflect some aspects of our culture and can be collected and studied. It was when

these officials attention was drawn to the street sculptors outdoor works and the part they play in the social, economics and the environmental beautification that it dawned on them that they were not a waste on the street side.

From these observations and interviews, the researcher discovered that some tourist officials and a greater number of the general public were unaware of the importance of these street sculptors in the tourist's trade. Obviously, there are several educated people who are ignorant of the fact that the ancients would use art works for environmental decoration. The need to use artefacts as such is still relevant today as it was several hundreds of years back. The street sculptors could also contribute their quota to the development of the country. In the field, this researcher came face to face with most Ghanaians who cherished their art or sculpture works so much so that they did not like the idea of the researcher taking photographs of them.

Tourism as the text in chapters two and chapter five reveal, it is presently the fourth largest contributor to the economy in terms of foreign exchange earnings. After all, unlike the visible exports like raw materials and minerals, whose prices are determined by the buyers from Europe and America, and some of which cannot be renewed, tourism price is not controlled by tourists. Rather, it is determined by the condition of the prevailing economic situation as it affects lodging, catering and travel services and what is in place to attract them.

### **5.1 Streets Sculptors as agents of Environmental Beautification.**

Just like the Romans, Greeks and Egyptians of old, the Kumasi (Ashanti) people too decorated their streets, religious houses, palaces, hotels and some dwelling houses with interesting patterns and motifs. This proves that art in the environmental decoration had not been a colonial phenomenon. It was with the indigenes before colonization. The above proves the desire and use of street sculptors for environmental beautification. The desire to decorate ones environment has been a part of human existence. No matter how remote a society finds itself, no matter how far a society is from others, art has evolved and flourished among that society, especially sculptures.

The effective use of sculptures for street decoration demands careful thought and planning. However, in some instances, and without proper planning, some people hurriedly produced works to fill empty spaces. An example of this happened in Ghana during the preparations for the O.A.U. Conference in 1963. As a result of that many of the artefacts were meaningless and irrelevant to our culture. Some were just concrete columns made to occupy a space. Some were of metal, most of which rusted and fell apart. That is why it is very necessary to employ, or involve street sculptors in these important assignments or creating aesthetic beauty in our environment to boost our economics and social values.

This researcher had the opportunity of seeing and assessing the need of several “empty” areas prior to their being filled with street sculptors. (Figure 55).

It is not surprising that certain environmental sculptures or artefacts have come to represent the beautiful landmarks of some countries. They serve as the major symbol

of tourism in those countries. Certain cities and countries have come to be associated with certain sculptures. For examples, New York City is synonymous with the statue of liberty that stands at its harbour. In fact this statue has come to signify America. Rio de Janeiro in Brazil is denoted by the giant statue of Christ, who's stretched and open hands overlook the city. Maybe in future Kumasi or Ghana would come to be denoted by specific artefacts like sculptures that would advertise our tourism potentials in tourist brochures to the outside world.

In creating street sculptor's studio and their works which not only beautify our environment, we shall all incidentally be telling the tourist world about our way of life, the way we think and act. A look at most of our public artworks in our towns and cities shows that they have a theme, and these themes sometimes are proverbial, based on the moral aspects of the society. Normally, most street sculptors consciously or unconsciously choose themes that originate from their own cultural backgrounds. Even where a work is done by street sculptors, most of the time, local themes reflect in the work. The theme of a work may be based on a traditional motif or way of life like the "cement sculpture of a man with a gun at Kwame Boakye's studio. The farmer in the same group signifies the agricultural background of our country as a basic producer of agricultural produce.

It is usually these cultural aspects of a work of art that mostly attract foreigners or tourists who would like to know the meaning and purpose of art works.

## **5.2 Street Sculptors as Agents of Educating Tourists and as Recorders of History**

The part that street sculptors play in educating tourists and other people cannot be over-emphasized. Its use as historical records has been mentioned. In the formal educational sector, art works have produced information in history where man has settled. These art books most often get the bulk of their facts through archaeology which is often more accurate than oral transmission of historical facts. Since artists record facts of their culture through their works, people from other cultures especially tourists learn through them. As an example, anyone (tourist) visiting the Kwame Nkrumah Mausoleum or the Danquah statue is likely to find out who those persons were. Even within this country, ethnic cultures differ, so are the artefacts along the streets within the country. We can through street sculptors' art works learn more about other ethnic groups. It is interesting to note that foreigners travel to other countries so as to study their way of life directly through human contacts or through museums where these dead and gone have left relics of the past. From these, it can be readily seen that street sculptors and their sculptures serve as medium of communication, for they "talk" to those who pass by or those eager to learn through this silent language.

## **5.3 Street sculptors and the national economy**

As mentioned in chapter four, an interview with the Ashanti Regional Principal Marketing Officer of the Tourist Board shows that in addition to the beaches and the natural endowments, tourists visit the few monuments and statues when they visit

Kumasi. In Kumasi, they often visit the several craft centres in and around the city and the street sculptors' studios beside the roads. This substantiate an earlier observation by the researcher in Kumasi influx some African-American tourists in a large group being led by a guide of the Ghana Tourist Board. They were touring the Cultural Centre, and the Armed Forces Museum, when the researcher met them. When the researcher later met the officer and asked why, the officer informed her, it was the routine for one of the officers of the tourist board to take them to all the interesting places including Ahwiaa, which is recognised as the centre for sculptors or carvers, and other artistically developed areas of Kumasi. Excluding the street sculptors studio, it is believed the tourist can locate and visit on their own. These tourists were visibly fascinated by our talents. Several rolls of films were used in visiting these places. Cameras and video cameras kept clicking and running. In the same way, several thousands of dollars are likely to have changed hands between the tourists and the Tourist Ministry, craftsmen, and hoteliers.

While it is a fact that visitors visit many places, other people including the educated and those in positions who can influence policy on tourism, wilfully or ignorantly close their eyes to the part the street sculptors play in the national economy.

After reading through several journals, magazines and pamphlets with articles, proclamations, interviews and conferences on tourism promotion in this country, this researcher was surprised that not a single article touched on the part the street sculptor's works can play in the tourists industry. These interviews and pronouncements were often made by influential people like secretaries of state and top officials of the tourism industry.

Considering the importance of the Tourist Industry to the economies of all countries, every single sector that could contribute to the growth of it should be encouraged and explored. Even in Britain, tourism is the fastest growing industry and it is a major wealth and job creator. According to Christian Adjei's Artistic Development of the Environment (Unpublished); Tourism employs about 1.4 million people and creates about 50,000 jobs a year in Britain.

Countries wishing to develop their tourist industry should recognise that success would depend on the relationship within all the levels of the services under it. Also, serious efforts must go into the development and improvement of all the tourist facilities together with the improvement of the quality of the personnel within the trade.

We should develop a tourist system which embodies the tourist values and interests without destroying the street sculptors and sculpture which promotes and adds values to our culture and to increase our economy. Clearly, every country wishing to develop and progress in her tourist industry needs to develop the skills and knowledge of her people so as to utilize them effectively to promote tourism. Also, special mention must be made here that, the country's arts and crafts industry needs to be developed alongside the other factors as they all form parts of the machinery for effective tourism promotion.

The development of the areas in tourist promotion involves injecting of funds into all the areas which can help the industry expand. Investments made today in beautifying our environment using the street sculptors and their works could yield great dividends

tomorrow because all investments today would be recouped tomorrow, through tourist earnings.

Besides the benefits the external tourists, street sculptors and general environmental beautification create, several employment opportunities for a host of people in several fields come to the nation. First on the list are the gains sculptors who create these environmental street studio sculptures achieve. The sculptors and architects who are employed to build or sculpt specific objects make a living through the income or fee charged for executing their art pieces. Usually the artist or sculptor may subcontract other artisans to help in some areas of his work as it happened in the construction of new street sculptures at Adum recently. It was given to a couple of some artists who realising they couldn't complete the work in time, asked some other street sculptors to join them to finish the works quickly. A sculptor may hire a mason, a steel bender or welder to help weld an armature. A wood or stone-cutter would supply wood or stone. A metal worker may help with castings or foundry work. Usually when a fountain or statue is made, its beauty is complemented with the planting of a lawn or flowers. The planning and maintenance of these involve horticulturists and gardeners. Normally, with the erection of street sculptures comes with the problem of the elements and their effect on these works. Sunshine and rainfall can cause cracks. Environmental emissions like fumes and chemicals all can affect works. Cracks in Foundation, failure of water jets and plumbing faults could breed problems that must be repaired for a fee. They could also call for constant restoration by curators and other experts. Art appreciators and critics could help educate the general public on the qualities of the works. All these specialists and workers would be remunerated for their services.

The above clearly shows that besides the street sculptors, people in the main tourist industry, Sub-industries like catering, hotels, tourist market, travel agency, transport administration, and management, travel and tour administration and environmental beautification create employment for others too.

It is an established fact that the individual and the collective physical and mental state of the population can either positively or negatively affect the economy of the country, and even the tourist industry. Krasner (1987) noted that man is part of the ecosystem and not only is he affected by its changes, but he can cause a change through his technological activities. The present researcher agrees with Krasner and to widen his assertion further, it is affirmed that man is affected by his built or developed environment. As already mentioned in the Review of Related Literature, the environment, in addition to its function as a habitat, should have an aesthetical appeal for the psychological satisfaction. May be an illustration would explain the above better. A single building in the country side would serve its purpose as a house alright, but if a tree is added to it, the occupant can come out of such a building to sit and enjoy the cool breeze under the canopy of the tree. The fellow could consciously or unconsciously compare his building and the tree in relation to the environment. In the above illustration, the building alone is for survival, but such ways of life is fraught with boredom, tension and give less happiness to life. The addition of the tree to the house enhances the joy of the fellow's life. He can now shake off some of the boredom that accumulates within. The addition of the tree and a statue or fountain improves the man's environment and adds more beauty and "life" to the man's existence.

As noted in the Review of Related Literature in chapter two, Fischer wrote that art helps man enrich his life. Of course, we know that Art really plays a part in our life and environment. We cannot separate our towns and cities from the environment. The towns and cities were created out of an existing environment, but in their growth, they have created their own inner environs that could be improved with street sculptors and their works.

Organisms including humans naturally hunger for relaxation and satisfaction. Some aspects of relaxation can be achieved positively through a developed environment which can be brought about by these street sculptors. In other words, art does touch our lives, making life more comfortable and interesting. In a world of population explosion, unemployment and tension, visits to street sculptors studio in one way or the other, can serve as a way of relaxation to many people. This view may be supported by the 9:30pm Ghana Broadcasting Corporation television news of the evening of Sunday, the 7<sup>th</sup> day of March, 1993, that in this country, the police had a hectic time while driving hundreds of people out from the Trade Fair grounds. This was some hours after the normal closing time. This was during the Fourth Ghana International Trade Fair. This is a clear indication that Ghanaians want a place where there are interesting things to be seen and enjoyed during holidays. People seem to be fed up with the drinking bars, restaurants and most of all, their homes probably, in the absence of an alternative place where one could see things, socialize and relax, the Trade Fair grounds became an instant substitute even though not an ideal one. The house-to-work, then work-to-house monotonous routine needs to be broken for society's physical and mental well-being.

It looks like most of the development plans of Kumasi is geared towards improving vehicular traffic, pedestrian walkways and to some extent, the drainage system, but little is done for the poor souls, who after liberating themselves from the crowded vehicles, confine themselves in their rooms and fall into sleep. Man can complement his night relaxation with interesting scenes and satisfaction obtained from a sculpture, fountain or a flower garden (Figure 56). At such a place, one could be at peace with nature even within the midst of buildings and roads. In a park or sculpture garden or the street sculptor's studio one gets this relaxation. Relaxation does not come to man only when his eyes are closed in sleep. Man can also relax in a conscious state, depending on his own inner state and the condition of the environment as he chooses to be in at a particular time when he is free from work. No matter the amount of physical money, structures and infrastructure put in place to attract tourists, if the inhabitants of the host country are physically, mentally and emotionally disturbed, sick and restless; tourists would enter a beautifully developed environment but might encounter a very hostile, unfriendly and dissatisfied populace. Such a state would negate all the efforts of Tourism Promotion. It is therefore important that external tourism promotion should be tackled with a provision of adequate facilities for the street sculptors. It is these very facilities which could help boost the tourist trade generally. The well being of the inhabitants of a country is reflected in their happiness and the reception they would give to their visitors who in this case are tourists.

Also, it is an accepted medical fact that a person in a relaxed state of mind and body is in a better position to perform better at work than one who is not, therefore some people, including tourists relax well sitting by a pool of water, a spring or fountain

listening to its sound and enjoying the sight. Others like to sit by a statue, contemplate on its message, and form while others stroll around enjoying the breeze of the environment. All the above tend to give relaxation to the inhabitants and tourists who hope to temporarily escape the tensions of today's life in another country. If street sculptors could help us in the above, then there is the need for us to create more opportunities for street sculptors to operate in Kumasi.

While it is true that the number of our street sculptors is inadequate, the majority of the existing ones are being pushed away to new places. Generally, their studios are unevenly distributed especially in the case of Kumasi. Where most of the spaces are unoccupied due to the demolishing exercise which is on going, most of them are centralized in the residential areas, such as 'Tech', Amakom Childrens Park, South Suntreso, Pataasi and Atonsu, Ahinsan areas. From this residential area there is a complete break of the sight of sculptures until one reaches a dense concentration of artefacts on KNUST campus.

No stonework was observed during the survey. This is also probably due to the lack of the right stone carving tools on the market. The heavy and difficult nature of stone carving and the difficulty of getting the right stone for carving are all probable limited factors. On the problem of stonework's, this researcher wonders why almost all the great works of antiquity (Rome, Greece and Egypt and America) were made of stone and we of 20<sup>th</sup> century Ghana cannot work in stone. After all, the above limiting factors also existed in those times and possibly their tools were quite crude too. Therefore, privilege could be given to street sculptors, to have training, and get them the right tools for the stone carving works.

While colour plays an important part in our culture, as they have their meanings and significance, their use in works was limited to the rough application on the surfaces of most works in Kumasi. This was an attempt to give a naturalistic appearance to the work. To this researcher, they may rather than improve the looks of these works. Many of the street sculptor's works and the works at the hotels advertising materials in the city of Kumasi are colourful and their presence in hundreds add colour to the environment of the city of Kumasi.

#### **5.4 The Empty Spaces**

From the above, it is clear that we stand to gain immensely and economically from an artistically developed environment. Are we then justified to continue living with several vast, empty and abused open spaces that this researcher found in Kumasi?

By the word "empty" this researcher does not mean that the area under discussion is devoid of everything. Such a place may be empty of environmental or street sculptures. Some of these areas may not necessarily be empty in the true sense of the word. Many of such "empty" spaces were discovered on the many road intersections of Kumasi. Other areas may be really empty of both floral and artistic decorations. The street sculptors could be allowed to have a small sculpture studio at those empty places.

Kumasi, as the city of culture, serves as the model city for all the northern section of the country and is visited by dignitaries and tourists who visit the nation. In the light

of the above, Kumasi deserves something more than just some few statues and several unsightly “empty” and under developed road inter sections.

The above does not imply that the under-developed areas are limited to road intersections alone. For example, the streets around Golden Tulip Hotel, Kumasi (Figure 57) looks bare and dangerous because the place always looks quiet and bushy, and therefore there is the need for street sculptors to occupy the place to carry out their artistic activities. This will, in no doubt, help eliminate the danger one is bound to encounter when passing there all alone in the night.

### **5.5 Environmental Sculptures and attitudes of the general public and official Levels.**

This research brought to light the hidden problems that beset the arts at all levels. In the early stages of this research, when the researcher needed permits for visits and photographing of the street sculptors and sculptures, she realized that neither the care taker nor the owners of the hotels and sculptors were willing to allow the researcher to take photographs or have information freely without a fee or charge. Those who were willing too were very much afraid of the consequences, believing that the photographs would one day put them into troubles, which actually was not the intention of the researcher. Some of the hotel managers also complained bitterly that people sometimes took pictures in their hotels to get access to their designs. Others also said that researchers at times disturbed them with interrogations as to how they go about their activities and also meddle with their private affair. These and many

more reasons explained why most of the hoteliers were reluctant to welcome researchers to their premises. This state of affairs, in the opinion of this researcher, is partly due to the fact that little thought is given to the part that our arts and their creators play in society and the national economy. The need to get a permit to visit the public works also posed great difficulties. In the course of the research, the researcher was given a very strict warning to desist from using her camera if she did, it would be seized. The researcher is of the opinion that she was suspected of being a spy or dissident hiding behind academic research.

Because of the negative impression people have about art, good proper care has not been rendering to both art works and its creators. Some few months past, you could bear with the researcher that, street sculptures to be precise the monuments were not in good shape. But thanks to the K.M.A who in conjunction with Poly-Tank have now renovated them. An example is the man performing libations, which was so much neglected that its surroundings at times served as the abode of lunatics, attracting herbalists who sold traditional medicine there and many a time, the place was a mini sports stadium where children played football. One could imagine the number of football shorts this fine statue had stopped after the ball has scored or missed the posts was easily calculable. It was no wonder that the toes and hand as well as the `calabash` were once almost falling apart.

It is this same lack of clear-cut managerial policy on our street sculptures that has led to the abandonment of the street sculptors by the streets. In interviewing most of them, there were much complaint about their total neglect and wished the government come to save them or do something about it.

In view of the neglect of the statues and sculptors in question, the general public shows a great deal of disrespect for them. This behaviour seems to suggest that some people fail to recognize that these street sculptors and the sculptures are important state asset which could attract tourists by their beauty and increase our economy.

## **5.6 Findings and Observations**

By way of the fieldwork undertaken for this thesis, the following findings and observations were made. These findings could contribute to our knowledge and appreciation of our environmental sculptors and their sculptures. Many of these findings are the factors that militate against the building and optimum use of street sculptors studio in our environmental beautification exercise in Kumasi.

While Kumasi has some works in places, numerically, they are grossly inadequate; and some are of poor artistic quality. Some are badly mounted. An example is the statue of president J.A.Kuffour at the Amakom Children's Park (Figure 58). Most works are made to depict our culture. Only a few fountains are in place, worse still, most of them are not functional especially those in the Hotels and the street sculptors studio. The surroundings of some works lack decoration, others too are inadequately decorated. Sculpture works found in the old hotels seem to be neglected and not attended to. Ghana, unlike some countries, lacks a large and popular outdoor sculpture that could be identified with the country such as our street sculptors and sculptures are unevenly distributed; some areas are well catered for, while others are absolutely bare.

At the official level, there is a clear evidence of a lack of clear-cut official policy on some aspects of the Arts, especially the fine arts. Street sculptors and their studio therefore need proper care and maintenance. There is some lack of concern and disregard for the condition of street sculptors and their creations. This lack of official policy has dragged the public to adopting an attitude of lack of concern for our street sculptors and their works. Some of the hide out of armed robbers and killers has now been occupied by street sculptors. If the empty places should be occupied by street sculptor's studio it would do the city some services.

Most members of the general public lack education about, and are ignorant about, the importance of street sculptors and their sculptures in our socio-economic life. In addition it was realized that not enough funds are made available for environmental decoration. All the departments I visited complained about inadequacy of qualified personnel and logistic constraints. Street sculptors bitterly complained that, the government does not have their well fair at heart.

Although some effort was made to form an association of street sculptors most street sculptors still work independently. Obviously such people do not consider the decoration of the city with their artefacts to boost up tourism. This phenomenon is likely to promote the sale of their art works which the city authorities in charge have to take notice and help them toughly since their artistic works seems to attract more tourists. Apart from such observations, it is noted that the street sculptors lack access to loans. There is a lack of competitive spirit among environmental sculptors. There is also stagnation with regard to innovations by street sculptors, concerning the use of sculptures.

As already indicated in this thesis, several “empty” spaces in Kumasi were observed. These areas in some cases are absolutely bare while others are under developed. The areas range from street intersections, court yards, foreground and the actual bodies of some buildings.

The field work also brought to light, the difficulty of acquiring permits for research work on our environmental street-sculptors and sculptures. Presently, the process is cumbersome, very frustrating and tends to expose researchers to attacks, such as the one this researcher encountered.

### **5.7 Literature Review Compared with Fieldwork**

This section is a comparison between my literature review and the field research carried out. Hopefully, this comparative exercise will reveal a great deal of similarities and differences between the present use of artefacts in Ghana and as they were used in the past. However, unlike past periods when most artefacts represented gods and rulers and so were treated with reverence, today our artefacts (sculptures) are not accorded that recognition. Hence, the abuse as was found in the field in the city of Kumasi. Both literature review and field research have shown that artefacts (sculptures) have served the triple purpose of embodying our history, our way of life and adding beauty to our environment.

Unlike in the ancient times or the Renaissance periods when most statues were of stone especially marble, the statues in Kumasi today is mostly made up of cement. Metal statues abound in the advanced countries and were also used in ancient times,

as well as during the renaissance periods. The field work revealed only a very limited number of metal works.

Literature review shows that although tourism has been in the country since 1968, it is within the past ten or so years that serious efforts are being made to tap its great potential for the benefit of the country. Even that, not all areas have been explored, one of such overlooked or neglected areas is environmental street sculptors and their sculptures and how they could help boost up tourism in Ghana.

During the field research, the researcher encountered tourists visiting artistically developed areas of Kumasi. However, literature review failed to identify past record of or reference to what street sculptors and sculptures could do to tourism in Ghana.

Through the literature review, this researcher inferred that artists in the past, and presently in the advance countries are accorded the honour and the social acceptance due them. Their creations are also accordingly well-cared for. However, the field research shows that artists here do not get the honour due them and worse still, the works they produce are not well cared for and are left to degenerate.

It could be realized from this comparative study that a great deal of similarities and differences exist between streets sculptors of their environmental arts of Kumasi with those of the ancient people in terms of philosophy, need, and to some extent, medium used.

This researcher therefore, has concluded that the use to which artefacts (sculptures) are put has not changed over the years. The need for street sculptors as an agent of

environmental decoration is as true today as it was yesterday, and it could still play a great part in our effort at tourism promotion.

### **5.8 Summary of the Thesis**

This thesis has examined the ways street sculptors and their sculpture works have been used to aesthetically develop Kumasi, and to raise the economic and the social standard of the artists. It has dealt with how the environments of the city could be further developed to promote tourism in Ghana. It started with an ethnographic survey of the areas under study. It gave out the locations and other geographical perspectives, lifestyles and the history of Kumasi.

The thesis identified certain problems that have militated against the full use of street sculptors' sculptures for environmental decoration. These include the lack of proper care and a clear-cut official policy on the street sculptors and their sculptures. This, in turn, has affected the attitudes of the general public against these works. Many are ignorant about the part these beautiful works play in our lives.

It also brought to notice how much these street sculptors meant to the general public and the government. How they are needed in most of our empty street to fill up to attract tourists, social and economic standards.

The thesis analysed the works in existence and reported on their condition and standard of care. It also assessed their contribution and reported on the locations and conditions of the under-developed areas. It discussed some of the problems that

hinder the promotion of tourism in Ghana especially those with a bearing on this thesis and some suggestions that are likely to promote tourism and uplift the social and economic life of the sculptors, if the authorities pay attention to them.

- Through the use of interview, this thesis has established the fact that, street sculptors' artefacts or studios play important roles in the development and promotion of tourism and socio-economic life in Ghana. The thesis also established the facts through interviews that sculpture as a creative activity is a skill acquired by the street sculptors of Kumasi since the pre colonial era. The range of sculptures found in the various street sculptors' studios, hotels, public places, homes, and restaurants etc. are classified as follow:

- i. Royal regalia; spokesman's staffs, stools, horns, swords, palanquins, walking sticks etc.
- ii. Animal forms: giraffes, elephants, lions and snails.
- iii. Traditional drums, example is *Dondo*.
- iv. Human figures in the round and in relief's, busts, masks, etc.
- v. Domestic objects (e.g. panels...)
- vi. Entertainment objects: rattles, owari boards, etc.
- vii. Fountains, Murals, Plaques, Statues, etc.

- There are major street sculptors in Kumasi who are located in the following areas; Ahinsan/Atonsu area, Maxima junction, Amakom Children's Park,

Asokwa, Pataasi, South Suntreso, Bomso and Cultural Centre. That the average number of street sculptors visited was about ten.

- That the wood sculptors are in three categories; the apprentices, the skilful carvers and at the top of this hierarchy are the master carvers. The master carvers are the general supervisors, who appoint new hands and also ensure that, objects produced meet the requisite standards.
- Wood sculptors use simple indigenous tools forged by local blacksmiths, however, the majority cannot purchase complete set tools.
- Carving in the Ashanti Region is not lucrative because after production, middlemen troop in to buy the objects of low prices and retail them at cut-throat prices to the detriment of the poor carvers.
- Loan facilities are not easily accessible to the street sculptors because they are not creditworthy.
- Middlemen, tourists, art collectors and connoisseurs now determine the taste, design, motifs and the mode of finishing of objects they commission the street sculptors to produce.
- Cement and clay sculptures are produced for beautification of environment, in homes, hotels, hospitals, and in the communities.
- The sculptors have definite concept of beauty, criticism and criteria for appreciating wood, clay and cement objects.

Sculptures serve as records of the values, and the socio-economics and aesthetic values of the people of Kumasi; as well as vehicle for expressing the cultural values of the people.

### **5.9 Contribution to Knowledge**

Since this thesis appears to be pioneering a cause in artefacts and tourism in Ghana, even though artefacts (sculptures) are with us likewise tourism, the highlight of the part that street sculptors can play in promoting tourism more, is in itself a contribution to knowledge.

The thesis brought to light several new facts about the problems in the administration of our street sculptors and what could be done about these problems. This is a contribution to knowledge. The thesis has created the awareness to the tourism authorities that sculptures do not end with “the carvers at the centres alone”.

The research brought to light that when in Kumasi, tourists always visit the Faculty of Fine Art, K.N.U.S.T. and the street sculptors when they happened to pass by, this is a classical testimony that tourists want to see art. By highlighting this in this thesis, it becomes a contribution to knowledge.

Since tourist are always seen visiting the College of Art K.N.U.S.T premises to see art (sculptures). The first place they pass before entering there is the street, where we have the street sculptors and their studios with their nice exhibition of works exposed

to the public. For most of the tourist to have the feel and view of them before visiting any place. By highlighting this in this thesis, it becomes a contribution to knowledge.

In addition to the research findings indicated above, a lot of interesting observations were made. These include the fact that the surroundings of some street sculptors were very neat. They have no plans of how to organise exhibitions of their sculptural works. Though some of them have been invited before by the inspector of the KMA the office that is in charge of the environmental issues, they wonder how and why they should carry all their studio works over there. The researcher also got to know that the street sculptors pay taxes to the K.M.A. While some areas of the city are well endowed with artefacts like sculptures, other areas are absolutely bare, for example the street around KMA, from Ellis street down to the 'T-junction' where the left move towards the Golden Tulip Hotel and the right street towards 'Sofa line' (Figure 60) Also, this thesis has popularized some sculpture works that due to the renovation and their locations were not generally known to the public. All the above which were highlighted in the thesis are contributions to knowledge, which in addition to that, could help transform the outlook of our street sculptors and their works when the suggestion offered are implemented.

### **5.10 Conclusions**

The study has revealed that street sculptors and their sculptures apart from the beautification of the environs of the Kumasi Metropolis play a great deal of role in the socio-economic development of Ghana at large. This is justified through the

payment of tax and other revenues which is used in the development of the metropolis. It is also concluded that based on the findings of the study that the sculptural works of the street sculptors preserved the cultural heritage and also promote cultural growth among the people. The findings of the study also revealed that the sculptures are highly patronage by both local and foreign tourists which obviously promote tourism in the Kumasi Metropolis. It is therefore the conviction of the researcher that, if this document is meticulously studied by researchers, curriculum planners, art educators, and policy makers, street sculptors could be helped ,and can therefore worked to achieved a good standard of living. And also to ensure beautification of cities and the nation at large.

### **5.11 Recommendations**

The outcome of this thesis can serve as a foundation for exposing students in schools and colleges to the study of visual Arts and Vocational skills respectively. For the sake of improving the street sculptor's studio and the concept of the socio – economic and aesthetic values of street sculptures, the researcher has made some recommendations.

The recommendations are centred on vital issues concerning the project and it is therefore the wish of the researcher that, serious attention would be given to them by policy makers, Ministry of Education, Ghana Education Service, the general public and the Government to improve the street sculptors' studios and also to encourage the

teaching of sculpture in our schools in order to perpetuate and preserve our cultural heritage. It is recommended that:

- i. The concepts of socio-economic and aesthetic values of sculptures be stressed to help students express themselves knowledgeably, critically and intelligently in the study of art. This will enable them heighten their sense of aesthetic sensibility through analysing, appreciating and passing of sound judgement on works of art.
- ii. The street sculptors should be given a special attention by policy makers and planners.
- iii. The requisite tools, equipment and adequate funds should be made available to them. By the government but they must pay for it.
- iv. Adequate number of teachers must be trained to teach learners and the street sculptors on the values of the Ghanaian art forms.
- v. Educational institutions must organise excursions and field trips for art teachers, art exhibitions, museums and art galleries for on- the-spot interaction with street sculptors and their works.
- vi. Some special arrangement should be made between the government and the street sculptors so that, financial institutions especially can assist the street sculptors by giving them soft loans for purchasing modern tools and equipment necessary for their work.

- vii. Chiefs and District Assemblies should ensure that, street sculptors (wood carvers) whose basic material is wood are educated and encouraged to undertake afforestation projects to revamp the degraded forest.
- viii. Centres for National Culture, Department of Cottage Industries, the Tourist Board, The Metropolitan Assembly, Town and Country Planning Department, and non-governmental organisations should set up workshops and studios on behalf of the street sculptors to engage the youth, interested school leavers and sculptors to produce quality sculpture pieces for export to earn some foreign exchange to make the lives of the people a bit livelier.
- ix. It will be necessary for the District Assemblies to establish art galleries at regional and district levels to assemble and display variety of quality sculptures and other art forms produced by street sculptors in Kumasi for tourist attraction and patronage.
- x. There should be regular regional and district exhibitions of sculptural forms on behalf of the street sculptors in order to promote carvings, clay and cement sculptures etc. in the country.
- xi. Associations of street sculptors should be formed at the various district and zonal levels to encourage better identification and recognition, to lobby government and District Assemblies for financial assistance, to assist in all their creative endeavours and to reawaken the creative ability of their members.

- xii. Members of the Association should be represented on the regional Centres for National Culture to act as a central advisory body on the promotion of sculpture in Ghana.
- xiii. District Assemblies and Centre for National Culture should embark on public education on the value of art through photo exhibitions, films, publications, radio, television etc.
- xiv. They themselves, that is the street sculptors should organise exhibitions for the public and the government to have more trust and hope in them. After all they also pay taxes to the K.M.A.
- xv. It is the suggestion of the researcher that, parents should be enlightened on the value of visual Arts and the various career opportunities in this field since most parents wish their wards to become doctors and not artists. This will enable them to guide their wards in choosing the appropriate senior secondary school programmes that suit their potentialities.
- xvi. Ghana Export promotion council should intensify its campaign on reawakening the street sculptors and the artists in general to produce sculpture works that can meet the demands of international markets.
- xvii. It is thereby suggested that, street sculptors and their works of historical and cultural significance must be created to fill the remaining vacant spaces at circles, ministries, lorry parks etc. to enliven the towns and villages in particular and the regions in general.

- xviii. It is also recommended that, a specially constituted body should be created under the agencies of the Regional Centres for National Culture to compile guidebooks on carving centres, schools, hotels, museums and selected street sculptors where sculptures are used. Future researchers should also be interested in this area of study.
- xix. Street sculptors should be involved in our tourism promotion plans, for they could contribute miserly to our environmental beautification and socio-economic projects.
- xx. KMA and the Kumasi Traditional Council could meet the Tourist Board and the Faculty of Fine Arts, and Industrial Arts, KNUST to find the best way of recruiting, advising or educating these street sculptors on making their sculpture works more attractive, and to build appropriate studios.
- xxi. All educational institutions should try and put all available areas of their courtyards and forecourts under flowers. When this is done, garden sculpture could also be introduced.
- xxii. Street sculptors could be helped through commission and contracts for they are ready to beautify the city with their art and ideas. Despite their immense contribution to national development, there is a clear evidence of marginalization of artists when it comes to finance and provision of facilities for our art and art-related institutions.

This attitude must be stopped while the artists themselves too can come together to form an association through which they could lobby for commissions. This is done in

other countries like the United States where the creation of a National sculpture society brought greater influence to the artists, and improved the quality of their works and income. By coming together, street sculptors could determine standards and procedures, by which sculptors could be selected for projects, improve their financial base through more works, better their bargaining power and also increase their reputation and prestige. By coming together, street sculptors could also have a say in the way their works are treated and cared for.

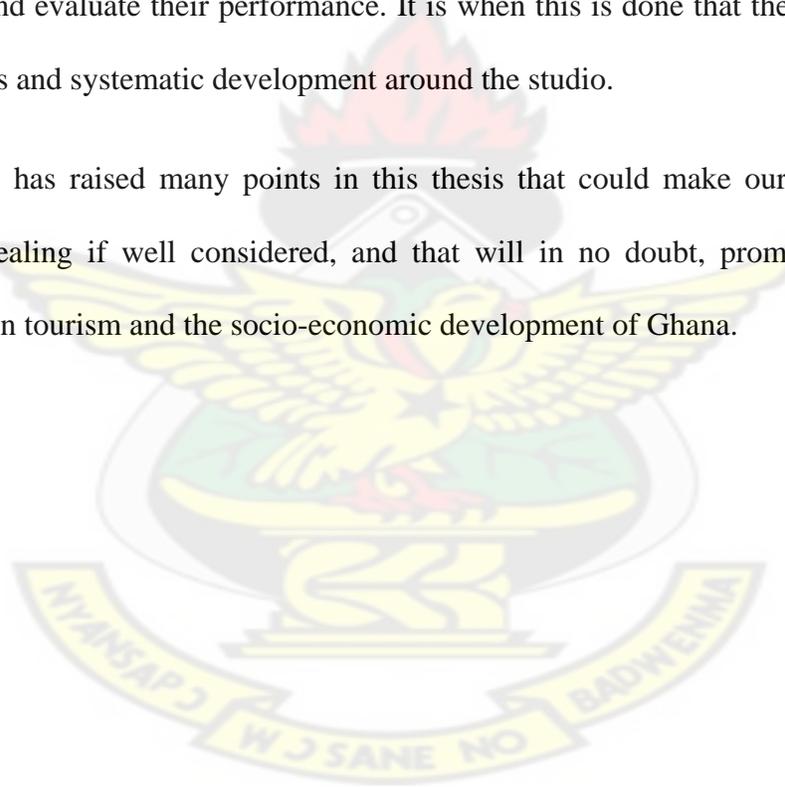
Street sculptors should be more innovative. They should experiment with other materials; after all, art is very dynamic. The wholesale acceptance of wood as a perishable medium and not ideal for street sculptures is not wholly true. Some of our woods are so hard that they have been able to survive continuous immersion in water and the heat of the sun for about thirty years. Let us draw our minds back to the Pole of Peace” at the KNUST Commercial area (Figure 59). Though it is dried up I don't actually know the fate of it. But examples can be seen on the Volta and Afram Lakes. Indications are that some of these trees could stand the next ten or twenty years. We could compensate for the lack of stone statue and the few metal ones by erecting wooden ones which should be chemically treated and must also be protected from the sun and the rain. After all, it is the need and desire to see different things that set tourists travelling to other lands.

Ghana is a country rich in culture and this can be interpreted in our art works. We should however look at the positive aspects in our culture and portray these to the outside world. For instance, since our culture abhors nudity we should be careful at what we build and put in place. It is on record that Michelangelo's sculpture called

“David” was stoned because the people did not like its exposed genitals. It must be well noted that although our revered culture despises nakedness in our sculptural works, it reveals the artistic competence of the creator.

Finally, the immediate surroundings of street sculptor’s works or studio should be cleared of all refuse, human waste, weeds and notices that tend to deface them. Since every project is planned before being executed, the city authorities of Kumasi should draw up plans as to what to tackle over a period of time, and they should regularly monitor and evaluate their performance. It is when this is done that there would be a continuous and systematic development around the studio.

The study has raised many points in this thesis that could make our surroundings more appealing if well considered, and that will in no doubt, promote our street sculptors in tourism and the socio-economic development of Ghana.





**Plate 4: Cement sculptures of statues, flower pots, birds, human and animal figurines. Kwame Boakye, Pataasi. Source: photograph taken by the researcher.**



**Plate 5: The researcher interviewing the Town and Country Planning Coordinator - Kumasi. Source: photograph taken by the researcher.**



**Plate 6: An interview with the officer for the centre for national culture – Mr. Sarfo Kantanka to find out how the centre helps street sculptors in carrying out their work. Source: photograph taken by the researcher**



**Plate 7: Artisanal village (Kwabena Adama) -Ahinsan. Source: photograph taken by the researcher**



**Plate 8: The researcher is curiously observing Adama using his working tools.  
Source: photograph taken by the researcher**



**Plate 9: The researcher is curiously observing Adama using his working tools.  
Source : photograph taken by the researcher.**



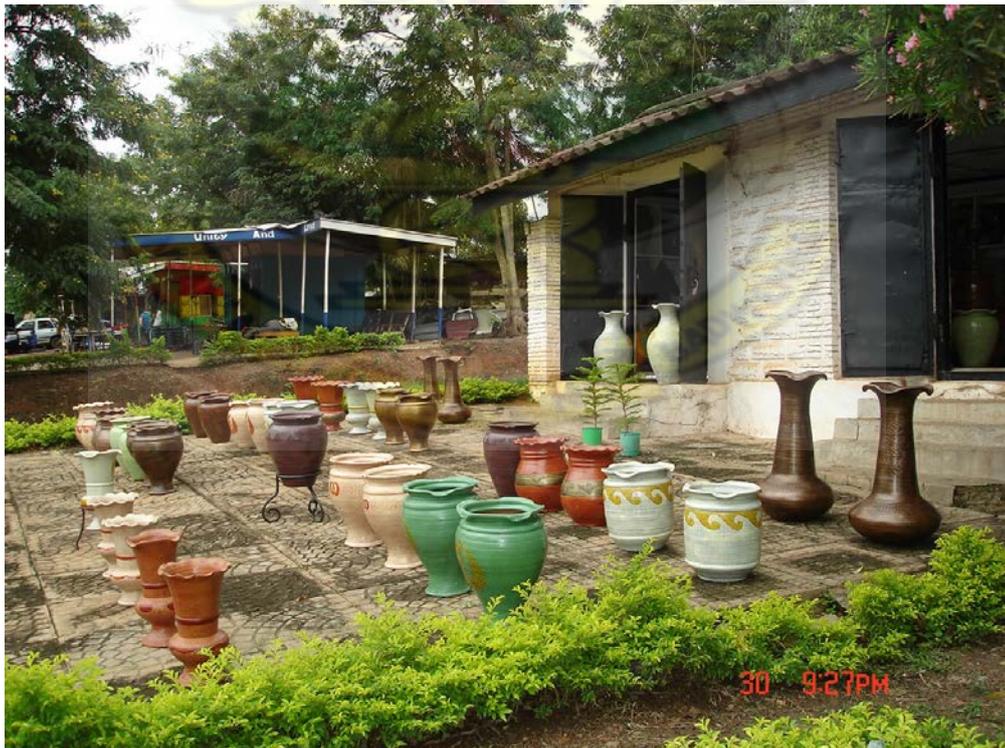
**Plate 10: an interview with, Mr. Odame, a street sculptor at Bediako's Studio – South Suntreso. Source: photograph taken by the researcher**



**Plate 11a: The researcher interviewing Mr. Boakye in his own sculptural studio at Cultural Centre – Bantama. Source : photograph taken by the researcher.**



**Plate 11b: The researcher's visit to Mr. Boakye – The trainer of most of the street sculptors. Source: photograph taken by the researcher**



**Plate 12: Bediako's flower pots – South Suntreso. Source: photograph taken by the researcher**



**Plate 13: The Virgin Mary and Birds at Bediako's Studio – South Suntreso.**  
Source: photograph taken by the researcher.



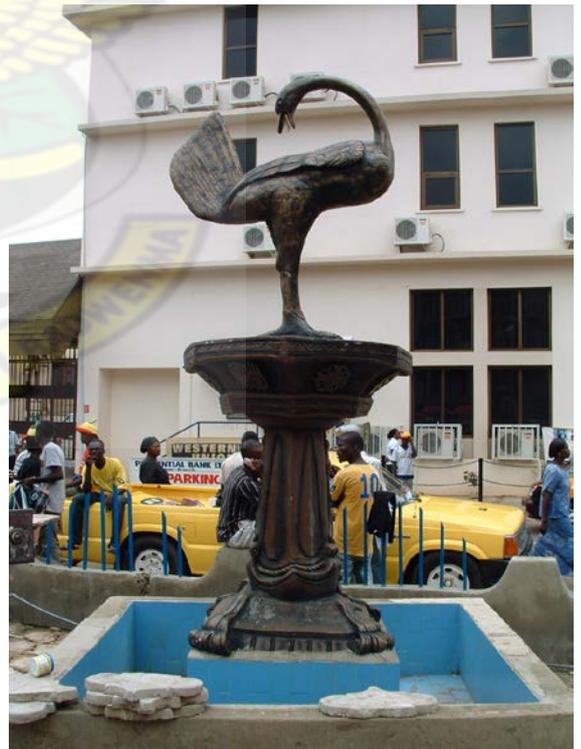
**Plate 14: A portrait (clay) by Kofi Nyamesem – Amakom.**  
Source: photograph taken by the researcher



**Plate 15: Nyamesem being interviewed by the researcher to find out how he started his work. Source: photograph taken by the researcher.**



**Plate 16: Portraits of some prominent people in Ghana – Kofi Nyamesem – Amakom. Source: photograph taken by the researcher.**



**Plate 17: Sankɔfa – Adum, Kwame Boakye’s handy work. Source: photograph taken by the researcher**



**Plate 18a: Hunters with guns over their shoulders – Kwame Boakye (Pataasi).**  
 Source: photograph taken by the researcher.



**Plate 18b: Hunters with sticks and gun**  
 Source: photograph taken by the researcher.



**Plate 18c: Hunters with guns**  
 Source: photograph taken by the researcher.



**Plate 19a: Statues of Jesus Christ and His Disciples – Kwame Boakye (Pataasi).**  
Source: photograph taken by the researcher.



**Plate 19b: Flower vase (cement), Sanbra Hotel; Kwame Boakye – Kumasi.**  
Source : photograph taken by the researcher.



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**Plate 20: Flower vase, Kwame Boakye – Sanbra Hotel. Source: photograph taken by the researcher.**



**Plate 21a: Varieties of flower vase Kai Ofori, Foyoe's sculpture work – Amakom. Source: photograph taken by the researcher.**



**Plate 21b: Varieties of artistic display. Children's park – Amakom.**  
Source: photograph taken by the researcher.



**Plate 22a: Some of Asaah's works (cement), Maxima junction.**  
Source: photograph taken by the researcher



**Plate 22b: Asaah's Mural works – Cultural Centre, Kumasi. Source: photograph taken by the researcher.**



**Plate 22c: Asaah's Mural works – Cultural Centre, Kumasi. Source: photograph taken by the researcher.**



**Plate 23: A Galloping Horse – Ahodwo Roundabout, Boamponsem E. Yeboah assisted Mr.Bonsoo (professional sculptor) Source: photograph taken by the researcher.**



**Plate 24: Peace Pole – KNUST Campus, Boamponsem E. Yeboah assisted Mr.Samuel.Opoku (professional sculptor)**



**Plate 25a: A woman pouring water from a pot. (Cement) – Gye Nyame Restaurant, Bomso, Boamponsem E. Yeboah. Source: photograph taken by the researcher.**



**Plate 25b: Horn blowers at work (cement).Gye Nyame Restaurant, Bomso Boamponsem E.Yeboah. Source: photograph taken by the researcher.**



**Plate 25c: A man drumming behind a woman carrying a tray (cement). Gye Nyame Restaurant, Bomso – Boamponsem E.Yeboah. Source: photograph taken by the researcher**



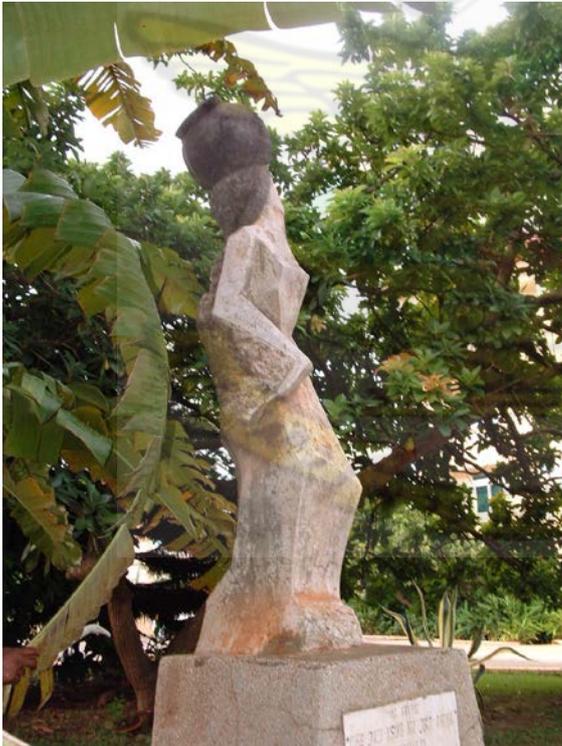
**Plate 25d: A wooden *Dipo* Girl, Gye Nyame Restaurant, Bomso – Boamponsem E.Yeboah. Source: photograph taken by the researcher.**



**Plate 26: The Sculptor squatting behind his clay work in front of the studio – (Art and innovation.) Bomso. Source: photograph by the researcher.**



**Plate 27: Boamponsem honours an invitation to Gye Nyame Restaurant – Bomso.**  
**Source: photograph taken by the researcher.**



**Plate 28: An abstract woman carrying water in a pot. “Deε ɛkɛ asuo na ɛbɛ ahina”. Georgia Hotel – Ahodwo.**  
**Source: photograph taken by the researcher.**



**Plate 29: An abstract statue carrying a pot. Donated and unveiled by Agnes O. Konadu and Otumfuo Opoku Ware II respectively in 1986 – Georgina Hotel.**  
**Source: photograph taken by the researcher.**



**Plate 30: A pillar – a replica of a tree, Jofel Restaurant. Source: photograph by the researcher.**



**Plate 31: A pillar with an Adinkra symbol with a horn-blower beside Jofel Restaurant. Source: photograph taken by the researcher.**



**Plate 32: Flower vase at the entrance of Royal Park Hotel. (Adeɛɛba) Bonsu and some Korean Counterparts. Source: photograph taken by the researcher.**



**Plate 33: A lion statue at the entrance of Royal Park Hotel – (Adegbaba) Bonsu and some Korean Counterparts, Kumasi. Source: photograph taken by the researcher.**



**Plate 34: An Octopus – like design. Royal Park Hotel. Source: photograph taken by the researcher.**



**Plate 35: A horn blower (wood). Sanbra hotel. Source: photograph taken by the researcher.**



**Plate 36:** A cocoa farmer ready to break a cocoa pod – Sanbra hotel. Source: photograph taken by the researcher.



**Plate 37:** A mask displayed at Sanbra Hotel, Kumasi. Source: photograph taken by the researcher.



**Plate 38:** Display of portraits and plaques – Amakom. Source: photograph by the researcher.



**Plate 39: Display of artistic objects (wood), Artisanal village – Ahinsan.  
Source: photograph taken by the researcher.**



**Plate 40a: Mr. Asaah working on a portrait – Maxima Junction, Kumasi.  
Source: photograph taken by the researcher.**



**Plate 40b: The researcher snapping a woman statue with a bowl in hand. Asaah's handy work – Maxima Junction. Source: photograph taken by the researcher.**



**Plate 41: Adinkra symbols designed in front of Golden Tulip Hotel – Kumasi. Source: photograph taken by the researcher.**



**Plate 42: Adinkra symbols featured at the Centre for National Culture – Kumasi.**  
Source: photograph taken by the researcher.



**Plate 43: A mural depicting *Asantehene* Otumfuo Osei Tutu II at a durbar.**  
(Cement) Bediako – Sanbra Hotel, Adum. Source: photograph by the researcher.



**Plate 44: Mural depicting women dancing at a funeral. Sanbra Hotel (Adum).  
Source: photograph taken by the researcher.**



**Plate 45: A semi-nude woman with pots in both hands (Fountain) – Bediako's work, South Suntreso. Source: photograph by the researcher.**



**Plate 46: An uncompleted fountain (cement), Bediako's work – South Suntreso. Source: photograph taken by the researcher.**



**Plate 47: An abandoned fountain (cement)  
Asaah's work – Maxima Junction.  
Source: photograph taken by the researcher.**



**Plate 48: Fountains at Sanbra Hotel (cement) – Kumasi.  
Source: photograph taken by the researcher.**



**Plate 49: A fountain at Jofel (Rocks), Bonsu and Korean Counterparts.  
Source: photograph taken by the researcher.**



**Plate 50: Some materials for cement works.  
Source: photograph taken by the researcher.**



**Plate 51: The basic materials for clay sculpture.**  
Source: photograph taken by the researcher.



**Plate 52: Tools for both cement and clay sculptures.**  
Source: photograph taken by the researcher.



**Plate 53: Tools for wooden sculptures. Source: photograph taken by the researcher.**



**Plate 54: Basic materials for wood sculptures (logs). Source: photograph by the researcher.**



**Plate 55: Some empty spaces around Golden Tulip Hotel – Kumasi.  
Source: photograph taken by the researcher.**



**Plate 56: A half nude woman statue in the midst of flowers (cement) by Mary  
Magdalene Cole (professional sculptor). Source: photograph by the researcher.**



**Plate 57: Unoccupied bare and bushy space along Golden Tulip Hotel – Kumasi.**  
Source: photograph taken by the researcher.



**Plate 58: Life size of Ex-President J. A. Kufuor (cement) – Kai Ofori, Amakom.**  
Source: photograph taken by the researcher.



**Plate 59: Peace Pole at KNUST Campus – Kumasi.**  
Source: photograph taken by the researcher.



**Plate 60: Road from Ellis street to T-junction towards Golden Tulip Hotel and Sofoline.**  
Source: photograph taken by the researcher.

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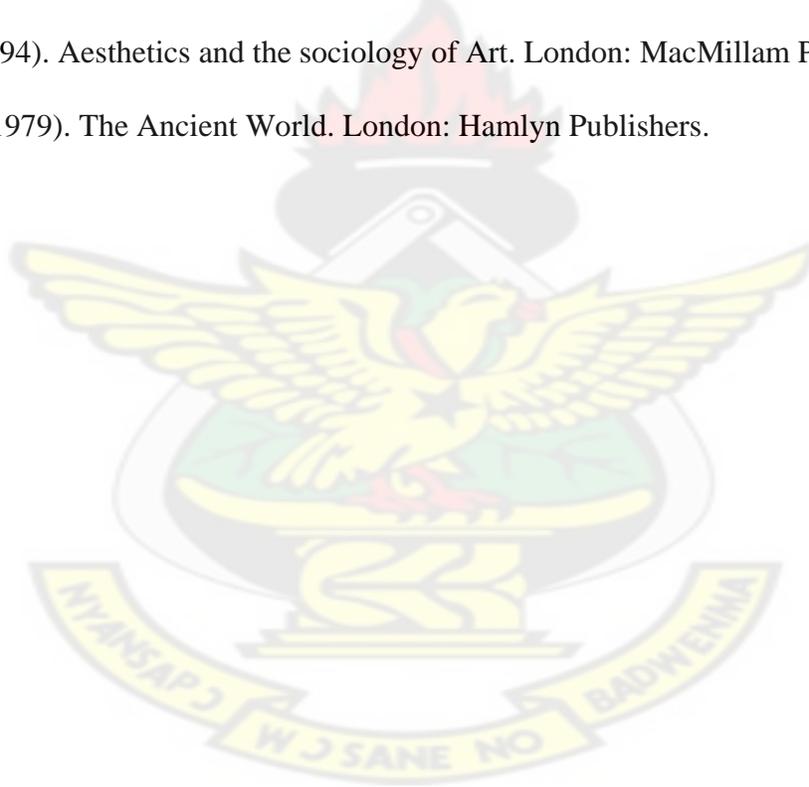
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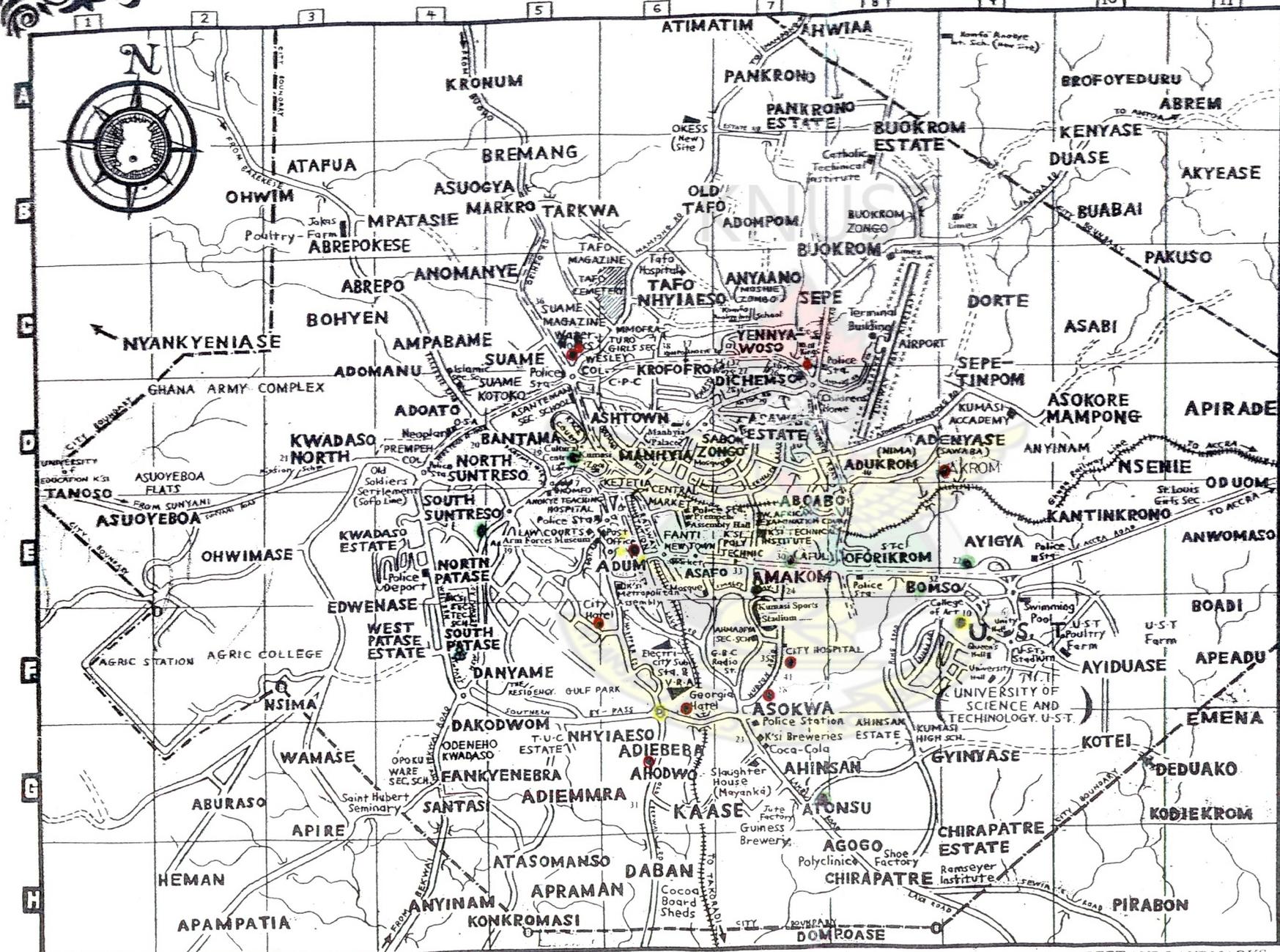
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# WALKING MAP OF KUMASI



**SOME IMPORTANT PLACES FOR TOURISTS IN KUMASI**

**STREET SCULPTORS AND THEIR STUDIOS**

- G7 - Artisan Village (Ahinsan/Atonsu) ■
- E4 - Bediako Sculpture works (South Suntreso) ■
- E7 - Kofi Nyamesem Opposite Pioneer Biscuit (Amakom Children Park) ■
- F4 - Kwame Boakye Studio (Pataase) ■
- E7 - Foyne Sculpture Works Edwardmiser opp. Former (Amakom Pioneer Biscuit Junction) ■
- E9 - Zion Studio (Maxima Junction) ■
- D5 - Cultural Centre: mural (Bantama) ■
- A8 - Ahwia (Wood Carving) ■
- D5 - Cultural Centre: Mr. Boakye (Bantama) ■
- E8 - Art and innovation (Bomso) ■
- F6 - "The Horse" Statue: Ahodwo Roundabout (Adeebeta) ■
- F9 - "The Peace Pole" (K.N.U.S.T.) ■
- E6 - Street Sculptures (Adum) ■

**HOTELS**

- F3 - Golden Tulip Kumasi (Nhyiaso) ■
- F6 - Hotel Georgia Hotel (Ahodwo Roundabout - Adeebeta) ■
- D9 - St. Patrick Hotel (Akorem) ■
- C5 - Nurom Hotel (Suame) ■
- F7 - Noks Hotel (Asokwa) ■
- C5 - Hotel Swarrgart (Suame) ■
- E6 - Sanbra Hotel (Adum Sergioiane) ■
- G6 - Royal Park Hotel and Restaurant (Ahodwo Roundabout - Adeebeta) ■
- D7 - Jofel Restaurant (Airport Roundabout) ■

**KEY**

- Roads
- River
- R'dabouts
- Railways
- Location Of Some Places

MAP 2: KUMASI STREET AND LANDMARKS AREAS VISITED

