

THE DISABLED AND ART: LIVES AND WORKS OF SELECTED GHANAIAN
PHYSICALLY DISABLED ARTISTS:

A CASE STUDY

By
ACHEAMPONG, BERKO

B.A (ART) Dip. (RAI)

A Dissertation submitted to the
School of Graduate Studies
Kwame Nkrumah University of Science and Technology, Kumasi
in partial fulfillment of the
requirements for the degree of

DOCTOR OF PHILOSOPHY

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June 2009


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DECLARATION

I hereby declare that this submission is my own work towards the PhD and that, to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

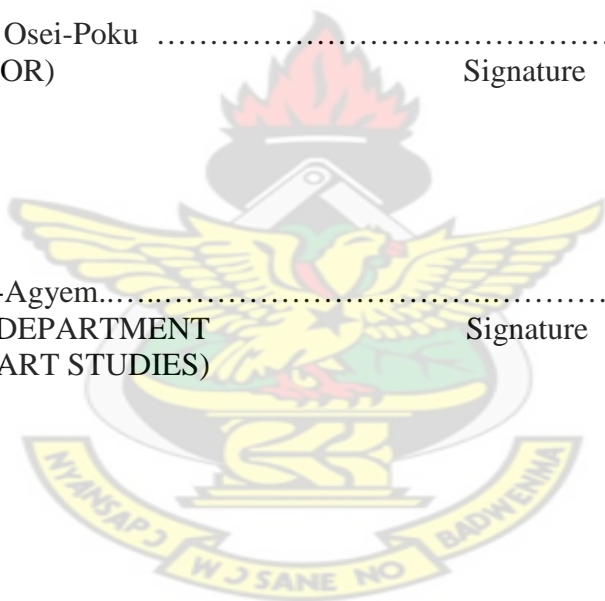
ACHEAMPONG, BERKO 20047937.....
(Student Name & ID) Signature Date

Certified by:

Dr. Patrick Osei-Poku
(SUPERVISOR) Signature Date

Certified by:

Dr. Joe Adu-Agyem.....
(HEAD OF DEPARTMENT
GENERAL ART STUDIES) Signature Date



ABSTRACT

Many people who have distinguished themselves in many subject areas have been documented and publicized. In the field of Art, brief biographies of some artists have been publicized none of whom is physically disabled from Ghana. Some disabled artists in Ghana exhibit a lot of rich knowledge and practical skills which have not been written down and may be lost after their death. It was the pursuit of this researcher to contribute to the documentation of selected disabled artists' lives and works to serve as a resource material for art education. Through qualitative research, an enquiry was made into the following issues related to the practice of art by selected contemporary physically disabled artists: (a) demographic information, (b) nature of art work (c) techniques of art production, (d) conceptualization of art, (e) management of tools and equipment, (f) handling of media for art production and (g) description of works. . These fourteen physically disabled artists were interviewed using traditional face-to-face method. Besides, analysis of selected works of art by these artists was done. Since it is important for art educators to present a diverse representation of artists, materials, and processes in the classroom, examples of physically disabled artists and pictures of some of their works are provided for young students. The results of the research largely confirmed that art could help one acquire a job irrespective of one's age at a certain level with minimal training. Furthermore the results confirmed that the disabled artists produce artworks to solve problems of the society. Finally, the study also reveals that their products portray their emotions, their personal nature, ideas and philosophy. It is recommended that more physically disabled persons should learn an aspect of art as a trade since art provides varying types of employment for disabled persons.

TABLE OF CONTENTS

CONTENT	PAGE
CHAPTER ONE	1
INTRODUCTION	
Overview	1
Statement of the Problem	1
Research Questions	3
Objectives	4
Delimitation	4
Limitation	4
Definition of Terms	5
Abbreviations	5
Importance of Study	5
CHAPTER TWO	7
REVIEW OF RELATED LITERATURE	7
Theoretical Review on Art of the Physically Disabled	7
Freud's Sublimation Theory	8
Concept of Disability Art, Disability and Life in Indigenous Ghanaian Society... ..	8
Definition of Disability Art	8
Definition and Discussion on Disability	11
The Medical Model	12
The Social Model	13
Classification of Disability	13

CONTENT	PAGE
Causes of Physical Disability	14
Legal Rights and Advocacy	15
Traditional African Belief about Disabilities... ..	16
Negative Societal Treatment of the Disabled	19
Reasons for such Treatment	21
Definition and Discussion on Life	22
CHAPTER THREE	24
METHODOLOGY	24
Overview	24
Demographic characteristics of Kumasi Metropolitan Assembly ...	24
Population Size	24
KMA Total Land Surface	25
Physical Characteristics of KMA	25
Kumasi as Study Area	25
Interest in Art by the People	27
Art Teaching Institutions	27
Disabled Artists... ..	27
Setting a Tone for the Research	28
Research Design and Planning... ..	28
Qualitative Research	29
Multiple/Collective Case Study	29
Instruments Used	30
Questionnaire Design	30

CONTENT	PAGE
Validation of Questionnaire	30
Interview Time, Place and Style	31
Administration of Questionnaire	31
Data and Treatment of Data	32
Primary Data	32
Secondary Data	33
Library Research Conducted	33
Disabled Schools Visited	34
Governmental Departments visited	34
The Internet	34
Centre for National Culture, Kumasi	35
Ghana Association of the Disabled	35
Experts in Culture	35
Population and Sampling	35
Population	35
Accessible Population	36
Sampling Design	36
Non-Probability Purpose Sampling	36
Snowballing	36
Sample... ..	36
CHAPTER FOUR	40
PRESENTATION AND DISCUSSION OF RESULTS	40
Overview	40

CONTENT	PAGE
Inquiry of Selected Ghanaian Disabled Artists	40
 OKYERE KWAME	 41
Background Information	41
Artist's Education	41
Okyere's Disability	42
Life as an Artist	42
Work Experience	43
Publicity	43
Exhibition	44
Techniques of Art Production	44
Conceptualization of Works	45
Handling of Media for Art Production	45
Management of Tools and Equipment	46
Use of Colours and Symbols	46
Work Ethnics	46
Interpretation of Works	47
Problems he Faces as a Disabled Artist	50
Uniqueness of Okyere and His Works... ..	50
 JAMES KWADWO BOAKYE	 51
Background Information	51
Artist's Education	51
Life as an Artist	52

CONTENT	PAGE
Boakye's Disability	52
Publicity	52
Awards and Certificates	52
Conceptualization and Theme of Works	53
Management of Tools and Materials for Art Production	53
Techniques of Production	53
Contribution Towards Ghana	54
Interpretation of Works	56
Uniqueness of James Boakye and his Works	60
Problems facing him as a Disabled Artist... ..	60
JOEL ACHEAMPONG	61
Background Information... ..	61
Artist's Education	61
Joel's Disability	62
Life as an Artist... ..	62
Management	62
Publicity	62
Plans for the Future	64
Techniques for Art Production	64
Awards Received	64
Works of Joel Acheampong	64
Conceptualization of Ideas... ..	65
Management of Tools and Equipment	66

CONTENT	PAGE
Handling of Media for Art Production	66
Interpretation of Works	66
Uniqueness of Joel and his Works	71
Problems he faces as a Disabled Artist	72
 SAMUEL KWAME	 72
Background Information	72
Artist's Education	73
Samuel Kwame's Disability	74
Life as an Artist	74
Exhibition... ..	74
Works of Samuel Kwame	74
Uses of Media for Art Production	74
Conceptualization	75
Interpretation of Works	75
Uniqueness of Samuel Kwame and his Works... ..	79
Contribution to National Development.	79
Problems he faces as a Disabled Artist... ..	
 KWAKU DADZIE	 80
Background Information	80
Artist's Education and Training	81
Kwaku Dadzie's Disability	81
Exhibition(s) Held	81

CONTENT	PAGE
Life as an Artist	81
Techniques of Production	82
Conceptualization of Works	82
Management of Tools and Equipment	82
Works Ethics	83
Interpretation of Works	83
Problems Encountered as a Disabled Artist	86
Uniqueness of Kwaku Dadzie and his Works...	86
 ACHEAMPONG KWASI	 86
Background information	87
Acheampong's of Disability... ..	87
Source(s) of Inspiration	87
Style	87
Works of Acheampong Kwasi... ..	88
Techniques of Production	88
Handling of Tools and Materials	88
Conceptualization of Ideas	88
Exhibitions	88
Work Ethics	89
Interpretation of Works	89
Problems he faced as an Artist	94
Uniqueness of Kwaku Dadzie and his Works...	94

CONTENT	PAGE
EDWARD KWADWO OWUSU	94
Background Information... ..	94
Artist's Education	95
Edward Owusu's Disability	95
Exhibitions	95
Publicity	95
Conceptualization of Works	96
Techniques of Art Production	96
Management of Tools and Materials	97
Handling of Media for Art Production	97
Some Prominent Persons he has come into contact with	97
Work Ethics	97
Contribution to National Development	98
Interpretation of Works	98
Problems facing him as a Disabled Artist	101
Uniqueness of Edward Kwadwo Owusu and his works... ..	101
 AISHA AKOSUA KONADU... ..	 102
Background Information... ..	102
Aisha's Disability	102
Artists Education	102
Life as an Artist	103
Works of Aisha... ..	103
Conceptualization of Works	103

CONTENT	PAGE
Techniques in Production	103
Interpretation of Works	106
Problems facing her as a Disabled Artist	110
Uniqueness of Aisha and her Works	110
 ADUSEI ELVIS	 111
Background Information	111
Artists Education	111
Adusei's Disability	112
Life as an Artist	112
Works of Adusei... ..	112
Techniques of Production..	112
Conceptualization of Art	113
Management of Tools and Materials	113
Works Ethics	113
Interpretation of Works	114
Problems facing him as a Disabled Artist	117
Uniqueness of Adusei and his Works	117
 FAUSTINA DZIMADO	 118
Background Information	118
Artist's Education	118
Life as an Artist	118
Dzimado's Disability... ..	119

CONTENT	PAGE
Exhibitions	119
Work Experience	119
Source of Inspiration	119
Techniques of Production	119
Conceptualization of Work	120
Use of Colours and Symbols	120
Management of Tools and Equipment	120
Interpretation of Works	120
Contribution to National Development	125
Contribution to Disabled Association	125
Problems facing her as a Disabled Artist	126
Uniqueness of Dzimado and her Works... ..	126
DAVID KWADWO ASANTE NKRUMAH	127
Background Information	127
Artist's Education	127
David's Disability... ..	127
Life as an Artist... ..	128
Works of David..... ..	128
Publicity	128
Sources of Inspiration	128
Techniques of Art Production... ..	128
Conceptualization of Art	130
Handling of Media for Art Production	130

CONTENT	PAGE
Management of Tools and Equipment	130
Work Ethics... ..	131
Interpretation of Works	131
Contribution of National Development	134
Problems facing him as a Disabled Artist	134
Uniqueness of David and his Works... ..	134
 KWASI WANGARA	 135
Background Information	135
Artist's Education	135
Wangara's Disability.....	136
Life as an Artist... ..	136
Work Experience	136
Conceptualization of Art	136
Management of Tools and Equipment	137
Techniques	137
Handling of Media for Art Production	137
Work Ethics	138
Contribution to National Development	138
Interpretation of Works	139
Problems facing him as a disabled artist	143
Uniqueness of Wangara and his Works	143
 SARAH OPPONG	 144

CONTENT	PAGE
Background Information	144
Techniques of Art Production	145
Artist's Education	145
Sarah's Disability... ..	145
Techniques Employed... ..	145
Source(s) of Inspiration	146
Conceptualization of Works	146
Management of Tools and Equipment	146
Works of Sarah	146
Work Ethics	146
Interpretation of Works	147
Contribution to National Development	150
Problems facing her as a disabled artist	150
Uniqueness of Wangara and his Works	150
ISAAC MENSAH	151
Background Information	151
Artist's Education	151
Isaac's Disability	151
Life as an Artist... ..	152
Techniques of Art Production	152
Conceptualization of Art	153
Management of Tools and Materials	153
Handling of Media for Art Production	153

CONTENT	PAGE
Interpretation of Works	154
Problems facing him as a Disabled Artist	156
Uniqueness of Isaac Mensah and his Works	156
CHAPTER FIVE	158
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	158
Summary	158
Summary of Findings KNUST	159
Implications for Future Directions	161
Implications for Social Welfare	161
Implications for Unskilled Disabled Persons	161
Implications for Teacher Training and Support... ..	162
Implications for General Education Curriculum	162
Implications for Parental Support and Participation... ..	163
Implications for Public Transport Policy... ..	163
Implications for Further Research... ..	164
Main Findings	164
Conclusions	165
Recommendations	166
REFERENCES... ..	167
APPENDIX 'A'... ..	173
APPENDIX 'B'... ..	173
APPENDIX 'C'	173
APPENDIX 'D'	173

LIST OF PLATES

PLATE	PAGE
4.1 Okyere Kwame.....	41
4.2 Jorro O.....	43
4.3 Okyere Doing a Demonstration weave.....	44
4.4 Nwatoa and Akyem.....	46
4.5 Men's Casual.....	47
4.6 Keneshita Casual.....	47
4.7 Village Scene.....	48
4.8 Queen Beatrix.....	49
4.9 Joe Appiah.....	49
4.10 Music Makers.....	50
4.11 James Kwadwo Boakye.....	51
4.12 Regional Director of Meseum.....	55
4.13 Bust of Nkrumah and Kufuor.....	54
4.14 Some Apprentices at Work.....	55
4.15 Boakye With Intern Students.....	56
4.16 Mary (Statuette).....	56
4.17 Yaa Asantewaah.....	56
4.18 Jesus Christ.....	57
4.19 Doctors Mother.....	58
4.20 Okomfo Kwabena Adjei.....	59
4.21 Princess Marie Louise.....	60
4.22 Joel Acheampong.....	61

PLATE	PAGE
4.23 Joel in Ghanaian Times.....	63
4.24 First Lady's Visit.....	63
4.26 Disability.....	67
4.27 Sanitation.....	67
4.28 The Durbar.....	68
4.29 Family Keepers.....	69
4.30 <i>Okwantinfi Dunsin</i>	70
4.31 HRM Otumfuor Osei Tutu.....	70
4.32 HE Kofi Annan.....	71
4.33 Samuel Kwame.....	72
4.34 Samuel in Lecture Room.....	73
4.35 Republic Hall Week Poster.....	76
4.36 TV Stand.....	77
4.37 Book Cover.....	77
4.38 Bumper Sticker	78
4.39 Bus Stop Shelter.....	79
4.40 Kwaku Dadzie.....	80
4.41 Football Boots.....	83
4.42 Native Sandals.....	84
4.43 Crippled Sandal	85
4.44 Men's Casual Sandal.....	85
4.45 Acheampong Kwasi.....	86
4.46 Dress for Funeral.....	90
4.47 Ladies Casual Wear.....	91

PLATE	PAGE
4.48 Ladies Traditional Wear.....	92
4.49 <i>Obaa Pa</i>	93
4.50 The Look.....	93
4.51 Edward Kwadwo Owusu.....	94
4.52 Parts of Acoustic Guitar.....	98
4.53 Four Stringed Acoustic Guitar.....	99
4.54 Six Stringed Acoustic Guitar.....	100
4.55 Four Stringed Acoustic Bass Guitar.....	101
4.56 Aisha Akosua Konadu.....	102
4.57 Corn-Row with Beads.....	104
4.58 Corn-Roll three-three Medium.....	105
4.59 Infant.....	105
4.60 <i>Abusua</i>	106
4.61 Top Tail.....	107
4.62 Sweet Mother.....	108
4.63 Cockscomb.....	108
4.64 Spinters.....	109
4.65 Hobbee.....	110
4.66 Adusei Elvis.....	111
4.67 Men's Shoe.....	114
4.68 Men's Slippers.....	115
4.69 Men's Casual Sandals.....	116
4.70 Men's Sandals.....	117
4.71 Faustina Dzimado.....	118

PLATE	PAGE
4.72 Mrs. Kufuor.....	121
4.73 The Talking Drummer.....	122
4.74 Baby Napkin.....	123
4.75 <i>Adwinasa Afafranto</i>	124
4.76 Co-Operation.....	125
4.77 David Kwadwo Asante Nkrumah.....	127
4.78 Paper Models.....	129
4.79 Men's Shoe.....	131
4.80 Ladies Sandals.....	132
4.81 Men's Sandals.....	133
4.82 Ladies Flip Flops	134
4.83 Kwasi Wangara	135
4.84 Smoothing Equipment.....	137
4.85 Moulds.....	138
4.86 Garden Chair.....	139
4.87 Baby Cot.....	140
4.88 Shopping Basket.....	141
4.89 Hamper Basket.....	142
4.90 Laundry Basket.....	143
4.91 Sarah Oppong.....	144
4.92 <i>Dame-dame</i>	147
4.93 Zigzag.....	147
4.94 Pictorial Batik.....	148
4.95 Adinkrahene Batik.....	148

PLATE	PAGE
4.96 Stitch and Marble.....	149
4.97 Batik.....	149
4.98 Hope.....	150
4.99 Isaac Mensah.....	151
4.100 Native Sandal.....	154
4.101 Ladies Sandal.....	155
4.102 Men's Sandal.....	155
4.103 Medium Heeled Ladies Sandals.....	156



LIST OF FIGURES

FIGURE	PAGE
3.1 Kumasi Structure Plan.....	26
3.2 Location of Selected Artists.....	37

KNUST



LIST OF TABLES

TABLE		PAGE
3.1	Respondents to Questionnaire.....	32
3.2	Characteristics of Sample Studied.....	38

KNUST



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I accept responsibility for any errors and shortcomings which may unwittingly remain and welcome corrections wholeheartedly.

A B.

KNUST



CHAPTER ONE

1.0 INTRODUCTION

1.1 Overview

It has been noticed that disabled artists are not mentioned in art education in Ghana. It has also been observed that works of disabled artists are not cited in Ghana which makes one wonder why disabled artists are not documented in Ghana. Fosu (1993) has some brief biographies of ninety-eight (98) African artists none of whom is physically disabled. Amenuke, Dogbe, Asare, Ayiku and Baffoe (1991) have a brief biography of twelve (12) Ghanaian artists and mentioned forty-two (42) other Ghanaian artists and yet none was physically disabled. The researcher had the opportunity to interact with Amenuke and Dogbe which inspired his interest in the uniqueness of art by the disabled and to search for disabled artists. The researcher was amazed by the outcome and began to consider how disabled artists could be documented and publicized as a resource material for art education.

1.2 Statement of the problem

The Ghana Statistical Services Census Report (2000) indicates that about ten percent (10%) of all people in Ghana suffer from one form of disability which is a significant number that deserves some attention. Naturally as human beings live in a world that holds a lot of risks and dangers we sometimes experience some unexpected encounters such as diseases, accidents and nutritional deficiencies. Depending on the form and degree of any of the above a disability may arise. It is difficult to pin down to any single cause. Physical handicap is not one single syndrome. Health related disorders are also

considered under physical disability as well as unexplained circumstances so the causes are numerous as all the entries that form the condition.

Cultural prejudices have mostly shaped the attitudes towards the disabled which have been a universal issue and have been noted throughout history. Events in history show how the handicap persons were badly treated; they were treated with a lot of contempt, maltreated and in some cases killed outright. In Ghana there is a strong stigma and family shame attached to having a disabled member.

The attitudes towards an individual may have an overall effect on the self concept of the individual to the extent that the individual becomes diminished in all he does. The attitudes towards individuals with disabilities are even more frustrating. Most disabled people are denied the skills, capacity and opportunity to improve their lives and to participate fully in all aspects of the economy, social and political process.

Many individuals with physical disabilities have a lot of potentials that can enable them contribute to national development. The achievement of many individuals with physical disabilities in medicine, banking, teaching and commerce attest to this fact. President Franklin Roosevelt was physically handicapped as a result of polio, in spite of this; he rose to become the president of the United States of America (USA) and ruled for sixteen years (Encyclopaedia Britannica 2008 Ultimate Reference Suite).

Ghana's richest resource has been its human resources who have contributed in diverse ways towards the development of the country. Some of these resources have been challenged in one way or the other, mentally, visually or physically etc. In order to tap their residual contribution, institutions of learning have been set up to train such people in

cognitive, affective and psychomotor skills in areas such as Sculpture, Leatherwork, Painting, Textiles, Dressmaking and Information Communication Technology.

Many people who have distinguished themselves have been documented and publicized. Disabled artists in Ghana exhibit a lot of knowledge and practical skills. It appears that some of them have wealth of information which have not been documented therefore after their death the information may be lost.

When out-dooring the strategic objectives of the new government in his State-of-the-Nation's address to Parliament of Ghana on 23rd January 2005, the then President, John Agyekum Kufuor, placed in the number one position the issue of priorities in the nation's development plans for the next four years (NDPC, 2005). He bestowed some legitimacy upon the disabled artists who were seldom mentioned in art classes. Criticism aside disabled artists are now on the spotlight and will not be going away soon. The question of whether disabled art represents a significantly different form of aesthetic expression remains to be answered. Currently, not much comprehensive and up-to-date documentation have been made on the lives and works of the disabled, especially those in art. There is therefore the need to bring to the fore and document the selected disabled artists, their lives and works. It is in the light of the above that this research was conducted.

1.3 Research Questions

This research attempts to investigate the practice of the selected artists. The primary question is:

What is the nature, quality and the artistic medium used by the selected contemporary disabled artists?

In this investigation, the following specific areas of inquiry with fourteen selected artists were focused on:

1. What is the life of the individual artist?
2. What is the nature of art according to their practice?
3. How do these artists conceptualize Art?
4. What are the expressive means used by the artists in producing art?
5. What are these artists' perceptions in terms of communicative and creative values?

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1.4 Objectives

- 1/ To identify and document pertinent lives of selected Ghanaian physically disabled artists that influence their works.
- 2/ To identify and document the unique artistic qualities in the works of the selected artists.

1.5 Delimitation

The research is limited to selected physically disabled artists within the Kumasi Metropolis.

1.6 Limitation

The researcher is not a know-all in matters of disability and not a disabled person himself and so found it difficult putting himself in the shoes of the disabled to express sentiments of disabled artists.

1.7 Definition of Terms

- ‘Abunu’: A system, especially in farming, where farm produce is shared equally between the land owner and the person who cultivated the farm.
- Impairment: An anomaly, defect, loss or other significant deviation from certain generally accepted population standards.
- Disability: A significantly restricted or absent ability, relative to an individual or group norm.
- ‘Benkyinee’: Giant size umbrella used mainly by paramount chiefs and kings especially among the Akans in Ghana.
- ‘Kompokyinee’: Standard chief size umbrella used mainly by Queenmothers, some paramount chiefs and sub-chiefs especially among the Akans in Ghana.

1.8 Abbreviations

ICF: International Classification of Functioning, Disability and Health

GRASAG: Graduate Students Association of Ghana

PWD's: People With Disabilities

GM: Grand Medal

NDPC: National Development Planning Commission

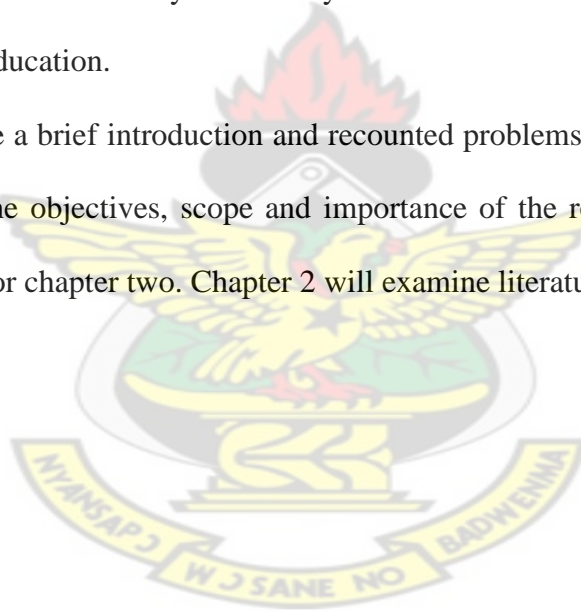
TBA: Traditional Birth Attendant

1.9 Importance of the Study

- The results of the research contribute to the body of knowledge on some of the disabled artists.

- The results will stimulate further investigation into the disabled who are artists by other researchers such as sociologists and anthropologists.
- This research result will help lessen the risk of the social stigma and promote better social adaptation as well as integration of the disabled.
- The outcome of study will bring to the public domain the skills and methods employed by the disabled artists.
- The result of study will also serve as an impetus for both administrators and leaders to factor the disabled into future plans and policies.
- The results of the study will finally serve as resource material for the purpose of Special Education.

This chapter gave a brief introduction and recounted problems that led to this research to be conducted. The objectives, scope and importance of the research were stated which has set the tone for chapter two. Chapter 2 will examine literature related to the topic.



CHAPTER TWO

2.0 REVIEW OF RELATED LITERATURE

2.1 Overview

This chapter contains the discussions of the theoretical and empirical issues related to the topic in reaching a definition of Disabled Art, disability and life. The researcher has divided this chapter into three major sections namely Disabled Art, Disability and Life each of which covers key concepts and problems. Concepts discussed in earlier sections become established ideas for continuing sections. Indigenous ideas about disability have also been considered.

2.2. Theoretical Review on Art of the Physically Disabled

The theoretical review of this research is based on Psychoanalytic theory which was made popular in the late nineteenth century between 1886 and 1895 and the mid twentieth century especially during and after the Second World War by Freud. Freud's approach has radically altered the field of psychology as a whole and has greatly influenced the general view of human nature especially those with condition that involves trauma and partial paralyses of motor sensory functioning.

Psychoanalysis seeks to perform three core functions;

- 1/ It is a general method used to investigate an individual's unconscious thoughts and feelings.
- 2/ It studies human personality.
- 3/ It serves as a therapy/ treatment technique for personality disturbances.

Since the research is about physically disabled visual artists, much attention is focused on Freudian aesthetic theory which has contributed to the conception that art is therapeutic. The development of Freud's theories of art by object relations theories are discussed based on Freud's sublimation theory.

2.2.1 Freud's Sublimation Theory

Freud believed that *thanatos* is associated with death or destruction as a result of discomfort and frustration in the first place which build up tension. Freud postulates that all psychic energy provided by instinct can be displaced from one object or means to another. The process of displacement which allows this psychic energy can be expanded and channeled in a virtually unlimited number of ways. For example a highly aggressive person may get into trouble if the person displays impulses in normal social situations. However by becoming a visual artist, the person can release his/her aggressive energy into a more socially acceptable way in an art studio where he/she and his /her works would be appreciated by others. This type of displacement energy from a socially unacceptable to a socially acceptable object or situation is what is called *Freud's sublimation Theory* (Niell, A. & Ridley A. 1995).

2.3 Concept of Disability Art, Disability and Life in Indigenous Ghanaian Society;

2.3.1 Definition of Disability Art

Disability Arts comes from Disability Culture which has developed over the last 30 years along with the struggle for rights and equality.

The definitions discussion paper by Sian and Maggie and Dennis (2004) states that Disability Arts maybe:

Art made by disabled people that reflect the experience of being disabled.

Or

.....art made by disabled people which specifically aims to reflect the experience of disability / being disabled. It is therefore a unique contribution that disabled artists can make to the arts and it extends existing cultural provision / boundaries (in terms of its content, form or how it is presented).

Or

“Any artistic expression shaped by the experiences and culture of a Disabled Person or group of Disabled People. Very strong and culturally distinct Disability Art is found predominantly but not exclusively in Britain, the USA, and Australia “ (Full Circle Arts

All three share three common values:

- Disability art is made by disabled people.
- Disability art aims to reflect the experience of disability /being disabled.
- Disability art can be made by any group or any individual as long as members of the group or the individual is disabled.
- It could also be added that disability art is about creating change.

The researcher has come to use the phrase ‘Disability Art’ to refer to the creative work of disabled artists who are self taught, or have little or no formal training in art, or have formal training, who although marginal have some interaction with mainstream art in order to convey either a belief, an idea, a sensation, or a feeling in the most effective way possible through a product.

Kemevor (2004) citing Dei-Annang (1964) asserts art as the expression of spiritual excellence in a form in which it can be physically enjoyed. Disability art is all about communication. Disability art is about exposing the disabling imagery and processes of society which aim at transforming their lives from passive and dependent beings into active and creative agents for social change. Barnes (2003) contends that this mediated communication modifies the cognitive environment created by the artists and audience.

Disability Art is open to interpretation and the interpretation is subjective; different people have a different emotional response to the work of art of the disabled. This could be due to their level of understanding of the disabled and their art processes. The disabled create art that reflect their personal interest. Their works comment on poverty, loneliness and popularity. It becomes clear in the above explanation that in observing a work of art of the disabled, we do not only watch an individual’s work, but also the cultural background of the artist. Therefore, culture is identified in part in the visual forms they create.

Dewey (1938) defines art as experience; the experiences of art vary depending upon the location of the artists. A piece of artwork reflects the culture that created it, though this might not be apparent to its contemporary observers. Art depends on context, available materials, subjects, themes, metaphors, politics, and technology. Disabled works of art

such as painting, sculpture, textiles, graphic design and leatherwork are employed in several ways for man's use, enjoyment and healing.

For centuries impairment and suffering have been seen as almost necessary prerequisites for creativity and artistic endeavour. What is significant about recent developments within the context of disability art is that since the emergence of the international disabled movement in the 1970s, disability art has become inextricably linked to a radical new disability policies in some countries which aim at bringing about a more equitable and inclusive future. (Finkelstein, 1992; <http://www.independentliving.org>)

Many of their works show interest in topics that involve people, stories, myths and legends. Thus disability art is potentially educative, transformative, expressive, emotionally exploratory, participative and involving.

2.3.2 Definitions and Discussion on Disability

The International Classification of Functioning, Disability and Health (ICF), produced by the World Health Organization (2007), distinguishes between body functions (physiological or psychological, e.g. vision) and body structures (anatomical parts, e.g. the eye and related structures). Impairment in bodily structure or function is defined as involving an anomaly, defect, loss or other significant deviation from certain generally accepted population standards, which may fluctuate over time.

Section 59 of Persons with Disability Act, 2006, Act 715 of Ghana interprets persons with disability. The section defines a physically disabled person and this is the definition implied by the researcher anytime the term is used in this research as “an individual with

a physical, mental or sensory impairment including a visual, hearing or speech functional disability which gives rise to physical, cultural or social barriers that substantially limits one or more of the major life activities of that individual” (p.15). This usage is associated with medical model of disability. By contrast, a human rights or social model focuses on ability as an interaction between a person and his environment, highlighting the role of a society in labeling causing or maintaining disability within that society, including attitudes or accessibility favouring the majority

Common usage refers to 'a person with a disability' or a person who is 'disabled' or, who is 'handicapped'. Some prefer to only refer to specific 'disabilities' rather than to a generalized sense of 'disability'. In the majority of cases disabled people are unable to share the same experiences as non-disabled people or conform to mainstream norms and values. Secondly, within the context of disability culture there is an acceptance of the impairment as a symbol of difference rather than shame.

A close look at the relevant literature within disability research shows that there is no agreement on how disability should be defined. The introduction to the ICF states that a variety of conceptual models has been proposed to understand and explain disability and functioning, which it seeks to integrate: two different models, the medical and social would be used.

2.3.2.1 The Medical Model

The medical model views disability as a problem of the person, directly caused by disease, trauma or other health condition, which requires medical care provided in the

form of individual treatment by professionals. Management of the disability is aimed at cure or the individual's adjustment and behaviour change.

2.3.2.2 The Social Model

The social model of disability, on the other hand, sees the issue mainly as a socially created problem, and basically as a matter of the full integration of individuals into society. Disability is not an attribute of an individual, but rather a complex collection of conditions, many of which are created by the social environment. Hence the management of the problem requires social action, and it is the collective responsibility of society at large to make the environmental modifications necessary for the full participation of people with disabilities in all areas of social life. The issue is therefore an attitudinal or ideological one requiring social change, which at the political level becomes a question of human rights.

2.3.2.3 Classification of Disability

Pless and Douglas (1971) put disability into three categories; Motor problem, Sensory problem and Cosmetic problem such as craniofacial anomaly and forms of eczema. These can be broken down into a number of broad sub-categories, which can include the following;

- Sensory impairments, such as visual or hearing impairments.
- Neurological impairments such as epilepsy.
- Cognitive impairments such as Down Syndrome.

- Physical impairments affecting movement such as post-polio syndrome.
- Psychiatric conditions such as depression.

The duration of disability can be permanent or indefinite; Suran and Rizzo (1997) describe the indefinite stage as a condition that is present at age five, but whose history suggests that it may terminate at later date and may be categorized as mild, moderate and severe. Although the entire above are classified as People With Disability, the study deals with those with physical impairment.

2.3.2.4 Causes of Physical Disability

Many books (Johnstone 2001; www.cds.hawaii.edu; www.leeds.ac.uk/disability-studies; www.en.wikipedia-org/wiki/disability;) on disability and disability rights point out that 'disabled' is an identity that one is not necessarily born with, as disabilities are more often acquired than congenital. Some disability rights activists use an acronym TAB, Temporarily Able-Bodied, as a reminder that many people will develop disabilities at some point in their lives, due to accidents, illness (physical, mental or emotional), or late-emerging effects of genetics.

Physical handicap is not one single syndrome and so very difficult to pin down to any single cause. The causes are therefore as numerous as all the entities that form the condition. In general terms, physical handicap can be classified under Pre-natal, Peri-natal and Post-natal causes; Pre-natal causes due to lack of oxygen, Rh incompatible, prematurity, maternal diabetes and diseases, Peri-natal causes as a result breach delivery, prolonged labour, asphyxia of the foetus and Post-natal as a result of Encephalitis,

cerebral palsy, lack of oxygen, head injuries, brain fractures and diseases such as polio and accidents.

The causes of disability in Ghana like anywhere else in the world are not farfetched: they are chiefly by polio and malnutrition- occasioned by poverty. Though there is little information about the prevalence and incidence of disabling diseases in Ghana, much of the disability stems from poor nutritional status, communicable diseases and low inoculation and immunization rates.

According to a BBC report as quoted in the Daily Graphic Friday, August 3, 2007 edition captioned *Conquering polio's last frontier*,

polio is a highly infectious disease that is caused by a virus. It attacks the nervous system, initially causing fever, tiredness, headache and vomiting. It is said that one in two hundred cases causes permanent paralysis most often in the legs. Out of these as many as ten percent (10%) of cases are fatal. The virus affects mostly children under five (p.5).

2.3.2.5 Legal Rights and Advocacy

One great obstacle disabled people face when trying to access mainstream programmes is the negative attitudes that lead to social exclusion and marginalization of people with disabilities. Disability is portrayed as a problem. People with disabilities are seen as helpless and dependent. Some individuals, groups, governmental and non-governmental organizations advocated for national policy objectives for public education and awareness

of disability as a human right and development issue. They advocated that every component of government and society at large ought to be targeted, decreasing discrimination against people with disabilities while aiming at the public broadcaster to promote the development of the awareness. Article 23 Convention on the Rights of the Child 2006 (CRC) emphasise the special needs of Children With Disabilities and for that matter the disabled in general. Disabled people need more than rehabilitation services. They need education and they need protection against violence, abuse and exploitation. They need many more measures of respect, protection and fulfillment of their human rights. Degener *et al* (2002)

Article 29 (8) and 37 (26) of the 1992 Republican Constitution of Ghana specifically mandates parliament and the state to enact laws to ensure that persons with disability enjoy the basic human rights and freedoms, including the rights of the disabled.

The advocates believed that their success of the public education and self awareness initiative will depend on how best people with disabilities are equipped to change perceptions and attitudes towards disability and should therefore play a central role in the development of strategies and projects through their legitimate organizations which resulted in the National Disability Policy Document and eventually Persons with Disability Act, 2006, Act 715.

2.3.2.6 Traditional African Beliefs About Disabilities

Culture has played important role in the way the people of traditional Africa relate to People With Disabilities (PWD's). The peoples of Africa have varied concepts and

beliefs about the causes of disability. Disability is a stigma. When a person becomes disabled or a disabled child is born, the individual and family enter into a new world about which they know next to nothing and about which they have a lot of stereotyped notions. Any child born with any defect is seen as a violation of such traditional belief systems and the family will forever suffer from ambivalent reactions (Avoke 2001). The birth of a disabled child within a family could lead to divorce and family disintegration.

Twumasi (1975) asserts that “the malefic action of another human being or intervention by a supernatural power may cause illness which may be cured by resort to magico-religious formula or application on the super-natural power” (p.8), Mensah-Dapaa (1961) adds that “.... Not all diseases in Ghana are due to bacteria, viruses, parasites, indignant tumors or nutritional deficiency. These are ailments in Ghana whose root can be found in witchcraft and ‘juju’”. (p.7). Disability is also seen in Ghana as a result of witchcraft, sorcery, juju and magic (Agbenyega 2002; Avoke, 1997). Mawutor, Hayford, Izuka and Ocloo (1998) assert that disability was considered as a sin visited upon the family by the gods or ancestors for certain offences committed, like having sex in the bush, killing or causing injury indiscriminately to domestic animals such as dogs, cats, goats etc.. Among the Yoruba of Nigeria, however, disability is considered sacred. They believe that when the creator God, Obatala, was creating humanity; after a time he became drunk on palm wine and in this state created those with physical problems (Amira J., Cornelius S. 1992).

In most Ghanaian communities people believe in reincarnation of human beings and as a result there is high tendency among people to believe that some families disregarded the general (Ocloo *et al*; 2002). Dogbe (1995) adds that disability comes as a result of sins

committed by one's ancestor so the disabled person has to atone for such a sin. Bansa (1993) asserts that among the Asogli in the Volta Region, handicapping is judgment from the gods as well as failure to abide by taboos and norms of society. To the Nchumuru people of the Northern Volta Region in the Krachi District disability comes as a result of power of sorcery, curses and provocation from the gods and breaking of taboos.

Attitudes towards the disabled have been a universal issue and have been noted throughout history. These attitudes towards the handicapped have been shaped by cultural prejudices and traditional stereotypes of various communities. The varied causes of disability have resulted in certain attitudes people have in Traditional African Society.

In Ghana there is strong and family shame attached to having a disabled member.

It is believed that families grief and are frustrated when a child is identified to having a problem ... They are shrouded in denial and anger, community stigma, superstitions ...shopping from one healing center to another and from one hospital to another for probable cure Gadagbui (1998 p.35).

This results in financial strain on parents as their scarce funds are dissipated on the supposed cure as they hear of or read about and so in most cases the nursery school years of the child are wasted.

Mwalibie (1997) observes differently and contends that the Lobi in Wa District sing offensive songs and mock the disabled. The individual disabled and their families were ostracized and excluded from mainstream community life. They were not allowed to participate in social gathering; they were not to marry from non-handicapped individuals. However the Yoruba and Fon of Nigeria and some Ewes in Ghana pamper the disabled persons.

The attitudes towards an individual may have an over all effect on the self concept of the individual to the extent that the individual becomes diminished in all he does. These

attitudes towards individuals with disabilities are even more frustrating. The discrimination faced by the physically disabled is humiliating and dehumanizing (Davis 2000). Most disabled people are denied the skills, capacity and opportunity to improve their lives and to participate fully in all aspects of the economy, social and political process.

2.3.2.7 Negative Societal Treatment of the Disabled

The Ghanaian society is highly traditional with many ethnic and tribal groups. Pregnancy and child birth is highly regarded as a blessing and is characterized with high expectations. There was no reason a family can give to explain a child was born with a disability except that the anger of the gods has visited them. Much of the history of Africa relating to how the disabled were treated was not documented. In many African societies, the disabled were badly treated. The type of treatment given to them depended on the type of orientation of that locality.

In Ghana, the disabled people have been given labels by the society. These labels vary in nature according to the perceptions, traditions, cultures and beliefs which are firmly rooted in the culture of the dominant societies. (Avoke, 1997; 2001; Oliver-Commey, 2001) Some people become convinced by labels and settle for them and so are unable to see the hidden talent of persons with disabilities. Gove (1980) writes “As with other deviants it is not so much their disability that is the key, rather society’s reaction to it, the label so attached renders the individual deviant” (p.234). An individual who is so labeled suffers the often debilitating consequences of the label (Persuad 2000).

Sarpong (1974) observes that events in history show that handicapped persons were badly treated. Like many African societies, the disabled were treated with a lot of contempt, maltreated and in some cases killed outright. It was usually based on the assumption of sending them back to where they came from. Some were thrown into rivers, mutilated and even left in the forest to die. Sufficient evidence exists to suggest that traditional African societies were noted for their forest and thickets heavily infested by wild animals. It was a taboo to have a handicapped child. If obvious signs of disability were noticed at birth attendants collaborate with the expectant mother and the child was quietly killed using several methods. The Nchumuru would dip the defective child's head into a bucket of water. If the defect is not detected early the child is subjected to beating, cruel treatment and starved. The Akans gave euthanasia through certain rituals whereby mashed yam mixed with eggs believed to be served to river babies. The ritual was performed at the river side and one gun shot marked the send off by which the child would crawl back to the river or get drowned.

Gadagbui (1998) asserts that disabled children were said to be killed by local medicine men through ritual process. If obvious signs of disabilities were noticed at birth, it was usual for some TBA's to collaborate with the mother and the child was silently killed. For those who will be able to survive to secure employment, attitudes towards their work capabilities have been dismal in outlook. Employers are frequently suspicious of the work of persons with disabilities. In spite of what many of them are capable of doing. Although these beliefs and cruelty to the disabled particularly in Ghana may sound odd similar concepts can be found in Europe, Asia and America in varying degrees. Savis and Silverman (1978) reported that the disabled were viewed as sub-human.

2.3.2.8 Reasons for such treatment

Avoke, Hayford, Ihenacho and Ocloo (1998) have sited fear of pollution, military conquest, education, superstition and ignorance as the main reasons why the disabled were treated badly.

2.3.2.8.1 *Fear of Pollution:* Handicapped persons were not allowed to marry or be married. The essence of this was to limit the possibility of such people bringing forth more of their kind and so contaminating the society with more disabled people as much as possible. The handicapped were considered a 'cursed' group so associating with them meant one could become handicapped as a result of the spell of 'curses' on them.

2.3.2.8.2 *Military Conquest:* Tribal wars were a common feature of traditional African societies so there was the need for able-bodied individuals to help win wars. For any nation to survive in the past able-bodied individuals were needed.

2.3.2.8.3 *Education:* Education in the past was mainly about survival and work. Much analysis was not conducted on issues such as disability.

2.3.2.8.4 *Superstition:* In traditional African society there is considerable fear of deities and beliefs of what the gods are capable of doing. They were considered to be responsible for everything, the moral guidance of law and order and inflict punishment on people.

2.3.2.8.5 *Ignorance:* Traditional African societies were not familiar with etiology of handicapping conditions as everything is attributed to the deities and gods.

2.4 Life

Life is a term that is difficult to define or even explain. However an attempt has been made to sample some views on the term and to concentrate on those views that relate to the kind of life the researcher seeks to portray. According to Encyclopedia Britannica Vol. VI (1970) “Life” is a phenomenon which is almost impossible to define in all its varying aspects. The synonym “life” is given as “autobiography”. The Concise Cobuild Learner’s Dictionary (2003) defines life as the quality which people, animals and plants have when they are not dead and which objects and substances do not have. It is also things that people do and experience that are characteristic of a particular place group, or activity.

In the Macmillan English Dictionary for Advanced Learners, The International Students’ Edition 2002 “ Life is like a journey, and your experiences are like different parts of the journey”(p.823). Some of the works of the selected artists portray their lives and changes that have taken place from time to time.

This view of life explains why certain traits are exhibited by life containing elements such as humans. It also explains hereditary syndromes and traits of certain people which Africans refer to simply as evidence of blood family or kinship. This also explains why certain skills are performed better by groups of people from the same family or the same lineage.

The researcher defines life as “all the challenges an individual goes through or group of individuals go through from birth to death and how those challenges are managed”. The Life of an individual begins at birth and ends at death and so whatever happens to an

individual or a group of individuals and whatever the individual does or the group does is part of life.

Since art is not the privilege of a few selected people in the society artworks made by the selected artists have brought them respect which have enhanced their lives both social and economic in their various societies which otherwise would not have been the case. There is no point in looking for specific traits that must be found in art of the disabled because there are different styles in the art produced by the disabled which defy classification as each art form made has its own history and aesthetic content. The concept of art and life are inseparable. Art is a necessity, an integral force and a part of living. They perform specific functions and may be combined for a purpose, for example pottery, textiles, leatherwork and jewellery may be used at same time. As a visual language art cuts across national boundaries, tongues and customs. Life and art cannot be separated as everything we do which make us human in any of the domains being intellectual, physical, psychological, spiritual, social and aesthetic relate to art (Amenuke 1995) Man has always shown what he sees to reflect his experiences pictorially and give visual expression to his emotions. He makes them for many purposes some of which serve obvious practical needs.

Chapter 2 discussed literature related to the topic by examining theoretical issues as well as indigenous ideas and concepts which have become established ideas about disability. The next chapter which is the methodology chapter will look at methods adapted for conducting the research.

CHAPTER THREE

3.0 METHODOLOGY

3.1 Overview

This chapter takes a look at the demographic characteristics of Kumasi Metropolis which is the study area, the sampling procedures, research instruments employed and their administration, data gathering tools and their administration.

3.2. Demographic Characteristics of Kumasi Metropolitan Area (KMA)

3.2.1 General Information

3.2.1.1 Population Size

The Kumasi Metropolis is the most populous district in the Ashanti Region of Ghana. During the 2000 Population Census it recorded a figure of 1,170,270. It had a projected population of 1,625,180 in 2006 based on a growth rate of 5.4% p.a and was expected to reach 1,889,934 by 2009. This accounts for just under a third (32.4) of the regions population (www.ghanadistricts.com/regions 2008). Kumasi has attracted such a large population partly because it is the regional capital, and also the most commercialized centre in the region. Other reasons include the centrality of Kumasi with major arterial routes linking it to other parts of the country and also an educational centre with two State Universities, a Private University, a Polytechnic, two public and one private College of Education, Senior High Schools and a host of Basic Schools. Kumasi is also the traditional seat of the Ashanti King. These, coupled with the many historic and other attractions such as the Centre for National Culture, the Military Museum, Manhyia Museum, the legendary Okomfo Anokye Sword and the Manhyia Palace, among others, may account for this trend.

3.2.1.2 KMA Total Land Surface

The KMA has a total surface area of 254 sq. km. (2000 population census report) with a population density of 5,419 persons per sq. km. The Kumasi metropolis has the second highest population density in the country.

The Kumasi Metropolitan Assembly is centred on latitudes 5° 50' to 7° 40' North and longitude 0° 15' to 2° 25' West (www.ghanahealthservice.org/region.) which effectively puts it in the forest belt of Ghana. Kumasi Metropolitan Authority shares boundaries with Ejisu-Juaben Municipal Area, Nwabiagya, Atwima-Kwanwoma, Bosomtwe, Kwabere and Afigya Districts.

3.2.1.3 Physical Characteristics of KMA

3.2.1.3.1 Kumasi as study area

The strategic location of Kumasi and its status as a brisk administrative and commercial centre has made the city a destination of both internal and international migrants. The Metropolis attracts a number of migrants from several parts of Ghana and neighbouring African countries such as Togo, Burkina Faso, Mali, Nigeria, La Cote d'Ivoire and other parts of the world especially, Europe. Culture as the totality of the way of life evolved by a people through experience and a reflection in an attempt to fashion a harmonious co-existence with the environment has made the city of Kumasi the citadel of Ghana's rich cultural heritage.

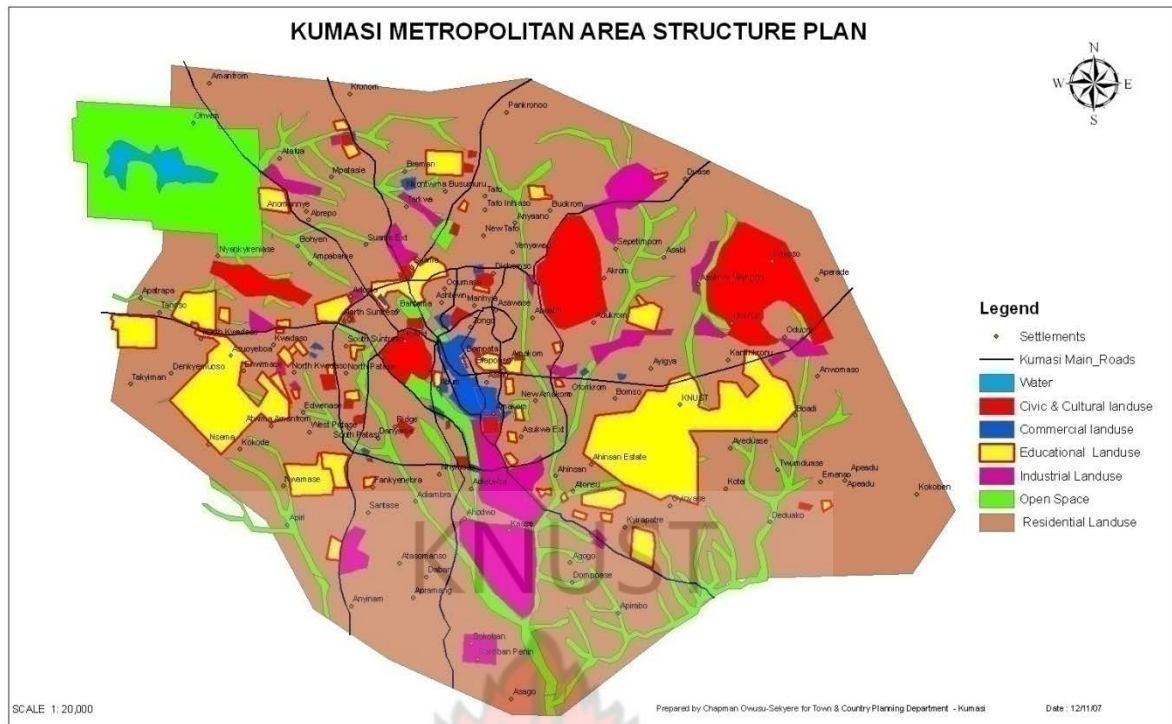


Fig. 3.1: Kumasi Metropolitan Area Structure Plan. Courtesy, KMA

Although the Kumasi Metropolis is Asante dominated, almost all the other ethnic groups in Ghana are represented. Ethnic and cultural diversity abound tremendously in the metropolis, but they are closely-knit together in a harmonious relationship. The diverse ethnic groups in the area can be attributed to the following factors;

- The rate of migration into the metropolis is a result of its strategic location and also rapid urbanization.
- The ability of these diverse ethnic groups to co-exist with each other and share cultural values.
- Presence of a strong traditional administrative set-up that galvanizes cohesion among the diverse ethnic groups.

Traditional beliefs and knowledge of the people are largely rooted in every aspect of their livelihood. These values in their traditional set-up are aptly demonstrated in their family system, chieftaincy institutions and superstitions or beliefs. Their traditional knowledge is rooted in their arts which have been carried over from generation to generation. These are visible during festivals, durbars and funerals and have made the people of Kumasi in particular and Ashanti in general to maintain the purity and tapestry of their culture.

3.2.1.4 Interest in art by the people

Kumasi has been recognized as a focal point of international visitor interest. By way of international visitor arrivals, it is estimated that 50% of tourists visiting Ghana make it a point to see the treasures of the city and its environs (www.ghanadistricts.com/regions 21/11/2008). Traditional craftsmanship in the areas of the world's famous Kente cloth, pottery making, sculpture, leatherwork and brass smithing are well patronized and their use is clearly visible.

3.2.1.5 Art teaching institutions

There is a host of institutions that train people in art. There is the famous Kwame Nkrumah University of Science and Technology, Kumasi Polytechnic, most of the Senior High Schools, Edwenase Rehabilitation Centre, Garden City Special School and a host of commercial art studios which train people in art related areas.

3.2.1.6 Disabled artists

There is a fairly large number of physically disabled people in Kumasi as a result of

the Metropolis being a nodal one that is centrally located and with a lot of commercial activities that sustain the survival of these disabled people. There are also medical and social amenities which make the Kumasi Metropolis very attractive to the disabled.

3.3 Setting the tone for the Research

To ensure that the research was built on precise and realistic planning and executed within the framework of clearly and flexible design, the following questions were asked to ensure that all aspects about which information was required were listed and examined. This was done to remove any item that was not directly associated with the project in order to highlight content, process and interaction so as to come out with a suitable conclusion;

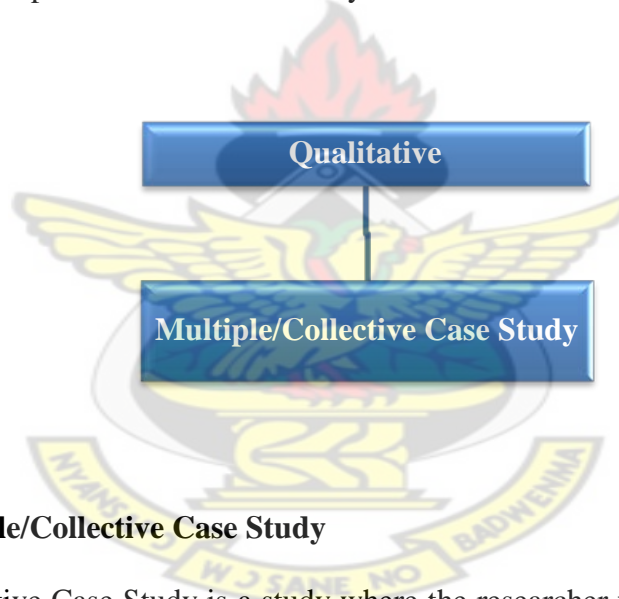
- Will there be sufficient number of people who will be willing to participate in the study?
- Will there be equipment and materials to record the interview?
- Is there technical knowhow or skills to operate those equipment?
- Is there sufficient knowledge about the subject matter that is disability and art?
- Will there be records like books, journals, recordings, census reports, artefacts and newspapers?

3.4 Research Design and Planning

Leedy and Ormrod (2005) provide examples of methods of recording which give ideas of selecting a method to enable an observer to record, none of them was particularly suitable for this project so they were adapted.

3.4.1 Qualitative Research

Qualitative Research was generally used since the research focused on phenomenon that occur in natural setting and studied in their complexity as there were multiple perspectives held by individuals, with each of those perspectives having equal validity or truth (Creswell 1998; Guba & Lincoln, 1998 as quoted in Leedy & Ormrod 2005). The researcher used formal unstructured questions to let respondents explain their thoughts, feelings and beliefs in disabled art, disability and life in detail. Qualitative research reveals the nature of certain situations, people and processes through description. Specifically, Multiple/Collective Case Study was used.



3.4.1.1 Multiple/Collective Case Study

Multiple/Collective Case Study is a study where the researcher focuses on cases because of their unique or exceptional qualities suitable for learning more about little known or poorly understood situation (Leedy and Ormrod 2005).

Multiple/Collective Case Study, was specifically used since particular individuals were studied because they are physically disabled visual artists who are little known or poorly understood. It was also useful for investigating how their lives and works have changed over time perhaps as a result of certain circumstances or interventions. Besides, the

selected physically disabled visual artists had to be studied for a period of over twelve months.

3.5 Instruments used

The instruments used were interviews, questionnaire, observation and audio-visual recording to solicit data of respondents concerning physical disability and the lives and works of the selected disabled artists.

3.5.1 Questionnaire design

Questionnaire was designed to seek relevant data from respondents who were the artists themselves, their spouses, their managers, parents and family members. The rest were co-workers, friends and children. The questionnaire was categorized into sections labeled “A” to “D”. Section “A” requested for background information of the respondents. Section “B” was about the Artist’s Education and Training. Section “C” was about causes of disability of artists and Section “D” was also about life as an artist. The researcher did not use much of the questions that demanded yes or no answers; rather formal unstructured questions were used to let respondents explain their thoughts, feelings and beliefs in detail.

3.5.2 Validation of Questionnaire

A list of items about which information was required was drawn. This list was examined to remove items that were not directly associated with the task. The order of questions was prepared. Prompts were also prepared in case the respondents did not provide essential information. The questions were pre-tested with colleagues before discussing

them with supervisors. A pilot schedule was carried out on one of the artists and the pilot respondent's comments were noted which influenced the schedule. These were approved by the Supervisor.

3.5.3 Interview Time, Place and Style

A letter was sent to each interviewee. Appointments were made at which it was explained to interviewees the purpose of the research with official introduction letters. A set of questionnaire was sent to each interviewee in advance. Johnson (1984) makes a point at the length of interview "If an interview takes two or three times as long as the interviewer said it would, the respondent, whose other work or social activities have been accordingly delayed will be irritated" (p.14). Since people who agreed to be interviewed did the researcher a favour their time was not wasted beyond the agreed period except where the interviewee decided to elaborate beyond the agreed duration. The researcher was always on time and polite to the respondents and that created rapport between them.

3.6 Administration of questionnaire

Two hundred copies of questionnaire were sent out and a total of one hundred and eighty-six responded. The questionnaire was self-administered with the exception of two which were mailed to two parents, enclosed in self-addressed envelopes. The respondents were given ten days to study the questionnaire. Though this approach was expensive in terms of transportation, telephone calls, time and energy, it was worth it. The researcher had to visit many workplaces and homes within the Kumasi Metropolitan Area several times before some respondents answered the questions. Some even got their questionnaire missing and were supplied with fresh ones. One hundred and eighty-six

respondents submitted their questionnaire, only four respondents are yet to submit or mail their questionnaire to the researcher (Table 3.1).

Name of Artist	Artist	Spouse	Manager	Parents	Family members	Co-workers	Friends	Children	Total
Isaac Mensah	1	1	-	1	4	2	5	-	14
Sarah Oppong	1	-	-	1	3	2	4	-	11
Kwasi Wangara	1	-	1	-	2	3	4	1	12
David Nkrumah	1	-	1	1	3	3	5	-	14
Adusei Elvis	1	1	-	1	4	3	4	-	14
Aisha Akosua Konadu	1	1	-	1	3	2	5	-	13
Edward Kwadwo Owusu	1	1	-	2	4	2	3	-	13
Acheampong Kwasi	1	-	-	2	4	2	4	-	13
Eva. Kwaku Dadzie	1	-	-	1	3	2	4	-	11
Samuel Kwame	1	-	-	1	1	4	6	-	13
Joel Acheampong	1	-	1	1	3	2	6	-	14
James Kwadwo Boakye	1	1	-	1	4	2	6	1	16
Okyere Kwame	1	1	-	2	5	2	5	-	16
Faustina Dzimado	1	1	-	1	2	2	5	-	12
									186

Table 3.1: Respondents to questionnaire

3.6.1 Data and their Treatment

Two types of data were used; Primary and Secondary

3.6.1.1 Primary Data

Primary data was solicited from the selected artists, their close relatives and friends. Formal interviews were conducted. To the researcher the interviews were more relevant to this research in the sense that respondents were usually more willing to talk than to write. Apart from that the researcher established a cordial relationship with the respondents. Direct interviews were conducted at workplaces and homes of respondents using audio and video tape recorders in some cases. The interviews were conducted mostly in Asante Twi and sometimes in English.

The information provided by these selected artists, their close relatives and friends were mainly conducted on one-on-one basis. Participant observation method using a checklist was also used while the researcher took part in the activities with the respondents while engaging himself in a planned interview in a relaxed face-to-face conversation.

3.6.1.2 Secondary Data

Secondary Data was obtained from literature related to the topic in the form of textbooks, peer reviewed journals, magazines, newspapers and the internet. Mailed and directly administered questionnaire were employed to collect data from the artists as well as copies of available documents or tapes contributed to the enrichment of this dissertation.

3.7.1 Library Research Conducted

The Library research formed a major part of the study. KNUST Libraries and the University of Education of Winneba (UEW) Libraries were visited regularly. Other libraries that were visited were the British Council Library in Kumasi and Ashanti Library also in Kumasi. In all, efforts were made in the Libraries to collect the secondary data from documentary sources although they were scanty. Even though many books were read, only a few that were mostly related to the topic were used for the related literature. In an attempt to find information for the related literature and the existing documented literary materials from the various libraries, efforts were made to find out as to whether or not they have recently taken any stock of literature on the disabled persons.

3.7.2 Disabled Schools visited

The researcher visited Jackie School for the Disabled and Edwenase Rehabilitation Centre to seek for any new policy guidelines relating to the disabled in Ghana and if any how they have been conducted over there. Informal interviews were also conducted with some senior officials over there.

3.7.3 Governmental Departments visited

Statistical Services Department was visited. There, the researcher had access to Ghana Statistical Service Census Report (2000) from which Ghana's population of 22,190,234 growing at an estimated rate of 2.7% per annum was located. Unfortunately, the census report was silent on the number of the physically disabled persons on district, regional and national basis.

The Regional Headquarters of Department of Employment and Social Welfare was also visited where the researcher had discussions with the officials there. Figures of the disabled persons who have been identified and registered in the Ashanti Region and in Kumasi Metropolis were given to the researcher.

3.7.4 The Internet

The privately operated Internet facilities available in Kumasi were mainly used. However, most times the researcher was on KNUST campus and those facilities available in researcher's supervisor's office, the Department's library and that of GRASAG were also used. Occasionally the researcher had to fall on others located at the various Halls of Residence.

3.7.5 Centre for National Culture, Kumasi

The Centre for National Culture in Kumasi is centrally located. Its proximity to the main lorry station makes it an ideal location for all manner of social groups to congregate and share ideas of common group interests. The Centre was visited several times to interact with a cross section of the numerous visitors to solicit their views on art, life and disability.

3.7.6 Ghana Federation of the Disabled

The Regional Branch Office of Ghana Federation of the Disabled (GFD) was also visited where some members of the Association spoke to the researcher about disability, labeling and their effects on an individual.

3.7.8 Experts in culture

Some elderly persons who are well versed in culture and traditions were visited to have their opinions on disability.

3.8. Population and Sampling

3.8.1 Population

A population according to Bless and Higson-Smith (2000) is a set of people a research focuses on. De Vos *et al* (2002) on their part define a population as all potential subjects who possess the attributes in which the researcher is interested. According to the Department of Employment and Social Welfare (2006), the Ashanti Region had 4,220 identified disabled persons of which 599 are in the Kumasi Metropolis made up of 98 who are Speech Impaired, 123 hearing impaired, 174 vision impaired and the physically

challenged are 204. Out of the 204 who are physically challenged 53 have undergone art based rehabilitation. For the purpose of this research the two hundred and four physically challenged was taken as the population. These people are physically disabled and are visual artists which are characteristics they have in common which are of interest to the researcher.

3.8.2 Accessible Population

Twenty three (23) out of the fifty-three (53) who occasionally attend meetings of the Physically Disabled in the Kumasi Metropolis were taken as accessible population.

3.9 Sampling design

3.9.1 Non-probability Purposive Sampling technique; (Babbie 2004) was used because it was appropriate to select a sample on the basis of the researcher's knowledge of the population, the elements of the population and the purpose of the study. A group of physically disabled artists were specially picked for some unique purposes as researcher's data sources.

3.9.2 Snowballing also known as network, chain, or reputational method was also used as the research started with a few people and then gradually increased the sample size as new contacts were mentioned by the people the researcher started out with.

3.10 Sample

Fourteen (14) disabled artists were selected from the accessible population of twenty-three (23) for the express purpose of the research and from those fourteen one could

safely make inferences about the characteristics of the population from which it was drawn. These fourteen physically disabled artists were selected from all over the Metropolis as shown in *Fig. 3.2.* and represented by numerals; 1 is Nyankyerenease , 2 is New Suame, 3 Bantama , 4 Adum, 5 Asokore Mampong, 6 is Edwenase, 7 is Wamase, 8 Anyinam, 9 Ahensan, 10 is Atonsu, 11 Agogo, 12 Gyenyase, and 13 is KNUST. The alphabets indicate main roads that lead to the location of the selected physically disabled visual artists; ‘A’ is Kumasi-Barekese road, ‘B’ is Kumasi-Offinso road, ‘C’ is Kumasi-Mampong road, ‘D’ is Kumasi-Sunyani road, ‘E’ is Kumasi-Antoa road, ‘F’ is Kumasi-Accra road, ‘G’ is Kumasi-Kuntanase-Lake road, ‘G’ is Kumasi-Old Bekwai road and ‘K’ is the Ring Road Central. The criteria for selection were based on: (a) their accessibility, and (b) their willingness to participate in the study.

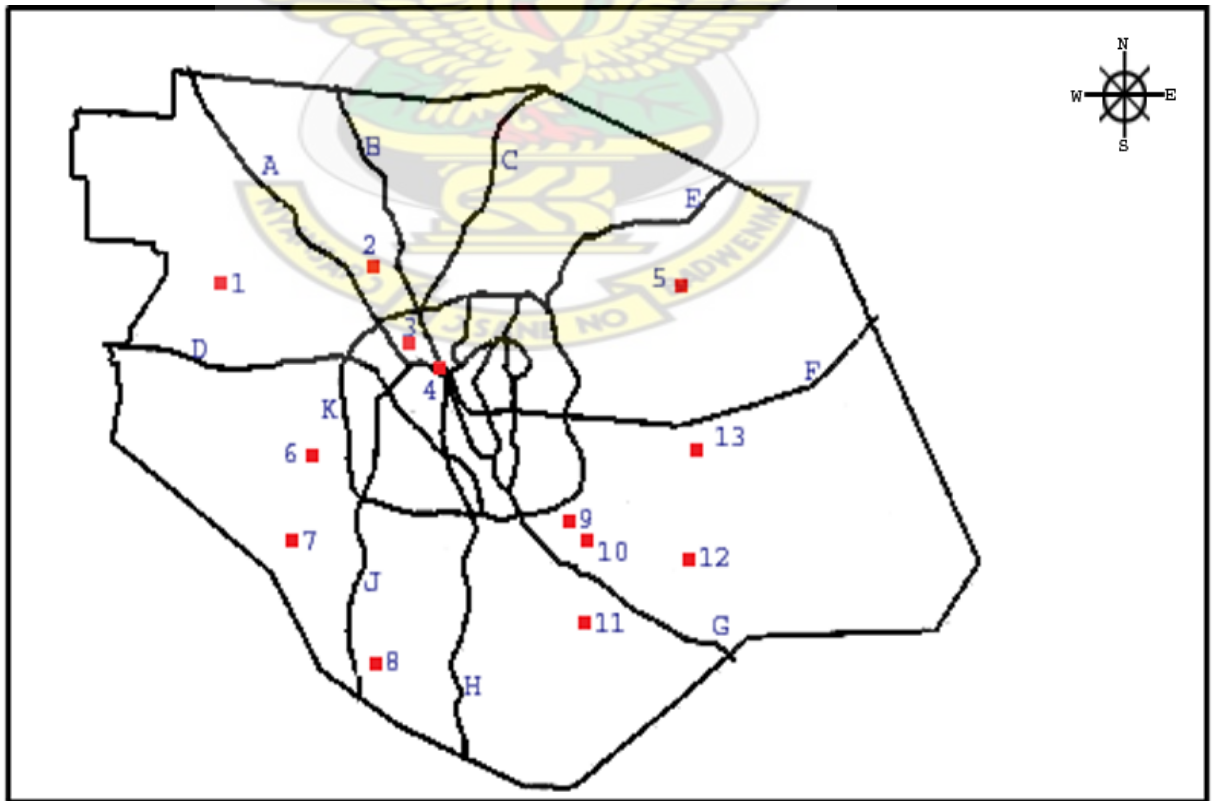


Fig. 3.2: Location of selected physically disabled visual artists

To get a fair representation of aspects of visual arts the following subject areas for the artists studied were selected: Leatherwork, Sculpture, Fashion, Body Art, Textiles, Basketry, Graphic Design and Painting.

Category	Frequency	Percentage (%)
Leatherwork	4	29
Sculpture	2	14.2
Fashion	1	7.1
Body Art	1	7.1
Textiles	3	14.2
Basketry	1	7.1
Graphics	1	14.2
Painting	1	7.1
Total	14	100

Table 3.2: Characteristics of the Sample studied

From the *Table 3.2* the “Category” represents a branch of art, “Frequency” represents a number of artist(s) from the sample while “Percentage” represents a percentage of the frequency over the sample.

This chapter broadly looked at the methodology used for the research. Demographic characteristics of the study area, research design and planning, instruments used, library

research and population and sampling. The next chapter will look at presentation and discussion of results which will attempt to answer the primary research question.

KNUST



CHAPTER FOUR

4.0 PRESENTATION AND DISCUSSION OF RESULTS

4.1 Overview

In this chapter, results of investigation of the fourteen selected contemporary physically disabled artists with different backgrounds are presented. The results are discussed under the following categories: artists' educational/learning experiences, processes of making art, expressive means, conceptualizations of art and interpretations of their artworks. Some of the challenges they face are also discussed. The information gathered answers the first part of the primary research question: "What is the nature and quality of their art as artistic medium?"

Again, this Chapter draws implications from the findings with regards to art. These implications are drawn in the hope of providing meaningful insights for the development of art of the disabled in particular and art in general. Each implication was directly related to a finding pertaining to the data gathered from the inquiry into the lives of the fourteen selected artists presented in this Chapter, along with the literature review in Chapter Two.

4.2 Inquiry of Selected Ghanaian Disabled Artists

4.2.1 Okyere Kwame



Plate 4.1: *Okyere Kwame.*

4.2.1.1 Background Information

Date of Birth: 10th August, 1963

Place of Birth: Nsuta-Atonsu

District: Sekyere-West in Ashanti Region

Father: Mr. Kwabena Adiyeh (deceased)

Mother: Madam Akosua Akomah (deceased)

4.2.1.2 Artist's Education

Primary & Middle School Education: Nsuta-Atonsu Methodist School from 1970 to 1980

Skills Training: Jackie Training Centre for the Physically Disabled from 1989 to 1991

Natural Talent: i/ Plays drums, guitar and sings

ii/ He is a hairdresser

iii/ Embroidery

4.2.1.3 Okyere's Disability

Causes of handicap: i/ Disease.

ii/ Witchcraft

Treatment of ailment: i/ By a Traditional Priest

ii/ By an orthodox treatment through surgery

4.2.1.4 Life as an artist

Area of specialization: Broadloom weaving, embroidery and dressmaking

Techniques employed: Plain weave, twill weave and tapestry weave.

Local Mentor: Osei Kwadwo of Jachie Training Centre for the Disabled

Foreign Mentor: Eli Keneshita from Japan when she taught at the centre from 1991 to 1992

Style of work: i/He integrates the traditional kente patterns produced on the traditional loom with those of the broadloom

ii/ his dresses are mainly straight dresses with hand-picked kente symbols placed in front and embroidery around the neck.(Plates 4.2 and 4.6)

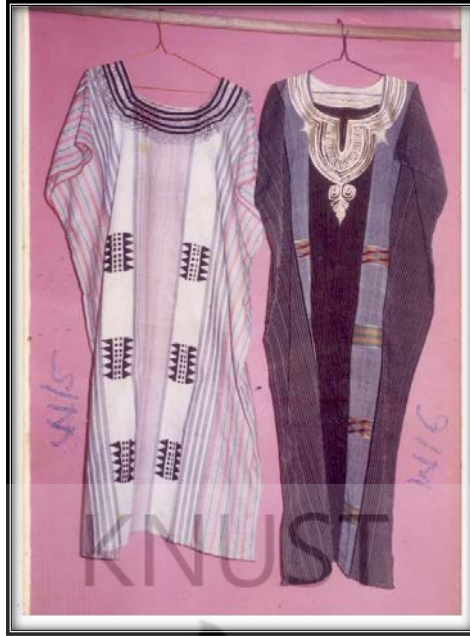


Plate 4.2: *Jorro O and A*; Courtesy of artist

- He has set up a studio.

Sharing of knowledge: He has trained twenty disabled and five non-disabled persons.

4.2.1.5 Publicity

- Featured in Norwegian bulletin called HANDIKAP in 1991
- The Royal Dutch Airline KLM used his picture to produce a brochure in 1995
- The Ghana Television GTV featured him in a TV documentary in 1995

4.2.1.6 Work experience

- Jachie Training Centre for the Physically Disabled as Technician in 1991
- JDD Company Atonsu in 1992 as a Production Manager.
- Jachie Training Centre for the Physically Disabled as Supervisor in 1993
- KAS Fashion in Kumasi as Supervisor in 1995
- Amissano, a village near Cape Coast, in 1996 as a Production Manager.

- Jachie Training Centre for the Physically Disabled as Supervisor of Weaving Section in 1993

4.2.1.7 Exhibition

Okyere has participated in many exhibitions namely;

- NAFAC (National Festival for Arts and Culture) in Kumasi in 1992
- PANAFEST (Pan African Festival) in Cape Coast to showcase items produced on the broadloom in 1997.
- MINIFEST (Mini Festival) that was held at the Trade Fair Centre in Accra in 1998 where he did demonstration weaves (Plate 4.3).

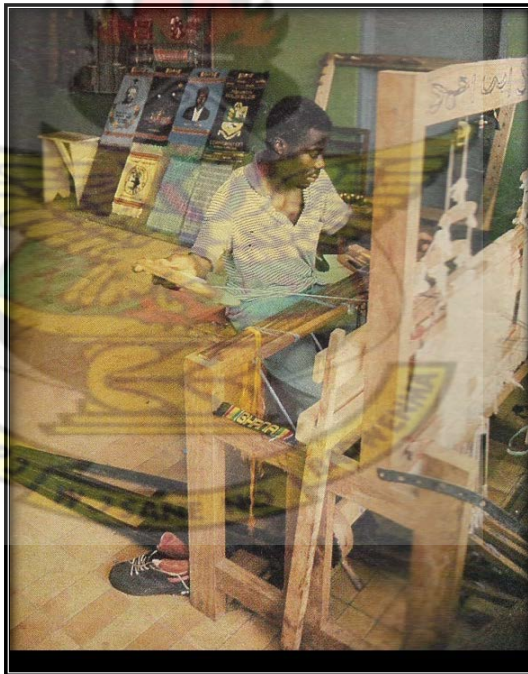


Plate 4.3: Okyere doing a demonstration weave at Trade Fair Site, Accra

4.2.1.8 Works of Okyere

4.2.1.8.1 Techniques of Art Production; The main materials he uses are yarns and fabrics. In weaving he engages himself in pre-weaving activities such as pattern drafting

on paper, yarn calculation to determine the quantity of yarns that would be required. He then lays a warp according to predetermined colour combination before beaming, raddling, heddlings, reeding and tying-up before weaving finally. When he has to do embroidery, he draws, traces and stitches along the lines drawn. Sometimes he cuts out the motif on fabric of a different colour and does on-laying which is a form of appliqué.

4.2.1.8.2 Conceptualization of works

Okyere draws ideas from the environment, disability, religious, social, and political figures. When commissioned, he chooses between improving on an existing work or re-arranging it in his own way or as will be suggested by the customer after he has had discussions with them claiming that having discussions with customers is one of the best ways to come out with more concepts to attract and retain customers.

4.2.1.8.3 Handling of media for art production

The main materials he uses are yarns and fabrics. Yarns bought are wound onto bobbins before laying them into warp which are chained to prevent entanglement. In embroidery, he draws, traces and stitches along the lines drawn. Sometimes he cuts out the motif on fabric of a different colour and does on-laying before stitching around it using a decorative stitch. In dressmaking, he spreads his fabrics on a table, irons them before cutting and later sewing.

4.2.1.8.4 Management of tools and equipment

Okyere has as a routine a maintenance plan. Before the close of work each day he switches off all electrical appliances and disconnects them, cleans his machines and oils them. He maintains his broadloom by tightening the nuts from time to time and applies grease to the moving parts.

4.2.1.8.5 Use of colours and symbols

The colours used mostly by Okyere are the traditional ones for kente; black, yellow, green, red, white and blue. However, some customers demand the arrangement of colours in a particular way. In “Nwatoa” and “Akyem” muffler the work is symbolizing endurance and contentment (*Plate 4.4*).

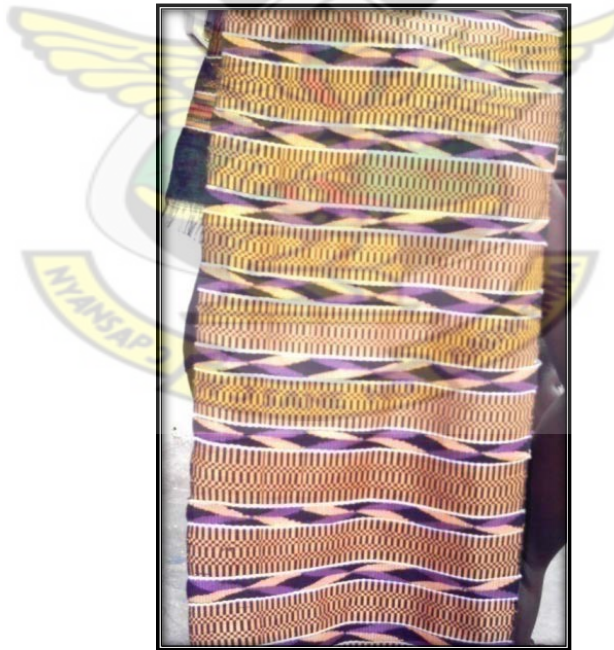


Plate 4.4: “Nwatoa” and “Akyem”

4.2.1.8.6 Work ethics

Okyere is delighted whenever he is given work to do. He discusses design of work to be done with customers after which he prepares estimates to enable the customer have an

idea as to how much it would cost to produce a particular item. He then draws his working plan which he adheres to. If after the scheduled period he finds that due to some unforeseen circumstances he could not deliver, he quickly calls the customer and explains to him why he could not deliver on schedule

4.2.1.8 .7 Interpretation of works

His works are mainly tapestry, fashion (Plates 4.5 and 6) and the production of fabrics.



Plate 4.5: Men's Casual



Plate 4.6: Keneshita Casual

His pictures as composed in the tapestries show perspective as in “*The Village Scene*”. Buildings in the tapestries are mostly round houses with thatch roofs which are typical of Northern Ghana. The Village depicts cluster settlement of a village in Ghana and is bound on the top and bottom with traditional *Adinkra* symbols *Mpua-nkron* and *Nkyim-kyim*. “*Mpua-nkron*” is a ceremonial hair cut given to a king’s guard for royal defence which symbolizes loyalty services and a sense of duty and democracy. *Nkyim-kyim*

symbolizes travelling around to acquire knowledge for the benefit of society (*Plate 4.7*).

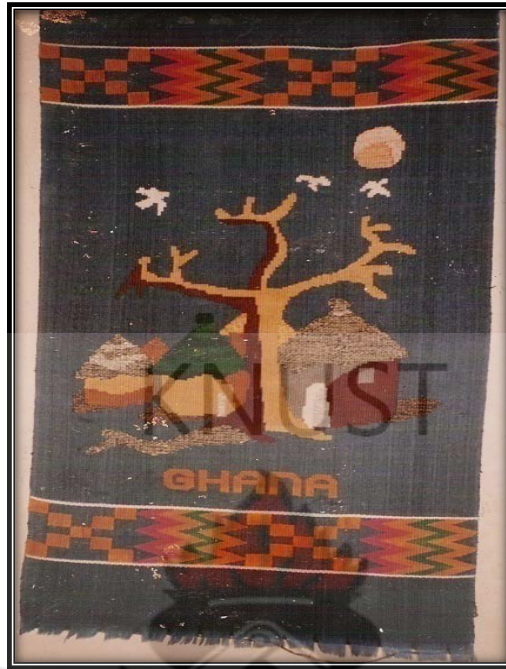


Plate 4.7: “*Village Scene*”

and portraits of political leaders as in *Queen Beatrix of Netherlands and Joe Appiah* who was the founder and leader of a political party called Nationalist Party during the Second Republic of Ghana from 1969 to 1972 (*Plate 4.8* and *Plate 4.9*).

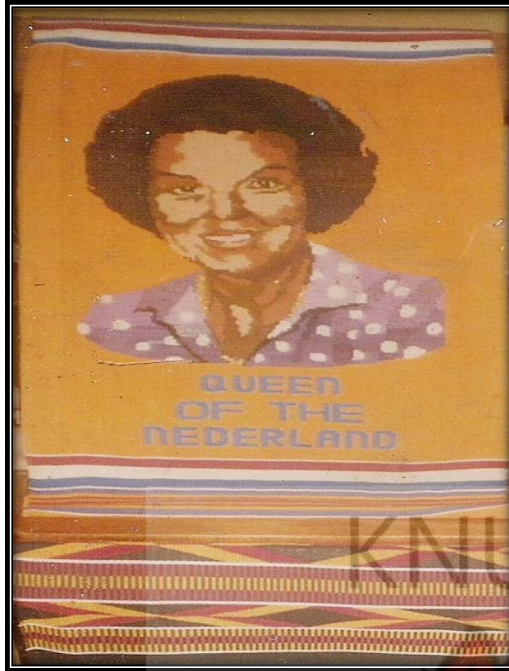


Plate4.8: “*Queen Beatrix of Netherlands*”

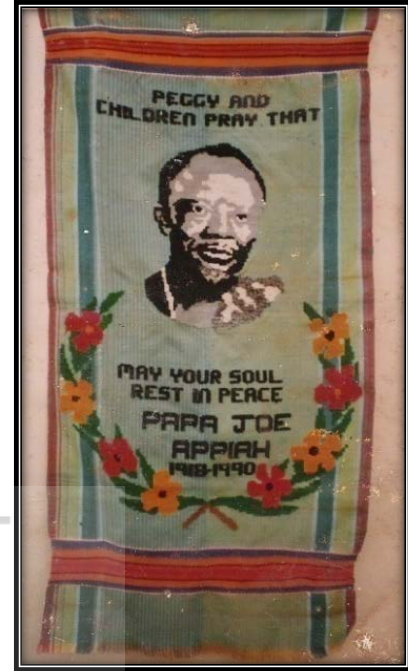


Plate4.9: *Joe Appiah*

Some of his works centre on popular myths and legends as in *Nwatoa and Akyem*. ‘Nwatoa’ literally means snail shell. The snail symbolizes endurance and self contentment. ‘Akyem’ is a ceremonial Ashanti sword which is used to commemorate Ashanti military prowess and social vigilance. ‘Aya’ symbolizes political and spiritual defence. His colours are bright and simple.

In *Music Makers*, the subject matter is simply a folk expression pointing to a complex Ghanaian drum rhythm of the popular life style of the day-to-day life of simple people of village and city life. The drums are the only instruments introduced and the dancing figures are wearing clothes around their waist, the heads and the rest of the body terminate at a point without showing the legs giving the impression of figures without legs. This particular work has been greatly influenced by his physical disability. Okyere, through *Music Makers*, is communicating that even without the legs the body can still function (*Plate 4.10*)

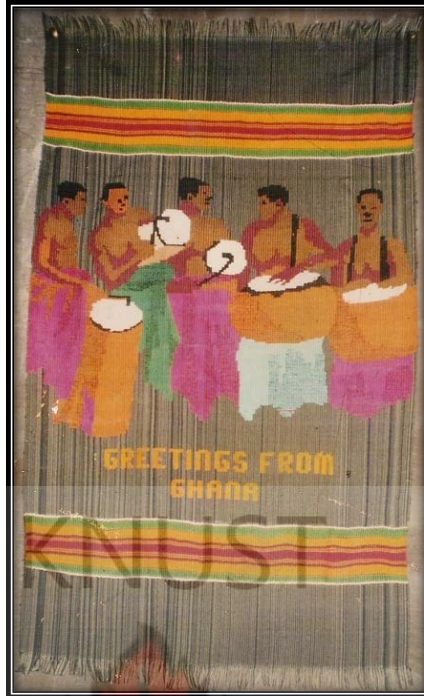


Plate 4.10: *Music Makers*

4.2.1.9 Problems he faces as a disabled visual artist

There are three major problems which he faces as a physically disabled visual artist

- Okyere weaves by using only one foot instead of the conventional two as a result of a broken bone he suffered
- Some customers pay very little for his products
- He depends mainly on third parties to sell his works. .

4.2.1.10 Uniqueness of Okyere Kwame and some of his works

- His colours are bright and simple
- He integrates *kente* patterns with those of the broadloom.
- His dresses are sleeveless. They are mostly straight with handpicked kente symbols placed in front with embroidery around the neck.
- His tapestries show *Village Scenes*, *Political Heads* and *Disability*.

4.2.2 James Kwadwo Boakye

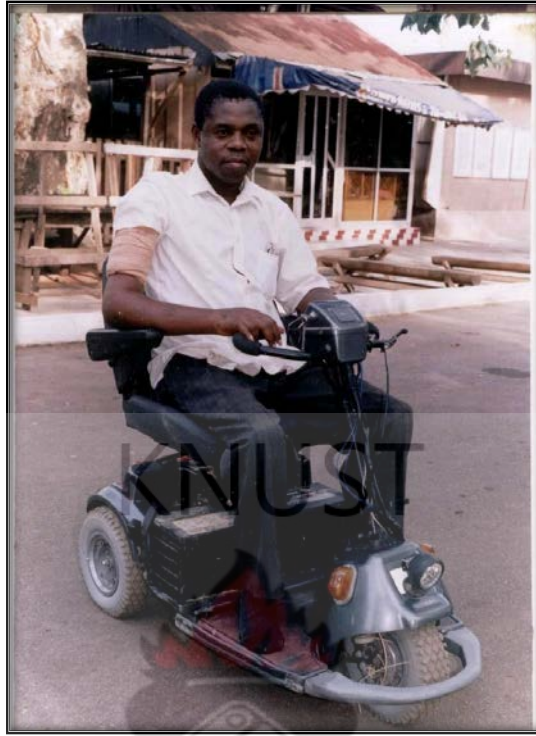


Plate 4.11; James Kwadwo Boakye

4.2.2.1 Background information

Date of Birth: 5th February 1951.

Place of Birth: Sekyeredumase in Ashanti Region

District: Ejura-Sekyeredumase in Ashanti Region

Father: Kwadwo Owusu Ansah (deceased)

Mother: Afia Asante

4.2.2.2 Artist's Education

4.2.2.2.1 Primary & Middle School Education: (1964 – 1973) Seventh-Day Adventist

(SDA) Primary and Middle Schools.

4.2.2.2.2 Secondary Education: (1973-1978) Kumasi Academy

(1978-1980) College of Art and Industry

4.2.2.2.3 Proficiency Course: 1988 Management Development and Productivity

Institute (MDPI)

4.2.2.2.4 Natural Talent: Art (modeling)

4.2.2.3 Boakye's Disability

4.2.2.3.1 Causes of handicap: Illness (injection)

4.2.2.3.2 Efforts to treat ailment: Orthodox medicine, herbal treatment, spiritual treatment

4.2.2.4 Life as an artist

4.2.2.4.1 Area of specialization: Sculpture (modeling and casting)

4.2.2.4.2 Techniques employed: Modeling and Casting

4.2.2.5 Publicity

- Daily Graphic 1st June 1977 Attracted banner headlines
- Daily Graphic 5th December 2007
- Garden City Radio Kumasi (GCR) December 6th, 2007

4.2.2.6 Awards and Certificates

- (1988) Management Development and Productivity Institute
- Certificate of Registration of Company
- (1996) Craftsman of the Year
- (2001) Aid To Artisans Ghana (ATAG) Certificate of Participation
- (2004) Asanteman Council Certificate of Honour

4.2.2.7 Works of James Kwadwo Boakye

4.2.2.7.1 Conceptualization of works

Mr. Boakye enjoys conversation and observing the behavior of human anatomy; out of these he forms concepts and models some of the story lines in clay. His themes centre on religious, social, cultural and political issues. Since he is a Christian he models more on spiritual subjects not only because he is more inclined to spirituality and religion than anything else, his customers give him more jobs on those areas. He claims he does not discriminate as far as his works are concerned.

4.2.2.7.2 Management of Tools and Materials

Tools he uses mostly are spatula some of which are wood, metal, plastic and bone, modeling boards/stands, tables, turntables, cutting wire and brush while the materials include clay, wax, Portland cement, white cement, P.O.P and paper. The tools are washed in water immediately after use and kept on shelves in the studio. The clay is kept in the open outside the studio while wax, Portland cement, White cement, P.O.P and paper are kept at a corner in the studio to prevent them from getting wet.

4.2.2.7.3 Techniques of Production

He mostly uses direct modeling which is smoothly done by adding materials bit by bit to define shapes. He then applies the technique of pinching to do details before decorating the work. Sometimes he applies the technique of construction.

4.2.2.7.4 Contribution towards Ghana

Mr. Boakye has contributed immensely towards the development of art in Ghana. In January 2007, he was approached by the then Minister for Chieftaincy and Culture, Hon. Sampson Kwaku Boafo, to do something as a contribution to mark Ghana's fiftieth independence anniversary. Two busts, that of Ghana's First President Osagyefo Dr. Kwame Nkrumah and the then President H.E John Agyekum Kufuor have been the result



Plate 4.13: Busts of Kwame Nkrumah and J. Agyekum Kufuor

of the Minister's curiosity and Boakye's humble effort (Plate 4.13). The busts were presented in a short but impressive ceremony in his Sunyani Road Residence (Plate 4.12).



Plate 4.12: Regional Director of Museums and Monuments, Mr. Dadzie in a handshake with Mr. Boakye after the presentation

He has trained two females and twenty males who have established themselves in different locations in Ghana. At the time of writing this report, there were eight apprentices at the studio some of whom can be seen in *Plate 4.14*.



Plate 4.14: Some apprentices at work

A number of sculpture students mostly from Kwame Nkrumah University of Science and Technology and Takoradi Polytechnic have their industrial attachment at his studio

(Boakye Sculpture Works) to understudy him and learn at first hand the reality of sculpture (Plate 4.15).



Plate 4.15: *Intern students with Boakye, collection of artist*

4.2.2.7.5 Interpretation of works

The works of James Kwadwo Boakye range from statuettes to giant size. His themes centre on religion, social, cultural and political figures.



Plate 4.16: *Mary*



Plate 4.17: *Yaa Asantewaa*

The underlying principle behind his works is to meet customer demands. The human figure is the favourite medium he utilizes to achieve these ideals. His figures are expressed in-the-round and in reliefs. They characteristically exhibit sensitivity to linearity, volubility and expressive details. These figures are expressed in realism with no physical form taken for granted. Each receives great care of proportionate balance. In *Jesus Christ*, the man Jesus Christ is depicted as a tall young man with long hair some of which are lying on his shoulders. On his chest is his glowing heart which is being pointed at with the left hand. The right hand is raised a little with two fore fingers gently raised in a gesture of blessing or to stress a point. His pose suggests he is explaining something to his followers or stressing a point to them. The pose suggests an outstanding teacher and leader who is able to engage ones attention and imagination (*Plate 4.18*).



Plate 4.18: *Jesus Christ*

Other works that demonstrate Boakye's expertise in handling volume and balance include *Doctor's Mother*. In *Doctor's mother* he presents a pensive seated mother and deliberate casual bejeweled neck. Boakye utilizes his modeling tools to establish surface quality and also to define drapery. The unity of the composition rest on the rhythmical curves, repeating folds in the form of draperies. The artist has used drapery to show movement that correspond convincingly to organic form and obey the law of gravity as in "Doctor's Mother" (Plate 4.19)



Plate 4.19: *Doctor's Mother*

In "*Okomfo Kwabena Adjei*" the solidity of form anchors his sculpture. Boakye has presented the Priest as wearing dreadlocks and smoking a pipe. He is wearing a smock in which amulets and charms have been fixed. In his left hand is a strong spear with a pointed tip which is pointing heavenward. The work is painted gold. The man is wearing

a pair of knickerbockers and a pair of native sandals on the feet. The clarity and precision of the details exhibits the accoutrements of priesthood and deity (*Plate 4.20*).



Plate 4.20: Okomfo Kwabena Adjei

In *Princess Louis Marie*, he presents Princess Louis Marie as an African by giving the bust a thick strong neck, probably to carry some of the burden of health related problems facing the children of Ghana which is proudly mounted in front of Princess Louis Marie Hospital, in Accra, which is popularly referred to as Children's Hospital (*Plate 4.21*).



Plate 4.21: *Princess Marie Louise*,

4.2.2.8 Uniqueness of James Kwadwo Boakye and some of his works

His works are characterized by heavy drapery; his figures portray long nose elongated toes and expressive details have earned him a lot of customers from far and near.

4.2.2.9 Problems he faces as a disabled visual artist

- Boakye relies on others to lift and carry materials for him since he depends on mainly on his left hand.
- He can not access most public buildings.
- He depends on third parties for the supply of materials for his works.

4.2.3 Joel Acheampong GM



Plate 4.22: Joel Acheampong GM

4.2.3.1 Background information

4.2.3.1.1 Date of Birth: 5th February, 1975

4.2.3.1.2 Place of Birth: Kwadaso a suburb of Kumasi

4.2.3.1.3 Metropolis: Kumasi Metropolis

4.2.3.1.4 Father: Kwaku Owusu

4.2.3.1.5 Mother: Abena Asantewaah (deceased)

4.2.3.2 Artist's Education

4.2.3.2.1 Primary & Junior High School Education: Nyankyerenease Methodist School

from 1996 to 2000

4.2.3.2.2 Senior High School Education: Jackie Pramso Senior High School (JAPASS)

4.2.3.2.3 Natural Talent: Art (Painting)

4.2.3.3 Joel Acheampong's Disability

4.2.3.3.1 Causes of handicap: Paralyzed from the shoulders down as a result of an injection received

4.2.3.3.2 Treatment of ailment: His parents tried Orthodox medicine, Herbal treatment and Spiritual intervention.

4.2.3.3.3 Effects of disability: i/ He is completely immobile without a wheelchair
ii/ His father abandoned him 1990 due to his disability
after divorcing Asantewaah in 1990

4.2.3.4 Life as an artist

4.2.3.4.1 Area of specialization: Drawing and Painting

4.2.3.4.2 Local Mentor: Mark Nyante of Variety Art Services at the Centre for National Culture

4.2.3.4.3 Foreign Mentor: Joni Rixon who is a female disabled painter in the USA

4.2.3.4.4 Style of work: Joel does both realistic and abstract works

4.2.3.5 Management:

Joel is managed by Mark Nyante who provides him with tools and materials, provides guidance in production and marketing of works in accordance with Article 29 (4) of the 1992 Constitution of Ghana which states “Disabled persons shall be protected against all exploitations, all regulations and all treatment of a discriminatory, abusive or degrading nature”

4.2.3.6 Publicity

Joel has received publicity in the Mirror (Saturday, August 13 2005) and The Ghanaian Times (Thursday August 4, and Friday August 19, 2005) as in *Plate 4.23*.



Plate 4.23: Joel in “Ghanaian Times” Thursday August 4, 2005

It was one of these publications that attracted the then Ghana’s First Lady Theresa Kufuor to visit him; a memorable day for Joel which he has painted (*Plate 4.24*).



Plate 4.24: Former First Lady’s visit

Other prominent people he has been privileged to meet with and dined with as a result of his works include H.E John Agyekum Kufuor, former President, Hon. Sampson Kwaku Boafo, former Member of Parliament (MP) for Subin Constituency then Regional Minister and later the Minister Chieftaincy and Culture during the 3rd and 4th Parliament of the 4th Republic of Ghana.

4.2.3.7 Plans for the future

For now, Joel has two main plans; the first is to set up a studio to attract more customers and secondly to help manage a Physically Disabled School. He said while staying at Jackie School for the Disabled he learnt at first hand some challenges facing disabled persons and artists, coupled with his personal experiences, and that the way forward is to help reduce those challenges.

4.2.3.8 Award received

On 3rd July, 2008 the Government and People of Ghana, recognizing his life and works awarded him with a Grand Medal (GM) at a presentation that was held at the International Conference Centre which was attended by the then President H.E John Agyekum Kufuor who personally presented the award.

4.2.3.9 Works of Joel Acheampong

4.2.3.9.1 Techniques of Art Production;

Polio in infancy has left this Ghanaian painter without the use of his arms or legs, but his passion for art has grown over time. In spite of many obstacles, he paints pictures with his mouth. This he does by first letting the brush hang momentarily from his lips like a cigarette but holds the brush with his teeth when he has to paint (Plate 4.25).



Plate 4.25: Joel painting with the mouth

Joel is the option that many parts of the body can be used to produce art. In his case the limbs can not be used much and so resorted to the use of the month to hold brush which in quite significant and a typical example improvisation of a person committed to do art. When he has to do a big work he rolls the canvas around a PVC pipe which he unwinds gradually as he progresses; he takes a day to sketch outlines on the canvas he would be painting on.

4.2.3.9.2 Conceptualization of ideas

Joel's works are based on current topical issues of national interest; of particular interest to him are scenes which depict women, sanitation, religion, culture, leaders and self documentation. He begins each work from a sketch he had conceptualized earlier on or from a photograph if he has to do a reproduction of a photograph. Joel has no fears about making changes and sometimes re-doing a work following customer demand for he believes the customer is always right. On women, Joel keeps close eye on the role women play in the society and conceptualizes concepts.

4.2.3.9.3 Handling of media for art production

Joel uses acrylic paint primarily due to its shorter drying period which he applies directly to canvas to reduce production cost and to eliminate the need for turpentine. He adds water to the acrylic to create a more fluid consistency that can be poured. When painting, Joel allows time for air bubbles to rise to the surface to create a smooth surface and to create an opaque effect he takes acrylic directly from the bottle to paint.

4.2.3.9.4 Management of tools and equipment

Acrylic, canvas and assorted brushes and a specially adapted easel are the main materials used by Joel to do his paintings. Joel washes his brushes with soapy water after use and keeps them as well as his colours in containers when not in use.

4.2.3.9.5 Interpretation of works

Disability is one of Joel's early paintings and is a direct result of the effect of his disability. Joel is demonstrating his experience with disability in the context of his life. This painting is a reflection of himself, his pain and confinement to the wheelchair as a result of an injection he received at the hands of a "health personnel" (Plate 4.26).



Plate 4.26: Disability

‘Sanitation’, is suggesting the artist’s concern for one of societal health risks of the decade. Polythene sheets are said to be non bio-degradable over a long period so its careless disposal has serious environmental consequences; they harbour deadly animals like snakes, retards the growth of vegetation, harbour water that breeds mosquitoes and houseflies which are agents of transmitting diseases such as malaria which is said to be the main cause of death in Ghana (Plate 4.27).



Plate 4.27: Sanitation,

In '*The Durbar*' the painting shows an aspect of traditional Ghanaian chieftaincy institution. The umbrellas distinguish between a paramount chief and a sub-chief; the giant umbrellas, *benkyinieɛ*, are used by paramount chiefs while sub-chiefs use the standard chief-size '*kompokyinieɛ*'. The people in the picture are wearing clothes suggesting they are from southern Ghana and probably of the Akan stock. Far in the horizon is dark suggesting an uncountable number of people in the stands. Joel has painted the picture below eye level suggesting he had imagined himself in the crowd watching the event from the stands up there while the chiefs and their immediate servants sit in an orderly manner (*Plate 4.28*).

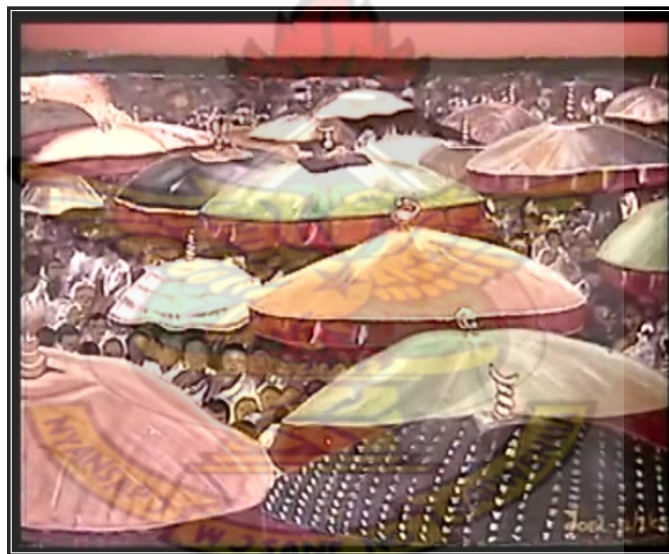


Plate 4.28: *The Durbar*,

In '*Family keepers*' Joel presents women in elongated form to emphasize the heights that women have reached. He particularly mentioned Md. Theodosia Salome Oko, the female artist who designed the Ghana flag, and the late Dr. Esther Ocloo, an industrialist. Ghana now boasts of women occupying very responsible positions like Chief Justice, Speaker of the Fifth Parliament of the Fourth Republic, Chairman of the Commission on Human

Rights and Administrative Justice in the persons of Mrs. Justice Georgina Wood, Mrs. Justice Bamford Addo and Mrs. Anna Bossman respectively (*Plate 4.29*),



Plate 4.29 : Family Keepers,

In Ghana many ideas and events are expressed in proverbs. *Okwantinfi Dunsin*’ which literally mean ‘the midway stump’ symbolizes a helper for the helpless. The atmosphere created in ‘*Okwantinfi Dunsin*’ is a bleak one. It appears to be dusk as the sun is not visible; the plants seem to merge into each other. Joel however used strong white to bring out the main character; a determined mother whose company is rather a little child who can not even help himself and is fast asleep at the back of his mother. Joel in this painting is paying tribute to all who support people like him (*Plate 4.30*).



Plate 4.30 : *Okwantinfi dunsin,*

In *H.R.M. Otumfuor Osei Tutu II*, Joel's attention to light and shadow makes a roundness of Otumfuor clear. His pose is formal and his elegant costume indicates a royal. Joel's evident delight in the variation of the portrait adds to its cheerful effect. The clarity and precision of the details exhibits the accoutrements of kingship. The main source of variety is in the material quality: Their richness is calculated to remind viewers of his wealth just as his pose exudes power, self confidence and determination while his face reflects his intelligence and political acumen (*Plate 4.31*).



Plate 4.31: *H.R.M. Otumfuor Osei Tutu II*

H.E. Kofi Annan, a Ghanaian, is the first African south of the Sahara and the first career UN official to be elected Secretary General of United Nations Organization between 1997 and December 31st 2006. In the image of '*H.E. Kofi Annan*', Joel has fused formal character with a specific personality who in every centimeter is a leader. The title is enough for contemporary audience to identify the personality without any prompting (Plate 4.32)



Plate 4.32: *H.E. Kofi Annan*

4.2.3.10 Uniqueness of Joel Acheampong and some of his works

Joel's ability to develop alternative technique by using his mouth to paint instead of the usual hands which is quite significant and a typical example of improvisation of a person committed to do art. His determination, style and works have earned him a national recognition. He signs his name in cursive and symbol of mouth painters at the bottom of each work; his works centre on current topical national issues and documentation of self and astute political leaders of recent history makes him unique and innovative.

4.2.3.11 Problems he faces as a disabled artist:

- He does not have the privilege of moving forward and backward to view work being done.
- He is confined to wheelchair and can not do many things without the assistance of another person; his easel, colours, brushes and the canvas will have to be arranged for him.
- He is slow as a result of his handicap
- Customers pay very little for his works.

4.2.4 Samuel Kwame



Plate 4.33: Samuel Kwame

4.2.4.1 Background Information

4.2.4.1.1 Date of Birth: 10th December, 1980

4.2.4.1.2 Place of Birth: Tsibu in the Volta Region of Ghana

4.2.4.1.3 District:

4.2.4.1.4 Father: Peter Kwame

4.2.4.1.5 Mother: Victoria Ameho

4.2.4.2 Artist's Education

4.2.4.2.1 Nursery Education: Mataheko Nursery School between 1984 and 1987

4.2.4.2.2 Primary Education: Mpuase Methodist Primary school from 1987 to 1993

4.2.4.2.3 Junior High School Education: Gbegbeise Junior High School from 1993 to 1996

4.2.4.2.4 Senior High School Education: Ebenezer Senior High School from 1996 to 1999

4.2.4.2.5 University Education: Kwame Nkrumah University of Science and Technology from 2000 to 2004 (Plate 4.34).



Plate 4.34: Samuel Kwame, seated middle, in lecture room at KNUST

In 2005 and after doing a one year National Service he applied to The School of Graduate Studies to study Master of Arts in the Department of General Art Studies of the same university.

4.2.4.3 Natural Talent: His ability to use mixed media to design.

4.2.4.4 Samuel Kwame's Disability

4.2.4.4.1 Causes of handicap: Kwame became indisposed and was injected on both legs

4.2.4.4.2 Treatment of ailment: i/ Several attempts were made to treat him of an ailment

which was later found to be polio but all such efforts yielded no fruits.

ii/ Later he was sent to Orthopedic Training Centre (OTC) at Nsawam to

undergo rehabilitation where he was taught to walk with clutches.

4.2.4.5 Life as an artist

4.2.4.5.1 Area of specialization: Integrated Rural Art, specializing in Computer Graphics

4.2.4.5.2 Techniques employed: Kwame Samuel uses mixed media but has specialized in digital media.

4.2.4.5.3 Local Mentor: The shy looking Kwame says he has no local mentors but his own inclinations.

4.2.4.5.4 Foreign Mentor: He draws inspiration from Pastor Nick of the USA who has virtually no limbs but has been able to use his residual skill and talent

4.2.4.6 Exhibition

He has participated in every art exhibition mounted by College of Art and Social Sciences since 2005.

4.2.4.7 Works of Samuel Kwame

4.2.4.7.1 Uses of media for art production

Kwame's process of making art pieces is the computer which allows him to manipulate creative thoughts and techniques at the same time with each step influencing the next which make rhythms. Samuel Kwame, computer graphic artist, believed that creative process can not be separated from the technical process and is very reliant on the capabilities of his choice of artistic media. He prints on art paper and on plastic sheet.

4.2.4.7.2 Conceptualization of works

Kwame picks his ideas from whatever goes on in the environment. When a customer brings a job he asks the customer to provide specifics which he sketches on paper with pencil and shows it to the customer for further discussions before translating the ideas unto the computer for the customer to have a look again at it again for comments before printing.

4.2.4.7.3 Management of tools and equipment

The tools and equipment which Samuel Kwame uses include computers with appropriate software installed on them, scanners, digital cameras and photocopiers which are well maintained

4.2.4.7.4 Awards

In 2002 the KNUST recognized Samuel Kwame and awarded him "Best Software Student".

4.2.4.8. Interpretation of works

The conceptual content of Kwame's works can be interpreted from different perspectives which include themes dealing with body and sensation, religion, culture and education. In 'Republic Hall Week Poster', he confronted the idea of sensation on the body and tries to

present images that are challenging and exploit feelings of university students celebrating a 'Hall Week' by showing an athletic young muscular man with a basketball and a product of the sponsors of the anniversary. (Plate 4.35)



Plate 4.35: Republic Hall Week Poster

'TV Stand' was influenced by Baluba culture; he adapts an indigenous concept into a modern household object. In this digital work, Kwame presents a girl kneeling on a half calabash while carrying the other half on the head and supporting that calabash with both hands with the palms open. Both thighs of the girl are decorated with three rings of scarification. The body is rendered very smooth and highly polished in a typical Baluba style. Her two conical breasts are pointing downwards with the rest of her body bare for any onlooker to admire (Plate 4.36).



Plate 4.36: TV Stand, collection of artist

In the work titled 'Book cover', Samuel Kwame has aptly expressed the vision of a Non-Governmental Organization called "Millennium Child Support Group"; hope to improve the quality of life of the African child who for now is said to be vulnerable, lacking education, unskilled, malnourished and poorly housed. The rainbow, as a covenant symbol, has been used to give hope to the African child (*Plate 4.37*).



Plate 4.37: Book cover, collection of Artist

In '*Bumper Sticker*', Kwame presents Jesus Christ in an emotional pose and gesture who seem to be saying “come all ye who hungry and thirst and I will give you rest” pointing at a multitude at a coast with a mountain range at the background with his left hand while his right hand is raised a little, as if to stress a point. There is also a magnificent church building on the right hand side of the picture area Jesus is inviting people to attend. Samuel has blended many scenes to form a unified composition. Though the image of Christ and the text appear within the same space, the image of Jesus is receded while the text is projected (*Plate 4.38*).



Plate 4.38: *Bumper sticker*, collection of Artist

His version of “*Bus Stop Shelter*” was designed by Kwame and built in collaboration with student friends. *Bus Stop Shelter* carries symbolic meaning and function of Akan traditional system which assumes modern version which carries the personality of the Department of Integrated Rural Art and Industry of Kwame Nkrumah University of Science and Technology, Kumasi (*Plate 4.39*).



Plate 4.39: *Bus Stop Shelter*, collection of Artist

4.2.4.8 Contribution to national development

More recently Kwame responded to the realities of the art market around the KNUST by setting up a joint venture enterprise called “Technosound Company Limited”, of which he is the Chief Executive Officer with some of his friends. Technosound produces letterheads, complimentary cards, calendars, T-shirts, banners, posters, certificates, sculpture pieces and stickers on commission basis which generates income upon which he pays taxes. In addition he trains people who are interested in ICT.

4.2.4.9 Uniqueness of Samuel Kwame and some of his works

Samuel Kwame’s strength lies in his ability to carefully blend shades and tints, shapes, scenes and words harmoniously to come out with great works. His has the ability to accomplish tasks and has the experience that would otherwise be denied him because of physical limitations. Through careful planning he is able to transfer emotions and norms found in social interaction in the real world and transfer them into the virtual world.

4.2.4.10 Problems he faces as a disabled visual artist

Samuel Kwame can not access most public buildings as they are two or more storeyed and has to rely on third parties for information that he may require. He specifically mentioned Kakum Tourist Centre where he wishes he could be on the canopy to pick ideas for some of his designs. He faces financial constraints and so unable to expand his business, TECHNOSOUND Co. Ltd. the way he wished he could. When he has to stand to enable him to perform a specific function he finds it difficult to stand for a long time.

KNUST

4.2.5 Kwaku Dadzie



Plate 4.40: Kwaku Dadzie

4.2.5.1 Background information

4.2.5.1.1 Date of Birth: 13th April, 1963

4.2.5.1.2 Hometown: Ekumfi Adansi in the Central Region of Ghana.

4.2.5.1.3 Place of Birth: Kumasi

4.2.5.1.4 Father: Mr. Dadzie

4.2.5.1. Mother: Md. Mary Osei (deceased)

4.2.5.2 Artist's Education

4.2.5.2.1 Primary School Education: Asiama Primary School 1970 to 1974.

4.2.5.2.2 Skills Training: Kwaku Dadzie studied fashion in leatherwork specializing in footwear from 1983 to 1984.

4.2.5.2.3 Natural Talent: Modeling

4.2.5.3 Dadzie's Disability

4.2.5.3.1 Causes of handicap: His grandmother asserts measles was the cause of his Physical disability but he thinks his parents might not have taken proper care of him but added that he believes it is the will of God in order to glorify His name.

4.2.5.3.2 Treatment of ailment: Herbal treatment; Orthodox medicine; Prayers

4.2.5.4 Life as an artist

4.2.5.4.1 Area of specialization: Leatherworks (Fashion and upholstery)

4.2.5.4.2 Local Mentor: Kwabena Darko

4.2.5.4.3 Foreign Mentor: Nick Voltage of the USA

4.2.5.5 Exhibitions held

He took part in National Festival of Arts and Culture (NAFAC) in 1997

He participated in Mini Festival MINIFEST in 1998

4.2.5.6 Works of Kwaku Dadzie

Techniques of Art Production

Dadzie uses assemblage method. In making footwear he stretches the flat uppers over wooden, steel, or plastic lasts, a process known as lasting, which he does by hand. The lasts incorporate the shape and dimensions of the human foot and also have built into them fashion features such as the desired heel height and toe shape of the finished footwear. He decorates, glues the leather into the contour of a particular design, stitches and presses to set. The exact sequence depends on the raw materials available.

Conceptualization of works

He visualizes concepts of textural quality, decorative patterns, colour, elegance and social class by blending them with modern interpretation and functions before discussing them with his customers. Indigenous and foreign concepts have influenced his designs. Functional considerations including the incorporation of ergonomic features for sports and athletic styles and the design of shoes for extra comfort are some of the problems his designs seek to address.

Management of tools and equipment

Dadzie has as a routine a maintenance plan. The cutting tools are sharpened at the close of day and the metal parts of tools are oiled and kept in a tools box. The power supply cable to the sanding machine is put off and unplugged to prevent the side effect of power fluctuations which he rolls when not in use but spreads it out on a cutting table before cutting.

Work ethics

Dadzie is hardworking and would like to remain faithful to his customers. The prices of his works are varied depending on direct material cost, time spent, wages paid, machinery depreciation and miscellaneous expenses. He ploughs back most of his profit into his business.

Interpretation of works

Sports, culture and disability are the themes around which selected works of Dadzie centre. In “*Football Boots*” he depicts muscles by using designed leather with rough surface just like the way the body reacts when one engages in sports, studs are under the sole to give stability to the wearer on the field of play and they are light in weight so the user can run around with them (*Plate 4.41*).



Plate 4.41: Football boots

Native sandals are normally painted from time to time which sometimes becomes a bother to the wearers if the paint is not readily available. Dadzie has come out with a

version of native sandals using high gloss leatherette to design the upper part of the sandal while the sole remains to be painted from time to time (*Plate 4.42*).



Plate 4.42: *Native sandal*

Dadzie has confronted one of the main problems facing the crippled. The crippled crawls sometimes on knees and palms. “*Crippled Sandals*” was designed to be worn around the knees to give some comfort to the wearer. Most cripples put their palms mostly in sandals (*Plate 4.43*).



Plate 4.43: *Crippled sandal*

Most of the works of Dadzie are low heeled to aid easy mobility, *Men's casual sandal*, are no exception. Black footwear matches with any other colour of dress that may be worn by an individual. The design for this sandal is adapted from the traditional native sandals. The sole is low lying with no well defined heels. The crown on the uppers is an abstracted version of the *Adinkrahene* which symbolizes the perfection of God and is represented with concentric circles. The uppers have been cut to cover the toes of the wearer, unlike the traditional native sandals, and are especially suitable for those whose toe nails are not good looking (*Plate 4.44*).



Plate 4.44: *Men's casual sandal*

4.2.5.7 Unique Features of Dadzie's works

Footwears made by Dadzie are designed to withstand tough conditions. He has ventured into the manufacture of football boots which many local manufacturers would not go into due to high expectation to stand up to on the field of play. Again he has introduced the use of high gloss leatherette in place of leather uppers in the manufacture of the native sandals to reduce maintenance cost.

4.2.5.8 Problems he faces as a disabled visual artist

- His inability to go on trekking to sell his products. Some of those who do so on his behalf sometimes misuse the money.
- The difficulty in boarding vehicles to marketing centres either to buy materials or to sell products.
- Unwillingness of some customers to pay appropriate prices for products after finding that those products were made by a disabled person.

Acheampong Kwasi



Plate 4.45: Acheampong Kwasi

Background information

Date of Birth: 18th April, 1965

Place of Birth: Atonsu-Agogo

Metropolis: Kumasi Metropolis

Father: Awotwe Kwasi (deceased)

Mother: Yaa Frimpomaah

Artist's Education: He did not go to school because the Headteacher of the nearest school refused to admit him due to his physical condition and age of 12 as of 1977

Skill Training: Jackie Training Centre to study Fashion Design

Acheampong Kwasi's Disability

Causes of handicap: i/ Sickness

ii/ Witchcraft

Treatment of ailment: i/ one year seeking spiritual assistance

ii/ medical treatment but to no avail.

Local Mentor: Adomako Adusei Poku a manager of Akufo Adamfo Company in the Western Region of Ghana

Life as an artist

Area of specialization: Fashion Designing

Source(s) of inspiration: i/Constant changes in fashion

ii/ Economic and social considerations

Style of work:

His styles varies from European influenced long flowing gowns through skirts for ladies that reach the upper thigh, blouses to short almost half nude types for females, shirts and

pairs of trousers for men to indigenous Ghanaian wear that are basically rich in quality for both genders. Acheampong has taste for global fashion culture and so has succeeded in connecting his profession into creating a homogenous fashion society not withstanding global differences.

Exhibition:

Acheampong and his friend Peter have organized two joint exhibitions in Kumasi at the Centre for National Culture in 1995 and the second in 1996.

Works of Acheampong Kwasi

Techniques of Art Production;

As a technique he lays the fabric on the ironing and cutting table and irons the fabric, does free-hand cutting of the fabric before sewing into a product after which he neats the dresses, irons them and packages them.

Conceptualization of works

His designs are influenced greatly by social trends especially with the empowerment of female to suit individual styles or tastes. According to Acheampong, the fashion industry is a sophisticated one which involves international fashion editors who through advertisements in the heavily patronized fashion magazines determine how the world should dress; they can make shoddy clothes look good.

Handling of Tools and materials

Acheampong is a Fashion Designer who uses all manner of fabrics; cotton, linen, silk polyester. After completing his training at Jackie he was granted a seed capital of ten Ghana cedi twenty pesewas and given one sewing machine to start with which he

constantly cleans and oils and does not allow other people being friends or apprentices to use his machine since the more different people handle the same machine the easier the machine breaks down. Acheampong buys his materials from the open market.

Work ethics:

One thing at a time he says so he delivers on schedule. When producing a quantity of products, for example shirts, he takes a day to buy all the necessary materials, a day for cutting, another day for sewing, a day for fixing fasteners and another day for finishing and packaging. On price determination, Acheampong adds material cost, miscellaneous expenses, wages and marginal profit and divide it by the number of products made. His works are sold mostly at workplaces, shops and on individual basis through his friends, agents and himself.

Interpretation of works

The quality, style or cut of dresses made by Acheampong are always appropriate for an occasion. Colours and symbols he uses have meanings that reflect the character of the individual. The colours and designs incorporated into his dresses are appropriate; for example he uses black, red, brown and white when producing dresses for funeral. Symbolism is a potent medium of his production and is determined by its function. In general his works have meaningful qualities appropriate to the purpose for which they are created (*Plate 4.46*).



Plate 4.46: Dress for funeral

The works of Acheampong Kwasi include casual wear a trend towards more casual dressing with the introduction of casual Friday wear promoted by the government of the New Patriotic Party under former President H.E. John Agyekum Kufuor (2000-2008) to promote the use of made in Ghana apparel to work-places and other public gatherings. Occasionally he makes skirts that reach the upper thigh and could be worn to the office. (Plates 4.47).



Plate 4.47: Ladies Casual Wear

Women's apparel is the most conspicuous, and which make Acheampong famous, are made with a variety of creative techniques in both contemporary and traditional methods of production. The forms are many and varied in terms of colour, design and in the themes on which they are based to meet societal needs. He incorporates simple geometric shapes with proverbial meanings in his designs. The skirts he produces for ladies are straight and narrow all the way down with a slit up at the sides, in front or at the back, sometimes the lower part is made loose all aimed at making walking easier (Plate 4.48).



Plate 4.48: Ladies Traditional Wear

In *Obaa Pa*, indigenous Asante Kente has been used to portray a contemporary Ghanaian fashion. The style projects the buttocks and hips of females as erotic focal points to exhibit beauty. The *kaba* top as well as the hip and buttocks area are made to fit close to the body while the slit is long enough to cover the legs and is made loose at the lower part to facilitate easy walking. This contemporary Ghanaian dress can be worn on special occasions such as child naming and it can be worn to church (*Plate 4.49*).

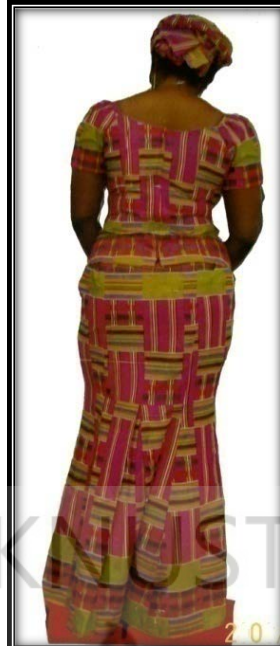


Plate 4.49: 'Obaa Pa'

In *The Look*, Acheampong features a looser, more comfortable fit, using softer material and colours for women, a style known as *the Look* which he sometimes call *Power Look* which can be used as an evening wear for a female who wants to appear decent (Plate 4.50).



Plate 4.50: *The Look*

Problems he faces as a disabled artist

- His inability to stand for a long time
- Reluctance of some commercial drivers to pick him from one place to another

Uniqueness of Acheampong Kwasi and his works

Acheampong Kwasi blends international fashion with contemporary and indigenous Ghanaian styles. He produces dresses for males and females. He considers the practice of fashion as business as his works are bought by local and foreign customers

Edward Kwadwo Owusu



Plate 4.51: Edward Kwadwo Owusu

Background information

Date of Birth: 21st May, 1965

Place of Birth: Poano near Bekwai in the Ashanti Region.

District: Amansie East

Father: Samuel Kwabena Obeng (deceased)

Mother: Theresa Amma Dwira

Artist's Education

Primary School Education: Poano Methodist Primary from 1973 to 1979

Middle School Education: Local Authority Middle School from 1979 to 1983

Skills Training: Jackie Training Centre in 1987

Natural Talent: Textiles

Edward Kwadwo Owusu's Disability

Causes of handicap: Born with a deformed left leg which was later amputated and replaced with a prosthetics.

Treatment of ailment: He was taken to Nsawam Orthopaedic Centre for surgery

Life as an artist

Area of specialization: Sculpture (guitar construction)

Local Mentor: Paul Dogbe

Foreign Mentor: Tony Maccloskey

Publicity given: Following his exhibition in 1994 a Norwegian magazine called HANDIKAP put him on front page and wrote about him in subsequent pages.

Exhibitions

- Group exhibition that was held at Trade Fair Centre in Accra in 1994
- Group exhibition in Kumasi at Prempeh Assembly Hall in 1995.

Works of Edward Kwadwo Owusu

Conceptualization of works

Owusu conceptualizes his works by considering the Ghanaian concept of a beautiful woman. The shape of the head is varied as there are meanings associated with each shape; God fearing if the head is round and beautiful when oval. The forehead should be broad and flat. The neck should be long and ringed. Looking at the torso the hips should be the broadest part of the body, the shoulder should be broader than the waist but smaller than the hips. He likens the look of the head of the guitar to that of the human being with varying hair styles and faces, the neck and fret to the neck and rings while maintaining the shape of the body of the guitar.

Techniques of Art Production;

Owusu is an artist whose expressive styles result from the assemblage and construction of diverse materials mostly of local sources into creative musical instrument by laminating, casting, carving and assembling in coming out with works which are mostly guitars. The medium he uses in coming out with his sculpted works consists of combination of mostly veneer, lumber and metal strings. Owusu is meticulous and takes quality time to produce his works. Guitar making requires precision and strength so he checks the measurement of various parts by using the tape measure since no nail is used in guitar building. Owusu applies unadulterated glue to joints before putting those parts under the right pressure to form a good bond.

Management of Tools and materials

Some of the tools Owusu uses were made available to him by government and people of Norway as part of the package for undergoing rehabilitation at the Jackie Training Centre. The remaining tools were acquired by the artist himself. Just before close of day Owusu cleans all the tools he used for the day, oils the metal parts to prevent rusting and keeps them in their appropriate boxes to be used another time.

Handling of media for art production

The materials used by Owusu are veneer, lumber and metal strings which he buys from the open market. The lumber which are mostly seven centimeters by seven centimeters (7×7 cm) and of varying lengths are cut into hundred centimeters (100cm) each and stacked for them to season before use. The veneer are rolled, tied and kept in a corner where there is little activity.

Prominent person(s) he has come into contact with as a result of his work

Daniel Amponsah known in the music world as “Agya Koo Nimo”. Agya Koo Nimo is a loyal customer who buys and repairs his guitars at Owusu’s shop. His association with Agya Koo Nimo has been bringing in more customers since they know the world renowned musician would not use a guitar of poor quality.

Work ethics

Owusu does not disappoint his customers by making available to customers their works on the agreed date by making sure he finishes the work at least day before. If for any

reason he can not deliver he calls the customer to inform him/her well in advance and explain to the customer. Some of his works are sent to shops in Accra where the market is better. The prices of his works are determined by the cost of particular wood used, time taken, cost of strings and other accessories and the quantity demanded.

Contribution to national development

Edward Kwadwo Owusu has helped the country Ghana to conserve some foreign exchange which otherwise would have been used to import guitars.

Interpretation of works of Edward Kwadwo Owusu

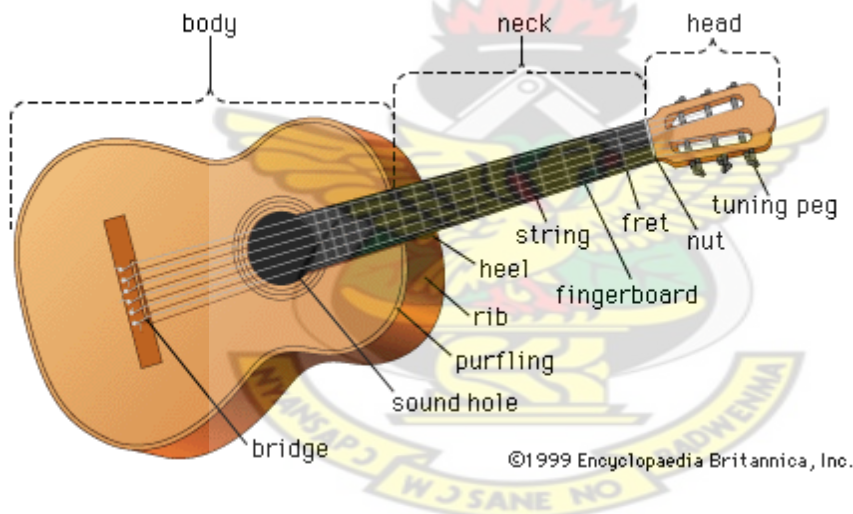


Plate 4.52: *Parts of Acoustic Guitar*

A guitar is a musical instrument with strings used in a wide variety of musical styles. A guitar may be acoustic or electric. A guitar, whether acoustic or electric, comprise three main parts; body, neck and head are made of wood. The body amplifies the sound, the neck causes the steel strings whose vibrations produce the sound in the body. The neck carries steel strings whose vibrations produce the sound in the body. The neck also has frets which the guitarist presses the string to touch which determines the pitch at a

particular time. On the head are tuning pegs which the guitarist uses to adjust the tension in each steel string (*Plate 4.52*).

Guitars made by Owusu range from contrabass to treble. The head is an abstracted shape of a ladies head whose hair has been styled to be broad near the upper part of the neck which has been elongated. Head, neck and bridge are made of *manson* wood which has beautiful grains. The frets used are brownish in colour to match the colour of the neck and head. The creamy coloured body gives contrast to the neck and head to meet varying customer demand. This four bigger stringed contrabass guitar has a large body cavity that produces very strong response. The sound-hole is decorated with circles looks like indigenous adinkra symbol *adinkrahene* to give the contrabass guitar a Ghanaian look (*Plate 4.53*).



Plate 4.53: Four-stringed Acoustic Bass Guitar

The plate below is a six-stringed acoustic guitar. It has a smaller body and short neck and might be more suitable for use by children and teenagers. The neck is painted black which makes the frets and steel strings more visible. The smaller sound hole, smaller body and the low bridge give an indication that the guitar might not produce very strong response. On the broad rectangular shaped head are six tuning pegs which the guitarist uses to adjust the tension in each steel string (*Plate 4.54*).



Plate 4.54: *Six-stringed Acoustic Lead guitar*

This four stringed acoustic guitar below is presented as balding head that is exposing the forehead. The high bridge of this guitar enables the strings lie a little higher above the fingerboard and so producing a distinguishing sound. This guitar can be used at private and public functions being it religious, entertainment; social or personal (*Plate 4.55*).



Plate 4.55: *Four-stringed acoustic guitar*

Problems facing him as a disabled artist

- Negative societal attitudes have resulted in his works not patronized within his neighbourhood.
- He faces the difficulty in boarding commercial vehicles to marketing centres to buy materials for his products.

Uniqueness of Edward Kwadwo Owusu and his works

Edward is one of the two people producing acoustic guitars in the Kumasi Metropolis. His works compare favourably with those imported into the country in terms of aesthetics, sound quality and quality. Edward arranges his tools according to the stages of production. His works are mostly patronized by music students in secondary and tertiary institutions, music lovers who wish to learn how to play the guitar.

Aisha Akosua Konadu



Plate 4.56: Aisha Akosua Konadu

Background information

Date of Birth: Born in 1972

Place of Birth: Jachie

District: Bosomtwe

Father: Osei Yaw Seidu (deceased)

Mother: Yaa Adutwumwaah.

Artist's Education

Primary School Education: She was not sent to school as a result of her disability.

Skills Training: Aisha studied coiffure from Agnes Beauty Salon

Aisha Akosua Konadu's Disability

Causes of handicap: i/ she was said to have fallen into boiled water.

ii/ Injections given her by medical officer resulted in her becoming paralyzed.

Treatment of ailment: Orthodox medicine

Life as an artist

Area of specialization: Body Art (specialized in hair braiding)

Techniques employed:

The basis of most of her works is what she calls ‘zip’ which is basically using the natural hair of the person to form a weave upon which any weave-on is done or on which a wig is fixed. When she has to do water curls the hair extension is plaited and immersed in hot water for some time. The hotter the water the better the curl that immerses

Works of Aisha Akosua Konadu

Conceptualization of art works

She conceptualizes art by looking at animals especially those with feathers and how they ruffle their feathers depending on weather conditions and their mood and traditional Ghanaian cultural hair styles. In traditional Ghanaian culture, hair styles not only show regional variations, they also indicate the age, class, marital status, profession and social status of the wearer. Aisha Akosua Konadu’s works are influenced by customer demands and friends who canvas for customers by advertising her works to potential customers.

Handling of media for art production

Hair styles have their time; separate ingredients for separate season. There are several braid styles some of which are called water curl, bob marley, corn row, basket weave, glamour girl, for the customer to choose one that will suite his or her face. Braids are never out of fashion. They are easier to manage and when wet the customer can easily

dry them naturally. Aisha manipulates the hair in several ways, sometimes the hair is beaded (*Plate 4.57*) twisted, woven,



Plate: 4.57: Corn-row with beads

braided, relaxed, ironed, extended by attaching wig to the natural hair of the customer by making a knot at the base of scalp. She then divides the hair into groups depending on the style she wants to come out with.

In *Corn-Roll Raster* the hair was divided into sections; each of which was further divided into three and woven. When the braiding is over, she pulls all the ends together and puts them in hot water to soften and to prevent the plaited ends from dismantling (*Plate 4.58*).



Plate 4.58: Corn- Roll Three-Three (medium)

She then sprays the scalp with hair scalp chemical to prevent skin rashes from developing. Although it takes a longer time to braid the hair of infants, Aisha handles the hair of infants in a near perfect manner (*Plate 4.59a* and *Plate 4.59b*)



Plate 4. 59a: Infants



Plate 4. 59b: Infants

Sometimes she combines different colours to match the dress, bag or footwear or a combination of some of them being worn by the customer.

Interpretation of works of Aisha Akosua Konadu

The hair can be styled into dread locks or braided with hair extensions. The long hair she uses is as a result of international fashion with elements of her own culture to show elegance. Her works enhance women's appearance with extraordinary elegance to all those who possess elaborate airs of astuteness. Hair styles designed by Aisha vary from casual to formal and can be used on many occasions. Each of the styles can be carried around easily whether the person's hair is long, short or tied; whether the person is young or old; they are light in weight. Under cool weather they can be worn for eight weeks but when the weather is warm they can be worn for four weeks. Aisha Konadu shows how hair has been represented, used, and styled to communicate a symbolic and social meaning among Ghanaians. Here she uses the hair to bring to light an Akan proverb '*abusua tɛsɛ kwayɛ*' which literally translates as 'the family is like the forest' which laments the apparent unity in some families but beneath are factions and disagreements (Plate 4.60).



Plate 4.60: '*Abusua tɛsɛ kwayɛ*'

In creating the style *Top Tail*, Aisha used two sets of braids both of which start from the top leaving a gap in the middle of the top of the head all the braids start in the front and the braids radiate from the top and terminate in the back of the head separately or in a knot. The set on top of the head is braided up to a point and tied into a small ponytail. This hair style can be worn by all ages of females and can be at all gatherings being religious, formal or social occasion (*Plate 4.61*).



Plate 4.61: Top Tail

Becoming a mother changes life in many ways. Motherhood occupies a special place in Ghanaian culture and societies. Regardless of whether a particular Ghanaian society displays a patrilineal or matrilineal kinship system, mothers are the essential building block of social relationships, identities, and indeed society. Because mothers symbolize familial ties, unconditional love and loyalty, motherhood is invoked even in extra-familial situations that calls upon these values. This hairstyle, *Maame Pa* (Sweet Mother) is a weave-on which gives praise and reverence to Sweet Mother (Plates 4.62 a & b).



Plate 4.62a: *Sweet Mother* (back view)



Plate 4.62b: *Sweet Mother* (front view)

Cockscomb is among the conspicuous hairstyles of Aisha. The hair is parted into two main sections, one on the sides and back of the head and the other on top of the head; both sides are of long braids but are tied in low relief, while the one on top of the head is tied in high relief to form a crest that runs from the front and joined to the rest at the back and tied into a pony-tail (Plate 4.63a & b).



Plate 4.63a: *Cockscomb pony-tail*



Plate 4.63b: *Cockscomb pony-tail*

Sometimes the hair is parted into front, middle, and back sections, so that the central crest runs laterally from the top of the head to back as can be seen in Plate 4.63c



Plate 4.63c: Cockscomb

In the past, one could easily tell from a woman's hairstyle whether or not she was married. Spinsters wore simpler forms of the styles. This hair style is braided using natural hair of the customer which she divides into sections. Thread is used to tie the base of the hair close to the scalp after which it is divided into three before it is braided; the tail end of each group is tied with thread. *Spinsters* can be worn casually in the house along with various headgears to glorify the head, enhance appearance and reinforce identity. Today it is difficult to tell from a woman's hair style whether she is married or not (Plate 4.64)



Plate 4.64: Spinsters

In the style called *Hobbee*, she combines indigenous and contemporary designs to enhance the beauty of a female. The hair is divided into sections; the sides, top and back. She weaves the hair on the sides and the front part of the top into corn-row. She then makes a series of zips to follow the pattern of the cornrow using the customer's natural hair upon which weave-on is done using artificial hair which is later converted into water curls to give a classic look. *Hobbee* can be worn for casual, formal, religious and social functions (Plate 4.65)



Plate 4.65: *Hobbee*

Problem(s) facing her as a disabled artist

- Her inability to stand for a long time during braiding.

Uniqueness of works of Aisha Akosua Konadu

Aisha's hairstyles exist in dynamic relation to traditional styles of the past. They show interpersonal context of hairstyling. They show the connections among the meaning and form of hairstyles in different places and from different time periods. She spends quality time with her customers. Aisha uses braided hair to promote the growth of natural hair.

Her works have brought her recognition as people from all walks of life go to her for hair braids.

Adusei Elvis



Plate 4.66: Adusei Elvis

Background information

Date of Birth: Born in 1960

Place of Birth: Asokore-Mampong.

Metropolis: Kumasi Metropolis

Father: Akwasi Poku (deceased)

Mother: Abena Oyie

Artist's Education

Primary & Middle School Education: Adusei was not sent to school

Skills Training: Jackie Training Centre to study Leatherwork.

Adusei Elvis's Disability

Causes of handicap: i/ Convulsion

ii/An injection by a health personnel resulted in his being paralyzed in the legs.

Treatment of ailment: He was sent to Hospital

Effects of Disability: i/Adusei was hidden from public view until he attained age twenty-four.

ii/ Adusei was not sent to school

Life as an artist

Sources of inspiration:

Economic consideration and his desire to keep himself busy and active are what inspire him to produce.

Area of specialization: Leatherwork (specialized in footwear making)

Works of Adusei Elvis

Techniques of Art Production

The technique mostly used by Adusei is assemblage. The sole of the footwear he produces is bought in the open market while the uppers are cut from leather and sewn. He re-enforces the sole with a kind of strawboard that has been covered under a last and wraps the uppers around the last to get a desired size and fixes it temporarily before applying glue. He then allows the glue to dry to touch before fixing the sole and presses it in a metal last.

Conceptualization of art

Elvis conceptualizes his art by looking at what is in vogue and affordable to the man on the street saying that works designed for the common man sell fastest. Sometimes he allows the customer to make input to the design. Adusei considers three essential factors: fashion, function, and finance to ensure the success of a new design.

Management of Tools and Materials

He uses hammer, ply, scissors, sewing machine, scissors, pincers, lasts and lasting irons which he takes very good care of. Adusei buys his tools from the open market. Materials and technical developments have widened his vision and scope by using synthetic products which are increasingly replacing leather in all types and grades of footwear as a cheap replacement for leather.

Work ethics

Adusei is commonly called “cash and carry” partly due to his work ethics, he does not give out works made specially for some customers on demand on credit for what he claims to be some of the lessons he has learnt from the past. He makes new products mostly upon customer demand and sometimes his desire to have his products in the market, aside these he performs the job of cobbler. He determines the prices of his products by adding material cost, miscellaneous expenses and marginal profit and added that anything short of that means an artist is producing at a loss and so tries as much as possible to avoid that.

Interpretation of works

Men's Shoe is recognized by its low cut and continuous top line with no adjustment. The material used is velvet fabric which is used as a substitute for suede leather which is still popular today. This product is technically sound; it is pleasing, comfortable to wear and light in weight. It is easy to slip on and off. The heel is soft and lined with covered cushioned foot bed which prevent heel motion and can be worn out-door. This highly elegant dressy shoe is for men with good taste, perfect for work especially during the dry season. The wearer can easily slip them on and off quickly and so ideal for the man on the move who requires supreme walking comfort (*Plate 4.67*)



Plate 4.67: *Men's Shoe*

The style of *Men's Slippers* falls under casual wear and dressy apparel. It is black in colour and low heeled. It is soft soled and suitable for both indoor and out-door purposes, it is ideal for heat since their firm soles protect the feet from scorching surfaces and allow air to circulate freely and sand to fall out easily and a good companion for cotton shorts

or a hammatan dress. This sandal is individually handcrafted from natural leather the elasticized strap as part of the uppers offers comfort to the foot (Plate 4.87).



Plate 4.68: Men's Slippers

The sole dry of this sandal is made from lightweight hard wearing rubber with low heels, a slight 1.5cm. The chocolate coloured sandal is appropriate for the dry season since it will be able to conceal dust that may be gathered and so ideal for use as a casual wear both for in-door and out-door. The uppers is designed to be light in weight so one side is wrapped around a nylon cord which will also provide some amount of comfort to the toes while re-enforcing the uppers for durability. The thin insole leather acts as a breathable vamp lining which reduces friction, heat build-up and fatigue while the rubber sole lends dependable traction (Plate 4.69).



Plate 4.69: Men's Casual Sandals

This dark-brown *Men's Sandals* is very stylish and a dressy apparel that can be worn anywhere. This stylish sandal has chrome-tanned uppers that are individually hand crafted and embossed to give them a European look for those with taste for European footwear. The sole is made of polyurethane which lends itself to traction that can be depended upon. The patterned insole is lined with breathable vamp lining which reduces friction, heat build-up and fatigue. The leather insole features a decorative masculine stitch detailing (*Plate 4.70*).



Plate 4.70: Men's Sandals

Problems facing him as a disabled artist

- The difficulty in moving about to buy or to sell.
- Unfaithfulness of some people who pick products to sell on his behalf as they fail to properly account for products sold.

Uniqueness of Adusei Elvis' Works

The works of Adusei are light in weight and trendy. Adusei sees leatherwork as business and so whatever he produces are on business grounds; he does not give custom made works out without the customer making full payment which has earned him the accolade “cash and carry”. The uppers, after gluing, are hand stitched to the sole which makes his works last longer. His increasing use of synthetic materials to reduce cost works has brought him fame as people from the neighbourhood patronize his works.

Faustina Dzimado



Plate 4.71: Faustina Dzimado

Background information

Date of Birth: 12th July 1968

Place of Birth: Sogakope in the Volta Region of Ghana

District: South Tongu

Father: Akpetiku Dzimado (deceased)

Mother: Hannah Gbeve

Artist's Education

Primary School Education: Sempoa Primary School from 1978 to 1984

Junior High School Education: Nkawkaw Adehyeman School from 1991 to 1994

Skills Training: Jachie Training Centre

Natural Talent: Hairdressing and cooking

Faustina Dzimado's Disability

Causes of handicap: i/ Domestic accident

ii/ Evil spirit

Treatment of ailment: Consulted spiritualists, herbalists and used orthodox medicine.

Life as an artist

Area of specialization: Textiles (specialized in weaving)

Local Mentor: Fred Dapaah of Jachie Training School

Work experience: i/ Voluntary service at Jachie School for the Disabled from
1997 to 1998

ii/ Jamasi in the Ashanti Region 1998 1999.

iii/ Ahenema- Kokoben from 1999 to 2009

Exhibition

Participated in Mini Festival dubbed MINIFEST in Accra in 1998

Works of Faustina Dzimado

Source of Inspiration

Dzimado is inspired by the challenge not to beg for alms

Techniques of Art Production

Dzimado draws the pattern she would want to weave on paper and translates it into pattern draft and then puts in a heddling order. Since the weaving method is so mathematically precise, she calculates the quantity of yarns that would be sufficient to weave a certain length and width of a fabric. She then lays a warp, beams it, heddles according to a particular pattern before reeding and tying-up. These are then woven to arrive at predetermined design by interlacing the warp with weft in a certain order.

Conceptualization of works

Faustina relies mainly on the environment for ideas. When given a job to execute she asks a few questions like; who will use the work? The complexion of the person who will use it? Where will it be used? How often will it be used? Before deciding on what materials and colours to use.

Management of tools and equipment

Faustina Dzimado applies grease to the moving parts of her broadloom and tightens the nuts occasionally as a way of maintenance. The pulleys are always checked and adjusted before weaving every new warp laid on the loom.

Use of colours and symbols

Although Faustina uses the traditional colours of kente, her choice of colours and symbols for a particular work are influenced by the occasion and the customer

Interpretation of works

The work *Mrs. Kufuor*, combines indigenous Ghanaian symbols for warriors, colours, healing, growth and protection to wish the then First Lady who was on campaign tour the best of wishes. In *Mrs. Kufuor* blue colour was added to the original colours red, gold, green, white and black used in the original design to reflect the colours of the New Patriotic Party which the customer is an activist. The colours have been carefully blended to form rhythm, repetition and balance to produce the intricate and beautiful design to suit the personality of the former First Lady and the cause she stood for (Plate 4.72).



Plate 4.72: Mrs. Kufuor

In *The Talking Drummer*, Faustina presents the drummer with angled outline and faceless suggesting that she is not having a particular drummer in mind but addressing communication in general which the drummer symbolizes (*Plate 4.73*).



Plate 4.73: *The Talking drummer*

In Ghana childbirth is received with great joy and pomp. Parents, relatives and well wishers share in the joy by wearing warm and joyous colours like those used in *Baby Napkin*. The white symbolizes joy, happiness, purity and faultlessness of God for giving the parents that baby. The green suggests vitality, fertility, newness and growth which happen to be the wish of many for one another. Pink colour is an outcome of mixing red and white and so the symbolism of red and white apply. Red, among others, symbolizes close blood relations. The artist used cotton yarns coloured pink, white and green to lay the warp and used the same pattern as weft to produce a beautiful fabric used as baby's napkin. The weaving arrangement is such that the diamond shaped textures on the background gives a mild texture good enough to hold a baby. The work shows balance and rhythm. The colours harmonize beautifully with each other. The use of cotton yarns will help absorb moisture and promote aeration (*Plate 4.74*).



Plate 4.74: *Baby napkin*

Adwinasa-afafranto is an expensive fabric. It is worn on special occasions by those who can afford. The outline of the shapes can be seen distinctively. All the symbols and colours harmonize with each other and they form rhythm and repetition. This design is associated with tenderness and graceful nature of the butterfly which symbolizes female attributes such as beauty, tenderness and gracefulness. The name “Babadua” was borrowed from a plant which resembles the bamboo plant with all respect. It symbolizes loyalty, service, a sense of duty, democracy, healing, growth and protection (*Plate 4.75*).



Plate 4.75: “Adwinasa afafranto”

In *Co-operation*, Faustina Dzimado brings to the fore the cordial relations between the disabled in Ghana and their counterparts in Norway by producing kente stole for members of their two associations. In this work two logos of disability; one white and the other black, representing black and white disabled people are presented. Below the logos are the national Flags of the two nations. The flag of Norway is placed below the white disabled logo while that of Ghana is placed below the black logo (Plate 4.76).



Plate 4.76: Co-operation

Contribution to national development

She has woven several pieces of fabrics which people from different parts of the country have bought and used. After completing the training school, she worked voluntarily for one year at Jackie Training Centre.

Contribution to Disabled Association

Dzimado is an active member of the Association. At meetings she tries to impress upon members to learn a trade in order to be self supporting and stop begging for alms along the streets.

Problems facing her as a disabled artist

- Faustina depends mostly on third parties to sell her works.
- Since she uses foot-powered broad-loom, her calipers that support her to walk often break down.
- Some of her customers buy on credit and take a long time to pay her since she can not go to them frequently to demand her money.

Uniqueness of works of Faustina Dzimado

Faustina's works are designed to meet special needs of individual customers, occasions and to convey symbolic meanings. Dzimado is among the few females who have ventured into weaving which otherwise has been the preserve of men therefore breaking the taboo which says that a woman should not sit in a loom to weave which has attracted more customers, has brought her fame and improved her confidence.

David K.A Nkrumah



Plate 4.77: David K.A Nkrumah

Background information

Date of Birth: 12th September, 1983

Place of Birth: Asuonyun-Bontefufuo in the Ashanti Region of Ghana

District: Atwema

Father: Kwame Nkrumah (deceased)

Mother: Akua Agyeiwaah

Artist's Education

Primary School Education: Bontefufuo Primary from 1994 to 2001

Junior High School Education: Nkawie Junior High School from 2002 to 2005

Senior High School Education: Nkawie Senior High Technical School but had to abandon his high school education because his mother suddenly fell ill and was hospitalized. The financial burden on the father was too heavy to carry in 2006.

Skill Training: Edwenase Rehabilitation Centre from 2006 to 2009.

Natural Talent: Rearing of animals

Nkrumah David's Disability

Causes of handicap: i/ An injection at the health care centre following a strange disease made him crippled.

ii/ His parents attributed the cause of the disease to the work of evil forces but David believes his mother's negative attitude towards the hospital prevented him from being immunized against polio.

Treatment of ailment: Sought assistance from Spiritualists

Life as an artist

Area of specialization: Leatherwork in general and shoe making in particular.

Local Mentor: Emmanuel Kwao

Style of work: Blend of old and contemporary designs

Publicity: TV Africa featured him on their network on 29th June, 2007

Exhibition:

David has taken part in three group exhibitions held at Edwenase each year between 2006 and 2009.

Works of David K.A. Nkrumah

Source(s) of inspiration:

The challenge to make money for himself and family.

Techniques of Art Production;

David Nkrumah did not give a specific description of his creative process, yet he mentioned that he creates artworks based on the concept of adding or subtracting using decorative patterns and colours from what is in vogue which makes his works stand out

in the market. He exhibits signs of creativity and he keeps modeling assorted footwear using assorted paper, a sign of dynamism to translate ideas into more personal expression



Plate 4.78: Some paper models of David K.A Nkrumah

(Plate 4.78). The main techniques used include assemblage and construction. David first stretches leather on a table. He then puts the patterns of the upper part of the design on the leather. He then uses a pair of heavy duty scissors to cut out the patterns from the leathers. He then stitches the neatly cut out leather for the upper part of the work. He then cuts an in-sole from a board the size of the shoe and fixes it with 2cm nails to the underneath of the wooden last with the same size as that of the shoes. He then applies glue on the surface of the in-sole and allowed to dry. After that David glues the surface of the sole and also allowed to dry. Lastly, David fixes the sole unto the uppers and presses them in a metal last to dry to make the work complete.

Conceptualization of works:

David conceptualizes his ideas from things trendy. He sketches what appeals to him and makes patterns of those designs and uses the paper and strawboard to model specimen footwear conceptualized and as a student discuss the sketches, patterns and models with his instructor. However when a customer brings in work to be done, that customer has options to choose from; he may choose from available models and colours or adapts an existing style which he sketches on paper before setting out to work.

KNUST

Handling of media for art production

The materials he uses most include leather, rubber soles, thread, elastic band, glue, already made soft pad, lining, brown paper, boards, leather, glue, press stud, rivets, fasteners, buckles, sandpaper and polish. The materials when not in use are kept on well ventilated shelves. They are however grouped according to use and production method when they are being used in order to minimize accidents if not to prevent them. The leather and paper are spread on a cutting table before being cut.

Management of tools and equipment

David has a routine maintenance plan for his tools. The cutting tools are sharpened at the close of day and the metal parts of tools are oiled and kept in a tools box. The power supply cable to the sanding machine is put off and unplugged to prevent the side effect of power fluctuations

Work ethics

David uses good quality materials mostly natural leather for the uppers, thick designed bona for the sole. This singular importance he attaches to quality enables him to attract many customers.

Interpretation of works of David Nkrumah

Men's Shoes has a very simple design. The black colour of the shoe suggests that it could be worn to match a lot of dresses. The low heeled hard sole is lined with soft pads in the shoes to give comfort to the user. This pair of shoes is individually handcrafted from natural leather with the sole made from lightweight hardwearing rubber with re-enforced heels. The simplicity of the design suggests attractiveness. The shoes can be worn for all functions both in the house and at the work place. The strappy upper is finished with a silver-tone rectangular buckle to facilitate an easy slip in and out. This highly elegant dressy shoe for men with good taste is perfect for work, religious functions, dressy functions and a night on the town (*Plate 4.79*).



Plate 4.79: *Men's shoes*

In, *Ladies sandals*, David has used three strands of leather comprising two white and one black to weave a design that has been used to form the uppers. In front, just above neck, the artist has woven such that he has created a circular space. Using a metal stamp and a hammer, David pressed the motif on the stamp around the hard insole. The short heels suggest it could be worn by expectant mothers and tall people for the sake of their height. In Ghana the vogue for funerals for many people has become black and white so the colour combination makes these lady's sandals an attractive commodity (*Plate 4.80*).



Plate 4.80: *Ladies sandals*

In *Men's Sandals*, thick strong brown leather forms the upper part of the slippers. Holes are perforated around the edges and a strip of brown leather has been tongued through to create a harmonious repetition and rhythm with a good texture that can hold on to the feet which is simply captivating. Trade names have been embossed on each half pair; Even though the soles are light and hard, soft pads have been in-laid to suggest the user will find the sandals comfortable and convenient. Men's sandals can be worn by most men at most functions such as funerals, church service and for leisure (*Plate 4.81*).



Plate 4.81: Men's sandals

Sandals have been the dominant footwear in the hot climate regions of Africa especially in Ghana. Sandals are ideal for the heat since their firm soles protect the feet from scorching surfaces while the straps allow air to circulate freely and sand to fall out easily. In *Ladies Flip flops*, two buckles; one on each on each half pair were inserted to make them adjustable in order to fit better creates a sophisticated feet. The slim leather upper features a feminine detailing while the ultra-thin foot bed membrane reduces friction, heat build-up and fatigue. up and fatigue. The rubber sole with a 25mm heel lends dependable traction. This leather sandals can be worn anywhere; to church, work, town and in the house (*Plate 4.82*).



Plate 4.82: *Ladies flip flops*

Contribution to national development

David is hard working and produces high quality works which has resulted in peoples from far and near commissioning him to produce works for them.

Problems confronting him as a disabled artist

- Reluctance of some commercial drivers to pick him from one place to another
- Negative societal attitude towards works of the disabled has resulted in low patronage for his products

Uniqueness of David Nkrumah and some of his works

David sketches what appeals to him and models it in paper after which he makes patterns of it. The uppers of his works are characteristically made of leather and are hand crafted. The sole of his works are low heeled and so can be worn by all including expectant

mothers. The insoles of his works are embossed with simple designs and trade names which make them attractive to customers.

Kwasi Wangara

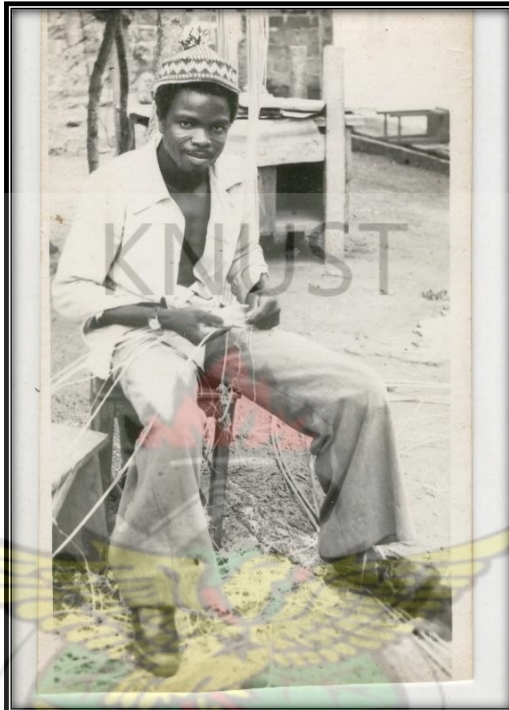


Plate 4.83: Kwasi Wangara

Background information

Date of Birth: Born in 1955

Place of Birth: Hamile in the Upper–West Region of Ghana.

District: Jirapa Lambushie

Father: Yesuma Nwuma (deceased)

Mother: Baaye Nezuako (deceased)

Artist's Education

Primary& Middle School Education: Kwasi Wangara did not attend primary school because of a misunderstanding between his father and the Headteacher of the then only primary school area.

Skills Training: Edwenase Rehabilitation Centre from 1974 to 1975

Natural Talent: Farming

Kwasi Wangara's Disability

Causes of handicap: Train accident

Treatment of ailment: i/ His two legs were amputated at Ashanti Goldfield Corporation Hospital (AGC) at Obuasi in 1973

ii/ Orthopedic Training Centre at Nsawam for rehabilitation

Life as an artist

Area of specialization: Basketry

Work experience: Edwenase Rehabilitation Centre from 1976 to 1977

Adum Presbyterian Primary School 1977 to 1979

Wamase Metro Primary School from 1979 to date

Works of Kwasi Wangara

Conceptualization of works

Wangara considers the function of the object, which results in a variety of styles of expression, the reproduction of an existing model or elaborating freely and improving on the quality of an existing work or re-arranging it in his own style as long as the alternative creation is acceptable to the customer.

Management of Tools and Equipment

Pliers, cutting tools, hammer abrasive tools are some of the tools mostly used by Wangara. The cutting tools are sharpened at the close of day and the metal parts of tools are oiled and kept in a tools box.

Techniques

The main technique Wangara uses is weaving. When he has to produce a particular product his use of moulds of varying sizes comes to play. He then weaves around the mould to come out with the right specification. As a technique he groups equivalent processing equipment in the same area to minimize distance to ensure successive operation without backtracking (Plate 4.84).

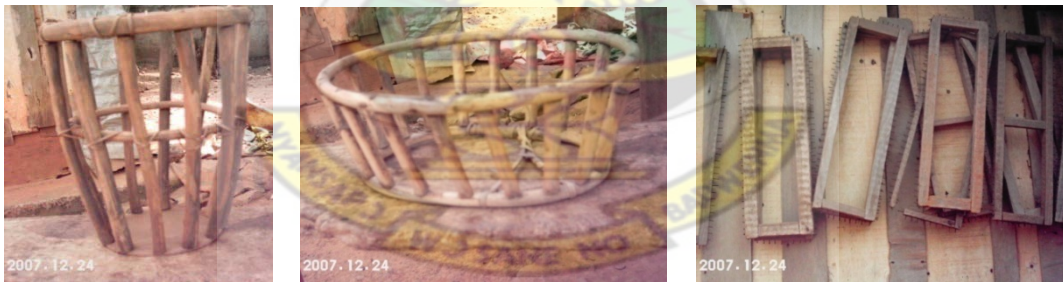


Plate 4.84: Moulds

Handling of media for art production

Wangara buys his cane (*calamus*, *Daemonoropsy*), plywood and lumber from the open market which he keeps in a shade to reduce loss of moisture through evaporation. He uses knife that is well sharpened to smoothen the bark of the cane before splitting into weavers. Kwasi has built an equipment in which there are holes of varying diameters

which enables him produce weavers of particular thickness by pulling a weaver through a desirable hole and serves additionally as a seat. The plywood is cut to appropriate sizes with a saw and smoothened with sandpaper before the weaving begins (*Plate 4.85*).



Plate 4.85: Smoothing equipment

Work ethics

Kwasi Wangara is a conscientious man. He is faithful with his customers and delivers on time, his works meet the specification of his customers and produces quality works that will last long. All these qualities are known to both his customers and competitors alike it is therefore not surprising that his competitors sublet part of their jobs to him.

Contribution to National Development

As a craft instructor Kwasi has trained many people in the art of basketry. One of such people is Alhaji Adama who is blind and a tutor at Agogo Training College.

Interpretation of works

With warmer weather comes outdoor gathering and as a result it is ideal for one to entertain his/her guests while they relax in garden chairs. Galvanized metal pipe has been formed and painted black and combined beautifully with rattan to form a black and cream combination which is a delight to watch. The use of local raw materials to build the garden chair makes it a Ghanaian version. The use of the metal framework as a substitute to willow or tropical red wood which normally would have been used is an effort by Wangara to help conserve the forest. His application of varnish to give it a glossy effect which generates warmth which is ideal for use in the garden a foyer and even in the dining room. The design of the garden chair is such that it has an arm rest for occupants (Plate 4.86).



Plate 4.86: Garden Chair

In Ghana child birth is generally accompanied by pomp and pageantry. Feverish preparations are generally made to receive the the newest member of the family. Such preparations include where the baby will spend his/her time throughout the day which result in the parents acquiring a baby cot. The cot measures (80 ×75 ×60)cm. The

materials used by Wangara include rattan and willow. The cot is deep enough to prevent the baby from falling off or climbing out and mattress can fit into it without any gap and designed to to have longer life span. The webbing made on the sides and the serpentine way in which rattan has formed at both the head and tail ends are both to ensure the safety of the child and for aesthetic purpose. Ventilation is is given topmost consideration (Plate 4.87).



Plate 4.87: Baby cot

A glance at “*Shopping basket*” creates an airy atmosphere. Ventilation appear to be a major consideration which seem to suggest that whatever would be put into the shopping basket requires fresh air for sustenance and preservation. The heart shaped pattern that has been formed on both sides seems to suggest love and patience for whoever will use the basket and whoever will see and appreciate the basket. Shopping basket (Plate 4.88a) is used for carrying heavy objects while (Plate 4.88b) is used for carrying light objects from the market to the house. The materials used are light to carry and so their handling would not present much of a burden. The basket can be sold for money or given as a gift to a friend or a loved one. The shopping baskets are pleasing to the eye and can therefore

be used for decoration in a room. The way and manner in which the stakes have been brought together and plaited using a finer weaver in Plate 4.88a shows how people can be drawn together and bound together in unity to provide a necessary strength as that of a handle of a basket to support an entire weight of the contents of the basket.



Plate 4.88a: Shopping basket



Plate 4.88b

A glance at *Hamper Basket* creates handiness. During occasions like weddings, the bride and bridegroom put into each hamper basket a parting gift to serve as a memorabilia for those who attended the ceremony. The materials used are light so its handling would not present much of a burden. In Ghana the way and manner in which the stakes and weavers are brought together symbolize unity to provide a necessary strength. The basket can be sold for money or given as a gift to a friend or a loved one. The hamper basket is pleasing to the eye and decorative items can be put into them and used to decorate walls (Plate 4.89).



Plate 4.89: Hamper basket

This exquisite lidded *Laundry Basket* is the work of Kwasi Wangara. The long-standing role of baskets and the basketry tradition in his life has resulted in an art form that serves both a utilitarian function and aesthetic beauty. This oval shaped basket is flattened at the base and at the top. The base and rim of this basket feature three strands of weavers are used to strengthen, decorate and finish the bend and rim to ensure that the basket robust. The flat cover of the basket is formed from a weaver woven around stakes that have been arranged to cross each other at their centre which is joined to the body of basket. This basket displays a remarkable degree of precision and a painstakingly fine weave (Plate 4.90).



Plate 4.90: Laundry Basket

Problems facing him as a disabled artist

- Wangara has the difficulty in boarding vehicles to marketing centres either to buy materials or to sell products.
- Reluctance of some customers to pay fully for his products after they have been delivered.
- Inability to preserve cane and rattan for a long time before use.

Uniqueness of works of Kwasi Wangara

- The weavers he uses for a particular function are of uniform thickness.
- His laundry baskets are lidded
- His works are light in weight and so can be carried around easily
- He uses webbing to promote ventilation and prevent a baby from falling from his cot.
- He substitutes willow with metal pipes to help conserve vegetation.

- Wangara weaves around moulds to come out with uniform sizes for mass production.

Sarah Oppong



Plate 4.91: Sarah Oppong

Background information

Date of Birth: September 16, 1981.

Place of Birth: Gyenyase

Metropolis: Kumasi

Father: Kwasi Oppong (deceased)

Mother: Akosua Pokuaah (deceased)

Artist's Education

Primary School Education: Gyenyase Metropolitan Assembly Primary but had to drop out at class three because her mother thought the distance from the house to school was too long for Sarah to crawl to and fro.

Skills Training: Jachie Training Centre from 1999 to 2002

Natural Talent: Hair Dressing

Sarah Oppong's Disability

Causes of handicap: Sarah attributes her plight to witchcraft. According to her all those who were named after the woman she was named after have all become physically disabled.

Treatment of ailment: Spiritualists were consulted

Life as an artist

Area of specialization: Textiles (specialized in tie and dye, and batik).

Techniques employed:

When producing tie and dye she spreads the fabric on a table, folds and ties certain parts of the fabric firmly before immersing it into dye. In making batik she creates a motif which she cuts into blocks or buys an already prepared block which she uses to pick molten wax and stamp it into the fabric which she de-waxes in hot water after dyeing. For every three metres of fabric dyed she uses one tablespoon of caustic soda, two tablespoons of hydrosulphite and two tablespoons of vat dye of a particular colour. Due to her inability to stand, Sarah Oppong has re-designed her printing table to as low as thirty centimeters from the ground to enable her use the table for marbling, waxing and

printing purposes. She makes good use of any available space in the house and the shade under a tree outside

Sources of Inspiration: The challenge to be self dependent

Works of Sarah Oppong

Conceptualization of works

In the traditional Asante dyeing, *kuntunkuni*, fabrics are dyed in one colour mostly brown and sometimes black. When the fabric is printed in solid mono-colour dye, usually in black, it is called *ntiamu* when blocks cut out of calabash are used. Sarah picks her ideas from socio-cultural events such as marriage ceremonies, funerals and naming ceremonies.

Management of tools and equipment

Tools Sarah most often uses include plastic and metal bowls, plastic cups and spoons, leather, nylon thread, wax, printing table and squeegee. Sarah keeps the smaller tools in her bedroom, but the printing table is kept under a tree.

Work ethics

Sarah uses good quality vat dyes, hydrosulphite, caustic soda and mercerized cotton which she buys from the open market. In determining the prices of her works she adds material cost, transportation cost, wages and marginal profit then divides the total by the quantity of works produced before selling. She is hardworking and does not disappoint

her customers. If for any reason she is unable to deliver on schedule she informs the customer in advance.

Interpretation of works of Sarah Oppong

Sarah's works are rich and varied in colour. She uses commercial paraffin wax, modern commercial dyes which result in brilliantly coloured fabrics and appear to dye fabrics from lighter to darker colours to bring out colours distinctively (Plate 4.92).



Plate 4.92: “*Dame-dame*”

In *Zigzag*, Sarah used folding method so the patterns are definite (Plate 4.93).



Plate 4.93: *Zigzag*

Sarah she makes a pictorial work showing a tree and some vegetation. She uses yellow, wine and black that are carefully placed at various areas to create an illusion of depth and waxes her name SARAHH below as part of the work (Plate 4.94).



Plate 4.94: Pictorial batik

The dominant motif in the work which is identified as *adinkrahene* is completely surrounded by black. In addition the black covers large areas at any given application on the fabric and therefore serves as a time saver. The process is repeated to obtain a consistent pattern. The series of alternating horizontal undulating and concentric interlays of contracting white, violet and black are also achieved by a complicated waxing and dyeing method (Plate 4.95).



Plate 4.95: Adinkrahene Batik

In 'Stitch and Marble' Sarah provides textured background of multicolours for her fabric designs through manipulation of colourful dyes marbling and tying. Her works are therefore rich in colourful contrasts (*Plate 4.96*).



Plate 4.96: *Stitch and marble*

In '*Batik*' the design was achieved by a combination of a series of wax resist and dye processes (*Plate 4.97*)



Plate 4.97: *Batik*,

In *Hope* Sarah uses a tying method to create what appears like stars in the sky illuminating giant pyramid in the dark to symbolize hope irrespective of the time of day (*Plate 4.98*).



Plate: 4.98: Hope

Contribution to national development

Sarah Oppong has trained three disabled and four non-disabled who have established themselves elsewhere.

Problems she encountered as a disabled artist

- Reluctance of some commercial drivers to pick her from one place to another.
- Reluctance of some customers to pay fully for works after they have been delivered.

Uniqueness of works of Sarah Oppong

- Works of Sarah have definite patterns.
- Her batik works have *adinkra* symbols.
- Sarah uses bright colours.
- She signs her name “SARAH” in her pictorial batiks
- Sarah has caused to be made for her a low lying table for printing.

Isaac Mensah



Plate 4.99: Isaac Mensah

Background information

Date of Birth: 1981

Place of Birth: Kumasi

Hometown: Esikado in the Central Region of Ghana

Father: Alfred Kwaku Mensah (blind)

Mother: Comfort Luu (blind)

Artist's Education

Primary School Education: St. Augustine Primary at Akwatia-Line in Kumasi but had to stop because his father was no longer interested in paying his school fees

Skills Training: Leatherwork at Jackie Training Centre 2000 to 2003

Isaac Mensah's Disability: Isaac Mensah hops on each leg

Causes of handicap: Witchcraft

Treatment of ailment: At age six Isaac Mensah could not walk. A man believed to be a lunatic wielding a hatchet rushed into the house where Isaac was staying and as those

who were present took to their heels for their life, Isaac Mensah jumped and hopped in his attempt to escape and has remained like that till now.

Life as an artist

Area of specialization: Leatherwork

Works of Isaac Mensah

Style of work:

Fashion, function, and finance are three factors Isaac considers to ensure the success of his new design. Functional considerations include extra comfort, safety and ergonomic features for styles, Foot problems have often been caused by fashion moving in extreme directions, perhaps at the expense of function, particularly in the repeating trends for high heels and narrow pointed toe-shapes, which can cause discomfort and possible injury; bunions, hammer toes, in-growing toe nails, and athlete's foot are all problems that can be directly traced to badly designed or badly fitted footwear which his designs seek to address.

Techniques of Art Production;

The main techniques used include assemblage and construction. Isaac first stretches leather on a table. He then puts the patterns of the upper part of the design on the leather which he uses a pair of heavy duty scissors to cut out the patterns from the leathers. The neatly cut out leather are then stitched for the upper part of the work after which he cuts a paper board the size of the footwear and fixes it with 2cm nails to the underneath of the wooden last with the same size as that of the shoes. He then applies glue on the surface of the paperboard and allowed it to dry. After that Isaac glues the surface of the sole and

also allowed to dry. Lastly, he fixes the sole unto the sole and presses in a metal last to dry to make the work complete.

Conceptualization of works

The function of the object and current trends which results in a variety of styles of expression Isaac has a choice of reproducing an existing model or elaborating freely and improving on the quality of an existing work or re-organizing it in his own style as long as the alternative creation is acceptable to the customer.

Handling of media for art production

Isaac keeps the soles and insoles in a ventilated place, the leather yet to be used are rolled to prevent creases from forming before keeping. He cuts, decorates, glues, stitches and presses to set. The finished products are the packed into containers before giving them out to distributors for sale.

Management of tools and equipment

Isaac does not have full complement of tools however he keeps the basic ones at hand and borrows the others in times of need. He does not keep stock of materials since he does not have a permanent studio and not much funds to buy them when they are not in immediate demand.

Interpretation of works of Isaac Mensah

The works of Isaac Mensah are mainly sandals which are good for warm weather. He uses quality leather outsoles which provide good traction and long lasting wear. This *Modified Native Sandals* has a woven leather uppers made of red and black which conforms to the feeling of the person wearing it. It is a wonderful representation of both dress and casual wear and can be worn to church, funeral and for any social gathering to match the dress of the person. The material content includes patterned upper leather and a sole which is lined with latex padding which cushions the steps of the wearer (*Plate 4.100*).



Plate 4.100: Modified Native Sandals (Ladies)

These dress sandals have a wedge heel and leather upper with open toes that gives comfort. The black uppers that are bound on either side by white is worn mostly by nursing mothers and other women who are in joyous mood. It is lightly padded, the leather lined foot bed absorbs moisture to ensure all day comfort. The durable synthetic outsole offers excellent traction and grip to keep the wearer's stride confident. The short heels suggest it could be worn by expectant mothers and tall people for the sake of their height (*Plate 4.101*).



Plate 4.101: Ladies Sandal

In *Men's Sandals* the outsole is hand stitched to the upper for extreme flexibility and an easier gait. The foot bed is lined with padding which wicks away moisture while cushioning the steps of the wearer and allow the feet to rest in a natural position (*Plate 4.102*).



Plate 4.102: Men's Sandals

This three centimeter (3cm) heel polyurethane outsole is light in weight which takes weight off her feet for light easy steps. Polyurethane outsole is also tough on shock, absorbing foot stress so the wearer's does not have to alleviate pain in hips, knees and

back. This dress sandal does not have a sling-back but has an open toe that flatters the foot and gives a bit of life without compromising comfort. The sparkling white weaving details add flair to the black sandal (Plate 4.103).



Plate 4.103: *Medium Heeled Ladies Sandals*

Problems facing him as a disabled artist

- Negative societal attitude towards his works; works that he produces outside his neighbourhood are patronized while those he makes in the neighbourhood are not given similar attention.
- Some of his customers feel reluctant to pay fully for works after they have been delivered.

Uniqueness of Works of Isaac Mensah

- The dress sandals do not have sling-back.
- His sandals have broad foot bed which allows the foot to rest in a natural position.
- The works of Mensah have short heels with good traction.
- His version of *Ladies Native Sandals* has woven uppers and a sole which is lined with latex padding.

Chapter 4 was about pertinent lives of selected disabled visual artists. Some of their works were interpreted as well as some of the challenges they face as physically disabled visual artists. The next chapter will look at summary, conclusions and recommendations.

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CHAPTER FIVE

5.0 SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

This chapter seeks to present information on summary of the dissertation, conclusions and recommendations as well as reference and sample of the appendices questionnaire used. The objectives of the dissertation were to;

- 1/ To identify and document pertinent lives of selected Ghanaian physically disabled artists.
- 2/ To document the unique artistic qualities in the works of the selected artists.

In the researchers attempt to investigate the practice of the selected artists, research questions were used. The primary question was:

What is the nature, quality and the artistic medium used by the selected contemporary disabled artists?

In this investigation, the following specific areas of inquiry were focused on:

1. What is the life of the individual artist?
2. What is the nature of art according to their practice?
3. How do these artists conceptualize Art?
4. What are the expressive means used by the artists in producing art?
5. What are these artists' perceptions in terms of communicative and creative values?

In fulfilling the objectives of the dissertation, there was the need to review literature related to the topic and select the physically disabled artists. Qualitative Research was generally used since the research focused on phenomenon that occur in natural setting

and studied in their complexity as there were multiple perspectives held by individuals, with each of those perspectives having equal validity or truth. The researcher used open ended questions to let respondents explain their thoughts, feelings and beliefs in detail. The research also investigated how their lives and works have changed over time perhaps as a result of certain circumstances or interventions. Instruments used were designed questionnaire, observation, interview and audio visual recording.

Interview schedules were designed and used to collect data on the lives and works of the selected artists. The data collected were assembled, analyzed and interpreted which led to the drawing of conclusions and making of recommendations.

Summary of Findings

Dale (1986) asserts that a study of an artist has to do with the entire process of the production of a particular art form before its artist could be assessed objectively, wholly and completely. The researcher has tried to document much information about the lives and works of the selected disabled artists in question. Debatable facts and demeaning comments on the respondent's life have been avoided for the respondents reserve the right to remain private instead of a public figure.

Analyses of interviews with selected artists and interpretations of their works yielded the findings discussed in the preceding session. Each sub-heading i.e., process, expressive means, conceptualization of art, educational experiences, and social/cultural ramification, aesthetic experiences, and interpretation of artworks, have been summarized as they relate to the quality of fourteen selected artists' practices.

The educational background of the selected physically disabled visual artists cuts across

all levels; 9% has acquired tertiary education, 21% has secondary education, basic education level constituted 28% and as much as 42% being illiterate. This indicates that many parents of PWD's and some school authorities do not encourage school education for children with disabilities. There was significant difference regarding the cause of disability. 43% of the selected artists blamed evil spirit to back the assertion of (Agbenyega, 2002; Avoke, 1997; Twumasi, 1975. Disease had 29% as the cause to emphasize what (Avenyega, 2002; Avoke1997; BBC report as quoted in Daily Graphic Friday August 3, 2007. Accident was third in that order to identify with (Blankhurst & Berdine 1981; Pless & Douglas 1971 and will of God had 7% to suggest they side with (Amira & Cornelius 1992; Dogbe1995; Mawutor, Izuka & Ocloo 1998 and Ocloo *et al* 2002.

Their creative processes vary by their very different types of practice as each of the artists studied has different creative processes.

There is societal stigma against persons with disabilities and they are given labels according to perceptions which is in line with Avoke 1997; 2001; Oliver-Commey, 2001 that prevents people from patronizing their art works. The discrimination faced by the physically disabled is humiliating and dehumanizing which is in line with Davis (2000). The selected artists studied have different challenges, yet there is commonality in those problems; inability to access

most public buildings; inability to go on trekking, reluctance of some commercial drivers to pick disabled persons from one location to another; inability to stand for long time; Through these analyses and related discussion, attempts have been made to answer the primary research question: "What is the nature and quality of works the selected artists'

experiences in using an artistic medium?”

Implications and Future Directions

This section presents the implications of the study findings. Although this study focused on the physically disabled artists, a number of interventions cannot be achieved outside the larger context. This is so because when policies and services are not good for all artists, the disabled artists suffer most. Again, strategies for implementation of policies for the physically disabled cannot be taken outside the context of the overall *Persons with Disabilities Act, 2006, Act 715*. Similarly, conducting a census for the physically disabled artists need be carried out as an integral part of the national policies for conducting population census in Ghana, and not as a separate activity.

Implication for Social Welfare

Of the fourteen (14) physically disabled artists studied, twelve (12) of them have either lost one parent or both. This is an alarming situation but might be the tip of the iceberg to explain the lack of parental support for the disabled in general and could be one of the reasons why there are so many disabled persons begging for alms by the roadside. This situation requires the intervention of the Department of Employment and Social Welfare.

Implication for Unskilled Disabled Persons

From the interviews, it became clear that it is necessary for the many disabled persons begging for alms by the road side to:

a/ eliminate the fear of learning

- b/ learn new things as they have the ability to do so
- c/ learn an aspect of art as a trade and
- d/ practice art for a living.

Implication for Teacher Training and Support

The government needs to establish a clear strategy for teacher training and support, give teachers confidence in their work competence and on good classroom practices. Teachers need to be trained with particular emphasis on outreach work. Again they should be trained in disabilities and special education as part of their basic teacher-training programme.

Implication for General Education Curriculum

The general education curriculum is rather rigid and not tailored towards the special needs of the physically disabled artists. There are peculiar needs of the disabled which can promote academic needs; these are providing a supportive physical environment, positive affirmation, the belief that all people can learn even though people learn differently. A change of the mindset of the disabled to believe that they can and not take the advantage of pity by soliciting assistance by begging for alms by the road side. This implies the need to make the curriculum more flexible to take into considerations the special learning needs of the disabled. The government needs to review the general education curriculum to accommodate the needs of the disabled artists. This study has established that images of disabled people are often presented as negative stereotypes. The general education curriculum not only needs to be accessible to all but its content needs to be reviewed to include information about people with disabilities and their art.

All teacher-training programs need to have a module on disability equality training that should be tailored along the Social theory of disability.

Implications for Parental Support and Participation

Parents and community involvement are essential for building stronger Institutions for the disabled. Parents need therefore to have strong links with teachers. Research has shown that the physical nature of a child may influence the way he/she is nurtured. Relindis (2003 p.65) noted that “infants with malformations or disorders might tend to receive little care than normal children”. She noted that handicapped children’s mothers have adverse feelings, which stem from the idea of having given birth to an atypical child, and that can likely distort the way the child is cared for. Parents need to be counseled and trained about their children’s education, the available opportunities and services in order to protect the best interests of their children. Parents need to be assisted to know that education is much broader than formal schooling, and need not only take place within the school environment. They need to be made aware that the families, traditional and informal systems of education are also essential

Implications for Transport Policy

The physically disabled artists find it difficult to use public transport. Improvements in public transport services are therefore needed. Although the *Person’s with Disabilities Act, 2006, Act 715* makes provisions for accessibility of transport services to the disabled, there is dead silence about the means to achieve this, there is therefore the need to provide space for a wheel chair with suitable safety provisions in all public transport

vehicles exceeding 14 passengers and providing a boarding device to enable wheelchair users to get on and off such vehicles

Implications for Further Research

Further research is needed in the area of education to generate data that supports the practice of Disability Art. Such research needs to capture data about outcomes for the disabled artists, their levels of social acceptance, their attitude towards learning, parental attitudes, the types of disabilities, availability of resources, facilities for the disabled *et cetera*. Research is also needed to assess the problems and constraints that beset disabled artists and physical environments of their studios.

5.1.2 Main Findings

This dissertation has examined data on the topic *The Disabled and Art: Lives and Works of Selected Physically Disabled Ghanaian Artists*. Most of their works suggest that they rely on their customers, the environment and their physical status for their sources of ideas; as a result what is in vogue, contemporary issues, their cultural values and their views on physical disability have influenced them and their works.

The findings confirm *Freud's Sublimation Theory* (Niell & Ridley, 1995) which postulates that psychic energy which otherwise would have been used destructively as a result of discomfort and frustration can be expanded and channeled into a more socially acceptable way in an art studio where he/she and his/her works would be appreciated by others.

- All the artists have their own social problems, however they have been able to overcome as the practice of art is therapeutic.

- Art could help one acquire a job irrespective of one's age and level of formal education with minimal training.
- The artists produce works to help solve some of the problems facing society.
- The selected disabled artists live to produce artefacts that are made in a variety of forms and varied in terms of products, colour, design and in the themes that sometimes portray their emotions, their personal nature, ideas and philosophy. This goes to confirm Dewey (1958) assertion that art is experience which reflects the culture that created it. Their works are for man's use enjoyment and healing.
- They consider art as business and even when they have to produce for religious purpose, they do so on business grounds.
- Most of their works suggest that they rely on their customers, environment and their physical status for their sources of ideas; as a result what is in vogue, contemporary issues, their cultural values and their views on physical disability have influenced them and their works.

5.3 Conclusions

- The People With Disability Act, 2006, Act 715, has not been enforced fully.
- Disabled artists are not adequately exposed to public art activities such as in-service training workshops in order to interact with other artists so as to develop their capacity.
- Majority of the disabled artists have inadequate entrepreneurial skills and simple book-keeping techniques.
- The disabled artists are in financial difficulty.

- There is societal stigma that prevents people from patronizing their art works.

5.4 Recommendations

The researcher has made the following recommendations:

- The People With Disability, Law Act 715, should be enforced to compel parents to send their disabled children to school and /or rehabilitation centres and that Metropolitan, Municipal and District Assemblies should include the physically Disabled Artists in their programmes.
- The Ghana Federation of the Disabled (GFD) should expose their members to all public art activities including in-service training workshops that other citizens engage in so as to interact with other artists and build their capacity in the appropriate use of tools, materials and processes.
- Society should learn to appreciate the value of the art work irrespective of the person who made it.
- Disabled artists should be given entrepreneurial skills and simple book-keeping techniques since some people take advantage of them.

The physically disabled artists contribute to the socio-economic development of Ghana therefore the Ghanaian society should recognize their rights and contributions.

This chapter sought to present information on summary of the dissertation. Again this chapter drew implications from the findings. Each implication was directly related to a finding pertaining to the data gathered from the inquiry of the fourteen selected artists along with the literature review in chapter 2.

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APPENDIX A

INTRODUCTION TO THE QUESTIONNAIRE

Kwame Nkrumah University of Science and Technology

College of Art and Social Sciences

Department of General Art Studies
Kumasi.

6th March, 2007.

Dear Participant,

I am a graduate student at the Kwame Nkrumah University of Science and Technology Kumasi, a doctoral candidate in Doctor of Philosophy in Art Education. The dissertation I am conducting is titled “The Disabled and Art: Lives and Works of Selected Ghanaian Disabled Artists”.

The purpose of this study is;

1/ To identify and document pertinent lives of selected Ghanaian physically disabled artists.

2/ To document the unique artistic qualities in the works of the selected artists.

Please kindly complete the enclosed questionnaire. This may require 20-30 minutes of your time. Your responses shall remain confidential and the information collected will be reported as group data.

The results of the research will be published as a dissertation and will be available at the KNUST Library by July 2009. I appreciate your time spent and your contribution to building knowledge by completing the questionnaire.

Please, I will come to pick the completed questionnaire.

Thank you very much in anticipation.

Sincerely yours,

Acheampong, Berko

APPENDIX B
INTERVIEW QUESTIONS

INTERVIEW GUIDE FOR PHYSICALLY DISABLED ARTIST

SECTION A

Background information

- 1/What is your name?.....
- 2/ Do you have any nickname? Yes () No ()
- 3/ If yes what it is?.....
- 4/Date of birth?.....
- 5/Hometown?.....
- 6/ Name of your father?.....
- 7/ Name of your mother?.....
- 8/ Siblings: Yes () No () Boys () Girls ()

SECTION B

Artist's Education

Schools attended;

- 9/Nursery/Kindergarten.....Year.....Sponsor(s).....
- 10/Primary.....Year.....Sponsor(s).....
- 11/JSS.....Year.....Sponsor(s).....

12/SSS.....Year.....Sponsor(s).....

13/Apprenticeship.....Year.....Sponsor(s).....

14/University.....Year.....Sponsor(s).....

15/Others?.....Year.....Sponsor(s).....

SECTION C

Causes of Disability of Artist

16/ What have you been told about the cause(s) of your handicap?.....

17/ What do you think was the cause(s) of your handicap?.....

18/ How were you treated when your handicap started to manifest itself?.....

19/Any fond memories of your early days?.....

SECTION D

Life as an Artist

20/ What kind of artist are you?.....

21/ What made you to become interested in Art?.....

22/ What techniques do you use?.....

23/ What makes you and your works different from other artists?.....

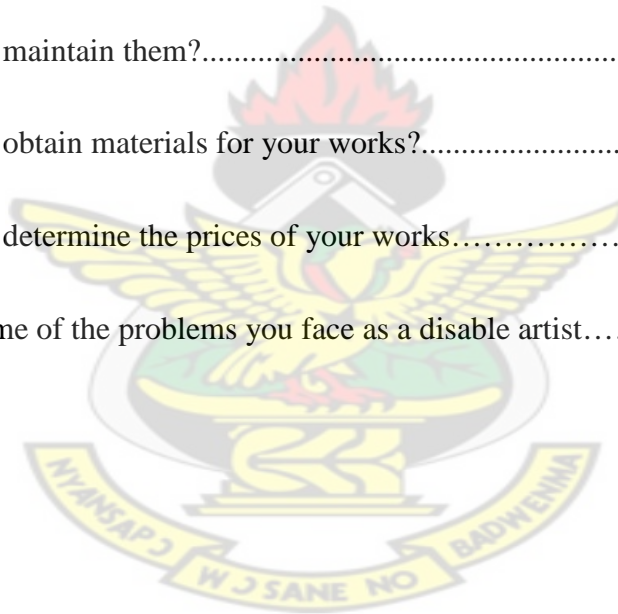
24/What medium do you use most often?.....

25/How do you obtain the media in your art works?.....

26/Do you have any mentor(s)?.....

- 27/ Why do you have mentors, if yes.....
- 28/ Which aspect of your art do you find most rewarding.....
- 29/ Would you describe something you have made and the process you used in
Creating them.....
- 30/ What subject matter / themes do you convey in your artworks.....
- 29/ Have you organized an art exhibition before?.....
- 30/ If yes, how was it?.....
- 31/ Do you associate any aesthetic consideration, transcendent experience or spirituality
with your artworks.....
- 32/ Do you have a targeted audience that you communicate with?.....
- 33/ What specific functions do your works play.....
- 34/ What do you expect your audience to learn.....
- 35/What have you learnt from your audience.....
- 36/ Have you been given publicity in a print or electronic media.....
- 37/ What was it about, if yes.....
- 38/What inspires you (social, political, economic religious, values of the people etc....
- 39/Do you think Ghanaian community benefits from your creative forms of art?.....
- 40/ Do you think your works will impact negatively on your audience?.....
- 41/ Based on your experience, how should Art be taught today.....

- 42/ What is your contribution to the Disabled Association of Ghana in particular.....
- 43/ Do you have a manager?.....
- 44/Do you have any memorable pictures?.....
- 45/Are you married?.....
- 46/Do you have any children?.....
- 47/ How have you and your friends influenced each other?.....
- 48/ Which tools do you use most often?.....
- 49/ How do you maintain them?.....
- 50/ How do you obtain materials for your works?.....
- 51/ How do you determine the prices of your works?.....
- 52/ What are some of the problems you face as a disable artist?.....



APPENDIX C

INTERVIEW GUIDE FOR FRIENDS, RELATIVES AND CO-WORKERS OF PHYSICALLY DISABLED ARTIST

INTERVIEW QUESTIONS

SECTION A

Background information

- 1/ What is the name of the physically disabled artist?.....
- 2/ Does he/she have any nickname? Yes () No ()
- 3/ If yes what is it?.....
- 4/Date of birth?.....
- 5/Hometown?.....
- 6/ Name of his/her father?.....
- 7/ Name of his/her mother?.....
- 8/ Siblings: Yes () No () Boys () Girls ()

SECTION B

Artist's Education

Schools attended;

- 9/ Nursery/Kindergarten.....Year.....Sponsor(s).....
- 10/ Primary.....Year.....Sponsor(s).....
- 11/ JSSYear.....Sponsor(s).....
- 12/ SSS.....Year.....Sponsor(s).....
- 13/Apprenticeship.....Year.....Sponsor(s).....
- 14/ University.....Year.....Sponsor(s).....

15/ Others?.....Year.....Sponsor(s).....

SECTION C

Causes of Disability of Artist

16/ What have you been told about the cause(s) of his/her handicap?.....

17/ What do you think was the cause(s) of his/her handicap?.....

18/ How was he/her you treated when the handicap started to manifest itself?.....

SECTION D

Life as an Artist

19/ What kind of artist is he/her?.....

20/ What made you to become interested in his/her Art?.....

21/ What techniques does he/she use.....

22/ What makes his/her works different from other artists?.....

23/What medium does he/her use most often.....

24/How does he/she obtain the media in his/her art works?.....

25/Which aspect of his/her art do you find most rewarding?.....

26/Can you describe something he/she has made and the process used in creating them
.....

27/What subject matter / themes does he/she convey in his/her artworks.....

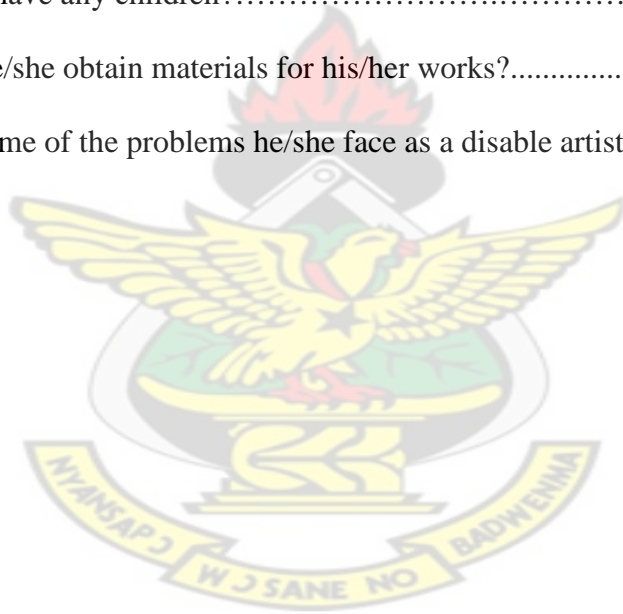
28/ Has he/she organized an art exhibition before?.....

29/ Does he/she associate any aesthetic consideration, transcendent experience or spirituality with his/her artworks?.....

30/ Do he/she have a targeted audience that he/she communicates with?.....

31/ What specific function(s) does his/her work play?.....

- 32/What have you learnt from him/her?.....
- 33/ Has he/she been given publicity in a print or electronic media?.....
- 34/ What was it about, if yes.....
- 35/What inspires him/her (social, political, religious, values of the people etc.....
- 36/Do you think Ghanaian community benefits from his/her creative forms of art?.....
- 37/ What is his/her contribution to the Disabled Association of Ghana in particular?.....
- 38/ Does he/she have a manager?.....
- 39/ Is he/she married?.....
- 41/Does he/she have any children?.....
- 42/ How does he/she obtain materials for his/her works?.....
- 43/ What are some of the problems he/she face as a disable artist?.....



APPENDIX D

INTERVIEW SCHEDULE FOR DISABLED ARTISTS, THEIR SPOUSES, MANAGERS, PARENTS, FAMILY MEMBERS, CO-WORKERS, FRIENDS AND CHILDREN

ARTIST	PERIOD
Okyere Kwame	1 st -22 nd October, 2007
James Kwadwo Boakye	6 th -27 th November, 2007
Joel Kwadwo Acheampong	10 th -31 st January, 2008
Samuel Kwame	1 st 23 rd March, 2008
Evangelist Kwaku Dadzie	25 th February-11 th March 2008
Edward Kwadwo Owusu	14 th March-4 th April, 2008
Acheampong Kwasi	5 th -26 th April, 2008
Aisha Akosua Konadu	28 th April-19 th May, 2008
Adusei Elvis	22 nd May- 12 th June, 2008
Faustina Dzimado	14 th June- 5 th July, 2008
David K. Asante Nkrumah	8 th -29 th July, 2008
Kwasi Wangara	1 st 22 nd August, 2008
Sarah Oppong	25 th August- 15 th September 2008
Isaac Mensah	18 th September-9 th October, 2008

KNUST

