



Sankofa

The Strokes Return Home





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Selected drawings by third-year students (2024/2025 Academic Year) Department of Art Education, University of Education, Winneba in collaboration with XR HUB Bavaria and Exploring Visual Cultures

Lema Printing Press, Ghana.



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FOREWORD

It is with immense pride and profound hope that I introduce this catalogue, which documents the ground breaking exhibition SANKOFA: The Strokes Return Home. This project represents far more than a display of student artworks; it is a bold manifesto for the future of art education in Ghana and a resonant act of cultural reclamation.

The Department of Art Education at the University of Education, Winneba, has long been committed to pedagogical innovation. This exhibition is a seminal outcome of that commitment, a radical reimagining of the Independent Studies in Drawing course. Here, drawing is liberated from its conventional, Eurocentric frameworks and re-established as a deeply personal and culturally situated language. Guided by the potent Akan principle of Sankofa, the participating students have undertaken a vital journey: to return to the past, retrieve what is essential, and use it to navigate and enrich the present.

What you will encounter in these pages is a stunning assertion of material and intellectual sovereignty. The artists have turned away from the “unmarked canvas” to engage with calabashes, maize sacks, Oware boards, stone slabs, and sewing threads. These are not mere supports; they are co-narrators, imbued with histories of sustenance, play, resilience and memory. Techniques like pyrography, stitching and stippling are employed not for technical display but for their deep conceptual resonance with the themes being explored. That is, from ancestral wisdom and the trauma of the slave trade to contemporary reflections on identity and beauty.

Each work is a thoughtful dialogue between heritage and personal voice. The artists interrogate history, celebrate cultural symbols, and challenge colonial gaze, all while demonstrating exceptional skill and conceptual maturity. They prove conclusively that our indigenous materials and philosophies are not just adequate for “high art”; they are its very foundation.

We extend our deepest gratitude to our collaborators at XR HUB Bavaria and Exploring Visual Cultures, whose support highlight a shared belief that meaningful innovation is always rooted in authentic cultural context. Special thanks also to the curator, Mr. Ebenezer Kow Abraham, for his visionary leadership, and to the dedicated lecturers whose mentorship made this pedagogical experiment possible.

To the seventeen student artists: you have not only created powerful art; you have charted a new path. Your work courageously answers the call of Sankofa, and in doing so, you redefine what it means to learn, to create and to belong. This exhibition is a testament to your bravery, discipline and creative brilliance.

To the viewer, we invite you to engage deeply with these strokes that have returned home. Let them challenge you, teach you and move you. Together, they announce the arrival of a sovereign artistic future, built firmly on the wisdom of the past.

Professor Emmanuel Obed Acquah

Dean, School of Creative Arts

University of Education, Winneba



CURATORIAL STATEMENT

The Strokes Return Home presents a collective declaration of artistic and intellectual sovereignty. This exhibition is the culmination of a radical pedagogical experiment in the Department of Art Education at the University of Education, Winneba. It is also a deliberate, decolonized intervention in the Independent Studies in Drawing (ISD) course for level 300 students in the 2025 academic year.

Here, we witness a fundamental reorientation. The conventional, Westernised classroom, with its emphasis on the neutral ground of the “unmarked canvas,” still life, landscape, and figure study, has been reimagined. In its place, a collaborative studio of critical inquiry has emerged, where drawing is not a universal skill to be mastered but a culturally situated language to be reclaimed. The students have shifted from passive recipients of a foreign canon to active investigators of their own visual heritage.

The guiding principle is Sankofa: the profound Akan wisdom that teaches us to return to and retrieve what is vital from our past to navigate the present and build the future. In this context, every mark, every stroke by these seventeen artists, is an act of return. A return to indigenous symbols, ancestral memory, materials steeped in local meaning, and narratives silenced by colonial history. The drawn stroke becomes a deliberate, physical manifestation of this retrieval, a line that connects past to present and memory to material.

The works on view demonstrate a powerful achievement: material and aesthetic sovereignty. The artists have defined their own terms of engagement. Calabash, maize sacks, plantain leaves, Oware game boards, sewing threads, and stone slabs are not mere supports; they are co-narrators, carrying histories of sustenance, play, governance, and resilience. Techniques such as pyrography, stitching, stippling, and charcoal patterning are chosen not for academic pedigree but for their conceptual resonance and their capacity to hold cultural memory.

Anastasia Eshun carefully inscribes Adinkra philosophy onto paper, while Francisca Osei Boateng etches the trauma of enslavement onto the playful surface of Oware. Meanwhile, Selassie Nkrumah uses hyperrealism to block out the colonial gaze and highlight the dignity of African features. From Clara Asare’s rhythmic carvings on calabashes to Victus Apedo’s sewn Kente “drawings,” each work shows that our local materials and techniques are not only suitable for “high art” but are its fundamental, philosophical basis.

This exhibition goes beyond showcasing student works; it symbolises a shift in perspective. It honours the bravery to question, the discipline to research, and the creative drive to integrate ideas. These students have not just brought back their artwork; they have forged a new path for future generations, envisioning a future where Ghanaian art education is firmly grounded in its own cultural wisdom. They call on us to observe, understand, and remember.

Curator: Ebenezer Kow Abraham
Department of Art Education, University of Education, Winneba



A MESSAGE FROM OUR SPONSOR

At XR Hub Bavaria, our mission is to unlock the potential of Extended Reality (XR) as a transformative tool for creativity, education, and cultural storytelling. We operate within a vibrant Bavarian ecosystem that fosters innovation and collaboration between technology and the arts.

We are happy to support Sankofa: The Strokes Return Home. This exhibition resonates deeply with our belief that the most impactful uses of immersive technology stem from genuine human experience and cultural heritage. The students' work, reconnecting drawing with Ghanaian symbols, materials, and histories, embodies a meaningful act of "returning to retrieve," a creative process we consider essential for shaping meaningful futures with XR.

This project highlights a crucial intersection: the decolonization of artistic practice and the forward-looking integration of technology. It shows that to build new immersive worlds, we must first understand and honour the tangible world of our past. We congratulate the student-artists of the University of Education, Winneba, for their visionary work and commend the Department of Art Education for its pioneering pedagogy.

We are honored to be part of this important dialogue.

Silke Schmidt

Managing Director

XR HUB Bavaria





A MESSAGE FROM OUR PARTNER: EXPLORING VISUAL CULTURES (EVC)

How do we think about “us” and the “other”? How do we understand cultural interactions? What do images, artworks, and drawings tell us about our ideas of the past, the present, and the future? These are questions shared by many art educators not only in Winneba, not only in Ghana, but across the world. The EVC Network (Exploring Visual Cultures) opens up opportunities to reflect on such issues across national borders and to explore new forms of creative practice together.

The University of Education, Winneba, has been a key participant in the EVC network since its inception. EVC owes many decisive impulses to UEW, and this exhibition, *The Strokes Return Home*, represents another important step in advancing our international cooperation within the network.

“*The Strokes Return Home*” addresses central issues that are fundamental to the relationship between European and African partners with regard to the past and with regard to the future. For this reason, I am deeply grateful to the students and their teacher, Ebenezer Kow Abraham, for sending their exhibition on tour. It will be shown in Germany, Ghana, and Austria, and it enables all of us to gain a deeper understanding of how perception and imagination shape our visual memory and, conversely, how our memory shapes our perception and imagination.

By Prof. Ernst Wagner
Executive Secretary,
Exploring Visual Cultures





ARTIST STATEMENT



THEME: PATTERNED REFLECTIONS: A DIALOGUE BETWEEN HERITAGE AND IDENTITY

In a time when colonization continues to influence teaching and practices in drawing, my work directly challenges Eurocentric perspectives in order to assert my identity as a proud Ghanaian. I produced detailed drawings that incorporated lines, shapes, and fabric-inspired designs, informed by the meanings of the symbols they represented. Symbols such as Gye Nyame, Ako-ban, Osrane ne Nsroma, and Sankofa, which feature prominently in my drawings, are not merely aesthetic; they function as philosophical foundations that guide my exploration of divine presence, resilience, loyalty, and reflection.

I employed techniques such as repetition and freehand detailing to construct visual narratives that honour my cultural heritage while engaging with contemporary identity. I selected materials including chromocoated paper, black marker, and pen to achieve precision and contrast, reflecting the clarity and depth of the messages embedded within each symbol.

Drawing inspiration from the aesthetics of textiles and the rhythm of everyday life, I approached each drawing as a meditative process in which patterns operate as a language of healing, remembrance, and resistance. Ultimately, my work seeks to bridge the personal and the collective. I invite viewers to engage with these patterns and reflect on their own cultural narratives, uncovering the shared wisdom that connects us all.





Dominating symbol: Gye Nyame

Meaning: “Except God.”

Symbolism:

This is one of the most popular Adinkra symbols. It expresses the omnipotence and supremacy of God. It reflects deep spiritual faith and the belief that nothing happens without God’s will.

Size of Work: 8.3 x 11.7 inches

Photo Credit: Wukafia Selasi



Dominating symbols: Osrane ne Nsoromma (also written as Osrane ne Nsoromma – Moon and Star) and Akoben

Meaning: Love, harmony, and faithfulness. **Meaning:** War horn

Symbolism: It emphasizes unity, loyalty, and nurturing care. Akoben was a horn blown to signal danger or a call to arms. It stands for vigilance, readiness, and a warning to be alert

Size of Work: 8.3 x 11.7 inches

Photo Credit: Wukafia Selasi

About the Artist

ANASTASIA ESHUN, is currently a Level 400 Arts Education student at the University of Education, Winneba, explores the intricate relationship between heritage and identity in her independent studies drawing project, “PATTERNED-REFLECTIONS: A Dialogue Between Heritage and Identity”.

In this project, Eshun explore into the ways in which her Ghanaian heritage informs and shapes her artistic practice, using patterns and symbolism to reflect on her own identity. Through a series of drawings, she engages in a visual dialogue between traditional Ghanaian art forms and contemporary expressions of self, probing the tensions and harmonies between cultural legacy and personal narrative.



Dominating symbols: Sankofa

Meaning: Go back and get it

Symbolism:

Sankofa teaches the importance of learning from the past. It reminds us that it is not wrong to go back and retrieve valuable knowledge, wisdom, or experiences to guide the present and the future.

Size of Work: 8.3 x 11.7 inches

Photo Credit: Wukafia Selasi



Dominating symbols: Ohene Adwa

Meaning: The King’s Stool

Symbolises: Chieftaincy

Symbolism:

Chieftaincy and signifies leadership, authority and royalty.

Size of Work: 8.3 x 11.7 inches

Photo Credit: Wukafia Selasi



ARTIST STATEMENT

THEME: THE THREADS OF MEMORIES

My canvas becomes a meeting ground between thread and memory. With crochet as my pencil, I draw the Adinkra not as static emblems, but as living, breathing figures shaped, stretched, and transformed.

Each distorted form whispers of our indigenous era, when symbols carried the weight of wisdom, courage, and hope. In reweaving them into human forms, I honour their spirit and reimagine their role, allowing them to walk again among us. My work is both a remembrance and a renewal an invitation to see our cultural symbols not as relics, but as voices still speaking.





AYA "FERN" (
SYMBOL OF ENDURANCE AND RESOURCEFULNESS
Sizes 40×40cm
Photo Credit: Wukafia Selasi



BOAME NA ME BOAWO
SYMBOL OF COOPERATION AND MUTUAL HELP
Sizes 40×40cm
Photo Credit: Wukafia Selasi



FUNTUFUNEFU-DENKYEMFUNEFU
SYMBOL OF DEMOCRACY AND UNITY
Sizes 40×40cm
Photo Credit: Wukafia Selasi



AKOMA NTOSO
SYMBOL OF AGREEMENT AND UNDERSTANDING
Sizes 40×40cm
Photo Credit: Wukafia Selasi



About the Artist

MARIAN ABENA OPOKU is a student of the University of Education, Winneba, pursuing a degree in Art Education with a specialization in Painting and Sculpture. My artistic practice is deeply motivated by a desire to preserve, reinterpret, and give renewed voice to Ghanaian indigenous knowledge systems, particularly Adinkra symbols. Inspired by memories, oral histories, and cultural heritage passed down through generations, I explore how symbols can evolve beyond their traditional forms while still retaining their meaning.

Working under the theme "The Threads of Memories," I merge textile techniques such as crochet with visual art to create works that connect the past to the present. My motivation stems from the need to keep cultural symbols alive not as static relics, but as living narratives that continue to speak, move, and resonate within contemporary society.



ARTIST STATEMENT

THEME: THE UNCOUNTED

My work explores the intersections of history, memory, and play through the traditional game of Oware. Oware, widely recognized as a tool for teaching counting and strategy, becomes in my work a vessel that holds hidden narratives of loss and remembrance. By scorching images of enslaved people onto and inside the Oware, I disrupt the game's ordinary associations of leisure and learning, transforming it into a space of mourning and reflection.

The act of scorching recalls both physical and psychological scars marking the Oware as an object that cannot forget. Placing the imagery of enslaved bodies within the enclosed form of the game speaks to the silenced and often hidden truths of slavery in Ghana, particularly those connected to Elmina Castle and other sites of trauma. On the surface, Oware is a tool for counting seeds, but in this context, it becomes a tribute to the uncounted ancestors who were lost during the slave trade, lives erased, yet still present in memory.

This work positions play as a paradox: a space of joy, but also one that can be reconfigured to teach painful histories. By merging the familiar with the hidden, I invite viewers to reconsider the Oware game not only as an educational object but also as a container of ancestral memory, resilience, and unresolved grief.



Artwork was executed on Oware game.
Size of Artwork: 16 inches by 5 inches
The artwork depicts a slave being executed
Material: Osese Wood
Technique: pyrography
Photo Credit: Wukafia Selasi

About the Artist

FRANCISCA BOATENG OSEI is a student at the University of Education, Winneba, pursuing a Bachelor of Arts in Art Education. My creative motivation is grounded in a critical exploration of drawing its history, materials, and purpose through a decolonize lens. By interrogating inherited narratives and expanding visual possibilities, I seek to challenge conventional perspectives within art education. Through this approach, I aim to transform the appreciation of art into an engaging and meaningful journey one that leaves a lasting impression, encourages critical thinking, and nurtures a deeper, lifelong love for the creative arts.



Artwork was executed on Oware game.
Size of Artwork: 16 inches by 6 inches
The artwork depicts a slave moving
Material: Osese Wood
Technique: Pyrography
Photo Credit: Wukafia Selasi



Artwork was executed on Oware game, sizes vary, but typical portable wooden boards are around 40-46 cm (16-18 inches) long and 13-16 cm (5-6 inches) wide when open, often folding for storage.

The artwork depicts the castle and slaves
Material: Osese Wood
Technique: Pyrography
Photo Credit: Wukafia Selasi



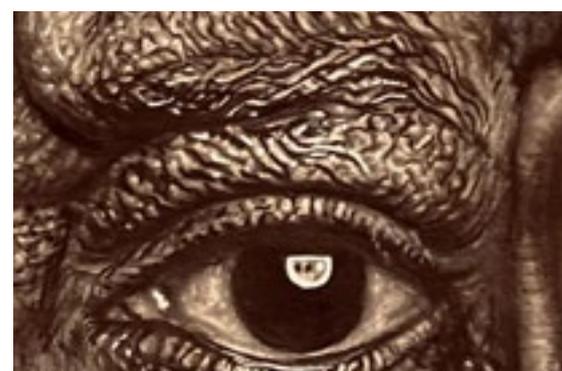
ARTIST STATEMENT

THEME: ECHOES OF GAZE

"Echoes of Gazes" explores how the eyes, as windows to the soul, communicate emotions, memories, and cultural meaning. In Ghanaian culture, a gaze is more than sight; it's a silent language used to guide, warn, and connect. The proverb "The eye never forgets what the heart has seen" reflects how deeply gazes hold emotional memory. My work captures this connection, showing how a single look can reveal love, pain, wisdom, or an unspoken truth.

I am driven to show that gazes carry both personal and cultural histories. By focusing on the eyes, I highlight their power as a tool of non-verbal communication, something deeply rooted in my heritage. This is not just an artistic study; it is a reclaiming of indigenous ways of seeing and knowing. A series of charcoal and coloured pencil portraits focuses on the eyes as carriers of life stories, cultural wisdom, and emotional memory.

I combine research into Ghanaian proverbs and the cultural role of the gaze with direct observation of people's eyes. I photograph and sketch these expressions, then translate them into layered drawings using charcoal for deep, earthy tones that symbolise ancestral grounding, and coloured pencils to highlight emotional nuances. The style blends realism with symbolic detail, using tonal contrast, blending, and selective colour to make each gaze vivid and expressive. Light and shadow are carefully controlled to reveal subtle micro-expressions, capturing both the emotional weight and the cultural voice behind each look. This project is both a visual and cultural dialogue. By capturing the "echo" within each gaze, I aim to preserve a form of indigenous communication that speaks beyond words, connecting past, present, and the human soul.





In shadows cast, our dreams take flight,
 Yet whispers hover, hidden from sight. We guard our hopes, like treasures rare, Shielding them from the world's
 cold stare. In the guise of trust, we share our light, but sometimes, those we believe in may dim our sight. With
 every piece of good news, we tread with care,

For the heart can break when met with despair. So hold your joy close, let it be your shield, in a world where
 wounds can often be revealed. For even in silence, your truth will shine, and in the end, your dreams will be
 divine. But be wary of those who wear a mask, for hidden agendas can often unmask. The ones you cherish may
 falter and sway, leaving you vulnerable when you're led astray.

Embrace your journey, let your heart be bold. In the tapestry of life, your story unfolds.
 With resilience as your anchor, you'll rise above, transforming your trials into a testament of love.

Size of work: A4

Materials: charcoal powder, charcoal pencil, drawing sheet

Technique: charcoal shading

Title of work: ANIBONEE

Photo Credit: Patrick Baffour Assan



About the Artist

STEPHEN MENSAH, an emerging visual artist whose practice is grounded in drawing, cultural observation, and emotional storytelling. My artistic journey developed from a strong interest in human expression and the subtle ways people communicate beyond spoken language. Growing up in Ghana, I became attentive to how emotions, discipline, care, and lived experience are often conveyed through gestures and gazes. This awareness continues to inform my artistic approach. I received my formal art education through secondary and studio-based training, where I developed a solid foundation in drawing, composition, and material exploration. Throughout my studies, I became particularly drawn to portraiture, especially the human face and eyes, which I see as sites of emotional truth and cultural meaning. Drawing evolved for me from a technical skill into a critical method of inquiry allowing me to observe, reflect, and translate human experience into visual form. My practice increasingly engages with indigenous ways of seeing and knowing, emphasizing non-verbal communication, memory, and identity. I primarily work with charcoal and coloured pencils, materials that allow for strong tonal contrast, expressive depth, and emotional subtlety. These media support my interest in capturing micro-expressions and the quiet narratives carried within the gaze. Through concept-driven projects such as Echoes of Gazes, my work has progressed from representational studies to deeper explorations of cultural memory and emotional presence. I aim to create artworks that function as visual records of lived realities bridging personal experience with collective cultural understanding. As an artist, I seek to contribute meaningfully to contemporary visual discourse while remaining rooted in my cultural context. My objective is to use drawing as a tool for communication, preservation, and reflection, allowing silent stories to be seen and felt.



ARTIST STATEMENT

THEME: MY CULTURAL RESILIENCY

This art piece celebrates the preservation of African cultural heritage. I am being inspired by our rich indigenous cultural activities that are going into extinction, such as performing arts (dance, music, play, drama, etc.), and visual arts (the use of colours in textiles, finishes for crafts and many more).

With these inspirations and the love for our culture, I am pushed to make drawings of some of these activities on a jute sack, with the use of diverse range of warm and cool coloured lines in a juxtaposed manner to bring out the uniqueness and the aesthetics in these missed cultures with the use of paint.

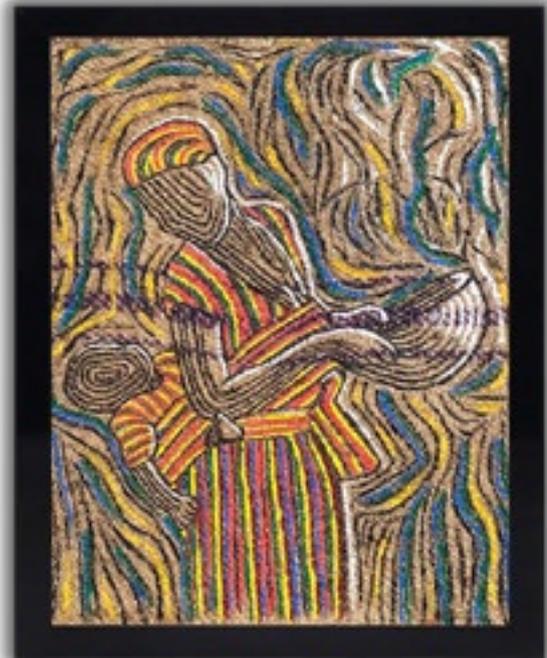
Also, not covering all the jute sack backdrop, but using it as a hue material to form a uniform tone which symbolizes fertility, growth, tradition, and ancestral connection highlighting the importance of our cultural legacy.



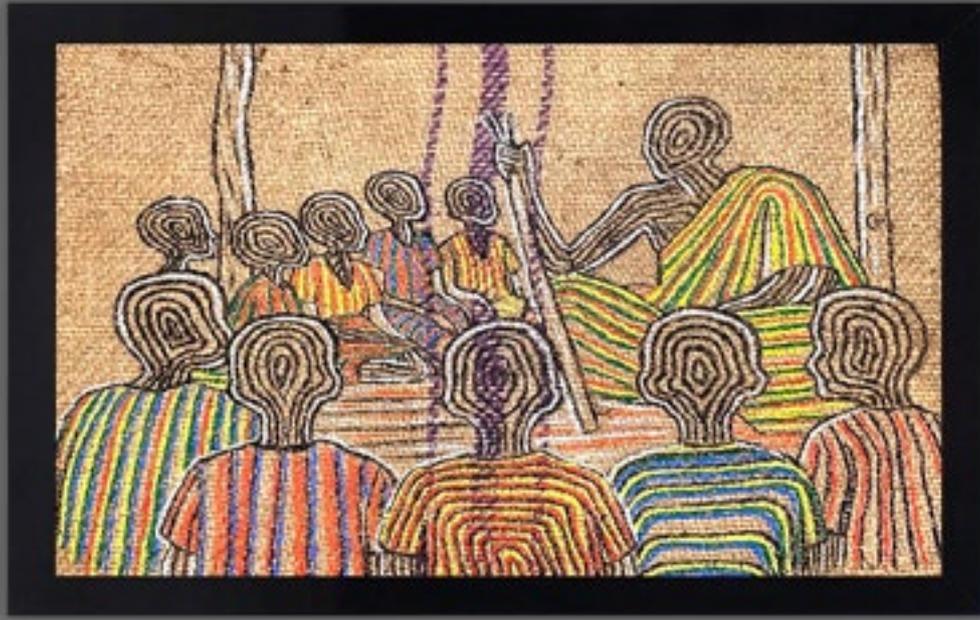
Title: My cultural resiliency
Material: Paint and Maize Sack
Technique: Line Variations
Size: 18 inches by 24 inches
Photo Credit: Patrick Baffour Assan



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Technique: Line Variations
Size: 18 inches by 24 inches
Photo Credit: Patrick Baffour Assan



About the Artist

JONATHAN ASEM, a student at the University of education, Winneba pursuing a Bachelor of Arts (Art Education) I am highly inspired by our rich indigenous cultural activities that are going into extinction due to foreign influences and interest. With my art, I try to bring peoples mind on our heritage that are been thrown away, to have a sense of resilience and also to build upon it.



ARTIST STATEMENT

THEME: RHYTHMS OF OUR ROOTS

I grew up with the sounds, sights, and rhythms of African life shaping me. I hear the songs that rise in the fields, I see the steady hands working the soil, and I feel the laughter that carries us through even the most arduous labour. These moments live with me, and they guide my work. Rhythms of Our Roots honours this spirit, showing that the everyday life of our people is art in itself.

I sit with the calabash, a vessel that holds both memory and meaning in our culture. I prepare it with patience, darkening its surface to convey the depth of history. Into this darkness, I carve golden lines, shaping figures, gestures, and patterns that tell stories of farming, harvesting, and gathering together. The roundness of each calabash feels like a small world, where black and gold move in balance, struggle and joy, labour and celebration, tradition and love.

As I carve, I hold close the truth that no act is too small. Carrying water, planting seeds, sharing food, these are not minor things; they are the heartbeat of community and the foundation of who we are. My work aims to show that these rhythms are as significant as any history written in books, and that our heritage continues to breathe life into the daily rituals we live and share.

Each calabash becomes a vessel of memory. It carries the pulse of our people, keeping alive the movements and traditions that shape us. In creating them, I invite us to see the beauty in our own stories, to know that the ordinary is already extraordinary, and to keep walking forward in step with the rhythms that root us to the land and to each other.



About the Artist

CLARA JENNIFER ASARE is an art student from the University of Education, Winneba, studying in the Department of Art Education. She has a deep love for art and creative expression, which reflects strongly in her work. Jennifer is particularly passionate about creating decorative calabash pieces that tell stories drawn from African daily life, culture, and lived experiences. Through her art, she explores tradition, identity, using calabash as a medium to celebrate African heritage and everyday moments. Her works invite viewers to connect with familiar narratives while appreciating the beauty and meaning embedded in African artistic practices.



MATERIALS: Calabash(small and medium sizes) Gourd, black Paint/Polish.

TECHNIQUE: Painting and Carving.

Photo Credit: Patrick Baffour Assan



ARTIST STATEMENT

THEME : LINES OF SPIRIT, SYMBOLS OF BELONGING

I draw animals because they reflect human nature. Each has a character, a way of moving, surviving, and belonging in the world. I use a pen to capture these traits. Pen lines are permanent, like memories and choices. There is no erasing, only working with what is already there.

The animals in my drawings are paired with Adinkra symbols. These symbols speak of protection, freedom, strength, and wisdom. They connect my work to the values and stories of my heritage. Behind them, watercolour flows and spreads. It becomes the air, land, or water that the animals inhabit. It is unpredictable like life itself.

I do not simply copy nature; I interpret its spirit. Through these lines and colours, I affirm and defend who I am.



The Snail and Nkyinkyim

The snail travels a slow, meandering, but persistent path. The Adinkra symbol Nkyinkyim means 'twisting' and represents the twists and turns of life's journey. The snail's winding track perfectly mirrors the unpredictability and complexity symbolized by Nkyinkyim. The enduring snail shows one must maintain resilience through life's many difficult turns.

Tool and Materials: Watercolour paper, Watercolour ink, Pencils, Pen, Water, Painting brushes

Size: 11.693 by 16.535 Inches

Photo Credit: Patrick Baffour Assan



The Bull and Akoben

The rearing bull is a dramatic display of strength and readiness for conflict. The Adinkra symbol Akoben means ‘war horn’ and symbolizes vigilance and a call to action. The bull embodies the courage and preparedness that Akoben urges.

This pairing asserts a strong message of power and active defence.

Tool and Materials: Watercolour paper, watercolour ink, pencils, pen, water, painting brushes

Size::11.693 by 16.535 Inches

Photo Credit: Patrick Baffour Assan

About the Artist

JUSTICE OWUSU KWARTENG is a Ghanaian visual artist and education student at the University of Education, Winneba. He is passionate about community-centred art and creative education, using art to support storytelling, cultural preservation, and social awareness. His academic journey and artistic practice reflect discipline, resilience, and a strong desire to make positive impact through art and education.



ARTIST STATEMENT

THEME: THE MARKS OF MEMORY

My drawings highlight a personal journey into the complex histories of slavery, colonialism, and decolonization, using the forts and castles of Ghana as a powerful lens. I am drawn to these structures as silent witnesses, and my work seeks to give voice to the memories etched into their walls.

Through the delicate interplay of watercolour, pen and wash, I deliberately use the soft, ethereal quality of the medium to portray these sites of immense trauma. This creates a poignant contrast between the quiet beauty of the present landscape and the violent echoes of its past. The pen and wash then add intricate details, grounding these dreamlike scenes in historical reality.

Each brush stroke is a tribute to the resilience and legacy of our ancestors. My aim is not just to depict these buildings, but to create a space for reflection, reminding us of a heritage that is both painful and powerful.



Jamestown Lighthouse (Built in 1930)
 Symbolizing: Accra Maritime Time
 Size of work: 20 inches by 16 inches
 Technique: Watercolour, Pen and Wash
 Photo Credit: Wukafia Selasi



About the Artist

JUANA BAAH-MENSAH TURKSON, a Ghanaian student at the University of Education, Winneba, where I'm pursuing a Bachelor of Arts in Art Education. My elective focus is Painting and Ceramics, and I love experimenting with watercolour pen and wash techniques to create vibrant, expressive artworks. I mostly focus on capturing landscapes, African heritage, and historical realities, using precise pen details to bring these stories to life.



ARTIST STATEMENT

THEME: RECLAIMED ORIGINS

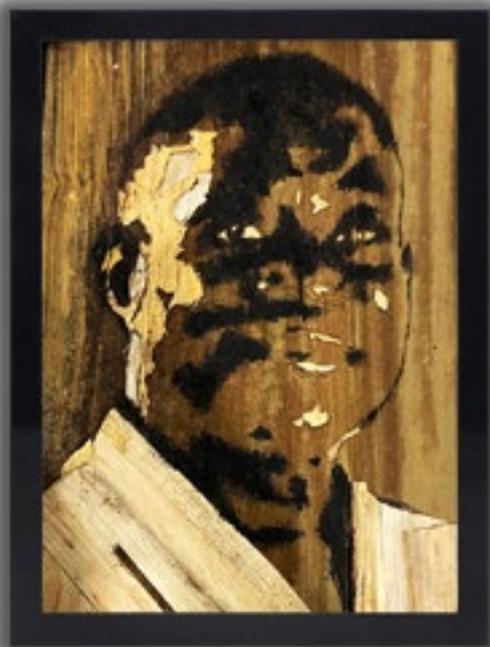
My artwork utilizes dry plantain and coconut leaves, combined with charcoal, to explore pre-colonial African art and honour past leaders. The leaves, transitioning from lush green to dry brown, serve as a poignant metaphor for the human experience from youthful vibrancy to the wisdom of age. The fragile yet resilient nature of the leaves reflects the transformation we undergo over time. By using these organic materials, I create a synthesis of material and meaning, where the essence of the leaves becomes a powerful commentary on memory, loss, and heritage. The leaves' ephemerality underscores the importance of preserving Africa's cultural and environmental legacy. Through my art, I aim to prompt reflection on the past, honour our roots, and highlight the resilience that defines us. The leaves transform into a message of reclamation, celebrating the natural world.



The Late Dr. Osagyefo Kwame Nkrumah
 Materials: Dry plantain leaves, dry coconut leaves, charcoal
 Technique: Mixed-media assemblage using organic materials

Size: 29.7 cm x 42 cm

Photo Credit: Wukafia Selasi



The Late Prof. Evans Fiifi Atta Mills.

Materials: Dry plantain leaves, dry coconut leaves, charcoal
 Technique: Mixed-media assemblage using organic materials

Size: 29.7 cm x 42 cm

Photo Credit: Wukafia Selasi



About the Artist

PASCAL ELVHE is a Ghanaian visual artist with a strong passion for creative expression through painting and sculpture. He began his academic journey at Asokore Methodist Primary School and continued his basic education at Asokore Methodist Junior High School, completing his JHS education in 2018.

He proceeded to Dadease Agric Senior High School, where he studied Visual Art for three years. After successfully obtaining his West African Certificate (WACE), Pascal gained admission in 2023 to the University of Education, where he is currently a Level 400 student studying Art in Education.



ARTIST STATEMENT

THEME: THE HIDDEN WOUNDS OF SILENCE

Trauma is not only the wound inflicted, but also the silence that follows. In many African homes, children are taught to bury their emotions beneath phrases like “boys don’t cry”, crying makes one weak. These sayings, though often meant to protect or discipline, train young people to bury their emotions, ignore their pain, and suppress their voice. Over time, these silences create heavy emotional scars. Children learn to hold back their tears and grow into adults carrying quiet suffering, timid, anxious, and emotionally locked inside carrying unspoken grief, hidden behind measured smiles and steady eyes. My work seeks to unearth those silences, to give them a shape, a colour, and a voice.

I explore the emotional cost of suppressed expression; tracing how unspoken pain lingers from childhood into adulthood. These portraits capture this inner weight not as an abstract idea, but as something visible in the spaces between the lines of a face, in the pause before the truth is spoken.

I work with broomsticks, objects woven into the rhythm of African domestic life. They are symbols of unity, cleansing, and discipline tools that once maintained order, yet also enforced silence. Each stick is individually painted, layered, and fractured to form human faces. The empty spaces between them hold the words never said; the eyes, carefully constructed, have both the ache of restraint and the endurance of survival.

By transforming an object once associated with control into a vessel for emotional truth, I reclaim a lost language of vulnerability. This work is grounded not in imported psychology but in African histories, materials, and cultural memory, challenging patterns of emotional erasure shaped by both tradition and colonial rule.

These portraits are quiet acts of defiance. They insist that silence is not healing, and vulnerability is not weakness. Each piece invites us to witness the unseen, to acknowledge the weight we carry, and to step toward a collective healing where our pain is no longer hidden, but honoured.





Size: 11.693 by 16.535 inches
Technique: Hatching
Material: Broomsticks, Canvas, Paint
Photo Credit: Wukafia Selasi



About the Artist

ESTHER ANTWI is a visual artist and a student of the University of Education Winneba, Pursuing Art Education. My work explores emotional restraint, memory, and healing within African cultural and social spaces. Growing up in environments where emotional expression was often discouraged deeply shaped my personal experiences and artistic practice. Through portrait-based works and material symbolism, I make visible the silent emotional weight carried from childhood into adulthood. My work challenges the idea that silence equals strength and invites reflection, vulnerability, and healing.



Size: 11.693 by 16.535 inches
Technique: Hatching
Material: Broomsticks, Canvas, Paint
Photo Credit: Wukafia Selasi



ARTIST STATEMENT

THEME: BONDAGE

This series of hyper-realistic pencil drawings portrays blindfolded women from diverse ethnic backgrounds, rendered in graphite and charcoal on white paper. By deliberately obscuring the eyes, traditionally considered the emotional focal point of portraiture, the work challenges Eurocentric beauty paradigms and redirects attention to the structural and expressive power of the face. The blindfold functions as both a symbolic and aesthetic device: it evokes the historical marginalisation of non-European beauty ideals while asserting a refusal to be defined by the colonial gaze.

Although hyper-realism is often associated with European artistic traditions, this project reclaims and recontextualizes the technique by centring non-Western subjects and narratives. The drawings emphasise texture, skin, fabric, and hair, through intricate shading that foregrounds features historically overlooked or devalued in classical portraiture. In this way, shading becomes a form of storytelling, allowing each surface to speak to cultural specificity and embodied resilience.

The absence of visible eyes compels the viewer to engage with the entirety of the subject's presence, disrupting conventional modes of emotional access and inviting a deeper contemplation of identity beyond the gaze. Rather than diminishing the subject's agency, this visual strategy amplifies it, positioning the face as a site of resistance and dignity.



While some of the works are informed by direct collaboration with models, whose input shapes aspects of composition and expression, others draw from broader visual research and cultural references. This approach avoids exoticization and maintains a critical awareness of representation, ensuring that each portrait operates within a framework of respect and intentionality.

Ultimately, this series aims to challenge inherited aesthetic norms and propose alternative ways of viewing. It invites viewers to reconsider the politics of portraiture and to engage with beauty, identity, and power through a decolonize lens.

Title of Work: Bondage III

Material: Graphite and Charcoal Pencil on Paper

Technique: Hyper-realism

Size: 20 x 24 (inches)

Photo Credit: Patrick Baffour Assan



About the Artist

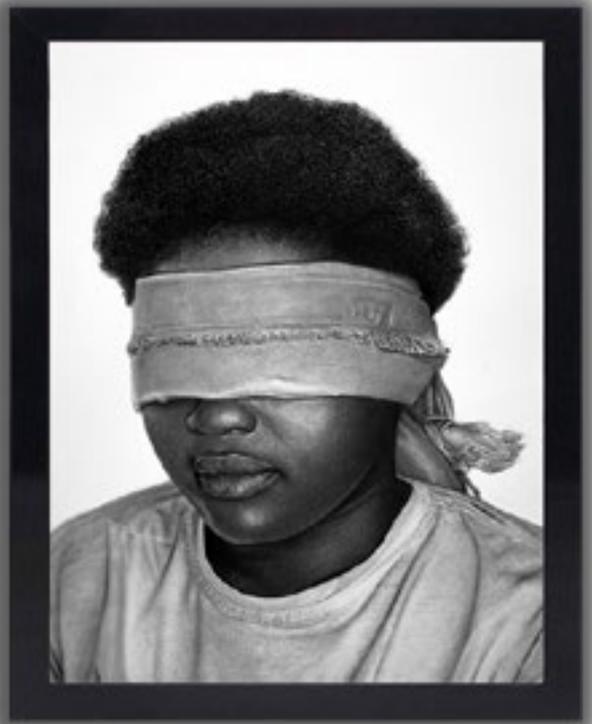
SELASSIE NYAMEKYE NKRUMAH is a Ghanaian pencil artist based in Sunyani and Winneba. He investigates themes of resilience and cultural identity through a practice that explores captivity, gender inequality, and personal trauma. Nkrumah's work is characterized by its hyper-realistic detail and a meticulous layering of graphite and charcoal textures to reveal psychological depth.

Informed by a decolonial critique of art history and a commitment to reclaiming hyper-realism for non-Western narratives, Nkrumah creates portraits that challenge Eurocentric beauty standards.

Nkrumah holds a three-year High School Diploma in Creative Arts (Graphic Design) from Don Bosco Technical Institute (2018) and is currently completing a Bachelor of Arts in Art Education at the University of Education, Winneba. He applied his graphic design training professionally until 2022, when he shifted his focus fully to his fine art practice



Title of Work: Bondage I
 Material: Graphite and Charcoal Pencil on Paper
 Technique: Hyper-realism
 Size: 20 x 24 (inches)
 Photo Credit: Patrick Baffour Assan



Title of Work: Bondage II
 Material: Graphite and Charcoal Pencil on Paper
 Technique: Hyper-realism
 Size: 20 x 24 (inches)
 Photo Credit: Patrick Baffour Assan



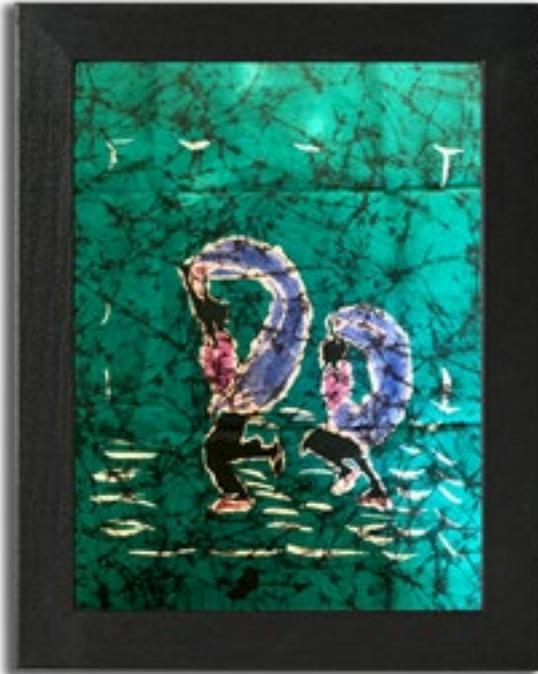
ARTIST STATEMENT

THEME: AFRICAN TRADITIONAL GAMES

Inspired by the ancient art of pictorial batik, my drawings capture the vibrant spirit of children and the rich cultural heritage of indigenous Ghanaian games. I create these drawings to advocate for the traditional activities that bring children together, fostering the creativity, imagination, and bonds of friendship that are essential to a joyful childhood.

My process is rooted in tradition. Each piece is rendered on cloth using wax-resist techniques and then dyed in rich vat dyes. The colours I choose are deeply symbolic: yellow bursts with the optimism of youth, green represents the lush environments where these games unfold, and orange ignites the energy of playtime. These warm tones evoke an earthy connection to the land and the simple, profound joy of play.

Through this work, I aim to preserve and celebrate these precious moments of indigenous play. Each piece is a tribute to the importance of our cultural heritage and a reminder that in these shared games, we find the harmony, wisdom, and community that shape young minds for a lifetime.



Materials: Fabric and Rich vat dyes.
Technique: Wax-Resist
Size: 16.5 by 23.4 Inches
Photo Credit: Wukafia Selasi

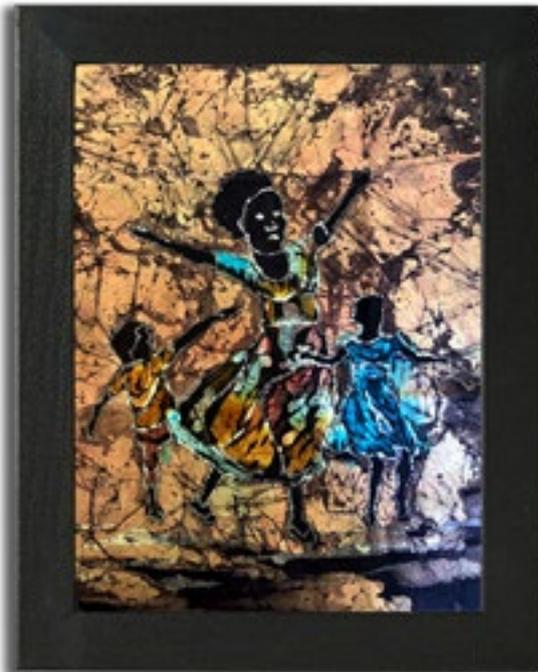


About the Artist

CHRISTOPHER KORKU XOXOAYI is a young Ghanaian artist who hails from Dzita in Anloga district in the Volta region of Ghana. He is known for producing vibrant artworks that seem to exploring cultural identity and decolonisation. Although all his works are exhibited on the campuses of University of Education Winneba, he aims at developing himself to meet the international standard. He lives at Anloga

He had his senior High Education in Tema Technical Institute and currently pursuing B. A (Art Education) in the University of Education, Winneba. Demonstration of responsibility as student leader has led him to be awarded as Best performing student Association president of the year 2025 by the Students legal Society- SLeS, and was also recognized specially by the Association and other individuals as such.

Christopher Korku Xoxoayi's enjoys exploring his artworks on pieces of clothes as his canvas, and uses his Artworks to advocate for the traditional activities that bring children together, fostering the creativity, imagination, and bonds of friendship that are essential to a joyful childhood.



Materials: Fabric and Rich vat dyes.
Technique: Wax-Resist
Size: 16.5 by 23.4 Inches
Photo Credit: Wukafia Selasi



ARTIST STATEMENT

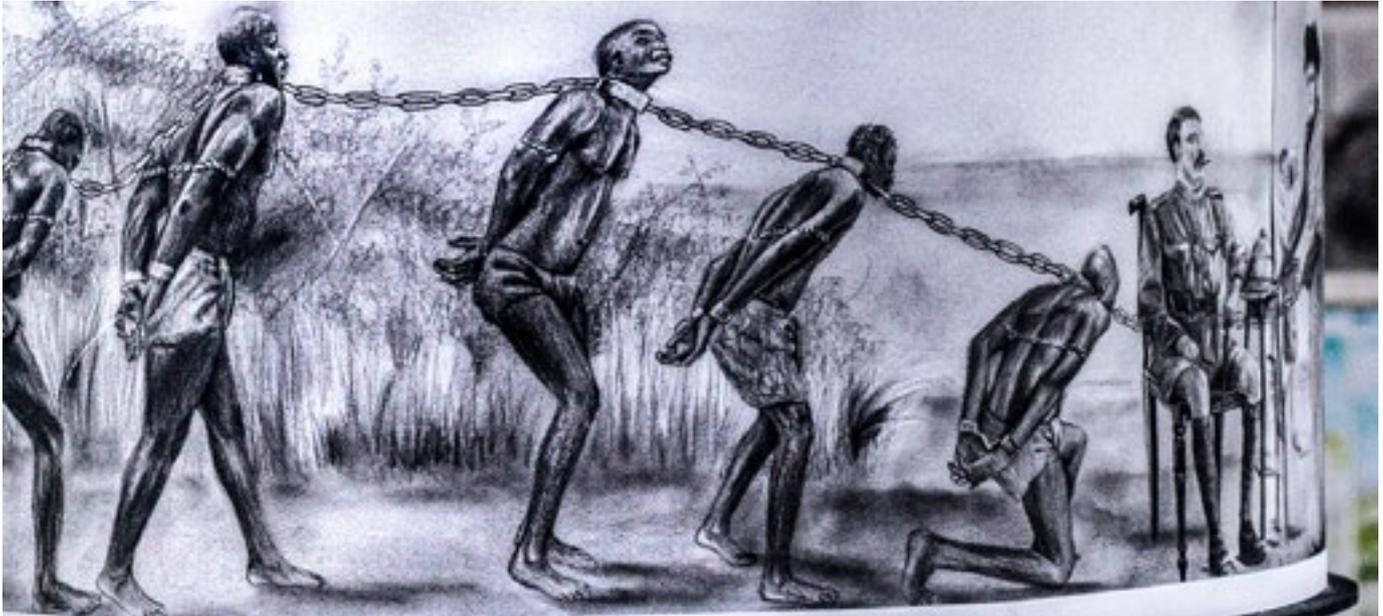
THEME: OUR FATHERS' MASK

My work engages with the fractured narratives of the transatlantic slave trade, where memory and silence are inseparably intertwined. Using layered charcoal and inks, I create images that reveal tensions between what history remembers and what it seeks to hide.

Displayed on cylindrical surfaces, my drawings resist the stillness of flat paper. This form compels viewers to move and reconsider, mirroring how history itself shifts depending on perspective.

Rather than assigning blame, I explore the entangled roles of individuals, communities, and systems that enabled the trade. My practice reflects on the reality that each participant whether European trader, African leader, or the enslaved themselves sought to tell their story in ways that justified their position.

In bringing these perspectives into dialogue, I hope to spark reflection on how complicity, power, and survival interconnect. The slave trade was not one voice but many, converging into a system of immense human cost



Title of work: Our Fathers' mask
Material: Paper, Charcoal and ink
Technique: Shading
Size: 53 X 9 Inches
Photo Credit: Wukafia Selasi



About the Artist

IVAN KOJO HOWARD is an Art Education student at the University of Education, Winneba. His inspiration comes from “in-the-round” forms, driven by the belief that every perspective viewed independently contributes to a larger, unified ideal. Through his work, Howard creates reflective art that uncovers the silent, often overlooked angles of history.





ARTIST STATEMENT

THEME: WEBS OF MEMORY

I use charcoal to answer an old call the voice of Ananse. My drawing is a space where fragile stories can reclaim their shape. The strawboard paper frame and hand-woven threads are not just a border, but a bridge. They tie the image to its ancestral myth, weaving the past into our present moment. This is my act of keeping: holding our wisdom up to today's light.

Title of work: Ananse and the Magic Pot

Size of work: 16.5inches by 23.4 inches

Material: Charcoal on Chromocoat Paper

Photo Credit: Patrick Baffour Assan





About the Artist

EMMANUEL AGBOADO'S artistic journey is deeply rooted in the vibrant rhythms and narratives of Ghanaian life. Born and raised in Adjei Kojo, his creative foundation was laid early at Adjei Kojo TMA 1 JHS, where he was an active member of the school's culture and dance team. This formative experience immersed him in the physicality of storytelling and the visual language of traditional performance, sowing the seeds for his future artistic explorations.

His path continued at Anfoega Senior High School, where the rich cultural environment of the Volta Region further honed his sensitivity to pattern, community, and heritage. These experiences are not just memories in his work; they are the living core of his artistic inquiry.

Currently, Emmanuel is a dedicated Level 400 student of Art Education at the University of Education, Winneba (UEW). His academic practice is a deliberate fusion of pedagogical study and studio exploration. His work investigates the intersection of traditional Ghanaian aesthetics and contemporary artistic expression, often asking how cultural memory can be translated onto canvas and into form for new generations.

As he prepares to transition from student to educator and practicing artist, Emmanuel work remains a testament to a simple, powerful belief: that to understand the future, one must engage in a continuous conversation with the past. His art is that conversation visceral, thoughtful, and unmistakably alive.



Title of work: Ananse and the Wisdom Pot
Size of work: 16.5inches by 23.4 inches
Material: Charcoal on Chromocoat Paper
Photo Credit: Patrick Baffour Assan



Title of work: Ananse and the Magic Stick
Size of work: 16.5inches by 23.4 inches
Material: Charcoal on Chromocoat Paper
Photo Credit: Patrick Baffour Assan



ARTIST STATEMENT

THEME: THE BIRTH OF AFRICA AND RECLAMATION OF POWER

This black ink pen drawing is a visual ode to the genesis of Africa its ancient origins, enduring spirit, and the reclamation of power that courses through its history. Through intricate line work and bold contrasts, the piece weaves together symbols of creation, resilience, and sovereignty, embodying the continent's journey from its mythological beginnings to its present-day resurgence.

Central to the composition is the imagery of birth an emergence from cosmic waters, sacred landscapes, or ancestral forms symbolizing Africa as both the cradle of humanity and a self-determined force. The deliberate use of black ink reflects the unbroken strength of its people. At the same time, the fluidity of the lines evokes movement, growth, and the reclaiming of narratives long distorted by colonialism and exploitation.

Themes of power is visualised through figures in postures of defiance and triumph. This work is not just a depiction of history but a call to remembrance an assertion that Africa's future is shaped by its own hands, unshackled and resplendent.

In this drawing, every stroke is an act of reclamation, a testament to the unyielding spirit that continues to rise, rewrite, and rebirth itself.



A story about how Africa came about

Materials: Chromocoat Paper, Black Indian ink, Black Adhesive Tape, Strawboard, Cardboard Papers.

Photo Credit: Wukafia Selasi



A story about how Africa came about

Materials: Chromocoat Paper, Black Indian ink, Black Adhesive Tape, Strawboard, Cardboard Papers.

Photo Credit: Wukafia Selasi



A story about how Africa came about

Materials: Chromocoat Paper, Black Indian ink, Black Adhesive Tape, Strawboard, Cardboard Papers.

Photo Credit: Wukafia Selasi



About the Artist

MICHAEL ADDO is an emerging Ghanaian artist and student at the University of Education, Winneba, known for his creative exploration in visual arts and commitment to academic growth.

Michael Addo is currently pursuing a Bachelor of Arts in Art Education at the University of Education, Winneba, where he is developing his artistic practice alongside academic studies. His work reflects a growing interest in contemporary Ghanaian visual culture, and he is actively engaged in both studio practice and theoretical research. Addo's artistic journey is shaped by the vibrant educational environment at UEW, which emphasizes creative expression, cultural heritage, and pedagogical excellence.



A story about how Africa came about

Materials: Chromocoat Paper, Black Indian ink, Black Adhesive Tape, Strawboard, Cardboard Papers.

Photo Credit: Wukafia Selasi



Title of work: Independence Square
Material: Ink and Paper
Technique: Thumb Print Shading

ARTIST STATEMENT

TITLE OF WORK: THUMBSCAPES

This work is a fusion of tactile art and cultural storytelling. I use thumbprint raw, personal, and organic as the primary technique to depict iconic tourist sites across Ghana. From the serene shores of Cape Coast to the towering of Flagstaff House, each image is a tribute to Ghana's rich heritage and natural beauty. My objective is to reframe familiar landmarks through an intimate lens, inviting viewers to connect with the land not just visually, but viscerally.

I chose thumb techniques with paper and ink for their simplicity and symbolic power. The thumbprint is a universal marker of identity, and by layering it into landscapes, I merge personal presence with national pride. My style is minimalist yet rhythmic, echoing the textures of stone, foliage, and water found in Ghana's terrain. This approach was inspired by a visit to Cape Coast Castle, where the castle made me reflect on how every slave's step leaves a trace and their identity. I create to honour those traces both literal and metaphorical and to celebrate Ghana's vibrant tourism through a deeply personal medium of slaves.

Unlike traditional landscape art, my process is entirely manual and intuitive. I press, rotate, and layer thumbprint to build depth and motion. Each print varies in pressure and ink saturation, creating natural gradients and contours. What makes my work unique is its rejection of precision in favour of authenticity; no two prints are alike, just as no two experiences of a place are the same. My innovation lies in transforming a biometric tool into a storytelling device, where the human touch becomes the brush stroke of memory.



About the Artist



LIZA EDWINA AWOTWI is a student at the University of Education, Winneba, Ghana, pursuing a Bachelor of Arts in Art Education. Her inspiration for the thumbprint technique comes from reflecting on identity and memory, particularly during a visit to Cape Coast Castle, where the traces of enslaved ancestors left a profound impact. By transforming thumbprint into landscapes of Ghana's landmarks, she merges personal presence with collective heritage.

Her work is minimalist yet textured, rejecting mechanical precision in favour of authenticity. Each print is layered to evoke rhythm, depth, and motion, symbolizing how no two experiences of a place are ever the same. Through this tactile process, Liza reframes Ghana's tourism and cultural sites, inviting viewers to connect with them not only visually but emotionally, where the human touch becomes a brush stroke of memory and pride,



Title of work: The Mausoleum

Material: Ink and Paper

Technique: Thumb print shading

Size: 24 by 16 inches



ARTIST STATEMENT

THEME: RECLAIMING THE BEAUTY AND IDENTITY OF AFRICA THROUGH MARKS AND MEMORY

My work explores African beauty and identity by highlighting cultural symbols such as scarification, alongside strong facial expressions, through the technique of stippling drawing. I aim to decolonize the practice of drawing by moving away from Eurocentric ideas of art and placing African traditions and stories at the centre.

Using thousands of small ink dots, I carefully build faces and forms, blending African visual symbols with a modern drawing method on paper. My work speaks of resilience, dignity, and identity showing that African marks and stories are not primitive, but powerful and beautiful. I seek to challenge colonial influences in art, uplift African aesthetics, and embrace indigenous identity in new ways.

I work with a single technique: stippling. This method requires patience and care, where every small dot comes together to form a whole portrait just as individual histories shape our collective identity. I draw inspiration from Georges Seurat, the pioneer of pointillism, and Njideka Akunyili Crosby, who blends African life into contemporary art. Unlike traditional shading, stippling relies only on dots. This slow, meticulous process makes the viewer look closer, reminding us that African history also deserves deep attention.

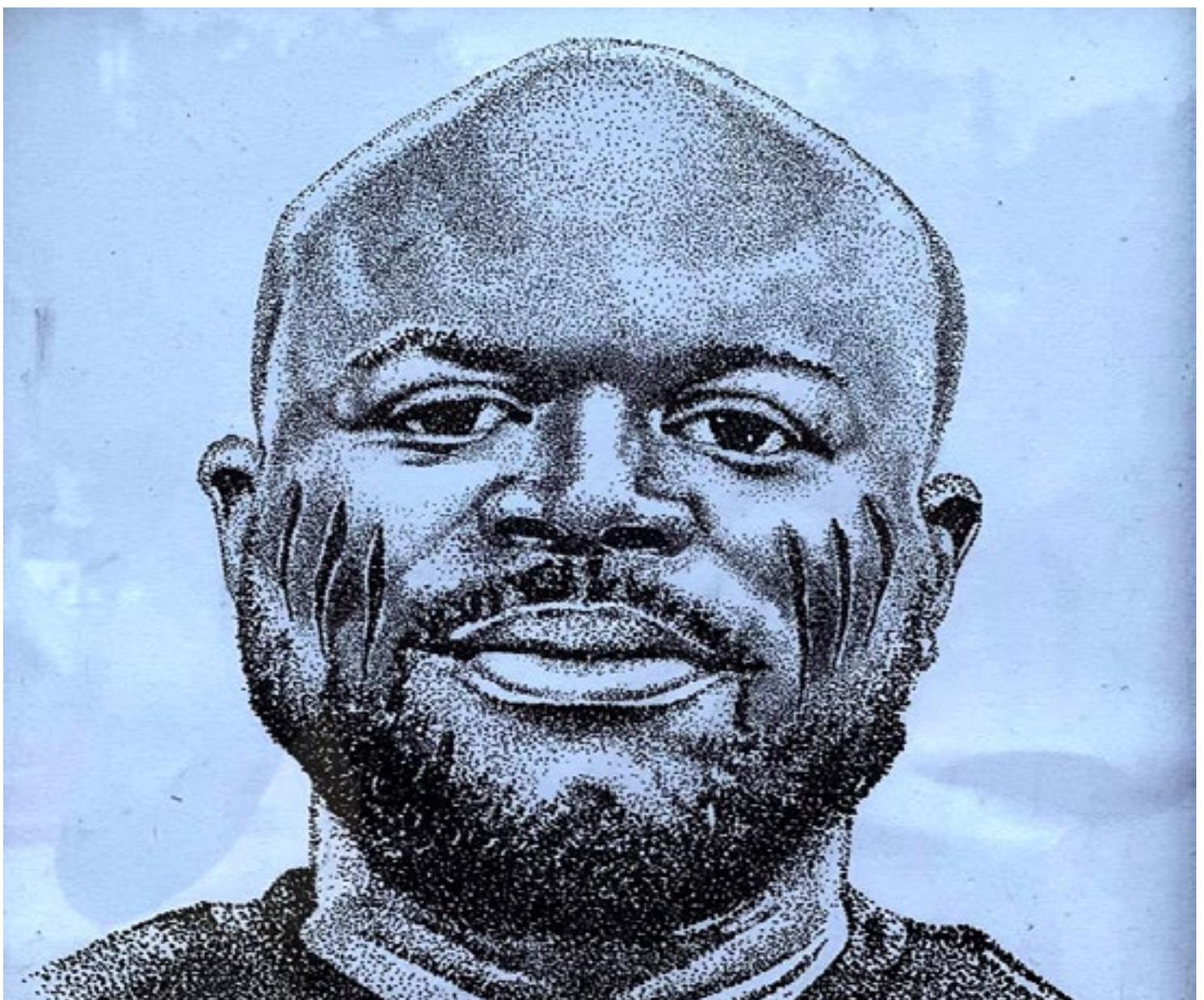
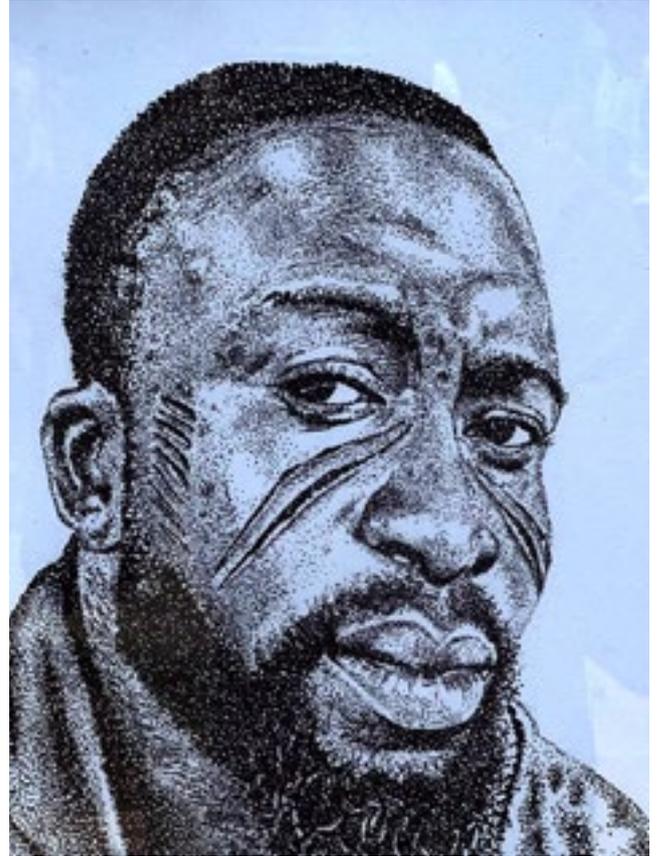


About the Artist

HANNAH OWUSU is an artist and student at the University of Education, Winneba, where she is growing both in her craft and in her confidence as a creative. Born and raised in Jacobu in the Amansie Central District, she draws a lot of inspiration from the colours, stories, and everyday experiences of her community.

Art has always been HANNAH'S OWUSU way of understanding the world. Whether she is exploring personal memories, social issues, or simple moments of beauty, she uses her work to express feelings that are sometimes hard to put into words. Her art reflects who she is gentle, thoughtful, and deeply connected to the people and places that have shaped her.

At UEW, Hannah continues to learn, experiment, and discover her unique artistic voice. She hopes to use her creativity not just to make beautiful work, but to touch hearts, spark conversations, and inspire others who see art as a powerful way to tell their own stories





ARTIST STATEMENT

THEME: THREADS OF MEMORY, DRAWING THE WOVEN STORY

I am a visual artist whose practice is rooted in textiles, using fabric and thread as primary materials to create both tactile and visual experiences. Working with a single needle lock stitch sewing machine, I recreate indigenous Ghanaian Kente patterns such as “Fathia Fata Nkrumah and Adwini Asa” with sewing thread, treating the stitched surface as a form of drawing. Areas outside the woven patterns are completed with colour pencils or pens, allowing stitched and drawn elements to coexist within one composition.

This combination of textile craftsmanship and illustrative mark-making reflects the interlacing of past and present, craft and drawing. The sewing machine becomes my pencil, and threads become my lines, merging the precision of Ghana’s weaving heritage with the expressive freedom of drawing.

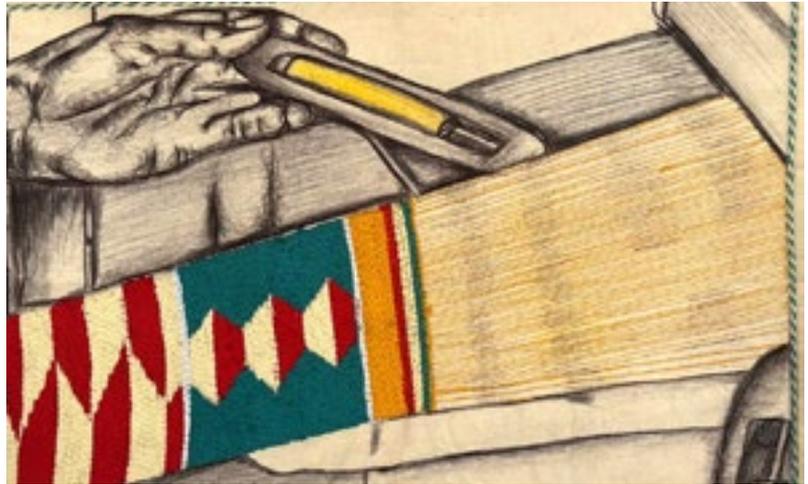
Through this work, I seek to honour cultural memory while reinterpreting it for a modern context, inviting viewers to reflect on identity, continuity, and the growing nature of heritage.



About the Artist

VICTUS APEDO is a Ghanaian visual artist and Art Education student at the University of Education, Winneba (UEW). His practice operates at the intersection of visual art, fashion, and textile processes, combining garment construction, stitching, and pattern drafting as both functional and expressive tools. Rooted in the Ghanaian context, his work explores themes of identity, discipline, labor, and cultural narrative, using textile-based methods to communicate ideas beyond surface aesthetics.

Alongside his studio practice, Victus is actively engaged in teaching with interests in visual art education, skill acquisition, and the role of artistic processes in learning and craftsmanship. His approach balances practical craftsmanship with conceptual inquiry, bridging fine art, design, and pedagogy.



Kente Pattern (Butsoe)
Size (11.7 × 16.5 in)
Photo Credit: Patrick Baffour Assan



Kente Pattern (Adzima)
Size (11.7 × 16.5 in)
Photo Credit: Patrick Baffour Assan



Kente Pattern (Alenku)
Size (11.7 × 16.5 in)
Photo Credit: Patrick Baffour Assan



Kente Pattern (Akpabli) (Adwini Asa)
Size (11.7 × 16.5 in)
Photo Credit: Patrick Baffour Assan



Title of Work: The Rebellion 1

Materials: Sedimentary stone Slabs, permanent markers, and correction fluids.

Technique: Drawing

Size: Varies with the size of the stone slab available.

Photo Credit: Wukafia Selasi

ARTIST STATEMENT

THEME: THE LAST WITNESS

My drawings are meditations on memory, silence, and endurance. I work from the belief that landscapes are not passive, they absorb, remember, and reflect the histories etched into them.

The rock at the centre of this piece is not merely a geological formation; it is a witness, a storyteller. It has stood unmoved while countless generations of Ghanaian people were uprooted, exiled, and silenced by colonial masters and fellow natives who betrayed us for greed and pleasure. Now, I help it speak, not with words, but through the weight of time, the scars of history, and the language of drawing.

Through the drawn scenery of slavery, I use the glossy lines of permanent markers to represent an indelible, modern mark on an ancient surface and correction fluid, a tool meant to erase or amend mistakes becomes a poignant, ironic symbol for histories that cannot truly be covered up or whitened out.

I aim to confront the viewer with the brutal truths that textbooks and storybooks often sanitise. The rock becomes a canvas of resistance, a monument to lives lost and voices suppressed. These materials awaken the stories embedded in each stone not ephemeral by nature, but disciplined by remembrance, structured to hold fragments of a collective trauma that still reverberates.

This piece invites reflection: What does it mean to witness? What does it mean to remember when no one else will? In a world eager to move on, The Last Witness stands firm, demanding that we look back before we move forward.



Title of Work: The Arrival

Materials: Sedimentary stone Slabs, permanent makers, and correction fluids.

Technique: Drawing

Size: Varies with the size of the stone slab available.

Photo Credit: Wukafia Selasi



About the Artist

EKOW TANDOH is a Ghanaian artist and final-year Art Education student at the University of Education, Winneba. His practice engages deeply with history, memory, and materiality, using stones as timeless witnesses to human civilisation.

In *The Last Witness*, Ekow transforms stone slabs into visual narratives of the Gold Coast slavery era. Through the drawn scenery of slavery, he uses the glossy, permanent lines of markers to represent an indelible, modern mark on an ancient surface, while correction fluid, traditionally a tool to erase or amend mistakes, becomes a poignant, ironic symbol for history that can never truly be covered up or whitened out.



Title of Work: Captured Rebellion

Materials: Sedimentary stone Slabs, permanent makers, and correction fluids.

Technique: Drawing

Size: Varies with the size of the stone slab available.

Photo Credit: Wukafia Selasi



Title of Work: George Maclean

Materials: Sedimentary stone Slabs, permanent makers, and correction fluids.

Technique: Drawing

Size: Varies with the size of the stone slab available.

Photo Credit: Wukafia Selasi





ABOUT THE ARTISTS

This exhibition showcases nineteen emerging artists from the Department of Art Education at the University of Education, Winneba. As students advancing their practice in the Bachelor of Arts in Art Education programme, their work is grounded in academic inquiry, cultural reflection, and pedagogical exploration. Together, they represent a vital new voice in contemporary Ghanaian art.

ANASTASIA ESHUN explores the intricate relationship between heritage and identity, using patterns and Adinkra symbols to navigate the dialogue between cultural legacy and personal narrative.

MARIAN ABENA OPOKU specialises in Painting and Sculpture, focusing on preserving and reinterpreting Ghanaian indigenous knowledge systems. She merges textile techniques, such as crochet, with visual art to give renewed voice to Adinkra symbols.

FRANCISCA OSEI BOATENG critically examines the history and purpose of drawing through a decolonize lens, seeking to challenge conventional perspectives in art education and transform the appreciation of art into a more meaningful journey.

STEPHEN MENSAH is an emerging visual artist whose practice in drawing focuses on cultural observation and emotional storytelling. He explores the human gaze and micro-expressions as sites of emotional truth and cultural meaning.

JONATHAN ASEM is driven by a mission to highlight and build resilience around Ghana's rich indigenous cultural activities, which he perceives as under threat, using his art to redirect attention to this fading heritage.

CLARA JENNIFER ASARE is passionate about creative expression through decorative calabash art. She uses this medium to tell stories drawn from African daily life, culture, and lived experiences, celebrating the beauty in everyday moments.

JUSTICE OWUSU KWARTENG is a visual artist and education student passionate about community-centred art. He uses his practice to support storytelling, cultural preservation, and social awareness.

JUANA BAAH-MENSAH TURKSON focuses on Painting and Ceramics, with a love for watercolour, pen, and wash techniques. She creates vibrant artworks that capture landscapes, African heritage, and historical realities with precise detail.

PASCAL ELVHE is a visual artist with a strong passion for painting and sculpture, currently developing his craft and conceptual approach within the Art Education programme.

SELASSIE NYAMEKYE NKRUMAH is a pencil artist investigating themes of resilience, cultural identity, and portraiture through hyper-realistic graphite and charcoal drawings that challenge Eurocentric beauty standards.

ESTHER ANTWII explores themes of emotional restraint, memory, and healing within African social spaces. Through portrait-based works and material symbolism, she makes visible the silent emotional weight carried from childhood into adulthood, challenging the idea that silence equals strength.



CHRISTOPHER KORKU XOXOAYI is a young Ghanaian artist from Dzita in the Volta Region and a B.A. Art Education student at the University of Education, Winneba. His vibrant works explore cultural identity, decolonisation, and childhood traditions, often using clothing as his canvas. He was awarded Best Performing Student Association President of 2025 by the Students Legal Society (SLeS).

IVAN KOJO HOWARD draws inspiration from “in-the-round” forms, creating reflective art that seeks to uncover the silent and often overlooked perspectives within historical narratives.

EMMANUEL AGBOADO has an artistic practice deeply rooted in the rhythms and narratives of Ghanaian life. His work investigates the intersection of traditional aesthetics and contemporary expression, asking how cultural memory can be translated for new generations.

HANNAH OWUSU is an artist who draws inspiration from her community’s colours, stories, and everyday experiences. She uses art to understand the world, express complex feelings, and spark conversations.

LIZA EDWINA AWOTWI employs a unique thumbprint technique to merge personal presence with collective heritage. Inspired by reflections on identity and memory, her textured landscapes of Ghana’s landmarks invite an emotional and tactile connection to place.

MICHAEL ADDO is an emerging artist whose work reflects a growing interest in contemporary Ghanaian visual culture. His academic and studio practice at UEW is shaped by an environment that emphasizes creative expression, cultural heritage, and pedagogical excellence.

VICTUS APEDO operates at the intersection of visual art, fashion, and textile processes. His work explores themes of identity, discipline, and cultural narrative through stitching and pattern drafting, bridging fine art, design, and pedagogy.

EKOW TANDOH is a final-year student whose artistic practice engages deeply with history, memory, and materiality. He uses stone slabs as timeless witnesses to civilization, transforming them into visual narratives of historical trauma and resilience.

This collective exemplifies the central curatorial principle of Sankofa. It demonstrates how revisiting and reclaiming cultural knowledge can motivate a vibrant, independent, and forward-thinking artistic approach.



ACKNOWLEDGEMENTS

This exhibition and catalogue are the result of the generous support, guidance, and hard work of numerous individuals and institutions. We extend our deepest gratitude to:

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Prof. Stephen Jobson Mitchual, Vice-Chancellor, for granting permission for the travel essential to this exhibition

Prof. Emmanuel Obed Acquah, Dean of the School of Creative Arts, for his scholarly contribution in writing the Foreword to this catalogue.

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XR HUB Bavaria

Our sincere appreciation to the entire team at XR HUB Bavaria for their foundational support. Silke Schmidt, Head of XR HUB Bavaria, Munich, for her pivotal efforts in making this exhibition possible through financial, logistical, and steadfast overall support.

Johanna Deffner, Scenographer, Communication and Event Manager, and Oliver Seibert, Social Media & Experience Manager, for their dedicated work.

Exploring Visual Cultures

Our thanks to Professor Ernst Wagner, Founder and Executive Secretary of Exploring Visual Cultures (EVC). His vision fostered international dialogue on visual culture, providing the framework for this collaboration. As the link between XR HUB Bavaria and our department at UEW, he helped initiate this partnership. His dedication to touring the exhibition across Germany and Austria ensures its themes of memory, perception, and decolonisation will reach diverse audiences, fulfilling EVC's mission.

Prof. Patrique deGraft-Yankson, Professor in the Department of Graphic Design and Director of the Centre for Research in Culture and Creative Arts at the University of Education, Winneba, and an Expert Panel Member of Exploring Visual Cultures, for his unwavering support and mentorship throughout the curatorial process.

Prof. Osuanyi Quaicoo Essel, Professor in the Department of Textiles Design and Fashion Education, Vice Dean of the School of Creative Arts, and an Expert Panel Member of Exploring Visual Cultures, for his invaluable guidance and support.



The Artists

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