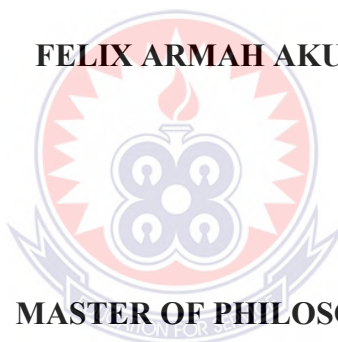


**UNIVERSITY OF EDUCATION, WINNEBA**

**DOCUMENTATION OF TWO CONTEMPORARY GHANAIAN  
PAINTERS: FELIX NICHOLAS HIENGO AND GODFRED ASAMOAH  
AKROFI**

**FELIX ARMAH AKUTSU**



**MASTER OF PHILOSOPHY**

**2020**

**UNIVERSITY OF EDUCATION, WINNEBA**

**DOCUMENTATION OF TWO CONTEMPORARY GHANAIAN PAINTERS:  
FELIX NICHOLAS HIENGO AND GODFRED ASAMOAH AKROFI**

**FELIX ARMAH AKUTSU  
(8171750002)**



**A thesis in the Department of Music Education,  
School of Creative Art, Submitted to the School of  
Graduate Studies in partial fulfillment**

**Of the requirements for the award of the degree of  
Master of Philosophy  
(Arts and Culture)  
In the University of Education, Winneba**

**JUNE, 2020**

## DECLARATION

### Student's Declaration

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

Signature: .....

Date: .....

### Supervisors' Declaration

We hereby declare that the preparation and presentation of this thesis were done in accordance with the guidelines for supervision of dissertation laid down by the University of Education, Winneba.

DR. JOSEPH ESSUMAN (Principal Supervisor)

Signature: .....

Date: .....

DR. EMMANUEL K. AMISSAH (Co-Supervisor)

Signature: .....

Date: .....

## DEDICATION

To my lovely children: Pamela, Audrey and Claudine.



## ACKNOWLEDGEMENTS

I give all thanks and praise to God for granting me favour to complete this study successfully. My sincerest gratitude also goes to my supervisors, Dr. Joseph Essuman and Dr. Emmanuel K. Amissah who provided an invaluable assistance in guiding me through the completion of this research. I would also want to express appreciation to my wife, Mrs. Cecilia Akutsu – Blighton, for her encouragement and support. I cannot forget to thank my family, friends and colleagues, particularly Isaac Joe Swenzy Dadzie, for their moral support. To all those who also helped in diverse ways for me to successfully complete this course, I say “A big thank you”.



## TABLE OF CONTENTS

<b>Content</b>	<b>Page</b>
DECLARATION	iii
DEDICATION	iv
ACKNOWLEDGEMENTS	v
TABLE OF CONTENTS	vi
LIST OF FIGURES	xii
ABSTRACT	xiv
<b>CHAPTER ONE: INTRODUCTION</b>	<b>1</b>
1.0 Overview	1
1.1 Background to the Study	1
1.2 Statement of the Problem	9
1.3 Objectives of the Study	10
1.4 Research Questions	11
1.5 Purpose of the Study	11
1.6 Significance of the Study	11
1.7 Delimitation	13
1.8 Criteria for the Selection of Painters	13
1.9 Definition of Terms	13
1.10 Organization of the Rest of the Text	15
<b>CHAPTER TWO: REVIEW OF RELATED LITERATURE</b>	<b>16</b>
2.0 Overview	16
2.1 Theoretical Framework	16
2.2 Aesthetics	22
2.3 Relevance of Philosophy of Art	27

2.4	Documentary Research	28
2.4.1	Research and Knowledge Generation	28
2.4.2	Document as Evidence, Mitigating Time on Memory and Space on Communication	29
2.4.3	Document and Basic Concepts of Life and Death	30
2.4.4	Document, Knowledge Generation and Information Sharing	31
2.4.5	Document and Communication in/across Cultures and Societies	33
2.5	Contemporary Art	35
2.6	Historical Evolution of Painting	38
2.7	Types of Painting	39
2.7.1	Water colour	39
2.7.2	Landscape	40
2.8	Rock Paintings in Ghana	40
2.9	Pre-colonial Painting in Ghana	42
2.10	Colonial / Post-Colonial Painting in Ghana	433
2.10.1	Pioneer Postcolonial Painters	44
2.10.2	Modernism in Ghanaian Art	45
2.10.3	Scholarly Critique of the Colonial “Education Code”	46
2.11	Contemporary Painting	53
2.12	Contemporary Ghanaian Painting	59
2.13	Contemporary Ghanaian Painters	62
2.13.1	Contextual	62
2.13.2	Ghanaian Painters	65
2.13.3	Dialogue on Contemporary Ghanaian Art History	68

<b>CHAPTER THREE: METHODOLOGY</b>	<b>70</b>
3.0 Overview	70
3.1 Research Design	70
3.2 Paradigm and Philosophical perspectives of the Study	73
3.2.1 Positionality in the Study	74
3.3 Population of the Study	74
3.4 Sampling Techniques and Sample Size	75
3.5 Data Collection Instruments	75
3.6 Validity and Reliability of Instruments	76
3.7 Data Collection Procedures	77
3.8 Data Analysis	79
3.9 Ethical Considerations	80
<b>CHAPTER FOUR: RESULTS AND DISCUSSIONS</b>	<b>82</b>
4.0 Overview	82
4.1 The Socio-cultural, Educational and Professional background of the two selected Contemporary Ghanaian Painters	82
4.1.2 The Life and Works of Felix Nicholas Hiengo	83
4.1.2.1 Background and Social Life	83
4.1.2.2 Educational background	84
4.1.2.3 Professional background	85
4.2.1 The Philosophy behind the Paintings of Felix Nicholas Hiengo and Godfred Asamoah Akrofi	87
4.2.2 The Philosophy behind the Paintings of Felix Nicholas Hiengo	88
4.3 The Styles, Techniques, Media and Subject matter of Paintings by Felix Nicholas Hiengo	89



4.4	Observation and Description of Early, Middle and Current Stages of Paintings by Felix Nicholas Hiengo	92
4.5	Analysis of the Early, Middle and Current Stages of Paintings by each artist in terms of his Philosophy, Style, Media, Techniques and Subject matter	113
4.5.1	Overview	113
4.5.2	Relevance of Style and Technique Analysis in Painting	113
4.5.3	Analysis of the Early, Middle and Current Stages of Paintings by Felix Nicholas Hiengo in terms of his Philosophy, Style, Media, Techniques and Subject matter	115
4.6	The Life and Works of Godfred Asamoah Akrofi	124
4.6.1	Background and Social Life	124
4.6.2	Educational background	125
4.6.3	Professional background	126
4.7	The Philosophies behind the Paintings of Godfred Asamoah Akrofi	135
4.8	The Styles, Techniques, Media and Subject matter of Paintings by Godfred Asamoah Akrofi	136
4.9	Observation and Description of Early, Middle and Current Stages of Paintings by Godfred Asamoah Akrofi	138
4.10	Analysis of the Early, Middle and Current Stages of Paintings by Godfred Asamoah Akrofi in terms of his Philosophy, Style, Media, Techniques and Subject matter	184
4.10.1	Illusion of Art as Reality	196
4.11	Discussion of findings	197
4.11.1	Social, Educational and Professional Background of Felix Nicholas Hiengo and Godfred Asamoah Akrofi	198

4.11.2	Philosophy of Painting by Felix Nicholas Hiengo and Godfred Asamoah Akrofi	198
4.11.3	Painting styles, techniques and media by Felix Nicholas Hiengo and Godfred Asamoah Akrofi	199
4.11.4	Promotion of Ghanaian Culture	201
4.11.5	Ghanaian Festivals, Music and Dance, Body Arts, Beliefs and Colour Notion	202
4.11.6	African Philosophy of Art	204

## **CHAPTER FIVE: SUMMARY, CONCLUSIONS AND**

### **RECOMMENDATIONS 206**

5.0	Overview	206
5.1	Summary of Findings	206
5.2	Conclusions	208
5.3	Recommendations	210

### **REFERENCES 213**

### **APPENDIX A 221**

### **APPENDIX B 224**

### **APPENDIX C 231**



## LIST OF FIGURES

<b>Figures</b>	<b>Pages</b>
1: Felix Nicholas Hiengo.	83
2: Figure Study.	92
3: At the Study.	93
4: The Young Pioneer.	94
5: Still life Study.	95
6: Cleaning the Utensils.	96
7: Evening Meal.	97
8: The Test of Time.	98
9: Traditional Drummer.	99
10: Cape Coast Castle I.	101
11: Cape Coast Castle II.	102
12: Manford Beach 1.	103
13: Manford Beach 2.	104
14: Beach Scene at Manford.	105
15: Ankobra Banks I.	106
16: Ankobra Banks II Axim.	107
17: Ankobra Estuary.	108
18: Manford Fishing Harbour.	109
19: STC, Art Education Department.	110
20: Beach Market at Axim.	111
21: The Mosque.	112
22: Godfred Asamoah Akrofi.	124
23: African Liberation.	138
24: The Kingdom of Animals.	139



25: Education, Entertainment and Worship.	141
26: Sports Kits.	142
27: Stop the Carnage, UN Calls.	143
28: Internationalization of Ghanaian Sports.	145
29: Huge Tree.	147
30: Cape Coast Castle.	149
31: Chieftaincy.	150
32: Chiefs on Procession I.	152
33: Chiefs on Procession II.	154
34: Wetland.	156
35: Mystery Murders Rock Accra.	158
36: I Will Marry You.	159
37: Avoid Casual Sex.	160
38: Life is Fragile.	162
39: A Market.	163
40: Fishing Community.	165
41: Regatta on Lagoon.	166
42: I know I am Beautiful.	168
43: Love Passion.	170
44: Women Soldiers during War.	171
45: Vulnerable Women and Children during Wars.	173
46: Vulnerable Children during Wars.	174
47: Tribal Feuds in Africa.	176
48: Egrets at the Munni Lagoon at Winneba.	177
49: Stilt houses at Nzulezu, Axim Western Region.	179
50: Fruits, our Health.	181



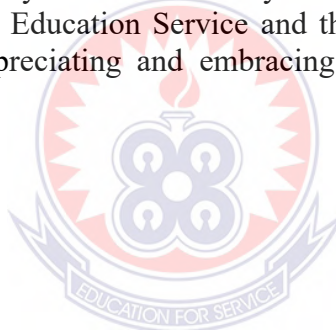
51: Fashion, our Lives.

183



## ABSTRACT

There are Ghanaian Masters of Art, such as Professor Ato Delaquis and Professor Ablade Glover who have enjoyed much local and international recognition through publications. It is also equally imperative to bring the contributions of Felix Nicholas Hiengo and Godfred Asamoah Akrofi to the lime light for future generations. Contemporary Ghanaian Art History as far as painting is concerned is also developing very fast and there is the need for a corresponding documentation of these great developments for posterity. The purpose of this study is therefore to build a text documentary record on the paintings of two contemporary Ghanaian artists and also highlight their contributions in the areas of Art Education and Cultural Legacy in Ghana. The study employed qualitative approach with a narrative analysis. Review of documents, interview and observation guides were also adopted. Population for the study was five. Purposive sampling technique was used to select the artists for the study. It emerged from the study that the two contemporary Ghanaian artists were realists who had contributed immensely in the development of Ghanaian Art Education and Cultural values by impacting knowledge to students for several years and through documentations on Ghanaian festivals, colour symbolism, hairstyle, music, dance, body arts, ornamental accessories and architectural designs respectively. The study recommends that we should uphold their values and influences on Contemporary Ghanaian Arts by introducing same in Ghanaian school curriculum by the Ghana Education Service and the Ministry of Education so as to help the citizenry in appreciating and embracing patriotism to one's motherland.



## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.0 Overview**

This chapter is devoted to introduction to the study. The introduction contains the background to the study, statement of the problem, objectives of the study, research questions, and purpose of the study, significance of the study, delimitation, limitations, and criteria for the selection of painters, definition of terms and organization of the rest of the text.

#### **1.1 Background to the Study**

While researching the phenomenon of painting as a human artistic practice, Landau, (2017) observed that, the quest for human expression through painting is a never ending exercise in the world, and that, world history of painting is equally a never ending chain that began with the very first picture ever made. Thus, each style of painting grows out of the styles that came before it. In this regard, Iriwieri, (2016) also remarks that, an artist's style is a manner of treatment or execution of works of art that is characteristic of a civilization, a people or an individual. Therefore, the style of any art work has very much to do with its historical context, subject matter and symbolism. As a result, one could get the meaning of an art work only by setting it in relation to others like it that was made about the same time. Style was therefore a vehicle for conveying a statement which helps the artist to drive home a particular message. Consequently, every great artist adds to the accomplishments of earlier artists, and he or she, inevitably, influences later artists as well. What is important to note here is that, even though people can enjoy a painting for its beauty alone, its lines, forms and colours as well as composition may also appeal to our senses and

linger in our memories? Nevertheless, enjoyment of art particularly increases as people learn when, how and why it was created. In this regard, it may describe the artist's impression of a scene or a person or the artist's feelings about the art of painting itself. As a result of the above considerations, many factors such as Philosophy, geography, religion, national characteristics, historic events like colonialism and even the development of new materials have influenced the history of painting over the years and all these have helped to shape the vision of artists. Thus, throughout history, painting has mirrored the changing world and our ideas about it. In turn, artists have also provided some of the best records of the development of civilization, sometimes revealing even more than the written. That, cave dwellers were the earliest artists that ever lived and that, of evidential material, colour drawings of animals dating from about 30,000 to 10,000 B.C, have therefore been found on walls of caves in Southern France as well as Spain was also of historic significance (Landau, 2017). Indeed, the desire for human expression through painting continues unabated, and Africa, specifically Ghana, is not an exception.

The definition of painting is so argumentative that several definitions and meanings have been advanced over the past years. While the Duke Writing Studio, (2012) observes that "painting is an attempt to come to terms with life, and that there could be as many solutions as there are human beings"- George Tooker,

Canaday, (1979: pg. 11) also indicates that "Painting is a statement or at least a partial statement of the philosophy of the age that produced it and it can have meaning beyond anything concerned with the one person who produced it or the period in which it was created". Viewed this way, a painting can be looked at as an expression of a feeling or emotion in a visible medium like canvas or wall surface. A mode of language which makes use of the visual elements of design (lines, dots, textures,



spaces, balance) in communication. This means that, it is not seen as a work only to be aesthetically enjoyed but also as a medium of communication between the painter and the observer. What is worthy to note here is the connotation that, painting can generally be seen as an expression or communication of an attitude towards life which is expressed in a picture form. To say and recognize the above statement to be true is to recognize that its study is of both ancient and contemporary events and ideas. Thus, its expression of attitude towards life can be from both ancient and contemporary sources. This buttresses the fact that the practice of painting can be understood as both an ancient and contemporary art. This also leads to the idea that its meaning is conveyed not only by its matter, but also by its form. It tells much of what the painter wishes to tell, and in addition, what manner of a person he or she is, what his or her beliefs and generations are, whether ancient or contemporary. In line with the thoughts above, this study therefore examines the visual stories told by two contemporary Ghanaian painters as revealed in their philosophy, style, media techniques, and subject matter.

Discussing on ancient arts, Nana Frimpong Boadu popularly known as “The Chief of carvers” in the Ashanti Kingdom, in response to an interview question by Ross Ewool, affirms that the traditionalists of Ghana view painting as an art that spans centuries into history. No specific period was however given except the indication that it is over three hundred years. What is important to note here is that, this does not necessarily contradict since in both instances, no specific period was given. Thus, it could be deduced that the period of Ghanaian traditional painting started from the 13<sup>th</sup> century through the 14<sup>th</sup> century. Commenting on similar thoughts, Anquandah (1982) also affirmed that “The period AD. 1000 - AD. 1400 seemed to have witnessed the emergence of the earliest towns and principalities with centralized political authority

and social institutions in Akan areas of Asebu, Ahanta, Futu, Elmina Abrema Kommenda, Adanse, Twifo, Bono Manso and Begho....”

While researching the phenomenon of indigenous paintings in Ghana, Ackam (1992) also cited the “rasps” clay implement used during the “Stone age” as remarkable evidence. These tools were found in old excavated settlements around Wenchi and Kintampo. The “rasps” identified by Anquandah, (2006) as “Flake – tool” are also described to consist of clay with some elements of iron content. By Agorsa’s (1981) description, the surface of the clay “rasps” was scored with crisscross or grid pattern or single line decoration. Thus, Ackam (1992) relates that the single line decoration brings to mind the linear characteristics of a child’s scribble which represents the earliest forms of drawing or painting by man. According to Anquandah, (2006), the earliest records available of the making and use of vessels of clay are those obtained from excavation sites of late stone age hunter gatherers dated 3000 - 4000 B.C at Bosompra rock shelter, Abetifi-Kwahu, and at a number of Kintampo rock shelters.

What is worthy of note here is that, traditionally, Ghanaians practiced different kinds of painting, long before the colonial art training programme was introduced at the Achimota School. Thus, in the case of contemporary painting, Art Historians usually cite the beginning of painting at the time when colonial educational training of the arts was begun in Achimota from the 1900s. Some evidence are thus seen in the areas of body painting, mural (wall) painting, sculpture painting, calabash painting, stool painting, canoe painting as well as leather painting.

Antubam’s (1963) text therefore indicates that, the human body is probably the oldest painting support. It is therefore difficult today to find one culture whose people did not do or practice this form of art in one way or the other among different ethnic groups in Africa. Thus, the Krobo people and Ga women in Ghana were noted to use

vegetable sources of paint during the celebration of certain initiating rites. Osei, (2002) also stated that, when the Asante people lost very close relatives, the bereaved was smeared with red clay on the foreheads to reach the shoulders (p.57).

Antwi's (2015) writing also informs us that, in the case of mural (wall) painting, paint used on domestic walls such as mural paintings in the northern part of the country have existed for over 200 years. And that, some of these wall paintings were predominately done by the Serigu Women Organization of Pottery and Art (Swopa) in the Kaseena-Nankana West District of Upper East Region, Yendi (Northern Region) and in Lambussie-Kani District of the Upper West Region. Thus, in this regard, Ghanaian art is not an exception.

Commenting on similar thoughts, Walden, (2012) also indicates that, canoe paintings are also common among the people of Effutu, Awutu and Senya communities in the Central Region of Ghana and among the Ga people of Labadi and James town in Accra where the socio-cultural functions of the designs and inscriptions painted on these canoes are in most cases seen as representing the historical, contemporary and cultural values of the people who produced it. The study observed that most of these traditional paintings practices were still prevalent in modern times. Thus, the entire above constitute a good example of both ancient and contemporary Ghanaian art as a form of art practice, production and engagement in Ghana's painting history.

To say and recognize the statement that, in the 21<sup>st</sup> century, contemporary African art is no longer confined to the black artist alone but now includes those produced by artists of Europe, Arab, and Asian descents as true is to recognize that there is diversity in contemporary African cultures. In this regard, culture must therefore be understood as a dynamic process. Consequently, contemporary Ghanaian art, if

properly analyzed, can also be understood to serve as a tool to critique, question and shape some values and worldviews on African culture and thus becomes an important medium for understanding African cultural thought processes in the world Asare, (2018). It is against this backdrop that the study engages in a text documentary of two contemporary Ghanaian painters as a contribution to the above deliberations.

In Ghana, there are mainly three groups of contemporary painters. These are the wayside artist, the self-trained painter and the academically/college trained painter.

“Wayside” artists or street painters as they are normally called in Ghana are practiced by a group of self-trained or apprenticed artists, who depend on the practice solely for their livelihood. These commercial artists work in small groups or alone. Their studios are normally kiosks situated along streets. Thus, they display their works outside their studios, mainly with the intention to advertising them. These street painters are most of the time versatile, and do works that range from sign writing, T- shirt printing, calabash decoration, caricature paintings and abstract village scenes to portraits of important personalities such as Heads of States. They have little or no formal training in art and usually work in enamel gloss paint as well as acrylics. What is important to note here is that, the general character of their works are based on illustrations from textbooks, magazines, newspapers and themes from the Bible. As a result, all their paintings look alike. “Torro Artworks”, a roadside art shop at Amakom roundabout in Kumasi, the “TV boys” in Accra and Kwame Akoto, (AKA) almighty God, a renowned street artist based in Kumasi, are some examples of wayside artists.

In the case of a self-trained painter or artist, he/she also has no formal training in art, but engages in painting as a hobby. Through persistent practice and exhibitions, they are publicly recognized by their art. Dr. Oku Ampofo, Victor Butler, Dr. Frimpong

Ansah and Rikki Wemega - Kwawu are associated with this group of contemporary Ghanaian painters.

By contrast, a college-trained painter is an artist who has formal training in art. This category of painters might have read a degree or diploma programme in painting at the tertiary level. The College of Art, Kwame Nkrumah University of science and Technology, Kumasi and the Department of Art Education, University of Education, Winneba are some of the highest institutions in the country where most of these painters are trained. In recent past, there are private art institutions like Ankle's College of Art, Accra, and the Ghanatta College of Art, Accra, which have also been beneficial in this regard. These institutions in Ghana have produced considerable number of professional painters who have been exposed to works of old masters such as Giotto, Leonardo Da Vinci, Michelangelo, Titan, to modern painters such as Pablo Picasso, Cezane and Monet. Some examples of such painters are Professor Ato Delaquis, Mr. Ben Offei Nyako, Professor Ablade Glover, Wisdom E. Kudowor, Mr. Godfred Asamoah Akrofi, Mr. Benjamin Menyah, Mr. Atta Kwami, Dr. Kari"Kacha Seidou, Mr. Kwamivi Z. Adzraku, Dr. Thoephilus Mensah, Mr. Reuben Glover, Mr. Felix Nicholas Hiengo and Mr. Martin Dartey. This is the class of artist the study refers to as Contemporary Ghanaian painters. In this regard, Contemporary Ghanaian painting therefore refers to studio or easel painting works produced by the contemporary Ghanaian painter. These may include but not limited to canvas paintings, water colours, pastel drawings, murals, prints, and drawing compositions which are the principal focus of this documentary study.

Labi"s (2013) writings agree and states that, contemporary Ghanaian painting can therefore be traced to the period when the Gold Coasters came into contact with the colonial masters, resulting in the introduction of formal education in the arts at the

then Art Department at the Achimota College by the British sculptor and designer Hebert Vladimir Meyerowitz, in 1936. As a result, the term "Hand and Eye" training resulted in easel painting. What is important to note here is that, from the 1930's, this studio or easel painting tradition had passed through the hands of many generations and thus, many styles and forms have evolved, contributing to the contemporary arts of Ghana.

Commenting on Ghana's painting legacy, it is therefore worthy to note that, due to the lack of or insufficient records on Ghanaian traditional painting practices, many Ghanaians and even some Africans, do not know that the art of painting was and is an indigenous and authentic art of Ghana during the pre-colonial era (Labi, 2013). It is rather unfortunate that very little was recorded on these painting traditions, hence little knowledge on the paintings and painters. Arguably, this vacuum sometimes makes some students and lovers of art not have a comprehensive idea or knowledge of the contemporary Ghanaian art world. To buttress the point raised above, let us consider the following observations made by some great African scholars, commenting on the same phenomenon. African scholars in the likes of Onwubiko, (1985) have observed over the years that, since colonialism, the people of Africa South of the Sahara have been sadly misrepresented in much European - Orient History. The Africans have been presented by many European and American writers as a people without a past- A people who never evolved a civilization of their own and contributed nothing to human progress. If the African had any history before that, these writers argue that such history could be summed up as "barbarism, chaos and stagnation." Contemporary Ghanaian Art History as far as painting is concerned is equally developing very fast and there is the need for a corresponding documentation of these great developments for future generations. Consequently, its importance

cannot be over-emphasized. This is because the Western art world with its numerous art critics most of who become infuriated at the mentioning of African contemporary Art makes it even more imperative.

Commenting on similar phenomenon, Ogbechie's (2004) text cited in Labi, (2013) also confirmed that, they (the Western World with its numerous Art Critics) believe that there should be nothing as such in existence since African Art in this era is not devoid of Western influence. This is however surprising for the Westerners, after depending on several African and non-Western artistic elements to develop their contemporary art to find it difficult to accept Africa's artistic developments based on what we can also describe as similar grounds. In a similar disposition, renowned British art critic, Brian Sewell, in his attack on an exhibition of an African contemporary art regrettably compared the collection to the studio garbage of a Western art college (Babanawo, 2009). Thus, the need for an exploration of such documentaries for future generations is unquestionable.

## **1.2 Statement of the Problem**

To say and recognize the above assertions as true is to recognize that, Contemporary Ghanaian Art History as far as painting is concerned is developing very fast and there is the need for a corresponding documentation of these great developments for future generations. This has not been adequately exploited in Ghana even though there are records of some contemporary Ghanaian painting and painters such as Professor Ablade Glover, Professor Ato Delaquis, Mr. Atta Kwami, and Wisdom Kudowor amongst others who have enjoyed much local and international recognition. These are evident in publications such as the "Pioneers of Contemporary Ghanaian art" in 2008, Accra; Artist alliance and "20<sup>th</sup> century Art of Africa, by Professor Kojo Fosu in 1993; "My Best Visual Art for Schools and Colleges by Peter Boateng in 2004, some



unpublished dissertations by graduates and post-graduate students of University of Education, Winneba, and the Kwame Nkrumah University of Science and Technology, Kumasi, as well as some publications on the internet.

As a result, the need for documentation of a nation's achievements must of necessity be an ongoing exercise to avoid the danger of misinterpretation by anyone. Consequently, there is also an imperative need to bring the contributions of Mr. Felix Nicholas Hiengo and Mr. Godfred Asamoah Akrofi to the lime light for future generations. Invariably, documentary studies on Ghanaian Masters of Art, such as these two artists, whether formal or informal also constitute a cultural heritage of our country and the world at large. Nevertheless, the task of documentary studies of Ghanaian painting and painters is still overwhelming in both the 20<sup>th</sup> and 21<sup>st</sup> century. If we are to tell such stories in Ghana as well as Africa, certainly, it must be told by ourselves. It is in the light of the above inadequacies that the study engages in a text documentary study in an attempt to provide a window through which we can view and interact with traits of Ghanaian culture via contemporary Ghanaian painting for future generations.

### **1.3 Objectives of the Study**

The objectives of this narrative / descriptive study are therefore to:

1. Explore and document the socio-cultural, educational and professional background of the two contemporary Ghanaian artists: Felix Nicholas Hiengo and Godfred Asamoah Akrofi.
2. Investigate the philosophies behind the paintings of Felix Nicholas Hiengo and Godfred Asamoah Akrofi.
3. Examine the styles and media of paintings of Felix Nicholas Hiengo and Godfred Asamoah Akrofi. .



4. Analyze the early, middle and current stages of paintings by Felix Nicholas Hiengo and Godfred Asamoah Akrofi in terms of their philosophy, style, media, technique, and subject matter.

#### **1.4 Research Questions**

As a guide, the study presents the following research questions:

1. What are the socio-cultural, educational and professional backgrounds of Felix Nicholas Hiengo and Godfred Asamoah Akrofi?
2. What are the philosophies behind the paintings of Felix Nicholas Hiengo and Godfred Asamoah Akrofi?
3. What are the styles and media of paintings by Felix Nicholas Hiengo and Godfred Asamoah Akrofi?
4. What is the analysis of the early, middle and current stages of paintings by the Felix Nicholas Hiengo and Godfred Asamoah Akrofi in terms of their philosophy, style, media, techniques, and subject matter?

#### **1.5 Purpose of the Study**

To build text documentary records on the paintings of Felix Nicholas Hiengo and Godfred Asamoah Akrofi and also highlight their contributions in the areas of Art Education and Cultural Legacy in Ghana.

#### **1.6 Significance of the Study**

This study is therefore justified on the grounds that:

1. Documentary studies of contemporary Ghanaian painting can serve as an invaluable contribution to painting heritage in Ghana since it explores and document works of selected Ghanaian painters for posterity. This will help reveal the artist's understanding of creativity and also expose their endeavors

to the general public which will help promote and deepen the general understanding of painting traditions in Ghana. State Organizations such as National Centre for Commission on Culture, Ghana Tourist Board as well as the Museum and Monuments Board may also find the results of this study useful.

2. The result of the information gathered could also be used by professional art organizations, lovers of art at both local and international levels as reference material. Government and non-governmental organizations could also refer to it in making policy decisions, regarding the development and protection of the arts in Ghana.
3. The result of this study may also guide and guard the teaching and learning of art at both the pre-tertiary and tertiary levels of education in the area of curriculum development.
4. The result may also serve as a resource and reference document for Art Critics and other Creative Writers to analyze and appraise Ghanaian works of art, particularly painting. This will help give the arts the needed social publicity and also help promote the literary wing of tourism in the country. In addition, researchers who wish to investigate on related topics in the future may also find this study useful.
5. Law makers at both local and governmental levels are also likely to be influenced to make social interventions in the areas of Scholarships, Art Foundations and Art Competitions amongst others to support the growth of the Arts in Ghana.

## 1.7 Delimitation

The study was delimited to Felix Nicholas Hiengo and Godfred Asamoah Akrofi, both retired Lecturers at the Drawing and Painting Section, Art Education Department, UEW. A minimum of twenty (20) and a maximum of thirty (30) paintings each of the artists were used for the study.

## 1.9 Criteria for the Selection of Painters

1. A College trained painter up to the Master's Degree Level
2. Contribution to Art Education in Ghana at the tertiary level (10 years' experience)
3. A practicing contemporary Ghanaian painter (10 years' experience)

## 1.10 Definition of Terms

Indigenous paintings of Ghana: Traditional painting practices in Ghana before the introduction of formal education in the Gold Coast by the British colonial masters in 1936.

Contemporary Ghanaian Painting: This refers to paintings produced by college-trained painters from the 1970s to the present day. These may include but not limited to canvas paintings, water colours, collage, pastel drawings, murals, prints and drawing compositions.

Contemporary Ghanaian Painter: A college trained painter from the 1970s to the present day, who has had a formal training at a tertiary institution in both theoretical and practical courses in painting such as History of

	art, History of painting, painting project work, colour theory, philosophy of art, drawing as well as the principles and elements of art.
Wayside Artist/Street Painter:	An informally trained artist or painter through the apprenticeship system.
Calabash / Gourd Painting:	Paintings done on the surfaces of calabash or gourds for the purposes of decoration and protection or as a medium that link the living with the ancestors.
Mural (wall) Painting:	Paintings done on domestic or public walls for the purposes of decoration or protection.
Self-Trained Painter:	A painter who has had no formal or informal training in art but has taken painting as a hobby and has been publicly recognized by their art
Pottery Painting:	Paintings done on the surface of pots through firing or the direct application of pigment colours.
Sculpture Painting:	The application of pigment colours on sculpture works such as human and animal figures for decoration or Preservation
Stool Painting:	The application of pigment colours on carved stool for the purposes of decoration, protection and rituals amongst others.
Canoe Painting:	Paintings done on canoes through the application of pigment colours for the purposes of decoration and preservation or protection.

**Body Painting:** Paintings done on the human body for the purposes of decoration, rituals, entertainment, identification, healing, amongst others.

**Painting:** An expression of a feeling or emotion in a visible medium such as canvas, wall, leather, wood or paper surface which makes use of the visual elements of design (colour, line, texture, shapes, harmony, dots, contrast, balance, rhythm, etc.) for communication.

### **1.11 Organization of the Rest of the Text**

The second chapter talks about the review of related literature pertinent to the study. The third chapter also deals with the research design and procedures employed in the study. The fourth chapter furthermore deals with presentation, analyses and discussion of the data obtained. The last chapter, which is the fifth, is devoted to the summary, conclusions and recommendations based on the findings of the study.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.0 Overview

This chapter is dedicated to literature review. The literature is reviewed under the following themes: Theoretical Framework, Aesthetics, Documentary Research, Historical Evolution of Painting, and Rock Painting in Ghana, Pre-colonial Painting in Ghana, Colonial/Post-Colonial Ghanaian Painting, Contemporary painting and Contemporary Ghanaian painting. In this chapter, various theoretical frameworks are explored to carve a perspective for the study before documents relative to the subject under study are presented. Painting, Rock Art, Contemporary as well as Modern Art have also been discussed. The chapter concludes with a summary.

#### 2.1 Theoretical Framework

While Grant & Osanloo, (2014) aver that theoretical framework is the „blueprint“ or guide for a research. Adom, Hussein & Agyem, (2018) also indicate that it is a framework based on an existing theory in a field of inquiry that is related and or reflects the hypothesis of a study. The theoretical framework can therefore be looked at as a blueprint that is often „borrowed“ by the researcher to build his or her house of research inquiry which serves as the foundation upon which a research is constructed. In this regard, Fulton and Krainovich-Miller, (2010) sited in Adom, Hussein, & Agyem, (2018) also compare the role of a theoretical framework to that of a map or travel plan because the map guides ones path. To say and recognize the above statements as true is to agree that the theoretical framework thus guides the researcher so that he or she would not deviate from the confines of the accepted theories to make his/her final contribution scholarly and academic. In another view, Brondizio,

Leemans, and Solecki, (2014) also concur that the theoretical framework is the specific theory or theories about aspects of human endeavor that can be useful to the study of events. Therefore, in the opinion of Grant & Osanloo, (2014), the theoretical framework comprises, as a matter of importance, theoretical principles, constructs, concepts, and tenants of a theory. The study is of the opinion that, it is for the above reason that Eisenhart, (1991) also contends that the theoretical framework helps the researcher in considering alternative theories that might challenge his or her perspective, thereby enriching the strengths of the study. Thus, it is no exaggeration for Imenda, (2014) to emphatically state that a theoretical framework gives life to a research. Commenting on the views above, it appears safe to conclude that, the proper selection and presence of a theoretical framework therefore convinces scholars in the field and readers in general that the study is not based on the personal instincts of the researcher but rather it is firmly rooted in an established theory selected via credible studies.

In view of the above, any study of value requires a theoretical basis within which to logically pivot and effectively steer the research through its course. Exploring different theories such as Formalism, Structuralism and Relativism, the study considered Document Theory (Buckland, 2018) appropriate in directing the discourse of documentary study of contemporary Ghanaian painting and painters. This research is therefore grounded in Document theory as advanced by Buckland, (2018). Buckland, (2018) rightly states that with Document Theory, emphasis is placed on examining both the concept of a document and how it can serve with other concepts to understand better the complex areas of communication, documentation, information, and knowledge. Document theory therefore has a document-centred perspective and looks outwards to see how documents are engaged in physical, social,

and cognitive worlds. Document theory is thus very much concerned with the material, historical, and cultural contexts of texts and images. What is important to note here is that, Document Theory reflects social evolution and thus social construction of meaning while enabling communication in and across cultures and societies.

In this regard, Buckland, (2018) further indicates that, significantly, Document Theory includes describing, representing, organizing, discovery, selection, and retrieval of concepts and of knowledge in a wide variety of contexts. As a result, an object or a study becomes a document when there is an assertion or a perception of evidence for some belief concerning some aspect of social reality such as painting as a human artistic practice. To this extent, this documentary study can largely be seen as mitigating the effects of time on memory and of space on communication. Text and images, which are fundamental to this study, then become and are therefore presented as a document.

Commenting on the above thoughts, any object may also be regarded as a document by a perceiver, whether or not its creator, if any, intended it to be a document. In this regard, a document can therefore be created as a written work (text) or images (photographs) or both, which is the principal focus of this documentary study. Consequently, the evidential role of a document leads naturally to discussion of facts given that writings and images needed to be understood within the cognitive and cultural context of the author or artist(s) which may also be quite different from that of the reader or perceiver.

Invariably, documents are transmitted across space, time and between people, constituting a kind of aid for or extension of human memory. Indeed, thinkers who have reflected upon modern practices of documentation often center their reflections



around the fundamental concepts of life and death. That an artist or a person in general may one day not be alive to tell his or her story cannot be overstated. As a result, documentary study of the works of Felix Nicholas Hiengo and Godfred Asamoah Akrofi might lead to recovering memory or learning again in Ghana's Artistic Heritage apart from making it easier to recognize something, such as their details, in a document. Reference by anyone to a document also aids consistency or accuracy as far as information is concern. Documents are therefore an integral part of how we learn. As a result, a scholar uses evidence perceived in documents as an ingredient to develop new ideas for the advancement of the welfare of mankind. Consequently, the need for documentary studies of contemporary Ghanaian painting and painters cannot be over emphasized.

Commenting on similar thoughts, the study therefore share the view that, a work of art is a particular artifact, an object or structure that is the product of human invention at a particular time and place, for which its interpretation, evaluation and relevance must of necessity include the socio - cultural, historical and philosophical values of the artist(s) Levinson, (2007). As a result, art was a much richer, interesting and more important thing if rightly seen as the product of historically placed individuals with aims, thoughts and feelings, working to communicate their experiences through concrete media. The study supports this view rather than Art being seen as mere abstract forms or patterns whose backgrounds and cultural significance might be disregarded as far as appreciation and evaluation was concerned. Of greater importance of the above view to this study is what will enable the research to unravel the philosophical and socio – cultural significance of the works of Felix Nicholas Hiengo and Godfred Asamoah Akrofi, within their societal context. In line with the above thoughts, Buckland, (2018) therefore further states that, the benefit of a

Document Theory perspective on art, in practical terms, are its useful resource for helping to recover something which was once in existence but now lost to human memory since many activities and tasks in contemporary life can be conceptualized as documentation.

Thus, Document Theory provides a valuable analytical tool for better understanding those experiences which includes study of the information behavior of artists, particularly, in furthering discussions of information and document experience.

Once a person agrees that art is something consciously done based on the artists historical, philosophical, aesthetic and socio - cultural values, rather than merely a certain appearance, the actual artist such as Felix Nicholas Hiengo and Godfred Asamoah Akrofi, with their preexisting creations are most likely to be easily understood by society. The fact that an art work is never devoid of the artist's personal belief system and aesthetic or philosophical values of the society in which they come from, also confirm that, an art work is never an island unto itself in terms of its interpretation and evaluation (Buckland, 2018). In line with the above thoughts, the study therefore supports the view that, approaching an artwork blind without any historical, socio - cultural, aesthetic and contextual positioning of it, may sometimes be exciting, but would not result in approaching art as a human expressive and communicative activity Levinson, (2007). The study is therefore grounded in Document Theory as propounded by Buckland, (2018) because it enables the researcher to exhaustively understand what these two contemporary Ghanaian painters' works represents, express, or exemplify in terms of their philosophy, style, media, technique and subject matter, and also make proper sense of how their artworks are created. In addition, the study is able to describe into details what the

paintings of these two contemporary Ghanaian painters“ works meant and signify to them and their society.

Based on the above inferences, Document Theory is therefore in contrast with, Formalism, Structuralism and Relativism mentioned in passing above.

Levinson, (2007), for example argues that, Formalism in art, on one hand, states that as far as appreciation is concerned, manifest form is the only important thing in art, and that, the art status, art content, and art value of an artwork reside in its form alone. However, as Danto, (1981) famously underlined, for every artwork, there could be a perceptually indistinguishable object that is either an artwork entirely distinct from it in meaning or an object that is not an artwork at all.

Furthermore, Levinson, (2007) argues that a keynote of Structuralism in aesthetics, as related to but distinct from Formalism, is the idea that certain manifest structures, motifs or patterns, in whatever medium or style or period, have a given aesthetic force, regardless of how they are incorporated or employed. Structuralism is thus a form of optimism about aesthetic universals locatable at the level of manifest form. But Levinson, (2007) points out that, the pretensions of structuralism are misguided and its optimism misplaced.

Consequently, Levinson, (2007) concludes that if Relativism about art claims that what a work of art means, what aesthetic content it possesses, what aesthetic value one may accord it, are all relative to individual perceivers or classes of perceivers, then Levinson is of the view, that when such a view is opposed to, in favor of objectivism about art, it becomes obvious to understand, in Document Theory, what makes something an artwork , what sort of object an artwork is, once it is constituted as such, and how the meaning and content of art works are generated.

The above inferences lend to the idea that, a non-conceptual and contextualist view of what art works are, or of what they mean, or of how they relate to their makers and the surrounding social world, as indicated in Structuralist, Formalist or Relativism, appears to be a restrictive one for which reason Document Theory (Buckland, 2018) is deemed appropriate in directing the discourse of contemporary Ghanaian painting.

## **2.2 Aesthetics**

Kumar's (2017) text indicates to us that the term „aesthetics“ is essentially derived from the Greek word *aisthetikos*, meaning "esthetic, sensitive, sentient", which in turn was derived from *aisthanomai*, meaning "I perceive, feel, sense". The modern usage of the term "aesthetics" was therefore appropriated and coined with new meaning in the German form *Ästhetik* by a German philosopher called Alexander Baumgarten in 1735. Consequently, "aesthetics" arose as an attempt to offer a constructive account of the role played by emotions and feelings on account of the fine arts being advanced to an important place in several cultures and human life. Kumar, (2017) now expatiates that aesthetics is broadly defined as the philosophical study of the nature of art, beauty and taste. Its realm is of the beautiful, the ugly, the sublime, and the elegant; of taste, criticism, and fine art; and of contemplation and sensuous enjoyment while considering the judgment and terms employed when expressing them. It also examines whether beauty exists in objects or it only depends upon the aesthetic perception of the observer, Kumar, (2017) concludes.

Even though Kumar, (2017) acknowledges that modern thinkers starting with David Hume and Immanuel Kant have also tried to explain aesthetic experience in psychological terms; David Hume is also widely known to have argued that aesthetic experience was associated with sensitivity to the association between a perception and a feeling. The particular aesthetic feelings were thus those of refined pleasure, delight,

awe, admiration, joy and so on- in other words affects passions considered to be of special, positive value. David Hume is therefore further noted to believe that certain type of experiences, those possessing beauty, attained higher qualities in the formal expression of these feelings. In this regard, Burke, (1757) also draws a distinction between two aesthetic concepts which are the opposition of pleasure and pain. Burke, (1757) makes the opposition of pleasure and pain the source of the two aesthetic categories while deriving beauty from pleasure and sublimity from pain. According to Burke, (2015) the pleasure of beauty has a relaxing effect on the character of the body, whereas sublimity, in contrast, tightens these characters. To say and recognize the above statements as true is to recognize that aesthetics is fundamentally experienced in three terms namely the beautiful, ugly, and sublime. We also learn from the *Critique of Judgment* (1790) that Immanuel Kant located certain salient features of the aesthetic in the faculty of “judgment,” whereby one take certain position toward objects, separating them from our scientific interests and our practical concerns. Commenting on the above, Kant, (1790) indicates that the key to the aesthetic realm lies in a certain “disinterested” attitude, which one may presume toward any object and can be articulated in opposing ways. These are the philosophical study of certain states of mind such as responses, attitudes, and emotions that are held to be involved in aesthetic experience. When one therefore says „That is a beautiful sunset“, Kant, (1790) for example, argues that such aesthetic judgments or „judgments of taste“ essentially have four key distinguishing features. First, they are „disinterested, which means, one take pleasure in something because one judges it to be beautiful. Second, and third, such judgments are both „universal“ and „necessary“. Fourthly, this implies that it is an intrinsic part of the activity of such a judgment to expect others to agree with one“s view. Kant insists that „universality“ and „necessity“ are in fact products or features of the human mind which Kant calls

„common sense“ because there is no objective property of a thing that makes the object (art work) beautiful. Kant, (1790) further argued that beautiful objects affected us as if they had a purpose, although no particular purpose could be found. Based on the assertion above, Kant maintains that only a certain section of people have „aesthetic“ interests and „aesthetic“ experience. And that these „aesthetic“ interests produce and appreciate art, employ concepts such as beauty, expression, and form to the extent that these sections of people are rational human beings capable of using their capacity for consistent and valid reasoning. For Kant, it is therefore largely rational beings who can exercise judgment or the faculty of „aesthetic“ interest and that if not exercised in „aesthetic judgment“, one’s rationality would be incomplete. For the above reason, Kant continues that reason has both theoretical and practical employments. As a result, a rational person finds both his/her conduct and thought inspired and limited by nothing more than reason. Therefore, Kant, (2007) cited in Zuckert, (2007) concludes that the core of aesthetic experience and the ultimate ground of the judgment of beauty are: (1) that only rational beings have aesthetic experience; (2) that every rational being needs aesthetic experience and is significantly incomplete without it; and (3) that aesthetic experience stands in fundamental proximity to moral judgment and is integral to our nature as moral beings. Invariably, significant differences exist between what constitute African and Western „aesthetic“ concepts or values. The study therefore conceives that every human culture has its own aesthetic experience and values and any foreigner need only ask to avoid any conscious or unconscious misrepresentations. If the above discourse is taken into consideration, it is also possible to see why „aesthetic“ values may conspicuously differ from one culture to another hence the need to evaluate and appreciate works of art based on conceptual and contextual considerations.

Commenting on similar thoughts as further proof of the above, Vogel, (1986), for example, points out in her “Elements of the African Aesthetic” that, African artists praise a carved figure in terms of beauty by saying that it "looks like a human being." African Artists also seldom portray particular people, actual animals, or the actual form of invisible spirits. Rather, they aim to portray ideas about reality, spiritual or human, and express these ideas through human or animal images. A view equally upheld by Belton, (1998) where Belton strongly indicates that one can appreciate African art mostly by regarding it as generally intuitive and symbolic. And that Africans created their art works in an attempt to secure a relationship between themselves and unknown forces. African art therefore springs from a thought process (philosophy) unfamiliar to the western world. A view further corroborated by Levinson’s perspective of Aesthetic contextualism as a necessity in evaluating and appreciating works of art. According to Vogel, (1986), and in terms of luminosity, the lustrously smooth surface of most African figural sculpture, often embellished with decorative scarification, specifies beautifully shining, healthy skin. Figures with rough surfaces and deformities are therefore intended to appear ugly and morally flawed. We additionally learn that the person who is composed also behaves in a measured and rational way; he or she is controlled, proud, dignified, and cool. A youthful appearance also connotes vigor, productiveness, fertility, and an ability to labor. Illness and deformity are rarely depicted because they are signs of evil. Vogel, (1986) therefore concludes that African artists also placed a high value on clarity of form and detail, complexity of composition, balance and symmetry, fine workmanship as well as mastery of the medium. The study supports the view that, this constitutes a further justification of the “Document Theory” as propounded by Buckland, (2018) which also lend credence to the need for this study.



What is important to note here is that, The SAGE Encyclopedia of African Cultural Heritage, (2015) which, in the candid opinion of this study, can serve as the official mouth piece on African Aesthetics, equally upholds and states emphatically that, the term *African aesthetic* refers to the African perception and appreciation of the nature, beauty, and value of artistic expressions or representations of Africa. It therefore represents a construct of African people which articulated African culture, identity, and spirituality. That *African aesthetic* was therefore African centered, could not be over emphasized. To conclude on the assertion that Aesthetic values are both conceptual and contextual, Burke, (2015) also states that in Western Art, „*aesthetics*’ was a term used to sum up the search for beauty, balance, proportion and conscientious use of materials in order to achieve good craftsmanship in art objects. Nevertheless, Matiza, (2013) also points out that beauty in African philosophy may also connote a celebration of worth value, quality, essence and desirability. As Matiza, (2013) rightly observed, and as will later be seen in the subsequent chapter of this study, the concept of beauty in Africa tends to bespeak of external and internal qualities of a person or an object with some moral intonations beyond *teleos* as well as functionality. Matiza, (2013) further asserts that in the African context, beauty is more of a social character, rather than an individualistic one. It is communal and must serve to communicate values, norms, morals, and purpose. Beauty must therefore edify the community as equally observed by Ikuenobe, (2016) and Ibanga, (2017). Alternatively, some Art Educators in the likes of Jagodzinki, (1981) and Duncan, (2010) have argued that the use of the term „*aesthetics*“ appear to have lost its original intellectual significant in Art Education. The term „*aesthetics*“ has been used and abused to the extent that its nature as used in institutional art and contemporary cultural art circles is now inconsistent and illusive.



In the light of the above, the study share in the estimation of Kant, (1970, 2014) and Hugh's, (2010) that, any judgment of taste one makes is most often singular judgment about the object and that, but for contextual and conceptual considerations, as equally noted by Levinson, (2007), it would have been very difficult to pass „aesthetic judgment“ on any work of art, contemporary Ghanaian paintings inclusive. On balance, the evidence above further constitute a justification for this study's theoretical framework in view of Kwame Nkrumah's (1963) admission that it has taken a millennia and half of Africa's history before the engagement in scholarly activities meant to set these misconstrued records of Africa's art straight - Misconceptions that Africans have no historical records, and have contributed nothing to world civilization, Osuanyi, & Acquah, (2016). In the above discourse, the study has looked at and showed the varied meanings given to Aesthetic values across different cultures which go to affirm the necessity for the study within the Ghanaian Aesthetic and philosophical context.

### **2.3 Relevance of Philosophy of Art**

It must be noted that Philosophy of art was an attempt to propound a set of laws and principles to help answer theoretical questions which have arisen in various artistic practices over the years. It therefore sought to answer the questions above in a sustained and coherent way while drawing upon the thoughts of major philosophers who had devoted most attention to them. Eldridge, (2014) therefore remarks that philosophy was directly relevant to the study of and appreciation of artistic practices since art was a recurring form of human practice of which the works of these two Ghanaian contemporary painters were no exception.

The study supports the view that, since all human societies showed evidence of some artistic activities, the purpose of analytic philosophy of art was therefore to explore

the concepts that made creating and thinking about art possible as was evident in the paintings of these two contemporary Ghanaian painters. Consequently, what philosophy said on these topics was especially relevant to any serious considerations about the value and importance of art and also about several things that one needed to do in making and responding to any form of art which included the works of these two contemporary Ghanaian painters. What is important to note here is that, they also helped one to connect these artistic practices with other fundamental human interests such as cognitive interests, moral interests, and interests in self-display and performance (Eldridge, 2014).

In an attempt by these two contemporary Ghanaian artists to talk and explain their works, they ended up using theories which eventually served as the need and basis for the philosophy of art. It was these accounts of the nature and value of art in the philosophy of art which provided the principles of appreciation and criticism that helped the researcher to identify, understand, and evaluate the works of these two contemporary Ghanaian painters, (Graham, 2005). Worthy of note here is that, the general public especially lovers of art, were also able to come to understand, appreciate and made choices based on these intelligent considerations.

## **2.4 Documentary Research**

### **2.4.1 Research and Knowledge Generation**

While Ahmed and Huda, (2006) cited in Ahmed, (2017) tells us that „Research“ is a particular form of enquiry, Gillham, (2000: 2) also indicates that, due to this, for every research carried out, there are problems which need to be solved. As a result, its primary concern is to seek answers to questions in a survey. The study therefore share in the above views expressed that research is about creating new knowledge, whether

the disciplines are - history, medicine, physics or social work. The raw material of research is therefore evidence, which then has to be made sense of.

#### **2.4.2 Document as Evidence, Mitigating Time on Memory and Space on Communication**

It is interesting to note that while Buckland, (1997), indicates that a document, simply defined, is a proof in support of a fact, or any concrete or symbolic sign, preserved or recorded toward the end of representing, of reconstituting, or of proving a physical or intellectual phenomenon, the French Union of Documentation Organizations also includes in its definition of a document all bases of materially fixed knowledge capable of being used for consultation, study, and proof. In essence, the focus of both definitions above is on a material which is used to support a fact or used as evidence for something which is now nonexistent. In summary, the study holds the view that a document can also be seen as the trace of something that is not instantly available or something which has ceased to exist. Silverman, (1993) has provided a classification of documents such as files, statistical records, records of official proceedings and images. The classification of documents as files and images is therefore of paramount interest to the researcher for the simple reason that it forms the scope of this study. The results of this study will therefore be in the form of text and images.

Buckland, (1997) informs us that any document has multiple aspects which imply that its meaning is always constructed by a viewer or an observer (Phenomenological aspect), and that, all forms of communicative expression depend on some broad unified values such as a language (Cultural codes). In addition, different forms of expression such as images, art, music, dance, (Media types) have evolved, and that paper, film, analog magnetic tape, and punch cards, are the attributive of a document (Physical media). However, it is particularly the Cultural codes and

Phenomenological aspects which are most important for this study. This is due to the fact that, it is the philosophical and cultural values of the works of an artist which help to reveal the meaning of the artist's works to his or her society. Summarily, the study share in the opinion that what anyone is likely to learn from a document will also be heavily influenced by what that person already knows.

Available literature also indicate that John Grierson, a key figure in the British documentary school, is thought to have been the first to use the term „documentary“ to describe a film by Robert Flaherty in 1926, which Grierson described as having “documentary value”. It is interesting to note that, what Grierson regarded as “documentary value” was its recreation of the daily life of a Polynesian boy. The study holds the view that, a documentary in text and images can similarly be used in contemporary times to create a documentary film of equal value to what is referred to in „Moana“ above. In 1948, the World Union of Documentary established the following definition of a documentary: “Documentaries are all methods of recording on celluloid any aspect of reality interpreted either by sincere and justifiable reconstruction, so as to appeal either to reason or emotion, for the purpose of stimulating the desire for, and the widening of human knowledge and understanding, and of truthfully posing problems and their solutions in the spheres of economics, culture, and human relations”. Due to the import of the definition above, the study therefore bring to the fore the assertion that documents are used to shape our lives and that culture appears to be irrefutable.

#### **2.4.3 Document and Basic Concepts of Life and Death**

In another view, Esanu, (2012) also informs to us that the documentation of artworks may be regarded as a branch of documentology which was a field that emerged in the first half of the twentieth century at the crossroads of library, archival, and

information sciences. During the postwar period, specialists in this field regarded documentation as a cultural technique and as a tool for the spread of Western ideals of modernity within different cultural and geographical spaces. In the light of the above, it is possible to see why Briet, (2006) tells us that the preoccupation of documentation was to serve, above all, culture or the humanities. Esanu, (2012) further emphasizes that, indeed, thinkers who have reflected upon modern practices of documentation often centers their reflections around the fundamental concepts of life and death. That an artist or a person in general may one day not be alive to tell his or her story cannot be overstated. One consequence was therefore the rise of records to enhance or replace human memory. Documentary forms are therefore increasingly taking the shape of substitutes for lived experience. Representational forms such as film and photographs assume the illusion of lived experience itself. It would therefore appear, from the perspective of documentology, for this reason, that Duchamp's infamous urinal itself appears as a document, because it has become a sign, or an object of knowledge. It is therefore not surprising that the documentation of artworks have come to emphasize the transition from the production of ideatic artistic experiences such as actions, performances, immaterial conceptualism as opposed to tangible objects such as paintings or sculptures or graphics. Based on the above inferences, a documentary study of the works of the two contemporary painters will inevitably help to relive the lives and contributions of the two artists when they are no more.

#### **2.4.4 Document, Knowledge Generation and Information Sharing**

The studies of Erich, (2017) also indicates how students actually use documentary research to find out information concerning which are the suitable study programmes they have to follow and what are the needed competences for their chosen future career. This eventually helps them to define and also make choices in their future

career which goes a long way to advance their welfare. Similarly, the study therefore explores this potential of documentary study to bring out the educational and cultural contributions that the two contemporary Ghanaian painters bring to bear on Ghana's cultural heritage. The findings from this study, in this regard, may serve as a reference document for Art Critics and other Creative Writers to analyze and appraise Ghanaian works of art.

As per the views expressed above, the study points out that, a documentary cannot be considered the full truth but rather the evidence or the testimony of a fact or situation, within our social practices. In the same breadth, it records, reveals or preserves, persuades or promotes, analyzes or interrogates and finally expresses. For this reason, a documentary usually has an express purpose to achieve something in addition to its documentary value. Undertaking documentary research is therefore much more than recording facts. As Coles, (1997: 6) cited in Ahmed, (2017) points out, it may also be looked at as a reflexive process in which one confronts what researchers call the "moral underpinnings of social inquiry". The study therefore share in the view that documentaries do not stand alone but need to be situated within a theoretical frame of reference in order that its content is understood (Atkinson and Coffey 1997: 55). It is for the above reasons that the study is grounded in Document Theory as propounded by Buckland, (2018). Documentaries are therefore very important source of information which data might be used in various ways in social research. Ahmed, (2017) also tells us that, in recent years, although a number of social research scholars discuss the importance of documentary research, this method has had little attention as compared to other methods. Although the documentary research method is not very popular in social science research, it is nevertheless acceptable as a scientific research method.

In the view of Buckland, (1997) it has also become fashionable to speak of a new or emerging “information society” whereas every society is an “information society” and always was because all communities, both human and animal, are formed by communication, interaction, and collaboration. According to Buckland, (1997), all depend on communication and on information. There can therefore not be a “*non-information society*”! Members of communities, humans and some other animals, communicate through gesture, language, and the use of material objects to signify something. Social interactions and social control are as a result, increasingly indirect and through documents. We depend more and more on documents. It is therefore of no surprise that Briet, (2006) characterized documentation as a new cultural technique which was a necessity for our time. The study therefore supports the view that the description would be more accurate than “information society”.

#### **2.4.5 Document and Communication in/across Cultures and Societies**

Culture and society evolve through communication and collaboration. Quite often than not, we are unable to communicate directly and we cannot collaborate in shared work environment for several practical reasons. The other person of interest may be distant in space or time – and may even be dead. Based on the above, one cannot but to agree that the best society can do is to have recourse to documents. In this regard, this may prove to be very useful as to what that other person is known to have said, done, or written when they are no more. Their documents, both by them and about them, incorporate their work and their ideas. Viewed this way, documents have become an indispensable asset to mankind which goes to accentuate the importance of this study.



Patrick Wilson, in a similar opinion, refers to this trend as a second-hand knowledge generation since the information generation was done by a person or persons other than the one who the documentary is centered on. Based on the above inferences, this study is grounded in Document Theory as propounded by Buckland, (2018).

The study therefore bring to the fore the importance of utilizing text documentary to explore the paintings of the two contemporary Ghanaian artists as social actors. Additionally, it must be noted that documentaries are rendered meaningful when the nature of experiential or social reality being studied, in this case contemporary Ghanaian painting, is considered to be shaped within the cultural and socio-political context of the artists in question (Denzin and Lincoln, 2011).

The cultural context, in the case of the two contemporary Ghanaian painters' works, becomes evident in their philosophy, style, techniques, subject matter and choice of materials as per their paintings within their society's philosophical and cultural settings. The above advantages in documentaries come handy in equally establishing what the two artists' paintings also represent and mean to their society. Consequently, the importance of documentaries in the social sciences as a legitimate form of enquiry cannot be over emphasized.

To expatiate further on the above position, Sady, (2012) points out that it was fundamentally inadequate to think only in terms of a fact and a reader as far as the understanding of a document was concern. This was because how a narrative statement of fact or an art work/painting would be understood by anyone would depend on prior knowledge and the cultural context of a community. Similarly, the understanding of the same fact by a reader would depend on the mindset and cultural context of the reader in question. The fact then is that, culturally situated documents



have an evidentiary component that cannot be understood in only technological terms. As per the above understanding, the interpretation and understanding of the art works of the two contemporary Ghanaian painters, must of necessity be based on their societal cultural values which in turn are made evident in the philosophy, techniques, subject matter, style and aesthetic values of their works. An omission of the above may result in a conscious or unconscious misinterpretation of facts which can be likened to what took place during the colonial period in Ghana - the need for a conceptual and contextual interpretation of art works further corroborated by the Document Theory (Buckland, 2018) which is the principal fulcrum for this study.

## **2.5 Contemporary Art**

Proposing a definition of contemporary art as “the end of art”, and exploring the potential for executing a contemporary artwork within this view is worth considering. As emphasized by Smith, (2009) and Osborne, (2013) in an attempt to provide a definition or philosophy of contemporary art, there is a contrast of existing definitions of contemporary art with the idea of “the end of art”, by examining the ideas history and recent contextualization within contemporary art propounded by various philosophers. Consequently, contemporary art is defined in its difference to the modern due in large part to its post-historical, global nature.

Smith, (2009) and Osborne, (2013) indicate that these readings are accurate as the field does display historical balance and is increasingly global. However, this view of contemporary art is only effective as a result of modernism and in line with modernist aims, and must therefore be viewed as inextricably linked to the modernist project rather than possessing a distinct ideological drive. Contemporary art’s ontology equally acknowledge that the infinity of forms at its disposal are the outcome of the

modernist liberation of art's essence rather than something inherent to the concept „art“ itself. As earlier pointed out by Smith, (2009) and Osborne, (2013) a definition of contemporary art as “the end of art” refers most explicitly to the end of the modernist project of self-critique leading to art's liberation. Therefore, this is made complicated by the fact of the contemporary's intrinsic link to this project (of definition) as its logical outcome. Foster, (2009) in particular raises concern in his commentary on the field regarding the label „contemporary art“ which tends to lack criticality as it does not denote a particular style, form, or period in art, but simply refer to art which is „happening now“. Osborne, (2013) avers that contemporary art may also be viewed as positive due to it allowing for multiple voices and forms and its escape from the perceived imperial project of modernism. This same openness is equally considered to preclude critique due to its relativity and meaninglessness, detracting from attempts to theorize it. Osborne, (2013) argues that the fact that definition and critique are perceived as features of the modern further complicates the project of defining contemporary art in its various forms. As arguably the last modern movement, conceptual art is also viewed as having established contemporary conditions and – among other themes – within his philosophy. Osborn, (2013) equally raises the idea that contemporary art may also be viewed as a „post-conceptual“ art. Osborne, (2013) continues that where the progression of modern movements may be conceived as the systematic removal of that which was inessential to art's definition, conceptual art represents an attempt to separate the concept from its material form, defying previous expectations that art remain visual or object bound. As a result, conceptual art's project of removing the element of materialism maintained the modern project of definition, illustrated by conceptual artist Joseph Kosuth's characterization of artworks as *propositions*. By exhibiting a work, the artist is declaring that something is art and as a result, engaging with the question, „what is

art?" The attempted eradication of aesthetics or materiality by conceptual art allowed for a return of radicalism to art practice, holding potential for art's release from being a mere commodity and collusion with socio-economic structures such as commodification and potentially commercializing individuals previously excluded by institutional expectations that, artists be white or male.

In this regard, Osborne, (2013) indicates that a radical art practice was therefore possible. The notion that art could inhabit any object or action seemed to render it accessible to all and makes it possible for conceptual art's escape from institutional sanctification. Reality as a commodity giving rise to collusion with neo-liberal values was therefore also worth considering.

Paradoxically, this outcome may have its roots within the conceptual project's core aims. For the concept „art“ to exist, it requires demarcation from the realm of „ordinary life“. Consequently, the notion that art must be *seen*, and therefore visual, remains. When art exists within the „temporary“ and the „everyday“, our ability to see it as art rather than as a normal everyday visual experience is limited. This necessitates its institutional contextualization, thereby lending greater agency to the institution Osborne, (2013).

The global nature of contemporary art also informs two other recent attempts to theorize, philosophize or define the field: Smith's (2009), *what is Contemporary Art?* and Osborne's (2013), *Anywhere or Not at All: Philosophy of Contemporary Art*. There are, as one may possibly perceive, two elements to a work (of art). These are the real element, which is nature, and the individual element, which is man. The real element, nature, is fixed, ever the same and also abides equally for everybody. One might therefore say that in line with Osborne's (2013) assertion, it can serve as

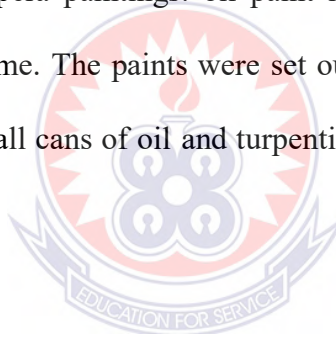
common currency (commune measure) for all works produced, if one may admit that they could have a common currency. Individual element, on the contrary, man, is infinitely variable: so many works and so many different spirits. If it were not for temperament, all the pictures would inevitably only be mere (simples) photographs. Consequently, a work of art is never anything but the combination of a man (variable element) and nature (fixed element) Osborne's (2013).

In another view, Enwezor, (2003) identifies contemporary art as having developed due to „different historical reasons, but mostly in relation to, „the powerful influence of imperial expansion across the world“. As Foster, (2009) equally pointed out, the term „contemporary art“ itself is sometimes inadequate in describing the art of our time, lacking philosophical rigidity and unable to completely represent current art. The difficulty in defining the field of contemporary art is linked to its post-historical status, a concern also raised by Foster, (2009) in his questionnaire on “The Contemporary” in that contemporary art’s heterogeneity results in its lack of critical definition, rendering the field „free-floating“ and unattached from history. In conclusion, Foster, (2009) suggests that, contemporary art has become an „institutional object in its own right“; approached by institutions as disconnected not only from prewar practice but also from most postwar practices as well.

## **2.6 Historical Evolution of Painting**

Conant, (1965) tells us that painting appears to be one of the oldest art form, of which there are many record in the history of mankind. However, according to (Conant, 1965), architecture and sculpture were much more important than painting until comparatively recent times. It was in the renaissance from about 1350 to 1600, that artist discovered the unique power pertaining to create illusion of reality. Painting has therefore developed in various forms to answer specific needs. For example, the cave

paintings of Altamira, in this regard, probably grew out of a community need. The Greeks and Romans employed wall paintings to beautify their homes. This, Conant tells us was a use of painting that was not revived again in the western world until the early renaissance. There were frescos (wall), tempera (on wood panels), illuminated manuscripts, and mosaics, towards the end of the middle Ages, and oil paint on woods or canvas. Oil painting, the kind of painting that is familiar in modern times, was first developed by Flemish artists, which are akin to the works of Felix Nicholas Hiengo and Godfred Asamoah Akrofi. Essentially, it was the ground pigment mixed with linseed or other oil and sometimes turpentine in various combinations that gave it its characteristic look. At first, oil paints were used on wood panels in a painstaking technique similar to tempera paintings: oil paint is applied freely, with a brush to canvas stretched on a frame. The paints were set out in an oval board called a pallet which sometimes had small cans of oil and turpentine. Oils also allow for corrections (Conant, 1965).



## **2.7 Types of Painting**

### **2.7.1 Water colour**

Water colour is another painting medium. It is transparent, matt, resolvable and used thinly. According to Pearce, (1992), when resuming a water colour, it cannot be to start again, but to add. This feature will be looked out for particularly in the washes of Felix Nicholas Hiengo. The stains in the paper will usually show through all the subsequent layers. She compendiously stated that the paper should be white so that the maximum amount of light is reflected back and the painting appears and remains as bright, and in my opinion, transparent as possible. She, however, added that there was no structural objection to painting on colour paper if one wished for duller effects. Within this context, the pigments are mixed with water and are applied to

paper by brush. Oriental artists have been particularly successful with this medium. Water colour was once used for preliminary sketches, but today it is used for finished paintings by artists such as Felix Nicholas Hiengo. It requires rapid work and allows for almost no correction. Its clean light quality seems appropriate for certain subjects such as land and seascapes which feature a lot of transparency as would be seen in the works of Felix Nicholas Hiengo (Conant, 1965).

### **2.7.2 Landscape**

Alternately, in landscape painting, the focus is on the scenery- trees, rivers, mountains, fields, sky, and etcetera. While there may be people or animals in the picture, they are not the main subject- A feature which is in sharp contrast in the works of Felix Nicholas Hiengo.

### **2.8 Rock Paintings in Ghana**

Ackam's (1992) text cites the "rasps" clay implements used during the Stone Age in Ghana. These tools were found in old excavated settlements around Wenchi and Kintampo. The "rasps" identified by Anquandah, (2006) as "flake-tool" were also described to consist of clay with some element of iron content. Ackam, (1992) reported that they had fairly uniform shapes, rather like flattened maize or millet cobs. However, what is important to know is that, it had not been easy to determine their use. Commenting on the above, Flight seems to suggest that they were used for rasping, while others think they might have been used in pottery work or stamping patterns on skin of animals or on bark cloth (p. 100). The surface of the clay "rasps" were scored with crisscross or grid pattern, or single line decoration.

In another opinion, Ackam, (1992) relates that, the single line decoration brought to mind the linear characteristics of a child's scribble which represents the earliest form of drawing or painting by man.....With this evidence based on the "rasps", one could

fairly assume that the Ancient Ghanaian started painting as early as anyone else in prehistoric times. Whatever use was found for them, the creation of the “rasps” as a tool made of iron and clay occurred among other vessels and implements even with pottery having artistic designs on them excavated around the same region. Commenting on similar thoughts, Anquandah, (2006) therefore noted that the earliest records we had of the making and use of vessels of clay were those obtained from excavation of sites of late Stone Age hunter-gatherers dated to 3000-4000 B. C. at Bosompra rock shelter, Abetifi-Kwahu, at a number of Kintampo rock shelters...”

(p.3). What is important to note here is that, Ghana as far as rock art in Africa was concerned also had its evidence in the Gambaga Escarpment, an outcrop of the Voltaian Sandstone in the North of Ghana, which runs from west to east, a distance of hundred miles, before passing into Togo. In a shelter near the foot of the escarpment on the Ghana – Togo border, a site containing rock paintings had also been discovered. This was first noticed in 1964 by J. Evans, a surveyor on secondment to the Ghana Survey Department from the United Kingdom Directorate of Overseas Surveys - the very first record of rock painting in Ghana. Access to the site was from the Nakpanduri to Bunkpurugu road near the village of Nabruk. We learn from J. Evans that, the lower shelter containing the paintings was divided by a water fall coming from the top of the escarpment. The paintings which were all to the east of this water fall had been grouped into the following : Group I.) A curved row of four mounted horsemen, three in faded white, and one in faded red. Group II.) To the west of group "I" and higher up on the rock face was a row of thirteen double circles, a smaller circle within a larger , executed in a thick dirty white pigment. Evans, (1964) tells us that one of the thirteen circles also had traces of red paint. A compact group of four similar double circles also executed in a dirty white pigment had the upper two inner circles filled with spots. Group III.)



Further to the west were paintings in red. There were three of such figures but all were very faded. Associated with this group were two circles, a "snake-like" painting and odd smears of paint. Group IV.) Immediately below group "III", and very well preserved, were four schematic paintings in dark red (Carter, P. L. & Carter, P. J., 1964). Commenting on similar discoveries, Kangben, (2013) in his "Rock Paintings of Northern Ghana", *Artswall Magazine*, 16 – 17, equally confirmed that, Ghana, like many other African countries such as South Africa, East Africa, and Central Africa has had its documented evidence of prehistoric paintings in the world.

## **2.9 Pre-colonial Painting in Ghana**

Antwi's (2015) writing tells us that Ghanaians traditionally practiced different kinds of painting, long before the colonial art training programme was introduced at the Achimota Art School in 1936. These varieties of indigenous paintings were in different forms. These included body painting, mural (wall) painting, calabash or gourd painting, pottery painting, stool painting, sculpture painting, and canoe painting. In the case of mural (wall) painting, paint was used on domestic walls. The tools and materials used for these wall paintings included red sand, cow-dung, coaltar, white stone, smoothing stone, broom, and liquid content of dawadawa pods. Commenting on similar historic accounts, Cole & Ross, (1977) informs us that calabash or gourd painting came in either painted or pyrography (that is burnt designs on the surface of wood or calabash). Pottery painting was done by applying the paint or colours to the pot when it was fired whilst others too burned the pot to gain the required colours. According to Walden, (2012), canoe painting was another example of pre-colonial painting in Ghana.



## **2.10 Colonial / Post-Colonial Painting in Ghana**

Larbi, (2013) observes while researching that, the era that follows independence is marked by transformational changes in term of the philosophy of Ghanaian art and painting in particular. Non-African voices have been used to critique the origins of Ghanaian easel painting based on the Achimota School philosophy and its legacy in the colonial and immediate independence era to more recent paintings. In the views of Larbi, (2013), this was addressed through the works that marked two different historical periods of Ghanaian painting - modern (both colonial and postcolonial from the 1940s–1970s) and contemporary (from the 1970s to the present). What is important to note here is that, while Gold Coast students in the nineteenth and opening decades of the twentieth century could not control what the colonizers and their teachers transmitted to them, they were given the opportunity to study traditional art, and determine its place in the future of modern art in Ghana.

Thus, the importance of art in the local cultures and practice of artistic assimilation prior to colonization, and efforts to encourage art students to also learn from their cultural heritage, and to incorporate these insights into novel Western modes of art making, such as easel paintings was clearly demonstrated. To say and recognize the views above as true is to recognize that this resulted in the production, between the 1940s and 1970s; of landscapes and portraits largely based on nostalgia for traditional cultural practices. The formal art education therefore produced two groups of artists, the modern painter from the 1940s-1970s and later postmodern contemporary painters from 1970 to present day. In this regard, Labi, (2013) notes that this has developed since the 1970s into an art practice that reflected Ghana’s traditions, modernity and postcolonial contemporary culture.

### 2.10.1 Pioneer Postcolonial Painters

Arising from the above, Labi, (2013) informs us that pioneer postcolonial painters, such as Kofi Antubam, featured impressionistic and naturalistic figures similar to traditional Ghanaian works in which figurative representations were sometimes distorted. Traditional Ghanaian scenes were therefore often portrayed in impasto dominated by bright and dark contrasting hues and tints of red, browns, greens, sienna and white. These features were shown in Kofi Antubam's paintings. Kofi Antubam's highlighted traditional adornment like proper draping costumes including folds that appears in it when worn was such an example. The articulation of gestures, expression and mannerisms were also shown. In line with the above movement, Grace Kwami, a contemporary of Antubam, followed a similar style developing her figures along body contours. Her work "Avotata" 1966 meaning to wear or adorn cloth, ballpoint on paper, depicted this oval style but more elongated in form- thus making it similar to Antubam's oval style. Labi, (2013) continues that some of the prominent lecturers who helped train and influence the Ghanaian postcolonial painters included Ernest Victor Asihene and Tetteh. Later on they were joined by other lecturers such as Mary Kirby, Tom MacNail, Peter G. Reddick, Lesoy E. Mitchel and Seth Galevor. The different influences of these lecturers could therefore be seen in the painting of Tetteh and Bartimeus who may be considered as the founding fathers of modern art in Ghana. For example, in Tetteh's "Asafo" company, the influence of Mackendrick was seen in the general strong contrasting nature of the painting including dark bodies with the face of the drummer highlighted the significance of the highlighted Asafo which indicated its importance in the Asafo performance. In contrast with the darker bodies behind it, only selected clothes and body parts of the figures were emphasized, the foreground was highlighted but with shadows, and the bright sky created the

impression of overcast, while the rest of the Asafo company held their guns and weapons raised in the background.

On the contrary, Labi, (2013) points out that Bartimeus' "In the valley" influenced by Hillocks showed a mixture of bright red and blue fading into the horizon, and a combination of similar colours dominated by variation of colours used for the landscape, a clear sky and colourful green forest of southern Ghana combined with alternating choppy skies in contrasting deep colours of green, purples, reds and yellows.

### **2.10.2 Modernism in Ghanaian Art**

Invariably, what is important to note here is that colonization of some African countries by some of these European nations marked a new phase in its relationship with the rest of the world. During this period, art works made in Europe were referred to as modern art and art historians grouped them under the label of modernism. In art, modernism may be referred to the period beginning with European enlightenment in the eighteenth century and the rise of modern nation states, colonial and imperial expansion. For the above reason, Brettell, (1995) cited in Labi, (2013) suggests 1846 and proposes 1848, 1855 and 1863, as other possible dates for the beginnings of modern art. Socio-political forces were therefore paramount in the development of modern art according to Brettell, (1995). Writing later, Stokstad, (2005) cited in Labi, (2013) observes that, the art of the mid-nineteenth century under the label of modernism connoted a rejection of conventions and a commitment to radical innovation or in other words a progressive formal innovation. Commenting on the above developments points to the fact that, artists sought to engage in a process of experimentation and rediscovery of new possibilities in creativity. In the same way, the early Ghanaian art students carried out a series of experimentations with their

traditional art forms through the new European technique of easel painting as part of their curricula in formal western education. Traditional experts in brass casting, and woodcarving, and a celebrated potter Michael Cardew, were invited to teach Achimota School students so that they may be exposed to both African and Western traditions. What is important to note here is that, the artist thus “Ghanaianized” painting by blending Western techniques with insights from indigenous artistic traditions and cultures. Some of the subject matters portrayed included outdoor cultures, folklore, social life as well as market activities. Worthy of note is that, the artist for the first time had the opportunity to express their personal styles as against the established conventions based on traditional knowledge and themes. They introduced contemporary views in a new medium that combined European aesthetic conventions of realism, proportion and perspective, with the formalist conventions of fortuity that was common in Ghanaian sculpture (Labi, 2013). The study examine the above information against the back drop that the need for such documentary studies still prevails which continue to generate a lot of debate in this regard.

### **2.10.3 Scholarly Critique of the Colonial “Education Code”**

Worthy of note is that, some Art Historians and Scholars, such as Maruska Svasek (Senior Lecturer, School of History and Anthropology, Queen's University, Belfast) has criticized the kind of “Education Code” put in place by the Colonial masters during the introduction of formal education in the 1930s, They contend that, this was largely because in this colonial “Education Code”, rules were laid down for the education system in the colony which raised certain concerns. Art lessons based on indigenous art forms as noted by Svasek, (1997), were not to be given, because the inhabitants of the Gold Coast were thought to be non – rational primitives lacking the qualities to produce art. As equally pointed in 1930, G.A. Stephens, who taught at the

Art Department of Achimota College, criticized the code saying that “ The code was drawn up as if there were no indigenous arts in the country at all, whereas these were in a much flourishing condition than they are today” ( Stevens, 1930: 150).

Svasek, (1997) informs us that, indigenous product made of wood, metal or textiles were labeled as “fetish objects” or “functional craft”. Images of African Cultures were constructed as mirror Images of European culture. Consequently, the image that colonial art teachers had on their students’ culture unavoidably limited the artistic freedom of the students of Achimota College. The students of the Achimota Art College were more or less forced to create art in the style of their ancestors. Paradoxically, the British on the hand to civilize the primitives’ by introducing them to a British type of school system and converting them to Christianity, while on the other hand they intended to “ save primitive culture” by forcing them to produce primitive art’. Reference is therefore made to a remark made by Mr. H.V. Meyerowitz, the head of the department, to a realistic portrait in clay by Amon Kotei when Amon Kotei was a student in the College in 1938 “ Horrible, horrible, this is not African art, this European art”. It is worthy to note that, regrettably, the words of Stevens and the reaction of Meyerowitz can serve as a demonstration of how the identity construction of the students and the strict enforcement of style were related in the teaching practice of the Art College. The sculptor Oku Ampofo who lived in Edinburgh from 1932 to 1940 in order to study medicine, therefore summed it all up when he remarked to Maruska Svasek in Ghana, in 1990, on certain “innate” qualities of African artistic styles that: “The amazing thing was that even .... Those who were colourful and those who were symbolic in their painting and sculpture, when they got a scholarship from the British government..... and went abroad, by the time they came back they were all spoiled”. Worthy of note here is that, consequently, the

original blue print of authentic Ghanaian art, painting for that matter, was regrettably altered with the introduction of formal education at the Achimota Art College, in 1936, by the British colonial masters, (Mount, 1973).

In a contrary view, Labi, (2013) rejects the assertion above on the account that, these were rather to act as a launch pad to Ghana's own interpretation of modern art as this was deliberately and carefully thought out in the school curricula and philosophy and executed by the founders of the school. Commenting on the above points to the fact that it would appear that, Amoah K. Larbi embraces some aspects of transculturation by a people in the wake of their development towards modernity - a view that is partly at variance with one held by Maruska Svasek on the curriculum which was used at the Achimota Art School at the time. The study therefore supports the opinion of Antubam, (1963) that Ghana's quest for modernism should therefore not be interpreted as a „passive“ reception of foreign influences. Antubam, (1963) is philosophically saying „Forward with progress“ which he explains as a quest for a firm foundation upon which Africa can be opened to new global trends in art while remaining mindful of its African traditions in order to progress. Therefore, Africanness in the new African personality of the twentieth century cannot be expected to remain what it was from creation. It will have to be a new personality or distinctive identity which should be neither Eastern nor Western and yet a growth in the presence of both with its roots deeply entrenched in the soil of the indigenous past of Africa. To buttress Antubam, (1963) point raised earlier, he argues that African culture must recognize that in order to develop, it must open itself up to new ideas and not remain the same. However, it must also be mindful not to depart from its roots and contexts within which this development is taking place. The above view of Antubam, (1963) was subsequently to be shared by the Nigerian author Jegede, (1990) when he

remarked in a paper titled “The visual Arts and the Nigerian Copyright Law” that, Nigeria has made significant impact on modern art by borrowing, adapting, sifting and synthesizing elements from folklores with foreign ideas and processes resulting in the exploration of various art forms and styles in their creative endeavors. Thus, adding a new language to the art of that country.

The study therefore supports the view that, this historic fact of Antubam, (1963) is quite revealing and enlightening and when highlighted, will help chart the way forward in national culture policy formulation as far as the development of indigenous and contemporary Ghanaian Arts are concern. In this regard, Araeen, (2005) also holds the view that, this task will have to be performed by Ghanaians themselves for that matter the African. Rasheed Araeen further suggests that “Africa needs....a body 220 of new philosophical ideas capable of ... exposing and confronting the interpretation of modernity so that it becomes a toll for the liberation of humanity, not only in Africa but also universally”<sup>44</sup>. To say and recognize the views above is to agree that, in spite of the above, post-colonial and contemporary Ghanaian painting has come a long way and that, in the present global village, no singular country can be an island unto herself. Whereas some critics of the colonial "Education Code" such as Amoah Kwame Larbi have argued that any effort at salvaging the loss is akin to flogging a dead horse, the study supports the view that since a journey of thousand miles, as the Chinese would say, begins with the first step, it is worth trying.

Moving the argument forward, it could be argued that what took place at the Achimota Art School in 1936 could be likened to transculturation as noted in the words of Fernando Ortiz, a renowned Cuban Anthropologists. According to this theory, transculturation occurs when two different cultures come into contact and the colonized learn, borrows, modifies and reinvent from the colonizer. Although Ortiz,



(1947) was interested in studying how both the colonized and colonizer were changed through their mutual experience, Larbi, (2013) also applies „transculturation“ to explain how either dominant, subordinated or marginalized groups make inventions from materials transmitted to them by a governing metropolitan culture or from a conquered people. Commenting on the above, Peres, (1997) cited in Labi, (2013) also suggests that, in a critical sense, transculturation counters not only the colonial or dominant practices presumed in acculturation but also uncomplemented fusion or creolization. Pratt, (1992), cited in Labi, (2013) equally maintains that transculturation is a phenomenon of a „contact zone“. Pratt, (1992) uses this phrase to refer to the space in which people that were geographically, culturally and historically different and separated came into contact with their paths now intersecting and establish ongoing relations, usually involving conditions of coercion and inequality.

In another view, Hassan, (1999) cited in Labi, (2013) also suggests that, because of the negative connotations associated with the term „modernism“ in western intellectual circles, „modern“ is more suitable for such new artistic expressions, because it symbolizes the experience and practices that the art forms embody. Hassan, (1999), however agrees that modernism in the African context, just as elsewhere, similarly, entails a self-conscious attempt to break with the past and search for new forms of expression. What is important to note here is that, the works of Ghanaian modern painters were, consequently informed by their past and present, and through their perceptions and responses to colonialism, modernity, post colonialism and identity Labi, (2013).

Ghanaian participation in twentieth-century art discourses was however limited. This minimal scholarship by Ghanaians was similar to situations in the discipline in other African countries. Araeen, (2005) conveys concern for this lack of scholarly



intellectual participation by criticizing as well as encouraging Africans to engage in a more rigorous discourse with theoretical underpinning. The need for scholarly publications and literature on African Art by Africans for African and the world is overwhelming more now than ever. The study therefore supports the views above, in that; Africans will be able to tell their story their own way. Furthermore, the lack of recognition of the works of prominent African artists such as the South African Ernest Mancoba's *Composition* (1940, oil on canvas), raises great concerns and was a concern, which in the words of Rasheed Araeen needed redress.

In this regard, Araeen, (2005) further observes that, a reasonable number of scholars were unable to conduct their own research and engage in knowledge production, which would provide a framework capable of interpreting the work of artists. Admittedly, African scholars faced a myriad of problems including minimal governmental support, funding challenges, access to publishing houses and current literature. This challenge has compelled African scholars, particularly art historians, to look to the West. Thereby creating a knowledge divide between Africa and the West. Nevertheless, this has not denied the continent of intellectual resources in art and related disciplines capable of addressing these challenges and entry into the critical discourses. In spite of these challenges, Araeen, (2005) observes that a few on the continent and some in the Diaspora were currently engaged in this scholarship.

Commenting on similar thoughts, the study also support the view that the need for scholarly publications and literature on African Art by Africans for African and the world was overwhelming and needed more state attention. The lack of recognition of the works of prominent African artists such as the South African Ernest Mancoba's *Composition* (1940, oil on canvas), therefore raised great concerns and was a concern, which in the words of Rasheed Araeen needed redress. Nonetheless, a few on the

continent and some in the Diaspora were currently engaged in this scholarship. Worthy of note is Roland Abiodun who in his article „African Aesthetics“ makes interesting suggestions on how to introduce new methodologies to interpret African art, explore new ways of establishing meanings, interrogating the multidisciplinary aspects of art production and use, and finding ways to come out with new content, taking into consideration, existing knowledgeable informants and elders, ethno linguistics, religious beliefs, philosophy and contextual usages in a new scholarship. It is the humble view of this study that, this may be achieved when the discipline is introduced at the undergraduate level either as a major or a minor course in combination with other disciplines.

Honour and Fleming, (2005) also tells us that, the history of art could be compared with literature, and that history of art was dependent on the physical survival of objects which were also dependent on a number of factors, as was their destruction. Developing this point further, Honour and Fleming, (2005) write that religious images had been destroyed in order to subvert the beliefs of their devotees by early Christians in the Roman Empire, Muslims in India and Spaniards in Central America. Again, Honour and Fleming, (2005), conceiving the history of art from the 14th century as a series of progressive improvement, indicates that it described how Giotto had been able to suggest solidity and expressive movement, how Masaccio had mastered perspective and light and shade and how Leonardo Da Vinci and Raphael had added grace and beauty. Honour and Fleming, (2005), opined that every style aimed at the faithful rendering of nature and nothing else but each had their own conception of nature. Strictly speaking, iconography which was the study and identification of subject matter for a broader approach to the analysis; meaning in the visual arts, the term iconology has been used extensively by Erwin Panosky. Since then, traditional

art or painting had through the ages evolved and metamorphosed into many forms, movements and styles. To buttress the earlier points made, the above readings are very refreshing, and however, the authors are nevertheless silent on documentary studies of painters of the time which forms the focus of this study. The study therefore engages with them to do so.

### **2.11 Contemporary Painting**

According to the Irish Museum of Modern Art (IMMA), (2010) at an Education and Community Programmed talk series, the tricky task of identifying a working definition of „modern“ is accompanied by the equally testing challenge of defining the word „contemporary“. The study supports the view of the IMMA that, indeed, „recent“ might be one easy definition for „contemporary“, allowing one to think of contemporary art/painting as that made within recent memory or to be moving with the tides of living history. In this regard, this sense of the word is widely used in understandings of „contemporary“ art which include the works of living artists which is the focus of this study. However, “Art of the past ten years, on a rolling basis”, would also provide a suitable set of parameters, Contemporary Art curators at the Tate Gallery in London back in the 1980s, for instance, would also tell us. However accurate such pictures are, it is of course essential to remember the vital role played not just by the media but also by the art market in manufacturing particular versions of a contemporary art „world“ as has always been the case throughout the history of art.

Considering such types of widely prevalent definitions in the world, Esanu, (2012) also prefers to explain that, the term contemporary art, overtime, has accumulated multiple meanings, becoming a general phrase that, depending on the context in which it is used, may refer to many different things. A certain kind of art-making, a

particular aesthetic sensibility, an art historical period, a way of exhibiting, a particular department within a museum of art, or even certain habits, tastes, and prices in the higher echelons of the art market. It is therefore possible to see that the contemporary, which implies temporal equality is no respecter of any authority be it a long-lasting tradition or history. It therefore simply refuses to stand-in or honors a particular technique, medium, or trend. Joseph Beuys, Andy Warhol, Gregor Schneider, and Marcel Duchamp are some examples of western contemporary artists. The modern in African art is synonymous with the introduction of easel paintings into the Africa artistic culture by the European colonists from the 1900s (Makongo, 2018). These engagements have inevitably accounted for the shift in the ideological or philosophical stance exhibited in the African art which includes the paintings of these two contemporary Ghanaian painters. Emphasis on the African philosophy of art was now placed on „art for aesthetics“, rather than „art for functionality“. However, the study supports the assertion of Antubam, (1963) that, arguably, the African cannot embrace modernity and remain the same in terms of his or her indigenous African identity. The Achimota Art School which was set up in 1924 was at the center of these transformational changes in colonial Ghana, Labi, (2013).

Thus, in the assertions of Labi, (2013), the importance of art in the local cultures and practice of artistic assimilation prior to colonization, and efforts to encourage art students to also learn from their cultural heritage, and to incorporate these insights into novel Western modes of art making, such as easel paintings was clearly demonstrated. The formal art education therefore produced two groups of artists, the modern painter from the 1940s-1970s and later postmodern contemporary painters from 1970 to present day. Consequently, this has developed since the 1970s into an

art practice that reflected Ghana's traditions, modernity and postcolonial contemporary culture.

Observing the same phenomena in Cameroon, the young curator Yves Makongo cited in Asare, (2018) observes that, works of this period were characterized by naïve figurative record of the artists' environments and were, perhaps, as a result of lacking depth in content as it was not backed by research. This was however not to be the case for colonial Ghana as we learn from Labi, (2013). The art of using various mediums, however foreign, later resulted in the contemporary awakening in African art. This was to be fully felt from the 1970s as newly formed African nations confronted nationalistic tendencies under the leadership of Osagyefo Dr. Kwame Nkrumah, at the same time liberating art forms and realigning with abstract African artistic traditions (Makongo, 2018: 10). The study therefore cannot but agree with the general assertion that, the Socio-political forces of the times played a key role in the development of Ghana's modern and contemporary art scene. Consequently, in the assertions of Asare, (2018), the publications of Kojo Fosu, (1993) *20th Century Art of Africa*, Sidney Littlefield Kasfir, (1999) *Contemporary Art in Africa*; and Okwui Enwezor and Chika Okeke-Agulu, (2009) *Contemporary African Art since the 1980s* brings to the fore appraisals on the contemporary art scene in Africa..

In this regard, a close look at these readings reveals the factors which have changed contemporary Ghanaian and for that matter African arts over the years as well as the contexts within which these external influences engaged the Africans. Even though the writers above highlight contemporary African painting and painters, they are nevertheless silent on documentary studies of these trends. The study therefore engages with them to shed some light on the trends of documentary studies of contemporary African painting and painters which forms the scope of this study.

The study also learns from Asare, (2018) that, the Ghanaian educator Kojo Fosu, (1993) text mentioned above also affirm that, the contemporary in African art began at the early part of the twentieth century with the shift from stylized realism to European ideas of realism. And that, this was the time that European artists were also beginning to appreciate aesthetic values of African indigenous art forms, and was therefore experimenting with them in their own works. African artists were equally fascinated with European aesthetic conventions of realism and were also experimenting with them in their works, (1993:6). Thus, for Fosu, the contemporary in African art significantly began at the time of this exchange. Nevertheless, the definition of the contemporary in Fosu's, text, in the assertion of Asare, (2018), is not clearly distinguished from the modern and appears to cause a bit of confusion as contemporary and modern Ghanaian art operated under varying intellectual frameworks. However, Enwezor and Okeke-Agulu cited in Asare, (2018), do not necessarily see the contemporary as a shift from tradition which they term as a process of „deskilling“. They (Enwezor and Okeke-Agulu) rather see these confrontations as catalysts which were particularly situated from the 1980s as exhibitions on African art proliferated leading to global recognition and respect. The study supports the view that, these are very interesting submissions on the contemporary forms of art as new or continuing traditions of art making within Africa's complex modern history except they are silent on documentary studies or evaluations within these periods which forms the pivot of this study. The study therefore engages with them to do so.

If we are to accept that the modern in African art occurred at the beginning of the 20th Century and its offspring, the contemporary, arose from the 1970s through the 80s, then we can go on to borrow from Fosu, (1993) to mark some distinct transformations

occurring in modern African art characterized by the intellectual frameworks and aesthetic considerations.

Significantly, Fosu, (1993) points out that the first was the phase of the art pioneers whose aesthetic values were heavily influenced by European realism as paintings were mainly miniature portraits of subjects. This was at the beginning of the 20th Century with artists mostly of Nigerian descent like Aina Onabolu (d. 1963). According to Fosu, (1993), the second generation of the modernists (1950s – 1960s) was that of artists whose art was produced mainly at the beginning of the new wave of independence on the continent, thus inspiring a new sense of pride in the people by celebrating the unity of cultures to form a nation. The key point here is that, they were inspired by the spirit of nationalism. In fact, Ghana's independence in 1957 and the emotions associated with forming a new state was also captured in the works of pioneer artists of the time. The works of this era borrowed aesthetic conventions from Europeans (Fosu, 1993) but they could not be classified as European because its content had now been Ghanaianized or Africanized. The study cannot but support the views of Antubam (1963) and Fosu (1993) that the works had in them an individual artistic expression and a mix up of various ethnic symbols, which could now be identified as wholly African both in form and content, (1993: 12). Asare's, (2018) text also informs us that, some Ghanaian artists of this modern era as recorded by Kojo Fosu includes Kofi Antubam whose works centered around a cultural sense of royalty, who himself from royal lineage, is widely acknowledged for his symbolic contributions to the nation by means of a presidential chair and a state sword. Others Ghanaian artists of the time also included Ernest Victor Asihene, Tetteh, Seth Galevor and Bartimeus who may be considered as the pioneers of modern art in Ghana.



In addition, the following were also some contemporary Ghanaian painters trained at the Kwame Nkrumah University of Science and Technology, Kumasi and the University of Education Winneba respectively. Wisdom Kudowor (Wiz), Nicholas Kowalski, Ben Agbee, Robert Aryeetey, Z. Adraku, Tabi Crentsil, Peter Obeng Tweneboah, Wudah Martey, Martin Dartey, Reuben Glover, Kwabena Poku, Dr. Kari Kacha Seidou, Mark Buku, Jacob K. Bennett, Jenniefer Sherwood, Patrick Siedu, Professor H. B. Ato Delaquis, Professor Richmond Teye Ackam, and Benjamin Menyah, Robert Biney as well as Dr. Theophilus Mensah. It is interesting to note that, Art Historians and Documentation Scholars have attempted to bridge their fields to understand how documentation of contemporary Ghanaian painters are represented and also to be aware of changing trends in the roles of documentation in contemporary society. This study has looked at the works of two contemporary Ghanaian painters as a need for documentary evidence in Ghana's artistic heritage given that there is the need for Ghanaian artists and Art Historians to lay emphasis on the relevance of keeping such records in the history of a country's cultural heritage. While Sotshangane, (2002) attests that the process of globalization disrupts fragile societies and traditional identities, Levine, (2011) also observed that cultural diversity and globalization enhance existing cultures but cautions that we must not lose sight of the striking order since the adopter culture must survive at all costs.

In summary, Annku & Adu-Agyem, (2012) also lament that, those areas of Ghanaian cultural identity, in contemporary times, has been disrupted through the negative and positive effects of the globalization process. One can hear the voices of caution and it's important to be circumspect in the handling of the globalization process in such a way that Ghana does not lose her identity as a unique African nation.



## 2.12 Contemporary Ghanaian Painting

Labi, (2013) informs us that several postmodern Ghanaian painters and styles had emerged since the 1970s with new techniques such as impasto, impressionism, pointillism, and palette knife of mixed media which had addressed Ghana's modernity and contemporary culture. Mural painting was therefore one of the most expressive types of painting in contemporary Ghanaian culture. In this regard, Ampofo, (2003) explains that murals were large pictures made on walls either directly or indirectly by first executing it on wooden panels and fixing them on walls permanently. Viewed this way, mural painting can also be classified as a branch of fine art which expressed ideas to communicate, educate, entertain and decorate by means of a wide variety of artistic styles, all of which incorporate a large sense of scale, and the ability to portray a complex scene which was readable up close or far away. In this regard, a mural was a work of art painted directly on any large, permanent surface such as a wall or ceiling often in public places to inspire and educate people. The characteristic of a mural being of a large size was made evident by all these sources cited. That, different supports could be used for the execution of such large paintings was also not in doubt. In modern times, the term "mural" has become more well-known as a result of the works of the Mexican "muralists" art movement of Diego Rivera, David Siqueiros and José Orozco (Howard & Opoku-Asare, 2012). Murals today were painted in a variety of ways, using oil or water-based media.

Murals were very important since they brought art into the public sphere. Commenting on similar thoughts, White, (2011) asserted that murals mostly provided a wide audience for artists who otherwise may not have set foot in an art gallery. Cities and towns therefore benefited by the beauty of works of art as they showcased very catchy and interesting pictures. They could also be a powerful tool for achieving

a political goal or a relatively effective tool of social emancipation as in the case of the Mexican Muralists Movement. What is important to note here is that, when murals were executed in areas where people lived and work, they provided a dramatic impact whether consciously or subconsciously on the attitudes of passers-by. It was therefore widely believed that the presence of large, public murals added aesthetic improvement to the daily lives of residents. It was also argued that governments, especially totalitarian regimes, sponsored public art, particularly murals, and used them as a tool of mass-control and propaganda. Despite the propagandist character of such works, some of them still had artistic values (White, 2011). Asante and Opoku-Asare, (2011) had also observed that the use of traditional motifs and symbols made a vital contribution to local cultural identity.

The study supports the view that, contemporary murals or wall paintings were found in different parts of different architectural buildings and served different purposes in relation to where the wall painting was executed. Buildings such as schools, churches, mosques, palaces, hotels, guest houses, restaurants, hospitals, drinking bars and shrines were typical examples of places where murals were executed in Ghana. Therefore, there were murals at the Art Faculty library and all the halls of residences at the „KNUST“, Kumasi as well as the North, South and Central campuses of the UEW, Winneba and the University College of Education, Kibi. Antwi's (2015) writings also indicates that, most of the informal or indigenous painting forms were also still practiced today with little or no modifications - The Serigu Women's Organization of Pottery and Art formed in 1997 by Madam Melaneili Kasisi, (retired educationists) and now have about four hundred (400) women working there, was a tourist center with a number of guest rooms.

The study observed that, the era of contemporary Ghanaian painting has also witnessed the emergence of a group of self-trained painters who are also doing very well in their own right. Rikki Wemega-Kwawu and Victor Butler are a few of such examples. It must however be noted that contemporary Ghanaian painters also include most of the pioneering painters who trained and taught at the KNUST, Kumasi in the 1970s to recent times. Professor Ato Delaquis and Professor Richmond Teye Ackam, Professor Ablade Glover, Mr. Ben Ofei Nyako, Mr. Martin Dartey were but a few of such examples. Worthy of note is also the Chale Wote Street Festival held in Accra. Out of this festival had emerged another face of contemporary wall paintings in Ghana. „Chale Wote“ literally meaning "let's go friend" was an alternative platform that brought art, music, dance and performance out into the streets. It focused on local and international artists and patrons by creating and appreciating art together. Since it began in 2011, there have been six (6) other editions so far, the last held in August, 2018. This was organized by Accra [dot] Alt Radio with support from other local cultural networks like Attukwei Art Foundation, and Foundation for Contemporary Art, Ghana.

At any rate, some African scholars in the likes of K. B. C. Onwubiko and Professor Ali Mazrui, have also observed that, since colonialism, the people of Africa South of the Sahara have been sadly misrepresented in much European - Orient History. What is however fresh is that, it seems clear from the overwhelming evidence above that, Ghana, like many other African countries in the world, undeniably, had and continue to have its fair share of the world's artistic heritage. The African's situation had been misrepresented by many European and American writers as a people without a past. To buttress my point, this was regrettable as equally observed by Onwubiko, (1985). A people, who never evolved a civilization of their own and therefore contributed

nothing to human progress was certainly fallacious. The study could not help but to support the assertions of scholars such as Abiodun, (2001), and Araeen, (2005) who stress that “Africa needs....a body of new philosophical ideas capable of ... exposing and confronting the interpretation of modernity so that it becomes a toll for the liberation of humanity, not only in Africa but also universally”<sup>100</sup>. Worthy of note is that, documentary studies of contemporary Ghanaian/African painters grounded in Document Theory as propounded by Buckland, (2018) would therefore help to correct some of these (Western) misrepresentations and also restore the true value and place as well as achievements of African Art History.

## **2.13 Contemporary Ghanaian Painters**

### **2.13.1 Contextual**

As earlier pointed out, the readings of Labi, (2013) indicate that contemporary Ghanaian painting spans from the 1970s to the present day. As a result, contemporary Ghanaian painting and practice has evolved since the 1970s into an art practice that reflects Ghana’s traditions, modernity and postcolonial contemporary culture. It will therefore be argued that out of these complex evolutions, contemporary Ghanaian painters have consciously drawn upon and adapted traditional values, symbols and concerns as springboards for new painting movements, with some amazing accomplishments. In this regard, many young Ghanaian artists or painters are departing from the dominant modern art of celebratory themes of cultural events and are now contending with a different set of challenges driven by social pressures, economic liberalization, globalization, technology, educational reforms, over stretched facilities and the commercialization of public spaces (Labi, 2019).

In this regard, Labi (2019) further attributes this new paradigm of contemporary narrative in Ghana to the new teaching methodologies and pedagogies on what

constitutes contemporary, the promotion of young emerging artists on the international art space via art biennials and triennials and the interests of foundations, experimental groups such as ArtHaus, SaNsA and BlaxTARLINES as well as artist residencies in Western art institutions and the tactful use of technology in offering virtual spaces to promote artists.

That, there is a community of artists, curators, and activists in Kumasi in recent times who are changing the dialogue and practice of contemporary Ghanaian painting and painters is also remarkable (Nagy and Jordan, 2018). Given that this is credited to the research writing („Theoretical Foundations of the KNUST Painting Programme: A Philosophical Inquiry and Its Contextual Relevance in Ghanaian Culture“) and teaching of Dr. Karî“kachä Seid“ou, whose institutional critique was carried out while he was a PhD student and instructor there was equally amazing. The reading above is quite revealing but does not present extensive illustration of some of the painters and their works which accentuates the principal focus of this study. Arguably, one remains open minded about Dr. Karî“kachä Seid“ou“s painting exploits and what it holds for the evolution of contemporary Ghanaian painting and painters and the world at large.

That the themes of the above exploits are driven by global factors implies that the works produced are multidimensional thus making the art transcultural and transnational as earlier theorized by Enwezor and Okeke-Agulu (2009). Worthy of note here is that, contemporary Ghanaian painters now find themselves in an artistic era of high innovation through a high sense of freedom of expression in the selection and use of diverse materials for both local and international recognition.

Commenting on the above developments points to the fact that, young Ghanaian artists or painters are experimenting with new media and concepts to produce new

genres of art which are sometimes perceived to be in contrast with the works of the older generation of Ghanaian painters which goes to accentuate the need for this study for proof. This leads to the idea that, Ghanaian painters have become emboldened to tackle new subjects and art forms including installation, conceptual and performance art given that these young Ghanaian artists no longer need acceptability at home to receive invitations and accessibility to the global market through actual and virtual galleries.

Observing the same phenomenon above, Acquah, (2018) significantly states that, Ghanaian art and artistic expression has therefore partially evolved through dynamic issues of push and pulls factors. And that, one of the forces that drive contemporary Ghanaian painters in their artistic production in Ghana are commercialization, satisfaction of the tourist market, and the quest to develop one's style through creativity which constitute the pull factors. To buttress Acquah's, (2018) point raised above, the studies of Jiesamfoek, (2009) in Suriname, also bear evidence to this phenomenon. For the effects of globalization on Bush Negro life in Suriname to change their artistic designs on objects to satisfy ordinary perceived tourist exoticism without recourse to their original symbolic meanings is thus worthy of note. The authors describe the above phenomenon very well but fail to illustrate them in pictures and the study engages with them to do so in subsequent writings. Viewed this way, the use of pictures or images to illustrate text documents becomes an indispensable asset to society which goes to accentuate the importance of this study.

Based on the above inferences, the study shares in the view that contemporary Ghanaian painting has now become a strategic philosophy and method of carefully selecting and blending Ghanaian heritage and European techniques to produce a

contemporary Ghanaian art as rightly indicated by Labi, (2013, 2019) and equally asserted by Adom, Osei & Adu-Agem, (2020).

Commenting on similar thoughts, Nagy and Jordan's (2018) text also informs us that, many acclaimed artists or painters active in Ghana and internationally were arguably educated at KNUST and UEW among them Professor Ato Delaquis, Professor Ablade Glover, El Anatsui, Benjamin Offei Nyako, Larry Otoo, Atta Kwami, Robert Aryeetey, Godfried Donkor, Dorothy Amenuke, and Ibrahim Mahama. This leads to the inevitable conclusion that, the role of U.E.W and KNUST's Department of Painting and Sculpture in fueling revolutionary changes in Ghana's contemporary art scene was thus remarkable.

### **2.13.2 Ghanaian Painters**

#### **Kofi Antubam**

Labi's (2013) earlier reading also informs us that, Kofi Antubam, Amon Kotei, Owusu Dartey, E. K. J. Tetteh, Ebenezer Essuman Donkor, Robert Joseph Mettle, and A. O. Bartimeus are painters who are readily remembered as pioneers in modern and contemporary Ghanaian painting. Kofi Antubam for example, effectively combined western techniques in painting and sculpture and Ghanaian culture demonstrating a deep understanding of the Ghanaian heritage (Labi, 2013). He displayed utmost respect for Ghanaian aesthetics by laying emphasis on rounded body forms, well-formed legs and feet, and particularly limbs with clear definition of anatomical contours.

#### **Adjo Kisser**

The text of Asare, (2018) further point out that Adjo Kisser is one of the few available women emerging within the past decade who is actively painting in Ghana. Asare, (2018) reveals that Kisser developed dexterity in drawing using primarily charcoal in



the Kwame Nkrumah University of Science and Technology where she received her Bachelors and Masters in Painting while she had her intellectual thoughts challenged and structured mostly by the emancipatory teaching of an art department lecturer Dr. Kari, Kacha Seidou. Her depictions of women figures are not conventional yet striking and remarkable while disrupting their societal roles and values and presenting new ways of looking and thinking about the feminine. Kissers depiction of unclad women achieve a striking sense of feminist humour. To say and recognize this statement as true is to recognize that, humour in Kissers work is to entertain and also highlight sensitive social, political, religious and economic concerns through the use of subtle provocations. These unpleasant striking nude forms in Kissers works thus creates a spectacle and help to trivialize and soften perception of the unclad female. Her works between the periods of 2014 to 2016 portray women satirizing societal ideas and values while reflecting the nature and mode of the artist. Kissers operates in the space of Contemporary artists in the *Chale Wote* era from 2011 to the present (Asare, 2018).

### **Papa Essel**

Acknowledgement of Papa Essel, a formally trained painter, in Magee's (2010) article as noted in Asare, (2018) is also refreshing. Essel, for example, harnesses Ghanaian traditional values, symbols and proverbs to create a niche. Thus, his work draws on the aesthetics of Ghanaian adinkra, a plain cloth with stamped symbols representing Akan proverbs and beliefs to address the problems of war, race, spirituality, the gold industry and life in the diaspora.

### **Samuel Prophask Asamoah**

Commenting on similar thoughts, the text of Adom, Osei & Adu-Agem, (2020) also indicate that, Samuel Prophask Asamoah is an internationally acclaimed young



Ghanaian painter who is one of Ghana's living treasures. As a colourist, Asamoah work in diverse media such as oil, acrylics, oil and chalk pastels and color pencils. As a believer in the empowerment of women, his themes include governance, transportation, agriculture, finance, health and business. Versatile as he is, Asamoah's paintings portray Ghanaian Adinkra symbols, Akua'ba figures, and African masks within his multiplicity of realistic, semi-realistic, abstract styles and sometimes sculpture relief impasto style. Asamoah paintings also advocates for the use of the traditional Ghanaian lyrics that offer good moral education into contemporary Ghanaian music. His painting titled „Revivalism in Music“ bears the above concept in line with the assertions of Antubam, (1963) and Nkrumah's ideology of „African personality“ as earlier pointed out in the literature. Additionally, Asamoah feature mask representations and the popular Adinkra symbols such as „Gye-Nyame“, (Except God), as other Ghanaian artists such as Papa Essel and Wisdom Kudowor, to educate the global audience on Ghanaian spirituality, belief, and value systems as noted by Owusu-Sampah, (2014) cited in Adom, Osei & Adu-Agem, (2020). Asamoah has participated in many exhibitions such as the 2015 „Art for Every Home“ in Malabo, Equatorial Guinea and „Repository of History“, 2014, at Muscat in Oman. A graduate from the KNUST, Asamoah is surely one of the social commentators in contemporary Ghanaian painting.

### **Collage in Ghana**

The readings of Komla, (2011) further indicate that, collage can be seen as a type of image making technique which is adopted by an artist by fixing a pleasing variety of materials onto a surface for various cultural purposes. Viewed this way, a collage may include newspapers, clippings, ribbons, bits of other artworks and photographs, glued to a surface such as wood, hard card or canvas as an artistic work.

Komla, (2011) emphasizes that, contemporary Ghanaian collage making is constricted and almost strictly falls within the spectrum of landscape and genre. And that, the techniques employed in the production of collage are therefore varied. Examples of contemporary Ghanaians collagists who stand distinguished are Theodosia Okoh who is well known for her use of corn stalk as basic material, E. Adiamah who is versatile in the use of a wider range of assorted materials and Benjamin Menya who uses fabrics. Others are Phillip Amoono, Richard E. Quayson and Charlotte Hagan.

### **Benjamin O. Danquah, & Patrick Turkson**

In the above regard, Benjamin Oppong Danquah works in mixed media and on themes such as landscape (“After a hard day’s work”), life style and everyday life activities in northern Ghana (“Drinking palm wine”, and “The bright and sunny day”). Patrick Turkson, a contemporary Ghanaian collagist also work extensively on seascape sceneries and employs the use of mixed media such as plantain backs, fabrics, sawdust and acrylic paint to express his ideas.

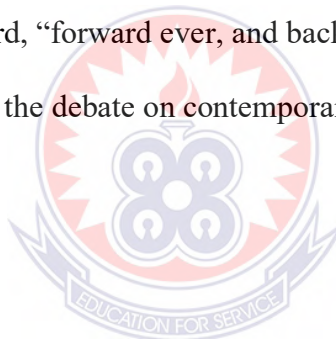
#### **2.13.4 Dialogue on Contemporary Ghanaian Art History**

Based on the above inferences, contemporary Ghanaian painting and painters for that matter are fast gaining international recognition as more Ghanaian artists are invited to do residences and exhibit their work around the world while more curators around the world are also seeking works by leading Ghanaian artists.

The Nubuke Foundation established by KNUST-educated artist Kofi Setordji with arts activists Odile Tevie and Tutu Agyere as well as Contemporary Ghanaian painting Gallery founded by Marwan Zakhem, in the five-star Kempenski Hotel, are a morale booster to contemporary Ghanaian painting and painters. Nevertheless, the

urgent need for the state to lead the way in this regard cannot be overemphasized (Nagy and Jordan, 2018).

Ironically, while this is a positive development for the artists and for international audiences, it contributes to the situation Okeke-Agulu, (2017) lamented in the New York Times, “Modern Art is Being Gentrified,” where he observed that the continent’s masses will be the biggest losers which is what Dr. karî“kachä Seid“ou, his colleagues, and many other artists have rebelled against. As Dr. Seid“ou has said of his own position, it is a constructive rather than resistance politics. The study is of the view that, whatever happens, one is reminded of the assertions of Antubum, (1963) and Nkrumah’s ideology of pursuing the „African personality“ in all spheres of our development. In this regard, “forward ever, and backwards never” to all contemporary Ghanaian painters. Thus, the debate on contemporary art history continues unabated.



## CHAPTER THREE

### METHODOLOGY

#### 3.0 Overview

This chapter outlines the methodology for the study. It includes the research design, philosophical perspectives, positionality, population, sample and sampling techniques, instrumentation, validity and reliability of instruments, procedure for data collection, data analysis, and ethical considerations.

#### 3.1 Research Design

This study is based on the qualitative methodology of research. According to Baumgartner, Strong and Hensley, (2002), most qualitative researchers agree that research designs which fall under qualitative approach rely heavily upon extensive observations and in-depth interviews that result in non-numerical data for analysis. A qualitative research approach uses methods that result in a narrative, descriptive account of a setting or practice. This is what sociologists such as Parkinson and Drislane, (2011) referred to as a form of interpretive sociology. Denzin and Lincoln, (2005) therefore explained qualitative research and stated that it is a situated activity that locates the observer in the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret phenomena in terms of the meanings people bring to them.

This study is descriptive in nature. Accordingly, narrative analysis was used to describe the data in detail, and also effectively analyze the philosophy and styles of

Felix Nicholas Hiengo and Godfred Asamoah Krofi as well as their techniques and works within the context of those of their contemporaries as noted by Clissett, (2008) and Flick, (2009). In this study, painting works of two selected contemporary Ghanaian painters (Felix Nicholas Hiengo and Godfred Asamoah Akrofi) were examined. What is important to note here is that, text documentary studies may be positivist or interpretivist in nature, depending on the approach of the researcher, the data collected and the analytical techniques employed. Thus, this study is interpretivist in nature.

The study therefore used observation and observation guide to focus on and examine the paintings of Felix Nicholas Hiengo and Godfred Asamoah Akrofi in order to construct an academic argument in this study.

The observation and narrative/descriptive guide list used (descriptive analysis, formal analysis, and interpretation), included but was not limited to:

- 1) **Identification of work of art;** what was the title, size and type of artwork produced, who were the intended audience and where the work could be found?
- 2) **Inventory of items in the painting;** what type of items can be found in the painting with their location in relation to each other, and whether the painting has any connection with historical event such as colonialism?
- 3) **Identifying the technical qualities of the work;** the Materials and tools in the work, the methods or styles used by the artist, what type of surface was painted on, whether the objects/items in the art work are real/abstract or scattered about or close to each other, and the design or organization arrangement of the art work?

- 4) **Interpreting the work;** finding the meaning of the painting, identifying the background of the artist and relating it to the background of the painting. In the narrative analysis, the study took an inventory of all that was available in the artworks which invariably helped me to gather a list of what was visible in the artwork. At the formal analysis stage, the study made a connection between the things identified and named their relationships which then enabled the researcher to draw an interpretation and evaluation of the artwork. In this regard, the study inferred meaning and ideas expressed from the artwork and then established at the evaluation or assessment stage, its sociocultural significance. Its value and significance was then established within the cultural values of the contemporary Ghanaian society. The work was also compared to internationally recognized art movements or styles as well as artistic theories by various authorities to assist in data validation. The reason for choosing this method of art criticism was that, with Feldman's (1971) technique, it allowed for one's ideas and feelings about a work to be properly established as evaluations are connected to factual descriptions made of a particular painting or artwork. In addition, it provided the space for exploration of works of art and opened the art work up for further interpretation as and when new facts were discovered. In addition to the above, it allowed the study to reveal the fundamental concepts in the artwork as well as uncover how the art work related to the society in which it was made.

As a result, observation and narrative analysis proved useful because it helped the study to carefully classify each painter's works into their specific philosophy, style, techniques and analysis of the various stages of their works.

This ultimately assisted the study to get a more compiled and complete picture of the „painting“ phenomenon as a human artistic practice.

### **3.2 Paradigm and Philosophical perspectives of the Study**

The writings of Sikes, (2004) cited in Kusi, (2012) indicates that, a research philosophy is a paradigm and manner in which data on a phenomenon are collected, analyzed and presented. In other words, it is a belief about the way in which data about a phenomenon should be gathered, analyzed and used. In making methodological choices, researchers are thus influenced by their philosophical standpoint and their basic assumptions about social reality, the nature of knowledge and human nature.

Ontology is referred to as one's view of reality and being, and has to do with whether the social world is regarded as something external to social actors or as something that people are in the process of fashioning (Bryman, 2012). It is concerned with claims and assumptions made about the nature of social reality. For instance, claims about what exists, what it looks like, the units it is made up of and how the units interact with one another (Grix, 2004). It further relates to knowledge as to whether objective knowledge exists independent of its social actors or it is constructed through social interactions. Interpretivists therefore contend that only through the subjective interpretation of and intervention in reality can that reality be fully understood. The study of phenomena in their natural environment is as a result essential to the interpretivist philosophy. Interpretivism is an epistemology that advocates that it is necessary for the researcher to understand differences between humans in our role as social actors. This emphasizes the difference between conducting research among people rather than objects. In this study the term „social actors“ refers to humans (people) who play a part in the stage of human life. They include artists such as

contemporary painters. This study thus seeks to interpret the everyday social roles of these two contemporary Ghanaian painters (social actors) in accordance with the philosophy and style of contemporary painting.

### **3.2.1 Positionality in the Study**

Based on the choice of interpretivist approach as the philosophical perspective for this study, and the fact that the proponent of this study is a professional artist among the accessible population, the „insider“ researcher best describes my positionality in the study. This positionality describes a study situation where the major researcher organizes a study about his or her own practice, professional, setting, culture among others. In the opinion of Khaliza, & Aizan, (2016), which is further corroborated by Fleming, (2018) in recent times, being perceived as a person who shares similar experiences by those being studied seems to eliminate fear about the purpose of the research, and thus paves the way for very informative talk. The benefits of using insider researcher is therefore to make the study responsive to the scope, knowledge, academic research as well as document the practice of the participants from an insider“s perspective.

### **3.3 Population of the Study**

Kusi“s (2012) text informs us that, a research population refers to a group of individuals or people with the same characteristics and in whom the researcher is interested. In other words, population describes a group of people to whom a researcher is interested in gaining information to be able to draw conclusion. Thus, the target population for this study was five (5) which included Felix Nicholas Hiengo, Godfred Asamoah Akrofi and three other participants who were perceived to have extensive knowledge of the works of Felix Nicholas Hiengo and Godfred Asamoah Akrofi. The accessible population was contemporary Ghanaian painters.



### **3.4 Sampling Techniques and Sample Size**

Purposive or judgmental sampling can also be described as selection of units based on personal judgment rather than randomization Taherdoost, (2016). In line with the understanding above, the study therefore used purposive sampling method based on a criterion which included: a college trained painter up to the Master's Degree Level, contribution to Art Education in Ghana at the tertiary level, 10 years' experience, and a practicing contemporary Ghanaian painter of not less than 10 years experience. A minimum of twenty (20) and maximum of thirty (30) paintings including water colours, oils, acrylics, prints and drawings each of these artists were therefore examined.

Thus, the choice of sample size was further based on Creswell's (2007) assertion that qualitative studies require detailed and extensive work so the sample size should be relatively small and manageable. A sample size of two (2) contemporary Ghanaian painters (Felix Nicholas Hiengo and Godfred Asamoah Akrofi) were therefore selected on the judgement "based on expected reasonable coverage of the phenomenon, given the purpose of the study and stakeholder interest" in line with the assertions of Korb, (2012) and Patton, (2015).

### **3.5 Data Collection Instruments**

We learn from the Statistical Quality Standards, U.S. Census Bureau, (2010) that data collection instrument(s) or tool(s) refers to the device(s) used to collect data, such as a paper questionnaire or computer assisted interviewing system. The study therefore used face-to-face interview, observation and photography as a form of documentation as data collection techniques for inquiry. Accordingly, interview guide, observation guide/checklist, voice/audio recorder, and digital camera were used as tools for the

data collection. The use of multiple data collection techniques and tools ensured triangulation of data as noted by Punch, (2005), and cross-checking data from multiple sources to search for regularities in the research data (Berg, 2007).

The study conducted an interview with Felix Nicholas Hiengo and Godfred Asamoah Akrofi as well as three (3) other selected study participants perceived to have adequate knowledge of the works of Felix Nicholas Hiengo and Godfred Asamoah Akrofi to help in the triangulation of the data gathered. Data was therefore collected from the research participants through semi-structured open-ended interview questions. The interview items covered the key themes raised in the research objectives and questions. Thus, the main purpose of the interview was to gather information about their personal characteristics (socio-demographic), philosophy, technique and style of work, so as to build a text documentary study of the works of Felix Nicholas Hiengo and Godfred Asamoah Akrofi.

The study used observation to examine the works of the two (2) contemporary Ghanaian painters. An observation guide was therefore used as data collection instrument. In the views of Kawlich, (2012), observation is useful to indicate how a programme is divided into a variety of activities. The study used this data collection technique because of the richness and credibility of information it provided; observation was a desirable part of data gathering technique. It therefore helped the researcher to get a more compiled and complete picture of the phenomenon under investigation.

### **3.6 Validity and Reliability of Instruments**

In any systematic enquiry into the human condition, it is important to establish the truth value of the study. The study must be judged against certain criteria so as to

ensure that the findings are a true reflection of the participants or reality (De Vos, 2002). Through criteria such as validity and reliability, the accurateness and completeness of a study can be ascertained. As in qualitative methods, researchers describe certain concepts related to reliability and validity. Guba, (1981) proposed “trustworthiness” as a surrogate measure for validity and reliability in naturalistic inquiries. “Trustworthiness” in this context is a belief system that informs the whole way in which the researcher approaches a research study (Guba & Lincoln, 1982). By structuring the study to address the four aspects of trustworthiness - that is, truth value, applicability, consistency, and neutrality - the researcher hopes to achieve the following outcomes: credibility, transferability, dependability, and conformability.

In order to ensure the validity and reliability of the research instruments, the interview schedule and the observation guide were designed to reflect on the research objectives and questions. To ensure face validity of the instruments, they were given to colleague MPhil. Art Education students for peer review. To ensure content validity of the instruments, they were given to experts in the field of painting as well as the research supervisor for scrutiny as well as expert judgment.

To ensure reliability of the research instruments, the test-retest technique was used to determine the reliability of the instrument. For the interview and observation guides, the responses of the respondents were compared to ensure consistency.

### **3.7 Data Collection Procedures**

Since the participants and the researcher were members of the same profession, data was collected through the face-to-face interviews, and observation using English language as mediums. Prior to a week of the interview, the researcher visited each of the respondents at their places of work (university) and home accordingly and booked

appointment with them. On the appointed day, the researcher called on the respondents to conduct the interview. The researcher adhered to ethical issues (considerations), and made sure the respondents were prepared before proceeding with the interview. The researcher then asked the questions one after the other, giving the respondents enough time to react to each question. The researcher further probed for clarifications whenever there was the need. Data from the interview was audio-taped with the consent of the participants, and was later transcribed. Through the face-to-face interview, the researcher was able to probe, follow up and elaborate responses.

Furthermore, it was possible during the interview to make an assessment of what the respondent felt, thought and believe through observing verbal and non-verbal behaviors. The interview sessions were therefore audio recorded and supplemented with note taking. It was important for the researcher to take notes because, though interviews held the truth on the tape; gestures, facial expressions and postures gave additional information to the meaning of what was spoken which were not captured on the tape leading to the loss of vital portions of data. Besides, the tape may develop technical or mechanical faults hence the need to take notes.

As a facilitator, the researcher made an effort to ensure that the study participants were comfortable. Before each interview session, there was the need to create an appropriate atmosphere which allowed participants freedom and independence to participate. The researcher explained the contents of the interview schedule. Participants were shown the schedules so that they could choose the questions they want to begin with. In some cases, the researcher decided to begin with questions that helped participants to uncover their perspectives. When participants' responses yielded "leads" during the interaction, the researcher pursued them in order to get more data and clarity. Since the questions were semi-structured open-ended, it gave

participants the opportunity to give their own points of view in respect of their situation. This afforded participants greater opportunities to tell their stories.

There is a need to reaffirm the value and usefulness of the participants during the interaction. The interviews audio-taped and transcribed enabled the researcher to capture every detail. All the information: interview guide and transcriptions from the process notes, were labeled and filed in a way that made the data easily identifiable and retrievable. This ensured that no data was lost or misplaced.

### **3.8 Data Analysis**

In this study, interview and observation data were analyzed qualitatively through narrative or descriptive analysis. This process involved organizing the data into manageable units, categorizing, comparing and synthesizing them while searching for patterns and discovering what was important and what was to be learned (Leech & Onwuegbuzie, 2008). Qualitative research usually generates voluminous data as the researcher is found with numerous transcripts of verbatim accounts of what transpires in interviews.

According to Creswell, (2009), transcription is the process of converting audiotape recordings or field notes into text data. The researcher therefore listened to each tape repeatedly, familiarized himself with the conversations, and carefully wrote them down in the words of the participants. The researcher immersed himself in the data by repeatedly pursuing through to help reduce the voluminous data for narrative analysis and clarity. These data were narratively analyzed for the sake of interpretation. Again, direct quotations were used to support or clarify the qualitative data when necessary. The interpretation of the qualitative data therefore made it possible for the researcher to make appropriate inferences.

Sarantakos, (1993) therefore presents a model of analysis of interview data under qualitative research and described five steps to achieve that, which are transcription, checking and editing, analysis and interpretation, generalization, and verification. This model which consists of five steps was employed for data analysis for the research. First and foremost, after data was collected through interviews, the researcher transcribed it from its original tape-recorded form onto paper in English Language. Having done that, the manuscript were then cleaned and edited by eliminating any typographical error and contradictions in the text. The data having been transcribed, the transcripts was then checked and edited. In addition, parts of the data that were related were also prepared for analysis. Here the findings of the interviews, analysis, and interpretation, involved data deduction and narrative analysis.

It is critical to identify how statements emerge and connect to one another for the final description to be comprehensive and exhaustive. For Caulfield, (2019) to equally shares in both views above is to give credence to its relevance and consistency in contemporary times. Thus, in interpreting the data, the researcher, in line with the affirmations above, identified emergent issues as they were reported by respondents, how the issues connected or related to each other and meanings were accordingly drawn and narratively analyzed from these. This allowed the researcher to verify the findings as accurately as possible.

### **3.9 Ethical Considerations**

Resnik, (2009) defines ethics in research as the discipline that study standards of conduct, such as philosophy, theology, law, psychology or sociology. Commenting on similar thoughts, Babbie, (2004) also remarks that ethical issues are the general agreements, shared by researchers about what is proper and improper in the conduct

of scientific inquiry. Thus, these include seeking permission, voluntary participation, no harm to participants, informed consent, anonymity and confidentiality (Strydom, 2002; Punch, 2009). In other words, it is a method, procedure or perspective for deciding on how to act and for analyzing complex problems and issues. Ethical issues therefore arise from the kind of problems that social scientists investigate and the methods used to obtain valid and reliable data. The study therefore supports the opinion that Ethical considerations are pertinent to this study because of the nature of the problem, the methods of data collection and the kind of persons serving as research participants. While carrying out this study, the researcher therefore followed ethical procedures suggested by Bryman, (2006). Bryman, (2006) advises that researchers should ensure that participants are protected from any physical or psychological harm that may arise from research procedures. In line with international best practices in educational research, the researcher therefore addressed the following: informed consent, protection and consent of participants and their responses, permission, protecting privacy and ensuring confidentiality.

## CHAPTER FOUR

### RESULTS AND DISCUSSION

#### 4.0 Overview

This chapter presents the analysis and discussion of the results of the study based on designated objectives and research questions. The study uses the narrative approach in this presentation. This chapter is also categorized into four major headings which are:

1. The socio-cultural, educational and professional background of the two contemporary Ghanaian painters
2. The philosophy behind the paintings of Felix Nicholas Hiengo and Godfred Asamoah Akrofi.
3. The style(s), media and techniques of paintings by Felix Nicholas Hiengo and Godfred Asamoah Akrofi.
4. Analysis of the early, middle and current stages of paintings by Felix Nicholas Hiengo and Godfred Asamoah Akrofi in terms of their philosophy, style, media, techniques, and subject matter.

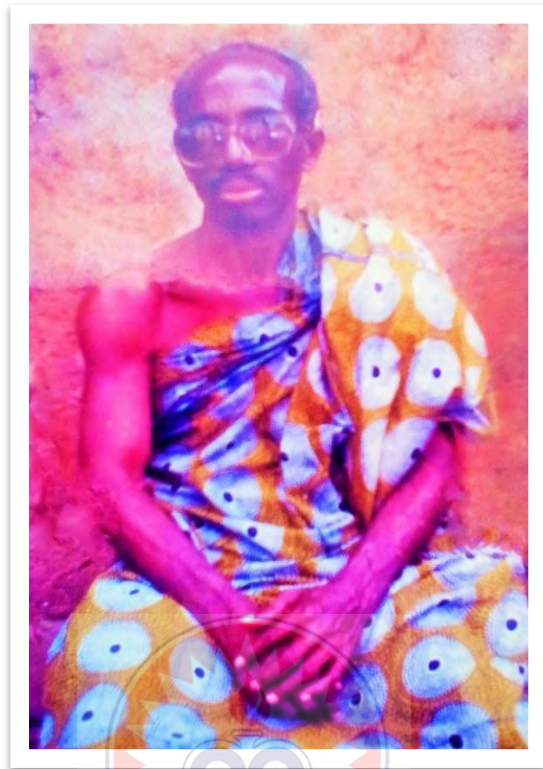
#### 4.1 The Socio-cultural, Educational and Professional background of the two selected Contemporary Ghanaian Painters

This section primarily presents the life history of the two selected contemporary Ghanaian painters, namely; Felix Nicholas Hiengo and Godfred Asamoah Akrofi. The discussion covered their early years, education, marriage, religion, conference and seminars attended, research areas, books and articles published, working experience, professional associations and contributions, awards, community service, art exhibitions as well as extracurricular activities.



## 4.1.2 The Life and Works of Felix Nicholas Hiengo

### 4.1.2.1 Background and Social Life



**Figure 1: Felix Nicholas Hiengo**  
(Source: Photographed by Researcher, 2019)

The study gathered that, Felix Nicholas Hiengo was born in 1932 at Boso in the Asuogyaman District, Eastern Region of Ghana. His parents were Opanyin Hiengo Kwao of Bretuo Clan of Boso, and Obaapanyin Yaa Brakatubea of Okpone Abusua (Aduana Clan) of Boso, both of blessed memory. The last of seven (7) siblings, Mr. Felix Hiengo spent the early part of his life with his parents who were peasant farmers. This therefore enabled him to take keen interest in farming. Presently living at Winneba, in the Central Region of Ghana, he is also a family man with three (3) children.

Additionally, Felix Nicholas Hiengo has made a lot of contributions to the Ghanaian community or society. He served as a Senior Hall Tutor (An administration of

students" Affairs) from 1983 to 1988. This was when he served at the Specialist Training College, Winneba. He has also contributed immensely to the nation"s development especially in the areas of Art Education and the promotion of Arts and Culture. Throughout his teaching/lecturing profession, he has inspired and impacted his rich knowledge in young and upcoming artists. Through the numerous group exhibitions held, Felix Hiengo had also helped in the documentation and promotion of Ghanaian and for that matter African Arts and Cultural values both at home and abroad. These were evident in the indigenous Ghanaian socio- cultural activities depicted in his paintings.

#### ***4.1.2.2 Educational background***

Felix Nicholas Hiengo attended a number of schools, colleges, and universities. He started his basic education at Boso Presbyterian Primary School and completed in 1944. He then continued to the Boso Presbyterian Middle school and completed Form 4 in 1952. In 1955, he also went to the Techiman Training College, Abetifi and completed in 1956 and furthered his education at the Presbyterian Training College, Akropong (PTC) from 1959 to 1960. From 1963 to 1966, he attended the Winneba Training College (WTC). In addition, Felix Nicholas Hiengo pursued his university education at the Kwame Nkrumah University of Science and Technology, Kumasi (KNUST) from 1974 to 1978 for Graduate Degree, from 1978 to 1979 for Post Graduate Degree and from 1990 to 1991 for the Master"s Degree.

He studied many subjects or courses both at the college and university levels. His subject areas included Religion, Music, Mathematics, English, History, Geography, Science, Fine Art, Drawing, Painting Project Work, Textiles, Sculpture, History of Art, Teaching of Art, Art Education Appreciation, History of Painting, Teaching of Art (Lettering, Drawing, and Painting), and Supervision of Teaching Practice. As a

requirement for the award of a bachelor and master's degrees, he undertook project and thesis writing on the following topics: Colour Symbolism in Traditional African Society in 1978 and a Manual on Colour work for Schools in 1991.

As a sequel to his educational endeavor, Felix Nicholas Hiengo held a Teacher's Certificate 'B' and 'A' from Techiman Training College, Abetifi, and Presbyterian Training College, Akropong Akwapin, respectively, Art Teacher's Certificate from Winneba Training College, Winneba, (WTC), a Bachelor of Arts Degree in Painting, and a Diploma Certificate in Art Education both from the College of Art, Kumasi, and a Master's Degree from the Department of Art Education, KNUST, Kumasi.

#### ***4.1.2.3 Professional background***

By virtue of his educational pursuits, Felix Nicholas Hiengo had gathered rich and vast experience as a Ghanaian art educationist and professional painter spanning a period of over forty-six (46) years. The varied work experience of Felix Hiengo as an educationist also included teaching/lecturing in the following place: Boso Presbyterian Primary School (as untrained teacher) from 1953 to 1954, Aseseso Presbyterian Primary School between 1957 and 1958, Oda Antwi Banson Middle School from 1960 to 1963, Anglican Training College, Kumasi (now Anglican Secondary School) from 1966 to 1969, and Technology Secondary School, Kumasi from 1970 to 1974. He had also taught at the Specialist Training College (STC), Winneba between 1979 and 1990, Specialist Training College (STC), Winneba from 1991 to 1992, University College of Education (UCEW), Winneba from 1992 to 1994, and University of Education (UEW), Winneba between 1994 and 2002.

The courses Felix Hiengo taught at the university included picture making, drawing, painting, collage making, mural painting, mural-in-collage, human anatomy, leather work, research methods, thesis-writing, and teaching practice organization. Felix

Hiengo's specialty was in drawing, painting, and printmaking in varied media such as water colours, ink, charcoal, oils, and felt pen.

Besides having lectured at the university, Felix Hiengo was also an examiner at the West Africa Examinations Council (WAEC) from 1992 to 2010. He was also an Assistant Examiner for picture-making at both the BECE and SSCE/WASSCE levels from 1993 to 2010. At the West African Examination Council (WAEC), he was also an Assistant Examiner for basketry, leatherwork and picture - marking at the Basic Certificate Examination Level. He was a Chief Examiner for picture - making, at the Basic Education Certificate Examination (BECE) and Senior School Certificate Examination (SSCE) / West Africa Senior School Certificate Examination (WASSCE), 1993 - 2010. Furthermore, Felix Hiengo also served as an External Examiner for the Master of Art programme at the Department of Art Education, College of Art, KNUST, Kumasi, from 2005 to 2011 when the programme faced out. Felix Nicholas Hiengo had also held a number of local and foreign art exhibitions as well as decoration of some public buildings. These included the following: 1st Ghana Trade Fair, Accra, 1967; National Cultural Centre, Kumasi, 1971; Art Council, Accra, 1980; British Council, Accra, 1981, Art Council, Accra, 1982; French Embassy, Accra, 1983; Private Collection, Accra, 1992; and Martin Luther King Jnr. Library, Accra, 1995. Besides, he had also participated in a group decoration at Elmina Motel, Elmina, 1996. Felix Hiengo's works were also widely collected abroad and again in private homes across the country.

By way of mentorship and deep influences on his educational and professional journey, Felix Hiengo reflected, acknowledged, and paid tribute to the following persons by making the following remarks:

Throughout my schooling, two of my teacher(s)/lecturer(s) influenced my professional life greatly, namely, K. Addo-Osafo Esq. and Dr. S. K. Amenuke.

Mr. K. Addo Osafo was one of the great artists Ghana ever had. He made me aware of my potentialities in visual art when I was in the Middle School. I was fortunate therefore, to study art as a student under him in three occasions: Boso Presbyterian Middle Mixed Schools; Techiman Training College, Abetifi; Winneba Training College (WTC). His influence deepened my interest in Visual Art greatly. May His Soul Rest in Perfect Peace!.

Dr. S. K. Amenuke was a Senior Lecturer in Department of Art Education, KNUST, Kumasi. Dr. Amenuke made me aware of my strength in research and report writing (thesis writing). He was my supervisor for all three academic write-ups, namely; long essay, and thesis I presented at KNUST for first degree, post-graduate diploma, and also Master's Degree in Art Education. Doctor, may the Almighty God bless you abundantly.

Commenting on the above, the study notes that, none of the research works above has been published nor is there same published on Felix Nicholas Hiengo. In this regard, what is important to note here is that, this study brings to the fore a broader exposé of the life and works of Felix Nicholas Hiengo as well as a publication on same.

#### **4.2.1 The Philosophy behind the Paintings of Felix Nicholas Hiengo and Godfred Asamoah Akrofi**

This section deals with the physical and intellectual analysis that the finished works of each artist was subjected to by way of their physical appearance in relation to the belief system of the artist. The analysis therefore brings to the fore, the artists statement as well as highlights of its concepts.

#### 4.2.2 The Philosophy behind the Paintings of Felix Nicholas Hiengo

In view of the above, Hiengo states:

Generally, I am quiet and of gentle disposition. I also believe in frankness and truth. This objectivity in life had immense influence on my art works and my entire life.

With the above statement as a cardinal trait of Felix Hiengo's personality, it seems clear from the evidence that his philosophy was one inclined towards objectivity and truthfulness. His philosophy was therefore to paint human figures and objects and themes in Art without distortions or misrepresentations or falsifications. He also reaffirmed the above philosophical stance by stating that;

I do not have any strange philosophy, but what I do must be faithful. Personally, I do not like telling lies.

Felix Hiengo wanted to be a pupil of no one but nature. He wanted no prettiness but the truth. Consequently, he would not lie to his conscience.

Boateng, (2004) indicates that the philosophy of objectivity and truthfulness led to actual life situations instead of distortion when creating art. The exponents of realism therefore portray ordinary contemporary life and current mannerisms. The fanciful subjects and artificial ways of doing art were therefore rejected by realists.

To say and recognize the above statements as true is to admit that, on balance, Felix Hiengo's philosophy in painting was clearly to portray the subject matter as truthfully as possible. Consequently, themes or subject matter of paintings that usually reflected Felix Hiengo's philosophy were centered on natural forms, such as human figures, coastal and forest landscapes, historic monuments as well as still life. They were all based on realistic, natural activities concerning various processes in life. Fishing at the coast, fish mongering at the beach, serene seascapes, colonial castles, close study of canoes and coconut trees, as well as drummers. His favorite themes were the coastal

scenes. Felix Hiengo added that most of his works (themes/subject matter) were not influenced by his feelings, but rather what he saw.

On the premise of Felix Hiengo's philosophies of painting, it was now possible to see that he drew inspiration from natural forms such as human figures, land and seascapes, and was largely influenced by the indigenous Ghanaian way of life. This was especially seen in his market scenes at the beach where fish vendors were depicted carrying things on their heads, others with babies at their back.

#### **4.3 The Styles, Techniques, Media and Subject matter of Paintings by Felix Nicholas Hiengo**

Consistently, Felix Hiengo's style was in the tenets of the Realism movement while he employed a lot of free style in his water colour painting, with emphasis on the objective and truthful representation of forms and ideas.

In this regard, in his oil paintings on canvas, Felix Hiengo employed a lot of smooth brush strokes which also merged into a fine finish as was seen in the still life composition of ceramic wares. Flowing watery lines of treatment and movements of brush strokes also merged to give the effect of smoothness before they dried. These were depicted in some of the coastal scenes. The flowing watery lines and transparencies were also carefully exploited in the water colour works. It is interesting to note that some of the water colour works were also in series of miniatures while others were in normal sizes. The human figures in Felix Hiengo's paintings were also not distorted. His paintings were done in cool colours such as greens, blues, and browns. Felix Hiengo reflected that in early school days, the colours he used were mostly in the range of browns. However, after taking to painting landscapes on the spot, greens and blues from nature had influenced his land, and seascapes. His



favorite colour in painting was green. In contrast, his painting “The Young Pioneer”, (Fig. 4) displayed impasto technique. The study forms the opinion that, perhaps, due to the artist's quiet disposition, he invariably avoided the use of warm and hot colours such as red, yellow, orange, red-yellow, and red-orange, in his painting. According to him, his favorite work which was a black and white drawing on paper titled “The Test of Time”. To him, it was a historic document because it captured an old dilapidated house which he had portrayed as realistically as possible as it was seen at Dixcove.

It is important to note that, several media of paintings were also done by Felix Hiengo. He stated that as a student painter, he handled water based mediums such as water colours, poster colours, and acrylics on paper and canvas respectively. A few oil paintings were also done on canvas and cardboard. He had done prints on paper/cardboard, and also used charcoal for drawing and sketching practice. Ink and felt pen were also used for spontaneous drawing composition. He however stressed that as a professional painter, his favorite medium was water colour on paper.

Felix Hiengo's paintings were also centered on natural forms, such as human figures, coastal and forest landscapes, historic monuments as well as still life. In line with his philosophy of objectivity and truthfulness, his paintings were based on realistic, natural activities concerning various processes in life. Fishing at the coast, fish mongering at the beach, serene seascapes, and colonial castles, close study of canoes and coconut trees, as well as drummers were therefore portrayed. His favorite themes were the coastal scenes. Felix Hiengo added that most of his works (themes/subject matter) were not influenced by his feelings, but rather what he saw. Observing the same phenomena in France, Gustave Courbet (1819 - 1877) was the leader of this movement and he called it "Democratic Art". In Britain, the leaders were Dante



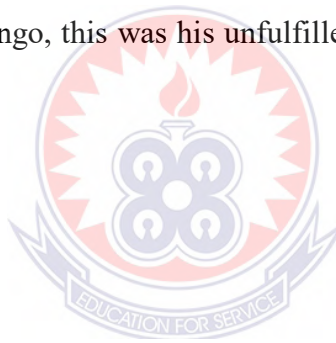
Gabriel Rossetti, J. E. Millas, and W. Holman Hunt. These leaders in Britain called it Pre - Raphaelite or Pre - Raphaelitism (Boateng, 2004).

Felix Hiengo also drew inspiration from natural forms such as human figures, land, and seascapes, and was largely influenced by the indigenous Ghanaian way of life. This was especially seen in his market scenes at the beach where fish vendors were depicted carrying wares on their heads, others with babies at their back.

When asked the question: "Do you have any unfulfilled ambition(s) as far as painting is concerned?" Felix Hiengo paused for a while and answered

Yes, I planned to do paintings during my retirement. However, I could not do so as often as I wish due to problems with my sight.

Regrettably for Felix Hiengo, this was his unfulfilled ambition as far as painting was concern.



#### 4.4 Observation and Description of Early, Middle and Current Stages of Paintings by Felix Nicholas Hiengo



**Figure 2:** Figure Study.

Source: Photographed by Researcher, 2019

The “Figure Study” in Figure 2 is a charcoal drawing on paper which measure 8 ½ by 12 ¾ inches and was produced in 1964. It was located in the artist’s collection in Winneba. This charcoal drawing portrayed a female figure in portrait format. The figure was in a pensive mood and looking downwards. The left hand was rested at the elbow on the left knee and the other stretched downwards. The style and technique of drawing and shading were all in the realistic manner. There was balance and harmony in this one figure composition.



**Figure 3:** At the Study.

Source: Photographed by Researcher, 2019

This pencil drawing on paper in portrait format, Figure 3, is titled “At the Study” and was produced in 1964. It measure 8½ by 12¾ inches and was in the Artist’s collection in Winneba. It depicted a young male figure seated at a study table in a reading posture. His head was rested against both hands which were both rested on the table at the elbow. The human figure and the objects in the work were closely composed. The style and technique of drawing and shading were all in the realistic manner. There was balance and harmony in this one figure composition.





**Figure 4:** The Young Pioneer.  
Source: Photographed by Researcher, 2019

The work in Figure 4 titled “The Young Pioneer” documented a young pioneer in the days of Ghana’s colonial struggle under the political leadership of Dr. Kwame Nkrumah. The 29½ by 20 inches oil painting on canvas was produced by Felix Hiengo in 1965. This piece of work is 54 years old, and was in the artist’s collection in Winneba. „,The Young Pioneer” behaved like members of the scout. They wore hat and a scarf around their neck, carried a rack sack with a water bottle and used a walking stick. Even though the painting knife was used to apply the colour in impasto on the canvas, the style was still realism. There was a heavy mixture of burnt umber, sienna, yellow ochers, Prussian blues, and orange, creating a strong tactile value in the work. There was vertical balance and harmony of colours in this portrait composition.



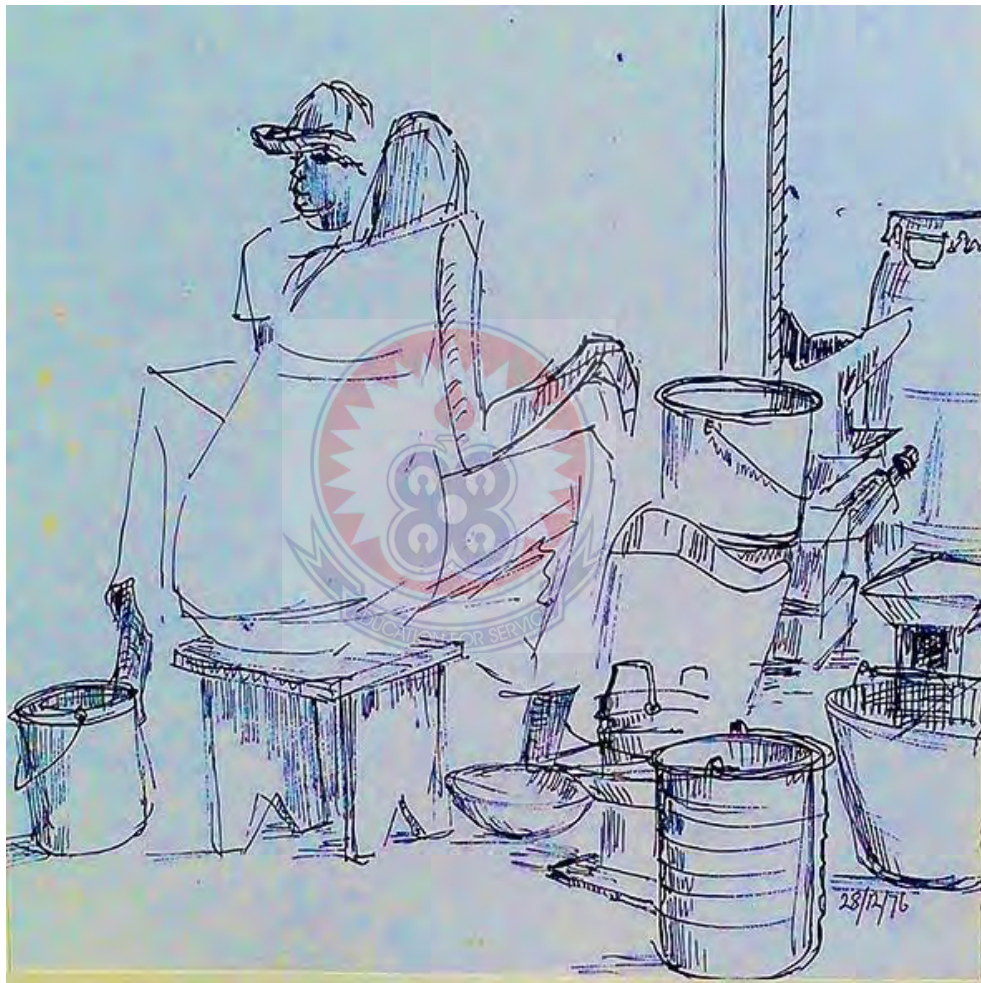
**Figure 5:** Still life Study.

Source: Photographed by Researcher, 2019

The painting in Figure 5 is titled “Still life study” and was produced in 1975. It measures 31½ by 25½ inches and was located in the artist’s collection in Winneba. The work was an oil painting on cardboard. This painting was a study of ceramic wares, namely, jugs, vases, plates, sauce pan, bowls and bottles, arranged on a flat surface. The bottle and bigger vase were placed at the back of the composition, while the smaller vase, jugs, plates, bowls, and sauce pan were placed in front. The bowl was leaned against the bottle while the small vase and a jug were placed in a plate. A jug was also placed in a sauce pan in front of the big vase. The bottle was green in colour while the bigger vase and the jug in the plate were painted in blues.



The smaller vase, jug, bowl, and sauce pan were in browns and yellow ochre. The oil colours were applied realistically with the help of a brush. The colours used were mixed with other colours to give a pleasant mixture of browns, yellow ochres, as well as green and blues. The objects used in the compositions were real and were arranged closely together. The vertical objects were arranged in contrast with the horizontal ones to create a harmonious balance in this landscape composition.



**Figure 6:** Cleaning the Utensils.  
Source: Photographed by Researcher, 2019

The art work in Figure 6 is a felt pen composition on paper produced in 1976 and titled "Cleaning the Utensils". It measures 9 ½ by 8 inches and was located in the artist's collection in Winneba. This drawing portrayed a woman washing utensils in the company of a man. The woman and man were seated on kitchen stools and were

both surrounded with kitchen wares. They were facing each other with the woman's back facing the viewer. The hatching technique was used in this well composed realistic drawing. The white colour of the paper was also carefully exploited which gave form and solidity to the objects and forms in the composition.



**Figure 7:** Evening Meal.

Source: Photographed by Researcher, 2019

The work in Figure 7 titled “Evening Meal” is a colour print on paper produced in 1978. It measures 8 3/8 by 6 1/4 inches and was located in the artist's collection in Winneba. This printed composition in portrait captured a village scene with two (2) women having an evening meal. They were seated on local kitchen stools in front of two buildings with thatched roofs. There was also a third building and some trees in



the background. There was sharp contrast in the colour used with the colour of the printing surface, thereby bringing clarity in the forms and objects in the work. It was a one colour print in bluish-green, while exploiting the colour of the printing surface as a second colour. The objects and colours used were all in the realistic style. There was formal balance and harmony in the design of this work.



*Figure 8:* The Test of Time.

Source: Photographed by Researcher, 2019

The work in Figure 8 titled “The Test of Time” is a felt pen composition and measures 10 by 13 inches. It was in the artist’s collection in Winneba and was produced in 1978. This black and white drawing on paper captured a dilapidated house at Discove, Western Region, with some dwellers in sight. There were six main buildings with windows and thatched roof in sight with a street running in between



them. Three buildings were on both sides of the street. There was also a big tree behind the building in the background. The style of drawing and cross hatching shading technic used in the work had brought the effect of tactile values as well as visual contrast to the work. According to the artist, the buildings in front as well as the trees in the background, were deliberately treated in a hazy style to bring into focus the dilapidated house on the left of the street. The objects and forms used in the composition were closely arranged, bringing a sense of unity in the work. To the artist, this was his best drawing.



**Figure 9:** Traditional Drummer.  
Source: Photographed by Researcher, 2019

The painting in Figure 9 titled “Traditional Drummer” is produced in 1978 and measures 41/8 by 5 inches. It was a print on paper and was located in the artist’s

collection in Winneba. The “Traditional Drummer” was a single colour print in a portrait format. There was a roofed building with two windows in the background, with a drummer in the foreground, beating two drums with two sticks. The drummer had cloth tied around his waist and was bare-chested. The drums were leaned against four wooden props. There was a tree in-between the drummer and the house in the background with some vegetation behind the house. The ground was also designed with some linear patterns that flowed towards the vegetation in the distance. There was a strong contrast in the work, with the colour of the printing surface exploited to look like a second colour. The human figure and objects in the picture were properly composed, thereby making the work harmonious and interesting.





**Figure 10:** Cape Coast Castle I.

Source: Photographed by Researcher, 2019

The work above, Figure 10, titled Cape Coast Castle I was located in the collection of the painter in Winneba and was produced in 1980. This black and white drawing measures 10 inches by 13 inches and was a study which resulted in the oil painting on cardboard subsequently described in “Cape Coast Castle I” (fig. 12, pg. 117). There were buildings, canoes, human figures, sky, sea, as well as a parcel of land in this drawing. Most of the forms in the drawing were located at the sea shore. The style and technic of drawing and shading were all in the realistic manner. The building, (Cape Coast Castle), was a two - story with very tall nearby walls. It was a historic monument reminiscent of the British colonial presence on the Gold Coast in the 1930s. There was balance and harmony in this black and white composition.



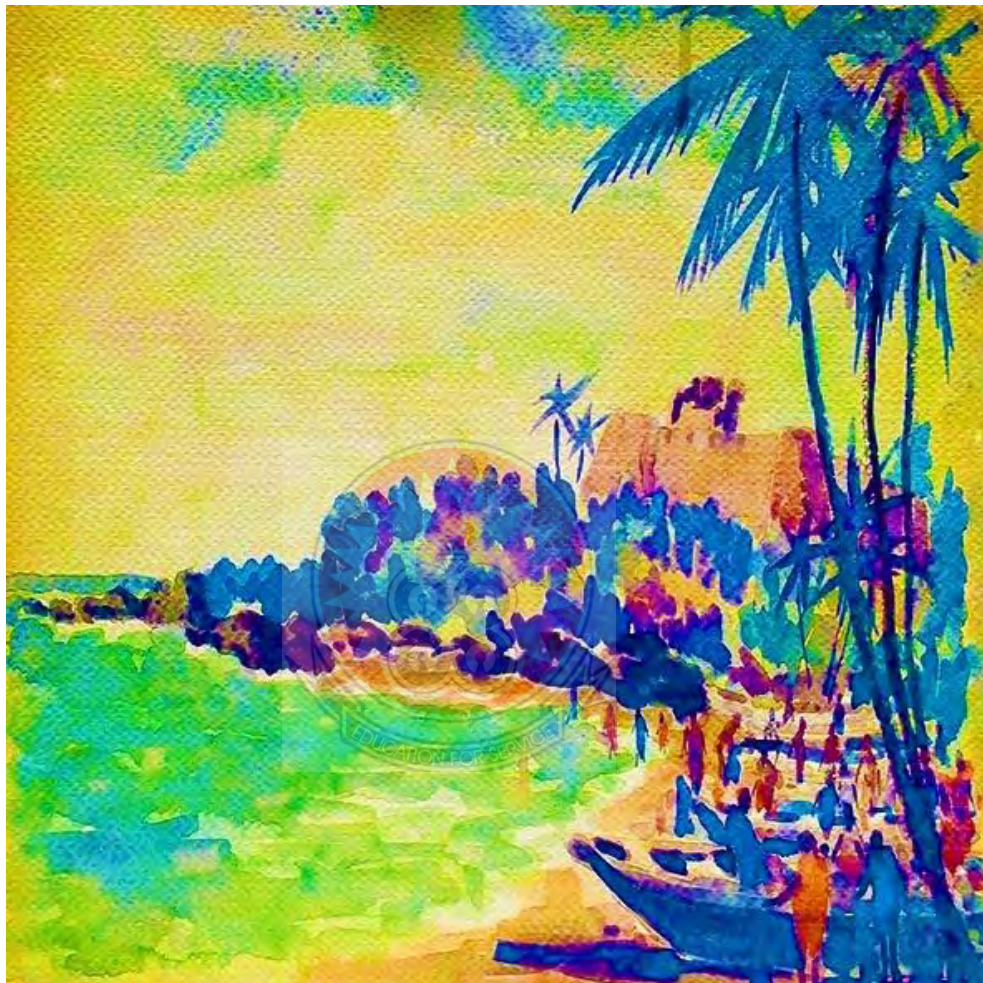


*Figure 11: Cape Coast Castle II.*

Source: Photographed by Researcher, 2019

The artwork in Figure 11 is a painting titled, „Cape Coast Castle II“. This oil work on cardboard measures 48 by 33 inches and was produced in 1980. It was located in the artist’s collection in Winneba. There were buildings, canoes, human figures, sky, sea, as well as a parcel of land in this painting. Most of the forms in the painting were located at the sea shore. The building, (Cape Coast Castle), was two - story with very tall nearby walls. It was a historic monument reminiscent of the British colonial presence on the Gold Coast in the 1930s. There was smooth application of paint in this combination of land and seascape. A lot of tinted colours were used in the range of sky blues, reddish browns, emerald greens, as well as burnt umbers and sienna. On balance, the colours used were peaceful. The style of the artist was also realistic. The

objects and forms in the composition were also real and closely arranged together. There was visual balance and harmony created in the work thereby giving a feeling of peace at the coast. However, this was in sharp contrast with the chaotic scenes associated with the Cape Coast Castle during the British Colonial era.

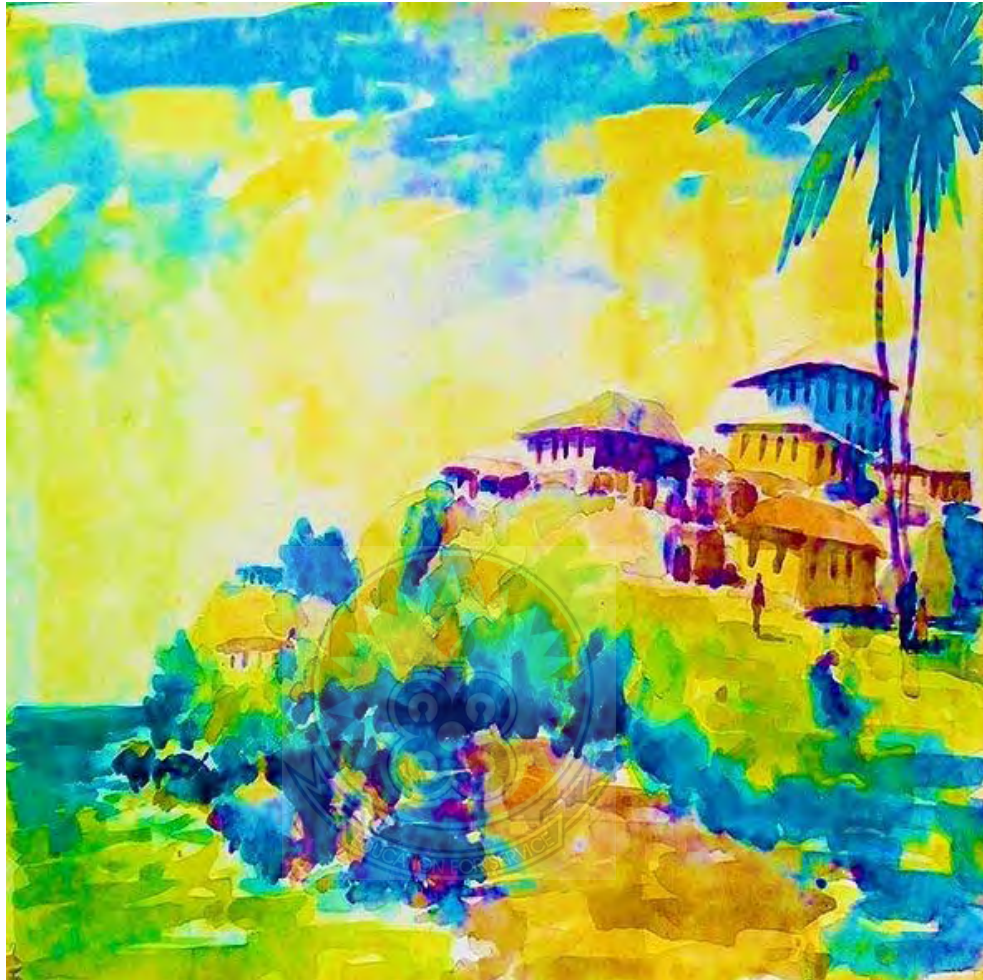


**Figure 12:** Manford Beach 1.  
Source: Photographed by Researcher, 2019

The art work in Figure 12 is a water colour wash on paper titled “Manford beach1” and was produced in 1981. It measures 18 by 15 1/2 inches was located in the artist’s collection in Winneba. This painting depicted a scene at Apam in Cape Coast, with a building surrounded by foliage in the background, human figures, canoes, and three (3) coconut trees in the foreground. Some of the people, perhaps, fisher folks, were attending to their canoes. Mixed colours such as alizarin crimson, violet, reddish



browns, and deep blues were used. The objects and human forms used in the composition were orderly arranged and also in a realistic style. There was informal balance and harmony in this land and beach scape.



**Figure 13:** Manford Beach 2.  
Source: Photographed by Researcher, 2019

The painting in Figure 13 is titled “Manford Beach 2” and was produced in 1980. It is a water colour wash on paper and measures 16½ by 11⅝ inches. It was located in the artist’s collection in Winneba. This painting described a quiet coastal scene on a hill with five (5) buildings, two coconut trees, and a human figure in the distance/background have been portrayed. The coconut trees and human figure were in front of the buildings. In the foreground, one could see some rocks with the sea to the left of the composition. Cerulean blues were also used together with lemon

yellows, resulting in bluish-greens and yellowish-greens. The images and forms as well as style of colour application used in the composition, were all in a realistic manner. There was informal balance and harmony in the use of colour as well as the arrangement of forms and images in the composition.



**Figure 14:** Beach Scene at Manford.  
Source: Photographed by Researcher, 2019

The art piece in Figure 14, produced in 1983, is a painting made in water colour on paper and is titled “Beach scene at Manford”. It measures 16 1/2 by 11 5/8 inches, and was located in the artist’s collection in Winneba. This painting captured a serene beach scene at Mannford at Apam, in Cape Coast. There were coconut trees and buildings on a hill in the background, with canoes and human figures in the foreground. The human figure was carrying a load on the head. Mixed colours as



opposed to raw colours were used with several effects of transparencies in the work. Both objects and colour application in the work were realistic. The scene was carefully selected to create balance and harmony among the various objects.

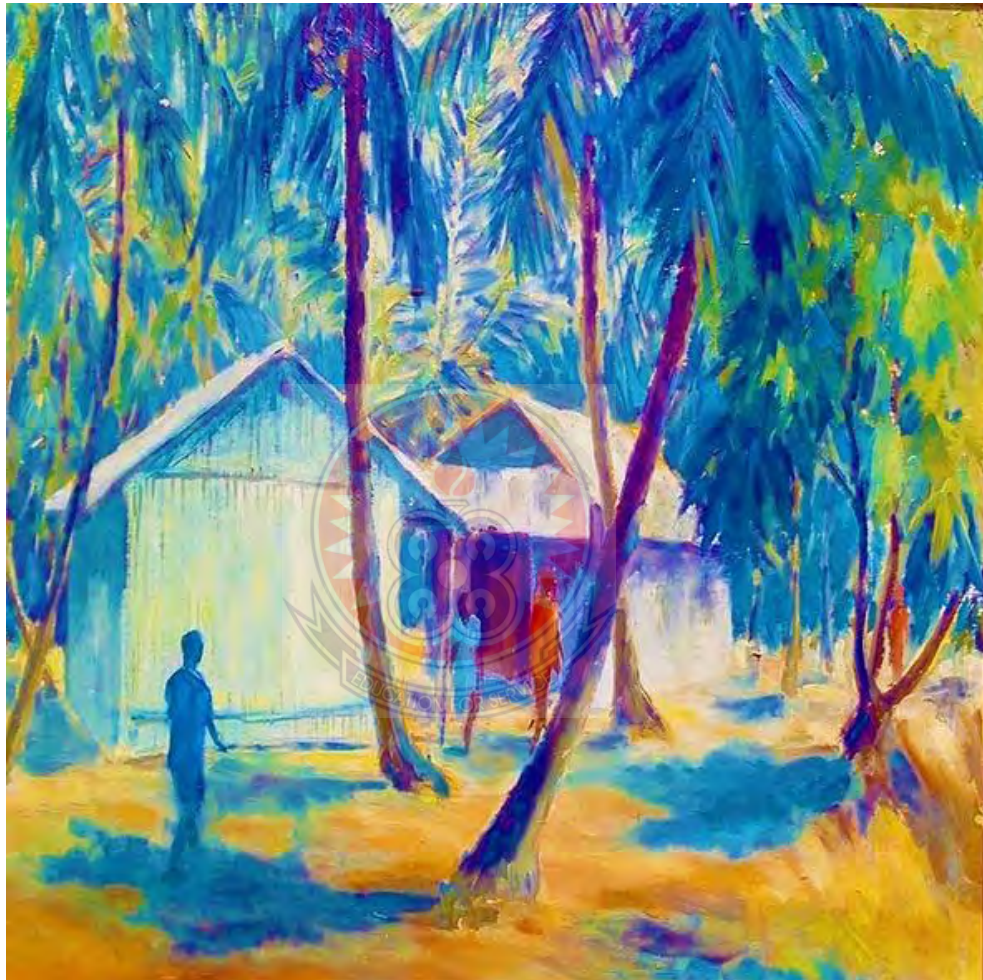


**Figure 15:** Ankobra banks I.  
Source: Photographed by Researcher, 2019

The work above in Figure 15 was done in felt pen on paper and measures 10 by 13 inches and was produced in 1991. It was located in the artist's collection in Winneba. This black and white drawing was a documentary study which resulted in the oil painting on cardboard described subsequently in „Ankobra Banks II“ (page 121). There were houses, coconut trees, as well as human figures in this landscape drawing. The houses were made up of zinc roofing sheets and may belong to some fisher folks. The houses were located near the estuary where the Ankobra River entered the sea.



There was also soil erosion at the banks of the river where the house was located. Several mixtures of colours such as blues, greens, browns and yellows, were applied smoothly, with heavy brush strokes to depict the coconut leaves. Human figures and objects in the work were realistically portrayed. There was also a balance between the vertical and horizontal forms in the composition.



**Figure 16:** Ankobra Banks II Axim.  
Source: Photographed by Researcher, 2019

The painting in Figure 16 is titled “Ankobra banks II” located at Axim. It measured 29½ by 22½ inches and was produced in 1991. This work was an oil painting produced on cardboard. The work was located in the artist’s collection in Winneba. There were houses, coconut trees, as well as human figures in this landscape painting. The houses were made up of zinc roofing sheets and may belong to some fisher folks.

The house was located near the estuary where the Ankobra River entered the sea. There was also soil erosion at the banks of the sea where the house was located. Several mixtures of colours such as blues, greens, browns and yellows, were applied smoothly, with heavy brush strokes to depict the coconut leaves. Human figures and objects in the work were also realistic. There was balance between the vertical and horizontal forms in the composition.

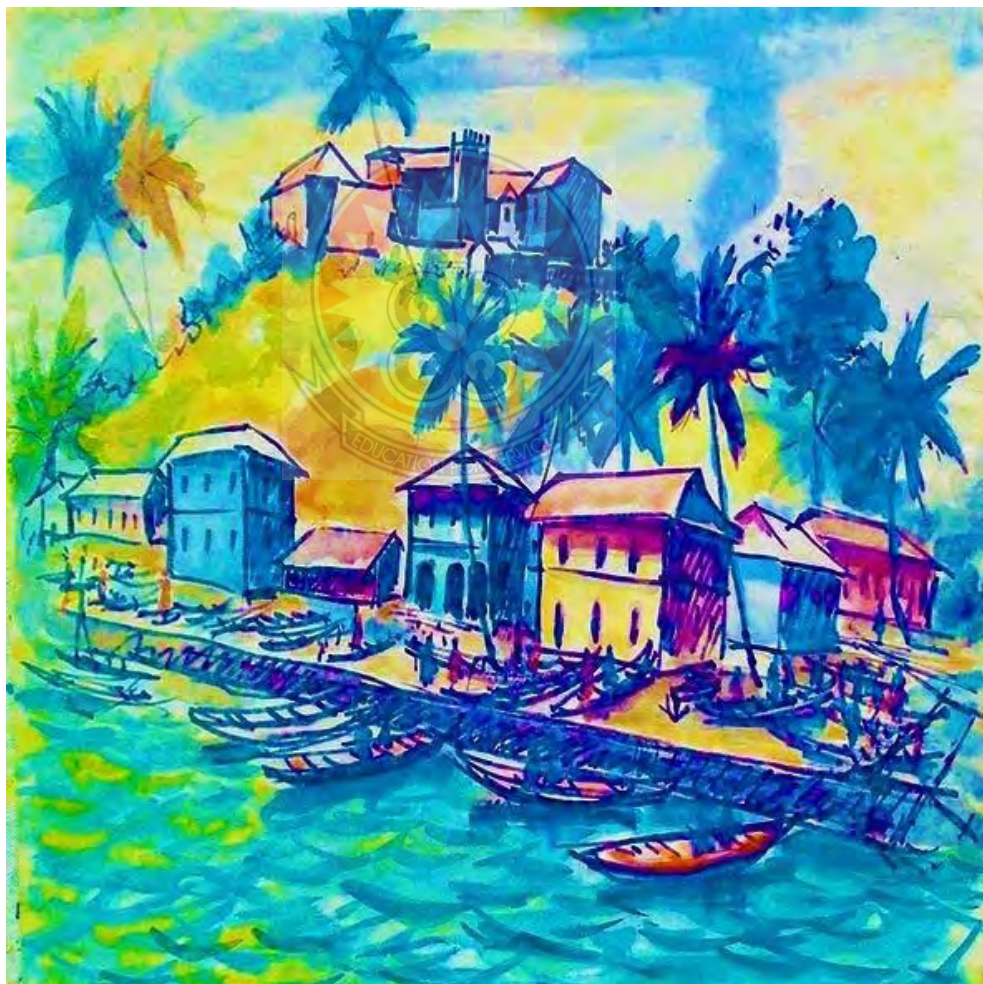


**Figure 17:** Ankobra Estuary.  
Source: Photographed by Researcher, 2019

The painting in Figure 17 exhibited the “Ankobra Estuary” and was produced in 1995. It is a water colour wash on paper measuring 11 $\frac{5}{8}$  by 16 $\frac{1}{2}$  inches. It was located in the artist’s collection in Winneba. This painting was a sea and landscape, which portrayed the point at which River Ankobra entered the sea in the Central Region. There were



coconut trees, canoes and human figures with some carrying loads on their head. There was also a hill on the left side of the composition, a parcel of coast land on the right side of the composition, with River Ankobra flowing in-between into the sea. Vigorous brush strokes were used in the treatment of the coconut branches. A lot of mixed colours such as violet, reddish-violet, orange and blue-green were also used in the work. The colour application as well as objects and human figures used in the work were all realistic. The scene was carefully selected to give balance and harmony in terms of the organizational qualities of the work.



**Figure 18:** Manford Fishing Harbour.  
Source: Photographed by Researcher, 2019

The art work in Figure 18 is a water colour work titled “Manford Fishing Harbour” and was produced in 1999. It was done on paper and measured 22 <sup>3</sup>/<sub>8</sub> by 17 <sup>1</sup>/<sub>4</sub> inches.

The work was located in the artist's collection in Winneba. The painting portrayed a scene with buildings on a hill, others in the foreground, canoes and paddles with fisher folks in attendance, as well as the sea in the foreground. This brought back memories of the old Elmina Fishing Harbour. There was harmony in the use of colours as well as the arrangement of objects in the composition. Spontaneous brush strokes were used to depict ripples and waves created in the constant movement of the sea. The objects, colour application, as well as the organizational qualities were all in the realistic style.



**Figure 19:** STC, Art Education Department.  
Source: Photographed by Researcher, 2019

Figure 19 was titled “STC, Art Education Department” and was produced in 1999. It was a collection from the artist's showroom in Winneba. It was a water colour on



paper and measured 14 by 17<sup>3</sup>/<sub>4</sub> inches. It described a serene scene at the Specialist Training College, Art Education Department, Winneba captured in water colour washes. There was a bungalow in the distance, with some trees in the foreground. There was also a human figure in-between the trees. The water colour effect in the medium was effectively demonstrated by the artist. Mixtures of blues and lemon yellows were used, resulting in their secondary colours in varying tones of green. The objects and forms used in the composition were realistic. The scene was also carefully selected which gave the arrangement an informal balance and harmony.



**Figure 20:** Beach Market at Axim.  
Source: Photographed by Researcher, 2019

The painting in Figure 20 is a water colour painting on paper which illustrated a “Beach Market at Axim” and was produced in 2000. It measures 17 <sup>5</sup>/<sub>8</sub> by 12 inches

and was located in the artist's collection in Winneba. This land and seascape painting showed a local fish market setting at Axim, in the Western Region of Ghana. There were coconut trees in the distance/background as well as human figures, canoes, thatched house, and coconut trees in the foreground of this composition. Some fishmongers had their fish in pans on their head while others were sited in front of their wares. Other women were also buying from the fishmongers. There were smooth application of mixed colours and orderly arrangement of human forms and images in this formally balanced composition.



**Figure 21:** The Mosque.

Source: Photographed by Researcher, 2019

The painting in Figure 21 is titled, “The Mosque” and measures 16½ by 11⅝ inches. It is a water colour work on paper and was located in the artist's collection in

Winneba and was produced in 2002. This art work described a scene captured in a Muslim community at Winneba Zongo, a suburb of Winneba. There were buildings and coconut trees in the background, and another coconut tree in the foreground of the composition. The building in the middle was a Mosque, and there was another tree in front of it. The foreground was also filled with some rocks and foliage. Mixed colours such as violet, reddish-violet, yellowish-ocher as well as cerulean blue were applied with the help of a brush. There was colour harmony and balance of images in this landscape composition. The style of drawing and colour application were all in realism.

#### **4.5 Analysis of the Early, Middle and Current Stages of Paintings by each artist in terms of his Philosophy, Style, Media, Techniques and Subject matter.**

##### **4.5.1 Overview**

This section of the study deals with the relevance of style and technique analysis of painting, physical and intellectual analysis of the early, middle and current stages of paintings by Felix Nicholas Hiengo in terms of his philosophy, style, media, techniques and subject matter. The section therefore brings to the fore, the technical and intellectual qualities of Hiengo's paintings which include his compositional use of principles and elements of design, concepts of symbolism, materials and method practices as well as highlights of his signature style.

##### **4.5.2 Relevance of Style and Technique Analysis in Painting**

Thus, the study supports the view that, the importance of analysis of artists' techniques in general and the study of an individual artist's technique (s) in particular, for several reasons, could not be overemphasized. In this regard, Barrett, & Stulik, (1995) therefore indicate that, Art Historians and Art researchers in general can use detailed knowledge of an artist's technique and its developmental evolution



throughout the artist's career in the authentication of the artist's works. In addition, this information could also assist in the establishment of a proper chronology for the known works of artists such as Felix Nicholas Hiengo and Godfred Asamoah Akrofi for future generations.

Artists of various historical periods around the world were also able to achieve specific visual effects through the use of special artists' materials or by methodical application of proven painting techniques because they could now rely on available results of systematic art research such as this study, to learn from old masters' techniques.

Furthermore, Museum conservators were also able to rely on specific information about pigments, binding media, and materials, including those of earlier restorations, as well as detailed knowledge of the structural arrangements of these materials in order to ensure a safe working strategy when planning conservation or restoration treatment of art works because mankind, artists and their works not excluded, will not live forever. The importance of this study could therefore not be underestimated.

In spite of the above, each approach of analysis leaves something unexplained or something missing from the whole artist's picture. Thus, to provide a successful or real understanding of artistic techniques, a painting should be studied by individual specialists from the appropriate disciplines which underscore the need to establish an interdisciplinary approach from Art historians, conservation scientists and artists, to secure a more complete set of data about artistic styles and techniques (Barrett, & Stulik, 1995).



#### **4.5.3 Analysis of the Early, Middle and Current Stages of Paintings by Felix Nicholas Hiengo in terms of his Philosophy, Style, Media, Techniques and Subject matter.**

##### **Early Stages of Paintings**

Anchored on the assertions above, evidence from the study also indicated that, the early stages of Felix Nicholas Hiengo's paintings dated from 1963 to 1966. In addition, the artist painted in the tenets of the realism movement. As a result, while his focus was on domestic and political themes, the artist represented as closely as possible what was seen. A basic goal of all representational artists or Realists to present an illusion of volume was thus accomplished in the techniques of painting by Hiengo through the juxtaposition of dark and light values, and of highlights and shadows. As Hiengo pointed out, the importance of his sight in such endeavours could therefore not be overemphasized.

The results further indicated that, during this period, Hiengo's principal focus was on human figure and human figure compositions in general. "At The Study" (Figure 3), "The Young Pioneer" (Figure 4), his first oil painting on canvas, and "Still Life Study" (Figure 5) were some examples of such paintings. The study also observed that the subject matter under study was therefore different from those of the middle and current stages of his paintings.

Analysis of the painting samples taken further suggest that, Hiengo effectively used pencil or charcoal lines and tonal gradation for drawing and shading (hatching) and for representing his idea in typical human figure studies. With this, he was able to achieve solidity and an expression of emotions invoked by visual textures as captured in "Figure Study" (Figure 2) and "At the Study" (Figure 3). The uses of

foreshortening in both right hands and thighs of both models, plus the average  $7\frac{1}{2}$  to 8 head length in the adult figure were also evident. With this, he was also able to show proportion and the direction of flow of the human features in the model's posture. Thus, Hiengo's competence in the representation of the human figure became obvious in his paintings.

In "The Young Pioneer" (Figure 4) for example, the use of heavy impasto technique reminded one of the visual textures in the figure studies above even though the latter was in tactile visual values. In fact, Professor Ablade Glover, a former Dean of the College of Art, KNUST, Kumasi, immediately comes to mind with this technique with his proud and elegant female profiles. In "The Young Pioneer" (Figure 4), the human figures were however characterized by forms of regular shapes while the heads and hat of the figures were also characterized by enormous circular shapes and soft curves. The left arm of the figure was also visible while the one on the left was not. Heavy textured opaque colours characterized this painting which justified Hiengo's principal focus of opacity in his early stages of painting. However, a criticism of this work was that, the artist's focus on close study or objectivity was almost sacrificed in the use of the impasto technique.

In the "Still Life Study" (Figure 5), the study observed a close study of the various objects in order to bring out their main characteristics and details. As a result, Hiengo's smooth application of colour in this art work was in sharp contrast with his impasto technique earlier seen in "The Young Pioneer" (Figure 4), which pointed to his versatility in the use of brush and painting knife. The shapes used were interesting and the spaces between or around objects; shapes and masses were also positively used for a pleasing effect. In his controlled technique of surface blending, individual colors and values were mixed by Hiengo and applied to appropriate locations of the

object surface to indicate highlight and shadow. Each new application of color was carefully blended into the surrounding paint, resulting in a smooth, continuous flow. Most traces of brushwork were then blended out. The result of this technique was a smooth, detailed, and controlled style such as was found in this still life study.

Indicators for this technique included a smooth, continuous surface with gradual shifts from highlight to shadow. The direct blend of the pigments therefore created an opaque quality in contrast to the luminous character of colours. There was also an effective use of light and shadows, balance, contrast, variety and harmony in this composition. Thus, these objects were skillfully brought together for their pleasing contrast of shapes, sizes and colours. With balanced horizontal and vertical elements as well as a variety of cool colours, this still life study was presented as an art work which was compositionally on point.

### **Middle Stages of Paintings**

Evidence from the study further indicated that the middle stages of Felix N. Hiengo's paintings also date from 1970 to 1979. It also unfolded from the study that, the artist was a realists whose belief in objectivity permeated through their paintings. Accordingly, the artist was interested in the study of natural themes. During this period, the artist also studied various media of painting such as oil on canvas or cardboard, print as well as felt pen and charcoal on paper. Of paramount interest to the artist during this period was the influence of the media on the art work produced. As a result, a search or an exploration of the various media was a unique feature of this period.

Consequently, Hiengo's study of paintings in his middle stages was much more experimental in nature than the two other stages. It was therefore observed that while

the subject matter under study was different from those of the early and current stages of paintings, felt pen as a drawing tool was also significantly used. “Traditional Drummer” (Figure 9), “Evening Meal” (Figure 7), “Cleaning the Utensils” (Figure 6), as well as “The Test of Time” (Figure 8) were some examples of paintings during this period.

In “Cleaning the Utensils” (Figure 6) and “The Test of Time” (Figure 8), Hiengo used felt pen lines for drawing and shading scenery compositions which gave the work a linear three dimensional look. He was able to capture the feeling of visual texture and linear perspective in representing his idea in this black and white composition. Interestingly, the artist captured this through the extensive use of hatching and cross hatching techniques as opposed to pointillism to achieve roughness, solidity and three - dimensionality in this composition. As a result, the objects far away appeared smaller than objects in front in the composition. The systematic repetition of the cross hatching technique also stimulated a sense of movement (pattern) achieved by regulated visual unit in the shapes and forms used. The artist also used interesting horizontal and vertical shapes positively with balanced distance around objects, shapes and masses producing a restful effect of attraction on each side of the center of focus in the art work. There was proper use of a variety of forms and shapes which included buildings, cooking utensils, trees and human figures. The visual principle of dominance was also effectively used in “The Test of Time” (Figure 8). Making one element (dilapidated building) the center of attraction on which all other elements (other building and forms) depended for their meaning and being noticed was thus achieved by Hiengo.

In the two prints titled “Evening Meal” (Figure 7) and “Traditional Drummer” (Figure 9), Hiengo consistently used the technique of wood or lino block cut to

depict lines in these prints which resulted in a three dimensional appearance. The artist was also able to capture the feeling of visual texture and linear perspective in these monochromatic prints. He achieved this through the extensive use of carefully cut lines and shapes in the wood cut. As a result, the objects far away appeared smaller than those objects in front. The systematic repetition of the printed lines and shapes also stimulated a sense of movement (pattern) achieved by regulated visual unit in the shapes and human forms used. There was also proper use of proportion and a variety of forms and shapes even though the right hand of the traditional drummer appeared a little distorted. The average  $7\frac{1}{2}$  to 8 head length in the adult figure was also evident in this art work. The artist in a unique way used both animate and inanimate, vertical and horizontal shapes and forms in representing ideas on a two dimensional surface, thereby producing a restful effect in the “Evening Meal” (Figure 7). The use of foreshortening in the left thigh of the woman having her evening meal was also effectively portrayed by the artist.

The above features have been effectively used for easy identification and communication of the main subject matter of an evening meal and music from a traditional drummer. Colour was also effectively manipulated by Hiengo to give interesting effects such as lines, textures and designs in these two prints. Exploiting the background colour as a second colour, a single colour print was eventually made to have the effect of a two colour print. Green and black colours were used respectively in “Evening Meal” (Figure 7) and “Traditional Drummer” (Figure 9). There was contrast, variety and harmony in the composition of these two printed works. Thus, an exploration of the various media as a unique feature of this period was clearly portrayed by the artist.

### **Current Stages of Paintings**

Evidence from the study further indicated that, the current stages of paintings by Felix Nicholas Hiengo dated from 1980 to present day. It also unfolded from the study that, the artist was a realist whose belief in objectivity and truthfulness permeated through his paintings as earlier noted in his early and middle stages of painting. Hiengo's focus had now shifted to sceneries with emphasis on the element of colour. Water colour was therefore the main medium used with a few felt pen sketches on paper, and oil painting on cardboard. The application of colour(s) on any given surface(s) was therefore spontaneous. This spontaneity was largely seen as a unique quality in Hiengo's water colour transparency as well as the few oils paintings done during this period. As a result, several colourful beach scenes were produced by the artist. Well aware of the optical properties of both light and colour, the artist worked on highly reflective white ground for maximum transparency.

Some of these works included "Cape Coast Castle II" (Figure 11), "The Mosque" (Figure 21) at Winneba zongo, "Beach Market at Axim" (Figure 20), Ankobra Estuary" (Figure 17), and "Manford Fishing Harbour" (Figure 18). The study therefore observed that, the subject matter under study (colourful sceneries) and its focus (transparency), was as a result, remarkably different from those of the early and middle stages of Hiengo's paintings.

In "Beach Market at Axim" (Figure 20) and "Ankobra Estuary" (Figure 17), the study observed a manipulation of colour to give interesting transparent effects in both paintings. Additionally, Hiengo skillfully used a blend of primary and secondary colours which resulted in their beautiful intermediates. The element of transparency became evident in these variegated and flat water colour washes in the reflection of a cerulean blue sky, canoes and human figures in the water body as well as the



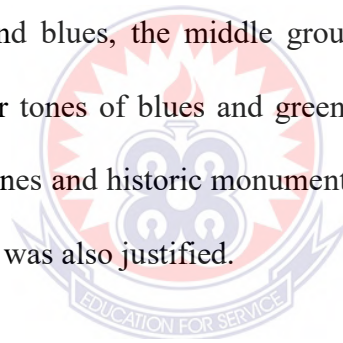
subsequent transparency of the white background paper through all the colours used. The thinness and relatively simple structure of the paint layers were also in accordance with typical techniques in water colour washes for transparency. A close examination also showed that, most of the paint was fairly, directly and thinly applied. Hiengo in his use of colours also relied on the technique of subtle atmospheric effects to create almost continuous recession into space, and thus, depicted the images significant clear against the sky line.

Thick and thin lines were also effectively used to depict coconut trees and buildings. Lines and shapes were further used in representing ideas such as foliage, human forms, coastline, horizon and canoes while indicating distance and direction of flow in these beach scenes. The use of linear perspective in terms of line and size of objects in relation to distance such that objects far away appear smaller than objects in front in the composition was also evident in these variegated and flat water colour washes. Visual textures were also used to create rough designs (texturing) in the foliage, sides of buildings as well as the coastline. Contrast and distance around objects shapes, human forms and masses were also skillfully used by the artist created balance, movement, variety and harmony in these pleasing beach compositions. The effective use of flat and variegated washes, transparency, variety, balance, contrast, perspective and harmony were also evident in “Manford Beach I” (fig, 12), “Manford Beach II” (fig, 13) and “The Mosque” (fig, 21) sceneries.

The “Cape Coast Castle II” (Figure 11) and “Ankobra Banks II” (Figure 16) featured opacity in the use of colour as was seen during the early stages of Hiengo’s paintings. Visual textures were used in treating foliage in “Ankobra Banks II” (Figure 16). In both works, human forms, buildings and canoes were however characterized by regular and irregular shapes while the distance between objects and shapes were also

positively used. Invariably, the use of distinct shapes such as triangles, squares, rectangles and circles also highlighted the element of contrast in both paintings. The artist therefore successfully brought to the fore the principles of variety and linear perspective as well as harmony in these two paintings.

In “Cape Coast Castle II” (Figure 11), space was defined by formal conventions that conveyed an illusion of distance. Dark and light passages alternated, often with deep shadowed foreground forms and images, sharply outlined against a brightly lit sky line. Optical phenomena such as atmospheric perspective were represented not illusionistically, but almost symbolically, by a space organized into three zones defined by distinctly different tonalities. The darkened foreground zone was typically a rich browns, orange and blues, the middle ground similar lighter tones, and the distance the lightest clear tones of blues and greens. Worthy of note here was that, themes such as beach scenes and historic monuments as a principal focus in Hiengo’s current stages of painting was also justified.



### **Summary of Hiengo’s Painting Philosophy, Style, Technique and Subject Matter**

Summarily, the philosophy and style of painting in all three stages of paintings consistently emerged to be the same belief in objectivity and truthfulness as well as realism or naturalism. Felix Nicholas Hiengo was therefore a realistic painter.

Whereas in the early stages of painting, there was opacity in the medium used (oil paint), there was extensive transparency in the use of water colour in the middle and current stages of Hiengo’s paintings. This opacity therefore resulted in the impasto technique exhibited in “The Young Pioneers” (Figure 4). In the middle stages, charcoal and felt pen was also used as opposed to oil and water colour in the current stages of Hiengo’s paintings. It must be stated that, the three stages of painting above

represent Hiengo's individualism, his personal statements as well as his philosophy as a contemporary Ghanaian painter.

### **Hiengo and Representation of Women in Painting**

The study shares in the notion that, it is important for one to take a look at what spaces women also occupy in our works as artists as the call for the recognition of the roles of women in society become louder. As a result, visual imaging and representations of women and women as subjects in the Ghanaian contemporary art scene cannot be overemphasized given that, these symbols may be described as a form of window through which one could look to understand certain socio - cultural traits of people in Ghana (Asare, 2018). Hiengo's depiction of women in his art works was thus seen as a reflection of women's socio-cultural position in the Ghanaian society.

In this regard, the study is of the view that, Hiengo invariably sheds light on some of the many qualities of Ghanaian women as serious, hardworking, caring and thoughtful mothers. This feminine spirit of strength, confidence and perseverance is also the main motivator for Ablade Glover, a celebrated Ghanaian artist Fosu, (2009). Viewed this way, the above attempt by Hiengo therefore offers avenues for understanding gender constructions in a society and the way women and men negotiate their social, economic and political roles within gendered spaces as noted by Falola & Amponsah, (2012: 123) cited in Asare, (2018). Thus, the images of women in art served as a metaphor indicating respected, positive aspects of Ghanaian culture. Hiengo's effort in the above therefore comes across as highly commendable.

## 4.6 The Life and Works of Godfred Asamoah Akrofi

### 4.6.1 Background and Social Life



*Figure 22: Godfred Asamoah Akrofi  
(Source: Artswall Magazine, 2013)*

The results of the study indicated that, Godfred Asamoah Akrofi was born on the 15<sup>th</sup> of June, 1955 in Accra, in the Accra District of the Greater Accra Region of Ghana. Godfred Akrofi's rich and vast experience as a Ghanaian art educationist and professional painter therefore spans a period of over twenty- eight years (28years).

As a family man with children, Godfred Asamoah Akrofi valued commitment to community service. A philanthropist at heart, he therefore stood very tall in the area of service to his community. This was particularly evident in both group and personal donations of numerous paintings and sculptures to both institutions and prominent individuals, restoration of several community murals, logo designs, as well as review of papers for publications in some institutional journals.

In addition, Godfred Asamoah Akrofi had interest in many extra curriculum activities. He was therefore a patron to the following associations or groups: Christian Fellowship (GHAFES, UEW), Environmental/Tourism Club (UEW), and the Illustrators Association, (UEW). He was also a member of the Voluntary Action (Voluntary Work camps Association, Ghana).

#### **4.6.2 Educational background**

This section gives records of schools, colleges, and universities attended by Godfred Akrofi. The study also learned that he had his secondary education at Odorgonno Secondary School, Accra from 1971- 1976. He then proceeded to the Accra Teacher Training College, Accra from 1979 -1980. He continued to the Ghana Institute of Journalism, Accra between 1980 and 1983. In 1986, he went to the Specialist Training College, Winneba and completed in 1989. He also attended the University of Science and Technology, Kumasi from 1990 – 1993.

By virtue of his educational pursuits, Godfred Asamoah Akrofi held a Teacher's Certificate „A“ from the Accra Teacher Training College, Accra, Diploma (Art Education – Painting and Sculpture), from the Specialist Training College, Winneba, (STC), and a Master of Arts Degree in Art Education, from the Department of Art Education, KNUST, Kumasi. In addition, he also earned a professional diploma qualification from the Ghana Institute of Journalism, Accra.

In an interview with him, Akrofi added that,

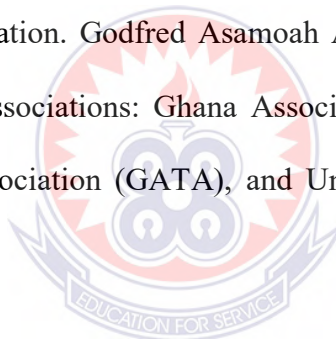
During my formative years, I also benefited from a part time art training at Guy Fitz Art Studios close to the Globe Cinema, Accra, where I polished up my artistic talents as a Teacher Trainee Student at the Accra Teacher Training College, Accra, now called Accra University College of Education, Accra.

Akrofi further added that,

At the Guy Fitz Studios, in the midst of great painters like Mohammed Muneru, Ebo Acolatse and others including the manager of the art studio, I had a very great knowledge in painting using oils and acrylics on canvas. This made me top the painting and drawing class throughout my education, from Training College to the university level.

#### **4.6.3 Professional background**

Presently, Godfred Asamoah Akrofi is a retired Senior Lecturer at the Department of Art Education, University of Education, Winneba. The courses or subjects which he taught at the University of Education, Winneba included painting and sculpture, principles and practice of art education, portrait painting, mural in picture making, sculpture (portrait), drawing (at all levels), introduction to cartooning and animation, as well as fashion Illustration. Godfred Asamoah Akrofi was also a member of the following professional associations: Ghana Association of Visual Artists (GAVA), Ghana Art Teachers Association (GATA), and University Teachers Association of Ghana (UTAG).



Godfred Asamoah Akrofi also has profound interest in research. His research areas included the following: Acrylic Styles and Techniques in Painting (1995), Local Materials for Collage Making (1992), a Study of the Lives and Works of Three Contemporary Ghanaian Sculptors (Saka Acquaye, Dr. Oku Ampofo, and Kofi Antubam), (1989).

In addition, Godfred Asamoah Akrofi has attended a number of conferences and seminars which included the following: School of Creative Arts Faculty Seminar in 2016, inaugural lectures: African Schooling and Education, UEW, Winneba by Professor Asabre – Ameyaw in 2015, Staff Training in Courseware Development (Module) and Structural Equation Modeling, UEW, Winneba in 2013. In 2012, he



also participated in a seminar on Ghana Democracy and the Politics of Insults: The Role of the Media and the Citizenry by Kabral Blay–Amihere - Chairman, The National Media Commission (March 29, 2012, at J.N. Aryeetey Auditorium, UEW, Winneba. He also participated in counseling workshop for academic counselors, UEW, Winneba and National Animation Festival, UEW, Winneba, both in 2009.

He has also attended a number of workshops, conferences and seminars from 2001 to 2007. These included workshop on Action Research, Central Campus, UEW in 2007; workshop on Rhino-dimensional Computer–aided- industrial Design Product Modeling organized by Aid to Artisans Ghana (Media Lab) in collaboration with APDF and Development Office, UEW, at IEDE, UEW in 2004; ICT workshop on Developing Online Teaching Materials, IEDE from 5<sup>th</sup> – 7<sup>th</sup> November, 2003; workshop on Using Radio for Lecture Delivery at the South Campus, UEW from 14<sup>th</sup> – 18<sup>th</sup> October, 2002; First Annual Review Meeting of Faculty of GCSSE at Greenland, Hotel, Agona Swedru on 19<sup>th</sup> December, 2002; Mmofra Foundation: Goethe Institute Workshop on illustration, children’s books at Goethe Institute, Accra from 28<sup>th</sup> May – 1<sup>st</sup> June.

Other workshops, conferences and seminars also attended by Godfred Asamoah Akrofi were: Academic Staff Enrichment Workshop on Techniques for Writing Proposal at South Campus, UEW in 1999; division of colloquium by division of General Cultural and Social Studies [G.C.S.S.E], UCEW in 1999; workshop on Children Book Illustration by UNICEF and Mmofra Foundation at Gimpa, Accra from 3<sup>rd</sup> – 6<sup>th</sup> January, 1997; Educational Technology Workshop on the Production and use of Instructional Materials organized by the Educational Resource Committee of UCEW from 15<sup>th</sup> – 18<sup>th</sup> March; 1995; the Role of Distance Learning in Distance Education by Professor Drummond of Eastern Washington University, EWU in 1994;

workshop on Semester and Course Unit System for the staff of diploma awarding institutions by Institute for Education, UCC from 7<sup>th</sup> – 16<sup>th</sup> October, 1989; and 23<sup>rd</sup> Conference of Voluntary Service Organizers at Accra in November, 1986.

By dint of hard work, Godfred Asamoah Akrofi had a number of publications in journals, newspapers as well as books. The books published by him included the following: „HIV/AIDS and Other Sexually Transmitted Diseases (STDs): The artist’s perspective“, 2014, „Global terrorism illustrated“, 2014, „Paintings in Ghana“, 2012, „Jackitey and the Monkeys“, 2010, „The Colouring and Activity Book“, 2010, and „The Importance of Art and Art Education: Arts culture and Social Science Education“ in 2003. Similarly, he had published a number of journals with titles as follows: „The Writer and Illustrator are Co – Artists“ in 2002, and an editorial on „The Shout Students Journal“. Currently, there were also a few on-going publications by Godfred Asamoah Akrofi. These included: Painting Flowers, Mural Painting, How to Draw Cartoons, Forts and Castles in Varied Media, The Burning Bush, and Portrait Painting in Acrylic.

The following were also some of his illustrations: „Cartoons: “ Dangerous Fruits”” in 2010, „How Palm Oil becomes Margarine and Other Products“ in 2007, „Cartoons in The Quill”” in 2003 and 2004, „Nyasa Kpee’ by Emmanuel T. Atteh in 2004, “Teenage Pregnancy”” by A.B. Alhassan” in 2002, and „Voluntary Work Camps Association of Ghana (Volu.)“ in 1995. Other illustrations by Godfred Akrofi included: “Physical Education for Senior Secondary Schools””: A text book project by HPERS Department, UEW” in 1990, “Ghanaian Plays and Games”” by Professor Anamuah - Mensah” in 1991, and cover design for Journal on “Coordinating Committee of International Voluntary Service”” (CCMS), in 1986.

Worthy of note in this regard, is the write up on Godfred A. Akrofi titled “AKROFI & HIS CARTOONS” in the ARTSWALL Magazine (Sumaila, 2013). In the text of Sumaila, (2013) we learn that Godfred A. Akrofi’s earliest works were in Graphic Design and that, as a volunteer of the Work Camp Association of Ghana, Akrofi made illustrations for a handbook on the activities on the Camp which brought to the fore his competence in figurative representations in movements and actions. Godfred Akrofi’s cartoons for the Daily Graphic largely touched on pertinent issues relating to social and economic life of Ghanaians. In contrast, his first cartoon work on the theme “African Liberation” for the 25<sup>th</sup> Anniversary Celebration of the Ghana Institute of Journalism (G. I. J.), focused on an armoured car firing pens instead of bullets. This further leads to the depiction of a man leading the armoured car, holding an outsized pen twice his average height to bring to the fore the might of the pen over the sword in matters of statecraft. Commenting on similar thoughts above, an inscription on an attached banner read, “Service to Africa Liberation”. Thus, the message was eloquently clear about the fact that, materials such as camera, writing pads and microphones were more powerful than ammunitions.

The study further learns from Sumaila, (2013) that, the "African Liberation" featured on May 4, 1984 of the Daily Graphic was completed while Godfred Akrofi was on attachment at the Daily Graphic the same year.

In line with the thoughts above, a work that is also worthy of discussion is “The Cause of our Woes” for the mastery of figure illustrations which expressed disgust for ill-mannered lavishness. In this illustration, Godfred Akrofi brought into a heated discussion the characters’ facial expression and the unclean surrounding, so littered with beer bottles to drum home his message of ill-mannered lavishness. The features of the figures are thus simple but expressive and therefore create an immediate and

effective expression which helps to bring home the advice against ill-mannered lavishness. “The Lazy Man” which portrayed a male figure with impressive physique, idle and complaining of hunger while his less endowed colleagues were busy on the farm, “The Kenkey Seller” which also showed a huge figure of a woman seated behind a huge bowl of kenkey, with a man pointing fingers at the kenkey and fisting the left arm and screaming, which was reminiscent of defiant and the angry moods of the “Kalabule era” of Ghana’s political history, as well as “The Gossip” which showed the characters of two men, one potbellied and unclothed, attentively listening to another half-clothed big-headed and leaned necked figure, were additional cartoon illustrations of Akrofi.

Sumaila, (2013) therefore acknowledge Akrofi’s flair for the mastery figure illustrations as well as the artist’s ambitious and convincing illustrations of charismatic cartoon characters which created captivating impressions and intense sensations and amusement. To buttress the point of Sumaila, (2013) earlier raised above, Akrofi submits; “I feel that as humans we should appreciate nature as it presents so many things for us and nature is the backbone of an artist”.

Commenting on the thoughts above, this study is eager to see how Akrofi’s flair and mastery of figure illustrations unfolds in the analyses of his early, middle and current stages of paintings.

The revelations of Sumaila, (2013) on Akrofi’s cartoon illustrations are very refreshing. However, all the above write ups appear to devote little or no attention to Akrofi’s oil and acrylic paintings on walls and canvas which also forms an integral part of the artist’s painting tradition. In this regard, what is important to note here is

that, this study brings to the fore a broader exposé of the life and works of Godfred Asamoah Akrofi as well as a publication on same.

In addition, Godfred Asamoah Akrofi also had a number of article publications in newspapers such as the “Weekly Spectator””, “Graphic Showbiz””, and “Weekly Spectator Cartoons””. These include: “Christmas smells so good”” in the Weekly Spectator in 2006, „That the census exercise may achieve maximum results”” in the Ghanaian Times in 1984.

His publications in the “Weekly Spectator””also included: „Form a Learning Success” in 1983, „It is Necessary to Achieve Success” in 1983, „Leadership and Youth” in 1983, and „The Hazards of Cholera” in 1983. In addition, he had a few illustrations in the “Weekly Spectator”” Cartoons. These include “Whose Anger is on Ghana”” in 1988, “Voluntarism”” in 1983, “Woes of Foreign Businesses”” in 1983, “Have You Heard they say....?” in 1983, “We no go sit down” in 1983, and „26<sup>th</sup> Ghana”s Independence”” in 1986. Godfred Asamoah Akrofi had also produced sketch paper cartoons such as “Sorts enthusiast” in 1984, “Smoking habits” in 1984, and “The Cause of Our Woes” in 1984. His cartoon illustrations in other papers also include “The combat” paper cartoon in 1983, “Flag design”” and “Adwumayefo”” paper for the Ministry of Social Welfare in 1983, and “People”s Daily Graphic” cartoon in 1983. His publications in the “Graphic Show biz” also included illustrated mini-series on “Julia”s Dance””by Peggy Oppong in 2004, and illustrated mini-series on “Rasta Love”” by Vivi Shepperd in 2003.

Furthermore, Godfred Akrofi also has many art exhibitions to his credit. They include the following: Departmental art exhibition on “Treasures from the Rubbles””in 2010, Solo oil painting exhibition in Toronto, Canada under Kweku Acheampong, an art

connoisseur in 2007, Department of art education gallery in 2006, and “HIV–Aids painting exhibition” at Ghana International Press Centre in 2005. Other exhibitions by Godfred Akrofi included: Exhibition at Professor Djangmah Guest House, Labone, Accra in 2004, Group exhibition on 36<sup>th</sup> African University Celebration Exhibition, UCEW in 2004, Group exhibition on 35<sup>th</sup> University Day Celebration Exhibition, UCEW in 2002, Group exhibition on 5<sup>th</sup> Congregation of UCEW, South Campus, UCEW in 2001, Group exhibition on 4<sup>th</sup> Congregation of UCEW, South Campus, UCEW in 1998, Group exhibition on Africa University Day, South Campus, UCEW in 1998, and Group art exhibition by the Department of Art Education, UEW, at Novotel, Accra in 1998.

Others were: Group exhibition on NAFAC 96 at Cape Coast Centre for National Culture in 1996, Group exhibition in art at Novotel, Accra, in 1996, painting and decoration of Elmina Beach Motel in 1996, “Towards Film making on Africa Continent”, North Campus, National Film and Television Institute (NAFTI Project) in 1995, and Group exhibition on “Edwin: The Art Educator’s Vision” – Martin Luther King Jnr. Library, (USIS), Accra, in 1995.

Godfred Akrofi has also received several awards. In 2006, he received the „Golden Jubilee Award“ presented by the Voluntary Workshops Association of Ghana. He was also a participant in the 2000 and 2005 Noma Concourse for Picture Book Illustration by Asia/Pacific Cultural Centre for UNESCO (ACCU), Japan. In 2001, he also received a „Certificate of Participation“ during “Creative Art Therapy” workshop at University of Education, Winneba. In 1996, he received a certificate in support of shooting a diploma film and television productions by National Film and Television Institute, entitled “Past Images”. In 1995, he also won the first prize in painting of “100 years Celebration of the Existence of Accra”, organized by Accra Metropolitan



Assembly and the National Theatre. In addition, he has received a certificate of participation in wild life contest in 1989. He again won the first prize in National Art Competition towards the 13<sup>th</sup> festivals of youths and students, organized by Ghana National Youth Council (NYOC) in 1989.

Godfred Akrofi further participated in the restoration of the University of Education, Winneba, mural at the old assembly hall (ongoing) in 2017, „Inaugural lecture: African Schooling and Education by Dr. E. Kenneth Andoh in 2015, and “Development of model for municipality sculpture”, Effutu Municipal Assembly in 2014. In 2013, he painted and donated portrait of the Registrar, Dr. C.Y. Akwaa-Mensah. In 2013, he also painted and donated family portrait to Dr. J. Weiler, Social Science Education, UEW, Winneba. In 2012, he was also a member in the design and execution of the “Academic Hero”, UEW, Mampong Campus. In 2007, he again worked on the retouching of murals in the Art Education Department at the North Campus, UEW, Winneba. In 2007, he painted and donated family portrait to Mr. Christian Akyempong (A Pharmacist) in Accra.

Additionally, he painted and donated family portrait of a couple to Rev. Thomas Forson of the Methodist Church of Ghana, Winneba Branch., He also painted and donated portrait of Rt. Rev. Dr. R. Aboagye Mensah, Presiding Bishop of Methodist Church of Ghana in 2007 and was also a participant in the MacMillan children’s illustrator award in 2007.

In 2006, he painted and donated portrait of P.A. Owiredu, former Apam Secondary School Headmaster and President of Voluntary Work Camps Association of Ghana. In 2006, he was a participant in the Logo Design for Central Regional Coordinating Committee for Ghana at 50 Anniversary. In 2006, he was also a team member in the

Design and Execution of Fountain, for the Ministry of Finance, Accra and in 2005, donated two (2) paintings towards the North Campus Catholic Church Fund Raising Harvest for the construction of their Church building. In 2005, he also received the “Academic Voyage of Excellence” A Sculptural Frieze in Cement – (Group Work), South Campus, UEW.

In 2004, he was a reviewer of syllabus for 4-year Bachelor of Fine Art (B.F.A.) programme in painting for the College of Art, KNUST, Kumasi, and in 2004, also painted and donated portrait of J.N. Aryeetey (former Registrar of UEW) and Wife. In 2004, he again donated painting to Dr. P.O. Cofie of the Mathematics Department, UEW, Winneba.

In 2002, he donated to Abokobi Presbyterian Church Museum two portrait busts in cement (Rev. Andrea Riis: Rev. Johannes Zimmermann). In the same year, he was also a reviewer of a paper for publication in the Journal of Kwame Nkrumah University of Science and Technology, Kumasi. In 2001, he painted and donated two paintings to M. K. Essuman in the Development Office of UCEW and also designed Union Bank Logo, Winneba. In 2000, he also designed and named a Ghanaian based football team – Soccer Intellectuals, based in Winneba.

In 1995, he painted and donated three paintings to Prof. P. Maloney, a United States Full brighter with UEW. In the same year (1995), he donated portrait of Senator J. William Fulbright to his Family through Prof. Maloney, a Fulbright on Attachment to UCEM. In 1995, he also painted and donated oil portrait of First Principal of UCEW (Prof. Ampene) to UCEW Administration. In 1995, he donated to Butros Butros Ghali for UN Headquarters, New York a large painting on “The Brutalities Are Enough UN Calls”. Again, in 1995, he painted two large murals on sports at the National Sports

College, Winneba. In 1994, he again donated a painting on “Peace and Development” to Voluntary Service Organization (V.S.O.), London. In 1990, he contributed to the Logo designing for the University College of Education, Winneba and in 1989, was also a participant in Dr. Martin Luther King Jnr. Museum Art Contest, New York. In 1989, he also donated two large murals at Swedru Secondary School, Swedru to the school. In the same year, he also donated two murals at the University College of Education Winneba, North Campus. Additionally, he painted and donated two large oil paintings on, “Ghana’s development to Central Region; Administration Offices” In 1989, he also donated a painting on “Overcoming the Waves” to University College of Education, Winneba.

#### **4.7 The Philosophies behind the Paintings of Godfred Asamoah Akrofi**

“My philosophy has to do with transparency, truth, integrity, hard work, sacrifice and kindness” – Godfred A. Akrofi. Godfred Akrofi therefore painted human figures and objects and themes in Art without distortions or misrepresentations or falsifications. As observed by one of the study participants, Godfred Akrofi’s philosophy was based on social constructivism with a belief in communality and an advocate of social injustice. In this regard, he was therefore a person of quiet and gentle disposition with a deep sense of religion and faith in God. He is quite frank and straightforward in his dealings with people or so the study thought. This objectivity and truthfulness in life has an immense influence on his art works and whole life. In this regard, Godfred Akrofi also wanted to be a pupil of no one but nature as earlier stated.

However, in Godfred Akrofi’s painting titled “Wetland”, Fig.37, one observed an additional philosophy inclined towards the tenets of the impressionism movement. Impressionism (1875-1886) in a way was a logical development of realism. It is

important to point out that, impressionists were more concerned with optical realism and the natural properties of light.

#### **4.8 The Styles, Techniques, Media and Subject matter of Paintings by Godfred Asamoah Akrofi**

Anchored on his philosophy stated above, the study observed that Godfred Akrofi's painting style was in the tenets of the realism movement. In his oil paintings on canvas, Godfred Akrofi employed a lot of smooth brush strokes which merged into a fine finish as was seen in "Cape Coast Castle", "Avoid Casual Sex", and "I Know I am Beautiful". Line treatment and movements of brush strokes also merged to give the effect of smoothness before they dried. These were depicted in some of the coastal scenes. The human figures in Godfred Akrofi's paintings were also not distorted. His paintings were done in both warm and cool colours such as violet, greens, orange, red, yellow-orange, blues, and browns.

In contrast, Godfred Akrofi's "Wetland", oil on canvas, displayed impressionist technique. They studied changes in light as caused by weather conditions, times of day and seasons, making shadows and reflections. Their main aim or philosophy were to depict the effect of light on natural forms and also to study the effect of artificial interior light such as the theatres, spotlights, and café lanterns. The main exponents included Claude Monet, Edouard Manet, Pierre-Auguste Renoir, Camille Pissarro, Berthe Morisot and Edgar Degas. Commenting on the above points to the fact that, their themes were therefore centered on out of doors such as seascapes, landscapes, and café dancers among others. "The Dancing Lesson" by Degas, "A Bar at the Follies-Bergere" by Manet, "Impressions, Water Lily pond" by Monet, and "The Cradle" by Berthe Morisot were some of their works (Agyepong, 2009). What is important to note here is that, the artist applied paint in short colour dubs and

presented the work in a superficial glimmering light. This painting featured textured, vibrant strokes, as well as bold and expressive brush and painting knife movements.

Furthermore, in his painting “Life is Fragile” (Figure 38), the artistic theory of emotionalism was clearly illustrated. Emotionalism required that a work of art as a matter of necessity got a response in terms of awaking feelings, mood, and emotions in the viewer (Welka, 2016).

Godfred Akrofi stated that as a painter, he handled collage materials of all colours and shades from light to heavy materials and also experimented with all types of adhesives such as gummosis from trees, PVA and Formica glue. He also painted in acrylics on paper, plywood and canvas respectively. He also did mural (wall paintings) at several locations such as the UEW, North Campus. Most oils were also done on canvas and cardboard. He had also done prints and also used pen and ink as well as felt pen for drawing and sketching practice. Ink and felt pen were also used for spontaneous drawing compositions. He however stressed that as a professional painter, his favorite mediums were acrylic and oil colours on canvas. The themes of Godfred Akrofi's paintings were also centered on natural forms, such as human figures, coastal and forest landscapes. He painted historic monuments and his works were also based on realistic natural activities concerning various processes in human life - Fishing at the coast, fish mongering at the beach, serene seascapes, colonial castles, close study of canoes and coconut trees, as well as festivals and durbar scenes. Additionally, Godfred Akrofi also drew inspiration from natural forms such as human figures, historical monuments, health issues, traditional festivals, wild life and biodiversity, tribal conflicts, global terrorism, religion, land and seascapes. He was also largely influenced by the traditional and indigenous Ghanaian way of life. These were vividly documented in his colourful paintings.

#### 4.9 Observation and Description of Early, Middle and Current Stages of Paintings by Godfred Asamoah Akrofi

The works of Godfred Asamoah Akrofi mainly involved pen and ink, collage, gouache and acrylic paintings on canvas, paper and walls surfaces. Figure 23 to Figure 51 show samples of his numerous paintings.



**Figure 23:** “African Liberation”  
Source: Artswall Magazine, 2013

The work in Figure 23 is titled “African Liberation” and was Akrofi’s first cartoon work on the theme *African Liberation* for the 25<sup>th</sup> Anniversary Celebration of the Ghana Institute of Journalism (G. I. J.). It showed an armoured car firing pens instead of bullets and a man leading an armoured car, holding an outsized pen twice his average height. Symbolically, this was to emphasize the might of the pen over the



sword in matters of statecraft. An inscription on an attached banner also read, “Service to Africa Liberation”.

This single panel cartoon featured on May 4, 1984 of the Daily Graphic and was completed while Akrofi was on attachment at the Daily Graphic in 1984 (Sumaila, 2013).



**Figure 24:** “The Kingdom of Animals”.  
Source: Photographed by Researcher, 2019

The painting in Figure 24 was done in gouache on canvas and measured 48 by 36 inches. Located at the Accra Teacher Training College, Accra now Accra University College of Education, Accra. Produced in 1987, it was titled “The Kingdom of Animals” and was in the artist’s collection in Winneba. This landscape depicted a

deep forest water hole scene with huge trees and wild animals and birds. The background showed a forest of trees. There were also some animals such as hippopotamus, crocodile, elephant and a deer in the middle ground either in or around the water hole. In the fore ground were a lion, lioness, hyena, cheetah, with a bird resting in the branches of a tree. A water hole in wild life conservation was used as a symbol Life. Water it is said is life and therefore without it, the earth could not be sustained. A water hole was thus believed to have spiritual and physical significance to sustain biodiversity. As explained by the artist, “Humans more often than not show animalistic behaviours. Sometimes, humans hit below the belt which animals do not do. We break norms, protocols and sensible acts. We even go to the extreme by eliminating our fellow humans. We act in corrupt sense. All the vices that would not be found in animals unfortunately are found in humans from sociocultural, marital, economic and political”.

Colours used in this landscape included viridian green, bright green, lemon yellow, violet, sienna, burnt umber and yellow ochre. The colours were also mixed rather than used in the raw state. Colours were applied with the brush in a smooth manner with some visual textures which depicted grass foliage and animal fur. The objects and forms in the composition were also largely realistic and were sparsely arranged together. Big trees and forest were a safe abode to most animals and birds, especially when the leaves were luxuriant. This was a beautiful scene as the white on the trees appeared like dotted white flowers on a giant tree. There was visual balance and harmony created in the work thereby depicting the usual aggression that accompany each animals effort to quench their thirst at the water hole.



**Figure 25:** Education, Entertainment and Worship  
Source: Photographed by Researcher, 2019

The acrylic mural in Figure 25 is titled “Education, Entertainment and Worship” and measured 96 by 384 inches. A large piece of art work on eight pieces of plywood, it was produced in 1990 and was located in the assembly hall at north campus, UEW, Winneba, where the academic gowns were being sewed. This mural was executed during the period of Mr. Yegbe, the Principal and the Head of the Specialist Training College, Winneba, before the institution became a University College of Education in September 1992 under PNDC Law 322. The artist vehemently laments that, unfortunately, due to poor handling, this art work is destroyed for good. An art work which stood for an exposure of what the mural stood for: Education, Entertainment and Worship, a prescription for what the hall stood for, then, was lost for good. As



Akrofi recounts, it is unfortunate for the institution to lose this art work which was freely executed. The colours used in the work were mixed rather than in their raw state. There was informal balance and harmony in the use of colour as well as the arrangement of forms and images in this art work which brought variety. In addition, the three themes, human figures, other forms and shapes such as trees, bible and bird as well as colour application were all in line with naturalistic tendencies.



**Figure 26:** Sports Kits

Source: Photographed by Researcher, 2019

The painting in Figure 26 is titled “Sports Kits” and was a mural in acrylic within the foyer of the sports college guest house at UEW, Winneba. It measures 36 by 49 inches. It was produced in 1991. As the artist explains, the purpose of this mural was to excite the youth into sports for future laurels.”

This painting portrayed a composition of sports kits which included a football, table tennis bat and ball, lawn tennis racket, hockey stick, a bicycle and a pair of boxing gloves, all arranged on what appears to be a basketball court. The colours used were yellow ocher, red orange, pink, Prussian blue and its tints as well as white. The colours used were also mixed rather than in their raw form. The shapes and forms in the composition were also varied and closely packed. There was informal balance and harmony in the use of colour as well as the arrangement of forms and images in this art work. The theme of the composition as well as the smooth application of colour was all in the realistic manner.



**Figure 27:** Stop the Carnage, UN Calls  
Source: Photographed by Researcher, 2019

The painting in Figure 27 titled “Stop the Carnage, UN Calls” was produced in 1994. It is an oil painting on canvas and measured 48 by 96 inches. This work with an

international socio-cultural and political theme, shows the artist's abilities in handling brush in the creation of a three dimensional effect on a two dimensional surface. This is a warm colour painting with many human skulls in different shapes on an Africa map and floating on a supposed sea of human skulls.

The painting portrays a scene of war radiating with movements and massacre on the African continent with armoured tanks and a soldier holding a machine gun amidst a sea of skulls. The many skulls suggest that this painting uses symbolism to send a note of caution to Africans to stop the senseless bloodshed with weapons supposedly obtained from the east and western countries. The whole African continent sinks under the weight and carnage from the wars in the sea of skulls. This painting therefore sends a note of caution to Africans about the evils of wars on the continent and the need to stop lest we perish.

Colours used in this painting include white, yellow ocher, blue and their tints, purple and sienna, as well as cadmium yellow deep and red. There was also an extensive use of colours in their mixed form rather in their raw state. The images and forms as well as method of colour application in the composition were all in a realistic manner. There was informal balance and harmony in the use of colour as well as the arrangement of forms and images in this chaotic painting.



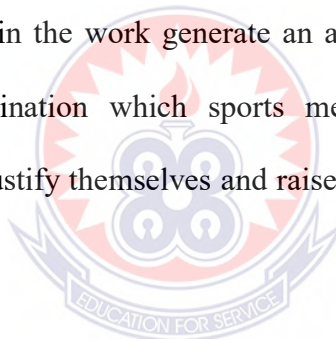


**Figure 28:** Internationalization of Ghanaian Sports  
Source: Photographed by Researcher, 2019

The mural in Figure 28 was done in acrylic on wall and measured 110 inches by 115 inches. It was located at the Reception of the National Sports College Winneba's Guest House and was produced in 1995. The work is composed of four human figures, a globe and projected on a black background. Each of the four figures engages in a sporting activity. In the middle of the mural is a shape of African map in its top right corner, differentiated from an assumed European map. Dark and bold strokes of brown are used to create contrast between the globe and the four realistic human figures which are placed at the bottom half of the globe. The tonal gradation of burnt umber of the face gives it a three dimensional look. Its costume is suggestive of a boxer ready and poised for action.

Next to the boxer is a tennis player in a C- like posture to suggest a skill in the game of tennis. In his right hand is a racket in motion with a foreshortened left leg to the viewer. Next to the tennis player is a suggestive footballer of Ghana's national team in yellow and green jersey in an offensive attack. The figure is in motion with a mid-air football right before him. The last figure, foreshortened in the right hand depicted an athlete with eyes gazing into the distance, perhaps the finishing line.

The colours used included blue, burnt umber, sienna, tints of blue, reddish brown purple, lemon yellow, yellow ochre and grey. The colours were applied with the brush in a naturalistic manner indicating volume and solidity. The objects and forms in the composition were also largely realistic and were closely arranged together. The air of florescent lemon yellow in the work generate an atmosphere of urgent competition, seriousness, and determination which sports men and women are required to demonstrate in order to justify themselves and raise national flag high above all other nations.



The representation of the four different activities in the mural also symbolically portrays the need for Ghana to perhaps give equal attention in resources to all to become competitive among nations of the world. Symbolically, the Ghana national colours in the mural give reverence to heroes and heroines like Azuma Nelson and Abedi Pele among others who brought trophies to mother Ghana (Djan, 2019).



**Figure 29:** Huge Tree.

Source: Photographed by Researcher, 2019

The painting in Figure 29 was done in acrylics on canvas and measures 35<sup>3</sup>/<sub>8</sub> by 49 inches. Located in the artist's collection in Winneba, it is titled "Huge tree" and was produced in 1999. This landscape depicted a large tree on the banks of a river with birds resting on it. The background showed a smaller tree with three huts. There were also some animals grazing in the middle ground with hills in the distance. In the foreground were egrets grazing with others resting in the branches of the huge tree. A "Huge Tree" among the Akan people in Ghana, was used as a symbol to represent the "Life of a Chief". A huge tree was believed to have spiritual significance to alleviate poverty, bareness, sickness, as well as disaster on tourists who visited the site. Consequently, when a chief died, it was often said that a huge tree had fallen. Colours

used in this landscape included green, violet, white and black. The colours were mixed rather than used in the raw state. Colours were applied with the brush in a smooth manner with a few textures which depicted grass and foliage. The objects and forms in the composition were also largely realistic and somewhat impressionistic, and were sparsely arranged together. A big tree was a safe abode to most animals and birds, especially when the leaves were luxuriant. However, when the leaves were shed, it still gave egrets and other birds nesting places during the day and at night. This was a beautiful scene as the white on the trees appeared like dotted white flowers on a giant tree. There was visual balance and harmony created in the work thereby giving a feeling of peace at this river bank.







*Figure 30: Cape Coast Castle.*  
Source: Photographed by Researcher, 2019

The painting in Figure 30 titled “Cape Coast Castle” was produced in 1999 and measures 39<sup>3</sup>/<sub>8</sub> by 71 inches. It is an oil painting on canvas and was located in the artist’s collection in Winneba. Ironically, this calm looking castle told a lot about the brutalities meted out to enslaved humans by other humans that went on within its walls. Indeed, it was a symbol of intercontinental history which reflected on the exploitation of man by fellow men during the colonial era in Ghana’s history. In this land and sea cape composition, the Cape Coast Castle was depicted with the sea waves beating against the heavy rocks at the southern end. There were some seven coconut trees, a hill and the castle in the distance, with the water body in the middle ground. In the fore ground were two sea gulls. Colours used in this work included

white, yellow ochre, tinted blue, burnt umber, raw sienna, as well as yellow and blue. There was also an extensive use of colours in their raw state rather in their mixed form. The images and forms as well as style of colour application used in the composition, were all in a realistic manner. There was informal balance and harmony in the use of colour as well as the arrangement of forms and images in this serene composition.



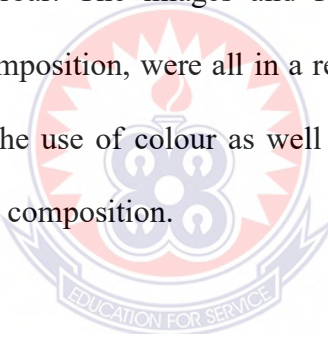
**Figure 31:** Chieftaincy.

Source: Photographed by Researcher, 2019

The painting in Figure 31 is titled “Chieftaincy” and was done with oils on canvas and measures 353/8 by 49 inches. It was produced in 1999. This painting portrayed a chief in the traditional set up or a clan as a ruler. He is captured in full regalia which included *kente* cloth, headband, jewelry, armbands, bracelets, and sandals. These



together portrayed him as a fount or a symbol of wealth, custodians of law and power or authority. The head bands which were often gold studded were a manifestation of his wealth as well as his power and office. Other paraphernalia showed in this work were ornamental necklace, sandals with various traditional symbols, a state sword, as well as large umbrellas. The chief was in the middle ground with numerous attendants with umbrellas in the background. To the left in the foreground were attendant drummers with their musical accoutrements. The colours used were cadmium yellow deep, yellow ocher, blues, cadmium reds as well as their tints. The colours used were also mixed rather than in their raw form. The human form and figures in the composition were closely packed and beautifully arranged. This gave the composition the scene of a grand durbar. The images and forms as well as style of colour application used in the composition, were all in a realistic manner. There was formal balance and harmony in the use of colour as well as the arrangement of forms and images in this action filled composition.





**Figure 32:** Chiefs on Procession I.  
Source: Photographed by Researcher, 2019

The painting in Figure 32 was produced in 1999 and measures 35<sup>3</sup>/<sub>8</sub> by 49 inches. It is oils on canvas and was in the artist's collection in Winneba. This painting portrayed a chief on procession together with his attendants and subjects to a parade or durbar ground during a festival. This was often done amidst pageantry and the firing of musketry through the major streets and towns. A chief in the traditional set up or a clan was a ruler. He is captured in a palanquin in full regalia which included *kente* cloth, headband, jewelry, armbands, bracelets, and sandals. These together portrayed him as a fount or a symbol of wealth, custodians of law and power or authority. The head bands which were often gold studded were a manifestation of his wealth as well as his power and office. Other paraphernalia showed in this work were ornamental

necklace, sandals with various traditional symbols, a state sword, as well as large umbrellas. The chief was seen in the middle ground with numerous attendants with umbrellas in the background and around him. In the foreground and background were attendant drummers and horn blowers with their musical accoutrements. The colours used were cadmium yellow deep, yellow ocher, blues, cadmium reds as well as their tints. The colours used were also mixed rather than in their raw form. The human form and figures in the composition were closely packed and beautifully arranged. This gave the composition the scene of a grand durbar. The images and forms as well as style of colour application used in the composition, were all in a realistic manner. There was formal balance and harmony in the use of colour as well as the arrangement of forms and images in this action filled composition.





**Figure 33:** Chiefs on Procession II.  
Source: Photographed by Researcher, 2019

The art work in Figure 33 is a painting titled “Chiefs on procession II”. It is oil on canvas and measured 49¼ by 25 inches. It was produced in 1999. This painting portrays a chief on procession together with his attendants and subjects to a parade or durbar ground. This was often done amidst pageantry and the firing of musketry through the major streets and towns. A chief in the traditional set up or a clan was a ruler. He was captured in a palanquin in full regalia which included *kente* cloth, headband, jewelry, armbands, bracelets, and sandals. These together portrayed him as a fount or a symbol of wealth, custodians of law and power or authority. The head bands which were often gold studded were a manifestation of his wealth as well as his power and office. Other paraphernalia showed in this work were ornamental necklace,

sandals, a state sword, as well as large umbrellas. The chief was seen in the middle ground in a palanquin with numerous attendants with umbrellas in the background and around him. In the background and particularly in the foreground were able bodied attendant drummers and horn blowers with their musical accoutrements. The huge drums and horns were clearly depicted. The colours used were cadmium yellow deep, yellow ocher, blues, cadmium reds as well as their tints. The colours used were also mixed rather than in their raw form. The human form and figures in the composition were closely packed and beautifully arranged. This gave the composition the scene of a grand durbar. The images and forms as well as style of colour application used in the composition, were all in a realistic manner. There was formal balance and harmony in the use of colour as well as the arrangement of forms and images in this action filled composition.







*Figure 34:* Wetland.

Source: Photographed by Researcher, 2019

The art work in Figure 34 is titled “Wetland” and measures 23½ by 31½ inches. It is an oil painting on canvas and was produced in 1999. This painting captured a quiet scene at a riverbank with egrets, some resting while others feeding. It was a painting highlighting the need for conservation of wildlife and the environment. There were four egrets with their beautiful reflections in the foreground of the composition while in the distance were tall grasses against the sky line. The colours used were Prussian blue, cerulean blue, yellow ocher, burnt umbers as well as some tinted colours. There were both vigorous brush and painting knife strokes in this painting. The forms, shapes and figures in this expressive painting as well as the style of colour application in the work were all in an impressionist manner. Very often, the personality of the



artist was such that he could not speak in any other language other than the language of feeling. This was the basic characteristic of impressionist or semi-realistic painting. The object of interest was not the objective or measured balance of expression or order. Rather, it was the expression of either a conscious or unconscious temperament of the environment in which the artist lived. Impressionism in a way was a logical development of realism. Emphasis was placed on optical realism and the natural properties of light. The artist therefore considered himself/herself as an instrument which formed part of the creation of his environment. Professor Ablade Glover, a former Dean of the College of Art, Kwame Nkrumah University of Science and Technology, Kumasi, worked in the impressionist style of painting (Fosu, 1993). “Blue forms” and “Market Frenzy” were some examples of his paintings. There was formal balance and harmony in the use of colour as well as the arrangement of human forms in this landscape composition.





**Figure 35:** Mystery Murders Rock Accra.  
Source: Photographed by Researcher, 2019

The art work in Figure 35 is titled “Mystery Murders Rock Accra”. This paintwork which was done in pen and ink on paper and measured  $22\frac{3}{8}$  by  $17\frac{1}{4}$  inches was produced in 2000. This work was used as an illustration on several spates of mysterious murders that occurred in Accra in the past; *Global terrorism illustrated*, Akrofi G. A. (2014). The bodies of three murdered women were closely arranged on the bare ground. Their cloths were partially removed. The human form and figures in the composition were closely packed and well arranged. The images and forms as well as style of drawing used in the composition, were all in a realistic manner. There was formal balance and harmony in the use of line, shapes and texture as well as the arrangement of forms and images in this composition.



**Figure 36:** I Will Marry You.  
Source: Photographed by Researcher, 2020

The painting in Figure 36 is titled “I Will Marry You” and measures  $57\frac{7}{8}$  by  $43\frac{1}{4}$  inches. It was an oil painting on canvas produced in 2003. This work portrayed a lady seated and leaning against a coconut tree in a conversation with a young man. This work was used as an illustration in a campaign against HIV/AIDS and other related sexually transmitted diseases - *HIV/AIDS and other sexually transmitted diseases (STDs)* – *The Artist’s Perspective* Akrofi. G. A. (2014). The man in trousers and a pair of shirt was making a marriage promise to the lady possibly in an attempt to go to bed with her. The lady was in a long red skirt and a yellow colour blouse, and a white earring. In the middle ground were a few coconut trees with some other coconut trees as well as the sky in the background. The HIV/AIDS logo was also placed at the top



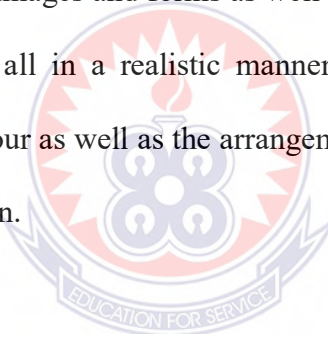
left in the composition. Colours used in this composition were yellow ochre, blue, red, sienna, burnt umber, lemon yellow as well as some tinted browns and blue. . The colours used were also mixed rather than in their raw state. The human form and other objects in the composition were closely packed and beautifully arranged. This gave the composition a serene atmosphere. The images and forms as well as style of colour application used in the composition were all in a realistic manner. There was formal balance and harmony in the use of colour as well as the arrangement of human form and images in this serene composition.



**Figure 37:** Avoid Casual Sex.  
Source: Photographed by Researcher, 2019

The painting in Figure 37 titled “Avoid Casual Sex” was produced in oil on canvas and measured 57<sup>7</sup>/<sub>8</sub> by 43<sup>1</sup>/<sub>4</sub> inches. It was produced in 2003. This painting portrayed a

lady pushing away the husband who had had unprotected sex with another lady within the vicinity. The man, in trousers and bare-chested, was seated at the edge of a bed. The woman was in a long white dress with an orange cloth and wore a long hair. The scene was one in a bedroom with the HIV/AIDS logo in the background. This painting was used as an illustration in a campaign against HIV/AIDS and other related sexually transmitted diseases - *HIV/AIDS and other sexually transmitted diseases (STDs) – The Artist's Perspective* Akrofi. G. A. (2014). Colours used in this composition were browns, orange, yellow ochre, blue, lemon and golden yellow as well as their tints. . The colours used were also mixed rather than in their raw form. The human form and other objects in the composition were loosely packed and beautifully arranged. The images and forms as well as style of colour application used in the composition were all in a realistic manner. There was formal balance and harmony in the use of colour as well as the arrangement of human form and images in this two figure composition.







**Figure 38:** Life is Fragile.

Source: Photographed by Researcher, 2019

The art work in Figure 38 was an oil painting on canvas titled “Life is Fragile”. It was produced in 2003 and measured  $57\frac{7}{8}$  by  $43\frac{1}{4}$  inches. As observed by the artist, the painting of a chicken just hatched being protected in the palm was indicative of life which was precious and therefore needed to be looked after. This was because life often than not turned out to be fragile which meant that it was breakable and delicate. The background showed radiating warm reds from the dark background strokes moving into the skies. This indicated the force around the imagery which in one way or not influenced the life of the bird. The bird symbolized the tenderness of the youth which needed to be guided and protected to reach maturity. This painting was used as an illustration in a campaign against HIV/AIDS and other related sexually transmitted

diseases - *HIV/AIDS and other sexually transmitted diseases (STDs) – The Artist’s Perspective* Akrofi. G. A. (2014). It was a warning and piece of advice to the youth. Colours used in this composition were red, browns, orange, yellow ocher, blue, lemon yellow as well as some tints. Some colours used were also mixed while others were in their raw state. The human hand and other forms in the composition were closely packed and beautifully arranged. The form and images as well as style of colour application used in the composition were all in a realistic manner. There was formal balance and harmony in the use of colour as well as the arrangement of the human hand and forms and shapes in this composition.



**Figure 39:** A Market.

Source: Photographed by Researcher, 2019

The art work in Figure 39 is titled “A Market” and measures 40¼ by 27 ½ inches. It was oil on canvas and was produced in 2012. This landscape painting documented a

typical market scene in Ghana which was the point of trade for farmers, fisher folks and the general public. It was at such markets that the various vocations assembled their produce for sale. Women were seen to dominate this particular market scene whereas in a few other cases, men also sold fowls and other livestock. The market had stalls and stores in the distance. In front of each store were tables with items on display. This crowded market scene had a woman with a girl talking to two hatted other women with their back to the viewer and in the foreground. There were other women trading in the middle and background of the composition. There were also some tomatoes displayed in the fore right of the composition. Many vegetable sellers at a big market had been simultaneously captured in colours such as yellow, ocher, black, cadmium red and green. The oil colours were applied realistically with the help of a brush. The colours used were mixed with other colours to give a pleasant mixture of browns, yellow ochers, as well as greens and red. The human figures and objects used in the compositions were real and were arranged closely together. The vertical objects were arranged in contrast with the horizontal human beings to create a harmonious balance in this landscape composition.





*Figure 40: Fishing Community.*  
Source: Photographed by Researcher, 2019

The painting in Figure 40 titled “Fishing Community” was produced in 2012 and measured 41/8 by 5 inches. It was done in acrylic on canvas. This work captured a coastal community scene where fish was locally processed in earthen ovens. There was a canoe in the foreground with seven earthen ovens, human figures, fishing net, coconut trees and four thatched roofed mud buildings in the middle of the composition with the sky and sea in the distance. There was a woman attending to her fish while a fisherman also attended to his fishing net. There were also four coconut trees in front of the house in the left of the composition. It’s a rather quiet coastal scene depicted in yellow ochers, sienna, burnt umber, violets and reddish browns as well as their tints. The colours used were also mixed rather than in their raw state. The

human forms and other objects in the composition were closely packed and beautifully arranged. This gave the composition a serene atmosphere. The images and forms as well as style of colour application used in the composition were all in a realistic manner. There was formal balance and harmony in the use of colour as well as the arrangement of human forms and images in this quiet coastal scene.

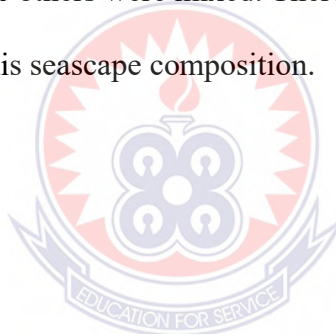


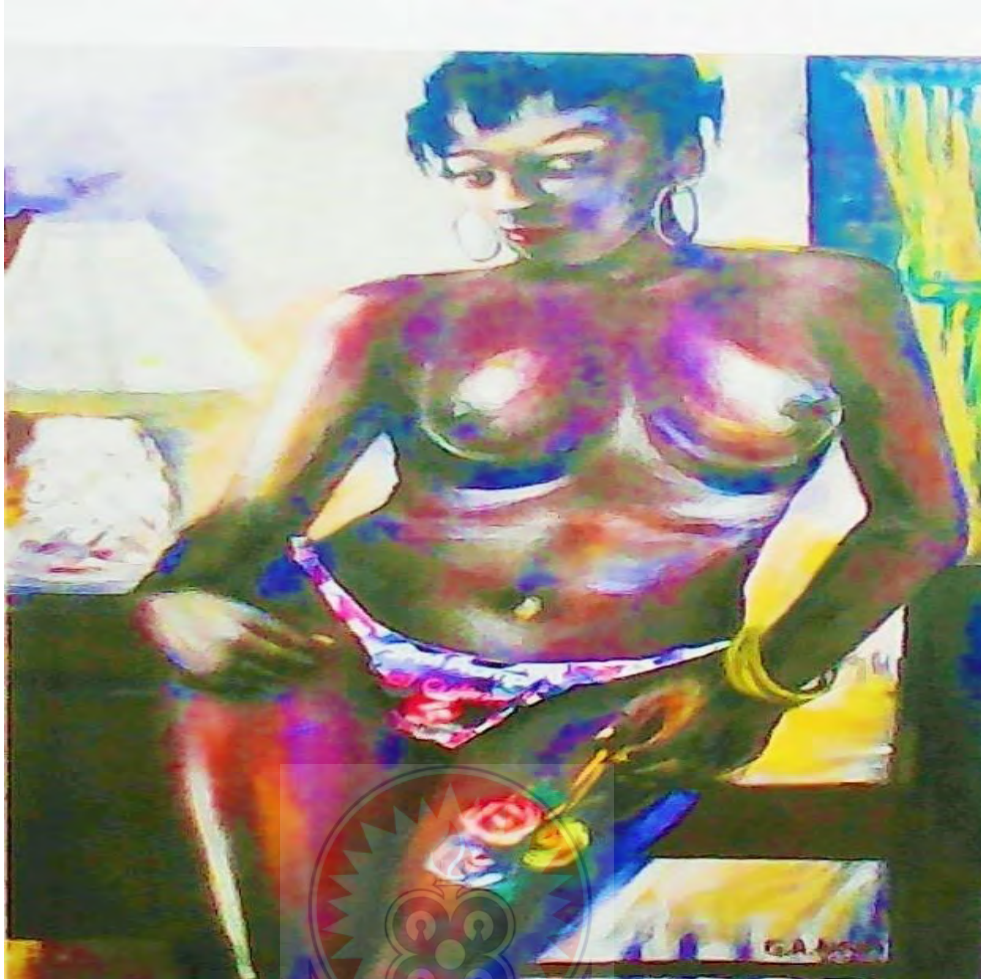
**Figure 41:** Regatta on Lagoon.  
Source: Photographed by Researcher, 2019

The painting in Figure 41 was an acrylic work on canvas and measured 37<sup>3</sup>/<sub>8</sub> by 88 inches. It was located in the artist's collection in Winneba and was produced in 2012. Regatta (boat racing) was occasionally held during festivals at various fishing villages and coastal towns along river banks, lagoons and sea shores throughout Ghana. Uniformed participants were usually given trophies after the race. This tourist



attraction activity often unearthed paddling skills and also offered the youth the opportunity to exhibit how virile they were. The rhythmic flow of the paddle movements and the songs sang during the race was of particular importance and beauty to behold. In this seascape composition, six canoes with their competitors were shown with great activity on the water surface resulting from the rhythmic splashes of paddles. Most of the canoes were in the fore and middle ground with hills and some coconut trees in the background. The objects and figures used were all in the realistic style. The brush strokes used in the treating of the water body brought to the fore the skill of the artist. Colours used included violet, green, cerulean blue, cadmium red, yellows, sienna and white as well as their tints and shades. Some colours were also used in the raw state while others were mixed. There was balance between the vertical and horizontal forms in this seascape composition.





**Figure 42:** I know I am Beautiful.  
Source: Photographed by Researcher, 2019

The painting in Figure 42 titled “I Know I am Beautiful” was done in acrylic on canvas and measured 11<sup>5</sup>/<sub>8</sub> by 16<sup>1</sup>/<sub>2</sub> inches. It was produced in 2012. This painting portrayed a lady posed in what appeared to be a bedroom. She is almost nude with an upper body showing a pointy breast evoking female fertility as well as youthfulness. Here right hand is also carefully foreshortened with the other holding a bunch of rose flowers.

This work was used as an illustration in a campaign against HIV/AIDS and other related sexually transmitted diseases - *HIV/AIDS and other sexually transmitted diseases (STDs) – The Artist’s Perspective* Akrofi. G. A. (2014). This almost nude female in a one figure composition had leaned against a bed and was in under pants

with bangles on the left wrist. She also wore make– up, a hair do and big earrings. In the middle ground were a lamp and a laid bed with an opened window in the background. The lamp was also placed on a table. Colours used in this composition were browns, yellow ocher, blue, lemon yellow as well as their tints. The colours used were also mixed rather than in their raw form. The human form and other objects in the composition were loosely packed and beautifully arranged. This gave the composition a serene atmosphere. The images and forms as well as style of colour application used in the composition were all in a realistic manner. There was formal balance and harmony in the use of colour as well as the arrangement of human form and images in this serene composition.





**Figure 43:** Love Passion.

Source: Photographed by Researcher, 2019

The painting in Figure 43 is titled, “Love Passion” and was produced in acrylic on canvas. It measured 52 by 43 inches and was produced in 2012. This painting depicted a frenzied love making scene in bluish greens and lemon yellows. This work was used as an illustration in a campaign against HIV/AIDS and other related sexually transmitted diseases - *HIV/AIDS and other sexually transmitted diseases (STDs)* – *The Artist’s Perspective* Akrofi. G. A. (2014). The artist used a large brush to totally render the subject on passion. The painter used mainly greens and yellows with strokes of violet and purple to capture the mood under discussion. There were also defining lines in black with the background in tertiary dark greens. There were two nude couples in an embrace in the foreground with similar ones in the middle and



background of this composition. The colours used were in their raw form rather than in their mixed state. The human forms in the composition were closely packed and beautifully arranged. The human figures in the foreground were slightly elongated as compared to those in the background. The human figures were not painted in their local colours. Perhaps, the reason was to emphasize the “Love passion” in question. The human figures in the background as well as the style used in the composition were all in a realistic manner. There was formal balance and harmony in the use of colour as well as the arrangement of human forms in this figure composition.



**Figure 44:** Women Soldiers during War.  
Source: Photographed by Researcher, 2019

The work above in Figure 44 is titled “Women Soldiers during War” and was produced in pen and ink on paper. This black and white drawing measuring 10 by 13



inches was produced in 2013. This art work was used as an illustration on tribal wars in Africa; *Global terrorism illustrated* by Akrofi G. A. (2014). It was used to educate the general public on the ills and tragedies of conflicts. Women were often captured as sex slaves and made to fight as soldiers. Tribal groups in Africa often used machetes, cutlasses, poisoned bows and arrows, spears, and other weapons to carry out heinous and grueling murders as occurred in Dagbon and Bimbilla in the Northern Region of Ghana. There was a female figure with a head band standing with a foreign gun in hand in the foreground. The background was plain white. The forms as well as style of drawing used in this one figure composition were all in a realistic manner. There was formal balance and harmony in the use of line, shapes and texture as well as the arrangement of form in this composition.





**Figure 45:** Vulnerable Women and Children during Wars.  
Source: Photographed by Researcher, 2019

This art work in Figure 45 titled “Vulnerable Women and Children during Wars” was a pen and ink drawing on paper and measured  $8\frac{1}{2}$  by  $12\frac{3}{4}$  inches. It was produced in 2013. This composition in pen and ink was used as an illustration on the effects of tribal wars in Africa; *Global terrorism illustrated* Akrofi G. A. (2014). It was used to educate the general public on the ills and tragedies of conflicts. The fact that women and children were the hardest hit was not in doubt. Tribal groups in Africa often used machetes, cutlasses, poisoned bows and arrows, spears, and other weapons to carry out heinous and grueling murders as occurred in Dagbon and Bimbilla in the Northern Region of Ghana. Atrocities committed during the Sierra Leone and Liberian wars also readily came to mind. During this war, women and children had their hands

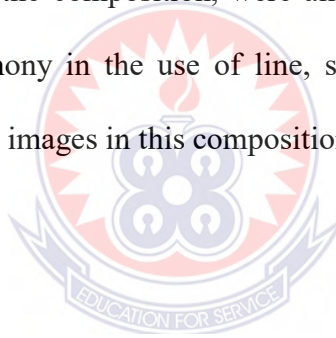
amputated. There was a female figure with two children with both arms amputated, possibly from the wars, in the foreground. The woman was leaning against a tree to the right of the composition. There was also a dilapidated building in the background. The human form and figures in the composition were closely packed and well arranged. The images and forms as well as style of drawing used in the composition, were all in a realistic manner. There was formal balance and harmony in the use of line, shapes and texture as well as the arrangement of forms and images in this composition.



**Figure 46:** Vulnerable Children during Wars.  
Source: Fieldwork, 2019

The painting work in the Figure 4 is titled “Vulnerable Children during Wars” and was produced in 2013. It measured 83/8 by 6¼ inches was done in pen and ink on paper. This work was used as an illustration on the effects of tribal wars in Africa;

*Global terrorism illustrated* Akrofi G. A. (2014). It was used to educate the general public on the ills and tragedies of conflicts. The fact that children were the hardest hit was not in doubt. Atrocities committed during the Sierra Leone and Liberian wars also readily came to mind. During this war, women and children had their hands amputated. Tribal groups in Africa often used machetes, cutlasses, poisoned bows and arrows, spears, and other weapons to carry out heinous and grueling murders. There was a woman and two children with both arms amputated, possibly from wars, both in the middle and foreground of this work. There was also a dilapidated building with a window and an entrance in the background. The human form and figures in the composition were closely packed and well arranged. The images and forms as well as style of drawing used in the composition, were all in a realistic manner. There was formal balance and harmony in the use of line, shapes and texture as well as the arrangement of forms and images in this composition.







*Figure 47:* Tribal Feuds in Africa.  
Source: Photographed by Researcher, 2019

The art work in Figure 47 is titled “Tribal feuds in Africa” and was produced in 2013. This piece of work was done in pen and ink on paper and measured 10 by 13 inches. This work was used as an illustration on tribal wars in Africa to educate the general public on the ills and tragedies of conflicts. Tribal groups in Africa often used machetes, cutlasses, poisoned bows and arrows, spears, and other weapons to carry out heinous and grueling murders as occurred in Dagbon, Northern Region of Ghana where a traditional ruler, Ya“ Na Yakubu Andani, was decapitated. In Bimbilla, a paramount chief, Naa Dasana Abdulai Andani II and four others were also murdered in tribal related conflict. There was a thatched hut in the background with two male figures standing in some stamps of grass in the foreground. The men were armed to



the teeth with a foreign gun, bows and arrows, machetes as well as a spear. The figure on the left in the composition wore a horned war hut and had the left hand risen with a machete in hand. The bare chested figure on the right in the composition wore a big under pant with an uncombed hair style. He had bows and spear in the left and right hand respectively. This was a two figure composition.



**Figure 48:** Egrets at the Munni Lagoon at Winneba  
Source: Photographed by Researcher, 2020

Located in the artist collection in Winneba, the art work in Figure 48 was titled “Egrets at the Munni Lagoon at Winneba” and measured 36 by 48 inches. It was an acrylic painting on canvas produced in 2020. This painting captured a quiet scene at a mushy river with egrets in a pensive feeding stance. It was a painting perhaps highlighting the need for conservation of wildlife and the environment. There were

two egrets with their beautiful white feathers reflecting the lemon yellows in the background.

In the background and middle ground of the composition there were deep features of wetlands resulting from conscious and unconscious colour splashes and drippings on the titanium white canvas. There were lots of pleasing visual textures in this action packed painting. The colours used were purple, burnt umber, yellow ochre and lemon yellows with their accidental intermediate colours. There were both vigorous use of both brush and colour with their attendant transparencies in this art work. As the artist narrates, “these animals are feeding around the lagoon belt known as Ramsar site. The painting here shows a marbling style used by the artist”. Well aware of the optical properties of both light and color, the artist worked on a highly reflective, white ground layer and played with the background effects to realize the water body. The background, the middle ground and the foreground were purely from accidentals from the marbling technique. “These birds found on wetlands were also often seen in symbiotic relationship with animals like cattle and rhinoceroses”, Akrofi recounts.

The forms, shapes and textures in this expressive painting as well as the style of colour application were also in both realistic and impressionistic manner. Very often, the personality of the artist was such that he wants to speak in the language of feeling. This was the basic characteristic of impressionist or semi-realistic painting. The object of interest was therefore not the objective or measured balance of expression or order. Rather, it was the expression of either a conscious or unconscious temperament of the environment in which the artist lived. Thus, impressionism in a way became a logical development of realism. Emphasis was therefore placed on optical realism and the natural properties of light as earlier on recounted. There was formal balance and harmony in the use of colour as well as the arrangement of forms in this beautiful art

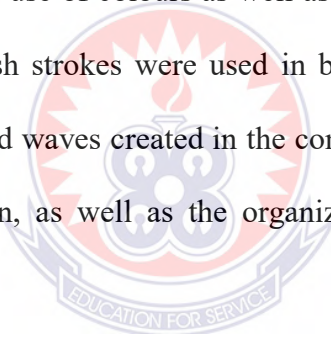
work. The theme of this painting bears testimony to the fact that; emigrants artists tend to embrace or are sometimes influenced in their style, themes or techniques of painting after their arrival in a new environment to reflect current demands and trends in painting or their trade as is evident in the History of art (Gifford. 1995). That the socio-cultural background of an artist is crucial in appreciating and evaluating the works of an artist can therefore not be overemphasized.



**Figure 49:** Stilt houses at Nzulezu, Axim Western Region.  
Source: Photographed by Researcher, 2020

The art work in Figure 49 was an acrylic painting titled “Stilt houses at Nzulezu, Axim Western Region” and was produced in 2020. It was acrylics on canvas and measured 36 by 48 inches. The work was located in the artist’s collection in Winneba. The painting portrayed a scene with thatched wooden buildings on stilts on a river

with vegetation, hills, mountains and the sky in the distance. In the foreground, there are two canoes on the river with fisher folks in attendance as well as a beautiful reflection of the sky, thatched buildings and the vegetation in the foreground of the river. This brought back fond memories of Nzulezu, a town on river at Nzema in the Western Region of Ghana. As Akrofi explains, this work was “to create the awareness to tourists that far in the thickest part of the Western Region, there are inhabitants who are still comfortable in their living standards on water bodies. They do everything that is done on land on the water. There are schools, bars, churches, chief’s palace, and guesthouses on the water”. There was a beautiful use of cerulean blues, violets and dark greens with their tints as well as their reflections on the building and the river. There was harmony in the use of colours as well as the arrangement of objects in the composition. Careful brush strokes were used in blending the colours to depict the soft reflections, ripples and waves created in the constant movement of the river. The objects, colour application, as well as the organizational qualities were all in the realistic style.







**Figure 50:** Fruits, our Health.  
Source: Photographed by Researcher, 2020

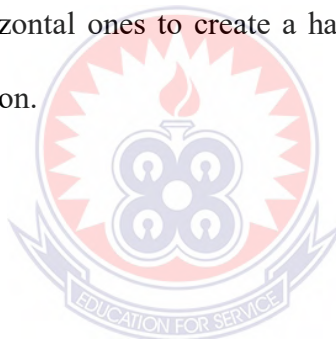
The painting in Figure 50 is titled “Fruits, our Health” and was produced in 2020. It measured 36 by 48 inches and was located in the artist’s collection in Winneba. The work was an acrylic painting on canvas. This work was a study of fruits, namely, pineapple, water melon, banana, pawpaw, apple, orange, pear and grapes, arranged on a surface. The pear some pineapple and apples were placed at the back of the composition, while bigger pine apples, water melon, pawpaw, oranges, and grapes were placed in the foreground. The grapes, orange, pawpaw, pineapple, apples, water melon, and banana were leaned against each other in a circular movement in the fore and middle ground of this colour work of still life nature. Some of the fruits slit open while the others were in full. The peeled banana was placed in front of the slit water



melon which created an appetite for fruits. The acrylic colours were applied realistically with the help of a brush. The study learnt from the artist that,

Around the period of COVID 19, people needed to eat more fruits to boost their immune system. It is for this reason that I came out with this subject, to encourage persons to be strong and overcome the virulent novel virus which has killed over 2 million of the world's population. This was a virus which originated from Wuhan laboratory in China and has been able to attack the nooks and crannies of the globe.

The colours used were also mixed with other colours to give a pleasant mixture of yellowish and bluish greens, as well viridian greens. Orange, purple as well as crimson was also used in this study. The natural objects used in the compositions were also arranged closely together. The vertical objects were arranged in contrast and variety with the horizontal ones to create a harmonious balance in this visually pleasing nature composition.





*Figure 51: Fashion, Our Lives*  
Source: Photographed by Researcher, 2020

The painting in Figure 51 was produced in 2020 and measured 36 by 48 inches. It was acrylic paint on canvas and was in the artist's collection in Winneba. This painting portrayed fashion models in a fashion parade, shown in long transparent silky costumes. These six fashion models in the foreground were captured in heavy hair and facial make ups as well as colourful stilettoes. There is a flat background wall depicting a reflection of lemon yellows and soft blues and greens from some of the models' costumes. Some reflections were also in the foreground around their stilettoes as well. As explained by the artist, "this was to popularize fashion designs among the citizens as well as the world. The figures seen here were basically wearing transparent clothing which was the current trend among ladies trying to adore their beauty by way

of exposure of vital body parts such as the breasts. Provocative dresses were in vogue in the current dispensation of clothing styles”.

The colours were also used with their tints. The colours were used in their raw state rather than mixed. The human figures in the composition were closely arranged giving the composition the scene of a grand fashion show. The images and forms used were realistic save the elongated human forms. The colour application in the human figures was also abstracted. Overall, the work was in a realistic manner. There was formal balance and harmony in the use of colour as well as the arrangement of human images and costumes in this figure packed composition.

#### **4.10 Analysis of the Early, Middle and Current Stages of Paintings by Godfred Asamoah Akrofi in terms of his Philosophy, Style, Media, Techniques and Subject matter.**

##### **Early Stages of Paintings**

The results of the analysis also showed that, the early stages of Godfred Asamoah Akrofi’s paintings dated from 1971 to 1990. It further unfolded from the analysis that, like Hiengo, Akrofi’s painting philosophy was to paint human figures and objects and themes in Art without distortions or misrepresentations or falsifications and worked in the tenets of the realism movement. A basic goal of all representational artists or Realists to present an illusion of volume was thus equally accomplished in the techniques of painting by Akrofi through the juxtaposition of dark and light values, and of highlights and shadows.

The analysis also indicated that, during this period, Akrofi used a lot of opaque media such as oils, acrylics and gouache in his canvas and wall paintings. While paying close attention to objectivity, he also represented as closely as possible the subject matter that he studied. The results again showed that, during this period, the artist’s

focus was on themes such as education, sports, entertainment, wild life conservation (biodiversity), religion and above all, world peace. The “African Liberation” (Figure 24), “Education, Entertainment and Worship” (Figure 25), “Sports Kits” (Figure 26), and “Stop the Carnage, UN Calls” (Figure 27), were some examples of such paintings.

Analysis of the samples taken also suggested that, Akrofi skillfully used pen and ink, lines and tonal gradation for drawing and shading and colour for representing ideas in a human figure and armored tank composition in stationery items for education. With the above, he was able to achieve an expression of educational and political emotions through the use of symbolism.

Thus, materials such as cameras, writing pads, and microphones were more powerful than bullets. Akrofi’s message was eloquently clear to African’s that, the liberation of its people must be by knowledge and not by might. With the use of linear perspective, visual textures, lines and dark tones, Akrofi indicated proportion, distance and the direction of flow of the human figure and the armored tank in “African Liberation” (Figure 24), and “Stop the Carnage, UN Calls” (Figure 26). In “Stop the Carnage, UN Calls” (Figure 26), Akrofi also used the horrible symbols of human skull on an African map in a war scene as a wakeup call for the senseless wars in Africa, allegedly fuelled by the super power nations to stop. The use of red, violet and yellow to signify violence, death and fire in African colour imagery was also invoked in this art work.

The above works were in tandem with the sweeping contemporary social changes and political issues of the period in which they were produced. Besides, they provided an extensive and helpful synopsis of the social-political context we find ourselves in

Africa. Akrofi's masterly philosophic painting appealed for order in our social political, cultural and general body polity, and the demand for a national cultural principle against political violence. Thus, Akrofi's level of control over the use of a representation of material objects not simply for their own interest or beauty but standing for something else or an abstract idea was also brought to the fore. Making one element the center of attraction such as the soldier or armoured tank firing, or the bicycle, on which all other elements depend for their meaning and being noticed was also effectively exploited by Akrofi.

In the "Sports Kits" (Figure 26), as it was equally observed in "Stop the Carnage, UN Calls" (Figure 27), Akrofi's used varied shapes, forms and human figures characterized by regular and irregular features in a balanced composition. While the colours in "Sports Kits" (Figure 26) were hot and pleasing to look at, there was also a cool blue colour to keep them in check. The sports kits were also characterized by contrasting circular shapes and soft curves with horizontal and vertical elements. The spaces or distance between objects shapes were also used positively for a pleasing effect. There was also an effective use of light and dark tones, shadows as well as harmony in these paintings. Thus, these objects were effectively brought together for their pleasing contrast of shapes, sizes, shadows and colours.

### **Middle Stages of Paintings**

Evidence from the study further indicated that, the middle stages of Godfred Asamoah Akrofi's paintings also dated from 1991 to 2009. It also unfolded from the study that, the painting philosophy of Akrofi was to paint human figures and objects and themes in Art without distortions or misrepresentations or falsifications and worked in the tenets of the realism movement.



As a result, the artist was interested in the study of natural themes. During this period, the Akrofi also studied various media such as oil and acrylic on canvas, prints, felt pen and charcoal on paper. The influence of the media in the works were therefore of paramount interest to the artist during this period. As a result, an exploration or experimentation of the various opaque media characterized this period as a unique feature. The artist focused on themes such as traditional authority or chieftaincy, tribal feuds in Africa and its effect on women and children, serial killings, HIV/AIDS and sexually transmitted diseases, sports as well as wild life conservation (biodiversity) in Ghana. “Internationalization of Ghanaian Sports” (Figure 28), “Huge Tree” (Figure 29), “Cape Coast Castle” (Figure 30), “Chieftaincy” (Figure 31), “Chiefs on Procession I” (figs. 32), “Chiefs on Procession II” (figs. 33), “Mystery Murders Rock Accra” (Figure 35), “Avoid Casual Sex” (Figure 37) as well as “Wetlands” (Figure 34) were some examples of paintings during this period.

In “Huge Tree” (Figure 29), “Chieftaincy” (Figure 31), “Chiefs on Procession I” (figs. 30), “Life is Fragile” (Figure 38) and “Chiefs on Procession II” (figs. 33), Akrofi consistently used the concept of symbolism as seen in the images of human skulls.

The chief was also presented in full regalia which included kente cloth, headband, jewelry, bracelets, and sandals. These together portrayed him as a fount or a symbol of wealth, custodians of law and power or authority in the society. The head bands which were often gold studded were also a manifestation of his wealth as well as power and office. The use of cadmium yellow deep to signify wealth and gold in African colour imagery was also invoked in these works. As observed by the Akrofi in “Life is Fragile” (Figure 38), the painting of a chicken just hatched being protected in the palm was also indicative of life which was precious and therefore needed to be looked after. Thus, Akrofi’s level of control over the use of representations of

material objects not simply for their own interest or beauty but stood for something else or an abstract idea was brought to the fore. Making one object or form the center of attraction such as the huge tree, the image a chief and a chief in palanquin, on which all other elements depended for their meaning and being noticed was also effectively exploited by the artist.

The paintings above therefore confirm Akrofi's level of competence in figurative representations in movements and actions, which was a unique feature of his artistry. Thus, Akrofi's handling of the human anatomy in terms of its proportion, posture, balance and mobility as well as functional relation between form and drapery was indeed remarkable. The feeling of visual textures and perspective in representing his idea in these royal compositions also become evident. He does this through a good blend of colours and crowd of people to achieve solidity, roughness and three - dimensionality in these paintings. As a result, the objects far away appear smaller than objects in front in the composition in line with the principles of linear perspective. The technique of highlighting with impasto white was also exhibited in "Chiefs on Procession I" (figs. 32), "Chiefs on Procession II" (figs. 33), "Fishing Community" (figs. 40) and "I Know I Am Beautiful" (Figure 42). Akrofi tones the surface or support with a middle or darker value, then creates the image with an under painting of washes that may be controlled or completely free and spontaneous. The areas of the painting to be highlighted were now created with heavy impasto white paint. The highlights that defined the volume appeared thick and visibly raised from the painted surface.

Results of the analysis also showed that, a direct basic technique in painting was also used in Akrofi's "Wetlands" (Figure 34). Dark and light values were thus placed by single, individual brush marks onto the surface of the painting by the artist. There was

no blending of the pigments themselves. Dark values were also used to indicate shadow and light values to indicate highlights, effectively indicating volume. Visual indicators for this technique therefore included a uniform surface of clearly defined, individual brush strokes that retained their original distinct color and did not physically blend into surrounding pigments.

The artist's use of the direct surface blending technique was also observed. As pointed out by Barrett, & Stulik, (1995), in the controlled technique of surface blending, individual colors and values were mixed and applied to appropriate locations of the surface to indicate highlight and shadow. Each new application of colour was then carefully blended into the surrounding paint, resulting in a smooth, continuous flow as earlier indicated in Hiengo's instance (pg. 117). The technique above was evident in "Stop the Carnage, UN Calls" (Figure 27), "Internationalization of Ghanaian Sports" (Figure 28), "Chieftaincy" (Figure 31), "Chiefs on Procession I" (figs. 32), "Chiefs on Procession II" (figs. 33) and "Avoid Casual Sex" (Figure 37). The paintings above therefore portrayed an opaque quality and a smooth, continuous surface with gradual, imperceptible shifts from highlight to shadow.

The artist also used interesting horizontal and vertical shapes effectively with balanced distance between objects and shapes, producing a restful effect of attraction on each side of the center of focus in the work. There was also the proper use of a variety of forms and shapes in works of this era which included buildings, trees, livestock, wild life, palanquin, and human forms. Dominance was also effectively used as a principle of design in most of these paintings making one element (a tree or chief or an egg in a human palm) the center of attraction on which all other elements depend for their connotation.

In “Mystery Murders Rock Accra” (Figure 35), Akrofi was also able to capture the feeling of visual texture and perspective in representing his idea in this monochromatic three dimensional art works. As a result, the human features far away appeared smaller than those in front in the scenes. The average 7 ½ to 8 head length in the adult figure was also evident with proper use of proportion and a variety of lines and tonal values. The use of foreshortening in aerial perspective of the woman facing the viewer was also effectively portrayed by the artist. These features had been effectively used for easy identification and communication of the main subject matter of suspected ritual murders. Line and tones were also effectively manipulated by Akrofi which gave interesting effects such as visual textures and designs in this black and white illustration. Exploiting the background colour as a second colour, a black neutral colour illustration eventually displayed the effect of a two colour composition. There was variety, contrast and harmony in the composition while an exploration of the various media as a unique feature of this stage of painting was obviously demonstrated by the artist.

### **Current Stages of Paintings**

Evidence from the study further indicated that the current stages of Akrofi’s paintings also dated from 2010 to present day. Consistently, like Hiengo, it unfolded from the study that the Akrofi’s philosophy in painting was to paint human figures and objects and themes in Art without distortions or misrepresentations or falsifications and worked in the tenets of the realism movement.

During this stage the artist focused on the ills of tribal African feuds, HIV/AIDS and its related menace, biodiversity as well as socio-cultural themes with emphasis on the principles of colour opacity and transparency. Oils and acrylics on canvas as well as pen and ink sketches on paper were the main media used. Application of colour or ink

on the given surface was therefore meticulously applied. Attention to details was also largely seen in Akrofi's paintings done during this period with a principle of elongation also seen in some of his human forms. His works during this era included "A Market" (Figure 39), "I Know I Am Beautiful" (Figure 42), "Love Passion" (Figure 43), "Women Soldiers during Wars" (Figure 44), "Vulnerable Women and Children during Wars" (Figure 45), "Vulnerable Children during Wars" (Figure 46), "Stilt houses at Nzulezu, Axim Western Region" (Figure 49) and "Fruits, our Health" (Figure 50).

In "Women Soldiers during Wars" (Figure 44), "Vulnerable Women and Children during Wars" (Figure 45) and "Vulnerable Children during Wars" (Figure 46) Akrofi skillfully used a blend of thick and thin lines to depict human figures, grass, buildings and the horizon while indicating distance and proportion in these scenes of horror. The use of linear perspective in terms of outline and size of objects in relation to distance such that objects far away appear smaller than objects in front in a composition was also evident in these pen and ink drawings. Hatching techniques resulting in visual textures were also used to create rough texturing in grass, thatched roofs of buildings as well as some human figures, war costumes and amputated hands. Contrast and distance around objects, shapes and human forms were also effectively used by the artist thereby creating balance, movement, variety and harmony in these horrific scenes. The human figures were in a center of attraction around which all the other elements depended for their connotations. The element of dominance was thus effectively exploited by Akrofi in these awful human figure scenes. "A Market" (Figure 39), "I Know I Am Beautiful" (Figure 42), "Love Passion" (Figure 43), "Stilt Houses at Nzulezu, Axim Western Region" (Figure 49) and "Fruits, our Health" (Figure 50), feature opacity in the use of colour as seen during the two earlier stages



of Akrofi's paintings. Visual textures were vividly depicted in "Egrets at Munni Lagoon, Winneba" (Figure 48) "Stilt Houses at Axim, Nzulezu Western Region" (Figure 49) as well as "Fruits, our Health" (Figure 50). In these works, human forms, traditional buildings and canoes were characterized by regular and irregular shapes while the distance between objects and shapes were also effectively used. The use of distinct shapes such as triangles, squares, rectangles, ovals and circles highlight the principles of contrast in these paintings. The manner in which Akrofi handled the reflection of light on forms and water body in "I Know I Am Beautiful" (Figure 42), and "Stilt Houses at Nzulezu, Axim Western Region" (Figure 49), were also remarkable. Akrofi skillfully used a blend of primary and secondary colours which resulted in their beautiful intermediates and tertiaries. Worthy of note here was that, Akrofi's skills in handling opacity and transparent objects, variety and linear perspective as well as colour harmony in painting, was thus brought to the fore (Barrett, & Stulik, 1995).

Particularly in "I Know I Am Beautiful" (Figure 42), direct basic technique approach in painting was identified. In this approach, dark and light values were placed by single, individual brush marks onto the surface of the painting without blending of the pigments themselves. Dark values were used to indicate shadow and light values to indicate highlights, thus effectively indicating volume as earlier indicated in "Wetlands" (Figure 34). Its obvious simplicity and high success in technique was portrayed by the artist. In Akrofi's "Cape Coast Castle" (Figure 30), space was defined by formal conventions that conveyed an illusion of recession. Dark and light passages alternate, often with shadowed foreground sharply outlined against a brightly lit sky. Optical phenomena such as atmospheric perspective was also represented almost symbolically by a space organized into three zones defined by

distinctly different tonalities. The darkened foreground zone was typically a Prussian blue and rich brown with their tints, the middle ground was cerulean blue with its tints, and the distance was also a clear tinted blue against the parcel of land and castle.

In “Fashion, our Lives” (Figure 51), colours such as Prussian blue and tinted green were also applied as thin transparent glazes which allowed the fully developed under-painting to define the forms while the colour itself remained clean, pure, and unadulterated. Highlighted areas were therefore achieved with the thinnest possible application of local green colour, as the white of the under-painting had merely been tinted appropriately. By focusing on these highlights and shadows, highlighted areas were very thin and fine and were also quite simple. The colour(s) applied in thin glazes tended to be clear, luminous, and devoid of brush marks. Shadows and dark colours, however, appeared as thickly built-up surfaces, creating ridges clearly visible in raking light where they came into contact with the delicate light green areas.

The painting of Akrofi as seen in “Wetlands” (Figure 34) however belonged to the same impressionist tendency. Akrofi, like the impressionists, was untheoretical and so acted on the independence of art from nature. Noticeably, Akrofi exhibited freedom in the application of his brush strokes and also appeared to be more spontaneous, fierce and confident in his brush and colour work in the paintings above. This style was thus quite experimental and exploratory which appeared somewhat inconsistent with Akrofi’s realistic and naturalistic style even though impressionism was a logical extension of realism.

### **Summary of Akrofi’s Painting Philosophy, Style, Technique and Subject Matter**

In summary, the philosophy and style of Akrofi’s three stages of paintings consistently emerged to paint human figures and objects and themes in Art without distortions or misrepresentations or falsifications and worked in the tenets of the

realism movement respectively. “The philosophy of an artist’s does not change from one period to the other. It is the same” arguably declared by Godfred Asamoah Akrofi. However, the artist was later to observe that “currently, my style has shifted a little to reflect elongated forms, an influence from my part time teaching of fashion illustration at the Textiles Department, UEW, Winneba. “Fashion, our Lives””, (Figure 51) also illustrated the principle of elongation. What was important to note here was that, consistently, the artist brought to the fore discussions on local and international politics, terrorism, sports, biodiversity, good health as well as illustrations in all three stages of paintings which bore evidence to his skill and competence as an accomplished social commentator, illustrator and a humanist at that. Interestingly, the study also observed that, a lot of Akrofi’s murals or wall paintings were done during the early stages of his paintings. Markets scenes as well as HIV/AIDS and other sexually transmitted diseases (STDs), in terms of themes, were also highlighted during the middle and current stages of his paintings.

Indeed, the study was of the view that, the three stages of painting above represented a fair reflection of Akrofi’s uniqueness, personal statements as well as his philosophy as a contemporary Ghanaian artist.

### **Akrofi and Representation of Women in Painting**

As the call for the recognition of the roles of women become louder, it is again necessary for this study to equally scrutinize what spaces women occupy in the art works of Akrofi as a form of window through which one can look to understand issues of morality among Ghanaians.

In this regard, the study observed that, Akrofi’s depictions of the image of women in some aspects of his paintings appeared to cast a negative reflection on women’s

socio-cultural position and calls for an inquiry into his motive for such representations. This was because the body of the naked woman had been duly avoided in literature perhaps as a result of the tension that existed between the unclothed woman's body and the canvas. Commenting on the above, Collins, (2002: 101) cited in Asare, (2018) stated that, although the unclothed female body had attracted aesthetic and academic contemplation, this had not been a topic of discussion for Africans on the continent. The African woman's naked body was therefore rarely discussed in contemporary African paintings because it evoked a racialized, sexualized and exploited history. The subject of the nude woman was as a result feared by many.

Expressing similar thoughts, Collins, (2002) also points out that, it may be as a result of the symbology of the female body which represented a synergy of triumph and terror as traditionally, it had been used to communicate political resistance.

Accordingly, in February 1992, Wangari Maathai – the Kenyan Nobel Peace Prize Winner- together with a group of women who had their sons in jail embarked on a naked protest to combat the brutalities of the police which forced the police to run as the sight of naked elderly women was a weapon that seemed to say —this is where life comes from. I hereby revoke your life (Turner & Brownhill, 2004: 169) cited in Asare, (2018). Additionally, in some streams of thought, the unveiled or uncovered woman was also viewed as immoral and unwise.

However, the question arises as to the metaphors used in the representations of women in some aspects of Akrofi's paintings. A close look at the current stages of his paintings revealed that works such as "I Know I Am Beautiful" (Figure 42) and "Love Passion" (Figure 43) were used as illustrations in a campaign against HIV/AIDS and

other related sexually transmitted diseases - *HIV/AIDS and other sexually transmitted diseases (STDs) – The Artist’s Perspective* Akrofi. G. A. (2014). For this reason, the works in question perhaps needed to be graphic enough to help drum home the dangers and implications of the deadly disease HIV/AIDS and other sexually transmitted diseases (STDs) and morality in general.

In the light of the above clarifications, Akrofi’s use of the nude African woman’s body and in such representations, therefore, appeared to be defensible.

#### **4.10.1 Illusion of Art as Reality**

The above notwithstanding, Plato also emphatically states as a matter of scrutiny that, „„Art can never truly represent reality, for life itself, of which art is merely a copy, does not represent reality““ (Quoted by Rosalind Hursthouse in “Truth and Representation”, *Philosophical Aesthetics*). Thus, in the view of Plato, as we experience art, it was an illusion of mere appearances like reflections in a mirror or shadows on a wall. The only true reality was therefore the unchanging world of the forms created by God.

If Plato’s views above are applied to art, it is also possible to see that all paintings, including that of these two contemporary Ghanaian painters, were “of” something and must be representational because a painting re-presents to viewers whatever it meant to. As a result, any sort of realism, including the styles of Akrofi and Hiengo, were also of and about nature, so that all naturalism or realism must of necessity involve representations. Thus, according to Plato most Realistic / Naturalistic art forms produced, if not all, were attempt to represent the real thing or nature and therefore amounted to an illusion because they were approximations of nature and hence imperfections. The whole visible world was therefore a reflection or appearance of a



real world composed of perfect proto-types. These proto-types in line with Plato's theory of the universal were the forms of reality and they could be apprehended not through the sense of sight but only through the mind. Representative art or representations of art therefore appeared to be nothing more than approximations or attempts at things in the real world. Consequently, there were variations in the degree or level of representation as regarded the objectivity and truthfulness in the art work as is the case of these two contemporary Ghanaian painters. Realism/Naturalism or Representative art for that matter were mere imperfect attempts at copying nature and these terms, Plato states, were best described as universal terms since their meaning was a descriptive one given that they never truly represent the perfect reality in nature.

Based on the above inferences, the study supports the view that, naturalistic paintings of these two contemporary Ghanaian painters (Godfred Asamoah Akrofi and Felix Nicholas Hiengo) were therefore nothing more than imperfect human attempts at representing the perfect reality in nature.

#### **4.11 Discussion of findings**

This documentary study explored the paintings of two contemporary Ghanaian painters (Felix Nicholas Hiengo and Godfred Asamoah Akrofi). This section is devoted to the discussion of the findings of the study. It covers the following thematic areas: their academic and professional background, the philosophy behind their paintings as well as the style(s), technique and media of paintings and analysis of the early, middle and current stages of their paintings in terms of their philosophy, subject matter, style and technique.

#### **4.11.1 Social, Educational and Professional Background of Felix Nicholas Hiengo and Godfred Asamoah Akrofi**

The first research question sought to gather data on social, educational and professional background of the two contemporary painters. It emerged from the findings of this study that the two contemporary painters were educationists (trained teachers with varied academic and professional qualifications), professional painters, researchers, illustrators, writers and publishers for over two decades. Their (Felix Nicholas Hiengo and Godfred Asamoah Akrofi) professional painting careers were nurtured and inspired by several renowned Ghanaian artists such as Addo - Osafo Esq., Dr. S. K. Amenuke, and Mr. Robert Biney as well as Mr. P. M. Amonoo respectively. This revelation suggested that they received mentorship from these seasoned and positive models that made a great impact on their career aspirations. In brief, they have rich and vast experience which they unselfishly continue to share with students in terms of student academic work, private and public patrons/collectors, and all, both home and abroad.

#### **4.11.2 Philosophy of Painting by Felix Nicholas Hiengo and Godfred Asamoah Akrofi**

The second research question examined the philosophy behind the paintings of these two artists. The evidence gathered from this study indicated that the two contemporary artists were both influenced by the philosophy to paint human figures and objects and themes in Art without distortions or misrepresentations or falsifications and worked in the tenets of the realism movement. This also meant that the subject matter of their artworks reflected natural scenes and were true to life without distortions or misrepresentations. Thus, the focus of their paintings was on actual life situations instead of abstract way of doing art. Their paintings portray

contemporary life and current mannerisms instead of artificial ways of doing art. For this reason, the works of these artists were largely influenced by their personality, nature and disposition as well as the indigenous Ghanaian way of life. The evidence gathered also suggested that the philosophy of painting by the two contemporary painters was based on objectivity and truthfulness which applied to artworks that looked realistic as pointed out by Welka, (2016), and Raphaelitism as posited by Boateng (2004).

#### **4.11.3 Painting styles, techniques and media by Felix Nicholas Hiengo and Godfred Asamoah Akrofi**

The third research question also looked at the style(s), techniques and media of paintings done by these two contemporary Ghanaian painters (Felix Nicholas Hiengo and Godfred Asamoah Akrofi). It unfolded from the study that the styles and techniques of drawing, shading and painting employed by the artists were all in the realistic manner. This finding further buttressed the point that the two contemporary artists were realistic painters. This observation validates the findings of Welka, (2016) and Boateng, (2004) who had earlier stated that the philosophy, style, techniques and subject matter of paintings done by realistic painters were largely driven by the philosophy of objectivity and truthfulness and Raphaelitism vis-à-vis their personality, nature and disposition instead of distortions or misrepresentations.

Occasionally, Felix Hiengo employed the impasto technique and a lot of free style in his painting while maintaining the objective and truthful representation of forms and ideas. His paintings were also done in cool colours due to the artist's quiet disposition. This meant that he invariably avoided the use of warm and hot colours. Many of the painting done by Felix Nicholas Hiengo's works were also in water-based mediums such as water colour and acrylics on paper although he did a few oil paintings on

canvas and cardboard. A lot of linear flow style accompanied the realistic works of Felix Hiengo. This was also evident in the water colour works of Felix Hiengo. Felix Hiengo stressed that as a professional painter, his favorite medium was water colour on paper.

Invariably, the works of Godfred Asamoah Akrofi mainly involve acrylic, gouache and oil paintings on canvas and walls. His paintings were mostly done in oil and in warm/hot colours and/or a combination of other cool colours. He applied these colours realistically with the help of a brush in several landscape compositions. It appeared that the use of warm colours and/ or combined use of cool and warm colours by Godfred Akrofi to portray natural as well as contemporary but indigenous scenes portrayed a very exploratory tendency which resulted in a very colourful aesthetic appeal in his paintings. Consequently, it could be deduced that his style and colour scheme of painting were largely warmer and hotter than that of his senior colleague Felix Nicholas Hiengo. Godfred Akrofi's colour work and finishing also showed greater details inclined towards photo-realism than was seen in the case of Felix Hiengo. Godfred Akrofi's works was largely in smooth and finished outline as was seen in the Cape Coast Castle (Figure 30). Amarkine Amarteifio, and Edward Adiamah, both trained artists from the KNUST, Kumasi, were some contemporary Ghanaian painters who worked in this style. Godfred Akrofi also painted in the expressionist manner as seen in his work titled „Wetland” (Figure 34). The artist applied paint in short colour dubs and presented the work in a superficial glimmering light.

This painting featured textured, vibrant strokes, as well as bold and expressive brush and painting knife movements. Even though Godfred Akrofi maintained that he painted in all media, he also pointed out that, his favorite medium was acrylic and oils

on canvas. Akrofi also worked on bigger surfaces than was observed in the paintings of Felix Hiengo. This was perhaps due to the fact that most of Felix Hiengo works were in water colour. The subject matter of Godfred Akrofi's painting also included works on wildlife and biodiversity, global terrorism and HIV/AIDS whereas that of Felix Hiengo did not. To say and recognize the above observations as true is to recognize that the Visual Arts are intellectually stimulated and would best be understood by both conceptual and contextual considerations.

Even though the two artists from the foregoing evidence were similar in their paintings in terms of their philosophy, style, techniques, medium, and subject matter, they still exhibited a few characteristics of differences in their philosophy, style, techniques, medium and subject matter.

The fourth research question analyzed the early, middle and current stages of paintings by Felix Nicholas Hiengo and Godfred Asamoah Akrofi in terms of their philosophy, subject matter, as well as style and technique. There is ample evidence from the study that the two contemporary artists portrayed the philosophies to paint human figures and objects and themes in Art without distortions or misrepresentations or falsifications and worked in the tenets of the realism movement.

In spite of the above, there were also a few differences in their philosophy, choice and use of painting style, technique, media and colour scheme.

#### **4.11.4 Promotion of Ghanaian Culture**

Commenting on the above observations, the study is of the view that, the evidence above strongly indicates that the works of Godfred Akrofi and Felix Hiengo through numerous exhibitions appear to have helped immensely in the areas of documentation, projection and deepening of Ghanaian or African philosophy of art, cultural and



aesthetic values through their style, technique, subject matter and colour scheme. My analyses are anchored, as noted in the words of Idang, (2015) that, the culture of a people was what set them out distinctively from other human societies in the family of humanity. Thus, it therefore, as was in the case of Ghanaian culture, usually entailed a totality of traits and characters which included their language, dressing, music, work, arts, religion, dance, social norms, taboos and value. Consequently, the paintings of Felix Hiengo and Godfred Akrofi further showed the Ghanaian perception and appreciation of the nature, beauty, and value of artistic expressions or representations of African origin which were embedded in the plurality of African cultures and embodied in the Ghanaian people's practices within their lived African societal contexts. The works/paintings of Felix Hiengo and Godfred Akrofi furthermore portrayed from and were directly related to the diverse geographical, environmental, historical, cultural, religious, or spiritual experiences of Ghanaian/African peoples. Worthy of note here is that, the works of these two artists were therefore, as a matter of fact, a significant component of African people's tangible and intangible cultural heritage that simultaneously affirmed their diversity and reinforced their cultural unity (Shava, 2015).

#### **4.11.5 Ghanaian Festivals, Music and Dance, Body Arts, Beliefs and Colour Notion**

In this regard, scenes of festivals and durbars with music as an important medium for conveying African tradition and culture were portrayed by these two Ghanaian artists. The primary function of music which was used to communicate and to convey feeling or emotions (happiness, sadness, unity, love, praise) was symbolically embodied in their paintings. African music usually combined rhythm, song, dance, and spirituality in its delivery. The study therefore acknowledges that, the role of music in social

entertainment was therefore not separated from its spiritual celebration in African contexts; music thus carried a mixture of the sacred and the secular. Singing also accompanied almost every activity among African people, with one's movements simulating the music, and creating an inherent sense of rhythm to the delight of the spectator. The above were all symbolically portrayed in the paintings of these two contemporary Ghanaian artists. Additionally, various architectural designs which were distinctively African in origin were also portrayed in some of their paintings - African architecture which used materials that were readily available in the natural environment, such as mud, wooden poles, grass thatch, cow dung, and stone were also portrayed. At any rate, scenes of ornaments played a significant part of cultural, ritual, and economic activities of Ghanaians or the African, and ornamental decorative accessories therefore formed a significant part of African dress attire. Thus, these played an important role as an expression of identity in the Ghanaian society and were all depicted in the works of these two contemporary Ghanaian painters. Hairstyles which also symbolically signified various things including age, ethnic identity, community rank and socioeconomic status, were also highlighted in their paintings (Shava, 2015). Ghanaian and for that matter African colour symbolism and psychology had also been successfully projected in the works of these two contemporary Ghanaian artists. Different colours signified status, fertility, vitality, spirituality, or the type of ceremony being performed. Black was therefore usually meant to convey mourning or spirituality, while red signified danger (blood or war). The colour green often symbolized fruitfulness and productivity, while white embodied purity. Yellow stood for prosperity and prominence, blue for dignity, and brown normally implied sobriety and contemplativeness (Boateng, 2004).

To buttress my points raised earlier about the culture of a people, what is important to note here is that, artworks in any society were therefore windows onto the cultural life of that society, and substantial indicators that fostered a better understanding of the artistic ideas, expressions and philosophical concerns of that society (Osuanya and Acquah, 2016).

The writings of Boateng, (2004) also indicate to us that, Africans in general and Sub-Saharan in particular, believed that the world was spiritually alive and that there was the need to maintain a balance between the living and the unseen spirit world. According to Boateng, 2004, the African therefore thought of his salvation, security, survival, continuity and balance. Thus, this belief system influenced their arts and was the main driving force for which African art was largely conceptual in nature. This belief system therefore placed importance on the art work's functionality (idea) rather than the visual or formal properties of the art work. It would therefore be argued in one's opinion that, the above shift in the ideological/philosophical stance exhibited in the paintings of these two contemporary Ghanaian painters was perhaps largely due to the colonial „Education Code“ put in place at the introduction of formal education at the Achimota school in 1936, as highlighted in the literature.

#### **4.11.6 African Philosophy of Art**

Worthy of note here is that, emphasis of the African philosophy of art was now placed on „art for aesthetics“, rather than „art for functionality“. Justifiably, the philosophy, style and technique behind the paintings of these two contemporary Ghanaian artists inevitably bore semblance with Western philosophical and aesthetic values as confirmed in transculturation and noted in the words of Ortiz, (1947), the renowned Cuban Anthropologist. The study cannot but acknowledge that, these two contemporary Ghanaian painters had successfully combined typically Western and

African style and technique in portraying various Ghanaian subject matters. They thus took traces of colonial formal education and blended it with theirs to do justice to the Ghanaian themes and the African philosophy of art and there was nothing wrong with it (Antubam, 1963). The study therefore uphold the assertion that, arguably, the African cannot embrace modernity and remain the same in terms of his or her indigenous African identity as noted in the words of Antubam, (1963) in Ghana's postcolonial era and equally highlighted in the literature. Pablo Picasso, Henry Moore and other western artists having publicly registered their allegiance to the African arts, were similar evidence of the above ideological shift in world history. Arbitrary use of colours, conceptual ideas and abstraction which had appeared in Western art was further confirmed legacies of African art. Indeed, „the adoration and idolization of Marcel Duchamp as the father of conceptual art“ being contested by Osuanyi and Acquah, (2016), were additional evidence of the above in world history. Thus, conclusively, „Duchamp and his contemporaries adopted the conceptual art of Africa hook line and sinker“ (Osuanyi & Acquah, 2016).

Today, contemporary Ghanaian painters in the likes of Godfred Akrofi and Felix Hiengo continue to show a growing interest in realistic painting, which was an actual life situation in Africa's contemporary arts culture. Consequently, the works of these two painters portrayed a very good means of educating students, fellow practitioners and the general public on Ghanaian culture through contemporary painting.

## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 5.0 Overview

This documentary study explored the paintings of two contemporary Ghanaian painters. To arrive at this objective, two (2) painters, namely, Felix Hiengo and Godfred Akrofi were selected through purposive sampling technique. The instruments used for data collection were interview and observation guide as well as photography as a form of documentation. Qualitative data gathered from the respondents were examined using narrative analysis. This chapter also highlights the summary conclusions, and recommendations drawn from the study.

#### 5.1 Summary of Findings

Among the findings of this study were the following:

The first research question sought to explore and gather data on the socio-cultural, educational and professional background of the two contemporary Ghanaian painters.

It emerged from the findings of this study that the socio-cultural background of the two contemporary Ghanaian painters had clearly played out in their choice of subject matter/themes of painting as is evident in the History of Art. The two contemporary Ghanaian painters were also married men with children, educationists (trained teachers with varied academic and professional qualifications), professional painters, researchers, illustrators, philanthropists, writers and publishers for over two decades. They had also taught students Art Education at the tertiary level of education in Ghana for several years.

The second research question investigated the philosophy behind the paintings of these two artists. It unfolded from the study that the two painters' philosophy in art



was to portray human figures and objects and themes in Art without distortions or misrepresentations or falsifications.

The third research question examined the style, techniques and media of paintings by the two contemporary Ghanaians. It unfolded from the study that the subject matter, styles, media and techniques of painting employed by the two artists were all in the tenets of the realism movement. The belief in objectivity and truthfulness in respect of the above features was consistently demonstrated in their paintings.

The fourth research question, of this study analyzed the early, middle and current stages of paintings by the two artists in terms of their philosophy, style, technique, media, and subject matter. Again, the findings indicated that the two contemporary painters' philosophy in art was to portray human figures and objects and themes in Art without distortions or misrepresentations or falsifications. The styles, media and techniques of drawing, shading and painting employed by the artists were all in line with the tenets of the realism movement. Felix Nicholas Hiengo exhibited the techniques of illusion of volume and distance by placement of dark and light values, and of highlights and shadows, controlled technique of surface blending, hatching and cross hatching, wood or lino block cut for prints, wet-into-wet, variegated wash, maximum transparency, impasto, cool colours and the principles and elements of design.

In addition to most of the above, Godfred Asamoah Akrofi also exhibited the techniques of highlighting with impasto white, a direct basic technique of colour application in painting, marbling, accidentals, concept of symbolism, standard adult human figure proportion as well as hatching techniques. Both artists also exhibited naturalistic subject matters.

Godfred Akrofi occasionally exhibited expressionism in his style (“Wetland”, Figure 35) and emotionalism in artistic theory (“Life is Fragile”, Figure 39). Akrofi also worked on themes such as wildlife and biodiversity, global terrorism and HIV/AIDS. Akrofi worked mainly in acrylics, gouache, oil painting on canvas or walls, and used warm colours and or a combination of cool colours. Hiengo also sometimes employed the impasto technique, free style in water-based medium and used cool colours while maintaining the objective tenets of the realism movement.

## 5.2 Conclusions

The research set out to gather information from two (2) contemporary Ghanaian painters through interviews and observation regarding their socio-cultural, educational and professional background; philosophy, style and media of painting. Accordingly, this research work explored, figured out and documented the artistic roles of two contemporary Ghanaian painters. Two different styles, which were realism and impressionism, also emerged concerning painting as a human artistic practice.

Based on the first key finding, the conclusion was drawn that the two contemporary Ghanaian painters had been influenced in their themes of painting by their socio-cultural and educational backgrounds. They also had the requisite qualification and skills in their area of expertise as stated in the criteria for their selection in terms of their socio-cultural, educational and professional background. They were also Ghanaian art educationists (trained teachers with varied academic and professional qualifications), professional painters with several exhibition accolades, researchers, illustrators and writers or publishers, philanthropist (as was the case of Godfred Akrofi) for over two decades. They had also impacted knowledge to students in Ghanaian Art Education for several years that are also doing same in several endeavors today. The works of Godfred Akrofi and Felix Hiengo had also contributed

immensely in the documentation, projection and deepening of Ghanaian and for that matter African cultural values to the general public for decades. Their works as well as their educational and professional backgrounds had also been influenced by the colonial „Education Code“ which was put in place in the Gold Coast at the introduction of formal education in art at the Achimota school in 1936.

Based on the second key finding, the conclusion was also drawn that the painting philosophy of the two contemporary Ghanaian were driven by the conviction to portray human figures and objects and themes in Art without distortions or misrepresentations or falsifications (Boateng, 2004). The original Ghanaian and for that matter African philosophy of art which was „art for functionality“ had also changed to “art for aesthetics” in the philosophy of the two painters“ works as a result of the colonial „Education Code“ introduced at the Achimota school in 1936.

Based on the third key finding, the conclusion was further drawn that, the outcome of this study confirmed findings in the literature that the technique, style, media and subject matter of paintings by Godfred Akrofi and Felix Hiengo were Realism or Raphaelitism which reflected nature. The paintings of the two Ghanaian artists through numerous exhibitions had also contributed immensely in the documentation and deepening of Ghanaian or African philosophy of art and cultural values through their style, technique, subject matter, media and colour scheme. The paintings of Felix Hiengo and Godfred Akrofi had also exhibited the Ghanaian values of artistic expressions or representations in the areas of music, dance, hairstyle, colour symbolism, ornamental accessories and architectural design which were distinctively African in origin.

Based on the fourth or last key finding, the conclusion was also drawn that the early, middle and current stages of paintings by Felix Nicholas Hiengo and Godfred

Asamoah Akrofi in terms of their philosophy, style, subject matter, media and techniques consistently remained truthful and naturalistic over the years. The two artists were also consistently similar in terms of their philosophy, style, subject matter, media and techniques as well as the promotion of Ghanaian cultural values in their early, middle and current stages of paintings. Hiengo was a water colourist with a technique of variegated wash and transparency while Akrofi was an acrylic specialist with a technique of controlled surface blending.

Today, contemporary Ghanaian painters in the likes of Godfred Asamoah Akrofi and Felix Nicholas Hiengo continue to show a growing interest in realistic painting, which was an actual life situation in Africa's contemporary arts culture. Consequently, one could conclude with the claim that the works of these two painters provided a very good means of educating students, fellow practitioners and the general public on Ghanaian culture through contemporary painting. In spite of the shortcomings in this study, it was factual that the research satisfied its objective. The study also analysed gap for research and validated its research questions based upon the findings.

### **5.3 Recommendations**

In the light of conclusions drawn from this study, the study recommends that,

1. Based on the first conclusion drawn, we should uphold the values and influences of these two Art Educators on Contemporary Ghanaian Arts by introducing same earlier in Ghanaian school curriculum by the Ghana Education Service and the Ministry of Education so as to help the citizenry in appreciating and embracing patriotism to ones motherland. This will also help enlighten the general public on trends in contemporary Ghanaian painting.
2. Based on the second conclusion drawn, specific curriculum on the contemporary Ghanaian philosophy of art is introduced in the course syllabus

at both the Junior and Senior High School levels of education in the country by the Ghana Education Service and the Ministry of Education. This will also help the citizenry in appreciating and embracing contemporary Ghanaian arts in spite of Antubam's (1963) assertion of an African identity with a new personality which should be neither Eastern nor Western and yet a growth in the presence of both, with its roots deeply entrenched in the soil of the indigenous past of Africa

Implementation of the Cultural policy of Ghana by the Government of Ghana to bring home the equally stated Ghanaian philosophy of art and culture to the people as envisaged in the Ghana Cultural Policy document through state sponsored programmes would also help. Organization of such programmes could also be given to a particular Government Agency or Ministry and the duties of implementation, monitoring as well as evaluation assigned to specific groups and individuals to make it easier and more accountable. Qualified technocrats and other officers should also be used to man special implementation desks at all levels in the country for efficiency.

The Government of Ghana, of necessity, must also endeavor to make money available for the smooth implementation of these programmes. Non – governmental agencies such as churches and private companies in line with their social intervention programmes could also do same. These may inadvertently, also lead to an increment in patronage of Ghanaian arts among the citizenry.

3. Based on the third conclusion drawn, there should be frequent Government implementation of the values in the Cultural policy of Ghana to bring home the indigenous and contemporary Ghanaian artistic cultures (in terms of practices, style, colour symbolism, subject matter) to the people through



sponsored programmes as earlier stated above. Non - governmental agencies in line with their social interventions programmes can also do same. Equally, records of contemporary Ghanaian Artistic trends could also be highlighted earlier in the course syllabus at both the Junior and Senior High School levels of education in the country as stated earlier. This will also help the citizenry in appreciating contemporary Ghanaian arts, particularly academic painting. All the above when implemented is likely to inure to the projection and deepening of Ghana's cultural heritage.

4. Based on the fourth conclusion drawn, analysis of early, middle and current stages of realistic or naturalistic contemporary Ghanaian paintings could be replicated to reflect the philosophy of abstraction concerning painting as a human artistic practice given that there are two different broad philosophies of paintings which were realism and abstraction. This was on the account that, the study provided a snapshot of contemporary Ghanaian painting which reflected the philosophy of realism which was largely similar in the case of these two artists.

A study of contemporary Ghanaian painting that reflected the two philosophies, which were realism and abstraction, was also desirable. This would help strengthen the foundation for interpreting and generalizing the empirical results on the subject matter under investigation nationwide.

In summary, it would appear that the whole nation seems to be drifting along on the global cultural sea and there is an urgent need for the state to lead the way in salvaging this trend. This is because a people without a culture, regrettably, have no future.

## REFERENCES

- Abiodun, R. (2001). African aesthetics *Journal of Aesthetic Education*, 35(4), Winter.
- Ackam, R. T. (1992). The evolution of drawing and painting in the educational system of Ghana: An analytical study. University of Ghana, Legon, Accra, Ghana Unpublished PhD dissertation
- Acquah, E. K. (2018). Ghanaian artists' response to preserving Ghanaian cultural values: Ablade Glover and El Anatsui in Perspective. *International Journal of Innovative Research & Development* 7(7).
- Adom, Hussein & Agyem, (2018). Theoretical and conceptual framework: Mandatory ingredients of a quality research. *International Journal of Scientific Research* 7(1), 2277 – 8179
- Adom, Osei, & Adu - Agyem, (2020). From Ghanaian modernist painting genre to contemporary functionality: A spotlight on Samuel Prophask Asamoah Article in Articulo - *Journal of Urban Research*, 21.
- Agorsa, E. A. (1981). Mystery objects of the Ghanaian Stone Age. *Sankofa Magazine*, 5(1), 1-3.
- Agyepong, P. K. (2009), *General knowledge in art for Senior High Schools & Colleges Revised Edition*. INSBN 078-9988-1-1979-9.
- Ahmed, J. U. (2017). Documentary research method: New dimensions. *Journal of Management & Social Sciences*, 4(1):1-14 retrieved from <http://ideas.repec.org/s/iih/journal.html>
- Akintoye, A. (2015). Developing theoretical and conceptual frameworks. Retrieved from [Jedm.oauife.edu.ng/uploads/2017/03/07](http://Jedm.oauife.edu.ng/uploads/2017/03/07) (accessed 2019 February 22).
- Annku, M. F & J. Adu-Agyem, (2012) The impact of globalization on the arts of contemporary Ghana 86 *GMJ Vol. 13, January, 2012*
- Anquandah, J. (1982). *Rediscovering Ghana's past*. Harlow, Essex U. K. Longman Group Limited Burnt Mill.
- Antubam, K. (1963). *Ghana's heritage of culture*. Leipzig, Germany: Koeler & Amelang Publishers.
- Antwi, (2015). Paint and painting in traditional Ghanaian art: Evolution, application and meaning. Kwame Nkrumah University of Science and Technology, Kumasi. Unpublished PhD. thesis
- Araeen, R. (2005). *Modernity, modernism, and Africa's place in the history of art of our age*.

- Asare, M. N. (2018) Images and representations of women in Ghanaian paintings Published thesis Master of Philosophy Degree in African Studies, University of Ghana, Legon, Accra, 2018. Retrieved from <http://ugspace.ug.edu.gh> accessed 2020-03-29.
- Attah, P. K. (2011). Collage and Contemporary Ghanaian Iconography: An Exhibition Project. Published thesis for the degree of Master of Fine Art, KNU ST, Kumasi.
- Babanawo, M. (2009). The Art of Robert Aryeetey, May, 2009 Unpublished Thesis Bachelor of Fine Art, Painting, KNUST, Kumasi.
- Babbie, E. (2004). Laud Humphreys and research ethics. *International Journal of Sociology and Social Policy*, 24(3), 12-19.
- Babbie, E. (2004). *The practice of social research (10<sup>th</sup> ed.)*. London: Wadsworth/Tomson.
- Barrett, S. & Stulik. D. C. (1995). Historical painting techniques, materials, and studio practice: *An Integrated Approach for the Study of Painting Techniques* pg. 6-11. Kansas, Lawrence: Allen Press, Inc.
- Baumgartner, T. A., Strong, C. H., & Hensley, L. D. (2002) *Conducting and reading research in health and human performance (3<sup>rd</sup> ed.)*. New York: McGraw-Hill.
- Belton, V. (1998). *African art and aesthetics*. Retrieved from [www.teachersinstitute.yale.edu/98.03.02.x.html](http://www.teachersinstitute.yale.edu/98.03.02.x.html) accessed on 2018-5-16
- Berg, B. L. (2007). *Qualitative research methods for the social sciences (6<sup>th</sup> ed.)*. Boston: Pearson Education.
- Berg, D. (2007). *Copula goodness-of-fit testing: An overview and power comparison - Working paper*. Oslo: University of Oslo & Norwegian Computing Center.
- Boateng, P. (2004). *My Best Visual Art for Schools and Colleges. New Edition* first published in 2004 ISBN9988-0-1915-7.
- Boccardi, G. (2008). Prefazione. In S. di Lernia & D. Zampetti (Eds.), *La memoria dell'arte. Le pitture rupestri dell'Acacus tra passato e futuro* (pp. 1921). Rome: All'Insegna del Giglio.
- Boadu, F. (2018). *Interview with Ross Ewool*, 13/7/2018. Retrieved from <https://www.w-novica.com.cdn.ampproject.org> accessed 2021-5-20
- Brettell, R. R. (1995). *Modern Art 1851 – 1929*, Oxford and New York: OUP, 5-6.
- Briet, S. (2006). *What is documentation?* / Translated and edited by Ronald E. Day and Laurent Martinet. Lanham, MD: Scarecrow Press, 1951/2006. Pp. 9-10.

- Brondizo, E., Leemans, R., & Solecki, W. (2014). *Current opinion in environmental sustainability Texas*, U.S.A.: Elsevier Press Inc. Retrieved from <http://dx.doi.org/10.1016/j.cosust.2014.11.002>CCBY-NC-SA, accessed 2017 January 26
- Bryman, A. (2001). *Social research methods*. Oxford: Oxford University Press.
- Bryman, A. (2006). Paradigm peace and the implications for quality. *International Journal of Social Research Methodology*, 9(2), 111–126.
- Bryman, A. (2012). *Social research methods* (4<sup>th</sup> ed.). Oxford: Oxford University Press.
- Buckland, M. (1997). What is a document? In, Willer, M. Gilliland, A. J. & Tomić M. (2013) (EDs). *Document Theory: An Introduction* (pp. 223-237). Selected Papers from the Conference and School on Records, Archives and Memory Studies, University of Zadar, Croatia.
- Buckland, M. (2018) “Document theory”. *Knowledge Organization* 45(5) 425-436.
- Burke, E. (1757). *A philosophical enquiry into origins of our ideas of the sublime and beautiful* London Printed for R. and J. Dodiley, in Pall Mall. MDCCLVII Retrieved from <https://www.degruyter.com> accessed on 2021- 5-21
- Butler, R. (2009). *What is contemporary art?* Terry Smith in conversation with Rex Butler,” in *Column 5*, edited by Reuben Keehan. Sydney: Artspace, 2009.
- Canaday. C. (1979: pg. 11). *What is art? An introduction to painting, sculpture and architecture*. King Sport Press, New York, 1979 Readers Digest Encyclopedia Dictionary Volume 3 P.1096.
- Carroll, N. (1999). Philosophy of art: A contemporary introduction. *British Journal of Aesthetics* 42(2)211-214. April 2002.
- Caulfield, J. (2019). *How to do thematic analysis A step-by-step guide & examples* Scribbr. <https://www.scribbr.com/methodology>.
- Cole, H., & Ross, D. (1977). *The arts of Ghana* California, Los Angeles: Museum of Cultural History
- Collins, L. (2002). *Economies of the flesh: representing the black female body in art*. Skin deep, spirit strong: The Black female body in American culture, 99-127.
- Conant, H. (1965). On the education of artists. *Arts Journal* 24, No.3 (spring, 1965), pp. 240-243 Retrieved from DOI: 10.2307/777699 accessed on 2019-5-24 <http://www.jstor.org/stable/774699>.
- Creswell, J. W. (2009). *Research design: Qualitative, quantitative, and mixed methods approach* (3<sup>rd</sup> ed.). London: Sage.

- Danto, A. (1981). *The End of Art: A Philosophical Defense*. Retrieved from <https://www2.Southeastern.edu>...pdf> accessed on 2021-5-21
- De Vos, D. (2002). *Research design in social research*. London: Sage Publications.
- Djan. I., (2019) *Aesthetic writing on a painting Titled “Internationalization of Ghanaian Sports”* by G. A. Akrofi Retrieved from <https://myartandaestheticeducation.blogspot.com/2019/12aesthetic-writing-on.html> accessed on 2020-8-9
- Duncum, P. (2010). The promiscuity of aesthetics *The Journal of Social Theory in Art Education*, 30, 16-22
- Eisenhardt, K. M., & Graebner, M. E. (2007). Theory building from cases: Opportunities and challenges. *The Academy of Management Journal*, 50(1), 25-32.
- Eldridge, R. (2014). *An introduction to the philosophy of art*. Cambridge University Press.
- Enwezor, O. (2003). "Postcolonial constellation: Contemporary art in a state of permanent transition", *Research in African Literatures* 34:4 (Winter 2003), pp 57-82.
- Enwezor, O., & Okeke-Agulu, C. (2009). *Contemporary African art since 1980*.
- Esanu, O., (2012). *What was contemporary art?* Retrieved from DOI: 10.1162/ARTM\_a\_00003 accessed on 2020-03-26
- Etikan, I. & Musa, S. A., & Alkassim, R. S. (2016). Comparison of Convenience Sampling and Purposive Sampling. *American Journal of Theoretical and Applied Statistics*. 5(1), 1- 4. doi: 10.11648/j.ajtas.20160501.11 2
- Feldman, E. B. (1971). *Varieties of Visual Experience; Art as Image and Idea*.
- Fleming, J. (2018). Recognizing and resolving the challenges of being an insider researcher in work-integrated learning. *Special Issue*, 19(3), 311-320
- Flick, U. (2009). *An introduction to qualitative research*. Thousand Oaks, California: Sage Publications Inc. ISSN 2220-8488 (Print), 2221-0989 (Online) ©Center for Promoting Ideas, USA [www.ijhssnet.com](http://www.ijhssnet.com)
- Foster, H. (2009) *Questionnaire on the contemporary*. October 130 (2009): 3–124. Retrieved from <http://www.mitpressjournals.org/toc> accessed on 2019-5-2.
- Fosu, K. (1993). *Twentieth century art of Africa. Accra: Artists Alliance*. University of Ghana <http://ugspace.ug.edu.gh> 84 Fu-Kiau.
- Friese, S. (2011) *Qualitative data analysis with atlas*. London: Sage



- Frohmann B. (2008). Revisiting “What is a document?” *Journal of Documentation*, 65(2), 291-303. DOI10.1108/00220410910937624 accessed 2020-03-29
- Fulton, S., & Krainovich-Miller, B. (2010). Gathering and appraising the literature. IN LoBiondo-Wood, G. & Haber, J. (Eds). *Nursing Research: Methods and Critical Appraisal for Evidence-Based Practice* (7th Edition). St. Louis MO: Mosby Elsevier-
- Grant, C. & Osanloo, A. (2014). Understanding, selecting, and integrating a theoretical framework in dissertation research: Creating the blueprint for „House“. *Administrative Issues Journal: Connecting Education, Practice and Research*, Pp. 12-27) DOI: 10.5929/2014.4.2.9
- Greeff, M. (2002). Information collection: Interviewing. In A.S. de Vos (Ed.), *Research at grass roots* (pp. 291-320). Pretoria: Van Schaik Publishers.
- Grix, J. (2004). *The foundations of research*. New York: Palgrave MacMillan.
- Guba, E. G. (1981). Criteria for assessing the trustworthiness of naturalistic inquiries. *Educational Communication & Technology Journal*, 29(2), 75–91.
- Holstein, J., & Gubrium, J. (1995). *The active interview*. Thousand Oaks, CA: Sage.
- Honour, H., & Fleining J. (2005). *A world history of art* (4<sup>th</sup> ed.). London: Lawrence.
- Hughes, F. (2010). *Kant’s “Critique of aesthetic judgment”: A Readers Guide* (1<sup>ST</sup> ed.) Continuum
- Ibanga, D. (2017). The concept of beauty in African philosophy *Africology: The Journal of Pan African Studies*, vol. 10, no. 7, September 2017.
- Idang, G. E. (2015). *African culture and values*. 16(12), 5. ISSN1561- 4018 Unisa Press.
- Ikuenobe, P. (2016). Good and beautiful: A Moral-Aesthetic view of personhood in African communal traditions. *Essays in Philosophy* 17(1), 125-163.
- Imenda, S. (2014). Is there a conceptual difference between conceptual and theoretical frameworks? *Journal of Social Science*, 38(2):185-195.
- IMMA, (2010). *What is modern and contemporary art?* Education and community programmes, Irish Museum of Modern Art, IMMA Retrieved from <https://imma.ie/wpcontent/uploads/2018/10/whatismodernandcontemporaryartmay2010.pdf> Accessed on 2020-03-27
- Irivwier, O. G. (2016) The concept and evolution of Art styles / schools in Contemporary Nigerian Art *American International Journal of Contemporary Research* 6(5), October 2016.
- Jagodzinski, J. (1981). Aesthetic education reconsidered, or please don’t have an aesthetic experience. *Art Education*, 34(3), 26-33.

- Jegede, D. (1990) *Art – E- Facts*. Lagos: Centre for Cultural Studies, UNILAG. 1987. The Visual Arts and the Nigerian Copyright Law” *Creative Dialogue: SNA of 25.(1990): pp. 56 – 59*.
- Jiesamfoek, H. (2009). Effects of globalization on the arts practices of the Bush Negro people of Suriname. In E. Delacruz, A. Arnold, A. Kuo, and M. Parsons, (Eds.). *Globalization, Art and Education*. Reston, VA: National Art Education Association.
- Kawlich, B. (2012). *Collecting data through observation Chapter*. Retrieved from <https://www.researchgate.net> accessed 2019-02-20
- Kant, I. (1790). *Analytic of aesthetic judgment and dialectic of aesthetic judgments, Critique of judgment*.
- Kant, I. (2014). First critique of aesthetic judgment Section I revised by Stephen Hicks
- Zuckert, (2007). Kant on beauty and biology: An interpretation of the Critique of judgment. Modern European Philosophy Cambridge, UK; New York: Cambridge University Press.
- Khaliza, S. & Aizan, Y. (2016) *Insider researchers: Challenges & opportunities* International Seminar on Generating Knowledge Through Research, UUM-UMSIDA, 25-27 October 2016, Universiti Utara Malaysia, Malaysia. Retrieved from [http://dx.doi.org/10.21070/picecrs.v1i1.563\\_849](http://dx.doi.org/10.21070/picecrs.v1i1.563_849) accessed 2019-02-20
- Kumar, S. V. (2017). *Unit. 3 aesthetic, nature and scope*. Ignou People’s University Retrieved from [URI://hd.handle.net/123456789/35502](http://hd.handle.net/123456789/35502), accessed on 2019-11-25.
- Kusi, H. (2012). *Doing qualitative research: A guide for researchers*. Accra: Emmpong Press.
- Kusi, H. (2012). *Doing qualitative research: A guide for researchers*. Accra Newtown: Emmpong Press. Kvale, S., & Brinkmann, S. (2009). *Interviews*. Thousand Oaks, CA: Sage.
- Labi, K. A., (2013) *Afro -- Ghanaian influences in Ghanaian painting*. Journal of Art Historiography, Number 9, December, 2013.
- Labi, K. A. (2019). Editor’s desk On your marks, get set: Ghanaian contemporary art is here with us, *Critical interventions*, 13:1, 1-3, DOI: 10.1080/19301944.2020.1756128
- Landau, S. (2017). *African art, history characteristics, types, paintings, sculpture & facts Britannica*. Retrieved from [https:// www.britanica.com>art](https://www.britanica.com/art) accessed 2021-5-27

- Leech, N. I., & Onwuegbuzie, A. J. (2008). Qualitative data analysis: A Compendium of techniques for school psychology research and beyond. *School Psychology Quarterly*, 23, 587-604.
- Levine, J. S. (2011). *Technology and change in education: Culture is the Key*. Retrieved from [www.cssjournal.com/levine.html](http://www.cssjournal.com/levine.html), accessed 15-01-2019, p. 1.
- Levinson, J. (2007). Aesthetic contextualism University of Maryland *Postgraduate Journal of Aesthetics*, 4(3), December 2007.
- Magee, C. (2010). "Social fabrics: Gold mining, Diaspora, and World and image in the paintings of Papa Essel." *African Arts* 43(4) (2012):8-19.
- Matiza, V. M. (2013). African social concepts of beauty: Its relevancy to literacy Criticism. *Asian Journal of Social Science & Humanities*, 2(2), 61-70.
- Nagy & Jordan, (2018). *Cutting edge of the contemporary: KNUST, Accra, and the Ghanaian contemporary art movement*. Retrieved on 4/6/2021 from [http://direct.mit.edu/afar/article.pdf./51/3/1/1745754/afar\\_a\\_00411.pdf](http://direct.mit.edu/afar/article.pdf./51/3/1/1745754/afar_a_00411.pdf)
- Nkrumah, K. (1963). *Dr. Kwame Nkrumah Speaks*. Retrieved from <https://consciencism.wordpress.com> accessed on 2021-6-2
- Ogbechie, S. O. (2004). Art History's inscription of modern and contemporary African art. *Visions of a Future: Art and Art History in Changing Contexts*, eds., Hans-Jorg Heusser and Kornelia Imesch, Zurich: Swiss Institute for Art Research, 2004, 129.
- Okeke-Agulu, C. (2017). Modern African art is being gentrified. *New York Times* May 20. Retrieved From <https://www.nytimes.com/2017/05/20/opinion/sunday/modern-african-art-sothebys.html> accessed on 2018-9-16
- Onwubiko, K. B. C. (1985). *The Importance of African history today*. Retrieved from <https://scholar.google.com/scholars> accessed on 2018-9-16.
- Osborne, P. (2013). *Anywhere or not at all: Philosophy of contemporary art*. Meard Street, London: Verso.
- Osei, K. (2002). *A handbook on Asante culture*. Kumasi Ghana: Cita Press Limited.
- Osuanyi Q. E. & Acquah K. E. (2016) Conceptual art: The untold story of Africa art *Journal of Literature and Arts Studies*, 10, 1203-1220, 1218-1219.
- Parkinson, G., & Drislane, R. (2011). *Qualitative research*. In online dictionary of Social Sciences Retrieved from <http://bitbuc-Kctricaap.org/dict.pl> accessed on 2019-3-19.
- Punch, K. F. (2009). *Introduction to research methods in education*. London: Sage Publications.

- Resnik, D. B. (2009). *What is ethics in research and why is it important?* Retrieved on May 2, 2019 from <http://www.niehs.nih.gov/research/resources/>
- Sady, W. (2012). Ludwik Fleck. // *The Stanford encyclopedia of philosophy* (Summer 2012 Edition). / Edward N. Zalta (ed.). Retrieved from <http://plato.stanford.edu/archives/sum2012/entrck/Tylor> accessed on 2019-9-30
- Sarantakos, S. (1993). *Social research*. New York: Palgrave.
- Shava, S. (2015). *African Aesthetic, The. The SAGE Encyclopedia of African Cultural Heritage 1<sup>st</sup> Chapter*. Retrieved from <http://dx.doi.org/10.4135/9781483346373.n11>, accessed 2019-03-20
- Sikes, P. (2004). Methodology, procedures and ethical concerns. In C. Opie (Ed.), *Doing educational research: A guide to first time researchers*. London: Sage Publications.
- Smith, T. (2009). *What is Contemporary art?* Chicago: University of Chicago Press/ London: Laurence King.
- Sotshangane, N. (2002). “What impact globalization has on cultural diversity?” *Turkish Journal of International Relations*, 1(4).
- Stokstad, M. (2005). *Art History*, New Jersey: Upper Saddle River, 1020 – 1021.
- Strydom, H. (2002). *Ethical aspects of research in the social sciences and human service professions* (2<sup>nd</sup> ed.). Pretoria: J.L.Van Schaik Publishers.
- Sumaila, S. (2013, May) *Artswall Magazine*, ISSN 2026 – 6677, 61- 63.
- Svasek, M., (1997) *Identity and style in Ghanaian artistic discourse* Reprinted with permission from Jeremy MacClancy (ed.) *Contesting Art. Art Politics, and Identity in the Modern World*, Bergs Publisher, Oxford, pp. 27 -- 62.
- Taherdoost, H. (2016). Sampling methods in research methodology; How to choose a sampling technique for research *SSN Electronic Journal* Retrieved from DOI: 102139/ssrn.3205035 accessed on 2019-03-18
- Trochim, W. (2006). *The research methods knowledge base* (3<sup>rd</sup> ed.). Cincinnati, OH: Atomic Dog Publishing.
- Walden, P. (2012). *The socio-cultural significance of canoe decoration among the people of the Efutu traditional area in the Central Region of Ghana*. KNUST, Kumasi, Published M.A thesis.
- Welka, E. (2016). *Aesthetic theories*. Retrieved from [https:// scholar.google.com/scholars](https://scholar.google.com/scholars) accessed 2019-04-16

## APPENDIX A

### INTERVIEW GUIDE FOR GODFRED ASAMOAH AKROFI AND FELIX

#### NICHOLAS HIENGO

#### 1) WHAT IS THE SOCIAL, EDUCATIONAL, AND PROFESSIONAL BACKGROUND OF THE PAINTER?

1. When and where were you born?
2. Where have you lived most of your childhood and adult life?
3. Where have you lived most of your life as a painter and educationist?
4. What are your academic and professional qualifications?
5. When were they obtained and from which institutions? (Elementary to Tertiary Level)
6. Do you have any other academic certificates apart from the ones mentioned above?
7. Which subjects/courses did you read at both secondary and tertiary levels of education?
8. Has any of the subjects/courses mentioned above influenced your style/philosophy of painting?
9. How long have you taught drawing and painting in Ghana?
10. Which subjects/courses did you teach at the secondary/tertiary level?
11. In which institution(s) did you teach drawing and painting?
12. Have you held any group/solo exhibition?  
If yes when and where?
13. Have you won any citation/award(s) in painting?  
If yes, when, what type of award, and where?
14. How long have you practiced the painting profession?



15. Are you a member of any academic/professional organization?

If yes, which and how long?

16. Do you have any publications to your name?

17. How have you contributed to the development of painting tradition in Ghana?

18. Do you have any unfulfilled ambition(s) as far as painting is concern?

19. How can contemporary painting in Ghana be further developed?

## **RESEARCH QUESTION**

### **2) WHAT IS/ARE THE PHILOSOPHY (IES) BEHIND THE PAINTING OF THE ARTIST?**

1. What is the philosophy behind your painting?
2. Are there any artistic theories behind the philosophy mentioned above?
  - a. If yes, what are they/explain them?
3. How do the artistic theories above drive the philosophy behind your paintings?
4. What are the themes of your painting?
5. Which of the themes mentioned above are your major/minor ones and why?

## **RESEARCH QUESTION**

### **3) WHAT ARE THE MEDIA AND STYLES OF PAINTINGS DONE BY THE ARTIST?**

1. What type(s) of paintings do you do? (Water colours, collage, oil on canvas, pastels, prints, still life drawings, etc.)
2. What type(s) of media (oils, acrylics, water colours, pastel, charcoal, gouache, etc.) do you work in?
3. On what support(s) (canvas, plywood, cardboard, leather, paper, walls, etc.) do you paint?

4. What is your style of painting?
5. What technique(s) do you use in your style of painting?
6. Is there any painting of yours you like so much? If yes, why?
7. Do you have any favorite colours in painting? If yes, why?
8. Do you have any artistic theory behind your technique and style of painting? If yes, explain them.

#### **RESEARCH QUESTION**

#### **4) WHAT IS THE ANALYSIS OF THE EARLY, MIDDLE AND CURRENT STAGES OF PAINTINGS BY THE TWO CONTEMPORARY GHANAIAN PAINTERS IN TERMS OF THEIR PHILOSOPHY, STYLE, MEDIA, TECHNIQUE AND SUBJECT MATTER?**

1. What are the early, middle and current stages of your paintings?
2. What is the philosophy, style, techniques and subject matter of your early, middle and current stages of painting?
3. What are the unique/distinct characteristics about your early middle and current stages of paintings?
4. How different/similar is your early stage of painting from your middle stages of paintings in terms of philosophy, style, techniques and subject matter?
5. How different/similar is your early stage of painting from your current stages of paintings in terms of philosophy, style, techniques and subject matter?
6. How different/similar is your middle stage of paintings from your current stages of paintings in terms of philosophy, style, technique and subject matter?
7. Is there any additional information on your early, middle and current stages of paintings different from the ones provided above?

## APPENDIX B

### INTERVIEW GUIDE FOR PERSONS WITH RELEVANT INFORMATION

#### ON WORKS OF GODFRED A. AKROFI AND FELIX N. HIENGO

#### SECTION A

#### (GODFRED ASAMOAH AKROFI)

#### RESEARCH QUESTION

#### I) WHAT IS THE SOCIAL, EDUCATIONAL, AND PROFESSIONAL BACKGROUND OF THE PAINTER?

1. When and where was Godfred Asamoah Akrofi born?
2. Where has he lived most of his childhood and adult life?
3. Where has he lived most of his life as a painter and educationist?
4. What is his academic and professional qualification?
5. When were they obtained and from which institutions? (Elementary to Tertiary level)
6. Does he have any other academic certificates apart from the ones mentioned above?
7. How long has he taught drawing and painting at the secondary/Tertiary level in Ghana?
8. Which subjects/courses did he teach at the secondary/Tertiary level?
9. In which institution(s) did he teach drawing and painting?
10. Has he held any group/solo exhibition?  
If yes when and where?
11. Has he received any citations/awards in his painting career?  
If yes, when, what type and where?
12. How long has he practiced the painting profession?
13. Is he a member of any academic/professional organization?

If yes, which and how long?

14. Is he a member of any academic/professional organization?

If yes, which and how long?

15. How has he contributed to the development of painting in Ghana?

16. Does he have any publications to his name? If yes, which ones?

## **RESEARCH QUESTION**

### **2) WHAT IS/ARE THE PHILOSOPHY (IES) BEHIND THE PAINTING OF GODFRED ASAMOAH AKROFI?**

1. What is the philosophy behind the painting of the artist?
2. Are there any artistic theories behind the philosophy mentioned above?

If yes, what are they?

3. How does the artistic theory above drive the philosophy behind the paintings of the artist?
4. What are the themes of the paintings of this artist?
5. Which of the themes mentioned above are the major/minor ones?

## **RESEARCH QUESTION**

### **3) WHAT ARE THE MEDIA AND STYLES OF PAINTINGS DONE BY THE ARTIST?**

1. What media of paintings does the artist do? (Water colours, collage, oil on canvas, pastels, prints, still life drawings, etc.)
2. What type(s) of medium (oils, acrylics, water colours, pastel, charcoal, gouache, etc.) does the artist work in?
3. On what support(s) (canvas, plywood, cardboard, leather, paper, walls, etc.) does the artist paint?
4. What is the style of the artist?

5. What technique(s) does the artist use in his style of painting?
6. Is there any artistic theory behind the technique and style of painting of the artist?  
If yes, explain them.
7. Does the artist have any favorite colour in their painting?

Does the artist have any favorite painting? If yes, identify it.

#### **RESEARCH QUESTION**

#### **4) WHAT IS THE ANALYSIS OF THE EARLY, MIDDLE AND CURRENT STAGES OF PAINTINGS BY GODFRED ASAMOAH AKROFI AND FELIX NICHOLAS HIENGO IN TERMS OF THEIR PHILOSOPHY, STYLE, MEDIA, TECHNIQUE AND SUBJECT MATTER?**

1. What are the early, middle and current stages of paintings done by Godfred Asamoah Akrofi and Felix Nicholas Hiengo?
2. What are the philosophy, styles, techniques, media and subject matter of their early, middle and current stages of painting?
3. What are the unique/distinct characteristics about their early middle and current stages of paintings?
4. How different/similar are their early stages of painting from their middle stages of paintings in terms of philosophy, style, media, techniques and subject matter?
5. How different/similar are their early stages of painting from their current stages of paintings in terms of philosophy, style, media, techniques and subject matter?



6. How different/similar are their middle stages of paintings from their current stages of paintings in terms of philosophy, style, media, technique and subject matter?
7. Is there any additional information on their early, middle and current stages of paintings different from the ones provided above?

## **SECTION B**

**(FELIX NICHOLAS HIENGO)**

### **RESEARCH QUESTION**

#### **I) WHAT IS THE SOCIAL, EDUCATIONAL, AND PROFESSIONAL BACKGROUND OF THE PAINTER?**

1. When and where was Felix Nicholas Hiengo born?
2. Where has he lived most of his childhood and adult life?
3. Where has he lived most of his life as a painter and educationist?
4. What is his academic and professional qualification?
5. When were they obtained and from which institutions? (Elementary to Tertiary level)
6. Does he have any other academic certificates apart from the ones mentioned above?
7. How long has he taught drawing and painting at the secondary/Tertiary level in Ghana?
8. Which subjects/courses did he teach at the secondary/Tertiary level?
9. In which institution(s) did he teach drawing and painting?
10. Has he held any group/solo exhibition?  
If yes when and where?
11. Has he received any citations/awards in his painting career?

If yes, when, what type and where?

12. How long has he practiced the painting profession?

13. Is he a member of any academic/professional organization?

If yes, which and how long?

14. Is he a member of any academic/professional organization?

If yes, which and how long?

15. How has he contributed to the development of painting in Ghana?

16. Does he have any publications to his name? If yes, which ones?

## **RESEARCH QUESTION**

### **2) WHAT IS/ARE THE PHILOSOPHY (IES) BEHIND THE PAINTING OF THE ARTIST?**

1. What is the philosophy behind the painting of the artist?
2. Are there any artistic theories behind the philosophy mentioned above?  
If yes, what are they?
3. How does the artistic theory above drive the philosophy behind the paintings of the artist?
4. What are the themes of the paintings of this artist?
5. Which of the themes mentioned above are the major/minor ones?

## **RESEARCH QUESTION**

### **3) WHAT ARE THE MEDIA AND STYLES OF PAINTINGS DONE BY THE ARTIST?**

1. What media of paintings does the artist do? (Water colours, collage, oil on canvas, pastels, prints, still life drawings, etc.)
2. What type(s) of medium (oils, acrylics, water colours, pastel, charcoal, gouache, etc.) does the artist work in?

3. On what support(s) (canvas, plywood, cardboard, leather, paper, walls, etc.) does the artist paint?
4. What is the style of the artist?
5. What technique(s) does the artist use in his style of painting?
6. Is there any artistic theory behind the technique and style of painting of the artist?  
  
If yes, explain them.
7. Does the artist have any favorite colour or colours in their painting?
8. Does the artist have any favorite painting? If yes, identify it.

#### **RESEARCH QUESTION**

#### **4) WHAT IS THE ANALYSIS OF THE EARLY, MIDDLE AND CURRENT STAGES OF PAINTINGS BY GODFRED ASAMOAH AKROFI AND FELIX NICHOLAS HIENGO IN TERMS OF THEIR PHILOSOPHY, STYLE, MEDIA, TECHNIQUE AND SUBJECT MATTER?**

1. What are the early, middle and current stages of paintings done by Godfred Asamoah Akrofi and Felix Nicholas Hiengo?
2. What are the philosophy, style, techniques and subject matter of their early, middle and current stages of painting?
3. What are the unique/distinct characteristics about their early middle and current stages of paintings?
4. How different/similar is their early stages of painting from their middle stages of paintings in terms of philosophy, style, techniques and subject matter?
5. How different/similar is their early stages of painting from their current stages of paintings in terms of philosophy, style, techniques and subject matter?

6. How different/similar is their middle stages of paintings from their current stages of paintings in terms of philosophy, style, technique and subject matter?
7. Is there any additional information on their early, middle and current stages of paintings different from the ones provided above?



## APPENDIX C

### OBSERVATION AND DESCRIPTION GUIDE FOR PAINTINGS

#### A) IDENTIFICATION OF ARTWORK

1. What is the title of the artwork?
2. What is the type of artwork produced? For example pastel on paper, oil or acrylic on canvas, water colour or charcoal drawing on paper
3. The time or period when the work was completed.
4. The size of the work in inches/centimeters.
5. What was the original purpose of the painting?
6. Who was the intended audience?
7. Has this painting been changed or altered from the original.
8. The place where the work could be found. Example at a museum/the artist's collection

#### B) INVENTORY OF ITEMS IN ARTWORK

9. What type of items or objects can be found in the painting?
10. Give a description of them in terms of where the objects are located In relation to each other.
11. Give detailed features of the objects in the work.
12. Does the painting have any connection with history? For example depicts a historical event/have its own history surrounding it etc.

#### C) IDENTIFYING TECHNICAL QUALITIES OF THE ARTWORK

13. The materials and tools in the work. For example, the use of brush, poster colours, and cartridge paper.
14. The methods or styles used by the artist. For example, raw colours (not mixed with other colours) were used, or they were mixed with other colours
15. What type of surface is being painted on and with what type of paint?



16. The nature and composition of the work. The types of objects/things used in the work. For example, whether the objects/items are real/abstract or scattered about or close to each other.
17. The design or organization or arrangement. Whether objects or items are arranged in a manner to create balance or harmony or discord among the various objects.

#### **D) INTERPRETING THE WORK**

18. Finding the meaning of the piece by ascertaining the atmosphere created in the picture.
19. Identifying the use of the work.
20. Identifying the background of the artist and relating it to the background of the artist.

#### **E) IMPRESSIONS OR COMMENTS**

21. Whether one agrees with the artist about the meaning of the painting or artwork. Whether the artist has been able to achieve his or her aim or not.

