

## Silent Ruptures: Emergent Art of the Kumasi College of Art

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### Abstract

*The Fine Art Department of KNUST, had been in the doldrums until the recent visibility of its alumni on the world stage of contemporary art. Material and documentary evidence of the past discrepancy is borne out by the hegemony of touristy paintings and sculptures in the Department's heritage, consensual accounts of contemporary commentators, and the persistence of epi-colonial curricula anachronistic to real-time ambitions of 20<sup>th</sup> century art. Nevertheless, the past decade has seen a silent revolution and transformation of the curriculum. The new curriculum introduced an ethos of contemporaneity, material and political sensitivity and reflective public engagement. This change was instigated by an Artist Collective of young tutors inspired by the artist ƙarī'ƙachä seid'ou's "Emancipatory Art Teaching" project. Why did it take long for such changes? Tracing histories of the Department and its colonial and post-colonial formation, the authors link these happenings to wider phenomena in contemporary art practice and intellectual histories.*

**Keywords:** Emancipatory Teaching, Exhibitions, Silent revolution,

### Introduction

In the past decade, the Kumasi Fine Art Department has risen to become a hub of ambitious Contemporary Art in West Africa. The new spirit was instigated by an Artist Collective of young tutors inspired by the artist ƙarī'ƙachä seid'ou's *Emancipatory Art Teaching*. The Artist Collective and its networks introduced a new spirit of contemporaneity, material and political sensitivity, and reflective public engagement into the curriculum.

Recent exhibitions such as *the Gown must go to Town* and *Silence between the Lines* have brought out to the public some of the critical bodies of work that have been happening quietly at KNUST over the past decades. Together with this year's launch of blax TARLINES KUMASI, an experimental project space for contemporary art, the Kumasi Department has set forth long-term aims toward building and sustaining an infrastructure in Ghana that is sensitive to the nuances of art practice, market, and exhibition-making. Yet at the same time that we move forward into new turns of art practice, it is important to return to some of the histories, to remember how we got to where we are and what it is we came out of.

### **"Go Back For It": Achimota Art Department and the Paradoxes of Colonial Art Instruction**

The Kumasi Painting and Sculpture Department runs the Fine Art Programmes of the present Faculty of Art (a.k.a. College of Art) at the Kwame Nkrumah University of Science and Technology (KNUST). KNUST was established in 1961, succeeding the colonial Kumasi College of Technology (KCT)<sup>i</sup> which was set up in 1952. However, the College of Art has a longer history than KNUST itself. It began in colonial Gold Coast as a small art department in Achimota (Prince of Wales) College in Accra in the period between the two World Wars where Kwame Nkrumah, who was later to become the first President of Ghana, was among the students of the first art master, G. A. Stevens<sup>ii</sup>. Before Stevens, there was the vocation list curriculum called Hand and Eye Work (a.k.a. Manual training for boys) which was introduced c. 1909.

Hand and Eye was an outgrowth of Scandinavian *Slöjd*, the German *Gewerbeschule* and the drawing by rote Somerset House-South Kensington system of the Victorian Era. Stevens, inspired by his mentor Roger Fry, had repudiated it in no uncertain terms.

The Achimota Art Department evolved into a Specialist Programme in 1937, introduced by the sculptor Herbert Vladimir Meyerowitz, which ran an Art and Crafts Specialist Certificate (ACSC) course for emerging art teachers. The programme ran for fifteen years before its move to Kumasi to be part of the KCT<sup>iii</sup>.

Needless to say, in the period between the World Wars, the Achimota Art Department had become a hub of British colonial adventurers whose careers cannot fail to remind us today of Kipling's exhortation to Imperial Britain to "Take up the White Man's burden, Send forth the best ye breed". Stevens and Meyerowitz were among the "best breed" of influential art teachers in late-colonial Achimota. Of the two, Stevens and Meyerowitz, the latter was more of a Romantic Primitivist advocating African Renaissance and *style nègre*. His motivations were resonant of the Bengal revival in Calcutta India instigated by Abanindranath Tagore and Orientalist Ernest Binfield Havell. The Meyerowitz School's Malinowski-inspired curriculum and art practice were instructive in fostering National pride in students Kofi Antubam, E. V. Asihene, and J. C. Okyere who became influential artists and teachers in the early post-Independence era. Meyerowitz's instigation was key to the "creative anachronism" which became an important feature of the official art of Ghana Nationalists and of Nkrumah's African Personality regime. However, in its depoliticized and commoditized form in the Neo-Liberal '80s and '90s this feature became a placeholder for a new hegemony of touristy paintings, sculptures and artefacts in Ghanaian art schools and galleries.

Stevens' teaching was also inspired by colonial anthropology but in his formative years, the key anthropological options were, among others, Stage Evolutionism, Geographical Diffusionism and Historicism<sup>iv</sup>. Much as Stevens could appreciate the marvels of West African art<sup>v</sup>, in his vision of an evolving African modernity, he did not regard their established media, processes and forms as potential ends in themselves. Rather, Stevens was an apologist of E. B. Tylor's Stage Evolutionism which had a European destiny. But he also engaged in the extant Colonial Adaptationism of a sort which encouraged the grafting of essentialised African cultural content on established European pictorial formats and media. From this grafting emerged the set of Ghanaian variants of the phenomenon the art historian Kojo Fosu and the "Achimota School" designate as "Neo-African art". Translated into painting and in Stevens' terms, this would approximate to single narrative genre painting with African pictorial subject. Stevens' own preference was the humourist style of Thomas Rowlandson and James Gillray which he thought could accommodate the stereotypical African "race spirit" of "large head and small bent knees"<sup>vi</sup> and so forth. On the flip side, Stevens' Evolutionism and Adaptationism were also grounded in what may appropriately be called "Renaissance fundamentalism". "Given time, Africa would produce her Giotto, her Raphael and Michelangelo", he would claim<sup>vii</sup>. Stevens' Stage Evolutionist position is buttressed in his protégé Mary Trowell's imperative that Africans should not make the 'blind leap' from 'primitive' to twentieth century life and should accordingly undergo some kind of apprenticeship, reproducing the various stages of European development<sup>viii</sup>.

### ***The Achimota-Unconscious and the Stigma of the "Degenerate"***

The "Renaissance fundamentalism" of the Stevens School and a complementary teleology survived through the Ghanaian artist Kofi Antubam's Levy-Bruhlian and retinal theory of art development. In Antubam's schema, art naturally evolves from a "degenerate" and "prelogical" Archaic Stage through a transitional Classical Stage to a final Romantic [Modern] Stage which he equates with the mastery of Renaissance perspective, effects of atmospheric changes, three dimensions in painting and sculpture, and national pride<sup>ix</sup>.

Antubam declared during the transition to Ghana's Independence that the nation's art was aspiring to the Romantic Stage after leaving behind a degenerate Archaism and refining the Classical Stage. His uncritical "dismissal" of early Modernist avant-garde as "meaningless abstractionists" and as "joker artists" who were "fooling around"<sup>x</sup> does not seem surprising when weighed against the 1930s American Regionalist cynical stance towards the European avant-garde. However, it comes to be scandalous when one notices the extent to which Antubam's schema of post-War 1954 is reminiscent of the official Nazi argument for the "Great German Art Exhibition" against the so-called Degenerate Art (*Entartete Kunst* 1937) Exhibition which featured "Negro" or Jewish-inspired avant-garde art.

It is surprising how Okwui Enwezor and Chika Okeke-Agulu<sup>xi</sup> could defend Antubam's "Renaissance Fundamentalism" as an artistic modernity premised on "de-skilling" and as a position which renounces "canonical orthodoxy". On the contrary, Antubam's thesis, like Goebbels' in the Third Reich, was aimed at censoring a deskilled avant-garde on a consensual charge of degeneracy<sup>xii</sup>. In more detail, what he identifies as the degenerate features of the Archaic Stage are "disproportions and abstract symbolisms due to ill knowledge of the natural rules", distortions and "crude execution resulting from the use of primitive implements"<sup>xiii</sup>. Variations of Antubam's "Renaissance Fundamentalism", its organicism and its congenial single narrative pictorial support survived through the 1970s mediated through an eclectic mix of influences from American Ashcan, Regionalist and Social Realist Schools as the silent organising principle of late 20<sup>th</sup> century official curricula and evaluation criteria in art departments, faculties and examining bodies in Ghana<sup>xiv</sup>. Some events leading to this hegemony in Ghanaian art schools and communities are worth recounting.

### ***"Talent, Métier and Imitation": The National Diploma in Design (NDD) in Metrople and Colony***

With the introduction of the National Diploma in Design (NDD) in Britain in the post-War years, KCT introduced a Diploma in Fine Art (1955) which was modelled after the NDD. The lifeblood of the NDD curriculum was a pool of subjects divided according to European academy craft (still life, landscape, life painting, modelling, and so forth) constituting a core curriculum. The Art Department of Ahmadu Bello University, Zaria, had similar curriculum history. The much celebrated *Natural Synthesis* of the Zaria Art Society led by Uche Okeke and his collaborators was a critical response to the ostensible Eurocentrism of an NDD-based curriculum. Thierry de Duve identifies the tripartite constellation of "Talent", "Métier" (craft) and "Imitation" as constituting the habitus of NDD-type of praxis. Clearly, NDD-based curricula of the 1950s were anachronistic to and isolated from real-time ambition and developments in art. Indeed, the inception of the Parisian avant-garde at the turn of the century, the Bauhaus and the advent of Hans Hoffman and Clement Greenberg had inaugurated a new set of ambitions and expectations. The triad de Duve employs to describe this phenomenon is composed of Creativity, Medium and Invention. Here, there is division of art according to medium. Artists had begun to inquire through their work "what a medium had to say that it hadn't said yet"<sup>xv</sup>. In pedagogy, there was more emphasis on visual grammar than on apprenticeship.

### ***"Creativity, Medium and Invention": The Crisis of NDD and the Inception of the First Coldstream Reforms in Kumasi***

By the early 1960s, the NDD curriculum in the UK was in crisis and the first Coldstream Reforms were introduced under the auspices of Slade Professor Sir William Coldstream. By this time, KNUST had displaced KCT under the auspices of Nkrumah's Africanist and new Republican regime. The Art Department had become a College under the first Ghanaian Dean E. V. Asihene in 1962. With the attainment of degree status in 1964, the College of Art began implementing aspects of the contemporaneous First Coldstream Reforms through Slade and Goldsmiths alumni and some Ghanaian faculty<sup>xvi</sup>. The First Coldstream Reforms had, quite belatedly, aimed at aligning the British art school curriculum with real-time developments in the contemporary art world. It had also aimed at injecting the curriculum with the necessary intellectual content in Art History and Criticism and at taking artistic experiments of the European avant-garde into account. In lieu of the First Coldstream Reforms, the Bauhaus foundation course was introduced in Kumasi but the ghost of the conservative NDD core curriculum continued to haunt the chores of the senior years. With insignificant revisions along the line, this curriculum trained the artist El Anatsui's generation of art students (1965-1969) and the generations that followed till the end of the millennium. With the advent of dematerialization and de-skilling which came with the arrival of Conceptual Art, Film and Video Art and the post-media phenomenon epitomized by Harold Szeemann's *When Attitude becomes Form* show (1969), the Second Coldstream-Summerson Reforms (1970) displaced the First Reforms, launching such affiliates of the Kumasi school as Slade and Goldsmiths into the new age of the so-called Contemporary<sup>xvii</sup>.

With a decontextualized métier ethic and Eurocentric core curriculum premised on single narrative pictorial genres, organicist and retinal-realist aesthetics, Kumasi missed the import of the new developments and hence of the new Reforms. There was also a missed opportunity to inject the practical curriculum with lessons of ex-centric, deskilled and conceptual practices already at play in African art, its cognates and material cultures, media and technology beyond established art<sup>xviii</sup>.

The late 1980s and 1990s saw the hegemony of touristy Afrokitsch, eclectic and superficial juggling with established Social Realist and early modernist pictorial styles and romanticised African subject matter. By the turn of the century, the *South meets West* international exhibition in the Accra Museum had exposed the Kumasi College of Art and the Ghanaian media as unprepared for the critical issues raised in contemporary art communities<sup>xix</sup>.

### ***Anagrams of Emancipated Futures: Of Revolutions and Resurrections in Kumasi***

The College of Art at KNUST saw a small revolution in art and practice led by the first M.F.A. class between 1993 and 1996. Students like Kwamivi Zewuze Adzraku, Emmanuel Vincent Essel (Papa Essel), Caterina Niklaus and ƙarĩ'ƙachã seid'ou, and their kindred spirits Agyeman Ossei (Dota)<sup>xx</sup> and Atta Kwami<sup>xxi</sup> tested the boundaries of art practice and exhibition making, with works that at the time confronted the Department's official notions of what art could be—unannounced performances, silent happenings, textual paintings, poetic bricolage, exhibitions on trees, publicly posted political cartoons, etc. After this class graduated, a lapse, or silence, settled in, and radical ideas were quickly censored or tamed.

On his appointment as faculty of KNUST in 2003, the artist ƙarĩ'ƙachã seid'ou inaugurated an interventionist teaching project as a counterpoint to his earlier Duchampian practice<sup>xxii</sup>. He called this project *Emancipatory Art Teaching* and it had this component of a Foucault-inspired archaeology of the city. It also had a Guerrilla-type end-of-year exhibition component (an average of forty-five critiqued solo exhibitions) in which public spaces and events in Kumasi city were culture-jammed. Each student had to curate their own show. Exhibitions were held in uncompleted buildings, *tro-tro* cars, chop bars, hairdressing salons, workshops and garages, hotels, physical and virtual social networks, markets and shops, public bridges and on streets. The innovations which have resulted from this intervention in more recent years can be understood as resurrections of the unrealized revolutions of the pioneer MFA class and their kindred spirits.

In the mid-2000s, ƙarĩ'ƙachã found congenial collaborators among the younger faculty; namely, Kwaku Bofo Kissiedu (Castro) and George Ampratwum (Buma)<sup>xxiii</sup>. With this team of collaborators, he set up a loose network of artists and art professionals practising inside and outside the continent<sup>xxiv</sup>. After years of subterranean groundwork, the Kumasi Department came out this year with two landmark exhibitions, *Silence between the Lines* in Kumasi and *the Gown must go to Town* in Accra<sup>xxv</sup>. These exhibitions signalled an awakening to local and international art communities. They demonstrated to the public the level of criticality coming out of KNUST, and the promise of futures just within arm's reach.

Both exhibitions strove to transcend boundaries of space, position, and practice. *Silence* was held in a repurposed car dealership in Ahenema Kokobeng, Kumasi, and *the Gown must go to Town* in the National Museum of Science and Technology in Accra, each providing entryways to re-open past and present questions. The artists included alumni at different stages in their practice: final-year students and Teaching Assistants, alongside lecturers and internationally established artists. As works probed uncertainties and subtleties, curatorial tactics activated silent presences in the objects and spaces. In the latter exhibition, sounds emanated from rafters, cloths overhung exposed wooden beams, and industrial objects were tucked inside ceiling joints. In the former, sacks carpeted the car park, traces of mechanical activities punctuated display spaces, and works slid onto each other in ping-pong of interfaces.

Beyond Ghana, 2015 has been a major year for KNUST graduates in worldwide exhibitions. This year saw two KNUST graduates at the Venice Biennale, a kind of international Olympics of contemporary art in which countries vie for supremacy on the world stage. Ibrahim Mahama (M.F.A. 2014) participated as the youngest artist of the International Exhibition *All the World's Futures*, curated by Okwui Enwezor, while El Anatsui, a KNUST graduate of 1969, was awarded a Golden Lion Lifetime Achievement by the same Biennale.

KNUST alumni continue to be key features in international and global scale exhibitions and projects. Bernard Akoi-Jackson, Jeremiah Quarshie, Dorothy Amenuke and ƙarĩ'ƙachã seid'ou had exhibited at the Stedelijk Museum Bureau Amsterdam's 2012 exhibition *Time, Trade & Travel*. Ibrahim Mahama and Bernard Akoi-Jackson are showing in "Material Effects" at the Eli and Edythe Broad Art Museum in Michigan which opened this November. In publications, Kwasi Ohene-Ayeh, Bernard Akoi-Jackson, and ƙarĩ'ƙachã seid'ou collaborated on Ibrahim Mahama's recent *Out of Bounds*<sup>xxvi</sup> artist's book, which was launched during Mahama's participation at this year's Venice Biennale.

## Conclusion

These instances are just the start of an emergent future rooted in a commitment to critical independent practice. The new wave of visionary artists from KNUST has consistently prioritised interaction with the public over position on the art market. While exposure to the international market and its complex networks might have been catalysts, the students' sensitivity in their practice to surrounding conditions, to spaces and materiality, is a direct result of the radical teaching strategies led by qarĩ'kachä and his colleagues. The recent events may be a birth of many beginnings, or they could be a return—to new turns led by past generations of KNUST artists and students whose work is silently present in these resurrected revolutions. Their spirit can be understood through qarĩ'kachä's re-conceptualisation of the Ghanaian *Sankofa* legend (meaning, "go back for it") in the *Silence between the Lines* curatorial statement: instead of a mythical bird who returns to a nostalgic idea of a forgotten past, rather, a looking back toward forgotten futures paradoxically yet to come<sup>xxvii</sup>.

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## Endnotes

<sup>i</sup> Kumasi College of Technology (KCT) was established in October 1951 but the first students arrived in Kumasi in January 1952. Zaria College of Technology was contemporaneous with the Kumasi College of Technology. The two Colleges were examples of Colonial Colleges of Arts, Science and Technology (COCAST) of the 1950s. Ahmadu Bello University displaced Zaria College of Technology in 1962.

<sup>ii</sup> In the early 1920s, George A. Stevens was a student of Slade Professor Henry Tonks, the English post-Impressionist artist. His Art Department in Achimota is, arguably, the oldest in sub-Saharan Africa. Stevens mentored a number of colonial teachers in Africa. They include Kenneth Murray of Nigeria, Margaret Trowell of Makerere, Uganda and H. V. Meyerowitz.

<sup>iii</sup> Some notable students of the ACSC course at the KCT are the artists A. O. Bartimeaus, E. Owusu-Dartey, E. K. J. Tetteh, Addo Osafo and Grace Kwami. At KCT, the ACSC ran for six years and was transferred to the Winneba Specialist Training College in 1958. El Anatsui taught in Winneba in the early 1970s before his appointment at University of Nigeria, Nsukka in 1975.

<sup>iv</sup> In *kaŋi'kaçhä seid'ou's* synopsis, Stage Evolutionism “affirmed the common descent of man and the European destiny of man”. Geographical Diffusionism typifies the “European destiny of man exportable as commodity to non-European people”. The Historicist Perspective affirms “the common descent of man evolving into different local destinies under European supervision”.

See *seid'ou, kaŋi'kaçhä*. (2014). Adaptive Art Education in Achimota College; G. A. Stevens, H. V. Meyerowitz and Colonial False Dichotomies. *CASS Journal of Art and Humanities*. 3 (1), 1-28.

<sup>v</sup> Stevens was an early advocate of a colonial variant of what came to be known in 1950s Zaria as Natural Synthesis which canonized Uli and other African traditions. He conducted research about local “crafts”, insisted that each student must study at least one local “craft” from their region, and he even used African artefacts as examples in his classes.

<sup>vi</sup> Stevens, G. A. (1930). The aesthetic education of the negro. *Oversea Education*. 1(3), 91.

<sup>vii</sup> See the following:

*ibid.* Stevens

Harrod, T. (1989). The breath of reality: Michael Cardew and the development of studio pottery in the 1930s and 1940s. *Journal of Design History*. Oxford University Press, 2 (2/3), 143.

*Op. cit.* *seid'ou*.

<sup>viii</sup> Trowell, Margaret. (1936). Suggestions for the treatment of handwork in the training of teachers for work in Africa. *Oversea Education*. 7 (2), 88.

*Ibid.* Harrod, p. 149.

*Op. cit.* *seid'ou*.

<sup>ix</sup> Like Aina Onabolu in Nigeria, Antubam developed his argument to refute a racist-primitivist imputation. See: Antubam, Kofi. (1954). Ghanaian art [Exhibition Catalogue]. Accra: Central Library.

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Yet the artist Vincent Kofi also argued that such efforts as Onabolu's or Antubam's were unnecessary and even apologetic. “A lot of people show an inferiority complex in their work. They are trying to prove they can do what is done in European Art. But that isn't

necessary!”. See Mitchell Jr., Leroy E. (n.d. [1970a]). An Interview with Vincent Kofi. In L. E. Mitchell, A. A. Teye, D. Tomlinson (Eds.), *Image; College of Art Journal*. Kumasi: University of Science and Technology, 1(1), 38.

<sup>x</sup> Antubam puts it thus:

One thing I don't do is abstract art... All national galleries in Europe have a classical, serious art. There is no time for joker artists... Every country must first establish their Renaissance then they can fool around. (*ibid.* Mount, p. 224)

<sup>xi</sup> Enwezor, Okwui and Okeke-Agulu, Chika (2009). *Contemporary African Art since 1980*. Bologna: Graphiche Damiani, pp. 14, 15.

<sup>xii</sup> Antubam makes this claim in the early 1960s:

The artist must help society to be less confused and more peaceful – abstract art does just the opposite...The artist who paints confusion and melancholy is not helping...I don't like distortion. (op. cit. Mount, pp. 224, 225)

<sup>xiii</sup> Op. cit. Mount, p. 225; op. cit. Dei-Anang

<sup>xiv</sup> For examples of retinal-realist skill argument in the Kumasi School see

Delaquis, Ato. (1979). *Craftsmanship in Painting*. Image-Journal of the College of Art. Kumasi: University of Science and Technology, 1(5), 18-23.

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<sup>xv</sup> Tickner, Lisa (2008). *Hornsey 1968; The Art School Revolution*. London: Francis Lincoln Ltd, pp. 90-93.

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<sup>xvi</sup> The Camberwell and Slade alumnus and painter John Avis led the team of tutors who introduced aspects of the First Coldstream reforms to the Kumasi curriculum. Other tutors of the period include the Welsh sculptor John Meirion Morris and the Ghanaians Charles Philips, E. K. J. Tetteh and the Dean E. V. Asihene. The first degree students of John Avis and his team were Galle Kofi Dawson, Prosper Tawia and Stanislaus Abaka. John Avis was instrumental in getting Kofi Dawson on a postgraduate scholarship for studies at Slade under Professor Coldstream and sundry.

<sup>xvii</sup> Thierry de Duve's triad for this paradigm shift consists of Attitude, Practice and Deconstruction.

<sup>xviii</sup> The artist E. K. J. Tetteh's research on Sirigu [Gurunsi] Murals is notable but it failed to gain grounds in the official curriculum. Also, the outcome remained pictorial.

<sup>xix</sup> Atta Kwami, a member of the KNUST faculty exhibited in *South Meets West*. In his contribution to the catalogue he stressed on the apparent lack of criticality in Ghanaian media and art communities at the turn of the century. Kwami cites the absence of undergraduate Art History programme in the [Kumasi] University as the apparent "crux of the matter".

See Kwami, Atta. (2000). Notes from an Exhibition. In *South meets West* [Exhibition Text]. Kunsthalle Bern, Historisches Museum Bern, National Museum Accra, p. 45.

<sup>xx</sup> Agyeman Ossei is the present Head of the Department of Theatre Arts, University of Ghana, Legon.

<sup>xxi</sup> Atta Kwami was then a lecturer in the Department. He retired in 2006.

<sup>xxii</sup> seid'ou, qarĩ'kachä & Bouwhuis, Jelle (2014). Silent Parodies: qarĩ'kachä seid'ou in conversation with Jelle Bouwhuis. In Bouwhuis, Jelle & Winking, Kerstin (eds.) *Project 1975: Contemporary Art and the Postcolonial Unconscious*. London: Black Dog Publishing, pp. 111-118.

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<sup>xxiii</sup> Prior to this, Atta Kwami and qarĩ'kachä seid'ou had been founding collaborators on the Sansa International Artists' Workshop. Other founding co-ordinators were Pamela Clarkson and Caterina Niklaus. Sansa was among the constellation of Triangle Arts Workshops initiated by Robert Loder and Anthony Caro.

<sup>xxiv</sup> This network includes the artists Godfried Donkor, Senam Okudzeto, Niels Staats and Willem de Rooij, the curators Elvira Dyangani Ose, Bisi Silva, and the Stedelijk Museum Bureau Amsterdam (SMBA) team: Jelle Bouwhuis and Kerstin Winklin.

<sup>xxv</sup> The efforts are part of a broader set of initiatives led by blax TARLINES KUMASI, a new project space for contemporary art also launched this year (but nurtured for many years below ground). blax TARLINES KUMASI aims to build upon and open up avenues for artistic and critical exploration, while probing and deepening modes and bases of knowledge. blax TARLINES goes hand in hand with the Department's new M.F.A. course in Curating, which is part of a series of measures toward growing and sustaining criticality in art practice in Ghana and beyond.

<sup>xxvi</sup> Bonsu, Osei [Editor]. (2015). *Out of Bounds: Ibrahim Mahama*. London: Crane Editions.

<sup>xxvii</sup> seid'ou, qarĩ'kachä. (2015). Silence between the Lines: Anagrams of emancipated futures. Lines and Spaces [Curatorial Statement: *Silence between the Lines*]. Kumasi: Eye | Contemporary Art Ghana and blax TARLINES KUMASI, KNUST.