THEORETICAL FOUNDATIONS OF THE KNUST PAINTING PROGRAMME: A PHILOSOPHICAL INQUIRY AND ITS CONTEXTUAL RELEVANCE IN GHANAIAN CULTURE

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

by

kąrî´kạchä seid´ou
BA Art; MFA; PG Dip. Art Ed.

A Thesis submitted to the Department of General Art Studies, Kwame Nkrumah University of Science and Technology in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY
Faculty of Fine Art, College of Art and Social Sciences

April 2006

© 2006 Department of General Art Studies, KNUST.

CERTIFICATION

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 acknowledgment has been made in the text.

Kari'kachia Seid'an .... 27TH APRIL, 2007

Student **Signature** **Date**

Certified by:

DR. E. C. NYARKOH .... August 8th, 2007

Supervisor **Signature** **Date**

Certified by

DR. O. OSEI AGYEMAN .... 13th August, 2007

for **Supervisor** **Signature** **Date**

Certified by:

DR. O. OSEI AGYEMAN .... 13th August, 2007

Head of Department **Signature** **Date**

ABSTRACT

In the few times the College of Art, Ghana has surfaced in any influential study, there has been a general silence over its intellectual legacy. This silence presents a worthy case for putting its conceptual history and knowledge base on comprehensive research agenda. Our historical analysis reveals that fine art education and practice in the Gold Coast and Ghana have been confronted with a chain of obstructive false dilemmas in the nation's education and cultural policy; the most prominent being the "either technical (vocational) education or the Liberal (bookish) education" dichotomy. We have argued, while invoking Weber and Merton that the ancestral and pervasive German and Scottish Protestant presence in Gold Coast "teacher training" education significantly promoted a "natural attitude" which bolstered an empiricist, literal-realist, and vocationalist mindset. It emerges that the British Hand and Eye training in the Gold Coast was coextensive with the Victorian South Kensington system which, itself, had patrimonially derived from the German *gewerbeschule.* Hand and Eye training deposited a homogeneous class of art teachers, habitués of clinical, teachable and learnable drawing procedures. Carryovers from the pedantic regime survived to constrain the otherwise revolutionary interventions made by such influential teachers as G. A. Stevens and H. V. Meyerowitz, whose ideas also carried resonances of the nativism of Fry and Malinowski, the Progressivism of Marion Richardson, and the utilitarianism of William Morris, Eric Gill, and Ruskin respectively. The College of Art was launched on this decidedly layered history. Adapting its curricula to the workings of the ATD-NDD examination systems of post-Butler Act Britain, its Painting Programme would be most significantly transformed by the event we have labelled "the John Avis Curriculum Reform" (1966).

KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

We observe that the John Avis Reform which, like its guiding light (the First Coldstream Reforms, 1960), had sought to give the Painting Programme a disciplined grounding in the Modernist fine art ethos hardly managed to subvert the retinal-realist and perceptualist ontology which had survived Missionary and colonial British regimes. In the hands of the Ghanaian faculty, theory, taxonomies and textbooks appropriated from the Avis regime remained mythified and decontextualised in the next three decades. To outline and evaluate the consensual knowledge base of the current Programme (2001 and 2005), we recorded proceedings and messages from lectures, studio sessions, critique classes, interviews, artifacts, ephemera, archival documents, course outlines, and literacy tests of students of the Programme. From them, we inferred the prevalence of a paratactic and populist mindset in students' shared understanding. We further tested five hypotheses to ascertain the quality of students' acquaintance with perennial and revisionist ideas in art and culture, and the frequency with which such items occur in the Programme. Our set of test items was fashioned on a broad consensus of art schools, textbooks, museum and gallery publications, and scholarly texts within several historical, geographical and cultural contexts. The very low scores students of all class levels registered, especially, for tests on revisionist items were statistically significant ($p < \alpha$; $\alpha = 0.1$). This supports findings from our complementary qualitative study that the habitus and consensual knowledge base underwriting the present Painting Programme is hysteretic to key aspects of contemporary fine art understanding. Taking cognizance of the critical and contextual spirit of the contemporary fine art milieu, and the unanimous recommendation by Ghana public universities to foster *critical and independent thought* in the individual, we have made suitable recommendations for the Programme's review.

TABLE OF CONTENTS

PAGE

CONTENT

TITLE PAGE.....i

CERTIFICATION.....ii

ABSTRACT.....iii

TABLE OF CONTENTS.....v

LIST OF TABLES.....xii

LIST OF FIGURES.....xiii

LIST OF APPENDICES.....xxiv

LIST OF ABBREVIATIONS.....xxv

ACKNOWLEDGEMENTS.....xxvii

CHAPTER ONE: INTRODUCTION.....1- 27

Prolegomenon.....1

Background to the study.....3

Subject Area.....4

Research Problem.....4

Problem Statement.....4

Research Questions.....5

Research Objectives.....6

Methodology.....6

Research Hypotheses.....7

Significance of Study.....8

Delimitation.....9

Limitations and Possible Consequences on Results of the Study.....10

Researcher's position as lecturer in the department under Examination.....10

Ethos of the Art Education Department.....10
Ethos of a supporting department: The Art History Section.....11
Paucity of related bibliographic material.....12

Classificatory System for Historical Analysis: Landmark curricular models and their corresponding periods in College of Art history.....13

Some theoretical and philosophical concerns for colonial and post-colonial textual review.....14

Stylistic Agendum: Style of Writing and how Manuscript is ordered, formatted and annotated.....15
Prose Style.....15
Documentation, referencing and formatting Style: The APA.....15

Synopsis of the rest of the chapters.....17

Some Conceptual Definitions.....21

Summary and Conclusion.....27

CHAPTER TWO: SCHOOL ART EDUCATION IN GHANA; BASIS, CONTEXT AND CONTENT: SPECIAL REFERENCE; THE COLLEGE OF ART PAINTING PROGRAMME.....28-176

Introduction.....28

Prologue.....28

Theoretical and stylistic considerations for literature review 32

Synopsis of the chapter.....33

Context: Contemporary Ghanaian Art Education, its multiple identities and some historical antecedents.....47

The British Colonial Text and its Implications on Colonial Art Education.....47
Antecedent and parallel developments.....47
The nature of Gold Coast responses to the British Colonial text.....50
The language of inclusion and exclusion in colonial art education.....52
Stigma consciousness.....55
Colonialism and self-concept of the Colonised.....56

The British Model of Art Education and the Parallel Representational-Realist Pictorial Tradition.....58
Victorian-Ruskinian visuality, implications and responses in the metropole and the colony.....58

Reflections on England's Status in Art History during the Colonial Era.....66

British General Education History and the Colonial Gold Coast Education System; Some parallels.....72
Intersections between British Educational Policy and Colonial Gold Coast art education.....72

Antecedent Christian-Mercantile Education in the Gold Coast:
Earliest Attempts by the Portuguese, the Dutch and the Danes.....76
The Portuguese Era: Lattice of Simultaneous Histories.....76
Castle Sao Jorge: A Metaphor of Transformations and Exchanges.....78
The Dutch Period.....82
The Danish Period.....85

Earliest Gold Coast contacts with Euro-Western art practice and art instruction; Their Theoretical Implications in the study of Ghanaian art education and visual culture.....86
The Pioneering African Diasporic artists of Gold Coast origin, Habitus and Hysteresis.....86

Art in the Curriculum of Protestant Mission Education in the Gold Coast:
The Case of the Basel Mission.....90
Ideological Roots of the Protestant Missions on the Gold Coast:
Their logical connections to the Hand and Eye Paradigm.....90
Art in Basel Mission Education in the Gold Coast: The Akropong Teacher's Seminary and the Presbyterian Training College, Akropong, Akuapem.....93

Implications of British Colonial Policy and Education in the Gold Coast in the study of Ghanaian Art Education and Practice.....99
The Hand and Eye and the Government Training College, 1909.....105
Rationale.....107
Some reverberations.....109
Instrumental Justification.....113
Some instrumental consequences.....113
Content of Hand and Eye training.....114

Achimota College: A syncretic educational project.....115
The nativist Prometheans, Stevens and Meyerowitz.....119

The School of Art and Crafts (College of Art) in the Kumasi College of Technology (University of Science and Technology).....125

KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

Some historical and ideational notes on the Drawing and Painting Programme in the College of Art.....127
The Somerset House-South Kensington tradition versus the Slade atelier tradition.....130
Early Programme of the School of Arts and Crafts, KCT (1952-1961).....133
The testimony of artist John Biggers, December 1957.....139
The Coldstream Reforms in the UK: Analogous Practices and Concepts in College of Art.....142

Literature and Studies Related to the B.A. Programme of the Department of Painting and Sculpture, College of Art, KNUST, Kumasi.(1964-2001).....146

Some underpinning theories of the Painting Programme as related in unpublished manuscripts (BA student theses).....146

Some underpinning theories of selected published literature from the College of Art; Their implications in the Painting Programme.....154
Overview.....154
The central status of "Truth and Illusion" in the Painting Programme; its affirmation in "Craftsmanship in Painting".....161

Summary and Conclusion.....174

CHAPTER 3: METHODS EMPLOYED, MODELS EMPLOYED, CONTENT SELECTED AND THEIR JUSTIFICATION.....177-219
Introduction.....177

Theory.....177

Research Design.....178
Triangulation.....181
Justification of the choice of triangulation.....182

Data and treatment of data.....185
Sources of data.....185
General criteria for admissibility of data.....186
General location of data.....187

Population, subjects and sampling.....189

Sources consulted, Measures and Instruments employed and Procedures applied to respective Research Objectives and how they are each treated.....191
Objective 1.....191

Objective 2.....194
Objective 3.....197
Research instruments for supporting statistical data.....203
The Frequency Scale Instrument.....203
The Literacy Test Instrument.....204
Internal Validity.....204
Face and Content Validity.....204
Justification of methods of selection of vocabulary.....206
Analyses of Data.....210
Research hypotheses.....210
Tools for Analysis and Hypotheses Testing.....211
Criteria for admissibility of data for onward hypotheses testing: Reliability and coefficients of variation.....211
Descriptive statistics.....212
Hypothesis tests.....213
Hypothesis 1.....214
Hypothesis 2.....215
Hypothesis 3.....216
Hypothesis 4.....216
Hypothesis 5.....216
Objective 4.....217
Summary and Conclusion.....219
CHAPTER 4: THEORETICAL FOUNDATIONS OF THE COLLEGE OF ART PAINTING PROGRAMME (1952-2005): SPECIAL EMPHASIS; THE 2001-2005 PROGRAMME.....220-322
Introduction.....220
Evolution, Structure and Content of the Painting Programme, KNUST (1951-2005).....225
The foundational course structures and syllabuses.....225
The 1951 Draft Syllabus.....225
The ACSC (1952-1957) and the DFA (1955-1964) Course Structures in the Scottish Period (1952-1962) : Art as Teacher Training Model.....226

The Development of the B. A. Course Structure; Special emphasis, J. A. Avis Curriculum Reforms - Asihene-Nkrumah Quadrennium (1962-1966) and the Post-Nkrumah Asihene Period (1966-1979).....232
The B.A. Syllabus and Course Structure (Drawing and Painting).....236

Structure of Courses- for the BA Art Degree, Faculty of Art.....237
The B.A. (Art) Pre-Degree Drawing and Painting Programme (1966/67syllabus).....238
The B.A. (Art) Drawing and Painting Programme (1966/67syllabus).....240
Syllabus for Post A-Level Degree Programme and Syllabus for Post SSS Degree Programme.....250

The nature and quality of theoretical discourse in the Painting Programme (2001-2005).....253
The nature and quality of readership.....254
Art appreciation, critique and related studio exercises.....259
Plagiarism.....261
Selected studio exercises.....266
My Experiments in Teaching Figure Painting and Drawing.....275
Closure and Disclosure; Aspects of experimentation in the Experimental Year.....279
Materials and Methods of Production.....281

Results from hypothesis tests on the range and depth of the Painting student's artistic and cultural literacy.....282
Hypothesis 1.....283
Hypothesis 2.....284
Hypothesis 3.....285
Hypothesis 4.....285
Hypothesis 5.....286

Discussion.....286
Standards of excellence.....289
The Client-Server teacher-learner topology of the Painting curriculum.....291
The Painting Programme's curriculum; Its form and content.....301

What theoretical perspectives have been foundational to the existing Painting Programme of the College of Art? What are the habits of producing, viewing and discussing of art in the Programme?

What is the range and depth of the Painting Programme's consensual art discourse?

With what range of vocabulary would the typical Painting student experience an artwork and the artworld?.....305

What is the nature of correspondence between the Painting Programme's discourse and the general schema of contemporary art discourse? What are the implications of this relation to Ghanaian higher education and the general culture?..314

Summary and Conclusion.....317

CHAPTER 5: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.....323-351

Summary and Conclusions 323

Recommendations.....338
The Study.....338
The Painting Programme.....340

REFERENCES.....352-398

APPENDIX.....399-434

ENDNOTES.....435-468

TABLES.....469-477

FIGURES.....478-610

LIST OF TABLES

PAGE

TABLE

TABLE 1 468-472
TEST RESULTS FOR HYPOTHESES 468
(a) 1-sample t-test results for Hypotheses 1 469
(b) 1-sample t-test results for Hypotheses 2 470
(c) 1-sample t-test results for Hypotheses 3 471
(d) 1-sample t-test results for Hypotheses 4 472
(e) 1-sample t-test results for Hypotheses 5

TABLE 2 473-476
FREQUENCY TABLES 473
(a) Okwui Enwezor Literacy Test Instrument Frequency Table 474
(b) Gombrich Literacy Test Instrument 475
(c) Perennial and Revisionist Frequency Scale Instruments 476
(d) Literacy Test Instrument Overall Sample

LIST OF FIGURES

PAGE

FIGURE

Figure 1 Final Terminal Examinations Time-Table, 2nd Term, 1951. School of Art and Craft, Achimota.....477

Figure 2 Examinations Results, 1st. Year, Final Term, 1951. School of Art and Craft, Achimota.....478

Figure 3 Requisition Form for Art Materials. 1956, School of Art and Crafts. Issue approved by James Hillocks 30th January, 1956.....479

Figure 4 Arts and Crafts Appreciation Answer Sheet of DFA Student, D. Laweh Cudjoe, 1958, School of Art and Crafts, KCT, Kumasi.....480

Figure 5 External examiner's report on candidate G. K. Ntiforo by Professor Douglas Percy Bliss of Glasgow School of Art. Final Year Intermediate Examinations, July 1960, School of Art and Crafts, KCT, Kumasi.....481

Figure 6 Correspondence between George Rowney & Co. Ltd and the Supervisor of the School of Art, J. M. MacKendrick, 1960.....482

Figure 7 G. A. Stevens. [*Fanti* Girl].....483

Figure 8 G. A. Stevens [*Ashanti Woodcarver's Compound*].....484

Figure 9 Sketch by J. .M.. MacKendrick, Supervisor, School of Art and Craft, KCT, c. April 1960, Kumasi.....485

Figure 10 John Biggers *Harvest Festival*.....486

Figure 11 John Biggers, Viktor Lowenfield and Friend.....487

Figure 12 E. V. Asihene. *Madonna and Child*.....488

Figure 13 Amon Kotei working on terracotta portraiture.....489

Figure 14 Kofi Antubam *Playing Oware*.....490

Figure 15 E. V. Asihene *Market*.....491

Figure 16 Grace Kwami (neé Anku) *Landscape* c. 1960.....492

Figure 17 E. K. J. Tetteh *Market Scene*. c. 1970.....493

Figure 18 E. K. J. Tetteh. *Durbar*.....494

Figure 19 S. K. Amenuke. *Pouring Palm Wine*.....495

Figure 20 Prosper Tawia. Title Unknown.....496

Figure 21 E. Addo-Osafo List of Drawings and Paintings for 1960 exhibition.....497

Figure 22a Pages from William Bentley Fowle's *Eye and Hand*.....498

Figure 22b Content Page of William Bentley Fowle's *Eye and Hand*.....499

Figure 23a Content Page, H. G. Ramshaw's *Blackboard Work*.....500

Figure 23b Page from H. G. Ramshaw's *Blackboard Work*.....501

Figure 24 Kofi Antubam's schema of the Akan conception of ideal beauty.....502

Figure 25a Intermediate Examination in Art and Craft – Pictorial Composition (1959).....503

Figure 25b SSCE Picture Making (November, 2005).....503

Figure 26 Albert Ernest Victor Lilley 1887 *Still Life with vase, inkwell, book and cube* (Presented for ACTC examinations).....504

Figure 27 Francis Koduah. First Year Still Life Exercise: c. 2003. College of Art.....505

Figure 28 Florence Camm *Drawing* 1897 Pencil and Stump on paper (Presented for ACTC examination).....506

Figure 29 Edinam Kudowor. *Nude*.....507

Figure 30 British portrait painting of the inter-war period. Military Museum, Kumasi.....508

Figure 31 Leroy Mitchell Jr. *Titi and the Heretic King*.....509

Figure 32 Adi Darko *Purification at the Suburb*.....510

Figure 33 'School' of Osei Bonsu, *Reclining Nude* School of Art and Crafts, KCT.....511

Figure 34 Charles Philips. *Painting*.....512

Figure 35 G. W. K. Dawson, *Print* [Drypoint]. Most certainly produced

at the Slade in the 1966-67 Academic Year.....513

Figure 36 Kobina Bucknor: *Anansesem.* (Example of the *Sculptural Idiom*).....514

Figure 37 Sample of E. V. Asihene's compartmented boxes used in his research on local pigments and paint manufacture.....515

Figure 38 Examination Paper for 1977 Objective Study 'Studio' course.....516

Figure 39 E. K. J. Tetteh. *Life Painting*.....517

Figure 40 Dorothy Mead *Reclining Nude*.....518

Figure 41 Adrian Ryan *Nude I* – c. 1967, Watercolour on paper.....519

Figure 42 E. Owusu Dartey. Life Painting.....520

Figure 43 Figure Painting exercise by G. K. Dawson, a student and protégé of John Avis.....521

Figure 44 Figure painting exercise by Henrietta Saah c. 1971. Saah's painting exercises were admired by external examiner Dorothy Mead.....522

Figure 45 Figure Painting exercise (Date unknown).....523

Figure 46 Figure Painting exercise (Date unknown).....524

Figure 47 Figure Painting exercise, 2006 (Year two, Second Semester).....525

Figure 48 Figure Painting exercise, 2006 (Year two, Second Semester).....526

Figure 49 Lecturer's drawing guide for Figure Painting. (Year 3. Second Semester, 2003).....527

Figure 50 Lecturer's corrections in white chalk on a student's figure painting exercise (Year 3, Second semester, 2004).....528

Figure 51 Lecturer's corrections in white chalk on a student's figure painting exercise (Year 4, Second Semester, 2005).....529

Figure 52 Lecturer's chalk corrections on a student's figure painting exercise (Year 4, Second Semester, 2005).....530

Figure 53 Lecturer's corrections in white chalk on a student's figure painting exercise (Year 3, Second Semester, 2005).....531

KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

Figure 54 Photograph of a seascape, the referent for Ebenezer Sasu's seascape painting in Figure 55.....532

Figure 55 Ebenezer Sasu. *Seascape* in the Year 4 studio.....533

Figure 56 Gideon Oppong Berko. Figure Painting Project (Year 4, 2005).....534

Figure 57 Year 4 students, Sabalda Amaniampong (left) and Rita Nyarko (right) at work in a Figure Painting class (2005).....535

Figure 58 Figure painting: The 'Florentine' contour drawing and filling in approach.....536

Figure 59 Parataxis and 'Contour and filling' approaches in Figure Composition exercise. *Moods*. Third (Experimental) Year, 2006.....537

Figure 60 Parataxis - Student's pen sketch for Figure Composition. *Migration*. (Third (Experimental) Year, 2005.....538

Figure 61 Figure Composition, Pencil Sketch on canvas (Third (Experimental) Year, 2006).....539

Figure 62 E. V. Asihene. Dean College of Art admiring his sculpture *Agbadza*....540

Figure 63 Oku Ampofo (External Examiner, College of Art, c. 1962-63).....541

Figure 64 John Meirion Morris, (Lecturer, College of Art, 1966-67) at his exhibition in 2002, Wales.....542

Figure 65 Dorothy Mead (External Examiner, College of Art, 1971) in her studio.....543

Figure 66 Henrietta Saah. (Title Unknown). c. 1971.....544

Figure 67 George Hughes. Composition c. 1993.....545

Figure 68 Ossei Agyeman. *Awieɛ na ehia* c. 1992.....546

Figure 69 Ossei Agyeman *Landscape c.* 1996.....547

Figure 70 Ato Delaquis, c. 1974 MFA Studio Tyler School of Art.....548

Figure 71 R. T. Ackam. An Adaptation of *Bomborisi.* Artist's collection.....549

Figure 72 Ato Delaquis *Untitled*.....550

Figure 73 E. Ablade Glover. *Before the zero,* 1986.....551

Figure 74 Dorothy Mead (External Examiner, College of Art).
City of London from Borough 1949.....552

Figure 75 Atta Kwami. *Untitled.* 2002.....553

Figure 76 Samples of a student's sequentialist 'known to unknown' exercises.
November 2004 3rd Year Experimental Drawing.....554

Figure 77 Samples of a student's sequentialist 'known to unknown'
exercises. November 2004 3rd Year Experimental Drawing.....555

Figure 78 Initial exercise in a sequentialist Experimental Painting course.
Still Life painting in 'realism'. (Year 3, 2004).....556

Figure 79 Final exercise in a sequentialist Experimental Painting course.
Still life in Figure 78 rendered in the 'abstract'. (Year 3, 2004).....557

Figure 80 Resonances of the exercise in Figures 78, 79 in the
'Old Tech Style Mural' by Ben Offei Nyako, 1976.....558

Figure 81 Page from Charles Philips' *Creative Potential*.....559

Figure 82 Examples of Gani Odutokun's 'accident inducing design' paintings.
a. *Quest for Cosmic Harmony.*
b *The Butterfly that Wanted to Turn Yellow*.....560

Figure 83 Experimental Painting (Year 3, second semester, 2004).....561

Figure 84 A lecturer's adaptation of Feldman (1967) in the classification of
art styles. (Introduction to Experimental painting, Year, 3,
January 2005).....562

Figure 85 B. Offei-Nyako (Bon). Figure Composition.....563

Figure 86 A student's exercise in Thematic Composition in Indigenous
Media I (PAP 257), Year 2, 2004.....564

Figure 87 An example of a student's exercise presented for Figure Painting
Project (PAP 456, Year 4).....565

Figure 88 An example of a student's exercise presented for Independent Figure Painting Project (PAP 456, Year 4, 2005).....566

Figure 89 An example of Final Year Figure Painting Project exercise 'abstract' presented for critique in April 2004. Theme: *Diversity of Culture*.....567

Figure 90 Ghanaian 'Gallery paintings (Afro-Kitsch)': a. Ato Delaquis. *Musicians*. b. Artist unknown.....568

Figure 91 Ghanaian 'Gallery paintings'. a. Samuel Aryeetey. b. Nicholas Kowalski.....569

Figure 92a Methods and Materials Examination Paper, May 2002.....570

Figure 92b Methods and Materials Examination Paper, July 2003.....571

Figure 93 Aba Afari. *Drawing Exercise* (Final Year, First Semester, October 2004).....572

Figure 94 Jasmine Moutrage *Drawing Exercise*. (Final Year, First Semester, October 2004).....573

Figure 95 Jasmine Moutrage. Drawing Exercise (Final Year, first semester, October 2004).....574

Figure 96 Estherlina Asare Fordjuor. *Before KNUST Museum was built.* Drawing Exercise (Final Year, Second Semester, 2005).....575

Figure 97 Lydianne Antwi Graphite Pencil Drawing Ayigya (Final Year, First Semester. October 2004).....576

Figure 98 Vera Nuamah *Drawing Exercise.* (Final Year, Second Semester, 2003).....577

Figure 99 Janet Djamoe *Drawing Exercise* (Final Year, First Semester, 2003).....578

Figure 100 Leah Asantewaa Oppong. *Drawing Exercise* (Final Year, First Semester, October 2004).....579

Figure 101 Leah Asantewaa Oppong. *Drawing Exercise* (Final Year, First Semester, October 2004).....580

Figure 102 Kevin Amankwah. Course Outline. (Year 3, Figure painting, first semester, 2003).....581

Figure 103 Cosmos Opoku Kwarteng. Figure Painting Exercise. (Year 2, first semester, 2003).....582

Figure 104 Dominic Mensah. *Figure Painting Exercise* (Year 3, first semester, 2003).....583

Figure 105 George Blay. *Figure Painting Exercise.* (Year 3, first semester, 2003).....584

Figure 106 Eunice Ababio. *Figure Painting Exercise* (Year 3, first semester 2003).....585

Figure 107 Oppong Tiger Elias. *Figure Painting Exercise.* (Year 3, first semester, 2003).....586

Figure 108 Samuel Agyekum. *Figure Painting Exercise.* (Year 3, first semester, 2003).....587

Figure 109 Eunice Ababio. *Figure Painting Exercise.* (Year 3, first semester, 2003).....588

Figure 110 Sabalda Amaniampong. *Figure Painting Exercise.* (Year 3, first semester, 2003).....589

Figure 111 George Blay. *Figure Painting Exercise.* (Year 3, first semester, 2003).....590

Figure 112 George Agyekum. *Figure Painting Exercise.* (Year 3, first semester, 2003).....591

Figure 113a Descriptive statistics for Okwui Enwezor Literacy Test (Painting 4, 3).....592

Figure 113b Descriptive statistics for Okwui Enwezor Literacy Test (Painting 2).....593

Figure 114a Descriptive statistics for Gombrich Literacy Test (Painting 4, 3).....594

Figure 114b Descriptive statistics for Gombrich Literacy Test (Painting 2).....595

Figure 115 Overall descriptive statistics for Revisionist and Perrenialist Total Frequencies.....596

Figure 116a Descriptive statistics for Literacy Test, Painting 4 and 3 respectively 597

Figure 116b Descriptive statistics for Literacy Test, Painting 2..... 598

Figure **117** Descriptive statistics for Overall Frequency Scale, Painting 4, 3 and 2 respectively.....599

Figure 118a Summary for Koloane Questionnaire, Painting 4, 3.....600

Figure 118b Summary for Koloane Questionnaire, Painting 2.....601

Figure 119 Summary for Dime Questionnaire, Painting 4, 3.....602

Figure 120a Summary for Fanon Questionnaire, Painting 4, 3.....603

Figure 120b Summary for Fanon Questionnaire, Painting 2.....604

Figure 121 Regions of rejection and nonrejection, critical values and *t* values Hypotheses 1 (Okwui Enwezor Total Painting 4,3,2) One-Tailed *t* test ($\alpha = 0.01$).....605

Figure 122 Regions of rejection and nonrejection, critical values and *t* values Hypotheses 2 (Gombrich Total painting 4, 3, 2) One-Tailed *t* test ($\alpha = 0.01$).....606

Figure 123 Regions of rejection and nonrejection, critical values and *t* values Hypotheses 2 (Revisionist Total painting 4, 3, 2) One-Tailed *t* test ($\alpha = 0.01$).....607

Figure 124 Regions of rejection and nonrejection, critical values and *t* values Hypothesis 4 (Perrenialist Total Painting 4, 3, 2) One-Tailed *t* test ($\alpha = 0.01$).....608

Figure 125 Regions of rejection and nonrejection, critical values and *t* values Hypotheses 5: (Revisionist Total, Perrenialist Total) Two-Tailed *t* test ($\alpha = 0.01$).....609

LIST OF APPENDICES

PAGE

APPENDIX

APPENDIX A - E-mail correspondence: *John Meirion Morris to kari'kacha seid'ou.* 29th January, 2006. (Reproduced unedited).....399

APPENDIX B - John Avis (1965): *Memorandum for the attention of the Dean, Faculty of Art* (Excerpt).....402

APPENDIX C - Excerpts from Critique Classes, Painting Programme, College of Art, 2004.....403

i. Final Year Independent Painting Project Critique Jury 28th October, 2004.....403

ii. Final Year Independent Painting Project Critique 19th April , 2004.....406

iii. Independent Figure Painting Project Critique Class Final Year 26th October, 2004.....409

APPENDIX D - Selected Students' observations on Critiques and Oral Examinations in the Painting Programme.....412

APPENDIX E - Selected Personal Communications, Informal Conversations and Interviews.....414

APPENDIX F - Some observations on Bookshops, Bookfairs and Publications in Ghana.....418

APPENDIX G - Test Instruments employed in the Study.....419

APPENDIX H - Items selected for Revisionist and Perrenial Frequency Scales.....434

LIST OF ABBREVIATIONS

ACSC - Art and Crafts Specialist Course

ACTC - Art Class Teachers' Certificate

APA - American Psychological Association

ATD - Art Teachers' Diploma

BA - Bachelor of Art

BFA - Bachelor of Fine Art

CNAA - Council for National Academic Awards

COCAST - Council for Overseas Colleges of Arts Science and Technology

DBAE - Discipline Based Art Education

DFA - Diploma in Fine Art

Dip. AD - Diploma in Art and Design

ENSBA - Ecole Nationale Superieur de Beaux Arts

GCE - General Certificate of Education

KCT - Kumasi College of Technology

KNUST - Kwame Nkrumah University of Science and Technology

MFA - Master of Fine Art

NACAE - National Advisory Commission on Art Education

NCAI – National Course of Art Instruction

NCDAD - National Council for Diplomas in Art and Design

NDD - National Diploma in Design

QAA - Quality Assurance Agency of Higher Education

RCA - Royal College of Art

RSA - Royal Society for the Arts

SPSS - Statistical Package for Social Sciences

SSCE - Senior Secondary Certificate Examinations

SSS - Senior Secondary School

UCEW - University College of Education, Winneba

UST - University of Science and Technology

WIC - West Indian Company

ACKNOWLEDGEMENTS

I dedicate this dissertation to the following who helped shape my outlook in the season;
Prof. Anthony William Amo (Guinea Afer) (1703-1756)
J. Y. B. Adinkerah
Dr. S. K. Amenuke

and the following who crossed my paths in important ways;
Oduro-Baah, College of Art
Ossei Agyeman, UG
Gilbert Amegatcher, College of Art
Caterina Niklaus-Sipa, Kwamo
Prof. K. A. Allotey, Accra
Keli Dekutse, Accra
Prof. Keeshaw Singh, AVU, KNUST
K. G. deGraft Johnson, College of Art
John Meirion Morris, Wales
Atta Kwami, College of Art
Dr. Nizar Abdallah, Actel Corporation
Reuben Agbelengor Glover, College of Art
Dr. E. C. Nyarkoh, College of Art
Alhaji Dr. Y. S. Peligah, College of Art
Prof. Kwesi Andam, Vice Chancellor, KNUST
Jerry Buhari, Ahmadu Bello University
Jacob Jari, Ahmadu Bello University
Adele Garkida, Ahmadu Bello University
Tonie Okpe, Ahmadu Bello University
Dr. Kodwo Edusei, College of Art
Clement Nhlanhla, Johannesburg
Nichola Saunders, Ahmadu Bello University and Oshogbo
Rosemary Boamah, Geneva
Victor Teye, Library, KNUST
Felix Anim, College of Art
Michael Commeh, KNUST
Samuel Opoku and Friends, KNUST/Asafo, Kumasi
Students and staff of Painting, College of Art
Peter Wih-Sika, Valley View University, Accra
Staff, American Antiquarian Society
Mawuli Fenuku Tettey, Interact Africa, KNUST
Solomon Amankwah, Friendz Art Studio, Accra

and to kindred spirits I keep, lose or invent in memory.

kąrî´kąchä seid´ou
April, 2006

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

CHAPTER ONE

INTRODUCTION

[T]he act of perceiving a historical process is itself a historical act. The distance required for a neutral observation of an object is impossible. The apparently objective picture of historical processes is always conditioned by the individuality of the observer, who is himself historical and can never be a spectator who stands outside of historical time (Bultmann, 1962, p.97).

Prolegomenon

The development of a painting programme in Ghana's foremost Science and Technology University is a living allegory with which one can explore classical dialectics in the philosophy and sociology of art education. The allegory rehearses reciprocities, transitions and contradictions inherent in the ineluctable interplay between *gemeinschaft* and *gesellschaft* of art instruction, learning, practice and administration. It reveals the distinctive ways in which habitués of a colonial and post-colonial art department, fundamentally predisposed to autonomous practice[1] than any other department in the University, *strategically* and *tropistically* responded to the differing degrees of ideological liability, nourishment and constraint within an outcome-privileging social mainstream.

In contemporary understanding, the art academy, a site for such transaction, embodies an ideological apparatus through which contemporary society produces, reproduces and transmits a nexus of iterable attitudes, values, taste dispositions and cultural capital across generations and geographies. Corollary to these workings, a shared habitus and identity is fashioned by members. Particular aspects of old and new meanings, and actions persistently become "asserted as collective values or just taken for granted", while others become "objects of contest and resistance" (Comaroff & Comaroff, 1991, pp. xi, xii).

Renan (1939, pp. 190, 191) and Mazrui (2000, pp. 87-98) have theorised that such individuation-socialisation processes are phenomenological, underwritten conjointly by positive preservation of memory (*nostalgia*), negative selection by memory (*amnesia*), and *invention*. By implication, a comprehensive study of this experience should task the scholar to consider what appears on the surface, what remains hidden in the deeper recesses, what is absent, and what is anticipated, as of equal, but not interchangeable, significance. This involves taking an interrogative posture in a diagnostic and interpretive venture which also brings with it several ontological and epistemological puzzles, and their methodological consequences. Of necessity, these *theoretical* questions also need to be addressed concurrently with the subject-matter under investigation. The ontological-epistemological problem which immediately comes to the fore is the classical *subjectivity-objectivity* impasse, whose significance has been a litigious one, at least, since the linguistic turn in the Liberal humanities, and since Bourdieu claimed to have steered successfully between Scylla and Charybdis.

Roughly, this dissertation is an insider's perspective on how the cultural codes developed in a scholastic regime of autonomous art practice and taste have been constructed, reconstructed, mediated or appropriated in the history of Ghana's art academy under the successive auspices of colonial "Science, Technology and Arts" College and subsequently, the post-colonial "Science and Technology" University. Needless to say, the researcher's objectification of this fluxional phenomenon is wont to be underpinned by precedence, both documentary and theoretical, in the body of scholarly work conducted so far in the specified field, as much as by the broader picture of cultural and intellectual history painted in seminal texts across several fields and contexts of the humanities (cf. Bourdieu, 1993; LaCarpra, 2004; Oguibe &

Enwezor, 1999). But it would also benefit immensely from purposeful gleaning in those localised fields left almost insignificant after the bigger harvest.

Background to the Study

Today, the advance of comparative study in the scholastic art traditions inside Africa is constrained by the modest attention the domain has received so far in research agenda and curatorial work. For the greater part of the twentieth century, academic art culture has been an aberration, a *globus hystericus,* in the African art canon[2]. This is said to have been especially bolstered by the atavistic and middle brow focus of hegemonic institutions and their agents in the cultural Metropolises (Kasfir, 1999; Nicodemus, 1999; Picton, 1998; 1999). Invariably, the ideational culprits in the scheme, by scholarly consensus, are colonial anthropological constructs such as the so-called "ethnographic presence", "tribal image", "one tribe one style", and "oppositional myths"; perhaps we can think of more. These constructs seem protean, often festooned with differing robes in successive discourses; at worst they survive as organising principles in canonizing agenda or at best a generative impetus for an important tropism which created a no less persuasive "fourth estate" in post-colonial African and Third World studies. Indeed, the influence of the primitivist ethos has been no joke for as lately as 2002, Sunanda Sanyal would surmise that academically-trained African artists are "currently among the most annoying pebbles in the art historian's shoes" (p. 133).

Subject area. But within the ill-fated academic art culture in Africa, there is further skewness in scholarly and curatorial work which puts, especially, the College of Art, Ghana on the suffering side. As the principal degree-awarding art institution in Ghana and probably the oldest epi-colonial art department in sub-Saharan Africa (Mount,

1973/1989) it seems quite ironic that its cultural capital should remain a mere footnote in most seminal texts, curatorial work and canons of modern African art. Since Mount[3] (1973/1989, p. 129, 139) described the College's capital as lacking in "originality" and "artists of note", the institution has attracted only cursory attention from the eminent art historian or curator. Even Clementine Deliss's *Seven Stories about modern art in Africa* (1995) which is known to have given Anglophone Africa belated and ample attention (Kasfir, 1999, p. 136), and which appropriated scholarly literature from analogous art academies and their traditions, quite interestingly, keeps the College of Art and its legacy in the appendix[4].

Research Problem

Due to insignificant research effort so far committed to the cultural asset of the College of Art, Ghana, there is a general paucity of exemplary scholarly precedence for the interested researcher. Quite excusably, most sections of the few existing texts which demonstrate such interest tend to give general historical information to the reader. More often than not, they are either synoptic and over-dependent on official accounts, or take a literal rather than critical approach. The same corpus of examples and constructs surfaces again and again, making the range of references rather slight. Presently, the corpus of literature on College of Art is, by and large, incestuous in references, perspective and subject matter; it lacks the close philosophical reading characteristic of the typical post-*Magiciens*[5] African art scholarship and obscures key but less palpable detail.

Problem Statement. A principal detail of College of Art history which has yet to surface prominently or examined profoundly in any scholarly venture we know is the

Institution's intellectual legacy. Yet, this object of study is growing in significance in contemporary scholarship partly because, since Foucault demonstrated the enormous extent to which knowledge can be coercive, the status of noumenal asset has become an indispensable estimator of competence, significance and persusive force in contemporary culture. Given these premises, the need to put the conceptual history of the Ghana College of Art tradition on dignostic and comparative research agenda becomes critical.

Research Questions. These questions follow from the oversights outlined: "How have key actors in the College's history embodied, shared, and responded to changing patterns in the language of 20th Century art and art education? What is the nature and quality of consensual mindset in today's College of Art from 2001-2005? What ideologies and socio-historical conditions inform this mindset? To what degree is the consensual mindset homologous or different from that of the archetypal art College community in the early 21st Century? To what extent does it engender *competence* and *performance*[6] in the contemporary symbolic cultural market? To answer these questions, we spotlight the Painting Programme, the oldest and most influential site in the College committed to autonomous practice. We examine the following key areas:

1. The range of theoretical dispositions fundamental to the existing Painting Programme of the College of Art.

2. The habits of producing, knowing, viewing and discussing of art in the Programme.

3. The range and quality of art and cultural vocabulary with which the typical Painting student experiences an artwork and the artworld.

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

4. Homologies and distances between the Painting Programme's discourse and the general schema of contemporary art discourse and art education.

5. The implications of the relations (in 4) to Ghanaian higher education and the general culture.

Research Objectives

The research questions informed the formulation of the following objectives for the study:

1. To critically examine the evolution, structure and content of the Painting Programme of the College of Art, KNUST.

2. To determine the nature and quality of consensual discourse in the Painting Programme.

3. To critically explore the range and depth of the Painting student's artistic and cultural literacy and competence.

4. To determine the strengths and weaknesses of the central theoretical assumptions which inform artistic praxis in the Painting Programme.

5. To make recommendations from which suitable benchmark statements can be developed for the 21st century painting curriculum.

Methodology

Since the subject to be examined, "Theoretical Foundations" is a historical process as well as a researcher mediated construct, we have prioritised phenomenological research perspectives which should fairly accommodate possible reciprocities between subjectivity

and objectivity. Concurrently, our study questions the omnipotent licence of ontological-realist and positivist perspectives in humanist research practice (cf. Blumer, 1969; Bourdieu, 1993; Dilthey, 1989; Popper, 1957/1969). We have accordingly situated this study within the hermeneutic domains of the humanities than the "scientistic", etiological, and extrapolative domains of social sciences which unduly simplify complex patterns of social life.

The principal methods of gathering, analysing and interpreting information have been idiographic, requiring our use of conventional qualitative instruments such as naturalistic observation, action research, grounded theory, document and content analysis, focused interview, case study and historical analysis. However, exploring the "range" of the student's cultural literacy and competence, as stipulated in Objective 3, has much in it to benefit from statistical data and inferences. Even so, the quantitative "variables" examined under this objective are formulated as, à la Blumer, "abbreviated references" of constructs simultaneously investigated in the qualitative domain. On this objective alone, we have statistically tested five null hypotheses formulated on the following research hypotheses:

Research Hypotheses

1. Students will exhibit significantly low levels of familiarity with typical keywords in contemporary African art scholarship, discourse and practice.

2. Students will exhibit a significantly low familiarity with a representative range of bibliographic materials and their subjects in contemporary African art and cultural scholarship.

3. There is significantly low frequency of mainstream post-1960 art and cultural vocabulary in the Painting Programme's pedagogy.

4. There is a significantly high frequency of perennial art and cultural vocabulary in the scholarship of the Painting Programme.

5. There is significant difference between the frequency of perennial art vocabulary and the frequency of revisionist art vocabulary in the Painting Programme of KNUST.

Significance of the Study

The document does not claim to be a final word in the subject but may stand as among significant examples in critical and reflexive thesis writing in the Art Education Department primarily because several theoretical and methodological adaptations we have made are, with resolve, against the dominant conception of *exemplary work* therein. By carefully evaluating a broader consensus of *exemplary work,* our thesis has the capacity to point ways to alternative types of investigations, subject matter, theory and method needed in humanistic research practice in Ghana. Further, it presents a wide range of previously not referenced sources. The student of art theory, art history, intellectual history or comparative art education should find introductory resource in the document that will challenge her interest.

Critical and comparative studies which give special prominence to the intellectual legacy of comparable art academy traditions inside Africa have become key references in on-going research, curatorial and canon-making agenda (cf. Kasfir, 1999; Nyachae 1995, Court, 1995; Picton, 2002; Sanyal, 2000, 2002; Deliss, 1995; Kennedy, 1992;

Nicodemus; Okeke, 1995). Similarly, outcomes of this study can offer valuable references in subsequent research and curatorial work.

The document is suitable as a guide for members of boards of education, curriculum developers, implementers, moderators, assessors and reviewers in helping them better to understand the liabilities brought upon Ghanaian art education by the *critical and contextual turn* in contemporary fine art education and professional praxis. Evaluative issues raised in the chapters would be insightful in official self-evaluation and external inspection in Ghanaian higher education in art. The literature would be particularly useful in the subject review stream and, much less, in the institutional review stream.

Delimitation

The scope of inquiry is limited to the undergraduate Painting Programme of the Department of Painting and Sculpture, College of Art, KNUST. Few insights from the undergraduate Sculpture Programme and the MFA Programme have however been cited for comparative reasons. On the one hand, the subject for literature review spans a five-century period. It takes from remote Gold Coast and Ghanaian origins of school education in the European Renaissance Period through the earliest sub-Sahara African diasporic contacts with European easel painting in the 17th century to the establishment of an art college in Ghana, and its sustenance to the turn of the 20th century. On the other hand, data analysed and discussed for the inquiry proper represent the period 2001 to 2005. Even though we acknowledge that a detailed cultural history of pre-colonial Gold Coast arts and culture could have added impetus to our study, we have made only cursory reference. This is not due to lack of interest. Rather, the enormity of contentious issues on this subject "indigenous African art" alone needs such scholarly expertise as we could not

cultivate within the time frame of this study. For practical reasons we have preferred, as much as possible, to keep silent on the subject till we became better equipped.

Limitations and Possible Consequences on Results of the Study

We observed four major limitations which may have had possible consequences on the quality of data analysed in this study and the general presentation.

Researcher's position as lecturer in the department under examination. My appointment, since March 2003, as a member of the teaching staff of the Painting and Sculpture Department, afforded an easier access to departmental documents, but it also apparently impinged on the credibility of some obtrusive data and sometimes posed a threat to the internal validity of measuring and data collecting instruments employed. For example some respondents' presumptions about my theoretical orientation on some subjects appeared to determine trends in some responses, especially, those gathered through the personal interviews. To curtail its negative consequences, we further gathered complementary data by employing both unobtrusive and investigator methods. However, data gathered by proxy were also sometimes obviated by limitations in note taking, reportage and inexperience of the interlocutor. The cue here was to make informed judgement from the triangulation of the corpus of data gathered for each construct.

Ethos of the Art Education Department. Even though rational Enlightenment thinking has come under review and critique by, especially, the challenge of post-modernist theory, the Art Education Department under whose auspices this dissertation was written, prioritizes unified explanations, meta-narratives of means-ends goals, objectives, scope, sequence charts, and prescriptive evaluation instruments (cf. Slattery, 1997). A similar close-ended understanding

is taken to the certified thesis writing and presentation style. This climate proved so persuasive in the research period that our preferred prose essayist style which should accommodate tropes, punning, and elastic readings of "social fact" had to suffer here and there. Thus, the rather lumbering character of the document could be read as a modest stylistic accomplishment after pitting our half-formed meta-modernist advocacies against a more coercive retro-modernist status quo.

Ethos of a supporting department: The Art History Section[7]. We worked with the premise that outcomes of this study would be most insightful if premised on up-to-date historical analysis of the language of 20th century art. This presupposes the researcher's ample acquaintance with unfolding constructs, subject matter and methodologies in current art history and criticism which deconstructed pre-1960 art history writing. However, the Art History Section of the College of Art, from where we hoped to get the needed professional guidance, had little, if any, on offer. In the Section's chores, the penchant for taking over "ready-made discourses from the West" disguised as authentically African was more of a rule than an exception. Theoretical and methodological commitments underpinning manuscripts, publications, lecture notes, examination questions taken from undergraduate and graduate students, and informal personal communications were generally yet to exceed the questionable neo-ethnologist and neo-primitivist approaches[8]. While some studies undertaken under the auspices of the Art History Section show promise in the ethnographic field for their narrative fidelity, underpinning theories of the few lectures or forums I could attend between 2001 and 2004 bore ideological parallels to the contended "colonial book-keeping and ethnographic-curatorial" matrix critiqued in Picton (2000). For example, so-called

traditional and *indigenous* African art is still taught in the now exceeded "one tribe, one style" paradigm of categorizing African Art (Kasfir, 1984). Apparently, the most revising theoretical perspectives bear close affinities to Robert Goldwater's *Primitivism in Modern Painting* and William Rubin's and Kirk Varnedoe's *"Primitivism" in 20th Century Art*.

Also, European art history disseminated in the Section is yet to question the theories and art historical methodologies underpinning such "Stone-Age-to-20th-Century Bibles" as the early editions of E. H. Gombrich's *Story of Art* and Horst dela Croix's *Art through the ages* which narrate the story of art with only scanty pages devoted to a set of folklorised arts of non-Western cultures and with little or no reference to female artists. Revising theoretical perspectives and critical methodologies which have been in scholarly currency in the typical Art History Department since the mid 1970s, especially, those which put to question, revised or expanded the theoretical bases of Abbé Batteux, Ernest Gombrich, Herbert Read and William Fagg are missing from discourse and bibliography. The Department is yet to find instruction from revising perspectives and issues in, for example, Rogoff (2000); Bryson (1983, 1988); Oguibe & Enwezor (1999); Hutcheson (1992); Mudimbe (1988; 1991); Said (1978, 1991, 1993); Krauss (1986/1991); Pollock, (2003); McEvilley (1992); Babba (1994), Crowther (1993), Alain-Bois (1993). Issues raised in the groundbreaking scholarly periodicals *Third Text* (founded 1991) and *Nka: Journal of Contemporary African Art* (founded 1994) seem unprepared for[9].

Paucity of related bibliographic material. The dearth of relevant bibliographic sources in the University and in Ghana meant that some publications relevant to this study had to be ordered from European and American libraries, bookshops and institutions. The consequence

was that it took quite long to have access to relevant material, and longer to absorb or to digest the "difficult" material within regulatory time frame of the programme. Thus, as experts would invariably observe, some foundational concepts within the revising critical and theoretic milieu are presented or applied half-formed; there is the likelihood that some misreading has trickled in. I take due responsibility for any such outcomes.

Classificatory System for Historical Analysis: Landmark curricular models and their corresponding periods in College of Art history.

In our historical analysis, two distinctive theoretical models of curriculum have been extrapolated as defining three key periods in the development of the College of Art tradition. They are:

1. The Art as Teacher Training model of the Scottish Period (1952-1962).
2. The Art as Industrial, Commercial and Professional Practice model in the successive Asihene-Nkrumah[10] Quadrinneum (1962-1966) and Post-Nkrumah Asihene Period (1966-1979).

We suggest that the latter model stood essentially unrevised through the last decades of the century – the Post-Asihene Period (1979-present).

In the Scottish Period, the art and crafts teacher-training ATD model (established 1933 in Britain) advocated in the H. V. Meyerowitz tenure in Achimota (1936-1945) was extended to absorb the post-War NDD system (established 1946 by the British Ministry of Education). The succeeding Institute of Art-College of Art curriculum, in the Asihene-Nkrumah Quadrinneum (1962-1966) and the Nkrumah-Asihene Period (1966-1979), jointly interpolated industrial, commercial, professional and, least of all, cultural

objectives on the Scottish Teacher Training Model. Together, their ideological auspices set off the major theoretical framework and the ethos of the present College of Art which also framed the current Painting Programme under study.

In these successive periods saw the proposal for an autonomous College of Art (1965) and for a College of Art as a Design Centre (College of Art, 1970) and College of Art as a Production Unit (1974) respectively. During the Asihene-Nkrumah Quadrinneum (1962-1966) the Painting Programme was given a boost when Slade graduate, John A. Avis' Curriculum Reform, itself informed by the contemporaneous First Coldstream Report (1960), was adopted. These significant determinants and their ideological roots in European art educational traditions receive little or no comment in the existing corpora of scholarship which reference the College of Art. Notably, the tradition of College of Art has had important exchanges with Slade since G. A. Stevens, a young graduate of Slade became the first art master of Achimota College.

Some theoretical considerations for colonial and post-colonial text review.

Since the historical analysis of Gold Coast and Ghanaian art education also involves the dissection of the colonial text, it would be worthwhile reviewing the status of the diversity of theoretical perspectives employed by contemporary scholars to explain it. Booth (2003) has identified three principal approaches taken by educational theorists and historians on colonial education in Africa, all of which she has interrogated; the Modernist approach in which the colonial educational project has often been defended as a means of necessary (scientific) development, the Post-modern relativist perspective which "rejects all forms of totalising reason, or grand theory" as articulated in Welch and

Masemann (1997) and the Postcolonial theoretical perspective, an ally of the Postmodernist perspective which challenges "the universality of Westernization and […] the legitimacy of imposing Western education on African populations". While sections of this study find more instruction from Postcolonial theory and its Post-modernist allies than from Modernist and pre-independence anthropological perspectives, it also recognizes the contradictions attendant on some postcolonial approaches which have viewed "colonialization, and thus the spread of Western education, as a simple two-sided equation with the evil colonizer pitted against the colonized – a single 'other'" (Booth, 2003).

Stylistic Agendum: Style of Writing and how Manuscript is Ordered, Formatted and Annotated

Prose Style. We attempt to steer between the pedantry of conventional thesis writing and the stylistic concerns of the literary essayist. We have advisedly written in the first person to emphasise the subjective nature of this endeavour. The plural "we" and "our" refer to the communal constitution of research work and authoring, even when the input of others would seem remote or token. Yet still, where, in the narration, the phenomenon reported has obvious practical, moral or legal significance which would demand our fidelity to an "autonomous" singular author, the singular "I", "My" or "Me" has been preferred. Such examples are usually associated with opinion, feeling, possession, presence and tropisms.

Documentation, referencing and formatting Style: The APA. For presentation, we have adopted the parenthetical in-text citation format of the American Psychological Association

(APA) documentation and formatting style recommended by the Art Education Department, KNUST.

In accordance with current APA practice, we have employed the author-date in-text parenthetical referencing citations. The headings are in a three-level hierarchy; Centered Uppercase and Lowercase Heading; Flush Left, Italicized, Uppercase and Lowercase Heading; Indented, italicized, lowercase paragraph heading, ending with a period, with following text starting on the same line. We have also included endnotes where suitable. Archival documents, wherever possible, are cited by author/source, date, title, storage classification; i.e. where applicable, box-folder-jacket, and place of writing. We were guided by the APA proviso of discretionary use of footnotes or endnotes but we could not, based on our assessment, apply the discretion favourably, especially, to the review of related literature and particular sections of the text which required explanatory content and additional historical documentation. The running head, recommended by the 5th Edition of the APA Publication Manual (2001), has not been used in our format since it is neither a Departmental nor Graduate School requirement. While APA recommends double spacing in all sections of the document, we concede to the recommendations of the KNUST School of Graduate Studies recommendations and reduce font sizes and line spacing of selected auxiliary sections. A few other formatting mechanics we have adopted which contrast APA recommendations include the paging style which appears centred at the bottom of the page in contrast with the APA recommended top right, and first names of authors which are written in full (where possible) instead of being initialised.

Synopsis of the rest of the chapters.

Chapter Two, a review of related literature is fashioned as a documentary and intellectual history, and historiography. We have examined subtexts of perennial practices and discourses in Ghanaian art educational thought. We have first rehearsed how migrations and colonial attitudes of stigmatisation contributed to the construction of a reified "identity" ethic in Gold Coast social thought which, as Svašek (1997) has noted, finds expression in style, production and discourse in Ghanaian art. On the one hand we have noted the attempts made at grafting the so-called authentic African expression on Western values; on the other hand we have noted the attempts made at synthesizing "Liberal" and "vocational" models of education. The two found their zenith in the Prince of Wales (Achimota) College educational experiment which, intend finds instruction from Phelps-Stokes and the Eton-Winchester models respectively. The dialectics consequent on this binary present an interesting history in British Metropolitan art education history itself; their diffusion in the Gold Coast and Ghanaian protégé is perhaps not an inconsequential area of study. We have argued that the conflation of the approximated opposites Liberal, therefore "bookish (academic)", and "Practical" therefore "vocational" respectively in official Gold Coast and Ghanaian education policy constitutes a false dilemma.

We have asserted, rather than argued that employing Weber's and Merton's theses to interpret the predominantly Protestant ethos which predated British colonial education effort in the Gold Coast would be far-reaching. We have demonstrated this in a synoptic interrogation of the Luther-Zwinghli-Calvin epistemological and ontological bases of the Basel, Bremen and Scottish Mission system which favoured and emphasised the

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

vocational, instrumentalist and empiricist-realist end. We have assumed that the later colonial laicization is not a case of ideological chasm but indicative of continuity in ontology, epistemology, and educational philosophy; for the colonial system was to retain, essentially, the framework established by the Basel and Bremen Mission education. It is noteworthy that when the Governor Guggisberg introduced the famous sixteen principles of education in 1925 (McWilliam & Kwamena-Poh,1959/1975), it was realised that the Presbyterian Training College courses had met almost all the sixteen principles while other institutions fell short here and there (Owusu-Agyakwa, Ackah & Kwamena-Poh,1994).

Essentially, resonances of the procedural and technical German *gewerbeschule* system, a system adopted in the Dyce Somerset House, and Redgrave-Cole South Kensington systems of British national art education can be identified in, especially, the Basel-Bremen-Church of Scotland Mission educational systems which predominantly trained Gold Coast art teachers before political Independence. This essentialist system had trained the student in a mechanistic, pedantic and procedural manner with little or no accommodation for recondite thought. We have subsequently noted that it was by no coincidence that the succeeding British colonial educational system should recommend the "cast iron" Hand and Eye training as the nationwide art curriculum in Gold Coast training colleges in 1909. Significantly, it was the majority of teachers trained in the Basel-Bremen-Scottish missionary systems who found their way into the new Government Training College in Accra to begin the Hand and Eye course, and they were in the majority who graduated to teach art in schools and training colleges.

We observe that the central objective to shift education from "bookish" to "vocational" has been a perennial one in Gold Coast and Ghanaian education history. We find it in all major education reports and reforms in the 20th century, among them the Education Rules of 1909 which established Hand and Eye training, Committee of Educationalists' Report, 1920, and the 1987 Education Reforms for pre-tertiary education in Ghana, and its affirmation in the later Educational Reforms Review Committee Report (1994). We observe that true to the objectives of the 1987 Education Reforms, the equivalents to the fine arts in the Report, namely, Picture making and Sculpture, are listed among vocational subjects and apparently obscuring their Liberal (cultural) dispositions. Subsequently, we have suggested that the foundations of Ghanaian art education and the Painting Programme can be explored insightfully if comparative reference is made to the details of analogous and related transformations and fertilisations such as those of the British art educational system, especially, from its developments in the Victorian Era, through the Bloomsbury era, the New Art Teaching, Coldstream Reforms, the institution of the CNAA to the inception of the QAA and its later benchmarking system.

Consequently, we have noted that the publication of the First Coldstream Report in1960 made a revolutionary transformation of the British art educational system from the hitherto centralised and totalising NDD system and its vocational South Kensington appendages when it emphasised "learner-transforming" objectives than "state-transforming" objectives. Notably, it was this reform which affirmed art and design education as worthy of pursuit at the Degree level. From 1963 onwards all art and design students in Britain were required to devote a significant portion of their studies to art history. According to Woodham (n.d.), these aspects of the reforms were "intended to

remove practical studies in art and design from the supposed stigma of vocationalism".

We observe that these transformations made direct impact on the Ghanaian art educational system, especially, through the curricular transformations from the NDD-DFA programme to the landmark event we have labelled the J. A. Avis Curricular Reform in the mid 1960s as well as its implementation and moderation by the mix of Ghanaian, European and non-Ghanaian African teachers and successive external examiners. Subsequently, however, while Metropolitan British art education would be further radically transformed through successive revisions of the First Coldstream Reforms, the Ghanaian programme, we have observed, continued to fix its gaze on a decontextualised J. A. Avis programme and residues of the NDD system. We surmise that this culminated in an approach to painting and discourse which hardly built adequate capacity to meaningfully revise or transform the curriculum to meet contemporary intellectual, creative, career and institutional challenges which came with transformations in contemporary art and society. We have identified resonances of their central theories in the published and unpublished texts produced by teachers and students of the Programme.

We observe that the arguments presented in, for example, the following polemical essays produced by the College teachers, Philips (n.d. [1970]), Mitchell (n.d. [1970b], 1979) and Delaquis (1976, 1977, 1979), embody partly the nature and quality of discourse which had prevailed after the inception of the J. A. Avis Curricular Reform. That the core of the issues responded to or presented in these texts as embodying the central theoretical positions of College of Art and Ghanaian art communities betrays "blatant oversights of

seminal thought" would seem to suggest that prevailing theoretical discourses in the College must have been hysteretic to contemporary currents.

In Chapter Four we have sought to find the implications of the particular Ghanaian local responses to these percolations in the College of Art system and consequently to draw our conclusions from a systematic inquiry into communicative exchanges, especially, the student's capacity to "construct informed, complex and critical accounts" of both their own practice and the practice of historical and contemporary others within the Painting Programme from 2001-2005.

This chapter is preceded by a chapter on method (Chapter Three) in which we outline and critically review research methods and design adopted for the study. Results from the inquiry, in our estimation, would form a set of moderately reliable indicators from which conclusions on the nature and quality of theoretical dispositions with which the typical student would experience contemporary art and the artworld can be deduced and suitable recommendations made for the transformation of the Programme and hence Ghanaian taste culture (Chapter Five).

Some Conceptual Definitions

Some keywords and phrases recurring in the thesis need to be defined in the context which they have been applied in various sections of this text. Below are conceptual definitions of selected vocabulary.

Art as Work and Art as Text paradigms: We have used the terms "Work" and "Text" in describing two distinctive approaches to meaning making and the understanding of art. The use of the terms follows an important distinction suggested by Barthes in *From Work to Text*

(1971/1996) where "Work" is characterised by concreteness (analogous to substance), denotation and decontextualisation - as a "finite body with a determinate meaning" - while "Text", informed by its Latin origins, *texerre* (to weave), is indeterminate, open-ended, elastic, polysemic and subject to reinterpretation as it encounters or is encountered by a changing audience (i.e. connotative).

"Text" also refers to any expression, whether visual, verbal or scripted, consciously artistic or otherwise which can be interpreted or "read" in ways analogous to the interpretation of literature or in Barthesian language, *lisible*. By implication, when the art is construed as Text, its method of teaching accommodates and emphasizes heuristics more than the constative. On the other hand, if art is construed as Work, its pedagogy emphasizes the latter and subordinates the former or construes it as merely auxilliary. From our study, it would be observed that in the historical development of Ghanaian art education, the Hand and Eye system of training introduced in the Government Training Institute, Accra conducted pedagogy in the "Art as Work" Model. Traditionally, the "fine art" or "autonomous" paradigm, being more acquiescent to the "Text" Model than to the "Work" model, is contrasted with the more instrumental and means-ends "Art as Work" Model. Given the possibility of iterability and embodiment in discourse, it is possible for an "Art as Work"-disposed community to accommodate and appropriate outcomes of "Art as Text" discourse but by submitting them to the processes of signification in the "Work" paradigm, they begin to lose their *lisible* significance and become mythified as natural and decontextualised givens. Conversely, the "Art as Text"-inclined community can appropriate outcomes of "Art as Work" discourse and invest them with *lisible* interpretations and meaning. The student trained in a predominantly "Art as Work" Model is more likely to become a passive reader of texts

rather than an active producer; a "reader" of myths rather than a "decipherer" or a self-conscious "producer" of myths.

Atelier: French term for "fine art studio" contrasted with the "practical art" metier. Ateliers were the public centres of art education which originated in the late 18th century in the school of Jacques Louis David and followed by his students Gros and Ingres. There was a shift from the older system of training where the young painter would study in his or her master's private atelier to acquire the "science and method of his craft, not to learn, together with a mass of other pupils, a narrow gospel of art" (MacDonald, 1970/2004). There was a new stress on painting from the nude as well as research into Classical antiquity which would be modified or exceeded in its development but which fostered a more Liberal outlook. The fine quality of drawing in Ingres' atelier and career would later have a remarkable influence on the Slade professors in London (MacDonald, 1970/2004). The Liberal-oriented atelier approach to art production and art discussion, which we have exemplified with the Slade, Goldsmiths and Royal Academy systems in this study, has been contrasted with the more procedural, technical and vocational "practical art" tradition of the early South Kensington system. Yet, within the atelier system itself, there would be observed contrasting values and approaches which we have also noted elsewhere in the study.

Autonomous art practice. Autonomy (etymologically, from Greek *Autos,* meaning Self and *nomos,* Law), that is, giving oneself one's own laws (cf. Castoriadis, 1990, p. 160-167; Holmes, 2004, p. 548) is the Liberal humanist province of art practice. It emphasises the autotelic dimension of art and has come to be associated principally with the fine arts, especially, the urbane kind produced in the scholastic traditions. While it is consistent with

one fundamental principle or another of democracy, it paradoxically comes into confrontation with the need for consensus and consent to authority in the democratic society.

Autonomy-prioritizing regimes have aspects of their roots in the Western capitalist epoch. Capitalism thrives on "subjects who work by themselves, who freely exchange their labour-power for wages" and therefore it requires liberal humanist ideology, "individual freedom, freedom of conscience, and consumer choice" (Belsey, 1980). Autonomy-prioritizing art practices therefore face the threat of fostering this ideology which suppresses the role of language and contradictions in the construction of the human subject and culture. By presenting the individual as free, unified, and immutable subjects (from whom the certified meaning of action must flow to the observer if it is a social event or the reader if it is a text) autonomous practices reproduce the production relations responsible for classic realism (Belsey, 1980, p. 67).

Liberal. Culturally-oriented and concerned with issues of broadening the mind rather than professional or technically-oriented study. When we have qualified an educational programme or philosophy with the term "Liberal" with capital "L", we have used it in this sense. John Avis, in 1965, as well as Charles Philips in 1970 proposed a Liberal-oriented programme for the College of Art. However, current educational advocacies such as the College of Art Strategic Plan (2000) and the KNUST Corporate Plan (2004), under the habitus of contemporary business model, in contrast, employ language which promotes professional and technical concerns over recondite Liberal objectives. Such language, more often than not, set in the Work paradigm, promotes the contrivance of art education and practice to fixed economic, political, moral or occupation-fitting and professional categories. Conversely,

within the liberal category, Ruskinism and other theories like it demonstrate the possibility of positing the Art as Work model in the liberal "fine art" discourse.

Perceptualism: The term appears in the writings of Norman Bryson as, according to Belton (n.d.), the "uncritical reception of realism as optical (i.e., perceptual) truth, instead of as a meaning-bearing construction which is therefore subject to the inflections of social values" (Text). Perceptualism finds its typical expression in the typical unreflective viewer or practitioner of art who thinks of what is depicted only in terms of, to rework Belton, "what it is" rather than "what it could possibly mean". The term can be made analogous to the paratactic mind set or contrasted with hypotaxis or conceptualism. The paratactic mind-set is the interpretation of art and text in terms of the apparent coordination of its elements instead of the possible causal and logical subordination or substitution of one set of elements with another. Thus, the paratactic viewer would tend to itemise the perceptible optically-sensible elements in a picture, text or event.

Philosophical: Devoted to or guided by the deeper search for new knowledge (other than everyday common sense views), especially, the nature and meaning of the existence of entities. In this study, its near-synonym is "theoretical". Our approach to philosophical inquiry is relativist, contextual and constructionist. It is informed by Alain Baidou's famed assessment that the three principal strands of contemporary philosophy, the hermeneutic, analytic and the postmodern "all claim that the ideal of truth as it was put forth by classical philosophy has come to its end and that for the idea of truth we must substitute the plurality of meanings".

Polemic: The art of debate to uncover deeper meaning. In this study, it is closely associated with critical discourse conducted in the so-called Art as Text academic model. This contrasts

discourse conducted in the Art as Work model in which meanings are generally taken to be fixed and intransitive. The research also identifies practical art (not speech and written text alone) as an expression of polemical thought when practised in an interrogative rather than declarative or imperative modality.

Ruskinism: Ruskinism is principally an art-theoretical position associated with the central theory of John Ruskin's *Modern Painters.* Ruskinism advocates a "truth to nature" retinal realism and assigns moral gratification and justification to its pursuit. *Modern Painters* is an epitome of the Art as Work model in liberal-oriented atelier discourse.

On the other hand, Ruskin contributed to discussion in the metier discourse, too, in which he abhors acquiescence of art and design educational systems to the reproductive techniques of the machine industry and eulogises individual genius, manual and artisanal work. This forms the bone of contention in his debate with George Wallis, designated Ruskin-Wallis debate in this study, which we have made analogous to the Huxley-Newman educational debates. A culmination of Ruskin's metier theory is the William Morris "Art and Crafts" outlook which is contrasted against the more clinical procedural "practical art" approach to art and design education advocated in the early South Kensington system.

Theory: For the purposes of this study, theory is any systematized set of meta-cognitive formulations in scripted, pictorial, gestural, verbal or any other communicative form. The expression "Theoretical Foundations" in the title takes from this definition of theory. In our terms, for a theory to be admitted as critical or philosophical, the purveyor(s) of the theory ought to be conscious of its theoretical status in the network of other theories and, as well, strategically employ it to "look at", interrogate or comment on other theories. The "looking at" aspect of theory connects to the term's Greek etymology. However, the caution is that the

origins of "Theory" (from the Greek *theoria*, meaning looking at or gazing and *theoreo*, spectator) resonates also in the now contested subjectivist positioning of the central Self in relation to the transcendental or peripheral Other. This attitude is implicated in the Enlightenment, colonialist and modernist intellectual traditions which have been challenged in current Post-colonial discourse. Philosophically, "theory" in this study, leans more towards the more pluralist and relativist contemporary Continental Philosophical and Post-colonial traditions, which we have associated with the aforementioned Art as Text Model, than the Classical Analytic tradition which, more than the former, still bears residues of the positivist Cartesian rationalist thought.

Summary and Conclusion.

In the cultural configuration of Ghana, the College of Art maintains a strategic position as the principal degree-awarding institution of visual art, art history and art education in Ghana. However, there are relatively few texts which reference or study it and fewer still which have committed the symbolic cultural capital of her autonomous practice to serious scrutiny. The few publications which have demonstrated such interest have, more often than not, been synoptic, and converge on the biographical and anecdotal than on philosophical analysis. The oversight is worthy to consider, especially because essentially, focused studies on academy art traditions inside Africa are becoming significant asset in the canonising and research agenda of modern African art. Our focus would be on the intellectual foundations of the Painting Programme and how these connect to the archetypal "horizon of intelligibility" which contemporary students of art employ to understand their discipline and those of others. This investigation is preceded by a historiography of the foundations of Ghanaian art education. The theory informing this exercise is underpinned by moderate relativist philosophy.

CHAPTER TWO

SCHOOL ART EDUCATION IN GHANA; BASIS, CONTEXT AND CONTENT:

(SPECIAL REFERENCE; THE COLLEGE OF ART PAINTING PROGRAMME)

The *habitus,* as the word implies, is that which one has acquired, but which has become durably incorporated in the body in the form of permanent dispositions. So the term constantly reminds us that it refers to something historical, linked to individual history, and that it belongs to a genetic mode of thought, as opposed to essentialist modes of thought (like the notion of competence which is part of the Chomskian lexis). Moreover, by *habitus* the Scholastics also meant something like a property, a *capital.* And, indeed, the *habitus* is a capital, but one which, because it is embodied, appears innate (Bourdieu (1993, p. 86).

Introduction

Prologue

Essentially, this chapter explores the habitus and order of gnosis in the colonial and post-colonial College of Art tradition. Embedded in the narrative is a documentary, cultural and intellectual history with accompanying pictorial essay. The selection and construction of content is underwritten by the thesis that the dialectical consequences of dualist thought in European cultural history resonate in the over-a-century old Gold Coast and Ghanaian school art and art education history. Like Whitford's *Happy Medium* schema (1923, p. 113; 1929, p. 13) which depicts Western art education history as a stream meandering between fine arts and industrial arts focus respectively, the fine arts tradition of the Ghana College of Art can be pictured as a canyon meandering between a Liberal queue of cliffs on one side and a Technical queue of cliffs on the other side. To trace this course, this chapter can only benefit from a rather scanty corpus of extant literature committed to Gold Coast and Ghanaian art education, art practice and ideas. Yet it finds compensatory resource from other genres of influential text scattered across disciplines in the humanities.

Principally, the Ghanaian College of Art tradition features most notably in[1]:

1. The few sections of the corpus Picton (1999) describes as the "brief, but in principle, encyclopaedic text". Examples are Asihene (2004), Antubam (1963) and Mount (1973/1986). Usually these sections are standard historical synopses relying mostly on official sources and presenting findings in "matter of fact" and manner.

2. The Biographical text on Gold Coast and Ghanaian artists and art teachers (Fosu, 1986/1991; Harrod, 1989; Proud, 1992).

3. The few Typological (Thematic) essays which situate Ghanaian art in author-invented typologies and themes. Examples are, Svašek (1997), which explores the history of modern Ghanaian art in terms of "style" and "identity", and Kwami (2003) which, undeniably following Forster's landmark *Education and Social Change in Ghana* (1965/1967), explores Ghanaian art in terms of "change".

4. The Argumentative, Polemical or Positional essays which join art historical or art theoretical debates but which provide subsidiary insight into prevailing College of Art discourses (Philips, n.d. [1970]; Mitchell, n.d. [1970b], 1979; Delaquis, 1976, 1977, 1979). There has been much to say from each idiom. Besides overlooking a great many significant detail in each case, some particular examples, themes, periods of history, and perspectives, surface more regularly than others.

Mount (1973/1989), for example devotes some sections of his scholarship to tracing the development of art schools in English speaking west Africa and subsequently treats the development of the College of Art tradition. He gives a hint about the centrality and insularity of British art examination system which its colonies were obliged to take. While Mount makes important assessment of the quality of art and artists produced in the development of the school which ensued, he is silent, like others, over the details of

successive curricula, the complex histories and models of pedagogy, and the taken-for-granted theories which supported and occasioned his findings, and the discussions which ensued from them. Yet, these sections of Mount (1973/1989), as of Antubam's (1963), still remain the principal published sources on the development of art and art education in Ghana.

Issues not unparallel to the silences in Mount (1973/1989) and perhaps most encyclopaedic and biographical texts on the subject have been treated or broached in examples of literature which do not necessarily focus on the history of art education in Africa or Ghana per se. However, together, their assessments have been insightful and explanatory of the social and historical conditions which necessitated and informed the findings of Mount and others (for example Booth, 2003; Coe, 2003; MacDonald 1970/2004; McWilliam & Kwamena-Poh, 1959/1975; Quist; Stoler & Cooper, 1997; Singerman, 1999; Thomas, 1994). With these resources and similar others, some loose threads in the extant narrative on art and art education in Ghana can be tied back.

The typological text, excusably woven around reductionist themes, more or less, references some important documentary history on the foundations of Ghanaian art and the College of Art, and suggests possible theoretical approaches to the study. In the polemical text, too, there is the unstated objective of some authors, principally lecturers of the College of Art to rethink the taken-for-granted, to demonstrate how certain assumptions in art theory (Antubam, 1963; Delaquis, 1977; 1979), art history (Mitchell, n.d. [1970], 1979) and pedagogy (Philips, n.d. [1970]) in Ghanaian art educational discourse have come to constrain or could help facilitate the art student's or the Ghanaian artist's creativity and understanding in art. Following Enlightenment modernist and historicist traditions of

weaving taxonomies around teleological scaffolding (cf. Feldman, 1967), the theoretical models of these texts are presented as though it were both inevitable and obvious that referenced examples would turn the way they turned (cf. Antubam, 1963; Mitchell, n.d. [1970]; 1979; Philips, n.d. [1970]). While the College may not have been nominally cited in most of these texts, there is little doubt that the teacher-author had argued with, at least, the Ghanaian art education system in mind and by implication, the College of Art, its principal art institution. There are recommendations, about how to change the structures of meaning and habitual expectation, to facilitate a more discriminating and meaningful perspective and to show how to "act upon these new understandings". These texts are also constrained, in varying degrees, by the failure of their authors to monitor and to accommodate revising theoretical perspectives contemporaneous with the period of their publication and the principal ontologies and epistemologies in which their arguments could be better grounded. The majority take their own theoretical assumptions for granted as certified and incontestable and use them to build rather totalising and exclusivist arguments. Some of these advocacies can be found reproduced in student theses. Some ideas in these theses manuscripts, regarded as extensions to those expressed in the polemical texts and others, have been important literature with which to fill historical and theoretical interstices in our historiography. Put together, these examples could provide ample resource for the researcher who has interest in comparative Ghanaian art education history.

To provide the subject with "disciplined grounding", indeed, obliges the researcher to present a moderately up-to-date history of the development of art education in Ghana and the College of Art. This framework should be apposite to warrant a superstructure of

inquiry into the Painting Programme. But our undertaking would further be constrained by the fact that the most significant of texts commenting on the College of Art tradition were published before the 1980s; a good measure of their principles and examples has stood virtually unrevised in our present milieu when the condition of humanity, art and its discourses, and the status of knowledge are seen to have undergone radical shifts and transformations.

Theoretical and stylistic considerations

This chapter is informed by the Burkean critical taxonomy, the "dramatistic pentad". We have textured the Burkean method with such contemporary literary devices as "creative analogy". A relevant theoretical perspective which has guided the approach taken in this study has been Postcolonial Theory which has had a sustained theoretic kinship with the "linguistic turn", and the epistemology and ontology of the so-called Continental Philosophy. These more recent perspectives admit tropes in their style, making them most congenial for our interpretive venture. They also advocate the contextualisation of the histories within such important theoretic and thematic frames as colonialism, modernity, race, nationality and post-nationality, issues almost indispensable in contemporary cultural studies. While admitting that the corpus of such literature often contains difficult or unfamiliar vocabulary, they have helped expand the field of text production and meaning generation, as well as the inclusion and insertion of important aspects of culture hitherto superscribed or repressed in standard texts. Further, they provide a repertory of new vocabulary for meanings in art and artwriting to which there was previously inadequate or

no existing vocabulary to denote. Finally, they have textured the topology of contemporary scholarship with innovative literary styles and techniques.

In this study, the evolution of art in the Gold Coast is outlined against a background of remote contacts with Western and regional apparatuses and agents. Some of these references may seem incidental to the principal locus of the study but they are important as illuminating material for our historiography. In this undertaking, vicissitudes associated with Euro-Western education, trade, patronage, missionising, commodification (Kasfir, 1999) and ideology are implicitly reviewed.

Synopsis of the chapter

To fill the interstices inherited from the fragmentary nature of the sources of related literature, we have broken the chapter into three major parts. First, we comment on the general Victorian, colonial and early modernist cultural sensibilities, and attitudes which advocated and affirmed both empiricist-realist and instrumentalist schema, and which underpinned the foundations of epi-Occidental formal art education in the Gold Coast. Second, we sketch the history of Gold Coast contact with the West and how it engendered the earliest diasporic contacts with the "fine art" tradition. Finally, we trace the evolution of the Painting Programme of the College of Art from these histories and comment on selected examples of art ideas espoused therein until 2001 when the data described and discussed in Chapter Four began to be taken.

The contextualised history presented here suggests that like a cultural nomad, Ghanaian art education is a complex mix of multiple identities characterized essentially by a blend of exchanges and transformations. As broached in the foregoing, we have followed Burke

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

(1945, 1950) to examine these exchanges and transformations in terms of "the symbolic act", "the setting", "the agent", "the implicated symbolic and linguistic strategies" and the "the purpose of the symbolic act". We have pointed out some of the objects, consequences and implications of such exchanges and transformations but we have also against the traditional historical method alluded to metaphors and allegories implicated in the recounted histories. We have not, in all cases, made such allusions with the intention of drawing *literal* analogy or to establish historical fact through cause and effect relations; in most cases as in the example of the Saint George Castle, Elmina, the cradle of Christian-Mercantile education in the Gold Coast, the literary tropes are employed as *figurative* analogies to explore and clarify meaning in analogous or homologous contexts. We hope that by our approaches taken in the subsequent sections this distinction will become clear. There has also been the deliberate resort to a synchronous "timeline" approach elsewhere to explain some contemporaneous histories and intellectual contexts in sections of the chapter, especially, those significant Gold Coast historical events which were chronologically simultaneous or even coterminous with landmark Euro-Western cultural, art educational and art historical events. Some important foundations outlined are examples of the earliest African contacts with the Euro-Western easel painting and philosophical traditions. Among them, the suggestion that the diasporic painting career of a woman from Elmina (Ghana), Esi Atta, alias Isabelita Hermona (1632-1692), marks the earliest notable sub-Sahara African contact with the Euro-Western easel painting tradition is insightful and could be an important subject for further inquiry. The gender of this pioneering painter, though far from being a typical example in modern African art history, destabilizes the existing androgenic configuration of the standard textbook history of the

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

earliest sub-Sahara African contacts with the modern idiom. While this outcome may be only incidental to the crux of the thesis its insertion has the added advantage of correcting a predominant impression in the African art historian's literature, especially, those which begin the story of African easel painting tradition with the Nigerian Aina Onabolu (Fosu, 1986)[2]. But the Isabelita example, as well as its accompanying historical detail is more relevant to our undertaking for its status as a working metaphor; it is emblematic of the now established post-colonial discourse around the constructs of hybridity, identity, authenticity, and nationality or post-nationality which cannot be extricated from contemporary African and African Diasporic art and cultural experience. Isabelita's experience calls forth, in Chika Okeke's terms, the experiences "of many dislocated artists who must negotiate the cultural interstices between the site of residence and the place of origin" (Okeke, n.d.). Aspects of this reference have been cited and reviewed to explain the rather complex foundations of school art education in Ghana. The foregoing examples establish the scene for readers and prepare them for the unfolding Gold Coast contacts with Missionary and colonial art education.

We have subsequently attempted a summary outline of the significant philosophical underpinnings of Protestant missionary education in the Gold Coast and colonial British interpolations. It is posited that while anticipations of art *qua* art could be said to have been redolent in the Protestant missionary educational programmes, the general ideology which drove missionary education could hardly have given the needed impetus to artistic training in the more contemplative, critical, contextual and theoretical privileged in autonomous or atelier practice; the impetus which would guarantee the artist's critically conscious engagement with the polysemic meaning and theory-recognizing corpora of contemporary

art discourse. This inference seems plausible because the Missionary project was overtly gripped in performative thought[3]. The limitations and contradictions in Gold Coast art education before G. A. Stevens became the first art master of the Prince of Wales (Achimota) College from1925[4] to1929 (cf. Antubam 1963; Harrod, 1989; Meyerowitz, 1937a; Stevens, 1962) have been schematized through a review of the Hand and Eye training programme which announced the birth of Euro-Western art training within colonial British policy. We suggest that, by the totalising institution of the Hand and Eye in Gold Coast schools, the consequence on art education was that it progressively insulated Gold Coast art consciousness against emphasis on *Liberal* percolations, especially, of signification, theory-recognising, and contemplative action. It consequently disabled the subject from thinking in alternative and important ways about art ingested; art (if what was taught or practised could be so-called) was read and practised in a fixed, procedural, mechanistic, univocal and denotative fashion and additionally, took a less than self-conscious direction which hardly paid serious attention to its possible intersections with polemical instruments. This point is very important because it would find reverberations in the strategic position of the current Programmes of the Department of Painting and Sculpture, College of Art regarding its peculiar context in the post-colony, the Science and Technology University, modernity, meta-modernity and their attendant discourses.

It has been important here to appropriate the problematic distinction between two notions or approaches to art practice and pedagogy; (1) the Liberal salon-atelier system and (2) the technical and career-oriented "practical art" (metier) system which supports more the art as industrial-artisanal enterprise. The two, though appearing to be generally dichotomised and even antagonistic in England during the nineteenth century, especially expressed in the

protracted Dyce-Haydon[5] and Ruskin-Wallis debates, became complementary in the Post-World War I colonial British art education philosophy. While some componential disciplines, approaches and historical examples in both systems may intersect, and indeed they intersected in many important ways in British history, it is needless to say that the fundamental theories which have informed their respective pursuits are distinguishable.

The distinction can be explained, we posit, not very accurately but helpfully, in terms of the Weberian characterisation of Euro-western rational thought – the *value-rational* and the *practical-rational* perspectives. Notwithstanding this dichotomy, both systems can indeed be found to be compatible in their empiricist realist ontological and epistemological framework.

Again, another construct of Weber's, the "Protestant Ethic", and its cognate, Merton's "Pietism-Science" thesis[6] have been invoked to establish logical relations, analogies and homologies between Hand and Eye-type art training and its anticipations and corollaries in the existing German Protestant missionary educational programme in the Gold Coast and elsewhere. Weber's and Merton's theses characterize the Pietist tradition generative impetus of literal-realism in Western society, roughly, purveying the "correspondence theory of truth", rationalised empiricism and instrumentalism. The consequent thesis here is that in Gold Coast education history, since the later British interpolation did not radically revise the Pietist empiricist-realist, the verificationist and mechanistic educational outlook became perennial. The British system can be seen as coming to affirm and to enforce the central workings of the ancestral system before the end of the First World War. Elsewhere, we have demonstrated the extent to which the central art education system in Britain, itself,

had owed to the German *gewerbeschule* and it will be seen how this system diffused into the Gold Coast.

Nevertheless, it is not the presence of these traditions in the Gold Coast educational system, as much as their totalising status in successive systems, which is at issue. The taken for granted assumption in the early Gold Coast art education system that they were self-evident, foundational and incontestable approaches to art education somehow made the colony miss vital perspectives and resources and made art teaching and learning an arguably stifling exercise. By implication, such ideology would, in *practical rational* terms, contrive the goals of art to the more stable outcome-based, career-oriented, industrial, vocational, artisanal or job-fitting approach to art education [7]. On the *value-rational* axis, the goals of art are contrived to such verificationist, denotative and objective goals of picture-making which find expression in Ruskin's "Truth to Nature", its ramifications or in such positions which mask as exceeding or subverting Ruskin but in reality affirming its underpinning assumptions. In a particular epoch in Victorian England, (at least, from 1837) the *practical-rational* ethic appeared to outweigh the *value-rational* ethic in state-run and state-oriented art education. This extended into colonial policy.

In one of the familiar ways of telling the story, the series of events associated with Great Britain's early lead in the Industrial Revolution, the lowering of tariffs on import which facilitated an influx of Continental goods on the market, the report of the 1836 House of Commons Committee on Art and Manufactures which restated the then common sense view that French goods had been superior on the market because Napoleon's institution of *arts et metiers* schools had placed special emphasis on design, the Scottish William Dyce's

Somerset House system which adopted the German *gewerbeschule* and to a lesser extent aspects of the French *arts et metiers* systems of training, the German Prince Consort Albert's interest in marrying science and art, the surplus capital accrued from the Imperial-RSA Crystal Palace Exhibition, the establishment of the Department of Science and Arts (DSA) 1852, utilitarian and literalist Henry Cole's appointment as head of the DSA, the subsequent ubiquity and authoritarian status of the South Kensington-style art and design schools and curricula in Britain itself and in Victorian India (for example the Madras (1853) Calcutta (1854), and Bombay (1857) schools of industrial art), percolations into American art education exemplified by Walter Smith's appointment to teach the technical and industrial South Kensington art and design curriculum (Chapman, 1978; Pappas, 1970) and the Hand and Eye type curricula in the British colonies, especially, the Gold Coast before World War I.

By World War I, while the liberal *atelier* communities of America and Europe were deliberating the implications of the Amory Show (1913), when the Burlington Magazine (1903) had established for over a decade, when artists and cognoscenti began to debate the controversial propositions of Clive Bell's *Art* (1914), and while Cubism was transforming from its Analytic phase to a Synthetic phase, the totalising curriculum for schools and colleges in the Gold Coast was the inflexible, "cast iron" and mass conforming Hand and Eye training. These important developments in atelier communities would, needless to say, be largely acted outside the precincts of the Hand and Eye trainee teacher. To the best of my knowledge, the social, historical and intellectual conditions for this hysteresis are yet to be examined in any existing literature.

The apogee of the underpinning utilitarian paradigm in the Gold Coast could be found in the pioneering efforts made by Hebert V. Meyerowitz, H.C. Davis, Michael Cardew, A. Southern, Rev. H. S. Stopford[8] and sundry in the institution of the abortive West African Institute of Art, Industries and Social Science funded by the British Colonial Development Fund (Antubam 1963, p.200; Kwami, 2003, pp. 288, 289; McWilliam & Kwamena-Poh 1959/1975, p.75). This latter model, naturally the more refined than the Hand and Eye model, had instruction from contemporary ethos in the Metropolises which had found their foundational principles in Ruskin, William Morris, Eric Gill and the Art and Crafts Movement, and the more remote legacy of the German *gewerbeschule* system of training artists in "practical art" respectively (cf. Harrod, 1989).

The post-War British west African colleges, namely; The Nigeria College of Technology Science and Arts, Zaria, and the Kumasi College of Technology Science and Arts, Gold Coast under the auspices of the Council for Overseas Colleges of Arts Science and Technology (COCAST), at least notionally, are logical outcomes of British Imperial desire to marry science and art. According to McWilliam & Kwamina-Poh (1959/1975) the West African Institute of Art, Industries and Social Science was "in some ways replaced, as far as this country was concerned, by the College of Technology at Kumasi".

The utilitarian schema would find reverberation also in the subsequent art programmes administered in the first Republican period of Ghanaian history under the auspices of the Kwame Nkrumah University of Science and Technology (established 1961). An art faculty in the principally scientistic and technocentric environment, and the only one of its kind in a "developing nation" would find the more recondite and *value rational* goals of the atelier tradition at best at odds with or at worst anomalous to the more overt material and

economic-developmental objectives of the new nation. However, the Gold Coast and Ghanaian ramifications of the antagonistic rationales shared similar ontological and epistemological assumptions. The nature of the atelier-metier dialectic as well as the survival of a painting programme within the consequent ethos is also a subject worth exploring. We find a totalizing literal-realist and even technical, performative or professional ideology underpinning the atelier programmes advocated in the Gold Coast and Ghana in spite of percolations from avant-gardist Continental traditions which carried with them the incentive to undermine the basic theoretical framework of naïve realism. Ironically, though, the content, direction of pedagogy and discourse of the colonial art educational venture which had immediately succeeded the Hand and Eye art curriculum contained elements which had the political capacity to undermine colonial cultural and intellectual hegemony and as will soon be made clear, these elements were embodied in local Gold Coast consciousness and deployed in the struggle for self-determination and self-definition. Lord Lugard's *The Dual Mandate in British Tropical Africa*, which had become essentially a manual for British colonial administratoion from its publication in 1922 (Booth, 2003) might seem to have given impetus to the romantic colonial functionary who advocated the fostering of classical African culture or celebrated African creative genius.

At the same time in art and intellectual circles, there had been developing groups of artists and cognoscenti in Britain who had openly begun to disregard the conservativist cultural values (in art circles, these had included Victorian and Edwardian values, and academic classicism) which had ironically been used as paragon by which to under-privilege the then "subject cultures". The tempo is accelerated, particularly, when provocateur colonial

functionaries and educators, (contemporaneous with the period when *The Dual Mandate,* the Bloomsbury, Camden Town, London, and Glasgow groups were in currency, when the child-centred New Art Teaching of Marion Richardson and R. R. Tomlinson (MacDonald, 1970/2004; Picton, 2000) were establishing and when Roger Fry's compiled essays, *Vision and Design* which featured *Negro Sculpture,* was published) to whom we assign the generic name "the Prometheans"[9], more or less champions of Orientalism (Said, 1978) and Rouseauean nativism, began advocacy of classical African cultural expression both for atelier and "practical art" purposes.

In some English-speaking areas where the totalising status of the industrial arts had begun to make significant concessions to the salon-atelier tradition, the "fine art" of pictorial representation introduced, however, was crafted on a syncretised European illusionism and cosmetic "native" values. In such colonies as India and Nigeria, the Prometheans, Ernest Binfield Havell and Kenneth C. Murray, respectively, became advocates for the insertion of invented "subject" texts in the interstices of the colonial text. In the Gold Coast where the Hand and Eye model had persisted to override the import of local arts and crafts, the youthful graduate from Slade, G. A. Stevens, had introduced a unique form of pictorial representation which blended local referents and themes with the "magic" of Euro-Western illustrative illusionism (Figures 7, 8). In Uganda, where there had been an apparent void, Slade-trained Margaret Trowell, following Mary Fisher (Court, 1985; 2000; Trowell, 1947), "introduced" east Africans to European easel painting and cognates. That the cultural revolutions of these Prometheans in Africa were contemporaneous corporate phenomena in the post-World War I reconstruction ethos is as significant as it is insightful.

In the Gold Coast as elsewhere in the British colonies, the art education phenomenon of the interbellum paralleled the accelerated rise of Nationalism and instigations for independence and self definition. Some foundational ideas used to articulate self-definition ultimately trace back to early Gold Coast diasporic and intellectual careers which are exemplified by Antoine Wilhelm Amo's thesis at the University of Halle *The Rights of Africans in Europe* (1729) (Houtondji, 1989, p. 116)[10] and Ottobah Cugoano's *Thoughts and Sentiments on the Evil of Slavery* (1787). Resonances are found in the philosophy of Edward Blyden whose influence on the notable Gold Cast Nationalist Casely-Hayford is incontestable. In parallel, the colonial functionary, G. A. Stevens contributed to the Gold Coast Nationalist discourse. His repudiation of Hand and Eye training (Oguibe, 2000; Stevens, 1930; 1935; 1962; Svašek, 1997) was based on his reading that its presence had encouraged official disregard for local arts and crafts. This bore close parallels to pro-self-rule political criticism of colonial Britain's apparently blinkered gaze at Gold Coast household culture.

The College of Art, of which inextricable part has been the Painting Programme under examination, has emerged from these histories. During its promiscuity with the pictorial and artisanal, or cottage industrial arts in the Specialist Teacher Training model in the School of Art and Crafts in Achimota, it passed from the tenure of Berlin *gewerbeschule*-trained sculptor and craftsman H. V. Meyerowitz to the fifteen-year stewardship of the Scottish painter James McClellan Mackendrick whose kinship with the Glasgow School of Art – a protégé of the South Kensington system - is as notable as it is significant. It will be recalled that Glasgow, in the Late Victorian Period became a centre for William Morris' Arts and Crafts Movement and under the advocacy of Charles Rennie MacKintosh the

hand-crafted art and cottage industry approach to art was advocated above the machine product and the "fine art". Analogously, in the area of the *atelier* tradition, it had also been an outpost for the painters of the Glasgow Boys tradition who, like the Slade School practicalised the need to fertilise British art with Continental idioms, especially, of the Impressionist kind. But the Morris-MacKintosh "arts and crafts" approach was much in tandem with the post-War official British aims of colonial art education; the artisanal-industrial tradition had seemed congenial in the colonial developmental programme for the not-so-industrialised Gold Coast.

In the School of Arts and Crafts which emerged in the Gold Coast, art was taught with at least two objectives. In one shade, it was taught to make the trainee an art teacher, a vegetal entity cultivated thus to ensure the continuous propagation of the new "art and crafts" message. In another shade it was to make the trainee useful in the emerging and extended social domain. Bearing close affinities with the William Morris arts and crafts tradition, it advocated a sort of art training which made little distinction between the fine arts and practical crafts and which directed focus on such undertakings as would meet the immediate and perceptible needs of society. While there was potentially a good deal in it to ensure a more Liberal-oriented art practice, especially, in the moralising message which underpinned the teacher-training programme, the outcome-based, career-fitting and career-establishing message which underpinned art policy and instruction ensured that artistic consciousness conciliated less to recondite thought.

Also the Eurocentric art histories and the Victorian classic realist critical orientation attendant on this sort of training looked in blinkered fashion on the formal and, to a lesser extent, thematic values of indigeno-traditional cultural expression. The succeeding

curricula in the next significant eras which we have labelled the Asihene-Nkrumah Quadrinneum (1962-1966) and the Post-Nkrumah Asihene (1966-1979), while transforming in model, made little progress in the transformation of the epistemological and ontological bases. The problem at issue here is not as much the individual character of these successive models as that each model, when adopted, was made to assume such totalising and incontestable influence that if it was merely procedural and insulated against self-conscious practice, it precluded the arts from engaging any more fruitfully with the meta-cognitive, philosophical and interpretive discourses which ought to enable the learner tackle the difficulties suggested by contemporary developments in art practice and signification. Theory-informed reflective practice, though implicated in few sections of successive curricula and pedagogic activity was, more often than not, subjugated before the narrow definition of procedural technique and craftsmanship. And the more profound conceptual revisions suggested by contemporary art practice and imagination were less monitored or emphasised in pedagogy. Thus, in much of the late twentieth century, a gulf was created between the kind of art literacy advocated in the Ghanaian College's discourse and what pertained in the extended art community.

While we recognise that the apparent British insularity in art practice by the turn of the 19th century can be contrasted sharply with the remarkable British enthusiasm and effort expended on art education since the mid-nineteenth century, our review calls into question the basis for British self-assurance in her stewardship of art education in the colonies. We have pointed out that British art production itself had little merit by the early 1900s even while she had expended a considerable effort on art education, practice and signification. It raises the counterfactual but important question whether it would not have been much

more rewarding if the Crown had opened up the stewardship of art training to "experts" from, possibly, other rivalling art and political orientations and communities such as the French who had clearly contributed immensely towards the transformation of modern British art education and practice.

In some cases the colonial terrain was left to amateurs or art teachers who were not themselves in the mainstream of art practice. Here, Oguibe's (2000) reading of the colonial project through Sir Edward Cust's summary of the colonial programme as purposively made to construct the mimic would seem to find justification. But it is not the whole story for as history tells us, albeit in very subtle ways, the Promethean revolution, a product of colonial policy, sowed subversive seeds within the colonial text. While the Promethean efforts had seemed idiosyncratic and in a sense, respectively unconnected, they had shared similar backgrounds, orientations and motivations and likely became aware of the adventures and advances of their colleagues.[11] Together their contributions were to shape African thought and indeed the direction of nationalism and Africanisation in art practice, discourse and political thought.

However, the result was that through them the colonised was permitted just a limited contact or engagement with the more complex modernist artistic and cultural phenomenon. This questionable habituation began to iterate in some subsequent choices made when stewardship of art education and policy-making was passed on from the colonial functionary to the Ghanaian African. Some approaches taken in the College of Art, such as appropriations of modernist oppositional myths like traditional-modern, realism-abstraction, European "style"-African style, can best be read as categorical mistakes emanating from unexamined colonial European ventriloquism framed by the African in

ready-made, objectified but "spasmodic"[12] constructs of self-definition. It will be found that some of these reified concepts became standard principles which would seem, paradoxically, and by implication, to have logically undermined the assertiveness of the colonial subject. In theorising art practice itself, similar reified constructs were employed in the evolution of the Painting Programme, as standard, incontestable principles for art making and art discussion. Like the case of the "Pharaoh who knew not Joseph" there is an observed amnesia, especially, concerning their historical, social and ideological trappings.

Context: Contemporary Ghanaian Art Education, its multiple identities and some historical antecedents

The British Colonial Text and its Implications on Colonial Art Education

We have referenced some social and historical contexts in our examination of the nature and implications of the peculiar British colonial educational venture in the Gold Coast. Principally, we have posited the Protestant educational project and its ideological auspices as chronologically antecedent, and quite later, parallel developments to British colonial venture in the Gold Coast. We have connected our discussion to the time-honoured philosophical traditions which survived in various forms and across centuries of social and historical transformations of Western society. They are important in the study of colonial systems because in many respects, some important decisions for colonial and Metropolitan policy had been made either under their assumptions or in response to them.

Antecedent and parallel developments. It is now commonplace in post-colonial scholarship to suggest that earlier African contacts with the West through trade and Christian missionising contributed to the institution of an etic gaze from the Occident to the antipodes. The significance of this Western gaze, it could be inferred, rests in the fact

that it cannot be extricated from the economic, military and cultural subjugation of the gazed, especially, owing to concomitant coercion underwriting the patriarchy of the Occident in these exchanges. The effort in post-colonial texts has been a worthy undertaking partly because the Western gaze transformed into hegemonic practice which underpinned the subjugation of other cultures yet its real workings and implications were ideologically masked or mythified in the colonial text. Consequently, it contributed to the repression of possible dignified histories and identities of the colonized, disguised in incontestable, certified and universalist frameworks which took source from the Occident (Comaroff & Comaroff, 1991). Some of these definitions, especially, those which contrast African against European artistic and cultural expression and achievement have continued to be reproduced innocently in some twentieth century European and non-European art scholarship.

These suppressed histories and identities would be sublimated in the course of protracted colonial-subject contacts. Art practice became an important site for enacting the sublimated experience; Aina Onabolu (1882-1963) in Nigeria, Raja Ravi Varma (1848-1906) in India and the pioneering easel painters in other colonies have demonstrated the positive aspects of sublimation, yet the central premises of their advocacies, one way or another, were predicated on similar Eurocentric benchmarks which carried the capacity to under-privilege and even folklorize the dignity of African and non-European cultural histories. Indeed to attempt to establish the rationality of the African by demonstrating the African's *equal* capacity to paint in the European academic illusionist tradition is of the same order of piquancy as accepting the authorizing and omnipotent status of the Eurocentric benchmark. Somehow, these implicated premises would eventually be questioned in later

practices, texts and discourses but they had already exerted considerable influence in the predispositions of the pre-Independence African self and the same would be diffused into the deeper recesses of the post-Independence African psyche.

Notably, the early colonial art student had to engage the discipline within the boundaries of such pathological imputations underwritten by Plato-Kantian and antebellum anthropological oppositional myths of civilized-barbaric, rational-irrational, reason-emotion matrices. Colonial responses to these ascriptions engendered a mix of healthy and unhealthy fixations on and reification of constructs which consisted in memories, both false and true as well as the preservation, selection, elimination and invention (Mazrui, 2000, pp. 87-98) of a story of African art, culture and civilisation. This evolution is coded in concatenations and intersections of histories of various contacts with the West. It informs the summary treatment of the subject from the period which coincides with the Mediterranean Renaissance and Northern European Humanist developments to the end of the twentieth century.

The likelihood of falsity in the resultant Africanist, nationalist or nativist constructs may be eminent and may undermine their theoretic status; however, as has been noted, they had been strategically and historically important for the advocacy of the colonial subject's self-determination. While playing the role of the child in the colonial drama, the colonized had become a victim of protracted and protean "Munchausen syndrome by proxy"[13], especially, whenever the issue of cultural, intellectual and technological parity had been raised by the parent[14].

Oguibe (2002), referring to Cust identifies the "corridors of slippage" permitted the colonial subject which could only afford him a mimic representation of the established

West. Just how these "corridors of slippage" were constructed or structured and how the colonised engaged with or responded to them could not, however, be covered adequately in the limited scope of Oguibe's exposé. In the Ghanaian art narrative, some of the "corridors" were sometimes appropriated and creolized. They became mythified as natural, universal, timeless, autonomous or authentic African values; somehow this development was associated with growing nationalist and creative interests. Some of these constructs were helpful in propagandist advocacy for self-determination leading to political independence. The visual arts had their important roles to play in this story and art education was one of its vital instruments.

The nature of Gold Coast responses to the British Colonial text. Generally, the colonised African exhibited two responses to the Euro-Western art phenomenon. These responses have directed trends in art practice, namely: the reactive and the reactionary trends. Regarding "formal" artistic problems the African's responses were until quite lately, generally reactionary, consumerist and contrived. Before the 1950s, African artists generally accepted Western formal categories and paradigms as fixed and unproblematic. Typically, where African artists had problematised colonial taxonomy, they were usually those which had touched directly on African self-definition and which were by coincidence usually extrinsic to art-in-itself and by implication usually beyond formal theoretic concerns. These were the overtly caucacentric and exclusivist categories in which discourse the African was continuously an item of exclusion; being denied acknowledgement of their contribution. Responses to these, with few exceptions, were reactive. These were characterised by spontaneous redefinitions, especially, by interfacing the European idiom with "desirable" African subjects. Some of these approaches taken are

significantly coincident with approaches taken by Promethean colonial functionaries. Notably, this syncretic approach parallels the underpinning ethos of the Achimota cultural programme; Achimota, the Prince of Wales College would become one of the important cradles of Ghanaian art and culture. In this way, a system was created which encouraged the grafting of reified African themes on decontextualised European modernist formal framework.

There was a tendency to "choose from" the spectrum of stable and reductionist categories mainly synonymous with the Western textbook articulations about modern art, literary and cultural movements and style. These categories continued to stand almost unrevised even in the face of emerging revisionist art practice, theory, related institutional strategy and more complex audiences (Svašek, 1997). These constructs were handed down and also ingested as certified and transparent, and in discourse defined the Gold Coast African situation directly in their terms.

Before World War II, Gold Coast school art education was, theoretically and formally, more encumbered with Victorian classic-realist epistemology than with any indigenous or Continental European model. Also, some theoretical assumptions of the Victorian Realist aesthetic had many logical intersections with the existing realist ethos advocated in the preceding as well as contemporary Protestant missionary regime. The evolution from a predominantly Protestant education paradigm to British Colonial education is significant to our understanding of the foundational thoughts of Ghanaian art education. Protestant missionary educational system became an almost seamless cultural unit with the British system which succeeded it. Art education in the former system would anticipate some

aspects of the succeeding system and would also find corroboration and support in the theoretical assumptions advocated thereafter.

The language of inclusion and exclusion in colonial art education. Forster (1965, p. 167), notes that when the Colonial Government proposed "Africanization" of the Gold Coast curriculum, they were met with repudiation by African nationalists such as J. E. Casely-Hayford and Nana Ofori Atta (cf. Kwami, 2003). The responses of these Nationalists were premised on the assumption that the proposed system was unfairly ableist; the African was being misrepresented as "a special case", an aberration which demanded special attention different from the rest of humanity, the quarantined Other. In Forster's synopsis, "There was indeed widespread suspicion that special courses for Africans constituted an attempt to keep them in a subordinate intellectual and social position indefinitely". We shall see that Antubam's and Onabolu's argument for European classicism in the African art curriculum is of a similar order. While subsequent developments would indicate that these Nationalists received some hearing from the colonial government, some residues of exclusionary ideologies remained to define curricula, subjects and disciplines.

In educational content, the language of inclusion, being partly a response to Nationalist objection to "special" education for the colonised, was somewhere used as an imperial cultural strategy; the language of inclusion was ironically used as an excuse by the colonial regime to disseminate Anglicised and analogous occidental culture through education. For example D. W. Grieve, the then Registrar of the West Africa Examinations Council failed to regard any Gold Coast household poem from any part of West Africa as "appeal[ing] to African children" in the 1952-1961 "Pupil's Book" of *Adventures into Poetry for African*

Schools. Yet, a number of the poems in the anthology had similar "folk" origins and some examples were as anonymous as African poetry would have been regarded. According to the editor,

> This book embodies the results of a small-scale investigation into the teaching of poetry which was carried out in schools near Achimota by students of the Institute of Education, University College of Ghana. The objects of the investigation were; first, to discover what kind of poetry really appealed to African children, and secondly, to discover the major difficulties likely to be encountered by teachers in the interpretation of the poems. Not all the poems in this book were tried out in class, but representative poems of each kind were tried, and where these were successful, other poems of a similar nature have been included.

Such oversights (cf. Armah, 2006) would naturally draw responses from self-conscious educationists in the colony. Art education was one of the principal sites for such oversights until the intervention of the Prometheans G. A. Stevens, Gabriel Pippet and Hebert V. Meyerowitz.

In painting, exclusionary language and strategy had corollaries with the aforementioned Munchausen Syndrome by Proxy and sometimes found expression in "larsony"[15], Ayi Kwei Armah's neologism, for "that style which consists of the judicious distortion of African truths to fit Western prejudices, the art of using fiction as criticism of fiction" (1978). Such imputations as "Africans do not take to painting naturally" (Ntiro, 1963, p.466; as cited in Picton, 2002, p. 7) and "Perspective and painting objects to look round are both peculiarities of the West...the only form of [African] art is sculpture; it is therefore, not African to paint" (Antubam, 1963, p. 130) became prevalent. The Ghanaian artist Kofi Antubam would attempt a *reductio ad absurdum* on these prevailing and curious neo-primitivist implications of the Roger Fry kind of conjecture (Fry, 1920/1990). Consequently, he accepts for his premise, a predominantly sculptural tradition of African art. However, the so-called African inclination towards sculpture is here employed to argue

for solid chiaroscuroid modelling and illusionism in African painting against the then advocated quasi-cubist "flat" one. The reader would soon find that Antubam's advocacy in this debate had become an orthodoxy by the mid-seventies when Delaquis attempted to subvert it in *Truth and Illusion* (1977).

Obviously, and as Picton (2002) notes well, the premise overlooks the facts of history; it is now a platitude to mention that there had been a longer tradition of painting in Africa than of sculpture. The reductionist derivation of African art from sculpture only and the related failure to notice African traditions of painting, betrays the typical degree of ignorance and snobbery consequent on the prevailing colonial text as well as by some degree of inevitable colonial gullibility. The discourses which had informed this cul de sac, notably, of the Roger Fry persuasion, while they may not be entirely misguided, missed many important points by articulating African art history within the monology of what Picton (2002) has termed the "colonial book-keeping and ethnographic-curatorial" matrix.

Indeed, the Natural Synthesis art cultural revolution instigated by the Zaria Art Society which predates Antubam's as well as Ntiro's publication had demonstrated that painting could be a legitimate source for the African, for Africa shared in that tradition too. The Zaria Rebels, as Fosu (1986) would name the members of the Society, had taken for their cues from body and mural painting traditions and not sculptural traditions (Vogel, 1991).

But the vindication that Africans had equivalent and correspondent art and cultural traditions is sometimes extended too far into either the romantic phenomenon Mazrui (2000) labels *Gloriana* or false analogies, especially, in texts which apparently make a plea for African realism and painting[16] .

Stigma consciousness. Similar to the pseudo-questions raised by the colonial Munchausen by Proxy, there were other imputations suggestive of the under-privileging status of the colonial subject regarding the creative arts. Some of these would direct artistic debates. Ironically, when the colonized African expended intellectual and creative effort on them they were able to articulate their self-definition and self-determination in strategically important ways, but the opportunity to debate, imagine and practice art in some other important, insightful and alternative ways slipped by. In tandem with the then prevailing zeitgeist of modernism, there was the bid to assert the validity and necessity of a monolithic national art and identity ironically based on "desirable" classical European and African schemata. Some concomitant debates degenerated into mere cocky and snob responses which failed to appreciate the significance of some important developments in the history of art. For instance, Kofi Antubam, taking for granted as valid the then common evolutionary and teleological approach to narrating history[17] and convinced that Ghana was at the threshold of transforming from a "Classical Stage" to a final stage of a "National Realism" in the "natural" growth of her arts[18] (Dei-Anang, 1963, p. 190; Mount, 1973/1989, p. 225) would consistently appear to censor, repudiate and make a straw phenomenon of revisionist developments in European art thus:

> One thing I don't do is abstract art. People who do those things are playing and at this stage of the development of my country, there's no need for it. All national galleries in Europe have a classical, serious art. There is no time for joker artists. My country must first establish that kind of art which will go into a museum to serve as an inspiration. The artist must help society to be less confused and more peaceful – abstract art does just the opposite. What the world needs is the artist who can see in chaos something likely to bring less confusion. The artist who paints confusion and melancholy is not helping… I don't like distortion. I like beautiful women, children, etc. I am interested in basic values. Every country must first establish their Renaissance, then they can fool around." Interview January 13, 1962, quoted in Mount, 1973/1969, pp. 224,225)

He would say elsewhere:

> Since the renaissance, the development of the arts has suffered especially in civilized Europe. One confusing movement after the other has gradually robbed the arts of their vital spirit of the impersonal and inoffensive, yet meaningful symbolization of ideas. In a feeling of utter disillusionment, most artists have become meaningless abstractionists. Like most Ghanaian men only they are entitled to name the children they produce. (Antubam 1963, p. 189).

As would eventually emerge, similar assessments have been replicated in College of Art discourse. Some of these discourses are however misguided in their assumptions about the Western art phenomenon as much as they are of African art and its categories, yet these assumptions have been employed as the theoretical basis with which to undermine or exceed the quality or relevance of more profound and alternative views.

Colonialism and self-concept of colonised. There are two categories of concepts worth considering in the examination of the construction of the colonial and post-colonial self. These are corroborated in current self-concept research. Colonialism had set a stereotype of stigma in many portions of the colonial psyche. Two major responses emerged from the self-conscious colonised African; the colonised African either rejected the stereotype completely and constructed a new one in its place or accepted the stereotype and ignored the possibility of creating a new construct (McEvilley, 1999, p.303; Oguibe 2002). In both ways, the colonised could not escape the grip of the negative consequences of stereotyping and related stigma consciousness.

Brown and Lee (2005) have demonstrated that in the real-world scholastic milieu, students with higher stigma consciousness have the greater capacity to perform poorly than those with lower stigma consciousness or non-stigmatised students. While it we admit that the conditions for and definition of performance in Brown and Lee's research milieu and the colonial milieu respectively are not identical to warrant a strong literal analogy, it still

seems plausible to infer the likelihood that stigma consciousness related to colonial stereotyping in the arts and culture would contribute to a stifling creative environment which could further inhibit some aspects of the type of "performance" expected of the colonial art student or artist. It is however a remarkable caveat that within this problematic, Onabolu and others like him should emerge. In the Gold Coast, the conditions for sublimation would be fostered by the intervention of such art teachers as G. A. Stevens and African nationalists who repudiated the colonial stigma and in contrast fostered the colonial art student's disposition to sublimate hitherto unacceptable local cultural impulses in art education.

The second category is related to the construction of the self as a standard of comparison in social judgement and further, the advocacy of a broader definition of the self-system of individuals or communities. This extension of self-definition considers the phenomenon of "possible selves" on the one hand (McElwee and Dunning, 2005, pp. 113 – 130) and the fact that inclusion-of-others-in-self (Sullivan and Venter, 2005, pp. 101 – 111) can be a vital ingredient in self-system expansion on the other. Both modalities can be isolated in the general attitudes towards the colonial phenomenon. In articulating the phenomenon of "possible selves", there was the resort to the aforementioned reification and objectification of false memories which also included the "inclusion-of-others-in-self". For example, in the 1960s and early 1970s, it became fashionable in pro-negritudist literature to suggest that past African civilizations had at one time or another either developed classical naturalism of the same kind as those of Greece and Renaissance Italy, or had given these civilizations all the important foundational elements (McEvilley, 1999, p. 303; Mitchell, 1989). Also, like the phenomenon Mazrui (2000) labels *Cultural Amnesia*, a phenomenon

not unlike an issue Yinka Shonibare explores in his "African wax print" installations (Oguibe, 1999, pp. 38,39; Shonibare, 1994, p.15) what later became known as authentic Ghanaian culture and the African Personality had part of its originary grammar in colonial romanticism and the Achimota ethic (cf. Stevens, 1930; 1935; 1962) yet these essentially "hybrid" aspects of the concept have been glossed over in a great many debates with nationalist, ethnic or propagandist undertone. However, Antubam (1963) would make a succinct commentary on African Personality as a "possible self" stimulated partly by the "inclusion-of others-in self":

> Yet another vital thing that must not escape one in connection with the expression of African Personality is that personality of any kind is made up of three main aspects, namely, what one inherits from one's past, what one acquires from the foreign impact of one's present, and what one does with a mixture of the two to make it peculiar to one's self and age under conditions of preference.

The molecules of Antubam's African Personality, like the seeds of Anaxagoras' universe, were to be mixed in "different proportion of preference to suit one's own tastes in a given period of one's own development".

The British Model of Art Education and the Parallel Representational-Realist Pictorial Tradition

Victorian-Ruskinian visuality, implications and responses in the Metropole and the Colony. The colonial British approach to art education in the Gold Coast as other African colonies promoted an ordering and rationalising mindset which consists in preparing the subject to "fit into" perceived social serrations (Oguibe 2002). In the Gold Coast, art education was, besides, conducted on the literal, optical and descriptive reading of the world. Especially in the Victorian and pre-World War II epochs the colonial subject was afforded a very narrow conception of visuality which sidestepped important aspects of the

complex of incentives afforded by the practice of the discipline, even at a time in the history of art when alternative forms of visuality and representation were beginning to elicit legitimation. Like the official Metropolitan system, also echoed in Antubam's submission above, art was construed as an instrument for an objectified social cohesion, order and control.

In addition, the attendant mode of visuality and representation was helplessly hooked on a narrow set of art materials and processes. In the discipline of painting, graphite pencil, charcoal, aquarelle and oils became the legitimated materials and processes en route to "proper" art making. In a way, through Euro-Western art education, the colony became an outpost of paint manufacturers such as Winsor and Newton and George Rowney & Co. Ltd. (Figure 6) and the subject "Methods of Production" in later curricula which was later to be labelled "Methods and Materials" at a point in the history of the College of Art became a little more than what a client could glean from a Winsor and Newton or Reeves catalogue. The understanding of painting became merely the use of Winsor and Newton and Reeves-type materials for making pictures. At a point it became almost synonymous with making figurative illustrations in one of the many atelier techniques. We would find how these connect to both contemporaneous and outdated approaches to art education in the Metropole.

An important element missing from domestic Ghanaian scholarship about the British art education system in the Gold Coast is the fact that there had been purposive intellectual and creative fertilizations from post-Victorian Continental Schools, especially, in the Slade School tradition and associate New English Art Club, the Glasgow Boys, the London, the Bloomsbury, the Euston Road and the Sickert-Camden Town Groups respectively and that

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

there had been many channels of exchange between them and colonial and post-colonial art education. It is yet to be explained in any local Ghanaian literature, to the best of my knowledge, how teachers and examiners sympathetic to such revolutionary British intellectual traditions have contributed to Gold Coast and Ghanaian art education and practice. As Picton (2000) has indicated, the influence of Roger Fry - himself a Bloomsbury painter and critic, and London Group painter whose influences certainly include the Post-Impressionists such as Cezanne - on such teachers in the Metropole as Marion Richardson, the teacher and mentor of Margaret Trowell (Kingdom, 1995) is noteworthy. Notably, Roger Fry was a mentor and associate of G. A. Sevens (Stevens, 1962, p. 334) and the mentor's apathy to the "South Kensington nonsense" resonates in Stevens' near-diatribe against Hand and Eye training in the Gold Coast curriculum (Stevens,1930; 1935; 1962). There also happen to be echoes of Fry and Richardson in Meyerowitz (cf. Meyerowitz, 1937a; 1937b, c. 1941); echoes of which some students of Achimota, with an eye for Euro-Western classicism and Ruskinism, openly disregarded or resisted as primitivist (cf. Figure 13) (Antubam, 1963; Svašek, 1997).

Before World War II, it had taken individual colonial educators, more than local Gold Coast teachers to assertively point out contradictions in the existing art educational systems. For example, when the Hand and Eye had become ossified in Gold Coast art education and practice, it had taken a colonial educator, not a local activist or teacher to recant it (cf. Stevens, 1930, 1935; 1962; Svašek 1997). Again, it ad taken colonial functionaries, G. A. Stevens, Gabriel Pippet, Hebert V. Meyerowitz, and not local educators, to make visible the contradictions consequent on denying Gold Coast local crafts a place in the Achimota art curriculum. As Meyerowitz puts it

> An Achimota student may indeed prefer the European styles and traditions to the African. But we want his preference to be based on a reasoned comparison of the two; our teaching will be to blame if he despises African art through ignorance of what it has accomplished.

Perhaps, the distinguishing experiences of these teachers in art practice and art education as well as their positions of authority in the colonial grammar had placed them in more apposite positions to subvert colonial art prejudices. As the anecdote about Rev. E. V Asihene's related in Campbell (1988) illustrates, it was with stupor to an ineluctable mine field that a colonial student or teacher would attempt to question colonial and missionary prejudices. In the early 1900s, before Stevens taught in Achimota, the Gold Coast art teacher [Rev.] E. V. Asihene, being trained in the Protestant missionary teacher training system had made a drawing *Rise up Ethiopia*. According to Campbell, his grand-daughter,

> This drawing depicted a black man lying on the ground and being helped to his feet by another black man who was pointing one finger to the sky. The message that Rev. Asihene wanted to put across was that the black people of Africa should help one another in order to overcome the numerous racial problems that enmeshed them. This drawing became a target of controversy at the training college. The white missionaries who taught there regarded it as a challenge to their position in the colonial setting. According to their interpretation, Rev. Asihene was elevating the black man onto an unwarranted pedestal (1988, p. 16, 17; See also Asihene, 2001, p. 7).

The first Principal of the Accra Training College, W. H. Barker, had surmised that education in the colony would be makeshift until "some Booker Washington arises, who, having a grasp of fundamental principles underlying the growth of education in Europe, is able to adapt them to the needs of his own people" (McWilliam & Kwamena-Poh, 1959/1975). The particular system of art instruction before G. A. Stevens did not have the capacity to produce a Booker Washington. Art education would accordingly be makeshift until well-informed Ghanaians with the capacity to extend or imagine alternatives to the

British "picture" would be trained. It comes as hardly surprising that the Gold Coast trainee of the time would miss such complexities in the discussion of art education given the narrow scope of his or her art training and thought.

Elsewhere in Nigeria, Onabolu had been infected by the Victorian classic realist contagion, and with debutant zealotry, he would propagate the superiority of the portraiture tradition above all other forms of art, including local arts and crafts. He failed to point out the limits of and contradictions in this system and used a simplistic theory to argue against the "primitivists" and the polygenesists. It had taken Kenneth Murray, another colonial Promethean to suggest a broader field of practice which included Nigerian idioms and this would be extended more meaningfully by Ben Enwonwu and later the Zaria Art Society (Okeke, ca. 1996). A similar trend could also be noticed in India before the inception of the Bengal School tradition when new Indian initiates in European classicism such as Raja Ravi Varma continued to disregard local Indian formal idioms. In this example also, it had taken Orientalists Lockwood Kippling, Ernest Binfield Havell to subvert the authority of a similar Victorian tradition. In the more notorious case of Havell, he replaced classic realist Euro-Western paintings and imagery hitherto used as teaching aid in the school with Mughal paintings and other indigenous Indian models. By this move he expected to encourage Indian students to look inward. It was by Havell's instigation and the support of critic Cooramasramy that Abanindranath Tagore developed his Benghal revivalist art tradition (cf. Parker, 1987).

While it could be reliably asserted that before the World War II, the respective fields of journalism, music, jurisprudence, theology and political discourse had developed fairly reliable domestic apparatuses of interrogation, the same cannot be said about local

discourse and polemics concerning visual practice. The supporting institutions, agencies, devices, local expertise and motivation which helped define political rhetoric and the others far outnumbered, outweighed and outdid those for any purposive contemporary visual cultural production.

Of course Oku Ampofo's[19] Akuapem Six which emerged as the first "purely" domestic visual art association in the Gold Coast (1952)[20] and the various art associations which followed, such as the Gold Coast Society of Artists (1955) with the view to promoting local visual and theoretical art expression hardly could evolve any revolutionary schema imbued with the capacity to transgress the spectral lines scattered by British cultural hegemonic lenses, still less subvert them. The platform for many perennial art-related debates in Gold Coast and Ghanaian discourse on "authenticity" and "identity" had been set by idiosyncratic efforts of colonial provocateur art teachers such as G. A. Stevens (Antubam, 1963; Meyerowitz, 1937a, c.1941; Quao, 1970; Stevens, 1930; 1935; 1962; Svašek, 1997; Oguibe 2000) and Hebert V. Meyerowitz (Antubam, 1963; Asihene, 2004; Honikman, 1970; Kwami, 2001; Mount, 1973/1989; Proud, 1992; Quao,1970) who set themselves to subvert undesirable colonial prejudices and practices in art education. As suggested earlier, the major concern of the Gold Coast colonial subject had been for their self-determination and self definition and these teachers had seemed to have provided the needed vital stimulus through the visual art idiom. Especially, in the case of Hebert V. Meyerowitz, and to a lesser extent Gabriel Pippet (Pippet, 1935) the world of the Gold Coast craftsperson which modernist Liberal-oriented discourse had set apart from the nucleus of Occidental "high art" was fed into the academic art programme of Achimota. In retrospect, this would be a pastiche par excellence on the colonial canvas; Meyerowitz had

invited the Asantehene's carver Osei Bonsu (Asihene, 2004; Hodinyah, 1971; Johnson, 1937; Kwami, 2001; Mount, 1973/1989; Quao, 1970; Ross, 1984)[21] and Kwadzo Mensah[22] to teach Traditional Wood Carving (Figure 33) and Traditional Weaving respectively in the Art Department in Achimota. (Antubam, 1963, p. 200; Quao 1970, p.16) In this regard, Gold Coast artists who determined to assert the legitimacy of indigenous visual culture in contemporary expression had found another pater.

Even though the revolutionary sensibilities of the Gold Coast provocateur art teachers are commendable and the perspectives they upheld could be regarded as somewhat multi-cultural, cosmopolitan and even avant-gardist in relation to the stereotypical colonial grammar, they were men and women of their time. It is even possible that they found legitimation within the colonial grammar itself, exemplar, Lugard's *Memoranda on Education* (1919) which had stipulated the primary object of scools as "the preservation of indigenous arts unspoilt by foreign designs, and the improvement of Native methods" (Murray, 194). Also, considering that modernist imagination contemporaneous with their time had formulated a more expounding artist worldview, we are apt to construe some of their efforts and perspectives as essentially reactionary or conservative. Comaroff & Comaroff (1991) remind us how "revolutionary consciousness may fail to call into doubt the essential trappings and entrapments of the colonizing culture". By the teaching methods advocated and thematic preferences and emphases, a stage was set which gave the Gold Coast African student a less than profound engagement with the diversity of the polemical modernist aesthetic idioms. By the late 1920s these were commonplace issues in the modernist art lexicon and communities, though admittedly hardly so in the typical British art academy traditions. Their revisionist implications on the contemporary

curriculum were overlooked in favour of indigenised Victorian genre and to some extent quasi-Cubist and quasi-Post Impressionist expression like those advocated in Fry's *Vision and Design*. So even three years after political independence and contemporaneous with Nkrumah's African revivalist regime[23] defined by political and cultural self-definition, it was still "natural" to measure the output of the post-colonial art student with a totalising benchmark, the so-called United Kingdom standards with such optimism; "This is the best student of the group- much the best. His drawing is much nearer to United Kingdom Intermediate standards" (Bliss[24], 7th December, 1960a).And the straw person made of another student is pathetically mortifying:

> This student Sojobi is a married man with several children. He is quite pathetically ill-equipped for a Diploma Course.
> He seems to have little education, no taste; and he has no gift at all for drawing. I have worried about him for two days, but in the end I follow my conscience and set aside pity. The man cannot pass. He seems ineducable.
> Paulina Anaman is bad enough but not hopeless[25]. He seems to me hopeless. You cannot in such assessments set aside United Kingdom standards. By them Sojobi would have no chance of passing his Intermediate (Bliss, 7th December, 1960b).

Habituated on this system of meritocracy and performativity, the colonial student was wont to circumscribe cultural and scholarly competence around the locus of "United Kingdom standards" and subsequently submitted to procedural and regimental exercises which sometimes degenerated into the sort of aridness Mount (1973/1983) would observe about student still life and life painting exercises in the Ghanaian programme. Anglicised or Western formal traditions were aped, only garnished with presumed nativist inputs labelled Ghanaian or African "style" and "identity" injected hypodermically. There were carry-overs in the post-colonial education and art-practice where reverence for and obeisance to United Kingdom formal standards became certified practices with little understanding or reworking of the ontological and epistemological bases of their authority. Ironically, such

misguided and unexamined assumptions, more often than not, had sometimes to be pointed out to the Ghanaian student by the "more informed" British art educator (MacKendrick to E. K. Angba, 23rd June 1960, TSA-C/68.U2/30; MacKendrick to J. P. Y. Kedjanyi, 23rd June 1960; MacKendrick to J. M. K. Ampiaw, 23rd June 1960) or the Western scholar (Mount 1973/1986).

Reflections on England's Status in Art History during the Colonial Era

In order to contextualize any more meaningfully the basis for the colonial art education project it is important to discuss the status of British art practice and education itself with respect to contemporaneous European art traditions. Reflections on England's status in colonial period is quite revealing of how much she has repressed regarding the quality of art practice. George Orwell (1947), writing about a decade after the establishment of the first School of Art and Crafts in the Gold Coast had noted that a foreigner "new to England, but unprejudiced" would find "artistic insensibility" a typical trait of the English public[26]. Arguably, this prevailing condition might have informed Orwell's contemporary, Sir Charles Holmes' apology that "many of us [British] might wish even now that, instead of railway shares and the like, we had bought modern British etchings" (Holmes 1927/1935, p. xvi). And as Sir Kenneth Clark also describes the British of the 18th Century as "artless islanders", it would seem to enforce the notion that English "artistic insensibility" had been persistent. Perhaps, the same "artistic insensibility" could not be said to have been exhibited by contributors to the Burlington Magazine, Marion Richardson, the Promethean colonial art teachers, or the few of Sainsbury's ilk who had been collecting Picassos and classical African arts by the early 1900s. But it remains a

telling indictment on a great Power whose civilising mission in her colonies had included the introduction of new forms of visual signification, cognition and taste to the colonies. In the colonial British estimation, as well as in the estimation of many a pioneer African easel-painter[27], the mastering of these marked the latter's escape from the supposed barbary and cerebral asphyxiation described in the colonial text as a genetic and dispositional natural indulgence, an anomaly in the rationalised colonial text.

This sharp indictment notwithstanding, Orwell's critique and Clark's ironically stand in contradistinction to the conceitedness in the Scottish philosopher David Hume's. While we acknowledge the gulf of decades between Hume and Orwell, our juxtaposition of their positions makes interesting reading. In Hume's evaluation of the arts in his essay *Of National Character* he had "maintained that one could survey the entire area of Africa below the Sahara and find not even one work of visual or written art worthy of the name" (cited in Gates, 1995). Surveying some of the world's major cultures, civilisations and races, the first edition of *Of National Character* had excluded completely any reference to Africans only to insert in a footnote in the second edition a conclusion "that all of black Africa contained "no arts, no sciences" (Gates 1995). This is extended to mean that the kind of beauty accorded classical Greek and Roman art traditions existed fixed outside the intellectual and praxical precincts of the negro. The Humean contagion had not only been centrifugally resourceful to continental philosophers as Kant after him but also it would be echoed in the articulations of Colonial functionaries working then below the Sahara. Sir Hugh Clifford's[28] Humean evaluation of the colonised subject quoted in Oguibe (2000 p.244) is exemplary:

> The West African Negro has often been reproached with his failure to develop any high form of civilization. It has been pointed out ad nauseam that he has

> never sculptured a statue, painted a picture produced a literature, or even invented a mechanical contrivance worthy of the name, all of which are perfectly true.

Also, in a highly unlikely source - the scripted magnum opus of the Ghanaian cultural ambassador of the post-Independence era echoes some aspects of these imputations;

> As far as it is known, Ghanaians have no great concrete architectural, sculptural, ceramic, painting, musical, or literary works to be shown. What then is to be considered Ghana's peculiar contribution to the arts? (Antubam, 1963, p. 189).

There have been numerous instances when Renaissance realism, Ruskinism or its close ally, academic realism has been invoked as a measure of artistic competence. Amon Kotei demonstrates it in Svašek (1997), Antubam hates distortions (Mount 1973/1989, p. 225; Fosu, 1986, p. 15); Delaquis (1977), following an "older European teacher" articulates it as the measure by which to test the "sincerity" of the student artist.

Orwell makes another important assessment; he maintains that English "artists like supporters of extreme political parties were almost exclusively from the middle classes". Indeed there had been middle class ascendancy[29] in English artistic and cultural activity after British lead in the Industrial Revolution when artistic canons began to be shaped by new middle-class values. Aside artists, majority of whom could be drawn from the middle-class, there was the middle-class parvenu who emerged as the new patron and whose interests and tastes directed new trends in art. The parvenu "favoured pictures that were realistic rather than conceptual" (Wilton 2001:156). In Victorian times this tradition culminated in one of the only two economic booms in the history of art (Coutts-Smith, 2002). In India, British middle-class taste was to cultivate a new genre, Company Painting, which would eventually displace the Mughal court miniature painting tradition[30].

British art practice itself was yet to attain the measure of sophistication and profundity attained, hitherto, by the French, the Flemish, the Dutch, the Spaniards and the Italians by 1900. Quite ostensibly, this partly explains the loftiness in approaches taken by a number of Victorian and post-Victorian art and cultural essayists; in some of these, there were the obvious attempts at eulogizing Anglo-Saxon expression where there was the least to support it, even to the point of overindulgence in patronizing, thereby displacing honest critical judgement. However, still a few authors and scholars have had to admit rather circuitously British second placing and some with a mere pinch of salt (Holmes 1927/1935).

With the exception of sporadic references to eminent British artists like Turner, Blake, Constable, Gainsborough, Reynolds, Hogarth and the English watercolorists, the history of the arts of the occident had hardly referenced British art to any serious degree. It would seem the typical art-historical textbook, had with intent tacitly excluded British painters from the category "Old Masters" much as it clearly did of the arts of the antipodal cultures. Even as recently as 2001 when it was published, David Hockney's *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters* hardly references any prominent English painter except himself[31]. There is also a noticeable silence over the British sculptor in art history textbook; the British sculptor in the pre-colonial and antebellum colonial eras, the period preceding Henry Moore (1898-1986), had been almost anonymous[32]. Yet behind this apparent anonymity and superscription lies a host of practices and traditions interesting to reference.

British art and its varied idioms, techniques and styles, with such few exceptions as the watercolour genre, have seemed to be mere juggling with methods, techniques and styles

of Continental schools[33]; for obvious reasons British artists (since Holbein the Younger became the official English court painter) had looked to the continent for guidance and most British artists of eminence took their defining styles from Continental artists. That the British court had continuously preferred to rely on foreign artists than on British artists for court painters is insightful. There is yet to be found, in the times of Holbein and Van Dyck, any British artist with comparable skill in portrait rendition, techniques in oils and of composition which the Continentals had so mastered. Of course there have been few remarkable attempts by British artists, critics and the public to conceptually redefine and even revolutionise British art and to recast its identity but their results have hardly made any significant impact on the development of important art traditions and so-called movements which sprang from the Continent and which became subjects of study in the Euro-Western school system. The attempt by the Pre-Raphaelite Brotherhood presented a discomforting disaster; few artists, historians or critics today would openly regard Ruskin's patronage of the Pre-Raphaelite venture as premised on any consistent and coherent theory when we consider the fact that the same critic had patronised Turner's "mass of soap-suds and whitewash". Being the most revolutionary development in mid-nineteenth century British art practice and in the typical British vein, Pre-Raphaelitism had "more to do with the descriptive qualities of painting than its power to stimulate thought" (Wilton 2001). Even so, they had owed much of their assumptions to the precepts of the Nazarenes in Germany. (Wilton 2001, pp.156,157).

In time many of the critically unexamined assumptions traced through Reynolds, Cozens, the Ethnological and Anthropological Societies, Pater, Ruskin[34], Hume and in some ways the British art and lay public had trickled down into the colonies as a mix-bag taking form

in the curricula of schools and pet ideologies of colonial administrators and settler phalanx. For example in F. H. Howard's[35] foreword to Aina Onabolu's pamphlet *A Short Discourse in Art* is precipitated; "in the field of art, an African is not capable of reaching even a moderate degree of proficiency" (Oloidi, 1980, p.193; also quoted in Fosu, 1986, p. 7; Oguibe, 2000).

Ironically, one outcome of importance in African art education and practice is that responses to this monolith by the colonized African have been largely responsible for a rich diversity of expressions of visual culture. Unfortunately, many of these have themselves become ossified as formulaic orthodoxies[36].

Whereas some notable African responses to British conservativism looked to pre-colonial African classical traditions for fertilization, a few others had, through percolations from the then avant-gardist British traditions, referenced Continental idioms in art practice. Indeed, we could characterize the general British fine art topology before World War I as essentially academic and conservative, but one cannot overlook the few but notable efforts made by some contemporaneous groups of artists and art schools which sought to question the authority of redundant Victorian conservativism. Without much in the immediate British example from which to draw stimulating impulses, these groups of artists had looked to Continental schools, especially of the Parisian persuasion, which carried the incentive to subvert sterile British academic shibboleths. In the art school circles the most notable centres for this Continental percolation had been the Slade School. This correspondence intensified after the Franco-Prussian war (1870-71) had occasioned the migration of several French artists to the British isle (Wilton, 2001, p. 193) and after the appointment of Alphonse Legros (1837-1911) as Slade Professor (1876) (Holmes,

1927/35; Wilton, 2001). In Scotland, the Glasgow School of Art was also fed with the input of such School of Paris-sympathetic artists as Guthrie, Lavery and Cornel. In Gold Coast and Ghanaian art education, the conduit to the Guthrie-Lavery-Cornel example of the "Glasgow School" pictorial tradition had been by James M. Mackendrick, the Supervisor, his assistant James Hillocks,[37] the sculptor Tom MacCroire MacNair, and the external examiner Professor Douglas Percy Bliss who stewarded the KCT School of Art and Crafts in the greater part of its first decade. There were the less obvious "avant-gardist" percolations from other artist groups such as the aforementioned Camden Town Group, the London Group, Euston Road School and the Bloomsbury Group.

British General Education History and the Colonial Gold Coast Education System; Some parallels.

Intersections between British Educational Policy and Colonial Gold Coast art education. The history of state-administered school education in England had been very recent when Britain began to show interest in Gold Coast affairs and as contemporary records continue to reveal, the Crown was yet to "remove the log" from her own eyes at the time she was administering education in her colonies; in short she was likely to be ill-equipped to undertake the ambitious project of "removing the speck" from the eyes of the colonial subject in its vast empire. The period of Great Britain's serious involvement in Gold Coast affairs (beginning in the late nineteenth century) thus coincides with her own then emerging attitudes towards state involvement in social reform[38]. It would seem Britain's own policy at home had much resonance in Gold Coast affairs.

Prior to the Forster's Act of 1870, the British Crown, in the spirit of the laissez-faire had her schools almost single-handedly manned by religious bodies on a national scale[39]. A

similar situation prevailed in the Gold Coast until the 1882 Colonial Education Ordinance officially acknowledged missionary educational enterprise (McWilliam & Kwamena-Poh, 1959/1975; Odamtten, 1978) and thus brought them under the supervision of the Crown. In the Metropole, the combined effects of the Forster Education Act (1870) and the Balfour Education Act (1902) ushered the birth of a nationwide network of local authority schools under state sanction. This period fairly overlaps the period of British interest in Gold Coast education exemplified by the Ordinances and Educational Codes of 1882 and 1887 respectively and the 1902 *Payment by Results* scheme.

For many years, the British Colonial Office's apparent indifference towards the obvious proselytising intent of Missionary education in the Gold Coast had partly owed to the rather limited extent of their jurisdiction which was yet to extend to many of the regions further north of the coast where the missionaries had dared[40]. Also, partly due to low revenue accrued from the colony it was thought unwise to sponsor education on a very large scale[41]. But British educational policy in the Gold Coast, hazy in the Victorian periods of uncertainty, became defined in the period Metcalfe (1964) labels "The Age of Fulfilment (1919-1957)". This period marks the World War I-instigated Scottish Mission take-over of the Basel and Bremen Mission education system (1920), the tour and inquiry into African education made by the Phelps-Stokes Commission, and the entrance of such actors as the Achimota Triumvirate[42], namely, Governor Gordon Guggisberg (1919-1927), Rev. A. G. Fraser, the Booker Washington of Gold Coast, Dr. Kwegyir Aggrey, and the Director of Education J. D. Oman[43] into the Gold Coast educational history. It was also in this period that the British mode of art instruction became firmly established with the opening of Achimota College in 1924 and the appointment of the art master G.A. Stevens

(1925). It coincides with the period of awakened nationalism of African elites educated in the Metropolises and local rulers and chiefs in the ethos of what may be termed "post-war reconstruction.

As already implied, British intervention in education and art practice in the Gold Coast had not begun without the educational framework constructed by the missionaries. The attempts by the Portuguese, the Dutch and the Danes in what is now known as the "Castle Schools" have been well documented (McWilliam & Kwamina-Poh, 1959/1975). Standard literature on the introduction of Western art education in Ghana have however, often begun with either the Education Codes of 1887, (Stevens, 1962, p. 334; see also Kwami, 2001; Svašek, 1997) which suggested the subject code-named Hand and Eye training implemented later in the Government Training College. Others begin with the establishment of the Achimota College in the Gold Coast (Court, 1995). Often these have been done with little or no comment on earlier, though almost incidental attempts by the missionaries and migrants which prefigured it. Such effort is further obfuscated by an influential theory, as, for example, recapitulated in Nicodemus (1995, p.32), that "[m]issionary schools [in Africa] did not teach art, they taught handicrafts". Even if we should allow the problematic distinction between art and handicrafts Nicodemus' assertion would be plausible to the extent that "art" is described as exclusively object "painting and sculpture" in the traditional sense, but to the extent that "art" in the contemporary conception encompasses also all creative expression valued for their contemplative, aesthetic or theoretic value, then some aspects of art taught by missionaries, however incidentally or tacitly, would escape Nicodemus' parenthesis. There were indeed aspects of art in the broader contemporary sense in some missionary curricula which were not

handicraft and which were not conciliated to them as preparatory work. Ackam (1992, p.34, 35), for example, following Graham (1971, p. 121), locates the introduction of drawing by Rev. Kemp in the Gold Coast in the upper-level (Higher Grade) programme of the Wesleyan schools in the 1880s. While it may not have been essentially self-supporting and autonomous as we construe a subject in the traditional art school sense, it seems reasonable to infer, judging from the Liberal-oriented tradition of Wesleyan education on the Guinea coast, that the subject would have been taught, like in the Grammar School tradition to inculcate gentlemanly qualities in the student; it seems reasonable to infer that the subject would have been taught for its humanising quality also.

Also the subject of the Hand and Eye, the watershed of modern Ghanaian art education has yet to be examined in any good detail. Still to be considered and examined in Ghanaian literature in any helpful detail are the parallelisms, interconnections, as well as cleavages to be identified among the art educational policies adopted respectively in the British comity of colonies. For example, there is hardly any reference to reverberations of aspects of the Gold Coast system in the Indian, Nigerian and Ugandan systems. The parallels between the early Gold Coast system and the early American system have yet to be drawn and neither have their implications in post-colonial art history been pointed out. These are aspects of comparative art educational scholarship worthy of extensive study.

Quite arguably, T. E. Bowdich's drawings of the Asantehene's Palace in Kumasi and an "Ashanti officer dancing" (1817) and John William Wright's portraits of two Ashanti princes, Kwantabisa and Owusu Ansah (circa 1837) have been presented as among the earliest known specimens of the European easel painting tradition in the Gold Coast (Ghana Museums and Monuments Board, 1970/1973, p. 116). Much as records and

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

specimens are difficult to find on this subject to the contrary, it is instructive to mention here Gold Coast diasporic artists and an educator whose contact with the easel painting tradition predates Bowdich and two of whom had a brief sojourn in their native town of Elmina. It is also instructive here to attempt to contextualise the climate and the body of ideas which may have prevailed since the African contact with respective Christian and mercantile European bodies and which have informed the institution of education which paid an insignificant attention to art until1909 when Hand and Eye was introduced to schools by colonial policy. Here, we adopt a style of presenting historical facts in simultaneity with reverberations in other societies not necessarily within the same time-frame. The approach may run contrary to the sequentialist approach characteristic of standard historical scholarship. However, it is hoped that our approach would illuminate the subject and expand the conceptual scope of the reader.

Antecedent Christian-Mercantile[44] Education in the Gold Coast: Earliest attempts by the Portuguese, the Dutch and the Danes.

The Portuguese Era: A Lattice of Simultaneous Histories. Earliest Gold Coast contact with the West appears to have begun with the Portuguese merchant settlement in Elmina exactly a decade before Columbus landed in the West Indies. The Portuguese Era (1482-1637) remarkably, more than marginally, overlaps the Tudor reign (1485-1603) which ushered England into relative stability and unity after the disruptive thirty year Wars of the Roses. The Tudor reign, especially, under Henry VIII marks the beginning of a genre of portraiture fuelled by the presence of artists from the Continent, especially, the German Hans Holbein the Younger[45]. It also saw the engineering of a distinctive English cultural topology and political programme through the "union" of the Yorks and the Lancasters, the

birth of the Church of England, the concomitant break from Romish papal control, and important cultural migrations from and to the Continent. Also, a significant break from medieval or gothic consciousness and an entry into the Renaissance humanist milieu marks the general intellectual climate of this period. A splendid cultural programme ensued which involved the infusion of Northern Renaissance Humanism in English scholarship and the engagement of cultural "missionaries". Ironically, while unity and cultural assertiveness were being cultivated in England by the Tudors, especially, by Henry VIII's employment of artists and skilled craftsmen and scholars from the continent, across the Atlantic, what was to result from Portuguese and later European presence in the Gold Coast was directly antithetical. And Nana Kwamina Ansah, King of Elmina's legendary reply to Don Diego d'Azambuja on the Portuguese request to build "a strong house" in Elmina was as prophetic as it was insightful; "The sea and land are continuously at variance and contending who shall give way; the sea with great violence attempting to subdue the land, and the land with equal obstinacy resolving to oppose the sea" (Mensah-Sarbah, 1906/1968 as cited in Agbenyeke, 1972).

Metaphorically, it would seem land's obstinacy could not have permanently kept the sea at bay for the waves of the sea kept striking in all directions and with such intractable force. It is instructive here to note that even though Portuguese interest remained largely commercial Portuguese activities were ordered under Catholic patronage[46]. Following McEvilley (1993, p. 14), it would be enlightening to draw historical and allegorical parallels between Portuguese activity in the Gold Coast and significant events in Europe both of which may share important thematic relations.

Just over a decade after Portuguese settlement in the Castle Sao Jorge in Elmina, Leonardo da Vinci would execute the famous *Last Supper* for a Catholic Monastery in Milan and the youthful Michelangelo Buonarrotti would carve the *Pieta*, for the tomb chapel of a French cardinal in the Vatican. Such was the religious undercurrent in Western European social organisation. In hindsight, it would seem to be an anticipated occurrence that proselytisation should have preceded the introduction of Western-type school education in Elmina by a couple of decades (McWilliam & Kwamena-Poh, 1975). By 1503, when Julius II, the Pope who commissioned Michelangelo to paint the Sistine Chapel, was elected and while Leonardo da Vinci was developing the sfumato technique in the famous *La Gioconda*, Portuguese Catholics had begun to convert and to baptise the natives. However, it was not until 1529 that they began to consider the introduction of reading and writing in Portuguese to the natives (McWilliam & Kwamena-Poh, 1975, p.17). School education continued on a very small and insignificant scale in the castle and served, with the exception of a few native children, offspring of unions between Portuguese merchants and native women.

Castle Sao Jorge: A Metaphor of Transformations and Exchanges. Besides serving the ends of Portuguese mercantilism, the Castle Sao Jorge presents an allegory that embodies a peculiar series of transformations and exchanges; metaphors which have been employed later to examine Gold Coast art and educational history. The cultural alchemy associated with the missionary enterprise to convert the "Heathen" to Christians resonates in the transformations in function, historicity and structure, respectively, of the castle. The first transformation is marked by the object of trade (a symbol of exchange), the second, by

religious and ideological disposition of the actors and the third by the utility of a constructed space.

The first transformation took place when trade in slaves[47] became more profitable than trade in tobacco, salt, hides, pepper, elephant tusks and other goods. This necessitated the conversion of the warehouses (originally constructed for merchandise) into spaces for slaves-in-waiting pending shipment to the Americas. The logical implication of this is that humans (natives) and goods (produce from nature) became identical in mercantile European consciousness[48]. Quobna Ottobah Cugoano (Atabora Kweku Enu, also John Stuart) in his *Thoughts and Sentiments on the Evil of Slavery* refers to this situation as "bringing them away to a state of a degree equal to that of a cow or a horse."

A striking resonance is the concomitant European Enlightenment classification of visual culture which relegated classical African works of art to the domain of nature, sharing equal status with elephant tusks and peacock feather as curiosa in Euro-Western Museums of Natural History (McEvilley, 1991, p. 267, 1992, p. 88; Njami 2000). This phenomenon has often received almost caricaturist responses in postcolonial and multi-cultural perspectives in Third World and the New Art History texts. Another reverberation is the often referenced Hegelian classification of antipodal cultures as lacking in the production of history. In Hegel's terms it behoves on the rational being, not nature, to create history. The aforementioned Humean imputation of the Negro is of the same order. Strikingly, these imputations together formulated the "Munchausen Syndrome by proxy" simulacrum which directed a good measure of African art cultural and historical discourse. In response, there emerged a tendency to "prove" or to "demonstrate" that these imputations were misguided (Kotei 1977), cited in Svašek 1997) (Figure 13).

The second transformation began when the Dutch seized the Castle from the Portuguese in 1637 and established the headquarters of the Dutch West India Company (WIC) at Elmina. Ideologically, it marks the beginning of the near-proscription of idealistic and therefore "irrational" thought and the fabrication of a purely literal and empiricist-rationalist system. It signifies the displacement of Portuguese Catholicism by Dutch Protestantism. Historically, it marks the introduction of institutionalised Protestant thought in the Gold Coast enterprise, predating the arrival of the Moravians, the first Protestant missionaries to begin work on the coast. It has been suggested by Weber (1985) that the Protestant ethic contributed immensely to the rise of Capitalism in Europe. Weber's suggestion seems to find corroboration in the Gold Coast, too, for later Protestant missionary apparatuses such as those of the Basel Mission exhibited as much interest in reproducing the social and ideological relations which engendered Capitalism as in missionary work[49]. Where scholars have found Weber's theory problematic has been the causal relationship (labelled "elective affinity") he strikes between the Protestant Ethic on the one hand and the "spirit" of Capitalism on the other, and his almost blanket suggestion that the "spirit" of Capitalism rose and indeed succeeded in areas where Protestantism had thrived (Cuff, Sharrock & Francis, 1979/1998, pp.44-46).

But Protestantism is important in this study much more because it became an important cradle of Gold Coast and Ghanaian education, and was a generative impetus for a distinctive and persistent ontology and epistemology which permeated school-based culture in Ghana. As records indicate, by 1890, sixty-eight percent of state-assisted schools were Protestant[50]. It laid one of the strongest foundations of empiricist-realism and means-ends goal-oriented rationality in Ghanaian social thought. Protestantism as introduced in

the Gold Coast accorded well with the essential pillars of the Luther-Zwingli-Calvin doctrinal tradition but also ran analogous to British Colonial preference for the unidealised and pragmatic outlook. This would become the matrix within which the foundation of Ghanaian art education would be ushered[51]. The contribution to Gold Coast art education of the principal Protestant educational institution is underscored by Governor Guggisberg's acknowledgement in Sundkler and Steed (p. 719); "In 1927 Governor Guggisberg opened a combined newly built college at Akropong, exactly 100 years after the beginning of Basel work in Ghana. "Akropong has retained its tradition as a centre of artistic excellence and artistic ability"[]. It is not known in which period Sundkler and Steed locate the beginning of the Akropong tradition of artistic excellence but as would become clearer, it would be safe to assume that he was referring to periods prior to British involvement in Gold Coast art education.

The third transformation concerns the function of a structure situated in the middle of the main courtyard of Castle Sao Jorge. It signified the Portuguese chaplain's office and duty; he used to say "daily mass for the soul of Prince Henry the Navigator (McWilliam & Kwamena-Poh, 1975). During the Dutch period, this chapel was converted into an auction hall for slave-trading and other merchandise[52] (Anquandah, 1999, 59). It signifies the apotheosis of economic "Capital". Capital-hunting, had become the laudable "religious" pursuit worthy of a conspicuous space in the castle; the Dutch Protestants would use a more obscured room upstairs as their new chapel[53]. The importance of Capital and trade relations in the development of art in Africa and, by implication, Ghana has been broached in Kasfir (1999). Indeed, Gold Coast history of art practice and art education would be enmeshed in discourse practices which related to a myriad of transformations and

exchanges exuding from the logical implications of Christian-mercantile and later colonial phenomena. The metaphors of exchange and conversion have been implicated in the following historical review and reconstruction of the social drama.

The Dutch Period. The Dutch Period is important in our study of general Ghanaian education in many more ways even if, like the earlier Portuguese effort, it was to have little consequence on our present educational system. McWilliam & Kwamena-Poh (1975) observe that for the first time "we begin to get fuller accounts of the fate of few Africans who were given the chance of continuing their education in Europe". Their often recounted success, however, hardly contributed to the development of the domestic Gold Coast education. It would be discerning to note the ideological omission of African products of European art education in most literature on the subject of Ghanaian education. The implication, erroneous though, has been that art was either not pursued by the earliest Gold Coast subjects of Euro-Western education or that it was a late entrant into the educational landscape of Ghana. Quite the contrary, art seems to have been the earliest professional, if not academic, pursuit ever undertaken by any Gold Coast émigré in Europe. In their outlines of Gold Coast scholars who had training abroad, McWilliam & Kwamena-Poh (1975), as well as Assimeng (1981/1999, p.122) overlook the respective achievements of seventeenth and eighteenth century émigrés who had studied and practised painting in European centres. Also, yet to be found in contemporary Ghanaian literature on education is any mention of the fact that Jacobus Capitein trained first as a painter and that he had an inclination for painting. In van der Zee (2002) and Kpobi (1993) where the life and work of Jacobus Capitein is treated in much more detail, Capitein's training in art is not

mentioned, except that he had a painter friend and that he sat for many portraits. The focus is on his training in theology and his ecclesiastic work for the West Indian Company.

In the Dutch period, Anthony William Amo's academic career has received the most mention (Ephson, 1969/1971; Hountondji (1983/1996)[54]; McWilliam & Kwamena-Poh 1975, p.18, 19; Nkrumah, 1963; 1964/1978). Amo's academic career as a student and lecturer in the University of Halle which according to Hountondji, "had already acquired a brilliant reputation and was regarded as one of the capitals of the *Aufklarung* (Enlightenment)" was crowned with a doctorate in philosophy at the University of Wittenberg in 1734 and an award of the title of Counsellor of State at the court of Berlin. Incidentally, these impressive academic achievements in Europe alienated him from the social and public life back home. That Immanuel Kant, who revolutionised European philosophical and aesthetic tradition through his deepening of the Enlightenment exclusivist principle which would exclude antipodal practices from the domain of reason, had been Amo's pupil (Ephson, 1969/1971:13) is as much significant as it is ironic.

Returning home to Axim, Amo is said to have found solace in the art of goldsmithing. There is yet to be uncovered any record of his involvement in school activity on the coast. But Amo, a protégé of the acclaimed Leibnizian philosopher Christian Wolf (Hountonji, 1983/1996, pp. 116-118), is important in this study also for his contribution to a perennial philosophical discourse in ontology and epistemology. Especially, his philosophy espoused in the dissertations *De Humanae Mentis Apatheia* (On the Impassivity of the mind1734) and *Tractacus de arte sobrie et accurate philosophandi* (On the Art of Philosophising with Sobriety and Accuracy1738), however inaccessible they would have been to the Gold Coast local intellectual community of the 18th Century, is of historical interest in 21st

century African philosophical discourse (Houtondji, 1983/1996)[55]; it would also be of antiquarian interest in the current phenomenological perspectives in postmodernist critical aesthetics and sociology, especially of the kind espoused in Crowther (1993) and Schutz respectively.

Perhaps, Amo was conscious of his status as an "anomalous" insertion into a blanchophilic and negrophobic Enlightenment text. His first thesis at Halle was devoted to an "African" cause. Also Amo's characteristic and persistent signing of his scholarly repertory with "Amo the African from Guinea [that is, West Africa]" could not have been done without its obvious intent. Amo's approach foregrounds later articulations about "African pride", pride in the African Personality which would be amplified by the efforts of the luminary Edward Blyden and which would later inform the mainstream philosophy of the pre-independence Nationalist struggles led by such African educated elites as Casely-Hayford, Nkrumah's post-Independence African Personality programme and aspects of the Senghorian Negritude. How some of these ideas espoused connect to the development of artistic discourse in terms of style and identity in Ghana has been noted in Svašek (1997). Jacobus E. J. Capitein[56], on the other hand, returned from Holland after his graduation from Lynden University and his ordination as the first Protestant African priest in the service of the WIC to promote a religion-flavoured local education. He is credited with being a pioneer of "Vernacular Literature" for translating the Apostle's Creed into Fante (MacWilliam & Kwamena-Poh, 1975). His peculiar alienation from the people of Elmina as well as from the Europeans he sought to emulate has been recounted in Dutch Missions in the Gold Coast, (Assimeng, 1999; Ephson, 1969/1971; McWilliam & Kwamena-Poh, 1975). His training as a painter mentioned in Pennington (1841, p. 126) that "J. E. J.

Capitein was a painter from taste" and also in Armistead (1848, p. 309) that "[h]e devoted his time to painting for which he had a great inclination" is not mentioned in any Ghanaian literature about him we know.

While Amo's and Capitein's experiences may not have had any direct bearing on the actual development of art education in Ghana, their experiences in the diaspora and their consequent alienation either from indigenous socialisation or from the European disciplines are allegorically notable. They would seem to intersect, albeit almost incidentally, with the respective experiences of two pioneering Gold Coast artists, Isabelita Hermona (née Esi Atta) of Elmina (1632-1692) and Attabora Kweku Enu (Ottobah Cugoano) of Ajumako (1742-1798) (Ephson 1969/1971). Even as resonances of their sort of alienation are not hard to find in the situations of many a contemporary hybrid personage they raise important questions about the limits and practical consequences of the post-modern, post-colonial and post-national concept of cosmopolitanism and its implied libertarianism now in intellectual fashion. A summary of their exploits has been presented below in the section *The Pioneering Émigré Artists of Gold Coast Origin*.

The Danish period. Of the earliest castle schools, the Danish school opened by the chaplain Elias Svane and the castle commandant David Herne in 1722 at the Christiansborg Castle, Osu, became the first educational venture by the Europeans on the Gold Coast to retain continuity. It continued until Governor Major Johan Christopher Richelieu took charge of Christianborg in 1822[57]. He is the earliest on record in the Gold Coast to have considered putting both educational and missionary work "on a more permanent basis" (McWilliam & Kwamena-Poh,1975; Odamtten 1978; Owusu-Agyakwa et al, 1994; Zimmermann, 1973) and anticipated the later British Colonial Office-Christian

Missionary collaboration in Gold Coast educational venture; he negotiated for the intervention of the Basel Missionaries[58]. While the Danish-Basel Mission Project was to prove abortive it was the immediate logical precursor to Basel Mission educational enterprise in the Gold Coast for it set the latter on the missionary course which consequently became a major landmark in the Gold Coast colonial educational venture. As we shall see, the Basel Mission may have been the first to introduce art-related subjects. (Owusu-Agyakwa et al, 1994) into their school programme prior to 1909 when the Hand and Eye training recommended in the 1887 British Colonial Education Code, was adopted as the prescribed art curriculum for Gold Coast Schools. This has been examined in greater detail in the section "Art in Basel Mission Education in the Gold Coast: The Akropong Teachers' Seminary and The Presbyterian Training College, Akropong, Akuapem."

Earliest Gold Coast Contacts with Euro-Western Art Practice and Art Instruction and their Theoretical Implications in the Study of Ghanaian Art Education and Visual Culture

The Pioneering African Diasporic artists of Gold Coast origin; Habitus and Hysteresis. The experiences of two Gold Coast painters who studied and practised in Western European centres in the 17th and 18th centuries, respectively, have been recounted in Ephson's encyclopaedic historical narrative (Ephson 1969/1971, p.31, 32). Ephson presents his narrative in a matter-of-fact, unaffected style. In some instances Ephson appears to be borrowing freely from sources without much modification, direct attribution or corresponding annotations about the sources. For example, the expression "in the service of Cosway" can be found, as exactly as Pennington (1841, p. 49) writes it and Armitage (1848, p.127) quotes it, yet these authors are omitted from the bibliography.

Oguibe (2002), referencing Ephson's section suggests Attabora Kweku Enu (1742-1798) as a possible pioneer of the African easel painting tradition but he seems not to have consulted any additional literature and consequently drew sceptical conclusions. Even his focus on Kweku Enu's literary work *Reflection on the Slave trade and the Slavery of Negroes* hardly pays any dividend, for he eventually concedes that he could not trace the document. Oguibe's failure to notice it even when it was only in his arm's reach suggests that he may not have looked hard enough; *Reflections on the Slave Trade and the Slavery of Negroes* escapes all reasonable doubt as Ottobah Cugoano's (1787) *Thoughts and Sentiments of the Slavery and Commerce of the Human Species*. Oguibe also fails to comment on the fact that in the same Ephson literature, there is the biography of an artist, Isabelita Hermona [nee Esi Ata] of Elmina who trained in Spain and whose professional career predated Attabora Kweku Enu by a century and Aina Onabolu (1882-1963) by more than two centuries. Oguibe's text evidently cannot be more resourceful on the subject. Ephson's logically remains a more appropriate source on the subject than Oguibe's but the former has few hints of rough edges of which the reader must be cautioned.

First, as already hinted, circumspection in bibliographic compilation is less than excellent. It presents some difficulties to the researcher who wishes to chart Ephson's bibliographic path on specific subjects. Secondly, there is, at least, one example of an undesirable anachronism which tends to render some events recounted in the story of Isabelita Hermona apocryphal; especially, the assertion that she studied the oeuvre of the *Watteaus (father and son)* appears superfluous:

> Esi discovered that she had a special gift for art. She studied painting in the Flemish, Spanish and Gothic styles and traveled extensively. She made a special study of the works of the *Watteaus (father and son)*, Rembrandt, Van Rijn [sic], Franz Hals and Van Dyck. (Emphasis added.)

First, should Jean-Antoine Watteau (1684-1721) be the father Watteau, Isabelita Hermona (1632-1692) could not have studied the works of the Watteaus (father and son). On the other hand, should Jean-Antoine have been the son, it may have been possible for Isabelita to study the father Watteau only. However, Jean-Antoine Watteau's father, according to available records, was a roof-tiler. Even should we allow that he was a painter, it would obviously not exonerate Ephson of the charge of superfluity. Also, the nominal fission of the signifier "Rembrandt van Rijn" into the two signifiers, "Rembrandt" and "Van Rijn", also presents an amusing picture to the art historian. We would first assume that this apparent faux pas owes rather to the "printer's devil" than to the author's stylus. Should it be the latter, then the least said about its implications, the better. The career of Isabelita certainly needs a more thorough study.

According to Ephson (1969/1971) Isabelita "had the privilege of studying under Velazquez (1599-1660) and his son-in-law, Juan Baptista del Mazo" and that she received "the best education a contemporary Spanish young lady would be privileged to receive". One distinctive characteristic of Velazquez's studio was that through the insight and influence of the luminary Francisco Pacheco, eminent Spanish poets, scholars and eminent artists liked to meet there to discuss the subject of classical antiquity as well as the theory of art. It would seem if the youthful Isabelita Hermona had been present in Velazquez's studio during such sessions she would probably absorb the sophistication of contemporary Spanish luminaries of Pacheco's ilk. She may have had the opportunity through her teacher Velazquez to have studied the paintings in the royal collection which included Titians. She must have carried some paintings with her on her return home to Elmina in 1691 only to encounter an unanticipated indifference. She must have met the Dutch merchants of the

West India Company and must have seen their "prized" slave-holdings in the dungeons but what may also have struck her was their aloofness to the profession which she had acquired from their own "kinspeople"[59]. Her, presumably, Catholic and urbane[60] disposition may have sharply conflicted with the rather uncouth attitudes of WIC merchants and officials. Neither could she have educed satisfactory critical and Western philosophical responses on the subject of "easel painting" from the natives in the same sophisticated mode in which she had been nurtured; they were most likely to be culturally unprepared to critically discuss such allegorical paintings as Velazquez"s *Fable of Arachne* (1657) in the Spanish mode. Even if she had painted in the simple "realist" tradition of the Spanish bodegón there would still not be much reason to support the assumption that the Gold Coast Africans would have patronized them in any serious degree for unlike Spain which had cultivated a fine art intellectual and language community as well as a social structure pregnant with supporting institutions and apparatuses, such as the Guild of Saint Luke, to review her kind of painting, the Gold Coast was yet to absorb even the rudiments of Western European school education and culture which had underpinned it. Western education was by then restricted to a few mulattoes and even then the curriculum was so fashioned as to train youngsters to meet self-evident mercantile and religious needs. Such was the performative ethic which may have permeated local and colonial consciousness. Ephson summarises the Isabelita pathos thus;

> Approaching the age of sixty, she left for Elmina in 1691, but her highly specialized artistic abilities had little opportunity for fulfillment [sic] in Elmina. She is said to have returned to Holland in frustration, and to have died there in 1692.

Isabelita Hermona[61], nee Esi Atta, for her name Atta means "twin", cultivated an ambivalent identity, the Gold Coast native who had internalised the Western tradition of

painting but whose habitus had no discernible affinities with the local Gold Coast terrain; a yawning cultural gap, a hysteresis effect, created between her urbane self and her alter ego. Isabelita's identity crisis resonates in the theme of Ama Ata Aidoo's *Dilemma of a Ghost* and Delaquis' *Dilemma of the Contemporary African Artist.* It will be seen how the objective to make art accessible and intelligible to the masses has strategically underpinned the approaches taken in Ghanaian art education, artistic discourse and art practice.

Art in the Curriculum of Protestant Mission Education[62] *in the Gold Coast: The Case of the Basel Mission*[63]

Ideological roots of the Protestant Missions on the Gold Coast: Their logical connections to the Hand and Eye Paradigm. One of the important multiple identities in Ghanaian education history is the one derived from the Luther-Zwingli-Calvin tradition. It has shaped aspects of Ghanaian social thought (in varying degrees) for well over a century and in the field of "school" art education, it may have laid the foundation on which the British-adapted Hand and Eye Training, the logical precursor to the Euro-Western art education in the Gold Coast, was established.

Portuguese Catholic exertion to retain monopoly on the Gold Coast (1482-1637) had overlapped landmarks in the history of the Protestant tradition which, ironically, would supplant it. The Luther-Zwinghli-Calvin tradition which gave birth to many Protestant protégés had begun with Luther's dissent of some Catholic practices. Following Luther were the Zwinglian and Calvinist ecclesiastical revolutions in Switzerland which were to form the fundamental ideological bases of the Basel, Bremen, Scottish and other Protestant missions which contributed in large measure, to the foundations of the Gold Coast educational project, prior to and later, contemporaneous with British intervention.

What is important for this study is that major theoretical assumptions which underlay the Luther-Zwingli-Calvin tradition and which were brought into sharp focus in aspects of Gold Coast social formation harmonized almost seamlessly with colonial British thought. The first is the literal and unidealised realist reading and construction of society propounded in Merton's thesis. The second is the moralised quest for surplus, a phenomenon which underlies Western Capitalism and materialism. Weber suggests that the latter quest has been supported historically by the Calvinist Protestant Ethic. The valorisation of literal realism, in other words, the objectifying vision prioritised in the natural sciences (Bultmann, 1962), could be traced, ideologically, to Ulrich Zwingli's proposal and John Calvin's institution of it. Zwingli's doctrine was simple; "it is possible to have one and only one meaning of the biblical text". The implication to the new Christian was that she was neither to believe in nor practise anything outside what the Old and New Testaments did say explicitly and literally. The words in the bible meant what they said and any difficulty, contradiction or obscure meaning read from them was the fault of the reader and not the text. Possessing only one possible meaning, the text became standardised and objectivised. This resonates in ensuing shifts in Western religious and social experience, especially, as Protestant communities which subsequently began to spring up began to fashion social organisation according to doctrine; in such communities "colourless" literal reading became favoured over allegorical and mythical readings, or "abstract" meanings. Following Zwinghli[64], the most severe and law-like application of the literal reading of the central writings of Christianity was thus developed; practices and beliefs explicitly and literally described were to be adhered to uncritically and absolutely. This became a major theoretical basis of the social organisation of radical Protestant and

Puritan societies and the foundational social organisation of the English colonies in America and some pockets of the Victorian Empire.

By reference to the examples given above, the study may appear Panglossian[65] to the interrogative reader. However, we do not either, by these submissions, seek to elicit direct and linear cause and effect relationships, or to suggest that all literal realist readings in Gold Coast and Ghanaian consciousness took source from these but rather we explore how such theoretical assumptions may have given impetus to, enabled or even affirmed the formation of a general episteme which favoured the centrality, certainty and ubiquity of an empiricist and objectivist-realist ideology, and literal reading in Gold Coast educational and cultural venture. Also, how these undercurrents may still have significant resonance in contemporary Ghanaian art education, despite apparent mutations and ramifications, has been important in the study.

In Europe itself the objectivist-realist thought promoted by Zwinghlian doctrine subsequently found corroboration in much of the then incipient "secular" literature, visual culture and utilitarian approaches promoted by science. In England, it found corroboration in the implications of common sense "correspondence theory of truth". After Bacon and Newton, "Nature" metaphorically became analogous to the "bible", the true "text" and its elements existed in objective, standard and law-like fashion. The implication is important here; there was one and only one rational way to perceive nature and any other interpretation besides literal description was an aberration, a distortion of reality. This view was to reverberate in the subsequent art theoretical formulations as the Hand and Eye and the Classic Realist and Empiricist-Idealist texts. In art theory, Ruskin's *Modern Painters* articulated this philosophy in lucid and moralised language. In art practice, there came

another support for the canon which had hitherto continued to promote the centrality of fidelity to so-called objective representation, or stereometric, morphological and topological correspondence to its source. With respect to form, "anatomical" studies would find more justification as a prerequisite in the "objective" rendition of the human figure and aspects of Euclid in the rectilinear sense, appropriate as framework for landscape studies. On this "correct" framework, themes such as portraiture, the landscape and events from history, the bible and the classics were grafted. Here was the epitome of the fabrication of a Lyotardian Grand Narrative in an important section of European art practice.

It is not being suggested that this constitutes the only impetus for the form of objectivised literal representationalism espoused in the development of the Western pictorial tradition in Ghana. Of course the colonial educationist and missionary did not operate on a Gold Coast Lockean tabula rasa and it would seem some particular aspects of pre-colonial ontology and value systems corresponded well with some European empiricist-realist perspectives (Gyekye, 1997). However, it would not follow from those examples that the Gold Coast system would have independently developed a system of representation identical with the modern European version.

Art in Basel Mission Education in the Gold Coast: The Akropong Teacher's Seminary and the Presbyterian Training College, Akropong, Akuapem. Prior to 1909 when the Government Training College for Teachers was established by the British Colonial Administration in Accra[66] (Ward 1951, p. 244) the Basel Mission had the only higher

educational institute in the Gold Coast. The Akropong Teacher's Seminary was established in 1848.

While the Basel Mission could be perceived to have been a patron of native culture through her insistence on the use of local dialects in their mission work and anthropological and linguistic studies carried out by their scholars[67] (Agbodeka, 1977, p.4; Schweizer, 2000) they had frowned vehemently on some other aspects of Ghanaian social expression and subsequently contributed to the upset of the necessary link between the material and normative axes of Ghanaian culture[68]. This ambivalence in their attitudes towards native norms could hardly elicit radical or critical responses from the "native" convert who had been trained to submit to and to not question the strict Calvinistic and puritanical order. Coupled with the meritocracy of the Basel-Scottish Mission organisational structure was a paternalistic environment such that it would seem the "native's" self-actualisation depended as much on his or her requisite submission to the doctrinal mores as repudiating fundamental "indigenous" values which paradoxically came into sharp conflict with them. In such an atmosphere, Ephraim Amu's radical promotion of "native" values in church activity which had led to his expulsion could hardly solicit open sympathy from fellow "natives" (Agyemang, 1988). Reference to "native" customs and practices as a sign of heathen and savage outlook was as much promoted by European and West Indian missionary parlance as that of some "native" converts. Consequently, household cultural expression which did not promote missionary activity were ignored, disregarded or debauched in missionary education.

Furthermore, the Zwinghlian-Calvinist tradition from which the Basel Mission had emerged promoted a system of performativity. Utilitarianism became a fundamental ethic

in Basel Mission educational goals. The consequence was that a rationalised means-ends functionalist ethic became more firmly implanted in the new Gold Coast educational consciousness. Subsequently, the Rev. Johann G. Auer's Reforms (1863)[69] (Owusu Agyakwa Gladys et al, 1994, pp.13, 21-22, 62) operationalised more fully this concept when technical education was officially introduced into the curriculum of the Akropong Teacher's Seminary[70]. It is natural that art-related disciplines likely to be promoted in this reform would be the technical and vocational sort of which skill in rendition and the predetermined function of the product to "fit into" the career and professional objectives of the nascent modern society would be the ultimate goal.

However, Auer's reforms did not simply displace the hitherto "book-centred" curriculum; it provided the technical set of subjects which had been missing in the existing curriculum. In this curriculum can be located the burgeoning of the roots of art education specifically, Drawing in Ghana, the antecedent to Hand and Eye training.

Horace Mann, in his Seventh Annual Report to The Board of Education of the Commonwealth of Massachusetts (Mann, 1844), discusses the practice of drawing in the Prussian schools (Germany) in the early 1840"s[71].

> Such excellent hand-writing I saw in the Prussian schools, I never saw before. I can hardly express myself too strongly on this point. In Great Britain, France or in our own country, I have never seen any schools worthy to be compared with theirs in this respect. I have before said that I found all children provided with a slate and pencil. They write or print letters, and *begin with the elements of drawing*, either immediately or very soon after they enter school. This furnishes the greater part of the explanation of their excellent handwriting. A part of it, I think, should be referred to the peculiarity of the German script, which seems to me to be easier than our own. But after all due allowance is made for this advantage, a high degree of superiority over schools of other countries remains to be accounted for....This excellence must be referred in a great degree to the universal practice of learning to draw, contemporaneously with learning to write. *I believe a child will learn both to draw and to write sooner and with more ease, than he will learn writing alone*;-and for this reason:-the figures or objects to be contemplated and copied in learning to draw, are larger, more marked,

> more distinctive one from another, and more sharply defined with projection, angle or curve, than the letters copied in writing. In drawing, there is more variety, in writing more sameness. Now the objects contemplated in drawing, from their nature, attract attention more readily, impress the mind more deeply, and of course will be more accurately copied than those in writing. *And when the eye has been trained to observe, to distinguish, and to imitate, in the first exercise, it applies its habits with great advantage to the second.* (Emphasis added)

Mann's submission gives us a clue to the nature of art instruction which might have held sway in Akropong. In the manner of Prussian (German) schools of the mid-nineteenth centuries alluded to in Mann's submission to the Massachusetts Board of Education, the German staff[72] of the Akropong Teacher's Seminary had emphasised "Calligraphy (the art of beautiful writing)" in its curriculum. Calligraphy had shared equal status with the other subjects. As Owusu-Agyakwa et al (1994, p. 9) note, due to the inadequacy of basic knowledge of reading, writing and working with numbers in the lower levels of education, students had to spend their first three years of the Teacher's Seminary in further work in the subjects already studied in the primary schools. Since calligraphy (the art of beautiful handwriting) is among the listed subjects of the Seminary (these include reading lessons in the English Bible and in the Twi language, arithmetic, English grammar, hymn singing) and since the subject "Writing" is listed among others in the primary curriculum, it can be plausibly argued, with support from Mann's account, that Calligraphy, like the others was also taught at the primary level. The subject Writing, referred to above, would almost certainly be taught in a manner contemporaneous with drawing as Horace Mann had observed.

Horace Mann has described how drawing was a necessary cognate to the teaching of the art of Calligraphy in the Prussian schools. He has even drawn a causal attribution to drawing to account for the incomparably beautiful penmanship found among German

pupils. With the benefit of hindsight Mann's example may not even be the only example open to today's art historian; we are made aware that the elective affinity posited between accurate drawing and beautiful calligraphy did not continue to be a strictly Prussian practice and did not remain an entirely German convention. By the second half of the nineteenth century we find resonances of this approach in some American schools and the drawing associated with penmanship echoed what was to be called the Hand and Eye training.

> Drawing (in America) was also taught because some teachers thought that it contributed to better writing habits. After all, in order to draw well one needed to control the pencil, to develop skill of hand and eye; weren't the same skills necessary for writing legibly and couldn't, therefore, drawing be used as an aid in developing a graceful and legible penmanship (Eisner and Ecker, 1970, p. 13, cf. Fowle, 1847, p.5).

Mann seems to imply that schools in Britain, France and America were deficient in beautiful penmanship because while their pupils were taught to write, the aspect of drawing which ought to lift mere writing to the level of calligraphy was missing. This, he thought, separated the Germans from the other three nations. It would not follow that the German missionaries would also necessarily introduce the art of drawing while administering a subject like Calligraphy in the Gold Coast, and much more, in the same vein as what had pertained in schools back home. However, the event is more highly likely than not because the German Missionaries had undergone the basic education akin to what Mann describes and may have absorbed it as a necessary pedagogical convention. It would seem the inclusion of Calligraphy among the then prescribed subjects such as "reading lessons in the English Bible and in the Twi language" should mean that it was equally highly valued. The likelihood is that the subject would be taught in the way the missionary teachers had understood it and this should involve aspects of artistic training traditionally

thought to enhance the art of calligraphy, such as drawing was thought to do. This was certainly engrained in the nineteenth century German pedagogical practice and consciousness. As good penmanship was a sign of sound education Calligraphy was retained as a subject in the higher institution even when the student had done some years of training in it at the primary level. Herein lay some modest initiatives which heralded the birth of formal art education in Ghana.

That there was continuity into the later British Educational structure is confirmed by the extant of literature on Gold Coast educational history for Gold Coast education at the turn of the 20th century was a British superstructure on a Protestant missionary base. That early colonial British educational policy had intersected with the Napoleonic *arts et métiers* system and the German *gewerbeschule* is now commonplace. Their reverberations in the colonial Hand and Eye training and the COCAST establishments are noted below.

Our submission here is that;

1. In the Gold Coast, the seeds of drawing in the Euro-Western formal school tradition are highly likely to have been sown at the primary level and at the teacher training level in the German mission schools, especially, in the Akropong Teacher's Seminary in 1848.
2. The present invisibility of Drawing in the history of the Akropong programme may be partly explained by the fact that it may not have been autonomous or self-supporting in the Basel Mission programme. Drawing, as we suggest, must have been subsidiary to the subject Calligraphy, which was then administered in the primary schools and the Teacher's Seminary in Akropong. Drawing may not have been taught by name but as a cognate to Calligraphy it may have been administered or pursued in a similar manner to what

pertained in the German state schools, especially, those in Prussia which Horace Mann had visited and which he attests to.

Hand and Eye training which became the recommended art subject for Gold Coast Schools articulated in the 1887 British Education Code was little more than drawing as a means to an end and not an end in itself (Kwami, 2003). It may not have gone much further in its art theoretical stimulus than that of drawing for beautiful calligraphy in the Basel Mission programme. Even so, Agbodeka suggests that "the Akropong Teachers" Seminary established by the Basel Missionaries since 1827[73] to various courses including one for "hand and eye work". While this does not establish beyond doubt that Hand and Eye training began as an autonomous course in Akropong before the British Educational Code which officially promulgated it, it would seem the Basel Mission programme had been more consistently indulging in courses and programmes akin to what Hand and Eye training would provide than any other educational venture in the then Gold Coast. The theoretical implications of Hand and Eye training will be dealt with in-depth below.

But drawing is not the only seed Akropong may have sown to herald art education in Ghana. The arts of pottery and book-binding were initiated at the Akropong Training College (Boahene, 1994). Pottery and Bookcraft became subjects pursued in the Specialist Art Programmes of the Department of Arts and Crafts, Achimota College in 1936 and subsequently the School of Arts and Crafts, Kumasi College of Technology, Arts and Science, Kumasi in 1952[74].

Implications of British Colonial Policy and Education in the Gold Coast in the study of Ghanaian Art Education and Practice

Enlightenment Britain participated in the fabrication and shaping of a modern European self-consciousness but in tandem, it also helped elaborate significantly an imagined African cultural topology (Asad 1973; Bernal, 1987; Comaroff & Comaroff, 1991; Gates, 1986; Said 1978). This construct would be reified and its consequent progeny was to infect colonial and post-colonial self-definition and cultural expression.

The rise of post-mercantile and classical capitalism had brought with it social and cultural transformations which were to engender a refashioning and apotheosis of the European Self. As the civilised patriarch in this apotheosis, Europe assumed that her paternalistic mission to civilise the "subject cultures" was morally obligatory and even ordained by God. This attitude was carried into the colonies[75]. It was in this context that the identifying features of the "imagined" African cultural landscape began to be objectified. But the defining features of these inventions had not been formed in a critically benign atmosphere; they had been formed in a context of vigorous and sometimes confrontational debates about humanity, reason, science (Comaroff & Comaroff , 1991) and as had been suggested by the deliberations in "Coffee Houses", the Richard Burton Anthropological Society and its rival Ethnological Society, as well as the vibrant press. A single, monolithic language of modernity was soon born and Africa, and other "subject" cultures, the counter-images of the European rationalist Self became indispensable in the Modernist lexicon. In Britain itself, as in Continental Europe the "mission" to civilise the cultural antipode was not pursued in isolation from religious denominations. It would be noticed that while respective threads of Nonconformism had arisen in response to established order of the state-sanctioned Church of England, together with the latter they established missions in the colonies which consequently helped expand the "Empire of Christ" and no less, of

"Great Britain"[76]. And much so did the latter collaborate with missionaries from the Continent who were perceived to be advancing aspects of British colonial enterprise. Only when their activities were perceived to be antithetical to Imperial British interest did Britain act otherwise[77]. Notably, essential Nonconformist assumptions had been either driven by some basically Zwinghlian-Calvinist assumptions and Continental Protestant thought or had been partly shaped by them.

British policy in her colonies, while it was amphibious and layered with films of inconsistency, was described as an extension of benevolence in some colonial precipitations. Especially in mainstream first and second generation West African elitist and nationalist opinion Britain was characterised as the "effusive lover of Africa, dedicated to the fulfilment of a definite mission" of converting the natives to Christianity, inducting them in high-level literary education, transforming their customs and institution and transforming the economy of the territory by science and technology to attain the standard of contemporary Britain (A. Ayandele in Horton,1970, p.15)[78]. This view is summed up in Horton's correspondence to the then Secretary of State for War[79]:

> It is an important and universally acknowledged fact that the greatest friends of Africans are the philanthropic sons of Britain, and that the Government…from whom also they have received paramount blessings, both temporal and spiritual, is the English Government. Africa, therefore, has everything to gain whilst Britannia rules the world. By her squadron she keeps a watchful eye on all those nations who would follow that nefarious practice- the slave trade; her adventurous sons, the missionaries, pierce through the very den of barbarism to become pioneers of civilisation…Many have been the means which the English Government has used to raise the condition of the African. This is universally known by every nation, and the African also thoroughly knows and feels it.

It is partly informed by the fact that compared to what pertained in some other colonies, there were fewer examples of overt articulations of colonial policy which exhibited explicitly the single-minded desire to alienate them from indigenous socialisation; but not

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

so in outcomes. To take a later example, unlike in India where the local Saree weaving and the muslin making industries were deliberately collapsed by British intervention and despite their rather late entry into academic art programmes, Gold Coast arts and crafts, at a point in history, were indeed practised under colonial patronage. Among several other examples, Governor Rodger's famous instruction to W. H. Barker, the first principal of the Government Training College that the College was to train students "not merely that they should be able to read and write English language, but that they should develop the best African custom and character for the enrichment of a definitely African culture" was very much unlike Thomas Macaulay's programme in India which had sought to "form a class who may be interpreters between us and the millions whom we govern; a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect"[80]. The Governor Rodger cultural model which would seek to blend the "good" in "African culture" and that of European civilization later became a paragon in the educational and ideological auspices of Achimota College. By the 1920s and 1930s the principal approaches taken by colonial functionaries, even if not well articulated in colonial policy, had seemed sympathetic to a reified notion of African tradition and were determined to employ it as the basis on which the progress of the nation could be built, so long as Western ideas, institutions, and skills could be grafted onto "tradition," through administrative science" (Coe 2003). As Coe notes well, this "tradition" became nationalised and consequently the argument for its essence for the progress of the colony was carried on by both expatriate, and we may add, "native" romantics. With increased governmental control and support of Gold Coast education, Achimota became an outpost for the dissemination and practicalising of this relic and symbol of African tradition.

Relatedly, there is noticeable ambivalence and amphibiousness in British colonial policy. Some of these were partly informed by studies from ethnological and anthropological clearinghouses as well as outpourings in the British journals of quasi-scientific findings in comparative anatomy, for example, the Camperian facial angle conjecture (Camper, 1821, Comaroff & Comaroff, 1991) and the Panglossian findings of Cuvier (Comaroff & Comaroff, 1991; Cuvier, 1827-1835) which enforced the notion of racial superiority of the Caucasian European in travellers' accounts. While on the one hand, some policies were conducted with popular Enlightenment and Darwinian assumption of the monogenesis of human races, largely parallel to the central pillars of the Ethnological Society, on the other, some policies continued to perpetuate the notion of fundamental difference in race origins as expounded by Richard Burton's and James Hunt's Anthropological Society[81]. Some of these continued to show in colonial discriminatory educational policies in the Gold Coast, such as G. A. Stevens, Kofi Antubam, Amon Kotei among others would deplore. Some British Colonial functionaries of the Victorian Period had had ideological relations with these polarised ideological apparatuses and when the two societies merged to form the Royal Anthropological Institute in 1871 the new Institute did not antiquate many of the already deep-seated assumptions which had informed her respective progenitors. Thus, a policy became more sympathetic to the colonized if despite the obvious paternalistic disposition of colonial functionaries involved, was informed by some relative monogenesis. It is such a happy coincidence that in the Gold Coast, the principal Promethean educationists (G. A. Stevens, Gabriel Pippet and Hebert V. Meyerowitz, A. G. Fraser), ethnologists and anthropologists[82] (R. S. Rattray, E. L. R. Meyerowitz) who emerged in the interbellum shared somewhat monogenetic perspectives.

The first British education ordinance in the Gold Coast, the Education Ordinance of 1852, had predated England's own attempt by the state to bring school administration under central government control. It was contemporaneous with the formation of the Department of Science and Art (DSA) (1852) under whose auspices Richard Redgrave, RA would design the National Course of Art Instruction (NCAI). The Ordinance had followed the colonial administration's decision to provide a Gold Coast Executive Council and a nominated Legislative Council, to secede Gold Coast administration from the Government of Sierra Leone and consequently, to appoint a governor for the Gold Coast forts alone. The new Legislative Council passed as their first legislation "An Ordinance to provide for the better education of the inhabitants of Her Majesty's forts and settlements on the Gold Coast"[83]. While the workings of this Ordinance could not be sustained it recognised that "a superior system of education should be adopted so as to meet the wants of an advancing society". It had even prefigured Dr. Kwegyir Aggrey's famous call for intensifying the education of the female gender by stating that "some effort should be made to educate the rising generation of females". The Colonial government soon slipped into the laissez-faire mode then operating in most colonies, thereby, allowing the various missions to operate schools in their various, sometimes conflicting, systems while the British school system proposed by the Ordinance became almost still-born. The result was that for over half a century, school consciousness was largely shaped in the Protestant Christian mode[84]. It was on this skeleton that the subsequent British school system was built.

The May 1882 British Colonial Ordinance for the Promotion and Assistance of Education passed in Gold Coast Council "marks the period when the Government began to recognise

officially and legally the educational work of the Mission churches" (Odamten, 1978; Report of the Educationists' Committee,1920). In this Ordinance, was also the first official British attempt at introducing Art as a subject in Ghanaian schools (Quao, 1970, p.11; see also Kudowor, 1981) but this Ordinance was still-born[85]; it was not operationalised until the combined effects of a series of Amendments and Educational Codes which followed.

The Hand and Eye and the Government Training College, 1909[86]. In a paper read in March 1928 at a staff meeting in Achimota, G. A. Stevens critiqued the institution of Hand and Eye thus:

> The educational code of 1887 provided for the teaching of art subjects as they were understood in South Kensington at the time – the age of Froebel and Slojd: the aim seems to have been the vague one of 'hand and eye training'. But the purpose for which hand and eye were to be trained does not appear clearly in its instructions, and I am perfectly certain that the bulk of teachers of the older generation do not know of one…The Code was drawn up as if there were no indigenous arts in the country at all, whereas these were in a much more flourishing condition than they are today (1930, p. 150, cf. Svasek, 1997).

The Government Training College[87] in Accra had introduced Hand and Eye work as a two-year teacher training subject in art in1909 (Ackam, 1992; Antubam, 1963; Forster, 1963, Kwami 2003; Quao, 1970; Svascek, 1991). According to Asihene (2004), Hand and Eye was "a specialist training course in Art for teachers". Ackam (1992) identifies Hand and Eye training with the introduction of watercolour painting in the teacher training curriculum in 1909. The Ghanaian sculptor Vincent Kofi identifies it with "still life drawing", describes its mode as "drawing just what you see" (Mitchell n.d. [1970a], p.36). Stevens (1935, p. 15), identifies Hand and Eye and its cognate Brushwork as the "elementary mechanics of European drawing, painting, modelling and handicraft". He lists the principal "elementary mechanics" as "light and shade, mixing of colours, accurate

observation, and perspective". He intimates that "these exercises had been taught for half a century" and that "there were many Africans who had achieved considerable ability in them", except "perspective" which "even the most competent never really mastered". Hand and Eye had indeed survived in Stevens' time since he teaches it to "a class of teachers on a refresher course" (Stevens, 1935, p. 18).

Like William Bentley Fowle's monitorial system, trainee teachers were to teach art in the various schools in the colony after completion[88] (Asihene 2004, p.71; Mitchell n.d. [1970a], p.36). Relatedly, by 1916 we find in the curriculum of the Presbyterian Training College (Seminary) the subject Hand and Eye (Agyemang, 1988, p.19) as a response to the new Educational Code. [Rev.] E. V. Asihene, the father of the painter E. V Asihene of the College of Art, a pioneer Hand and Eye trainee in the Government Training College (Ackam 1992, p.39; Asihene 2004, p.71) is listed among the staff of the Presbyterian Seminary in 1916 (Agyemang 1988, p.19)[89].

Literature on the content and theoretical foundations of Hand and Eye as administered in the Gold Coast curriculum is very scanty, mostly depending on secondary sources. Kwami (2003), referencing Forster (1965/1967, p. 148) mentions briefly that its "object was to develop industrial training" and that it "led to the teaching of "designing" and water-colour painting at the Accra Institute. Kwami (2003) corroborates Ackam (1992, p. 39) who appropriates a famous line in Meyerowitz (c. 1941) that the Hand and Eye Training, "attempted to convert instinctive activities to rational ones". Antubam (1963) mentions Hand and Eye training but does not elaborate on what it constituted and why it was recommended above all other possible forms of art instruction. Also the theoretical assumptions underpinning Hand and Eye training and their logical implications on the

present academic art instruction and practice have been overlooked in the extant Ghanaian literature on the subject.

Rationale. Nevertheless, the consensus in all insightful descriptions and connotations of the phrase "Hand and Eye" is that as a system of training it was underpinned by the objective of precise drawing. As a professional prerequisite for painting, as for the practical or mechanical arts, the benefits of Hand and Eye training were thought to be impeccable. Holmes (1927/1935, p.191), employing the phrase as metaphor, describes an English painter as an "heir of the grand English tradition of the eighteenth century" who "possessed the powers of the *hand and eye* which mark the born professional painter". Elsewhere he suggests that the Pre-Raphaelite Millais had "precocious gifts of the *hand and eye* enabling him to perform feats of minute and elaborate accomplishment" (p. 223). This sense of the Hand and Eye has reverberations in Delaquis' (1979, p. 23) doctrinaire assertion that "if a student cannot copy a thing with his *eyes and hands* in an exercise he is just no good"[90]. In its more dogmatic form governments invested it with overt instrumental and remunerative value in socio-economic and educational policy, especially, intended to aid the growth of industry and manufacture. A parallel is identified in nineteenth century America:

> In addition to the increased competition arising from steam-carriage, new and cheaper methods of manufacture, and increased productiveness, another element of value has rapidly pervaded all manufactures, an element in which the United States has been and is woefully deficient - the art element. The element of beauty is found to have pecuniary as well as aesthetic value. The training of the hand and of the eye which is given by drawing is found to be of the greatest advantage to the worker in many occupations and is rapidly becoming indispensable. This training is of value to all the children and offers to girls as well as boys opportunity for useful and remunerative occupations, for drawing in the public schools is not to be taught as a mere "accomplishment". The end sought is not to enable the scholar to draw a pretty picture, but to so train the *hand and eye* that he may be better fitted to become a bread-winner.

(U.S. Bureau of Education (1874, pp.86, 88) as cited in Eisner and Ecker (1966/1970, pp. 12-25)).

While the industrial prospects of the Hand and Eye may have been considered in the Gold Coast, her position as a non-industrialised colony at the inception of the 1887 Educational Code could not have put her in the prospective position of maximising its "industrial" capacity as would for example1870s industrialised America. In this case, if the theoretical stimulus for Hand and Eye training had been made identical with that of the American or British programme, it would follow that its recommendation, without modification, for the Gold Coast, an essentially agrarian colony hardly transforming from artisanal industry, had not been satisfactorily thought out. On the other hand, if one considers Hand and Eye training as not just a foundation for the manufacturing industry but a foundational subject for general art [especially, drawing and painting with which it most likely had kinship], considering the fact that it was the totalising art curriculum recommended for the entire colony, it would appear to have been grossly inadequate and anachronistic to contemporary art developments and concerns. Indeed, if Asihene's (2004, p.71) assessment of the motivation for Hand and Eye training is reliable, then its "intention […] to broaden the outlook of people to appreciate and identify with the wonders of art that were abundantly available to them" was self-defeating in many respects. Stevens' first hand experience corroborates our assessment for in Hand and Eye Training, "There was, and is, no provision for the training of taste, appreciation, criticism, or for the slightest perception of art history" (1930, p. 150).

On the question of colonial industrialisation, Britain, the colonial regime had consistently exhibited a lack of interest in developing modern manufacturing industries in the colony so the presence of Hand and Eye cannot be simply explained by its expected contrivance to

the manufacturing industries as it did America[91]. Neither is it adequately explanatory that it was meant to develop the local artisanal and craft industry for as Svašek (1997) after Stevens (1930) has noted above "[a]rt lessons based on indigenous art forms were not to be given because the inhabitants of the Gold Coast were thought to be non-rational primitives lacking the qualities to produce art". Contrivance to additional or alternative prospects of art in the Colony during the period would certainly be a more useful explanation here. The suggestion that there was the commonplace notion, in both the Metropole and the colony, that in pursuance of cartography, illustration, calligraphy and penmanship, some clerical and civil duties, blackboard work by teachers, drawing - then synonymous with Hand and Eye training – was the inevitable basis, seems plausible. But it was further based on the assumption that for the teaching of drawing to be standardized it was important to formulate it around "fixed" rules like science. "Fancy" drawing and "art for art's sake" would receive the least official sanction in such system. These principles have resonance in the Protestant literal-realist ethos already schematized. In *Hard Times,* Charles Dickens' satire of Cole's instructions in the Department of Practical Art would also be insightful here (cf. Fielding, 1953):

> You are not to have, in any object of use or ornament, what would be a contradiction in fact. You don't walk upon flowers in fact; you cannot be allowed to walk upon flowers in carpets. You don't find that foreign birds and butterflies come and perch upon your crockery; you cannot be permitted to paint foreign birds and butterflies upon your crockery. You never meet with quadrupeds going up and down walls; you must not have quadrupeds represented upon walls. You must use', said the gentleman, 'for all these purposes, combinations and modifications (in primary colours) of mathematical figures which are susceptible of proof and demonstration. This is the new discovery. This is fact. This is taste.

Some reverberations. Till date, G. A. Stevens' occasional references to and critique of the Hand and Eye remain the most insightful comments on the nature and quality of the

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

subject as it pertained in the Gold Coast. Granting the dearth of material on the Gold Coast experience on the subject, William Bently Fowle's little book (97 pages), *The Eye and Hand; Being a Series of Practical Lessons in Drawing, for the Training of those important Organs: Adapted to the use of Common Schools* published in 1847 (Figures 22a, 22b) might seem to be a resourceful literature on the subject even though it was published and used in America. While evidence has yet to be found either affirmatively or to the contrary, it seems reasonable to infer that Fowle's manual could possibly have been one of the earliest English language publications which treated the subject in-depth and could as well have had various intersections with subsequent textbooks and manuals on the subject or a reference material for the "teacher of teachers" in Hand and Eye instruction. Indeed, there are other publications of its sort which were more contemporaneous with the Gold Coast programme and to which we are yet to have full access. Examples of such sources are F. C. Stanley's (1912) *A course of hand and eye training*, Henry Holman's *Hand and eye training or education through work* (1921), Woldemar Goetze"s *Illustrated manual of hand and eye training on educational priniciples* (n.d.), the *Journal for teachers of hand and eye work* under the auspices of the Bradford School Board: Manual Training Department (n.d.). These British sources were more contemporaneous with the introduction of the subject in British colonies. However as would eventually emerge, it can be argued that much of their source was taken from traditions identical with or similar to what Fowle had appropriated.

By its title, content and objectives, Fowle's book suggests the problematic Platonic separation of the intellect from the sensory in its advocacy for the "training of those organs". By adopting a similar subject title for the art student in the Gold Coast, there

seems to have been the tendency to view "art", or in its precise reductive terms, "drawing", as manual and retinal training to the near-proscription of meta-theoretical and critical reflection. The second characteristic is as instructive as it is ironic; while the manual and retinal flavour suggested naïve empiricism, its advocacy of "fixed", standardised rules of drawing upheld its direct philosophical contradiction- rationalism. Fowle is however, resounding about the indebtedness of the "Eye and Hand" instruction and his book to a Napoleonic French manual on drawing; "The emperor ordered the Bureau of Instruction to prepare a drawing book of this sort for the national schools, and the book so prepared by M. Francoeur, was eminently successful. The following book is a free translation of the French Manual". (1847, p. 3, 4)

Sharman (n.d.) recalls that the council of the Central School of design, Somerset House, had asked William Dyce (1806-64), an Edinburgh portrait painter, graduate scientist and later the first Superintendent of the Schools of Design, to report on the organisation and teaching methods of schools of design in France and Germany and that he visited both of these countries in 1837 and reported in 1838. As Sharman notes "it was on the basis of that report that the Central School and its teaching was redesigned". That Dyce would have encountered the "~~French manual" Fowle~~ refers to as well as its advocated teaching methods seems a plausible conjecture. Prior to the publication of *Eye and Hand* (1847) and Dyce's visit to France (1837) a third edition of Fowle's publication, *An introduction to linear drawing translated from the French of M. Francoeur : with alterations and additions to adapt it to the use of schools in the United States : to which are added the elements of linear perspective and questions on the whole* had been in circulation since

1830. Significantly, we find among the publications of George Wallis, Dyce's former student at Somerset House (1841-1843), the document *Fifty Diagrams to Illustrate the Delineation of Form, adapted to the Author's Lessons on the same Subject: with a preface containing Hints to Teachers on the Early Education of the Hand and Eye.*

Here, without appearing to sound too patronizing of the French Manual, we acknowledge that Dyce had encountered and advocated the German *gewerbeschule* (trade) system of training in 1838 which had run on rationalized drawing methods of the tradition of Pestalozzi and Fellenberg aspects of which reverberate in Monsieur Francoeur's. It is also worth noting that the Department of Science and Art at South Kensington had, according to MacDonald (1970/2004), "consciously modelled" its system "after the German craft school system".

Horace Mann's visit to Germany in the early 1840s referred to above was contemporaneous with the period of Dyce's visit and his observations give a little insight into the vitality of drawing training in German general education. The many intersections between William Dyce's seven stage Somerset House system and sections of Fowle's *Eye and Hand* make it seem plausible to infer that he had encountered the Francouer system even if their parallels resonate in other contemporary systems. For example, McDonald (1970/2004, p. 82) describes the seventh stage of Dyce's system thus:

> The pupil had to work for a probationary period of three months in Class VII, copying outlines, first drawing straight lines with a hard lead pencil, bisecting and trisecting them with more straight lines. After rubbing out innumerable lines and achieving lines straight enough to satisfy the drawing master, pupils were allowed to copy geometric figures and curves on grids.

But the Gold Coast version of Hand and Eye which Stevens et al describe has parallels in both Dyce's Somerset House system and the early stages of Redgrave's National Course of Art Instruction for South Kensington (cf. MacDonald, 1970/2004, pp.388, 389).

Instrumental Justification. Fowle justifies his method by reference to instrumental prospects. It is here that the subservience of art to other "more useful" activities in the social and state apparatuses is employed as its legitimation or apologia:

> Those who have seen the elegant writing, printing and map-drawing performed by my pupils, should be informed that those exercises were done by children who had also been trained to draw according to the system here proposed and explained, a system more simple, more practicable in our common schools, and more economical, than any other I have seen.

It would be reasonable to infer that the Colonial Office felt similarly justified introducing Hand and Eye training above all other possible systems of art instruction. However, in retrospection we would regard the assumptions of the colonial regime to have been premised on perhaps an insular and inadequate art educational foundation[92].

Some instrumental consequences. H. G. Ramshaw's *Blackboard Work* (1955/1967), a book which was used by Gold Coast teachers, summarises one important aspect of the instrumental implications of the Hand and Eye- type art training in classroom teaching. Ramshaw does not use the phrase Hand and Eye and by the time of its publication Hand and Eye training had given way to the Stevens-Meyerowitz art teaching traditions. Yet what Ramshaw advocates is indeed the residual of what Hand and Eye training could offer to the teacher trainee.

Art and art education in the Gold Coast became encumbered with procedural methods of the kind employed by such draughtsmanship systems as the canons suggested in Villard de Honnecourt and Petrus Camper. The art teacher and student oblivious of the historical

contexts within which these canons developed and being only in touch with their institutional omnipotence is likely to take them for granted as the natural way of "seeing" or "capturing" the human figure. They would thus find their hagiographic place in drawing textbooks and habitual pedagogies. This geometricized approach to formulating drawing canons around the human figure (and in some cases, animals) is echoed in Kofi Antubam's characterization of the ideal Ghanaian figure (Figure 24) which he stipulates, is composed of a particular configuration of ovals and circles.

In the teaching of life drawing, the geometrical framework set by the Hand and Eye type of instruction became emphasised and the term "anatomy" in Ghanaian art college jargon was meant by how drawings conformed to such systems. It will be shown in this study that such notions about art, however refined by the later efforts of such illustrator-authors and publishers as Andrew Loomis and Walter Forster, became certified and still maintain a totalising status in studio activity in the Painting Programme of the College of Art.

Content of Hand and Eye training. The first part of Fowle's *Eye and Hand* instruction was similar to "technical drawing" course but unlike the latter, it was to be tackled without drawing instruments. Similarly, this was the essence of the Gold Coast Hand and Eye training, to train the eye and the hand without mediation of drawing instruments (Mitchell n.d. [1970a], p. 36; Stevens, 1930; 1935; 1962). Then it was applied to objects. Objects were to be drawn in European academic perspective so Euclidean perspective was also to be taught. Euclidean perspective forms the crux of part two of Fowle's book. Some corollaries of the Hand and Eye are to be found in the succeeding curricula in Achimota and the School of Art and Crafts in KCT. Also, the existing premises for art assessment conditioned art education around so-called "objective", constative, regulatory and

"assessable" skills more than the more interpretive approaches to art practice which are construed to be subjective and more problematic in their assessment.

After thirty-eight years of its establishment in the Gold Coast, the debate had cumulatively tilted against Hand and Eye. The new strategy, articulated succinctly in the diatribe of Roger Fry was "to get rid of all that South Kensington nonsense" (Stevens, 1962, p. 334). Achimota College was the confluence of this new direction and the successive Promethean teachers, especially, Stevens and Meyerowitz and their Gold Coast assistants and students led the cultural revolution.

Achimota College: A syncretic educational project

Achimota College is a metaphor of modernist syncretism; a practical attempt to synthesise binary relics in the Enlightenment modernist and colonial text. Two important binaries were principal; the "Liberal - technical education" [also articulated as the Oxbridge-Redbrick or Newman-Huxley educational dichotomies in English terms] and the colonial anthropological relic of the "African culture-European culture" dichotomy respectively. By the particular approach taken to synthesise the "Oxbridge and Redbrick" or the "Newman and Huxley" educational orientations, Achimota School became an adaptation and unsuccessful blend of bipolar Western models of the English Public school system; the Eton-Winchester tradition which trained the "scholar, gentleman, politician and elite professionals of Britain" (Agbodeka 1977, Armstrong 1981; Quist 1999a, 1999b; Quist 2003), and the American Hampton-Tuskegee model which, bearing close parallels to the South Kensington- Somerset House tradition, was meant for the "industrial and manual training of liberated African-Americans in post-Civil War United States" (Bennan 1971,

1972; Coe (2003); Quist 2003; Steiner-Khamsi and Quist 2000). Commentators on the1920 Phelps-Stokes African Education Commission which studied African education and commended the input of the Hampton-Tuskegee model in colonial African education observe that it was commended "with the idea that knowledge about African-American education in the United States (Tuskegee and Hampton Institutes, especially) could be transferred to Africa" (Coe 2003, p 42). According to Berman (1971, p.135), the commission's recommendations read "like a report on Negro education with a different locale". As Coe (2003: 42) relates,

> It advocated adaptations of education to meet local conditions; the incorporation of health, environment, home, and recreation into the curriculum; the need to develop a community consciousness; the importance of agricultural and industrial training; the need for better school supervision; the necessity for cooperation between missions and governments for African education; and the need to differentiate between the education offered the masses and those given to the leaders.

This syncretic model is implicated in what Governor Guggisberg refers to as training in "thought and industry". The bridging of a looming intellectual gap, the restructuring of employment facilities and opportunities, and Africanisation had underpinned Sir Gordon Guggisberg's face-lifting projects of the Gold Coast. The major instrumental premise for the establishment of the College is summed up in the Governor's Address to Legislative Council, 6th March, 1924,

> The stumbling-block to greater progress in education is the lack of sufficient African teachers with the necessary educational attainments and qualities of character that are necessary for the efficient training of both the youth and the young and the manhood of this country….It is therefore obvious that one of the first tasks of Achimota will be to give general education and technical training to teachers on whom we must rely for staffing our secondary schools and for improving our primary schools sufficiently to render the former a success[93].

A synopsis of the general state of education in Ghana would suffice to properly contextualise Guggisberg's concern to establish Achimota. First, Gold Coast education

had, hitherto, been almost entirely elementary in character (Metcalfe 1964)[94]. A disturbing "intellectual gap" was perceived to have been constructed between the few "privileged" Africans who had completed their education in the Metropolitan universities and their colleagues back at home who had been denied the opportunity of acquiring even a less than desirable elementary education, let alone advance to obtain any higher education[95].

Guggisberg perceived this situation to have been analogous to the history of educated India where Macaulay's programme of intellectual segregation and the mentoring of the privileged few had left the masses intellectually defenceless to those who wielded "intellectual power". Since intellectual power was perceived to be inextricably tied to leadership, political assertiveness and economic well-being, the effects of the "intellectual gap" was perceived to have important implications in the configuration of the then emerging leadership structures and the gamut of power. The notable difference between the respective Gold Coast and Indian situations had been that whereas the Gold Coast intelligentsia had absolutely had their training in European universities, in India, a new intelligentsia had emerged, the home-grown intelligentsia. Like the Macaulay programme, Guggisberg's sought to train home-grown intelligentsia but, unlike the former, to train them in large numbers and consequently bridge the yawning "intellectual gap".

Apart from its implications in the political leadership configuration, the nature of the then Gold Coast education was also perceived to have further debilitating consequences on the employment structure of the colony:

> To put the case briefly, we are at present turning out annually, some 4000 to 5000 boys who are only fitted to be clerks, and what is worse, the majority of whom could not from their education, be anything but inferior clerks. We are flooding the market with semi-educated youths for whom, owing to their disdain of manual labour, there is annually less employment…The worst feature…of the situation is that we have no

> system of training African leaders in thought and industry. (Sir Gordon Guggisberg"s Address to Legislative Council, 6th March, 1924).

Consistent with the Governor's policy of training home-grown "African leaders in thought and industry", the Art Department of Achimota College was established to provide general art and technical tuition for teacher trainees in the Teacher Training Programme. It was only natural that pioneer trainees would be trained as teachers since European art skills at the higher level were being introduced in the country for the first time.

The African culture-European culture dichotomy proved more complex to negotiate in the Achimota programme. The difficulties in the synthesis inform some of the ensuing issues raised by Delaquis (1976, 1977), himself a product of Achimota in the 1960s. The process of objectifying "African culture", and its subsequent "grafting"[96] unto Western culture had been tied to the "tradition-civilisation" false dichotomy, a relic also informed by antebellum Anthropological and Ethnological studies. Especially, in the 1920's and 1930's, contemporaneous with Lugard's famed publication, colonial British administration had envisaged that colonial progress could be fostered through the grafting of "Western ideas, institutions and skills" unto "African tradition" (Coe, 2003). In the Accra Training College, attempts had been made by Fisher and Candler to deconstruct pervasive anglophilia (others in self) by encouraging "African customs, arts and crafts, dance and dress" (Coe, 2003, p. Ward, 1965, p. 187). Achimota was an institutional experiment and with this romantic idea; metaphorically and somehow practically, this attempt at syncretising colonial oppositional myths also indicated that there was a mandate to create a new kind of anglicised elite who would be brokers between Western "civilisation" and African "tradition"(Coe, 2003).

The nativist Prometheans, Stevens and Meyerowitz. In Achimota, "African culture" was promoted through the visual arts and performing arts. G. A. Stevens, the first art master of Achimota (1925) had emerged in this period when cultural syncretism was being advocated in Gold Coast colonial administration. His art Department had been transferred from the Accra Training College premises in 1927 where Fisher and Candler in 1921 had observed that "everything English was regarded as good; everything native as shameful". According to Antubam (1963), Stevens had researched in the native arts of West Africa and taught his students African art history. His lasting influence on his student Nkrumah (Stevens, 1962) can be observed in one of the subjects in which he is said to have been "particularly interested" in his USA student days - *The Significance of African art* (Milne, 2000, p. 13). The titular "Significance" resonates in Stevens' *Educational Significance of Indigenous African Art* and his collaborator Richard Carline's *Significance of and vitality of African Art* in the same publication. Furthermore, in his philosophical treatise *Consciencism* (1964/1978, p. 65), Nkrumah exhibits his debt to his teacher Stevens and the Roger Fry circle when he eulogises the "characteristic distortion of form" in "African art":

> In the portrayal of force, whether as forces of the world, of generation and death, or the force of destiny, it was essential that it should not be delineated as something assimilated and overcome. And this is the impression which the soft symmetries of lifelike art would have given. It is to avoid this impression of force overcome that the African art resorted to distortion of forms.

Stevens' own formative years had coincided with the early modernist period when Progressive educationists, taste outpourings from the Burlington Magazine and literature of the Arts and Crafts Movement were in currency and were drawing parallels between pure form, primitive art, archaic art and child art, and in the tradition of Rousseau and D. H. Lawrence, equating them with purity and sincerity (Harrod, 1989, p. 159; MacDonald, 1970/2004, p. 332). His tenure in Gold Coast had also coincided with Rattray's

anthropological programme in the Gold Coast which, for example, culminated in, among others, the landmark *Religion and Art in Ashanti* (1927), a text which would become a culture bible for H. V. Meyerowitz (Harrod, 1989). Naturally, Stevens, an ardent proponent of the post Victorian Slade-*atelier* taste, and a self-confessed Ruskinian would cultivate a loathing for South Kensington and its protégé, Hand and Eye Training. In deconstructing the inherited mainstream, Stevens taught Pater and Ruskin on the one hand, and promoted local "crafts", which he called "bush art", in his lectures and publications on the other (Stevens, 1962). But it was not without generous doses of self-fulfilling prophecy and Humean constant conjunction that Stevens evaluated the outcome of his programme, and it seems certain that he had prescribed his nativist prejudices to his students:

> I found it impossible to believe that the African negro whom I had to teach was an entirely different being from his immediate ancestors, may be, grandparents, who had gone undisturbed in their ways and created masterpieces…The same love for clear design, rich pattern, rather precious surface quality, tremendous solidity, and appreciation of volumes; the same characteristics in the treatment of the human figure – large head and small bent legs – all came about, in these drawings as if race spirit, after lying dormant for so long, had found itself again (Stevens, 1935, pp. 14, 17, 18).

Yet, through Stevens, too, an earthy narrative and illustrative idiom, characteristic of the traditional English genre, which had seen a boom in artistic patronage in Victorian England (Coutts-Smith, 2002) was legitimated in the Achimota curriculum (Stevens 1935, pp. 16, 17; Stevens, 1962, p. 335). Art continued to feature prominently in the teacher training and secondary school programme.

It was not until the introduction of the Specialist Arts and Crafts programme (1937)[97] by Hebert V. Meyerowitz that the art programme began to source some relative autonomy, yet this was still largely teacher-training in its framework and the facilities for training the "artist qua artist" was minimally present. Even so, in the British colonial ethos where the

means-ends rationality had become predominant, the immediately perceptible utilitarian value of the programme became the central goal of art education. It is noteworthy that consistent with Guggisberg's first task of providing general education and technical training to teachers at Achimota this system was fashioned to produce specialist art teachers. The art course as an outpost for teacher training continued well into the School of Art and Crafts' move to Kumasi in January 1952 well through the 1960's to much later when shifts in the political economy and the social structure of Ghana would begin to suggest and to create a few more avenues receptive of the free-lance and industrial artist. The "teacher-training" colour of the course was very pervasive. However, it was also a vital instrument in the perpetuation of a distinctive approach to art practice and discourse which set off a series of contentions and endorsements in the ensuing post-Independence exchanges.

Meyerowitz' distinction as a teacher, visionary and zealot is perhaps most aptly captured when his effort is compared to that of his predecessor Gabriel Pippet:

> Mr. Meyerowitz was a dynamic person quite unlike his predecessor, Mr. Pippet, who was just interested in getting students to draw still life and to paint landscape using only water colour and did not really go beyond this sort of activity. He did not make any effort to teach us anything about the History of Art or various Art forms and did nothing to arouse any dormant creative talents which we might have. Mr. Meyerowitz was quite different. (Evan-Amfom, 2003, p. 65).

But Meyerowitz's programme had notable affinities with Stevens' legacy (Harrod, 1989; Meyerowitz, 1937a). The two would collaborate on *A Revised Art Syllabus for Tropical Dependencies,* a syllabus for Secondary Schools which "takes into consideration the local arts and customs and demands much original work" (Meyerowitz, c.1941, p. 25). The parallels between this syllabus and an earlier one, by Stevens and Richard Carline for

Tropical and Sub-Tropical Dependencies (1936) "which placed great emphasis on imaginative composition a [sic] la Marion Richardson and perhaps most significantly, demanded that the examinee display a sound knowledge of, and appreciation of one of the crafts of his or her region" (cf. Harrod 1989, p.150; Carline, 1968, p.176) are obvious. Of the two teachers, Meyerowitz appears even more sanguine and ambitious in his concern to subvert the existing Western hegemony of taste. In 1936, when he addressed the Royal African Society on the beauty and significance of the arts of Basutoland, he had been cautioned by Lord Haley "against a sentimental approach to such questions" (Meyerowitz, 1943, p. 178). Elsewhere, he intimates:

> [We Westerners] judge the work of other people by our own standard of taste. At the same time we over-estimate the importance of the individual artist and overlook the talents or genius of the community in which he lives ... Their art is just as valuable as ours and we at present are the ones who sit in "glass houses" and should throw no stones." (Meyerowitz, 1945, pp.4, 5).

To him, the African artist would do better not to overlook his own resources to clamour for the European resource when both systems, however different and mutually exclusive in his formulation, were equivalent in terms of value. But his revivalist perspective was yet informed by another reification, one which reasserts the "ethnographic present" as authentic African genius and which sometimes reduces to vulgar *style negre*. This position informed his repudiation of the works of his students which he perceived to be mere clones of European classic realist academic style[98]. Stevens, however, would accommodate somehow the African student's meddling with European classicism and genre, believing that the African spirit and genius was iterable and would surface naturally, given any medium, idiom or context. It seems a bit incomprehensible that he would not see similar possibilities in Hand and Eye training for the African student. In Stevens, European

illusionism became an image placeholder for African subjects (Figures 7, 8). His method echoes the aforementioned colonial syncretic cultural programme in Achimota which resonates in Nkrumah's speech to students of the Ghana National College, "The times are changing and we must change with them. In doing so we must combine the best in Western culture with the best in African culture" (Nkrumah, 1957, p.91). A carving from the "School of Osei Bonsu" which *grafts* the features of an Akan "Akua-ba" head on a European classical reclining nude pose would seem to summarise the spirit of this syncretism (Figure 39).

Educated at the Stadtische Kunstgewerbe un Handwerker Schule in Berlin, and later coming under the influence of the dry angular expressionist style of the Late Gothic German wood sculpture tradition of Veit Stross, his teacher Otto Hitzberger, possibly Ernst Barlach (Proud, pp. 19, 20; cf. Harrod, 1989, p. 150), and the revolutionary anthropologist, Malinowski (Meyerowitz, 1943), it is little surprising that Meyerowitz should deplore official colonial art training and the Achimota student's unreflective penchant for European classicism with the fervour that he committed to it (cf. Svasek, 1997). Before his tenure in the Gold Coast, he had begun to question, like Stevens, Murray and Trowell before him the raison d'être of colonial art education:

> the masses of doilies, embroidered cusions, horribly embroidered…I felt bitterly ashamed of all this trash for which we were responsible and which we had inflicted on these people in the disguise of education…while progressive educationlists had discarded all this stuff at the beginning of the century (Meyerowitz, 1944, p. 3; cited in Harrod, 1989, p.150).

Meyerowitz had cultivated considerable wealth of experience in teaching at Michaelis School of Art where the artist Lippy Lipshitz was among his students. As a sculptor and

craftsman, he had executed a major commission, the *Lieberman Door* in Cape Town (Proud, 1992). He had devoted more than a decade of his years in South Africa to investigating and reporting on African village arts and crafts, intending to set up "Native Crafts Centres" (Meyerowitz, 1943). In the process, he must have gained unparalleled "grasp of the essential connexion between crafts, industries, and agriculture, of the reaction of the industry on education, and of the necessary adaptation of education to industrial development". Joining the staff of Achimota with this wealth of experience, he must have been far more pre-disposed to taking interest in practical "craft-to-industry" possibilities in colonial Africa than Stevens, Trowell or Murray (Harrod, 1989, p. 150).

In our estimation, Gold Coast artists and art teachers trained in the Achimota tradition would engage their practice as extensions of what we designate as the "Stevens-Meyerowitz unconscious". But one suspects that despite hints of Meyerowitz's direct influence on Antubam's carving style in the dry, angular expressionist style and the horror vacui compositions, the more distant Stevens unconscious seems to be more obtrusive in Antubam's preferred painting and composition style (Figure 14)[99] . It even appears the Stevens unconscious was more pervasive in Gold Coast and Ghanaian painting until, notably, the post-Independence period and the era of the African Personality project when approaches close to Meyerowitz's *style negre* advocacies would receive significant impetus from persistent advocacies of sculptors Oku Ampofo[100] (Figure 63) and Vincent Kofi on the one hand, and the painter Kobina Bucknor (Figure 36) on the other.

The School of Art and Crafts (College of Art) in the Kumasi College of Technology (University of Science and Technology).

Paralleling Meyerowitz's Specialist School of Art programme in Achimota was the West Africa Institute of Art, Industry and Social Sciences[101]. Its logical sequel, according to McWilliam & Kwamena-Poh (1959/1975) is the Kumasi College of Technology Science and Arts (KCT). In hindsight, it is easy to infer that the central philosophy underpinning the institution of the KCT paralleled that of the COCAST and ultimately, DSA objective to bring science, technology and art under one institutional umbrella. However, while these ideas certainly had been rife before the establishment of the KCT, the Gold Coast version took a complex course and art might seem not to have been considered as a relevant component in the new science and technology University College. For example, it can be inferred from the Report of the Select Committee of the Gold Coast Legislative Council that while the Achimota Teacher Training College, and with it the School of Art, was transferred to Kumasi to "form the nucleus" of the nascent University College (Pitcher, (n.d.) [c. 1977]) overstating the meaning of this phrase would mask the immediate stimulus for the transfer. Indeed, the need to find temporary accommodation for the staff of the Gold Coast University College (now University of Ghana, Legon, 1948) was regarded a matter of primary importance for which reason the whole Teacher Training Department, and with it the Specialist art courses, was moved to Kumasi. It is worthy of note that the case for inclusion of the Art Department in the regional college was an afterthought[102]. Resonances of the "art as afterthought" attitudes continued to be pervasive in the succeeding university community where lines of exclusivity appeared to keep the Art

College in the periphery of a largely quantoid "bread and butter" "science and technology" university. J. M. Mackendrick would summarise the general Ghanaian climate thus:

> There is a feeling prevalent here at various levels that "Art" is very much a luxury, is unnecessary in the new Ghana at the moment is [sic] an activity followed by the more weak-minded Ghanaians and needs no intelligence or intellect for its successful practice.
> (Mackendrick, 1960a)

This example and others have together informed the art college's subsequent responses characterised by deliberate assertiveness and sometimes self-absorbed, self-congratulatory and sectarian attitudes. Of the more tactful examples one could especially cite Prof. E. V. Asihene's strategy of promoting curricular, academic and status parity[103] with the more privileged disciplines as well as the pursuance of the autonomy of the College during his tenure as Director and Dean of the Institute of Art and College of Art, respectively and subsequently, as the pro-vice chancellor of the University. But the remarkable achievements of Prof. Asihene were also informed by the fact that the College of Art had the fortune of being well-placed in President Nkrumah's political-ideological strategy. This also is seen to have boosted the College's prestige before Nkrumah's overthrow in 1966[104].

In some cases the necessity to assert the importance of art as a course of study has led to obvious apologia where mere provision of scientific, technological, socio-economic or development-oriented alibis, as exemplified in Prof Asihene's foreword to Kokroko's (1977) *Nucleation and Crystal Growth in a New Raw Zinc Porcelain Glaze,* are presented as "evidence" of the practical benefits of art in the general development of the nation.

> The Artist has always sought to retain his place of honour in society by tracking the progress of knowledge around him and the new demands of society.
> Technology has come to stay as a necessary marriage agent between Science and Art in their quest for truth. New and varied questions, problems and arguments have arisen, and researchers are fervently and relentlessly working out answers and solutions which will help to arrive at that goal.

> The paper published here is an example of this search for truth. It shows how the artist can use Science and Technology in giving permanence and relevance to his creations. We are proud that Mr. C. N. K. Kokroko, who is also a member of WASA has shown how much can be achieved by the Artist and the Scientist working together. The College of Art will encourage such research without which our art in our place and time cannot find true meaning.

Granted that all departments of the College ought to justify their inclusion in the "bread and butter" and scientistic ethos of the university, the atelier department would find little in their organising principle to articulate for their justification. As would emerge, the obvious legitimation would be to contrive the aims of the componential disciplines (in the Ghanaian case, Painting and Sculpture) to such more "useful" aspects of National Development as the making of murals, interior decoration, teaching, etc. It is by no coincidence that the principal objectives of the Painting and Sculpture Department continued to remain

1. The need to make murals, to decorate emerging cities and towns and to exhibit in galleries.
2. The need to train teachers for training colleges.
3. The need to train designers for the emerging industries[105].

The utilitarian ethos of the Ghanaian educational community had somehow not transformed significantly when the Education Reforms were instituted in 1987. Conventional wisdom was overstated when in "one fell swoop", the decision was made to "shift" the focus of Ghanaian basic and secondary education from the so-called "bookish" or "theoretical" approach to the "vocational"; roughly, from an autonomous attitude to what Schutz would designate as the "natural attitude".

Some historical and ideational notes on the Drawing and Painting Programme in the College of Art.

Studies conducted on the Department of Painting and Sculpture of the College of Art, KNUST, have been few and generally hazy. Louis (1978) notes a difficulty in obtaining foundational information:

> The difficulty in getting information on the early years of the College has been responsible for the sketchy account of the first few years of the painting department. The information covering this period was gathered from old students, some of whom are now lecturing in the college, and also handy materials available in the archives of the college.

It is worthy of note that a researcher interested in the history, structure and theoretical underpinnings of the Department's academic proceedings and cultural production is by no means insulated from encountering such challenges as Louis in 1978 recounts.

The Department of Painting and Sculpture, like a few other departments of the Ghanaian College of Art[106], KNUST, is a logical progeny of the Specialist Arts and Crafts Course introduced by Hebert V. Meyerowitz in the School of Arts and Crafts in Achimota College in 1937. Meyerowitz's Specialist Course had been built on a foundation laid by some earlier teachers of art in Achimota such G.A. Stevens, Gabriel Pippet, Dey, etc. The School of Arts and Crafts transferred to Kumasi on 22nd January, 1952 as an arm of the Teacher Training Department, which comprised of the School of Arts and Crafts, the School of Housecraft, the School of Music and the School of Physical Education. These became the first departments in the Kumasi College of Technology, Science and Arts. Meyerowitz's School of Arts and Crafts had been informed by the British Art and Design tradition which ultimately traces back to the South Kensington system. How Meyerowitz's system accorded well with the centralised British system of higher education in art, craft and design is obvious. Colonial Office records and correspondences which discussed the development of the arts in the Gold Coast, especially with the institution of the

aforementioned West African Institute of Art Industry and Social Science give additional documentation.

We outline the alignment between the Gold Coast system and the successive Metropolitan systems. We would not by this simply take, as Mount does, a negative view of the percolations of the English school and examinations systems in the "English-area" art educational system:

> Perhaps the most serious criticism of English-area art schools has been the specifically British orientation of their programs [sic]. Most of the African schools were, for example, affiliated with English art schools which required them to meet English standards. Compliance with these standards was, moreover, insured by periodically sending examiners from English schools to Africa to test students and observe the courses. Departures from established British practices were consequently frowned on and attempts to relate programs [sic] more closely to African life and realities were rarely made. (Mount, 1973/1989).

We would hope to provide some important details of the actors involved and the intellectual and historical contexts of the surviving advocacies. We do not also think, as Mount seems to imply, that relating programmes to "African life and realities" was the principal aspect of art education which the English-area art schools missed. Neither do we find it helpful to construe "African life and realities" as an autonomous, close-ended and objectified construct. In the Gold Coast and Ghanaian example, it has been observed that the inception of art education as a specialist teacher-training discipline in the colony, for example, was historically strategic for the onward dissemination of the "art and craft" message to the masses. This was an astute response to the realities of African life in the colony and the post-colony, yet we also observe that the approach taken to it also contributed to framing the concept of art in an insular consciousness. We think Mount's conclusion that "this disadvantage is now, however, being overcome, since many African schools severed formal ties with their British counterparts" may not entirely apply to the

Ghanaian system. At least, in the field of drawing and painting, the evidence of the "picture making" examinations taken in the Senior Secondary Schools and the artistic faith in "literal realism" and the totalising status assigned to it in the College of Art discourse as expressed in the lecturer Delaquis' *Craftsmanship in Painting* should inform us that compliance with English standards did not cease with the abrogation of ties with English schools and Her Majesty's Ministry of Education, or precisely when Africanisation had seemed to have displaced "colonial mentality". From the sections which follow, important details missed by Mount and others as well as responses to issues raised in them but not yet addressed in subsequent literature have been outlined.

The Somerset House-South Kensington Tradition versus the Slade atelier Tradition.

Between 1837 and 1851 twenty Government Schools of Design were established in United Kingdom's manufacturing centres. These institutions were set up as "a consequence of the evidence given to the House of Commons Select Committee on Arts and their connection with Manufactures of 1835-1836". By the establishment of such schools it was hoped "to improve the quality of the country's product design through a system of education that provided training in design for industry"[107]. The Government Schools of Design under the auspices of the DSA are variously referred to as the South Kensington system and the Somerset House[108] tradition in this study. Some former South Kensington schools whose candidates made direct impact on art education and art practice in the Gold Coast were the Royal College of Art, the Glasgow School of Art[109], Birmingham School of Art and the Edinburgh School of Art[110]. The South Kensington system of teaching was the twenty-three stage art and design programme, the National Course for Art Instruction (NCAI) designed by Richard Redgrave and Henry Cole.

There is the lure to characterize the South Kensington System as having a homogeneous history. However, it has a chequered history of operating generic and even antagonistic systems in various periods of its development; in the periods before 1920 it had increasingly substituted its mission to train designers for industry with the mission to teach art school teachers, especially, when it became known as the National Art Training School. The latter system has several corollaries in Meyerowitz's Art and Crafts Specialist course in Achimota. Through this training in South Kensington schools the student could obtain, among others, the "Art Class Teachers' Certificate" (ACTC). An equivalent of the ACTC programme was the Arts and Crafts Specialist Course (ACSC) in the School of Art and Crafts, KCT which is examined below.

Painting would become a major interest in the Royal College of Art (RCA) when Slade and Academie Julian-trained Sir William Rothenstein who had trained under Alphonse Legros was appointed Principal in 1920. According to McLoughlin (2005) Rothenstein's aim was "to restore the RCA's place in the art education hierarchy" when he deliberately created "a painting department within the RCA to rival that of the Slade which was run by Henry Tonks". Like Tonks, who had prior to his artistic career trained as a doctor, Rothenstein, a portraitist, had placed more emphasis on anatomy and figure painting than other painting genres. Life drawing, which had not been a South Kensington tradition, became a prerequisite in all study areas of the RCA such that the student had to do life-drawing for four afternoons a week between 4 and 6pm (McLoughlin, 2005) and like the Slade system, dexterous draughtsmanship became a sine qua non for painting. The new painting department trained Professor Douglas Bliss who later became the Principal of Glasgow School of Art and who also became the external examiner of the Kumasi School

of Arts and Crafts during J. M. Mackendrick's tenure as Supervisor. Bliss, describing the apparent privileging status of painting over the Design School in the Rothenstein years says

> We painters who had passed the drawing exam were condemned to a course which consisted of little else but the representation of the naked human body in over-heated and under-ventilated rooms. Those who failed to draw up to the Professor's standards were "kicked into the Design School". Looking back I regret that I had not been banished from the Paradise of Painters (for we felt ourselves to be the Elect) into the Purgatory of the Design School. (Bliss, 1979; also cited in McLoughlin, 2005)

The period of RCA-Slade competition marks the Slade training of two of the notable Promethean art teachers in Africa, G. A. Stevens and Margaret Trowell (1924-1926). Under Professor Tonks, the student would study "exact and intelligent observation drawing" of the old masters (Court, 1985, p. 35). In contrast to the pre-Rothenstein South Kensington system the Slade School[111] and Goldsmiths had long upheld this academic tradition. It will be seen to which extent these latter traditions also had percolations in the Gold Coast programme.

The unique quality of the Slade structure had stemmed from the direction of emphasis on life-drawing led by the first Slade Professor of art, Edward Poynter and later by the French-born Alphonse Legros. Professor Poynter had laid a foundational system which favoured the French academic (atelier) system over the South Kensington "practical art" or métier system. Teaching methods, thus, tended to focus on drawing and painting from the living model over drawing from plaster casts and "from the flat" which had been the basis for figure drawing in the South Kensington-Somerset house system, and the development of critical intelligence and an understanding of art history. The Slade tradition offset a pictorial tradition which promoted figurative painting over other vital aspects of pictorial representation offering alternatives which had the capacity to expand the horizon of

expectations of an art community. Being the conduit to the Continent, especially, to Paris, Slade became the outpost of avant-garde British art. By 1972, two decades after the KCT was established, the teaching staff and external examiners had essentially been composed of, KCT, Slade, RCA, Glasgow School and Goldsmiths diplomates.

Early Programme of the School of Arts and Crafts, KCT (1952-1961). The College of Art programmes have been referred to as fashioned after the structure of the Western European Academy (Mount, 1973/1989). It is what Elsbeth Court likens to the "pattern of a British Academy, but with more studio work than theory". However, the details of the developments which occasioned such habituation are yet to receive detailed comment. The One Year and Three Year Arts and Crafts Specialist Courses (ACSC) were the pioneering courses of the Department. They were general art and craft courses for teachers of elementary schools, and secondary and training colleges respectively. They are analogous to the "Art Class Teachers" Certificate" of the late South Kensington system. The One Year and Three Year ACSC were comprehensive in terms of the teaching of basic skills in art and craft (Louis, 1978) [112]. They were largely *techne*-centric. With only little theoretic modification, the aspects of the South Kensington system adopted would also seem to have accentuated the central philosophy of the erstwhile Hand and Eye training programme which had placed more emphasis on the acquisition retinal practical skill against reflective practice and on versatility, in order to make the trainee more acquiescent to as many areas of the art discipline as would be taught in the elementary schools and training colleges.

In 1957 the first batch of students were enrolled on the new Diploma in Fine Art (DFA) programme officially established by the Trinity Term of 1956[113]. By 1978 Louis,

supported by the authentication of Owusu-Dartey, one of the early students of the School of Arts and Crafts, would observe that

> [t]he academic programme of the Painting Department have [sic] not changed much over the years. From the beginning till now a painting student is required to study, aside from his major speciality in Painting, Art history, Materials and methods of production, English and a minor paper in art.

By 1988, a decade hence, the central advocacies of the Department's programme regarding content, materials, methods and discourse had hardly been revised. Following to 2001 one notices that in the articulation of course objectives and specifications concepts had been only reworked in their semantics but the central theoretical assumptions still stood intact.

Over the five year period, 1952-1957, the componential subjects of the ACSC reflected the core of the Somerset House-South Kensington tradition[114] with few Slade-like modifications. The programme bore reminiscences of the RCA programme introduced by Sir William Rothenstein in the 1920s. Subjects included Geometry and Perspective , Figure Drawing, Head Drawing, Still Life, Modelling, Pottery and Ceramics, Graphic Art, Drawing, Sketching (Landscape), Anatomy, Design, Poster Design, Textiles, Practical Textiles and Composition Engraving and Bookcraft (Terminal Marks and Report, 1st June, 1952). The staff body which transferred from Achimota to Kumasi comprised of European and African instructors. Some of the European instructors were J. M. Mackendrick, Supervisor of the School of Arts and Crafts and his assistant James Hillocks. Among the subjects taught by MacKendrick were Composition and Drawing. Hillocks taught Poster Design (including lettering), Figure Composition, Sketching, Head Drawing (Pencil) and Life Drawing (Pencil). Some of the African instructors were John Addo[115], A. Mawere-

Opoku and G. A. Obeng. G.A Obeng taught Textile Design, Poster Design including Lettering, A. Mawere Opoku taught Graphic Art, especially Composition on Scraper Board while John Addo taught Sketching (Pencil and Charcoal), Drawing (Pencil and Charcoal) (Terminal Marks and Report, 1st June, 1952). Some members of staff who joined the Department later were Mary Kirby[116] Tom MacNair, Peter G. Reddick and E.V Asihene.

Students were required to study all the practical art disciplines of the ACSC. At the end of the second year they were tested in all of these fields. In the third year a student had to major one practical art subject and in addition had to choose any other two for his minor (Louis, 1978, p. 9). Some of the examination questions make fascinating reading. A few specimens here will be insightful for the modern historian or educationist. John Addo's examination question in Figure Composition for the One year Specialist Art Course is an epitome of the seeds of unbridled lyricism and literalness still prevalent in Ghanaian visual arts education today. It would seem the spirit of Hogarth had found a most comfortable abode in Gold Coast art education and, lately, the Ghanaian art landscape:

> Two boys have been fighting in the street. An elderly man comes to the scene and with cane in one hand, holds the arm of one boy to drag him home. This boy resists stubbornly. The other boy stands with clenched fists ready for any surprise attack by his opponent.
> Avoid unnecessary background details.
> Medium: Water colour, poster colour OR powder colour (Terminal Marks and Report, 1st June, 1952).

We may contrast it with a G.C.E. exercise in *Original Imaginative Composition in Colour* in 1970:

> It is very easy to know Yekini's pay day. He comes home in the evening unusually gay and loud. He immediately summons his friends – Jide, Summola and Monsuru – with whom he sits outside on the pavement chatting loudly, singing and drinking palm wine (or the local wine) well into the night. (W.A.S.C./G.C.E., 1970)

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

This idiom carries reminiscences of the "crude and scurrilous cartoons" of "everyday subjects" which Stevens found in the privacy of Achimota art students' dormitories and which he brought into the classroom and transformed into certified "narrative painting" exercises (Stevens, 1962, p. 335). It has survived several decades of G.C.E. O-Level and G.C.E. A-Level Art examinations and the Senior Secondary School Final Examinations (SSCE) in Picture Making as well as in the painting curriculum of the art and art education departments in universities. It has enforced the notion that what Krauss designates as the "picture theory of art" is the natural, obvious and valid way to make or conceive of art. As Krauss (1985/1991, p. 237) describes it, the theory works with the assumption that "the work of art is a picture and that its subject is what it is a picture of. What's in the work is what the work pictures. The dog, or landscape, or black square, is the work's referent. It is what the work is *about*". The implications of this seemingly natural and "harmless" assumption are many. It would be seen how it has constrained the possible accommodation of important developments in contemporary art in the evolution of the College of Art Programme. It has also certainly played its role in constraining the development of art criticism in Ghana since it works with the assumption that its truth is self-evident and other approaches are false. Krauss observes these two implications of the theory:

1. That a work in which nothing recognisable is captured (pictured) cannot be a work that is about something.
2. By implication, a work which is about nothing cannot be a serious work.

She demonstrates how such standard art-historical texts as Welsh (1970; 1973) and Saxon (1979) working with similar assumptions, could not come to terms with the Hegelian subject of Malevich or Mondrian, a subject which could not have been possibly

"captured" or pictured in their paintings but which certainly informed these "pure" abstractions. Unable to accommodate the plausibility of the transcendent subject, these art historians describe Malevich "as making pictures of icons and Mondrian as making pictures of theosophical diagrams or esoteric emblemata or constellations" (Krauss, 1985/1991, p. 238). Krauss, describing the approach of Welsh to the theory as "denotative", is not explicit about the kind of relationship that is construed to exist between the "picture" and its referent. She tackles this elsewhere by appeal to Peircean semiotics. On the other hand, when the picture theorist would not, like Welsh, concede that the Mondrian or Malevich has a subject of some sort, he is at best described as being "formalist" or at worst making decorations. We would here excuse the implications of "intentional fallacy" in both Krauss and the picture theorist and attempt to find corollaries in Ghanaian artistic discourse. We would find that it is with the assumption of the "picture theory of art" which the lecturer assigns students to "marble" or to throw paint on canvas in the Pollockian style and which discourse is dominated by the mining for "waterfalls" and "rock forms" and "human faces".

This example demonstrates how signification in art can become constrained by its constriction in an inadequate theory. While we would not jettison the "picture theory of art" as unworthy of the least attention in art education, we would submit that its uninterrupted and unrestrained emphasis, its moralised omnipotence in Ghanaian visual art programmes as the "natural" and obvious path to "proper" artmaking has served to preclude the intervention of more profound probing or critical engagement with the complex consequences of art practice. Further, this mode proscribes the important

incentive of affording the student a wider breadth of intelligent choices from and engagement with alternative modes of visual cultural expression.

In the specialist curriculum of 1952-1957, just as Dyce's Somerset House tradition had little emphasized the history and theory of art, there was hardly any room for serious critical reflection, debate, practice and discourse as the artist and educator John Biggers' assessment report will reveal. The only indication yet is the informative histories which were hardly comprehensive or integrative, but mere cognates to the studio-centric programme. James Hillocks' research assignment given to the 2nd Year class of the Three Year specialist course in 1952 is as typical as it is indicative of a long tradition of a manner of administering European art history which the College of Art is yet to problematise.

> Flemish Art although influenced by the Italian Renaissance retained its Gothic characteristics". Explain, and enlarge the meaning of the above statement. Name artists and works to illustrate your point (Terminal Marks and Report, 1st June, 1952).

Also, the subject was predominantly pre-modernist academic art than contemporary. Art history was taught in frames of Artist, Race, "Tribe", Period, Style and Place of Origin and continued to advocate the primacy of their concomitant categorical mistakes. While this approach may have been suitable in the 1950s art school its insulated and unremitting status in the evolution of the programme is a subject worth examining.

Of course, prior to the Department's move from Achimota, there had been drafted in 1951, a more comprehensive and ambitious syllabus which had paid more attention to Art History, though its grounding in critical theory appears to have been only modest (Draft Syllabus, 1951). However, for quite unknown reasons only few of its precepts were pursued to the letter. Even so, the sections devoted to History of Art and History of Architecture reflected the Eurocentricm of colonial education that its content cast only a

cursory glance at Oriental and African histories; the latter were presented almost as footnotes receiving mere mention in the third year Art History syllabus.

The testimony of artist John Biggers[117]*, December 1957.* John Biggers, the African American artist was the external examiner of the 3 Year Certificate Courses (ACSC) in 1957. His general view was that on the whole "the student art exhibit showed achievement and character"[118]. Notwithstanding Biggers' modesty in his admission that his "views and conclusions may be coloured by his enthusiasm manifested through the urge of establishing a close relationship with African culture", there is much in his assessment report which demonstrate its integrity; he does not continue in the expected patronising tone often associated with officialdom (Biggers, 1957). For example, even though there would have been obvious difficulty presenting an honest appraisal of the part played by lecturers in student competencies, he subtly manages to suggest that there existed an unhealthy patrimonial atmosphere which had resulted in "a few examples that showed inposition [sic] from the instructor".

Biggers' assessment spanned the various practical subjects pursued in the then School of Arts and Crafts 3 Year Certificate Courses and these include Weaving and Textiles, Graphic Arts, Ceramics and Pottery, Book Craft, Sculpture, Painting and Drawing. In addition to this Biggers interviewed students and staff. What runs through Biggers' assessment of student expression is that there was a penchant for achieving technical mastery at the expense of any self-determination either in the production of the art object or in discourse. In the field of Painting and Drawing, Biggers notes a general lack of "self-identification" and attributes this to student struggle to achieve "technical brilliance (which) overbalances the struggle to portray real experiences". Thirteen years hence,

Charles Philips was to make similar observations in the College of Art. Charles Philips recommends:

> This ability to interpret through his own personality must precede any acquisition of technique. In fact, technical proficiency for the beginner dampens creativity. Technique is healthy when acquired through performance; performance is heightened through involvement and that involvement is generated through personal identification with the problem. (Philips n.d. [1970], p.11)

In sculpture, Biggers notes that "the work of students reflected an atmosphere of experimentation and a struggle with modelling techniques". The state of student acquaintance with philosophical discourse was sourced from student interviews. Although Biggers appears greatly impressed by the "students' sincerity of purpose and enthusiasm to accomplish something worthwhile", he notes a worrying state saturated with "lack of a definite philosophy regarding their own creative activity…as well as an understanding of art history and the culture of Africa, the western world and the Orient" and he believed this "may serve as a handicap and weaken the enthusiasm".

Parallel to these assessments was Biggers' call for a common philosophy in the school. He is especially impressed with the competence of the art staff and their genuine interest in their job of "training good creative craftsmen, teachers and artists for the betterment of Ghana and West Africa" but he notes that "so many different schools of thought in art exist". For this Biggers recommends that what he calls a "common philosophy" ought to be developed. Added to that, he suggests that "assessment should always be made by more than one individual". In regard to philosophy and African art history, Biggers used as reference his teacher and mentor Viktor Lowenfeld's *Creative and Mental Growth*, J. B. Danquah's *Akan Doctrine of God,* Rattray's *Religion and Art in Ashanti* and Eva Meyerowitz's *The Sacred State of the Akan* (Biggers, 1957, p. 4). These books have

remained core textbooks in College of Art disciplines well into the 21st century with little or no challenge to their theoretical framework.

Biggers' concern for academic and artistic excellence is contained in his first recommendation to "develop a broad program in art appreciation including contributions of African, western and Oriental history and culture". His recommendations seem to find corollaries in the subsequent programmes of the Department, especially, as regards content. While the idea was not new in Gold Coast art education history, the new emphasis placed on the art histories and art appreciation in the analogous Diploma of Fine Art (DFA)[119] programme may partly have been informed by his recommendations. Other recommendations are:

1. Include methods of teaching in order that students understand the relationship between developmental stages in children and suitable techniques.
2. Develop a relationship between the art program and community by painting murals and erecting sculpture in public buildings.
3. Include in art the program traditional crafts such as wood carving, ivory carving, and metal smithing.

The succeeding DFA programme was principally moderated by expatriate examiners who used the British Ministry of Education National Diploma in Design (NDD) examinations system as a benchmark; the recurrent term "United Kingdom Intermediate standards" in the external examiner Douglas Percy Bliss's reports refer to the Intermediate Examination in Art and Crafts within the NDD system (Bliss, 1960a; 1960b). The DFA continued to be in place until 1964 when the B.A. degree programme was introduced. Painting and Commercial Design diplomas had predated the introduction of craft-oriented specialisation

such as Gold and Silver-smithing, Wood, and Metal Work, Textiles, Pottery and Ceramics which were introduced in the 1962-1963 academic year. An Art Teachers' Diploma course was introduced in 1961 (University of Science and Technology, 1964, p. 26) and displaced when the Post-Graduate Diploma in Art Education was introduced in 1964.

The Coldstream Reforms in the UK: Analogous Practices and Concepts in College of Art.

The transition from the DFA Programme to the B.A. Programme intersects with the first major reforms of British art education in the post-war period. A National Advisory Committee on Art Education (NACAE) was established under the chairmanship of Slade Professor and painter William Coldstream (1959) "to advise the Secretary of State on all aspects of art education in establishments of further education in England and Wales'. The NACAE singularly produced three reports (1960, 1962, 1964) (QAA Subject Benchmark, Art and Design, 2002) and in conjunction with National Council for Diplomas in Art and Design (NCDAD) produced a paradigm shifting Report (1970). Together, these reports informed the future transformations of British art educational and examinations systems.

1. The First NACAE Report, 1960, (commonly known as the First Coldstream Report) instituted what is known as the First Coldstream Reforms and introduced the Dip. AD[120].
2. The second report was published in 1962 and made recommendations about vocational courses.
3. The third report was published in 1964 and recommended a system of post-diploma courses leading to a Higher Diploma in Art and Design.

4. The fourth set of recommendations was made in the 1970 Joint Report known as the Second Coldstream Report. The Council for National Academic Awards (CNAA)[121] was to take over from NCDAD, subsequently upgrading the DipAD to full honours BA degree status in 1974.

For the purposes of our study, we would review only the First and Second Coldstream Reports (1960, 1970).

Under the aegis of the First Coldstream Report, British Art education "underwent a remarkable, decisive programme of liberalisation" (Walton, n.d.). The following are the essential features of the First Coldstream Report:

1. The hitherto centralised and totalising curriculum preparing candidates to sit the Ministry of Education NDD[122] art examinations was displaced. The centralised NDD curriculum had been based on life drawing, plant drawing, pictorial composition, modelling and creative design. In its place, a decentralised Diploma in Art and Design (Dip. AD) system was introduced.
2. In the new Dip. AD system, individual departments carried the responsibility and incentive to develop their own approaches to teaching fine art. According to Walton (n.d.) the inventiveness and sensitivity of individual teachers contributed to the multiplicity of imaginative approaches which evolved locally and organically. Following the recommendations for the new award system in the Council's first report, "the National Council for Diplomas in Art and Design (NCDAD) was established in 1961 to administer a system of courses leading to the award of the Dip AD".

3. Greater emphasis was placed on the "artist-practitioner" as teacher whose approaches "oriented art courses decisively towards real time developments in the art markets and metropolitan galleries" (Walton, n.d.).

The first Report, though liberal in its orientation, retained a somewhat core "medium and skill" curriculum; like the NDD system it did not separate the fine art curriculum from the medium disciplines of drawing, painting and sculpture. It introduced some percolations from innovative approaches then overlooked in the conservative NDD system of art training; protagonists of *Basic Course* in the 1950s, whose ideas found expression in such influential literature as Maurice de Sausmarez's *Basic Design* (1964), became the ideological storehouses of Foundation Programmes. These ideas, no doubt, involved percolations from Johannes Itten's Preliminary Course in the Bauhaus. The reforms also sought to make the fine arts the basis for both fine art-oriented and practical art-oriented courses (Avis, 1965). Art history was emphasised. The report sought to bring art at par with other degree courses in the University system. It is sometimes criticised for hypodermically injecting intellectualism into art education. In Ghana, the period of the First Reform (1960) coincides with the transition of the KCT from College status to University status with the establishment of the Kwame Nkrumah University of Science and Technology (1961). In this context, the demand to raise the Ghanaian art programme from Diploma level to be at par with other degree level programmes in the University became immanent. Led by the new Dean, E. V. Asihene, the College of Art programme was upgraded to a BA Art degree programme in 1964, predating the inception of the British BA Art degree by a decade (1974).

The Second Coldstream Report (1970) was more revolutionary. According to Walton (n.d.) it was an "astute response to the climate of the late 1960s including waves of student protest and the advent of Conceptual Art". While the report made radical revisions of the First Report and its reforms, it would expand its liberal approach "by redefining fine art as an attitude distinct from any given medium". Walton quotes the portion of the Report which addresses this paradigm shift; "we do not believe that studies in fine art can be adequately defined in terms of chief studies related to media. We believe that studies in fine art derive from an attitude which may be expressed in many ways" (Qtd. in Walton, n.d.).

This new paradigm is significant because for the first time recommendations were made in British art education on a national scale to accommodate "decades of experimentation in art, experimentation that had been ignored by the old National Diploma in Design system". The NDD paradigm of the core medium-disciplines was substituted with the new "attitude" paradigm. Fine art was no longer to be thought of simply in terms drawing, painting and sculpture or in terms of the componential life drawing, plant drawing, pictorial composition, modelling and creative design but in terms of a distinctive *posture*, an attitude which was critical and contextual in spirit. In this new paradigm, Coldstream separated the fine art curriculum from the core medium-disciplines; to study fine art, time-honoured and classical materials, processes and assumptions were neither sine qua non nor prioritised over contemporary approaches. It acknowledged the relevance of new media such as film, multimedia, sound and photography and processes in fine art production and discourse. This was an acknowledgement of the significance and achievement of avant-garde practices, somehow displacing "the last vestiges of centuries old academic

assumptions and priorities" (Walton, n.d.). The new paradigm acknowledged diversity, and encouraged responses to innovative practices in contemporary art. This was the critical turn of British art education.

The decade of the Coldstream Reforms (1960-1970) and beyond is very critical to the study of the College of Art curriculum. From the 1960s to the turn of the century, student theses and publications from teachers summarise the nature of the curriculum and the overarching theories and strategic responses to contemporary art issues.

Literature and Studies Related to the B. A. Course Programme of the Department of Painting and Sculpture, College of Art, KNUST, Kumasi (1964-2001).

Some underpinning theories of the Painting Programme as related in unpublished manuscripts (student theses).

Generally, student theses written before 1970 have been ethnographic and anthropological, fulfilling partly John Biggers' recommendations. G. K. Obeng's (1969) *Akwamu Odwira Festival*, supervised by the W. C. Dwamena of the English Section of the University, is typical. His reference to Eva Meyerowitz and R. S. Rattray in his review of literature recalls Biggers' example. The excellence of the quality of this body of manuscripts is unmatched in depth, rigour and extensiveness in research practice by the more recent examples. The involvement of the English Section of the successive Liberal Arts and Social Sciences Departments appears to be profound and helpful. Students presented these theses handwritten. In this form the student had the opportunity to put his or her skill in calligraphy and illustration to practical use. Selected examples were later printed and published by the University and a little later, this was undertaken by Mobil Oil Company. Like the examples in G. A. Stevens', Kofi Antubam's genre (Figures 8, 14) and

the illustrations in R. S. Rattray's literature (Meyerowitz, 1937a; Stevens, 1935)[123], the illustrated themes in these manuscripts, such as chiefs in palanquins, village scenes, the making and "pouring" of libation (Figure 32) continued to resonate in student paintings for a greater part of the College's history.

However, there is a noticeable transformation and diversity in the choice of subject matter for student theses from the early 1970s, the period of the publication of the first issue of *Image, the College of Art Journal*[124]. Subjects in student theses begin to embody contemporary issues and practices about art. In the pluralist matrix, some subsequent texts began to explore aspects of College of Art courses and programmes. Some issues raised or responded to reverberate in the concerns which underpin the First Coldstream Reforms. Quao (1970) marks a significant turn in the thematic approach to student thesis writing. It documents contemporary Ghanaian art practice and ideas and additionally offers a critique of the predominantly "anthropological" paradigm and habitual referencing of pre-modernist African art and culture and its *primitivist* underpinnings. A year later, Delaquis presents *Dilemma of the Contemporary African Painter* which presents a critique of the ideas espoused in the practice, viewing and discussion of contemporary art in Africa with special interest in their implications in Ghanaian art education. The examples studied in the European and African literature course conducted by the English Section of the University, his extensive reading which includes the journals *Black Orpheus* and *African Arts* and Ulli Beier's *Contemporary Art of Africa* and Clive Bell's *Art* provide relevant contemporary African examples and art theoretical insights in this discussion. Theories taken from the "African art is sculpture" perspective also framed in the *primitivist* paradigm then taught

by British art historian and teacher B. G. S. Bull, though slightly reworked, are employed to join contemporary discussions about race, cultural transition, tradition, modernity However, of all student theses encountered, Philips' (1988)[125] and Louis' (1978), perhaps come closest to the thematic locus of our study. Philips sketches the growth of the student painter in the College of Art (Philips 1988, p.3). She outlines among others (1) benefits students derive from the curriculum, (2) rudiments of painting, (3) what it takes to make a professional painter, and finally offers some suggestions in a short conclusion. Philips' report is a resourceful historical document; it provides us with a lucid description of the course content in simple language, sketchily outlines the means of art instruction and also samples a few student opinions or responses to the academic discipline. However, she seems less convincing in her presentation of "what ought to be" than of "what there is". She expresses concern about the growing demands and the "shifting of ideas in art" but saves the detail and subsequently fails to offer any sound suggestions (1988, p. 3). At best, her suggestions seem to point to the obvious but at worst they seem to have been simulated by unexamined perennial assumptions then commonly espoused, but subtly, by lecturers of the department. For example, she accepts without any critical interrogation, the concept of developing a particular "style" as the touchstone of professional excellence and the defining element in a student painter's self-actualisation:

> Moving from the foundation class to the painting section is like a dream come true. One eventually finds out that it is the beginning of hard work, patience, tolerance and determination, until one is able to achieve a level one can satisfactorily call a style so that one's works can easily be recognized by patrons and customers (Philips 1988, p.5).

Following an age old tradition of reading the art histories according to period and movement style she further submits the aim of studying history of painting in the Department to the development of a style:

> Its [History of Painting's] importance to the student painter is that he learns the different styles that have come and gone….The student is asked to experiment with different styles in painting. After this the student eventually comes with a recognizable style. (Philips, 1988, p.9)

As will eventually emerge, Philips' precipitation here is not unconnected with the Department's foundational theory articulated in the 1960s. It has a lot to share with what Louis articulates in 1978, a decade before Philips' thesis was written. It is also in consonance with what Agyare (1985) and Meyer (1982) recount. However, Louis in his characteristic critical tone does not submit uncritically to this approach to teaching painting as do Philips and the others; "The practice of lecturers refering [sic] students to the libraries to study the styles and techniques of European and American painters is in my view not very helpful". He precipitates:

> …[S]tudents are once in a while told to study the works of a reknowned [sic] artist (foreign) whose style is quite close to his (the student), although the "closeness" may only be fleeting in a particular work. Students are naturally eclectic, choosing the best styles that suit their temperaments from books. As such the inspiration of most students appears to be derived from Art and not nature. (Louis, 1978, pp.18, 62)

Louis' stress on the words "European" and "American" and "foreign" suggests that he was putting the Department's stylistic pigeon-holing process to question. He was obviously concerned about the general uncritical submission of the Ghanaian art student to occidental modernist stylistic hegemony. The styles Louis identifies in 1978 among student paintings are, in his terminology, of the four general kinds of *realism, pointillism, surrealism and cubism* and all these are set in pre-1950 Euro-Western modernist art traditions. Louis observation is corroborated by Philips' experience almost a decade hence. Of the "styles"

she lists as commendable for study in the composition class, all of them were the Euro-Western "jack-in-the-box" art movement categories[126]

> Another way the individual is encouraged to develop his sensibility and style in painting is by working in some of the styles which have been developed over the past years alike.
> Impressionism, Dadaism, Surrealism, Abstract Impressionism (sic) and Op Art. The student has a feel of these styles at his finger-tips. He experiments with them and eventually comes out with a style or styles with which he has an affinity. (Philips, 1989, p. 30)

There would seem to have been hardly any serious reference to art styles developed outside Paris or New York even though the drama, as recounted, was enacted in the late 1970s and after. This habituation requires some explanation. Louis continues:

> Consistency of approach has always been preached to students, and over the years a few styles have evolved by students who stick steadfastly to such styles. In the second year it is casually made known to students that they will have to establish individual characteristics in their works and this is seen more in the manner one paints. As such once students "discover" their style they find it hard to change. (Louis, 1978, p. 57)

> Personally I feel four or six years is too short a time for students to develop styles. They may develop ways of doing things but to stamp such ways as personal styles are to me pre-mature. (Louis, 1978, p. 58)

And the student robbed of the "surprise of discovery", to borrow Philips' (n.d. [1970]) terminology, was wont to be gripped by self-defeating admonitions and frustrations:

> But then just when I thought I was free to experiment in painting as I wished I was hit with the question of style. I kept on hearing so much of "Is this the way you wish to paint" and "this looks like so and so"s style" from other students and lecturers other than my class lecturers that I became totally confused. (Louis 1978: 68)

"Style" seems to have been a misread, misunderstood and hackneyed concept in the Programme's discourse. While it is difficult to locate the exact origins its autistic enunciation in the Painting Programme, its recurrent resonance which found expression in communicative acts and messages in various ideologically reworked forms makes it a

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

worthy candidate for critical examination[127]. As late as the 1990s when I was a student the concept still had attained such grand status in critiques and other deliberations.

A particular articulation of "style" which has survived the decades is the one taken from Feldman (1967). This particular articulation undeniably contributed to the perennial discourses which brought "realism" into sharp contrast with "abstraction". It is found reworked in a number of student theses (Agyare, 1985; Gollo, 1982; Meyer, 1982) and resonates in lectures (Delaquis, 2005) and critique classes (Appendix C (ii)). In Agyare (1985) is found a daring attempt to give a psycho-social explanation to the diversity of styles among students of the Department. Agyare, invokes Lowenfield's *The Nature of Creative Activity* and subsequently groups them under the "haptic" and "visual" temperaments. Another student Meyer (1982) had earlier approximated them to the Jungian "introvert" and "extrovert" personality traits respectively. Agyare's articulation unmistakeably masks the shadowy presence of the ventriloquist lecturer-supervisor but the significance of these antagonistic poles of temperament is that they are mapped unto objectivity and subjectivity in painting which also map unto realism and abstraction, respectively. These are further mapped unto a "realism-against-others" model. The leitmotif of these accounts is an arresting dependency on decontextualised constructs construed to be autonomous and certified. With respect to style, the "haptic" and "visual" temperaments predispose the artist towards *pointillism, surrealism, cubism* and so forth; these historical entities are reified as ahistorical serrations "out there" ready for the student's temperament to "fit into". These are further grouped into untidy categories purported to encapsulate all possible art (painting) genres. A student's natural "visual" or "haptic" temperament guides her to fit into either "realist" or "other" modes respectively.

Elsewhere, these fixed personality categories have been contrived to the familiar art school tetra-taxonomy (Figure 84) ultimately traced to Edmund Burke Feldman and H. W. Janson and consisting in namely; (1) Style of Objective Accuracy (2) Style of Formal Order (3) Style of Expression (Emotion) (4) Style of Fantasy. These stylistic categories are treated in much more detail in Gollo (1982). The examples which spontaneously accompany these categories have curiously continued to be derivations of Renaissance, French Academic and Romantic pictorial traditions, as well as those of the Schools of Paris and New York art movements. Should any other examples be given, such as the examples of the Ghanaian artists Kobina Bucknor and Ablade Glover (Figures 36, 73) given in the lecturer's illustration (Figure 84)[128], they are traced through these presumably unproblematic, fixed and closed categories. Connecting these to Agyare's (1985) thesis, the painter with the "visual" temperament gravitates towards The Style of Accuracy characterised by the lecturer as containing in "Realism", "Objectivity", "Objective Accuracy", "Naturalism" and "Representational" outlook (Figure, 84), while the "Haptic" gravitates towards the Styles of Formal Order, Expression and Fantasy which are generically grouped under the "abstract" or "semi-abstract" axes. Agyare's articulation of the shades of "Visual" and "Haptic" temperaments in terms of the four styles of painting approximate uneasily to the medieval tetrad of humours which were construed to determine human personality, the sanguine, choleric, phlegmatic and the melancholic.

Quao (1970), instigates a debate by interrogating the contemporary reference to tribal arts as representative of African art in general. According to him, modern works of art deserved some legitimation in artistic scholarship. Today, Quao may appear to have been a harbinger, even though in articulating his views on the issue he had relied on rhetoric at the

heavy expense of critique; assertion rather than argument. Over a decade hence (1984), the Rubin and Carnedoe-curated *Primitivism in 20th Century Art* was to draw many responses similar to Quao's anti-Faggian concern[129] that "[w]here African Art is mentioned, it usually refers to antique sculpture of tribal Africa" (Quao,1970, p.1). This is undeniably an echo of Antubam (1963, p. 21); the concern ironically fuels Quao's ambition to demystify the concept of an African identity in artistic expression or of an original, transhistorical national or regional concept of art paradoxically advocated by Antubam and consistently espoused by Bucknor (Fosu, 1986/1993; Quao, 1970; Svašek, 1997):

> The idea of an existing original national Art should be rejected outright since Art in its present state is universal. No nation can now lay claim to a national style in Art. Public mind has been polluted by the idea of "Pan-Africanism"(African Personality), hence the call for the Ghanaian to express himself in a national style. (Quao 1970, p.53).

Focusing on the academic proceedings of the College, Quao asserts the College's contribution to the looming silence over "contemporary" art is her lack of proper documentation of works of art made by past students or other Ghanaian artists:

> Our College of Art "slide library" has no provision made for the acquisition of slides on Ghanaian contemporary works of past students of the College. Why this is so should be a matter of concern to all aspiring students of this College.

This seems to have been the motivation for Quao's study. As such he leaves us with lucid and summary account of the contributions of some prominent Ghanaian artists and teachers of the sixties, some of whom passed through the Sculpture and Painting sections of the Department. He also traces the origins of academic art instruction in Ghana from the late 19th century through its historical, theoretical and practical mutations.

Louis' outline of the "fine art" tradition in the Painting Section, referred to above, is a resourceful document in the history of the Department. However, the temporal scope of his

study seems to have been too wide for him to tackle in any detail. Also, coupled with his stated "difficulty in getting information on the early years of the College", he seems only to have gleaned after a big harvest. He also appears to have been hasty in some of his conclusions. For example, his conclusion on a survey conducted through a purposive sampling of opinion of lecturers drawn from the 1952 year group of the College to the late 1970s does not sound convincing; he suggests that the "concepts of life and ways of seeing and interpreting the physical world have changed considerably". This is however, not corroborated by the assumptions underlying most of the responses expressed in the survey. It is clear from the respondents' views that despite occasional flashes of individual insight, the theories informing their "concepts of life and ways of seeing and interpreting the world", repeatedly, were premised on the rectinal explanation of reality and also that of assigning the artist the almost votive task of pleasing the "eye" of the beholder (Louis 1978: 23). And this assumption is still central in the programme content described by Philips as representing the Department in 1988. Indeed, more than two decades hence, some of those interviewed still continue to teach in the Department and it does not appear they have changed their positions any significantly.

Some underpinning theories of selected published literature from the College of Art; Their implications in the Painting Programme.

Overview. To the best of my knowledge, the closest any Ghanaian teacher of the College of Art has come to an in-depth, theory-recognising and theory-evaluating study which implicates the College of Art and Ghanaian art educational advocacies, remains Charles Philips' polemical text, *The Creative Potential of the Beginner*. Charles Philips

was a lecturer of the College of Art in the late 1960s and 1970s. Philips shares his teaching experiences in the Foundation Studies Course of the College of Art. More importantly, Philips' exposé is important here for his identification and interrogation of a dualist "theory" which polarises the technique first "vocational" approach (procedural perspectives of art teaching) and the "interpretive" approach in art education. The former, he suggests, ordered teaching and learning, discourse, and practice in Ghanaian art education. In contrasting the two advocacies, Philips makes the objective of the vocational mode correspondent with the acquisition of technical proficiency. Suggesting that the existing sequential order of "technique first, interpretation [concept] second" was preclusive to creativity, he reviews it by standing it on its head:

> [The] ability to interpret through his [the student's] own personality must precede any acquisition of technique. In fact, technical proficiency for the beginner dampens creativity. Technique is healthy when acquired through performance; performance is heightened through involvement and that involvement is generated through personal identification with the problem.

Elsewhere in the same text, Philips appears to advocate important aspects of introspection and critical thinking commonly associated, in adult teaching and learning theory, with transformative learning. But Philips seems to have benefited greatly from the prevailing College discourse facilitated by the creative and scholarly community of both Ghanaian and expatriate artists and art educationists of the late sixties. For example, Philips would have found assurance and legitimation for his position from, especially, analogous views shared by his collaborator John M. Morris[130] (Appendix A) and the Slade Diplomate, John A. Avis, developer of the landmark Painting Syllabus of the B.A. Course Structure in the history of the College of Art[131].

In the mainstream College of Art discourse, "technique" or "skill" seems to have been confused with the traditional methods and techniques associated with the Ruskinian "scrupulous veracity" in drawing and painting; this approach is inaccurately called realism. The views expressed in the later *Craftsmanship in Painting* by Delaquis would seem to be the definitive embodiment of this equivocation. It will be seen how the "technique first" model which Philips attempts to subvert - but a ramification of which Delaquis celebrates and reinstates in *Truth and Illusion* (1977) and *Craftsmanship* (1979) - reverberates in Mitchell's justification of it in his linear and evolutionary account of the development of African art and by implication world art (n.d. [1970]), and the subsequent discourse practice and framework of the Painting Programme.

One suspects, however, that Philips' strategy of inverting the teleological order, while its quality of insight deserves a claim to our gratitude, may not have been adequately formidable to radically subvert the omnipotence of the older order for in the first place it retains similar teleological and historicist assumptions. Philips leaves the sequentialist framework unproblematised. Thus both models bear the contradictions implicit in the "serialising" ethos characteristic of classical and mechanistic thought. We find an expression of this serialising ethos in Antubam's teleological ordering of art history into Archaic Stage, Classical Stage and National Realism. This rather simplistic world-view has been put to radical question in contemporary philosophy. Philips may have been more insightful in his diagnosis than in his suggested "cure"; the "known to the unknown" model seems too forced, "hypodermically" injected into the individual and also appears to have been ironically infected with the "technique first" model which he seeks to undermine. The "surprise of discovery" is postponed until the student has transcended the

"known". Another problem with Philips' exposé is that he intends that his suggestions when followed would lead the individual to discover the authentic Ghanaian "identity". The causal connection between the "known to the unknown" procedure and Ghanaian identity is framed in an uneasy logic. Contrasting Philips (n.d. [1970]) with Svašek (1997), the contradictions in such a position begin to emerge.

As expected of teachers of drawing and painting, the theoretical positions of the lecturers of the Painting Programme would be disseminated much more in their teaching, studio practice and guidance of students than in their published material. Ghanaian teachers, E. V. Asihene and E. K. J. Tetteh[132], for example, appear to have been self-conscious teachers who reflected on their art and teaching practice and did undertake some research on contemporary developments in art practice and art education. Unfortunately, these documents are yet to be uncovered and accessed. Thus, for this study, the quality of their theoretical positions and their influence in the practice and publications of students have been gleaned from examples of their paintings, the syllabuses they helped formulate and implement, for example, the 1966/67 B.A. Syllabus, exhibition brochures, their examination questions, the content and quality of theses they supervised or co-supervised, interviews they granted to students (Meyer, 1982; Quao, 1970), and anecdotes and accounts by present lecturers who were their students and publications which implicate their various positions. Besides these, we are yet to encounter any published material or monograph of their authorship in which their art ideas have been succinctly articulated.

Some notable teachers whose scripted and published texts which encapsulate their theoretical positions in drawing and painting are Leroy Mitchell Jr. and Ato Delaquis. Mitchell Jr. taught in the Pre-Degree and Painting programmes from 1969 through the

1970s to the 1980s. Delaquis, a student of Asihene, and Tetteh, and of Mitchell Jr. in Achimota School, has taught over a thirty-year period (2005). Fortunately, these two teachers published issues which concern the training of the African or Ghanaian artist. Philips' text, among these, presents a more consistent and formidable theory as it applied to art teaching in the College of Art context. As the head of the Foundation Studies Programme and being more inclined to painting, he exerted much influence in, among others, the Painting Programme. Philips and Tetteh as John Morris (Appendix A), had Jungian theoretical inclinations and Detroit born Mitchell Jr., trained in anthropology and art and crafts, was Afrocentric and socialist in political orientation and quasi-Ruskinist in artistic orientation.

Much later (1991), Atta Kwami's publication *Bambolse*[133] became a podium for creative artists and scholars. It assumed a Bloomsbury-Omega zest, especially, when the publication house obtained a letterpress and when two students of the pioneering MFA class of the College of Art and printmaker and painter, RCA-trained Pamela Clarkson became involved. The issues which evolved from these collaborations are the August 1994 and August 1995 volumes. However, *Bambolse's* modest accomplishments were significant in two major respects; it became a forum for students and lecturers of the College and the University to practicalise some ideas and processes of production which would have been presumed experimental in mainstream and commercialised production systems. Also *Bambolse* provided an alternative platform for art and cultural intellection.

That it made almost negligible impact on the shaping of mainstream College of Art discourse is both that only limited number of copies could be produced and distributed, and that only little dedicated interest in readership was shown by lecturers and students. In the

early and mid 1990s when *Bambolse* was in currency and when I was a student, only few lecturers in the College of Art, judging from their artistic and scholarly inclinations would have been interested in or conversant with the issues raised in the journal. The limited number of copies distributed also amplified its rather circumscribed patronage; the patronage by an apparently exclusive comity of "art intellectuals".

Atta Kwami's own contributions, sometimes under the pseudonym T'chai Boji and Mo Tanko and those of the new MFA collaborators such as Caterina Niklaus and Emmanuel Essel (Essel, August 1994) are insightful. Some issues raised destabilise the standard College of Art text. There are also reviews of the Triangle artist's workshops such as Tenq[134] (September 1994) and Shave (August 1994) and references to such artists as Khadi Lette, Moustapha Dime, Anna Best, Sam Nthlengethwa, David Koloane, Yacouba Touré and Yinka Shonibare.

Caterina Niklaus, with considerable background in the sophistications of contemporary art discourses, (Bachelard's *Poetics of Space* had been a favourite literature during her undergraduate study at Goldsmiths College, 1987-1991), takes issue with Cartesian epistemology and its dualist rational thought in White Male regimes (1995a). This theme again reverberates in her MFA Thesis (Niklaus, 1995b). Essel, on the other hand explores the complex intertwine between image and text. However, the articles and ideas purveyed in *Bambolse* were not as accessible or even accommodated as the ideas expressed in the *Image*, the principal mouthpiece of the older generation of lecturers of the College of Art with its wider distribution system. These positions and examples were not typical of College of Art discourse and were sometimes viewed as seditious or anti-establishment perspectives.

The first group of six MFA students 1993-1996 had in their work and discourse pointed to individual directions of art making and viewing, at least, in the Ghanaian context. Perhaps, the apparently "radical", "irrational" or "revolutionary" outlook of some of them contributed to the rather misplaced assumption that the students were on their way to subvert everything conventional or standard in painting, sculpture and the academic institution. Perhaps, too, the apictorial issues raised by their projects which addressed ambiguity, hybridity, being the complexity of human interaction in social and physical space, Western rationality, parody, text and image were then too out of range for the typical College of Art teacher who wished to preserve the status quo (Adzraku, 1996; Amankwah, 1996; Niklaus, 1995). At their respective viva, the most apparently radical of these students were "grilled" with classical red-herrings and "aesthetics of beauty" questions which seemed irrelevant to the issues raised by these projects. Nevertheless, the theses written in this period, at least, one of which explored repulsive and amateurish punning and parodying (Amankwah, 1996), remain inspiring for younger students who had the capacity to accommodate the issues raised and the variety of expressions. The most notable outcome during the research period is Akoi-Jackson's *Statements* (2003)[135]. The need for the Painting lecturer to put his ideas into writing, in hindsight, appears to be vindicated by the fact that scholars of the then Art History Section of the College of Art, like the case in other African universities, until quite recently, had been almost silent on contemporary developments in Ghanaian painting[136]. Granting that Mitchell Jr.'s observation in 1979 was without exaggeration, we would suppose that "there [was] not a single publication written by African scholars on contemporary African painters [which

would definitely include lecturers of painting] in use in African Universities" (Mitchell Jr., 1979, p. 17).

Perusing student manuscripts and theses written between 1980 and 2000 and comparing to contemporary praxis, we could plausibly infer that Delaquis' *Truth and Illusion* and *Craftsmanship in Painting* encapsulate the central formal theory of the Painting Programme before the turn of the century. That the theoretical positions of older teachers had been in currency and must have shaped Delaquis' polemical essays and teaching style is also supported by contemporary evidence, especially, in student theses, official documents and the few published articles in the 1970s. That Delaquis is in tandem with his teacher in Achimota and colleague in College of Art, Leroy Mitchell Jr., regarding the polemical style of writing, their references in art and art history, and their support of the monogenetic status of academic realism is not obscure but not so in their positions on socialism and Afrocentrism. It would appear, however, that Delaquis is more ambivalent and even appears skeptical in some cases on the qualitative status of academic realism. This is partly explained by the fact that besides his teacher and colleague Mitchell Jr., Delaquis also taps from Bell and perhaps to a lesser extent, from Greenberg[137]. A comparative study of Mitchell Jr. (1970; 1979) and Delaquis (1971; 1976; 1977; 1979) would be insightful but it is not the crux of our undertaking here.

The central status of "Truth and Illusion" in the Painting Programme; its affirmation in "Craftsmanship in Painting". Delaquis' theoretical repertory has been especially highlighted in this study as a central object of scrutiny because it has been found to be, more than any other example, an embodiment of the teachings and advocacies of a number of influential teachers and thinkers, as well as the customary art school textbook theories

used in the College of Art painting tradition. The content and underpinning theories of these texts suggest that he typifies the exemplary student who took his teachers' and colleagues' programme seriously. Delaquis, like his teachers Philips and Mitchell Jr. sets the stage for critical work with his polemical style. Often, it has emerged that he espouses his own ideas about the development of the African fine art curriculum; *Truth and Illusion* and *Craftsmanship* are addressed to the student of painting. Yet the ideas he espouses are sometimes connected invariably to contemporaneous sources which he hardly assigns satisfactory attribution. These sources, which no doubt gave assurance and impetus to his positions taken may be construed by the reader as entirely his. It would be excessive and sometimes misdirected, therefore to launch a critique on Delaquis' positions and ideas without recourse to the possible incursions. For example, in his several references to Feldman's categorisation of styles in his teaching and in public forums (Delaquis, 2005) I have witnessed, he hardly mentions the author and, quite similarly, contemporaneous positions and ideas of teachers and colleagues which he appropriates are hardly adequately attributed. Thus, in our critique below, the reader is enjoined to consider the appearance of Delaquis' name and authorship with circumspection; perhaps it would be more helpful if his name were taken only as a proxy for other leaders of thought in the post-1970 College of Art grammar.

Nevertheless, having taught in the Painting Programme for about three decades and having a remarkable knack for the comprehensible in his painting, writing and in his teaching, Delaquis' influence on the direction of discourse in the Programme has been phenomenal. Like his teachers Asihene (Figures,12,-15), Philips (Figure 34), Mitchell (Figure 31), Jr. and E. K. J. Tetteh (Figure 39), or his colleagues Ablade Glover (Figure. 73), Kwami

(Figure 75), Ackam (Figure 71), Tawia (Figure 30) and Offei-Nyako (Figure 85), his dedication to steering the course of contemporary Ghanaian art in new directions which would provide the necessary sound grounding is unquestionable. This has been noted by the Svašek (1997).

Like Foucault's "archaeological" endeavour, this section of the study would attempt to uncover a selected body of significant ideas which contributed to the construction and shaping of the present undergraduate College of Art painting curriculum, art practice and discussion. While we are interested in ideas, we maintain our interest in the people who purveyed the ideas or whose ideas were used as basis to launch a critique, and the historical and intellectual contexts in which they were constructed.

Like Quao (1970) and a few others, Delaquis' undergraduate thesis, *Dilemma of the Contemporary African Artist* (1971) is a culminant expression of the climate and intensity of scholarship purveyed in the late 1960s and early 1970s under the auspices of the English, Art History and Painting Sections of the University. The teachings and ideas of David Tomlinson (English), B. G. S. Bull (African History) (Bull, 1977) and the lecturers in Painting, E. V. Asihene, G. F. Mallalieu, Ronald Jobson and E. K. J. Tetteh are unmistakeably present. Together, the central offerings of the three units, namely, English and African Literature, Classical and Contemporary African Art history and Classical and Contemporary European art formed the tripartite body of examples referenced in the manuscript. Delaquis textures these experiences with his personal interest in Zen, jazz, punning and parodying.

The central doctrines of *Truth and Illusion* and *Craftsmanship in Painting* can be found implicated in *Dilemma*. The academic illusionist variant of the Hand and Eye-NDD system

of painting and its classicist and Ruskinist accessories in College of Art and Ghanaian discourse were yet to be critically problematised when Delaquis wrote *Truth and Illusion* (1977) and *Craftsmanship in Painting* (1979). Antubam (1963) had earlier repudiated what would seem to have been the stylistic equivalent of Delaquis' Whistlerian advocacy in *Truth and Illusion*. He had argued against proponents of the dictum "African painting should be flat"[138] and had promoted, like Aina Onabolu, the African artist's indulgence in chiarosquro, perspective and "illusionism". Thirteen years hence, the Antubam "chiaroscuroid" advocacy had become yet another exclusivist orthodoxy. As Delaquis would describe it, "[w]ithout depth and solidity in a representational painting most people contend that the work is insipid, either unfinished, too simple or elementary" (Delaquis, 1977, p. 12). It is obvious that his project of rethinking "deeply about some of the western academic training we imbibe, and to reject or re-apply it to our particular manner of looking at nature" was necessary.

Relatedly, the standard pendants of European academic "objective" studies, geometric perspective, and foreshortening remained central; their foundational theories had retained omnipotent status in the ACSC, DFA and ATD curricula and had trickled down to the B.A. Degree Programme. Determined to subvert their omnipotence, Delaquis quite justifiably appropriates the vocabulary of postwar "avant-gardist" discourse. The issues he raises recall those of the familiar "Whistler v. Ruskin" debates in the trial of 1878. In those terms, Delaquis' undertaking could be formulated as a discourse which begins first as a corroboration of Whistler but which concludes as a certification of Ruskin that "[a]ll other aspects of art must necessarily subordinate to scrupulous veracity" (Holmes, 1927/1935).

Delaquis begins his argument, referring to the traditional academic devices commonly associated with the Ruskinian "Truth to Nature", namely, lineal and colour perspective, foreshortening and the three-dimensional atmosphere in painting as a "chimera, not tangible truth". His advocacy of "tangible truth" here would seem to encapsulate a positivist-realist outlook similar in its suppositions to that assumed by the Ruskinian posture. It will emerge, however, that a realist epistemology can be more explanatory and perhaps Ruskin's is more philosophically engaging. In the manner that Delaquis articulates his point, it is grounded in the naïve-realist ontology which makes his realist claims and critique less than profound.

The first part of Delaquis' argument could be summarized into a syllogism:

1. Truth is the touchstone of representational art; being true to the painting surface means being truthful in representation.
2. The "realist" painter aims at creating depth on the flat painting surface with illusionist devices like foreshortening, lineal and colour perspective. The "flat" painter "eschews" the goal of achieving "depth and solidity" on the flat surface. The "flat" approach is thus more truthful to the flat painting surface than the illusionist "realist" approach.
3. Therefore the "flat" approach to painting is the more truthful representational art; the illusionist approach is false, a deception, a trickery, blatant "lies".

This advocacy of Bell also has a tinge of new-fangled Greenbergian "media" formalism but at this stage it is still not yet definitive what kind of truth is being privileged by the author. He makes an important distinction that the artist was not a passive looker who possesses the "innocent eye" (p, 12) receptive to what nature had to offer him; rather he

appears to opine that "the artist is a man who feels deeply, is curious and experimental, and inclined to paint what he knows rather than what he merely sees or has been told". At this stage, the argument appears relatively tidy. But can we suppose that the proponents of "depth" on the flat surface held the exact contrary? Is the advocacy for chiaroscuro and perspective in painting necessarily mutually exclusive with the notion of the artist as an *active* interpreter of what he or she sees?

It would be found as the argument proceeds that while Delaquis' attempt to destabilize the positivist legitimation of academic illusionist realism may be commendable, the approach taken does neither extend the then existing discourse on the subject. Instead, a pre-philosophical orthodoxy, a direct-realist "correspondence theory of truth", is affirmed. By attempting to expose the apparent irrationality of the academic illusionist approach to painting in one "fell swoop", Delaquis appeals to ultra-human, external or objective truth (what he terms "tangible truth") as his measure. By this it would mean that it was possible to determine whether or not what the artist represented indexically corresponded in some reasonable way with what was out there, the existential "thing-in-itself", the truth. The consequence is that he invites a rational questioning of his own premises and conclusions also.

Nevertheless, Delaquis must be spared the critical rod often meted to the unsophisticated critic; he does neither claim to be an art critic of Greenberg's or Bell's sort nor still less, claim that he has done justice to the subject. Primarily he is the painter and teacher who seeks to give expression to issues he could far better put in words than in paint. His theoretical base employed to make such an inquiry into representation, however, appears half-formed considering the wealth of ideas that must have prevailed by 1977. He seems

neither to have employed suitable examples nor to have made adequate acquaintance with contemporary ontology and the profound theoretic devices with which to employ the task satisfactorily. With this foundation, the task of problematising such grand and mythified system as Euro-Western illusionism cannot be done without examples of unwarranted readings and implausible conclusions.

It would be insightful to find how Delaquis arrives at his premises; by this we could judge whether to trust the conclusion drawn at all. Can we be sure, for example, that the depth-touting "realistic" painter in Ghana or elsewhere by 1977, merely aimed to transpose "what the eye sees" on the flat canvas? Is the charge that in the search for truth he "desperately attempts to recreate and re-emphasise illusions of the physical world" be adequately guaranteed? How would he contrast Mitchell's *Titi and the Heretic King* (Figure 31) and Adi Darko's *Purification at the suburb* (Figure 32) in these terms? Where, in the implied scale of values would Delaquis place, for example, Duchamp's *Tu M'* (1918), a painting in which the artist has employed both illusionist and "flat" idioms? Where would he place a painting like Chirico's *Turin Melancholy* in which the artist by reference to a Nietzschean metaphor has employed illusionist techniques but has obviated the logic of academy perspective? Where would he place Kobina Bucknor's *Sculptural Idiom* or early Cubist paintings? In which part of the implied hierarchy would he place, for example, a Romare Bearden, the painting which employed collage or photomontage and flat areas of colour? How flat should the painting technique be to exude superlative truthfulness? Delaquis obviously makes a straw person of the depth-touting "realistic" painter by not disambiguating academic representationalism from the *trompe l'oeil*.

It is obvious that if we follow Delaquis' premise, we would miss a lot of important discussion on painting and overlook some landmark achievements in the development of artistic thought. How Delaquis' premise is misguided is not difficult to arrive at even if we should excuse the unwarranted leaps in the logic of the underpinning syllogism, the philosophical poverty of the theoretic constructs and the inconsistency of its rules of correspondence with 1970s understanding and artistic imagination. Needless to say, the very act of representing an object or idea must itself, and in Delaquis' terms, be a deception since the schema cannot be identical with the "thing-in-itself". This (and of course there are many others) leaves us with the premise that neither the "flat" approach (in very approximate terms, advocated by Whistler, Bell and Greenberg) nor the illusionist approach (advocated by Ruskin) can lay any warranted claim to incontestable correspondence to *external* truth. In such an event, the least said about the conclusion, the better.

Delaquis, perhaps, being wary of the possible Thelemite implications of his rhetoric in the training of the Ghanaian painting student wishes to play it safe. Attempting a trade-off, his argument leads back to academic realist monogenesis. Upon this, he is flagged by the memento mori awaiting many an uncritical eclectic synthesist – an inherent reductio ad absurdum. The coup de grace to his argument is articulated in a didactic conclusive remark:

> Finally, take note that it is beneficial to break rules through *knowledge* rather than through *ignorance* and as a student you must ground yourself in perspective and all other technicalities before you can drift to your own method of expression. [Emphasis added]

In this apparently harmless admonition can be located much of the Department' s late 20th century art-theoretical commitments which also represses, suppresses and hardly

accommodates the integrity of other valid and possible foundations of art teaching and learning. Grounding oneself in "perspective and all other technicalities" is taken to be a positive and therefore rational indication of *knowledge*; other expressions which fall outside this spectrum are, by implication, indications of ignorance or ineptitude for the beginner. Incidentally, we find this conclusion echoed in Tawia's (1977, p. 43) quotation of Dali's position in the same issue of the journal:

> To refuse to study anatomy, the art of drawing and perspective, the mathematics of aesthetics or the science of colours always points to laziness rather than to genius. But does not laziness almost invariably conceal a certain mediocrity?

and subsequently, his affirmation that "Refusing to acquire such basic *knowledge*…only makes you an ordinary, mediocre being, who can only find expression in ordinary, lacklustre language".

The hierarchical and teleological theory that "perspective and all other technicalities" are necessary foundations to other forms of artistic expression, even though it has proven quite useful in some contexts, certainly cannot be unobjectionable given the many credible exceptions in both Occidental and non-Occidental cultural histories. It would, however, not be worth the effort locating rebuttals to Delaquis' argument outside his own scholarly repertory when in the later *Craftsmanship* (1979), he has innocently offered the cue. While what constitutes "all other technicalities" has received only cursory mention in *Truth and Illusion* (1977), *Craftsmanship* (1979) by inference, encapsulates a more detailed account of which foundations, in Delaquis' terms, ought to be requisite in the foundational training of the painting student. Ironically, he cannot escape the hold of what we have termed the "Onabolu contagion" which he appears to seek to overthrow and neither what Oguibe

(1996) terms "Beier bashing" when he asserts, agreeing with an older English teacher[139] that:

> [I]f a student cannot draw his own head nor paint an orange faithfully, then the sincerity of such a student is doubtful. He is escaping or avoiding the chore of basic education. There are few students who are an exception to this rule but they would be better off in an Oshogbo School[140].

The certification of painting *knowledge* is given to beginner students only after they are perceived to have mastered the Onabolu model; other idioms (including the so-called "flat" approach) are only permissible after students have demonstrated that they have mastered Euro-Western retinal-veridical practice. It will be seen how this concept continues to underpin the developmental structure of the Painting Programme in 2005. A student is taught "perspective and all other technicalities" from first year until third year when she or he is asked to "break loose". It is even doubtful whether in the process students are able to "master" these so-called "technicalities" as the logic for "breaking loose" in third year seems to take for granted. Such advocacy obviously denies the integrity of other systems of training such as produced classical African and Oriental arts whose authors, exhibiting a mastery of stylization, certainly never went through the kind of training being espoused here. It is instructive to note that the Chinese Zen master so eulogized for his skill in the "Pollock-bashing" *Craftsmanship,* never went through the specific evolutionary training process advocated in *Truth and Illusion* and *Craftsmanship*.

It is quite ironic and even a paradox that the author would refer to "perspective and all other technicalities" as the only repository of the foundational *knowledge* in art when his initial premise is simply that they lead to an illusion, a "chimera" and as such ought to be disavowed or displaced by the "tangible truth" implicit in the practice of the "flat approach". What would a seeker of truth hope to learn by having a solid foundation in

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

"trickery", "illusion" or "falsehood"? Perhaps, answering this might have added important dimensions to the argument. Why would Delaquis not propose to establish the excellent foundations of painting training, the knowledge base of painting, in the more truthful "flat" approach?

It will be insightful comparing this system espoused here with that of Delaquis' former teacher and colleague Charles Philips who posited the "known to unknown" pedagogic model (Delaquis, 1971, ch. 5, p. 6; Philips, n.d. [1970]) as emancipatory and transformative. We would find that a similar sequentialist framework had underpinned the structure of the Painting Syllabus of the B. A. Art programme, designed by John A. Avis in 1965.

Craftsmanship seems to me to encapsulate an arrogance and snobbery reminiscent of the aforementioned European Munchausen Syndrome by Proxy, Larsonry or positions in popular criticism "charged with considerable polemical heat but little insight", to borrow Oguibe's expression, "heavy on passion and thin on thoroughness". Such a position is not very different from the Euro-Western attitude which were enforced in the colonial grammar; the Eurocentric cultural position which underprivileged non-Occidental arts and their idioms on the basis of their failing to exhibit rationalised *knowledge* in "perspective and all other technicalities", and "scrupulous veracity". Such positions, having common sense on their side, mask as philosophical reflection to the indiscriminating mind. Delaquis hardly succeeds in subverting the "truth-value" of so-called illusionism, for as his short conclusion in *Truth and Illusion* and the later *Craftsmanship* have shown, he could not break from the grips of classical determinist thought which equivocates aspects of academic illusionism with the domain of technical skill in art, foregrounds traditional

conceptions of talent and genius as technically based and eventually demonstrates that he privileges academic illusionism over so-called derivative foundations. Neither has he jettisoned the pendants of traditional perceptualism which often stand in the way of profound interpretation. Together, these residues inform his preference for Sargent over Matisse and the red herring that Pollock was such a lousy craftsman who "could not even draw his own head"; a student whose teacher Belton had to give up because he was "a hopeless case" or in the term which the Scottish external examiner Percy Bliss would probably have used, "ineducable". That these doctrines are deep-seated can be gleaned from an earlier submission in which Delaquis contrasts himself with "some other African students" by invoking his remote Gallic ancestry and his benefit from "the tradition of French academicism even before I came to a University".

> I do not know whether it is because of [my] Gallic ancestry or what, I easily overcome European academic difficulties, a factor which some other African students, I have noted, solve with great labour…[When] I am confronted by any emotional problem, I first size it up intellectually before I let myself go i.e. during the rational sifting process I drift to my intuitive faculties. The other student who does not have my kind of background or approach, just as his ancestral artists did, rely almost solely on intuition without this intellectual foreplay. So that with a difficult and messy medium like paint there is always the difficulty of adaptation by the student if the theme is objective (1971, ch. 8, pp. 1, 2).

The apotheosis of the retinal objective realist approaches as the rational basis for the training of the student painter also features in an untidy realism-abstract dichotomy. This dichotomy has continued to define much of the painting student's theoretic horizon. It is cast in a mode that offers the student little room to accept the possible legitimation of other valid modes of perception and expression as possible foundations in art training. In an interesting twist of the order of the Pythagorean-Platonic Table of Opposites, the empiricist-realist axis is attributed the values of objectivity, right, rationality, stability and

foundational knowledge while those on the opposite conceptual axis are attributed the qualities of subjectivity, instability, wrongness and derivation. That the empiricist-realist approach to pictorial representation is as historically constructed as other forms of expression has been generally overlooked in the Department's discourse before the *fin de siecle*. The relativist theory implicated in the approaches taken by the pioneering MFA group (1993-1996) would seem to find little support in the Programme outlined in the period studied thus far. The few pedagogic endeavours by the lecturer or creative expressions of students which have commented on or have seemed to undermine the monumentality of the positivist academic realism have been met with the red-herring that they promote the Thelemite imperative to "do as thou wilt". Following this assumption, painting students are made to undergo training analogous to that of the erstwhile ACSC up to their third year when they are presumed to have mastered perspective and anatomy and then asked to "break away" or "to loosen up" or to find or develop a "personal style".

The few thought-provoking and apparently revolutionary inputs made by some students and staff such as some of those documented in the *Bambolse* or the MFA projects of the pioneering students are yet to be taken account of on equal terms with the confidence reposed in the more traditional Ruskinist theoretical approach to understanding pictorial representation. It is instructive to note that while the pioneer MFA students (1993-1996) were "grilled" for their perceived unconventional views, the next group of MFA students (1994-1997) were commended highly for their "flattering" beautiful pictures and literal subjects.

Summary and Conclusion

We have outlined the historical development of art and art education in Ghana and traced some ideological underpinnings of persistent advocacies in art understanding. The Painting Programme of the College of Art is an exemplar of Ghanaian artistic thought for its Department retains an omnipotent status as the only degree awarding "fine art" department in Ghana. Delaquis' *Craftsmanship* and *Truth and Illusion* encapsulate a "perceptualist" or "picture theory" model based on which the Painting Programme has been conducted until the end of the century. We have skipped some details which will be illumined in Chapter Four. We will attempt to demonstrate how this model has been reproduced in the present curriculum and discourses. The assumptions which underpin such a system, how they have shaped Ghanaian educational and cultural experience will emerge in the unfolding chapters. We will argue that the Painting Programme needs a more emancipated approach to art teaching, production and discussion grounded in theory and self-conscious practice than in the prevailing vocationalist and perceptualist ethos.

According to Weber, there are two components of rational thought in Euro-western social organisation; the *value rational* and the *practical rational.* The dialectic of the respective vocational and the interpretive modes which find expression in the respective South Kensington and Slade components of the referenced Gold Coast and Ghanaian art programmes can be made analogous to the tensions engendered by this dualism. Roughly put, the *value rational* thought in Ghanaian artistic discourse finds expression in, for example, the "pictorial theory of art" and the *practical rational* thought finds its expression in the utilitarian, instrumental and career- fitting justification of art education. There are irreconcilable issues within the *value rational* matrix itself as there are in the *practical*

rational matrix. Besides this, some irreconcilable issues are raised when the two axes confront one another. Both dialectics have played important roles and in varying proportions in determining the particular characteristics of the respective Scottish Period (1952-1962), the Nkrumah-Asihene Quadrennium (1962-1966), the Post Nkrumah-Asihene Period (1966-1979) to present.

Delaquis' *Truth and Illusion,* for example illustrates an argument which contrasts two irreconcilable ideas *within* the frame of *value rational* thought in College of Art artistic discourse. Delaquis frames his argument in a traditional normative and foundationalist epistemology – he wants to establish which approach to painting on a flat surface "corresponds" to the truth of reality, not illusion. He presents his views as incontestable. We have seen that the foundationalist approach taken is misguided and that the conclusions drawn are neither well-founded nor helpful even though his effort in mid-1970s College of Art to problematise the then incontestable assumption, like Antubam's polemics in the late 1950s and early 1960s must have seemed a daring one in Ghana.

We will find that the development of the Painting Programme was aligned to developments in British art education until the 1970s when they begin to part ways, especially when Britain adopted the recommendations of the Second Coldstream Report and when they began to transform British Art Education. The conceptual currents associated with art practice, discourse and audiencing which became institutionalised in British art educational system, as would be found were missed in subsequent revisions in favour of a decontextualised set of pedagogics and content based on the 1950s and 1960s model.

In this context, the Ghanaian art teacher would seem but an author of the second rank on issues of which he had a mere inkling, and which he had been a mere consumer, yet to be

well digested. However, we can say that he had exuded an honesty characteristic of the art teacher who, if we should appropriate Hountondji's (1985) particular smithing of the familiar analogy, "like a mirror, reflected the thought of his time in terms of his theoretical choices within it".

CHAPTER THREE

METHODS EMPLOYED, MODELS CONSULTED, CONTENT SELECTED AND THEIR JUSTIFICATION

One may say neither that the one mind is prior and all dharmas posterior nor that all dharmas are prior and the one mind posterior.... If one derives all dharmas from the one mind, this is a vertical relationship. If the mind all at once contains all dharmas, this is a horizontal relationship. Neither vertical nor horizontal will do. All one can say is that the mind is all dharmas, and all dharmas are the mind. Therefore the relationship is neither vertical nor horizontal, neither the same nor different. It is obscure, subtle and profound in the extreme. Knowledge cannot know it, nor can words speak it. Herein lies the reason for its being called "the realm of the inconceivable (Chih-i , or Zhiyi (538-597), cited in Ross, 1996/2000).

Introduction

Theory

Bourdieu has outlined some of the theoretical snags immanent in conducting a study of social activity. He proposes that the classical social scientific method of taking one step from the activity and observing from a distance cannot give an adequate picture. Indeed we may never be able to paint an adequate picture. For that matter, he proposes taking a further step and looking at, and interrogating one's own initial positioning in the spectatoring act. The ineluctable problem of negotiating the impasse between human agency and the observed social structure comes to the fore again. This can be made analogous to tackling ontological dichotomies between subjectivity and objectivity; voluntarism and determinism; transience and fixity and the epistemological dualities constructionism and realism, scepticism and optimism.

In effect, Bourdieu's "theory of practice" and "habitus" proposed to negotiate the subjectivity-objectivity impasse have proved quite useful but have often been said to be theoretically inadequate or crypto-objectivist (Dreyfus and Rainbow, 1993). Crowther and Bergson seem congenial arbiters in this tension. Armed with the phenomenology of Merleau-Ponty, and pointing out and reworking an antinomy in

Derrida's "fluxus" theory, Crowther steers cautiously between the Scylla of objectivity (analogously, optimism and realism) and the Charybdis of subjectivity (analogously, scepticism and constructionism). In the process, he proposes a principle of reciprocity between "embodiment" and "iterability". We have made the following deductions from Crowther's reading:

1. Without the "realist" possibility of objectification or embodiment of codes (structure), "constructionist" signification or communication (agency) is impossible.
2. Without constructionist formulations within the conventions of language (agency), iterable realist entities (structure) are meaningless.

We are convinced that Bergson's concept of *durée* (lived time) in which experienced past, present and anticipated future coexist in parallel and in a virtual but real matrix, and its reciprocity with sequential clock time add impetus to Crowther's formulation. These intend, correct some neo-conservativist implications in Bourdieu's theory of habitus. The suggested ways of negotiating the dualist impasse will be implicit in our method and style chosen for the study.

Research Design

Consistent with the thesis of the epigram, our Method section interrogates the supremacist licence of classical positivist and determinist "social-scientific" method in mainstream sociological research (cf. Dilthey, 1989; Popper, 1957/1969). Contrary to our advocated Diltheyan approach, the positivist-historicist regimes of social research privilege the eliciting, validating or testing a general law through the "spatialization of thought" and the breaking

down of phenomena into discrete components to be numbered, sequenced and manipulated" (Linstead & Mullarkey, 2003). By treating social phenomena this way, there is the tendency to flesh out phenomenological aspects attendant on individuation and socialisation. In this study, we distance ourselves, like Bourdieu, from the absolute mechanistic picture of society presented by functionalist social theorists.

But literature on sociological research methods often makes quantitative and qualitative research methods antagonistic to each other (Cohen and Manion, 1980/1996). The consequence is that conventional research practice takes an either-or and stratified course; the quantitative and therefore statistical methods on the one hand, and the qualitative and therefore non-statistical on the other. However, cultural dispositions and competences present themselves plausibly in both quantitative and qualitative differences. First, from a cultural activity, we can observe that certain forms occur in certain groups or locations than others; these may be examined quantitatively. From the same cultural activity under study, we can also observe qualitative differences in the way in which different groups approach the same practice and the kind of meaning it has for them. These reciprocal categories should suggest that the quantitative-qualitative partition and the implied conflation of opposites need theoretical rethinking.

Within its generally idiographic framework, this study employs some nested applications and implications of numerical data analysis through conventional (theory-first) hypothesis testing methods and interpretation of descriptive statistics. This method has been employed, especially, in the treatment of the third objective where the "range and depth of the Painting student's artistic and cultural literacy" has been explored.

Like many qualitative inquiries, research design for this study was not fully developed prior to the study; rather it evolved as study progressed. Thus, there are obvious cases of application of heuristic methods. These were applied, especially, where the research environment and conditions were premised on peculiarities which, in our judgement, were apparently idiosyncratic to the application of standard and conventional research methods and instruments. These cases demanded varied forms of adaptations, improvisation and sometimes construction and application of new or modified instruments and approaches. As can be inferred from the literature review (Chapter Two), no known detailed and systematic research on the subject under study exists of which measured results could be consulted as reliable indices of estimation. And neither is there any structured interpretive and evaluative study of the subject "theoretical foundations" of the College of Art Painting Programme.

Where there appears to be weaknesses in the instruments we have used in the gathering of data, especially due to the possibility of admitting the Hawthorne and observer effects in the obtrusive methods such as interviews, observation and questionnaires, we have augmented such results with data taken from unobtrusive methods such as the examination of accreted materials not necessarily produced for documentation, document and content analysis of archival material, private records, examination and semester papers, objets d'art and documents such as those taken from office files. We have examined accretions as well as erosions in unobtrusive studies. While accretions suggest accumulation, i.e. deposits of material left over by some action or system of thought, erosions are precisely the opposite. In the gathering of data, I have had to oscillate between being a complete participant, a complete observer and sometimes, a participant observer.

Triangulation. The foregoing implies the application of triangular methods, tools and perspectives in this study. This has been done to avoid the undesirable consequences of what Zerbinos (1985) characterises as Methodolatry. Researchers today advocate the use of triangulation - the use of more than one method within the same study.

The following are some triangular techniques considered in this study.

1. By employing Methodological Triangulation we have taken into account the relativity of research methods in which complementary latitudinal or cross-sectional approaches are utilised. Some qualitative research methods used are the Naturalistic Observation, Content and Document Analysis, Focused Interviews and Historical Research Methods. We preferred naturalistic observation method over other observation methods because it allows a researcher to record "events as they naturally occur" (Ary et al (2002, p. 440). It checks the negative implications of the more obtrusive observation methods because those being observed would not be aware of the observation and their behaviour or the concepts they would naturally articulate are likely not to change because of the observer's presence. However, the other methods outlined have been employed in many cases to gather data on the same subject under examination. These have been of comparative and supportive value.

2. By employing Time Triangulation the relativity of factors of change in which longitudinal cross-sectional approaches are applied were taken into account. To make an examination or inquiry based on a defining construct, model or paradigm, it was necessary to repose more confidence in a series of observations and results which did not diverge significantly from time to time. To "confirm developing insights" and to ensure trustworthiness of data gathered, "prolonged engagement" and "persistent observation to provide sufficient scope and depth to observation" (Ary et al, 2002, p.435) were among the

techniques employed. Whenever data were sourced from respondents, they were not taken to be indicative of any construct until several retests converged around similar concepts. Thus, in the research period of 2001 to 2005, several of such retests were carried out to either source the same data or to formulate the same construct. My appointment as lecturer in the Painting Programme from March 2003, afforded the opportunity to retest several results which I had gathered in the earlier period of 2001 to 2003. For example, my tenure as the Painting Section's "Co-ordinator of Student Seminars" afforded the opportunity to retest data I had gathered in the earlier recordings of student seminar presentations and to reformulate related constructs.

3. Investigator triangulation involves the use of more than one observer to source the same data. As Fraenkel and Warren (1990/2000, p. 506) intimate, while discrepancies in descriptions may simply mean difference in viewpoint, it could also be indicative of the invalidity of data. Here, some important respondents and informants who had been studied under contrived settings such as the lecture room were again studied by proxy. Students preparing dissertations for seminar presentations were asked to interview such experts and results compared to data already gathered.

4. Theoretical triangulation, which "draws upon alternative or competing theories in preference to utilizing one viewpoint only". (Cohen and Manion (1980/1996); Denzin (1970)) Some aspects of this method and its possible application in the study have been anticipated in some sections of Chapter One and Chapter Two but they are put to application in the section "Discussion of Results and Consequences" in Chapter Four.

Justification of the choice of triangulation. The complex nature of the phenomenon to be investigated required multi-method and multi-perspective approaches in the gathering

and treatment of data. Many research experts are agreed that the single-method approach to research is more vulnerable than the multi-method approach (triangulation) (Ary et al 2000; Cohen and Manion, 1980/1996; Fraenkel and Warren, 1990/2000; Zebinos, 1985). Triangular techniques, likened to the technique of measurement by maritime navigators who use several location markers to pinpoint a "single point or objective", attempt to "map out" or elucidate the complexity of human activity by studying it from more than one perspective (Cohen and Manion, 1980/1996, p. 233). According to Fraenkel and Warren (1990/2000, p. 506) the validity of a conclusion is enhanced when it is supported by data collected from a diversity of instruments.

However, there is the possibility of the abuse of triangulation where the researcher merely bundles together numerous methods in eclectic fashion as if the mere use of multi-method or multi-perspective approaches guarantees the credibility of sourced data. The incentive of triangulation would be fully realised where the researcher by his or her choice of methods and perspectives has been guided by the subject under investigation and the relevance of the perspectives or methods to this subject. Thus the researcher, while he or she may be more likely to produce credible results by resort to triangulation, is no more exonerated from obligations of demonstration of validity and reliability than the one who employed the single method.

Indeed, the non-neutrality of representation has been a palpable subject since Kant. Kant's synthetic a priori and analogous constructs would today be philosophical tautologies and may not be regarded as acquiescent to the idiom of contemporary inductive-deductive research enquiry. What conventional empirical research practice advocates as worthy of investigation are not a priori objects of knowledge but the a posteriori. While the premise

of the a priori or the intuitive cannot be sidestepped altogether because of the fundamental necessity of axioms in the use of language, we are also implored to acknowledge the mandatory status of the a posteriori, for experience is at the heart of cognition and language itself. The importance of experience in conventional research practice makes it a sine qua non; in consequence it determines a large measure of research outcomes. If the a posteriori should be that significant, it stands to reason that the large measure of objects of conventional research practice tapped through experience are, by implication, tapped through the "non-neutral" senses. Cohen and Manion (1980/1996) corroborating Smith (1975), accordingly hypothesize that since "research methods act as filters through which the environment is selectively experienced" and also since they are not neutral in representing the world of experience, exclusive reliance on one method may distort the researcher's "picture of the particular slice of reality she is investigating". This is axiomatic.

While one cannot hope to uproot all forms of distortion by mere resort to more credible research methods (Fang (1979; Popper, 1962/1968), more confidence is usually reposed on the results of a research if, for example, the outcomes of interviews correspond to observational studies conducted on the same phenomenon, event or subject (Cohen and Manion 1980/1996). Thus:

1. The multi-method approach (methodological triangulation) attempts to overcome, to some extent, the limitation implicit in each single-method selected, on the same level as the methodological parochialism Zebinos labels with the neologism Methodolatry.

2. Time triangulation attempts to rectify omissions of effects of social change (Cohen and Manion, 1980/1996, p. 236) and also checks out the "extent of divergence in the data each collects" (Smith, 1975). Cross sectional and longitudinal approaches are suitable.

3. The careful use of more than one observer is more likely to lead to more valid and reliable data since observational styles are always implicit and hence reflect in interpretive research (Cohen and Manion, 1980/1996, p.238). For example, this has been employed in the analysis of artefacts produced in the Department. In this case I used trained raters or coders to code and rate on constructs I had provided. I compared these results with my rating.

4. Theoretical triangulation involves testing rival theories and hypotheses. This rectifies the problem of single-minded devotion to a particular theory or theoretical orientation to the exclusion of alternative but competing theories. It is a resourceful tool in philosophical inquiry and interpretation of data.

Data and Treatment of Data

Sources of Data. Needless to say, two types of data have been considered for the study. These are primary data and secondary data.

1. Primary Data were sourced from interviews of students, lecturers, teaching assistants; documents such as lecture notes, monographs, syllabi, course outlines, university annual reports, course programmes, sculptures, paintings, research papers, periodicals (journal features, newsletters), thesis reports and unpublished manuscripts, seminar and "jury" presentations, lectures, gallery exhibitions, personal accounts, etc.

2. Secondary data were sourced from textbooks, film and television documentaries, newspaper reports, magazines, journals, pamphlets, published and unpublished literature, newsletters, the internet, corpora of literature on art theory.

General criteria for admissibility of data. We are cautioned by A. J. P. Taylor's assertion (as cited in Thompson, 1969) that "all sources are suspect". It is perhaps truer in the case of a phenomenological inquiry into human activity and thought, which is by nature saturated with hypothetical constructs and value assessments. These items invite much more ambiguity than the impersonal structured normative research more akin to the physical and natural sciences which are generally based on controllable, replicable and quantifiable data, and their statistical implications.

Methods and instruments chosen, adapted and used in collecting data have been reliably tested for their validity and relevance to the study; the results of such tests will soon be discussed. Sources of data for this study have been tested to ascertain their credibility, reliability and worthiness. Only data which have passed validity, reliability tests and which have relevance to the subject under study have been analysed and discussed. For example, where documented records of facts are not available to compare, assertions of fact made by respondents and informants have been compared with similar assertions of facts expressed elsewhere. However, determining these does not make results watertight or foolproof. Some numerical and statistical measures and interpretations of data have been presented but their value does not override the value of results gathered from observation and personal interviews. The attention reposed on them in the study is justified by the reason that they lend comparative support to results taken by the more heuristic qualitative methods.

General location of data. Data examined were sourced from:

1. Lecturers, teaching assistants, a cross-section of students and past students, retired lecturers of the Painting and Sculpture Department, College of Art, KNUST.
2. Galleries and museums in Ghana, e.g. The Artists' Alliance, Accra and the Ghana Museums and Monument Board, Accra, respectively.
3. The administrative staff and offices of the College of Art and the Department of Painting and Sculpture, KNUST.
4. Published and unpublished documents and corpora of literature related to the study.
5. Documentary material from the print, radio and television media.
6. Archives of the National Records Organisation, Kumasi and Accra
7. The University Libraries; Kwame Nkrumah University of Science and Technology, Kumasi; University of Ghana, Legon; University of Cape Coast; Faculty of Integrated and Development Studies, University for Development Studies, University College of Education, Winneba.
8. Selected lecturers and students from other art institutions, especially, Ahmadu Bello University, Zaria, Nigeria. Ahmadu Bello was chosen for its historical significance as the first art Department in West Africa where notable attempts by art students at self-determination and self-definition emerged in the colonial period. Insights from the Department in the 21st century were found to be essential to the study. Also some staff of the Art Education Department of the University College of Education, Winneba (UCEW) were contacted for relevant information for the study; historically. This department formed part of the Teacher Training Department of KCT which housed the School of Arts and Crafts, now College of Art. It was transferred, along with other specialist courses of the

School of Art, in 1958 for the continual pursuance of the specialist ACSC art programme for teachers which was gradually eclipsed in 1957 by the Diploma in Fine Art introduced in 1955[1]. Its teacher-training ethos continues to prevail in 2005. It would be worthwhile making occasional references to analogous patterns and points of departure for some habituations and dispositions attendant on teacher-training which have been confused with autonomous painting practice.

9. Catalogues and websites of Slade School of Art, London; Royal College of Art, London; Rhode Island School of Design, Glasgow School of Art, Glasgow; Ecole Nationale Superieure de Beaux Art (ENSBA), Paris; Michaelis School of Art, Cape Town; Goldsmith's College, London.

10. Scholarly periodicals and exhibition catalogues of Biennales, International Artists' Workshops, International and Local Exhibitions, etc. were consulted.

11. American Antiquarian Society. The American Antiquarian Society acquisition of Bentley Fowle's *The Eye and the Hand* was consulted. Arrangements were made for the facsimile of the first twenty of the ninety-seven page book.

12. The British Library.

13. The American Discipline Based Art Education (DBAE) resources.

13. The Quality Assurance Agency of Higher Education (QAA) Subject Review Reports on British Colleges and Universities (http://www.qaa.ac.uk).

14. Personal communications, e-mail, letters, conversations, with artists, art educationists, lecturers, art historians, etc.

Population, subjects and sampling.

We made three considerations to determine the effectiveness of each sampling method employed at each stage of inquiry. They were all guided by the necessity of sourced data to be representative of the population and the resourcefulness, relevance and appropriateness of the sources of data to the subject under study. The considerations include (1) the randomness of the sample selected, (2) adequate sample size and (3) related psychological factors (Hurley, 2000, pp. 546-549).

The entire student population of the Painting Programme was observed and studied in all eight semesters between 2001 and 2005. When I sat through critiques and lectures, I recorded the presentation and exchanges of the entire student population as well as those of the lecturers of the Programme. This ensured equal representation in those enquiries made. I frequented the critiques of final year and third year classes more than those of the junior years since the latter were infrequent and as well summarized less the quality of training accumulated over the entire three years of training in the Painting Programme.

I recorded or collected the entire spectrum of weekly seminar presentations made between 2002 and 2005 for perusal. An average of thirty third year students presented their dissertations annually until 2004 when the new co-ordinator began to group them into threes. I also examined examination papers on seminar presentations.

On the occasion of interviews, I employed the purposive sampling method based on preliminary readings, observations and previous knowledge which indicated that some selected members of staff as well as past students would be more resourceful on particular issues and questions than others. This was congenial for focused interviews. Some considered information also came by accidental interaction. Some informal interactions

with lecturers, teaching assistants, past and present students were resourceful. Purposive sampling was given a boost by respondents who further directed the researcher to other important sources of the same subject. Interviews and personal interactions were recorded electronically, manually or mechanically as and when they seemed congenial.

Where questionnaires and tests were administered to students, the objective was to source responses from the entire student population of the Painting Programme. However, student absenteeism from lectures reduced the population of respondents considerably. Thus, while sampling was not intended, the discrepancy led to the accrued responses being taken to be convenient samples. Even so, convenient sampling was iterated to cater for representativeness. Students of three classes of the Painting Programme were respondents to the questionnaire. The three classes are the second, third and fourth (final) years of the Painting Programme[2]. The total population of students (male and female) in these respective classes was 104 in November 2004 when the questionnaires were administered. I estimated and proposed for the study that half of this number should be the minimum acceptable sample population. The highest sample population we obtained was 78 and the lowest was 57. Since raw scores showed inequalities in the class population in each stratum, for comparative analyses as in *student t tests* I normalized respective strata of class population for actual sampling. This stage of sampling of responses was done randomly.

Some events taken from my lectures and tutorials have been important also. I had usually begun my lectures, since March 2003, by testing students on their literacy in familiar and contemporary art and cultural issues. Students were further tested on how prepared they were to apply them meaningfully and intelligently in their studio practice and critiques.

Also, I administered special class exercises with an eye for inclusion in this study and the feedback from students was recorded and studied. For example, in my teaching of Independent Drawing Project (PAP 455 and PAP 456) from March 2003 to 2005 to Final Year students, three successive classes were administered with theory-informed and meaning generating inputs such as the composing of poetics around the subject being studied in their drawing. I later examined students through their responses at critiques as well as the outcomes in their drawings. I contrasted their results with their initial positions they had held which I had recorded prior to the administration of the course exercise. I contrasted the same results with outcomes of practical courses which did not emphasise the theoretical and meaning-generating component and which favoured more the technocratised model. I also recorded student conversations in their natural contexts and examined them for traces of art ideas.

Sources consulted, Measures and Instruments employed and Procedures applied to respective Research Objectives

Objective 1: To critically study the evolution, structure and content of the existing Painting Programme of the Department of Painting and Sculpture, KNUST.

I perused the most notable syllabuses in the evolution of the Painting Programme. They include the Syllabus for Post SSS Degree Programme which was in operation[3] until August 2004 when it was displaced by the present Syllabus for BFA (Painting). I studied two other syllabuses for their historical and thematic relevance; they are the 1951 Draft Syllabus of the School of Art, Kumasi College of Technology Science and Arts and the 1966/1967 Painting Syllabus in the Faculty of Art course. We could not trace any syllabus for the

DFA Programme so we extrapolated its nature and content from the subjects which appeared on DFA time tables, terminal reports and examiners' reports, artefacts and essays produced over its seven-year period (1957-1964). Together, these syllabuses adequately cover the period 1951-2005.

We regard the now erstwhile Syllabus for Post-SSS Degree Programme to be more accountable for the larger measure of data gathered for the research period (2001-2005) since its content and attendant pedagogical system informed a greater part of the training of the population of students studied. Clearly, the current syllabus, which had only come into practical effect since August 2004 could not have immediately liquidated all traces of the former as to be held accountable for all data gathered up to November 2004[4]. Nevertheless, it has also been studied and cited insofar as it may have introduced new patterns of thought and art practice. Where these are clearly noticeable, I have not failed to report them.

The review of the Syllabus for Post-SSS Degree Programme and its metamorphosis into the present syllabus had taken many months to complete[5]. The presence of the new syllabus has been very instructive for this study for contrasting it with the former reveals, arguably, the predominant theoretic, thematic and philosophical commitments of the Painting Programme. Also, new areas of study in the later syllabus would inform the thesis that a high premium is placed on certain areas of study for their assumed importance in twenty-first century artistic training. I have consequently raised the question regarding the absence of certain areas of study regarded by 21st century art academic consensus as significant for typical college painting programme in the later syllabus.

Also relevant were supporting information gathered from student thesis manuscripts, journals, external examiners' reports, examination questions, course outlines developed by

lecturers and also the *Strategic Plan of the College of Art* which clearly informed educational policies developed after its inception in 2000. While the scope of the research is limited to the period 2001 to 2005, I did not assume the present academic and pedagogical practices were taking place on a tabula rasa. Thus I studied also some such materials as were apparently incidental to the subject. Some of the apparently peripheral materials considered vital for this section of the study are, (1) The University of Science and Technology Annual Reports, 1962-63, 1965-66, 1974-76, 1976-78, (2) The Strategic Plan of for College of Art (2000), College of Art, UST, (3) Examiners' reports, (4) Selected course outlines of lecturers of the Painting Section, (5) Paintings of undergraduate students, (6) Student and Lecturer presentations at Critiques and Seminars and (7) Publications by staff of the Department.

I again gathered information from syllabuses and curricula of selected art colleges elsewhere through interviews with some lectures and past students, course outlines and pedagogical practices accessed through global file protocols. Some important institutions I considered important for this study are those whose resources had made possible incursions in the Ghanaian Painting Programme. These include, the Painting Departments of Ahmadu Bello University, the Slade School of Art, Glasgow School of Art, the Royal College of Art, the Goldsmith's College, Yale, Tyler School of Art, Michaelis School of Art and Ecole Nationale Superieure de Beaux Arts (ENSBA)[6]. I further perused some museum and gallery catalogues which have discussed current issues and events in art practice and scholarship for their comparative relevance. Through this it has been possible to undertake a comparative study to determine some strengths and weaknesses and depth

of theoretical and critical practice which inform the teaching of art in the Ghanaian art college in the 21st century.

Some lecturers and a graduate student of Ahmadu Bello University I interviewed were respectively, Jacob Jari (June 8, 2003), Jerry Buhari (June 13, 2003), Adele Garkida (June 9, 2003) and Nichola Saunders (June 12, 2003). I also had several informal conversations with Caterina Niklaus, a contemporary of Damien Hirst and the Young British Artists in Goldsmiths' College, London and a pioneer of the Ghanaian MFA Programme, as well as Godfred Donkor, a Ghanaian born artist resident in the UK. Caterina shared her reminiscences about the Goldsmiths' College where she had taken her first degree (1987-1991) and how it compares to the Ghanaian Programme in their approach to theory and self-conscious practice. Godfred Donkor shared his experiences as a student in Central St. Martins, London and as an artist in the Third World Diaspora and his impressions about International Exhibitions in which he had participated (e.g. *Authentic-Ex-Centric*, 2001, the exhibition at the African Pavilion of the 49th Venice Biennale) or had helped curate (e.g. the Second Johannesburg Biennale, *Alternating Currents,* during which he assisted the Artistic Director Okwui Enwezor (Personal Communication, November 19, 2004).

Objective 2. To determine the nature and quality of theoretical discourse in the Painting Programme.

The objective of determining the nature of theoretical discourse is to outline the subjects of interest, the direction of emphasis of content provided by the current pedagogical practices and the underpinning theoretical assumptions. For this I studied the critical methodologies emphasised, the recurrent vocabularies and examples of arts, artists, historical periods,

institutions cited and related bibliography referred to in the general discourse practices of the Department.

The materials studied for this objective include: (1) The Post SSS Syllabus (2) The BFA Syllabus. (3) Course Outlines (4) Student theses reports (2001-2005) (5) Student paintings and drawings submitted as class exercises (6) Assignments given by lecturers (7) Library records (8) External examiners reports (9) Materials used for painting (10) Student seminar presentations (11) Lecturers' publications (12) Examination questions and answers (13) Informal quizzes and tutorials with students.

The methods we used to source data from the above-mentioned sources include:

(1) Personal interview of students, selected lecturers and past students of the Department (2) Interviews by proxy (3) Perusal of documents and relevant archival materials (4) Anecdotal recording by researcher of academic activities (5) Content analysis of student paintings, presentations at critiques and seminars and scripted exercises. (6) Records of external evaluations.

Examination questions were gathered over the research period (2001-2004). Since the tradition of preparing examinations questions practical courses had been discontinued in the Programme, I examined lecturer-assigned paintings and drawings made by students. I examined and recorded drawings and paintings students presented at their oral examinations and critiques I attended. I also examined examination questions on scripted subjects. Some of the scriptable subjects for which examination questions were gathered and perused are Materials and Methods, History of Painting, Philosophy of Art, History of Art, and English Language and Literature.

Some past students were interviewed both personally and by proxy. Personal interviews were mostly informal and unstructured. Naturally occurring conversation was preferred. This preference was intended to foster the gathering of data in the most possible naturalistic setting; I was interested in what a respondent would express with the least 'artificial simulation'. There were few cases however of semi-structured interviews such as the interview with Delaquis (A. Delaquis, Personal Conversation, March 26, 2005). In most cases, the interviewee was not made aware that the results of the interview had been intended for a PhD dissertation; I found that the fore-knowledge that the information was to be used in a PhD dissertation, sometimes directed responses in a more politically correct manner. In the investigative method, I asked students conducting research for seminar presentations to include in their interviews of some lecturers and past students of the Department, questions which would be relevant for this study. Some of the issues expressed were compared to material I had gathered from the same informants and on the same subjects. By this method it was possible to isolate the more reliable information[7]. Between 2003-2005, I attended at least, seven critiques and oral examinations conducted by my colleague lecturers of the Painting Programme. I recorded five of these critiques. In four of the five recorded critiques, the researcher was a non-participating observer. I took notes as the lecturer and students discussed student paintings. I compared statements made by a lecturer about student works or the general language of art, one to one another. I also attended, at least, ten lectures conducted by my colleagues from 2002-2005. I made photographic and note-taking records of some related theoretical and categorical formulations written by lecturers on lecture boards. I borrowed from students and lecturers samples of student paintings, drawings and scripts made to fulfil class assignments. I

further examined some accretions from past students such as drawings made on lecture room stools and discarded drawings and prints.

Objective 3. To critically explore the range and depth of the Painting student's artistic and cultural literacy in contemporary scholarship and art practice.

The study did not start a priori with well formulated hypotheses. Hypotheses evolved out of fieldwork and prior gathering of data. The objective of critically exploring the range and depth of the Painting student's cultural literacy in contemporary scholarship is to explore the range and depth of "what" the painting student of the Department is likely to "take in" through his or her training in the Department. It is inextricably related to the preceding Objective 2 - "To determine the nature and quality of theoretical discourse in the Painting Programme". We have made this inquiry with respect to current trends in artistic practice, discourse and scholarly perspectives on art. By such a study, it would be possible to estimate by interpretation of both idiographic and summary statistical data whether the painting student's theoretical knowledge acquisition have implications of foundations strong enough to meet the complex intellectual and creative challenges of a contemporary art discipline.

My resort to the literacy test at the expense of visual literacy test would seem to put the results of this study at the mercy of a fallacy we would term "disciplinary equivocation". We employ the term to mean confusing the discipline of art history, cultural studies or critical theory with studio art. However, we are guided by the broad unanimity of college art curricula around the presupposition that artists "cannot ignore the philosophical, historical and anthropological implications" of art (ENSBA, 2004). The general student vocabulary employed in their academic exercises such as thesis reports, seminar papers,

answers to examination questions are reflections of subjects which are emphasised during her training. Thesis reports and seminar papers could be taken to be collaborations between students and their supervising lecturers. A conscientious lecturer would hardly append his or her signature on a material such as thesis if it does not satisfy academic requirements, unless the practice has degenerated into mere tokenist ritual. While idiosyncrasies may exist between respective lecturer theoretical assumptions, these documents give a general picture of trends in the Department's knowledge acquisition and application. Both obtrusive and unobtrusive data were gathered for this component of the study.

Unobtrusive data I gathered and examined for this objective are: (1) Essays written by students as academic requirements, (2) Student seminar reports, (3) Student answers to examination questions (4) Records of books borrowed by lecturers and students from the College of Art Library (seid'ou, (2006) Appendix G (i), (ii), pp.458-460), (5) Student thesis manuscripts, (6) Publications by staff of the Painting and Sculpture Department.

I purposively sampled and perused a diversity of the above-mentioned materials. Samples studied were taken from 2001 to 2005. In all more than 100 student essays, seminar reports and student examination answers selected from different classes and different class years were examined. Some samples from earlier periods of the Department's history were also examined for their comparative significance. These were examined for the presence of indicators of precise understanding of theoretical concepts informing contemporary critical practice. Some of these indicators are vocabularies expected in typical art history texts and critical art scholarship. Sometimes, I employed picture identification tests and informal quizzes during normal class hours. These were employed to test the quality and degree of student recall on subjects in the mainstream artistic discourse. In this case, it was not

possible for respondents to know they were under study for dissertation. Obtrusivity was thus reduced. Identical questions were posed to students informally. This aspect of the study was conducted over a period of three years (2003-2005). In this way, it was possible to determine whether the implications of the data were a persistent and representative phenomenon or an isolated example. For instance, when in March 2003, I took third year students for drawing exercises in the city, I pointed to some Ionic and Doric colonnades in Kumasi urban architecture and asked them if they reminded them of anything they had studied in art history. Significantly, I could not get any correct response from a class of twenty-three. Clearly, there had been a missed opportunity to discuss these examples in the broader social contexts of appropriation and hybridity in the material culture of a Ghanaian city. I put the same question to the 2004 group of third year students during another drawing class and so forth. When similar results were gathered in a series of such quizzes, it indicated a possibility of student ignorance of the implications of subjects or items they study in school. Such results gave us some cues to the formulation of hypothesised propositions to be tested. Thus the inclusion of a hypothesis that students would score low marks in a test which included such items as the Ionic columns would have been based on a time and method triangulated inquiry.

Obtrusive data gathered for this objective were obtained from measurement instruments (questionnaires) I constructed to test the acquaintance of students (grouped in their respective classes) with familiar items in contemporary art discourse. I again defined acquaintance as much by how much was available for the student to "take in" from the academic programme offered by the Department as how much the student could "give out" when called on to do so. The former, "take in", indicated as "class familiarity" with each

subject (item), was tested for the degree of presence or absence (frequency) of the subject at each stage of the painting student's training. The latter, "give out", indicated as "class literacy" or "class recall" was tested for correct or incorrect responses to questions on familiar subjects in contemporary art discourse. Additionally, by blocking the items into particular sub-components, it afforded the conduct of comparative analysis of student and class vocabulary level and the extent of analogy and inference. It ought to be noted however that testing "take in" and "give out" is associated with the lowest in the hierarchy of the Cognitive Domain of learning in Bloom's Taxonomy of Educational Objectives. It by no means covers adequately the domain of "familiarity" or "literacy" on the items tested.

The study was also preoccupied with determining the range of coverage (in-breadth) of content of theoretical material the painting student would absorb through his/her training. However, the items chosen for the tests implicitly carry their individual theoretical significance and scales of relevance in contemporary art education. Redefining these items as homogenous statistical values, by no means implies that all items selected and tested carry equal significance in art discussions. The respective values of these items have not been statistically quantified or weighted in our tests as this would require more involvement than we could afford under our present context. However, for the implications of this aspect of our study, I have relied on interpretation warranted by the present state of the extant art and cultural discourse.

I assumed that a painting department in a contemporary university milieu would eschew implications of isolation from the more urbane areas of artistic praxis but rather demonstrate purposeful and critical interest in unfolding developments. If this interest in

consistency with current disciplinary developments is surely a necessity in the training of the contemporary painting student, then the department in question would strategically find it resourceful to emphasise in its educational framework such activities as would stimulate the student subject's interest and active participation in the actualities of current praxis. The degree of emphasis on these important areas of study and the range and depth of such pedagogical practices in the programme would ultimately correlate the typical student's engagement in and demonstrated familiarity with significant examples. Some of the activities ought to enable students to:

1. Become updated on historical (perennial) as well as revising and unfolding issues, examples and theories espoused in contemporary art practice and scholarship.
2. Become updated on current events, personages, bibliographic material, contemporary canonical works of art, new institutional challenges, the protean dynamics of the art establishment, the new art market, art institutional strategies, art production relations and their related discourses.
3. Become equipped with the foundational theories underpinning signification in the diversity of artistic practices and related discourses.
4. Become exposed to the diversity of idioms, approaches and strategies employed in the production, presentation, viewing, reflection on and discussion of art.
5. Build up the indispensable vocabulary the typical 21st century artist needs to ground his or her practice and understanding in critical reflection.

The degree of the student's familiarity with these pivotal aspects of his or her training would positively relate to the degree of coverage provided in the programme. The degree of student familiarity would again be indicated partly by the student's ability to identify

and match items with their corresponding subjects at a very fundamental level. Also, the extent of coverage could partially be indicated by scaled measurement of student responses on the presence, absence or degree of frequency of selected subjects in the programme. If these measurements together are found to be measuring a homogeneous concept, then the concept they measure could be taken to be an indicator of the prevailing degree of coverage and, by implication, familiarity with the subject. However, being an indicator, we are enjoined not to construe their implied relations with other entities (symptoms) as 'cause and effect'; this proviso has guided our approach to interpretation of results.

To select items suitable for the tests on familiarity and ability to recall, a diversity of bibliographic materials were consulted and the items purposively selected. Some of these were sampled from course programmes of similar painting programmes, textbooks, and museum catalogues elsewhere. Bibliographic materials consulted were those which could pass as textbook or relevant material for the training of the Ghanaian art student of the early 21st Century. To determine and to select the important areas worthy of study, curricula of a diversity of schools selected from Africa, Europe, North America and Asia and were studied for broad unanimity and their relation to contemporary art practice and related institutions. I also perused publications by contemporary museums and galleries and international workshops. My participation in the June 2003 Aftershave International Artists' Workshop, Kaduna, Nigeria (http://www.artshost.org/aftershave/maraba.htm) and the consequent SaNsA International Artists' Workshop, Kumasi, Ghana (http://www.trianglearts.org/sansa)[8] and my subsequent contacts with the Triangle network of Artists' Workshops, also provided useful material for this section of the study. After a

critical study of material accrued the following fields were considered vital for the construction of research instruments:

1. Critical Aesthetics and Postmodernism
2. Classical and Contemporary African and Oriental Art Histories
3. Contemporary Philosophies Related to Artistic Discourse
4. Classical and Modern Euro-Western Art History
5. Critical and Textual Practice (Text and Meaning)
6. Social Theory and Multi-Cultural Perspectives
7. African Diasporic and Third World Texts, Art Histories and Related Discourses
8. Contemporary Exhibitions, Art Administration, Museum Practice and Related Discourses
9. Post-colonial Theory

Research Instruments for supporting statistical data

I used, broadly, two instruments for testing the range of hypotheses; the Frequency-Scale Instrument and the Literacy-Test Instrument.

The Frequency Scale Instrument. The Frequency Scale Instrument is a researcher-completed eleven-point numerical rating scale. It is a 105-item instrument broken into four components of 30-item, 30-item, 25-item and 20-item questionnaires respectively. The instrument was formulated to measure the degree of frequency and coverage of key issues and methodologies employed in contemporary art scholarship, discourse and practice. I labelled the constitutive questionnaires *David Koloane*, *Moustapha Dime, Chris Ofili* and

Frantz Fanon, respectively (Appendix G (iii), (iv), (v) (vi)), indicating the first items found on respective questionnaires.

Respondents were asked to select a number from the scale of 1 to 10 correspondent to the qualitative range of "Never" to "Most Frequently", the number which best indicates the frequency of respective items in the Painting Programme. I issued the questionnaires in November 2004 with the help of three teaching assistants of the Painting and Sculpture Department.

The Literacy Test Instrument. The Literacy Test Instrument is a subject-completed performance test which measures the degree of the Painting student's familiarity with texts, art works, events and bibliographic sources of theoretical perspectives in scholarship as well as the art world. The Instrument consists of two groups of art related items listed in columns. The first or left-hand side column contains items (questions) to be reflected on while the second consists of the possible responses (answers) to the questions.

Respondents were asked to match the choice from the second column with the item in the first column to which it corresponds (Fraenkel and Wallen, 1990/2000, p. 151,152). Two sets of questionnaires were administered under this instrument. They are labelled Okwui Enwezor (Appendix.G (i)) and Gombrich (Appendix G (ii)) respectively. The instrument was administered in November 2004 by the researcher and three teaching assistants[9] of the Painting and Sculpture Department.

Internal Validity

Face and Content Validity. The logical link between the questions (items) on the instruments and the objectives of the study were considered as of vital importance; each

question or item on the scales and test instruments has a logical link with the one or more of the research objectives. There was also the need to balance the coverage of the issue or construct at stake by careful distribution. The extent to which questions (items) represent the issue they are supposed to measure is partly by my judgement and partly by judgements suggested by experts in the field. Since the most obvious contact with these experts was bibliographic, I had to make a wide range of perusal to establish this outcome.

Notwithstanding the instrumental value of explanations presented to establish internal validity, Kumar (1996, 1999, p. 138, 139) argues that they may not be adequate to establish internal validity because there is the temptation to indulge in a self-fulfilling prophecy; since judgement is based on subjective logic, where the researcher's choice of questions determine the extent to which they reflect the objective, a paradox is unavoidable. Some other threats to internal validity considered during the formulation of the test instruments were the degree of difficulty of test items to the typical student in an art college. We formulated the Literacy Test was formulated on such items as would be found in any current scholarship and art discourse.

The scale of "never to most frequently" in the Frequency Test Instrument afforded respondents a degree of reflection over their respective choices. A narrower scale such as an "absent-present" scale would make the respondent hurriedly tick item in either-or fashion. This obviously makes the likelihood of responses converging on one end of the scale over the other more end, more highly likely. I intended that the wide scale would be collapsed later for analysis.

Justification of methods of selection of vocabulary. The stimulus for the hypotheses appears to carry reminiscences of Matthew Arnold's suggestion in *Culture and Anarchy* that every educated person ought to be familiar with what has been thought and said or with E. D. Hirsch's Core Knowledge Curriculum articulated partly in *Cultural Literacy: What every American needs to know* (1987). There would seem to be an echo of "what every painting student ought to know" in the approach taken in this study. Nevertheless, the fact of the Foucauldian and Post-Modernist concern that the institutions that are actually responsible for the education of the artist operate with a certain "inflexibility" or "lethargy" in their responses to the work of women, or non-whites, non-Occidental outsider institutions, or the working class appears to threaten the justification for such an undertaking. As instruments of the institutions of education, textbooks, museums, galleries and shows have become makers of canons of what at least one individual or group of persons with a common interest in a position of power has thought to exemplify great art. By extension, these instruments are said to oppress outsiders and by inference, it would not be a prudent undertaking to test an outsider institution on the subject of familiarity or literacy with the discourse set principally by the problematic canon. At least Postmodernism has put in question the very idea of an irreducible list of geniuses, art movements, events and their masterpieces for some time. The controversies surrounding E. D. Hirsch's *Core Knowledge Curriculum* have also deepened suspicions about studies like it which assume and advocate the legitimacy of an intransitive "core" and therefore totalising curriculum.

We submit that the motivation for this study differs from the Hirschian *Core Curriculum* approach in a very fundamental way; its measure of coverage, depth and theoretical rigour

is not based on a certified central and intransitive core. Rather, it is set within the limits of, a la Charles Taylor, the "horizon of intelligibility" which the Painting Programme under study, by its mandate administer "fine art" education, has elected to share with other "fine art" programmes and art communities elsewhere with similar mandates. As was demonstrated in Chapter Two, the justification for the critique of Delaquis' appeal to Bell and Greenbergian formalism (even though he does not mention them) was based on his application of those theories to undermine the truth-value and validity of illusionist pictorial representation. It would not be unfair to examine the range and depth of the author's own understanding of or familiarity with the theoretical devices he uses to undertake such a critique. In like manner, what the Programme has elected to purvey, apply or disseminate could justifiably be inferred from the underpinning messages advocacies in the curriculum, academic and theoretical motivations and commitments, and their intersections with analogous models practised elsewhere. For instance, it has been important in this study to peruse the painting curricula and course outlines of such art colleges, especially, such colleges which have had significant affiliations with the Ghanaian College of Art in its historical development, namely. This should partly curtail the problem of a core curriculum coming out of the philosopher's head.

We have worked with the premise, since the ultimate aim of the Painting Programme is to train the self-conscious and reflective individual artist who would practice within the contemporary community of artists, critics, historians and political economy, the typical Painting Programme will strongly emphasise aspects of historical connections as well as contemporary developments in art production, discussion and presentation. The typical painting student, at each stage of his or her training and commensurate with the

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

expectations at her class level, would be expected to exhibit familiarity, in his or her production and discussion of art, with at least, a considerable portion of the set of ideas and art historical and contemporary examples which have gained credible significance in mainstream artistic production, presentation, discussion and scholarship. The least criterion of measure in the higher educational context would be the typical set of examples in the art, art educational and cultural establishment about which a typical high school student of art anywhere would be expected to show considerable familiarity. In this context, the examples suggested in the Ghanaian *Picture Making* and *General Knowledge in Art* Syllabuses for Senior Secondary Schools and the American K9-K12 DBAE benchmarks, for example have been insightful. I examined how the expectations in these standards connect to the Higher Art Education superstructure. In Higher Art Education, the British *QAA Benchmark Statements for Art and Design* (2002) was especially helpful. For example, I examined how these Statements were responded to in the most current content and theoretical reviews of the curricula in British art colleges and art education, art production, discussion and scholarship which ensued. I concluded that the range of permissible examples of art educational material for my study would be found, to a large extent, in textbooks and other sources of material produced with the adolescent art student in mind as well as the connections with examples in the adult art college context. I perused a considerable number of materials from such textbooks, materials and artefacts in order to elicit their intersections and contrasts. In our selection of items, consistency with the fundamental logic of current art production, discourse and body of knowledge, art history and the representativeness of the African output was a primary concern. Since some of these textbooks are exclusive of African, Third World, non-Occidental, female and

contemporary examples, other more "inclusive" sources were consulted to afford their insertion.

Another assumption I made was that the least a fine art department could aim for is to make students share the habitus of the mainstream art world. I assumed that such art-related materials as historical records of artefacts, artists, contemporary state and examples of art criticism and appreciation, actual art world contexts such as expositions and biennales, theoretical and philosophical foundations of recurrent vocabulary and positions of theorists and art commentators, institutions which support art practice, and related bibliographic materials which have gained canonical status in contemporary art education and art practice. Importantly, some of these have had revisionist impact on current curricula of art colleges. There is the caveat of retreating into "availability bias" here. However, the position I took was by no means intended to submit the paragons of art education and literacy to what has become canonical. I reasoned that being canonical these items become the most stable around which consensus can be found on art literacy.

For example, by 2003, four years after the Oguibe-Enwezor publication (1999), John Peffer, then visiting assistant professor of African art history at Northwestern University had noted that 'Many of these essays [in Oguibe and Enwezor's *Reading the Contemporary: African Art from Theory to the Marketplace*] have already had a major impact on studio practice and criticism in the art world'. Some of the essays such as Mc Evilley's *Fusion: Hot or Cold* and Ima Bong's *Negritude* (1999) had indeed been in respective earlier publications (McEvilley, 1993, pp. 9-23; Vogel (Ed.), 1991, pp 198-209) and would seem to have prepared the ground before the inception of the Oguibe-Enwezor anthology. It is instructive to note the tacit implications of Professor Peffer's precipitation;

'studio practice and criticism in the art world' would certainly include what pertains in art colleges and institutions. Being a 'major' impact would certainly mean that it should come into the purview of the typical art student and lecturer also. Peffer's observation should ultimately and justifiably, apply to the African art institutions and scholars since *Reading the Contemporary* is such a groundbreaking anthology in Contemporary African Art discourse. Relatedly, materials of such canonical status have been included as test items in the research instruments to find to what extent they have 'arrived in the Ghana art institution'.

Analyses of Data

Research hypotheses. In the examination of data for the second and third objectives, some five hypothesised propositions were tested for their comparative support to non-hypothesised outcomes of other methods of research observations. The null hypotheses tested were formulated on the following hypothesised propositions:

1. Students will exhibit significantly low levels of familiarity with typical keywords in contemporary African art scholarship, discourse and practice.
2. Students will exhibit a significantly low familiarity with a representative range of bibliographic materials and their subjects in contemporary African art and cultural scholarship.
3. There is a significantly low frequency of mainstream post-1960 art and cultural vocabulary in the Painting Programme's pedagogy.
4. There is a significantly high frequency of perennial art and cultural vocabulary in the scholarship of the Painting Programme.

5. There is significant difference between the frequency of perennial art vocabulary and the frequency of revisionist art vocabulary in the Painting Programme of KNUST.

Tools for Analysis and Hypotheses Testing. Apart from a few statistics such as coefficient of variation, which were computed manually, analyses of data were made with the aid of statistical software packages such as SPSS, Minitab, Excel and the Excel add-in MegaStat.

Criteria for admissibility of Data for onward Hypotheses Testing: Reliability and Coefficients of Variation. All ordinal level instruments and derivative scales analysed have been tested for reliability. Although the American Psychological Association (APA) states that a reliability alpha of .60 or above is evidence that the items are measuring a unitary concept and that the test items are homogeneous and reliable for onward analysis (Reinard 1998, p. 71), a more rigorous criterion of .75 was set for this study. Thus it was established that any group of items showing an overall intercorrelation of .75 would be accepted as evidence of an underlying unitary scale. This stringent criterion was proposed to ensure that only those sets of items having the most compelling interrelationships with each other would be retained for analysis.

The eleven point scale was first collapsed into three, namely; "never", "seldom" and "frequently". "0" on the scale corresponded to "never", the range of values from "1" to "5" was represented by "seldom" while the range of values from "6" to "10" was represented by "frequent". The new categories were then assigned numerical values of "1", "2" and "3" respectively. The new scale was then submitted to reliability analysis. Afterwards, the new scale was collapsed to two, namely; 'absent' and 'present' and submitted to further

analyses such as hypothesis testing which required only the categories "absent" and "present".

Reliability test for the Literacy Test Instrument was judged to be a redundant venture. Instead, the instrument was examined for relative dispersion of scores. The statistic employed was the Pearson Coefficient of Variation which is a ratio of the standard deviation of the test to its arithmetic mean, expressed as a percent. The higher the percentage of the Coefficient, the greater the dispersion of results relative to the mean of the distribution. With the Pearson Coefficient it is possible to estimate the degree to which the mean value on a test item or sample cluster around the mean.

While the categories "absent" and "present", and "correct" and "incorrect" on the respective instruments could be conceptually mutually exclusive, they are rated as numerical. In this study, continuous values of central tendency are meaningful. For example, since 'absent' was assigned the value "1" and "present" the value "2", the arithmetic means of questionnaires developed from the Frequency Scale Instrument would gravitate between 1 and 2.

Descriptive statistics. All components of the Frequency Scale Instrument which passed reliability tests (seid'ou, 2006, Table 2, p. 494) as well as all questionnaires developed from the Literacy Test Instrument were computed for their frequencies, distribution and central tendencies. This was important for detailed qualitative analysis for each item has its distinctive theoretical significance in contemporary discourse. For example, Claude Monet and Impressionism are associated with perrenialist vocabulary while Issa Samb and Laboratoire agit'Art are associated with revisionist vocabulary. The reasons for this categorization are obvious. It would be insightful to compare the frequencies, central

tendencies and measures of spread of correct student responses in a matching test which included them. Since continuous numeric variables were analysed some aspects of descriptive statistics which have been vital for analysis and of complementary importance to interpreting results of hypothesis testing are measures of central tendency such as the arithmetic mean, the spread of distribution such as the standard deviation and correlation of variation and measures of distribution such as skewness and kurtosis. Results of measures of distribution have been important in the determination of the most appropriate test statistic in hypothesis testing. Results of non-parametric tests such as the *chi square* and *binomial test* (not reported) have thus supported hypothesis tests such as the *t-test* which assume normal distribution especially where the skewness of distribution has exceeded the value of 1.

Hypothesis tests

A five step hypothesis testing procedure systematised as (1) Stating the null and alternate hypotheses (2) Selecting a level of significance (3) Identifying the test statistic (4) Formulating a decision rule and (5) Taking the sample and arriving at a decision whether or not to reject the null hypothesis[10] was employed in this study. The five-step procedure was applied to test all proposed hypotheses. There is homogeneity in the choices for the testing of all the hypotheses except in the third step where the choice of test statistic is determined by the respective peculiarities of form and content of hypotheses. Here, for the purposes of this study, the predominant test statistic in hypotheses tests have been the student *t test* and *paired samples t test*. To reduce the chances of rejecting the null hypothesis on the basis of aberrant observations, we have tested hypotheses at a more

stringent criterion of the .01 instead of the conventional .05 significance level for both one-tailed and two-tailed tests.

Hypothesis 1: Students will exhibit significantly low levels of familiarity with typical keywords likely to be encountered in contemporary African art scholarship, discourse and practice. (H_1: $\mu_1 < 1.3$). A null hypothesis that students will exhibit high levels of familiarity with typical keywords employed in current African art scholarship was tested. Results from the Literacy Test Instrument labelled Okwui Enwezor were submitted to the test. The mean value of any scores of the instrument would fall between 1 [incorrect responses] and 2 [correct responses]. In this study, the standard error of mean (SEM) of each sampling distribution in the respective hypothesis tests was used to determine exactly where a particular sample mean is located relative to all other sample means that could have been obtained (Figures 121-36). Consequently it was used to estimate the confidence interval, the boundaries or limits within which the population mean would likely occur. For example, in the total sample distribution of the foregoing test instrument, ±2.56 SEM (z score corresponding to 0.0116 standard error of mean establishes a boundary of approximately 98.96% of the total area under the curve (Figure 124)[11]. The population mean is likely to fall between 2.56 SEM above or below the sample mean (i.e between the means 1.01 and 1.04). Based on this outcome and more others like it, a stringent confidence interval was proposed to test the null hypothesis. A placebo test value (H_0: $\mu_0 \geq$ 1.3) which corresponds to scoring 30% (that is, 10% below the 40% pass mark of KNUST Examinations)[12] correct scores was used to test the null hypothesis at the 0.01 risk level (α=0.01) or alternatively 99% confidence interval, the probability of committing Type I error. The *one-sample t-test* of independent samples was employed as the test statistic to

compare the means of respective class samples as well as total sample frequencies to the placebo test value and to test for their respective levels of significance (p). The *one-sample t-test of independent samples* is appropriate to compute a confidence interval and perform a hypothesis test of the mean when the population standard deviation is unknown. For this one-tailed *one-sample t-test*, the null hypothesis H_0: $\mu_0 \geq 1.3$ was tested against the alternative (research) hypothesis H_1: $\mu_1 < 1.3$ where $\mu 1$ is the actual population mean and μ_0 is the hypothesized population mean. The decision rule to reject the null hypothesis was formulated around the value of p, the probability of obtaining more extreme value of the test statistic by chance if the null hypothesis is true. The null hypothesis is rejected in favour of the research hypothesis if the p-value is less than the level of significance ($p < \alpha$: 0.01). This is done on a further condition that the hypothesis test of the total score as well as all the three inclusive respective class levels both registered p-values less than $\alpha = 0.01$. On the other hand, if the p-value exceeds α, the null hypothesis is not rejected and the research hypothesis may have to be restated for it is not likely to find support in the real world. This decision rule is retained for all subsequent hypothesis tests.

Hypothesis 2: Students will exhibit a significantly low familiarity with a selected range of bibliographic materials and subjects in the currents of contemporary art and cultural scholarship which relate to the African experience (H_1: $\mu_1 < 1.3$). A null hypothesis that students will exhibit high levels of familiarity (H_0: μ_0: ≥ 1.3 with bibliographic materials and subjects in current African art and cultural scholarship was submitted to a one-tailed one sample *t test of independent samples*. Results from the Literacy Test Instrument labelled E. H. Gombrich were submitted to the test. The *t-test for independent samples* was employed as the test statistic. Hypothesis was tested at the α risk level of 0.01.

Hypothesis 3 There is a significantly low frequency of familiar post-1960 revisionist art and cultural vocabulary in the Painting Programme's pedagogy (H_1: $\mu_1 < 1.4$). The null hypothesis that students will exhibit high levels of familiarity (H_0: $\mu_0 \geq 1.4$) with post-1960 revisionist art and cultural vocabulary was submitted to a one-tailed one *sample t test of independent samples*. The procedures used to test hypotheses 1 and 2 were repeated to test hypotheses 3. The items tested were purposively sampled from the four componential questionnaires of the Frequency Scale. Twenty-four names of artists, collectives, art events and art works of canonical status since the 1960's and whose practice have had revisionist implications on art practice and scholarship in art academies were selected from the Frequency Scale Instrument and labelled Revisionist Questionnaire (Appendix H).

Hypothesis 4 There is a significantly high frequency of perennial art and cultural vocabulary in the scholarship of the Painting Programme (H_1: $\mu_1 > 1.3$). The null hypothesis that students will exhibit low levels of familiarity (H_0: $\mu_0 \leq 1.3$) with perennial art and cultural vocabulary was tested. The procedures used to test hypotheses 1, 2 and 3 were repeated to test hypothesis 4. The items tested were purposively sampled from the four componential questionnaires of the Frequency Scale. Twenty-four names of artists, collectives, art events and art works of canonical status in the typical pre-1960s traditional art academic programme were selected from the Frequency Scale Instrument. This instrument was ~~labelled Perennialist Questionnaire~~ (Appendix H)

Hypothesis 5: There is a significant difference between the frequency of perennial art vocabulary in the Painting Programme and the frequency of revisionist art vocabulary (H_1: $\mu_1 - \mu_2 \neq \mu_0$). The null hypothesis that there is no significant difference between the frequency of perennial art vocabulary and the frequency of revisionist art vocabulary in the

Painting Programme (H_0: $\mu_1 - \mu_2 = \mu_0$), was submitted to a two-tailed two sample t test at the .01 risk level ($\alpha = 0.01$) and a test difference μ_0 of 0.2. The instruments tested were the Perennialist and Revisionist questionnaires. The purposively sampled instruments labelled Perennialist Questionnaire and Revisionist Questionnaire were formulated from the Frequency Scale by grouping for each questionnaire twenty four names of artists, art movements, artworks and art events of canonical status in the pre-1960's period (Perennial) on the one hand and post-1960 revisionist items (Revisionist) on the other. Each eleven-point scale was collapsed to two categories of "absent" (meaning absent from the programme) and "present" (meaning present in the programme). "Absent" was assigned a numerical value of "1" and "present" was assigned a numerical value of "2". The decision rule was to reject the hypothesis if $p < \alpha$:0.01.

Objective 4. To determine the strengths and weaknesses of the central theoretical assumptions which inform artistic praxis in the Painting Programme.

I submitted the results obtained from the aforementioned methods to qualitative communication analysis (Reinhard, 1998, pp. 175-180). I have employed the following general categories of conventional communication analysis:

1. Critical views.
2. Content analysis of messages.
3. Interaction and relational analyses of conversations.

There have been oscillations between "rhetorical criticism" in which standards of excellence have been used to interpret and evaluate symbolic exchanges in the painting programme, and "full criticism" in which standards of excellence - for example I consulted

the QAA(2002) *Benchmark Statements for Art and Design*, DBAE recommendations and their implementation in the reviews of curricula in schools and art colleges. I also consulted credible critiques of these systems by artists and educationists. The conclusions drawn have been used as a benchmark by which to make positive evaluations for "messages" which meet the standards and negative evaluation for messages which do not meet the standards. Criticism here follows the conventional triad of textual analysis (Reinhard, 1998, p. 177):

1. Standards of excellence are formulated and presented.
2. Data gathered are described and applied against the standards.
3. Critical (evaluative) statements are made which point out how far an actual message is from the ideal.

In the formulation of the standards of excellence, we have already referred to analogous fine art (painting) programmes conducted in art schools elsewhere. The constellation of ideas and principles gathered from this study provided important aspects of the ingredients by which to judge the soundness of underpinning theories. These obtain in the description of data gathered.

An important approach employed in the description of data gathered was the "Fantasy Theme Analysis" method (Reinhard 1998) in which underlying and implicated mind sets or "world views" were determined by the analysis of text used by each art community examined. In this study, we have worked with the view that the mind sets are characterizations of a community's disposition towards art yet we acknowledge that a person is bound to encounter data that will not fit our respective preconceived schemes. Art communities have been examined both as diachronic or synchronic entities. For

example, in the historical development of the Painting Programme, two prominent constellations of "world views" or "mind-sets" shared within specific historical periods have been labelled "The Art as Teacher Training Paradigm" and the Art as Industry Paradigm respectively. We have made them correspondent to their respective historical periods as the Scottish Period (1952-1962) and the Asihene-Nkrumah Period (1962-1966). There are also the formulations based on Barthes (1970), the Art as Work mind set and the Art as Text mind set. Afterwards, examples in the Programme which follow these respective world views were contrasted, one against the other.

Critical statements made about these descriptive constructs are grounded in theory and meta-theory. While the philosophical ingredients obtain more in constructionist epistemology, the critical methods are informed by the Burkean "Dramatisic Pentad" and other more current critical methods as Walter Fisher's "Narrative Paradigm" and creative analogy (Burke Reinhard 1998).

Summary and Conclusion.

We have used triangular methods to elicit different sets of data for the same sets of constructs. Like the *mise en abime* idiom in traditional heraldry design where a smaller shield is represented inside a larger one, our principally qualitative and idiographic study frames a supporting set of quantitative data. Quantitative data are gathered to test supporting hypotheses which augment data gathered by unobtrusive methods. In the next section, we have subjected both these results to critical methods of qualitative communicative analysis.

CHAPTER FOUR

THEORETICAL FOUNDATIONS OF THE COLLEGE OF ART PAINTING PROGRAMME (1952-2005): SPECIAL EMPHASIS - THE 2001-2005 PROGRAMME

Lecturer: You have shifted the figure to one side like Degas. You have seen Degas?
Student: No.
Lecturer: Class, has anyone seen Degas?
Class: No, Sir.
Lecturer: What's happening to your art history class? You're making me sad. What's the difference between you and the self-trained artist who can paint skilfully like you and doesn't know principles of art, art history, etc.?
(Critique class (PAP 453) Independent Figure Painting Project I, Final year (BFA), College of Art, KNUST, Kumasi, 26th November, 2004).

Introduction

In March 1961, when the Assistant Director of the Harmon Foundation[1], Ms. Evelyn Brown[2] made enquiries about the "Fine Art" programme of Kumasi College of Technology (KCT), on the possibility of taking an all-Africa "Fine Art" exhibition from Africa to New York, the then Supervisor of the School of Fine Arts, Mr. James MacKendrick, sounded pessimistic about the possible inclusion of KCT student works. This was in spite of the confidence Ms. Brown had reposed on the works of students of comparable African institutions, especially, Uganda's Makarere College; Makerere had received special mention as among African "schools where the students are rather outstanding in their art accomplishments". Ms Brown had consequently asked Mr. MacKendrick the question; "Do you think your school would have top-grade work to present as a school activity and be interested?"

It is not yet certain why Mr. MacKendrick would appear pessimistic about showing his students' work in New York but elsewhere he had, not without the intent of disapproval, referred to his students' paintings as "oil sketches" (Agyei-Henaku (1956). Perhaps MacKendrick did not hold a high opinion on the quality of student drawings and paintings which would naturally have formed the greater bulk of works for the exhibition; he may have

felt that students required a more focused training in painting to produce "top grade" work. We do not, however, have enough documentation to support the conclusion that he would have held similar views on student works in other study areas.

In the same correspondence with the Assistant Director, MacKendrick recapitulates the prevailing teacher-training character of the Kumasi School and anticipates future directions which the School's curriculum would take and which could meet such professional demands as Evelyn Brown's:

> It is true that we are principally training teachers but our course is one which has to be taken by teachers rather than a course for teachers.
> Gradually, we are extending our aims and hope very soon to have students preparing more for commerce and Industry as well as for the more traditional fields.

Among other possibilities, MacKendrick would have come to these conclusions, informed by his known practice of examining students' performance in real time occupational contexts after their graduation; to do this, MacKendrick had strategically and consistently kept contact with his students after their completion of the KCT Specialist and later DFA courses. His correspondences with past students reveal both his commitment to building a modern art faculty, a more involved art community in the Gold Coast and Ghana, as well as his own views and theories about art. In Senyeabor (1956), for example, we find that MacKendrick had intended by this to monitor the graduate's "professional situations", to "offer help where necessary" and ultimately "to plan [future] courses of study upon average observations". The course programmes of the nascent School of Fine Art and the succeeding Institute of Art, (later renamed College of Art in the new Kwame Nkrumah University of Science and Technology) following Evelyn Brown's correspondence were to interpolate MacKendrick's anticipated "commerce and industry" and "traditional" fields into the older late South Kensington teacher-training model; its objectives consequently became:

1. To provide practical, theoretical and historical education in Art and Crafts at Degree Level.
2. To meet the growing demand of industry for designers and to conduct technological research.
3. To study Art Education in the community and to train educators in Arts and Crafts at Post Graduate level to serve as advisors and teachers. (University of Science and Technology, n.d. [1967])

In the Teacher-Training emphasis of the Scottish Period (1952-1962), and the Industrial, Commercial and Professional emphasis of the Nkrumah-Asihene Quadrinneum (1962-1966)[3] and the ensuing Post-Nkrumah-Asihene Period (1966-1979) respectively, Painting was a principal discipline and affiliated with a number of Departments[4]. Notably, the objectives of these composite departments would be formulated in contrivance to the second and third objectives of the Faculty of Art, which had been concerned with the here-and-now demands of the nascent post-colony than with the transformation of the student. These include:

1. The need to make murals, to decorate emerging cities and towns and to exhibit in galleries.
2. The need to train teachers for training colleges.
3. The need to train designers for the emerging industries.

The instrumentalist "Art as Industrial, Commercial and Professional Practice Model" became more palpable when Painting and Sculpture sections were reconstituted into a unit "fine art" department. Here, the opportunity to formulate the Department's objectives along the line of the "traditional" fine art department slipped by when aims were submitted to carry-overs from overarching functionalist College objectives. In the revision of the objectives of the new

department in the mid-1970s, the major goal became "to provide an all round course for students who can fit into the educational as well as the industrial field"[5] (College of Art Brochure, n.d. [2000]; University of Science and Technology, n.d. [1977]). This paraphrase of the College's objectives would contrive the essentially "fine art" discipline to the nation's demands for teaching and industry personnel.

The first difficulty with this objective is that its specificity duplicates the principal objectives of the Art Education (Teacher-Training) and Industrial Arts Departments, respectively. Secondly, these incidental goals have gained central prominence in the "fine art" department while its pivotal and defining features of providing a forum for self-conscious art practice with the aim to *transform* students in their visual perception, critical thinking skills, interrogation of existing models of art making, viewing and presentation, and the capacity to imagine alternative models have been suppressed or underemphasised. The objectives, being state-centred, were designed to transform the state but the means to transform the student, the supposed "tool" to the ultimate state transformation was taken for granted.

It would be noticed that while the Department's objectives could safely map unto the respective College objectives, they would hardly engage artistic problems beyond practical certainty. Granted that Dr. J. P. Andrews, the first principal and, quite likely, an enthusiast of Newman's "Liberal"-oriented educational philosophy (Beard, Healey & Holloway, 1968/1975), had summarized it correctly, the foregoing would seem to be antithetical to the foundational philosophy of the KCT and by implication UST:

> …I am convinced that most startling applications of knowledge are not, as a rule, the products of minds which study useful or vocational parts of knowledge. They are more commonly the result of the study of the *fundamentals of the subject*…Our College [KCT] therefore will never confine its studies to *"bread and butter"* subjects, but will freely encourage research into *recondite matters*, though with an eye on application". [Emphasis added] (Pitcher n.d. [1976]).

Nevertheless, the implications of these objectives obfuscate a lot of interesting detail regarding the painting programme conducted on the theoretic assumptions of the "Art as Industrial, Commercial and Professional Practice Model", for while the articulation of the objectives may have overlooked or underemphasised some pivotal aspects of self-conscious practice, in the successive curricula, course specifications and pedagogy, it continued to advocate a system which facilitated the capacity to appreciate the vitality of the "Liberal" aspects of the salon-*atelier* tradition. This could be said to have been more akin to the anticipated milieu MacKendrick refers to as "the more traditional fields". It would advocate the relevance of pedagogical, studio and institutional practices which would seek to sustain the continuous engagement of the trainee painter with the general problems of the language of twentieth century art, and contemporaneous artistic scholarship and practice. Some of these concerns were indeed *recondite* matters and had concerned the *fundamentals of the subject* beyond practical and theoretical certainty (Structure of Course B.A. Art, 1966/1967). A greater body of this engagement, its quality and its relevance could be read from the body of texts produced in the evolution of the programme, especially from the institution of the B.A. Art Programme. Some important texts are accretions such as drawings and paintings, documents, ephemera and student manuscripts, examiners' reports, research reports of lecturers. As far as it is known, there is no literature exclusively devoted to the evaluation of the foundational and theoretical underpinnings of predominant discourses which have shaped studio exercises and activities in the development of the Painting Programme.

This chapter outlines and discusses results of research undertaken between 2001 and 2005 on the Painting Programme, College of Art, KNUST. The major sections generally correspond to the order of the aforementioned research objectives.

Evolution, Structure and Content of the Painting Programme, KNUST (1951-2005)

The foundational course structures and syllabuses. The Painting Programme of the College of Art, KNUST, became more definitive with the advent of the B. A. Degree Programme in 1964. Prior to this, Drawing and Painting had been major areas of study since the introduction of art in campus-based education in the Gold Coast[6]. The outline of the evolution of the Programme will begin from early origins, when drawing and painting were central in the School of Art, KCT until they together evolved into a distinctive Painting Programme. Only details which have not been adequately treated in Chapter Two and which had subsequent implications on the present Painting Programme have been discussed here.

The 1951 Draft Syllabus. The Draft Syllabus (1951) was prepared in Achimota School, some months before the School of Art was transferred to the new University College in Kumasi in 1952. Some anticipated subjects were outlined but they could not be pursued in the Kumasi programme. In a sense, some entries appeared ambitious for the later ACSC Programme. In the later DFA Programme would be the more intense adaptation of some missing details of theory and history. Some teachers of the 1951 Achimota period were J. M. MacKendrick (Modelling, Carving, Poster Design, Figure Composition, Life Drawing), James Hillocks (History of Art, Life Drawing, Composition, Design), A. Mawere Opoku (History of Architecture, Engraving, Lettering), G. Asante (Lettering), P. E. Hulede (Bookcraft), C. A. Tagoe (Textiles), P. A. Tenkorang (Pottery) (Second Final Examination Schedule, 1951) (Figure 1). Some notable students in the Achimota Programme (Figure 2) who transferred to KCT School of Art are Grace Anku (Figure 16), E. Addo Osafo (Figure 21), Philip Amonoo[7].

It will be recalled that the Presbyterian Training College had a training programme which anticipated such subjects as Drawing, Lettering, Bookcraft and Pottery.

The ACSC (1952-1957)[8] *and the DFA (c. 1957-1964) Course Structures in the Scottish Period (1952-1962)*[9]*: Art as Teacher Training Model* .The period of the ACSC and the DFA course programmes of the School of Art, Kumasi College of Technology coincides with the decade labelled the Scottish Period. In character, it was a teacher-training programme more than industrial or professional. Two parallel programmes were run, the *One-Year Specialist Course* and the *Three Year Specialist Course.* The *One-Year Specialist Course,* was "specially designed for teachers, men and women, in primary and middle schools and [was] aimed at improving the standards of Art teaching in such schools by providing a cadre of teachers conversant with Art and Crafts" (Information, 1954). Accordingly, students who completed this course were expected to return to teach in primary and middle schools. The *Three Year Specialist Course* was "designed to train specialist teachers of the Art & Crafts, men and women in preparation for the examination of the Art and Crafts Teacher's Certificate awarded by the Gold Coast Education Department"(Information, 1954).

The teacher-training programmes trained the student to have sufficient proficiency in all the specified art and crafts disciplines. This system, with its roots in H. V. Meyerowitz's Art and Crafts programme in Achimota, promoted, in Gold Coast and Ghanaian art teaching, an ethic not dissimilar from the William Morris Art and Craft thought. In this schema, neither the teacher nor the learner drew the traditional distinction between "fine art" and craft. A past student, in the familiar conceit expected of a neophyte who has made a new discovery, summarises this ethic in a correspondence with his former teacher and Supervisor:

> I now realise that I have learnt much from the Arts & Crafts course: I am a weaver, a painter, a potter, a graphic artist, a bookbinder, and a sculptor; though the levels are not

> equal, I feel I can work with some amount of confidence more than anybody else in my environment (Senyeabor, 1956).

Painting, as all other subjects of the Specialist Programme, had little opportunity to evolve into a self-contained discipline. However, the predominantly fine art backgrounds and leanings of MacKendrick, and the most influential teachers, as well as the elected system of Metropolitan examinations contributed to the more privileging status held by drawing and painting in the programme. If drawing and painting could not be legitimated on their own, at least, they formed the basis of teaching art in schools; they informed the weaver, the illustrator, the designer and the potter.

Some of the art-theoretical issues which preoccupied both student and teacher would have been trivial or even belated in the 1950s international art discourse but in the Programme they were genuine issues for the teacher trainee. For example, when the teacher had sometime referred to his students' paintings as "oil sketches" and had by this drawn a dichotomy between 'oil sketches' and 'oil paintings', the reflective student would wish to find the basis for the distinction. One such student who had seen an exhibition of British paintings, had been fascinated by the "smooth" oil paintings of Mrs. Cumming-Bruce (especially, a portrait of a Gold Coast woman) and Captain P. E. Hamilton. He seems to have been captured by the "magic" of the smooth finish; as he would describe it, "Not even a brush stroke could be detected on them" (Agyei-Henaku, 1956). He had somehow subsequently confused the difference between the "smoothness" and "roughness" of a painting with what Mackendrick had meant by the difference between an "oil painting" and "oil sketch" respectively.

MacKendrick would reply:

> The goodness of a painting lies not so much texture (sic) as in the content, an oil painting is not necessarily smooth nor an oil sketch rough. A sketch may be smooth and a painting rough. Generally a sketch refers to a helpful study which later will be worked on to

achieve a high standard of work if required. In some cases, however, a sketch by its freshness and simplicity can stand by itself as a work of Art and compare constables (sic) sketches and finished work.
Personally, I do not like a smooth finish but every artist should be capable of producing if required a smooth finish. This reflects his command of painting technique.
The type of painting which was taught to you here is a satisfactory style and with practice you will produce a style of painting essentially your own. Whether the result is a work of Art or not will depend mainly on the content rather than technique.
(Mackendrick, 1956b).

The School of Art struggled for parity within the University College milieu and the proposal to raise it to a full Department was deferred until much later. By May 1956, when official arrangements for the commencement of the DFA had been completed, MacKendrick's proposal to the Principal on this issue was yet to be considered even when there had been recommendations from scholars of influence to establish a Department equivalent to those in the Metropole. For reasons not too clear, the Scottish Principal, Dr. Duncanson had seemed indifferent to the growth of the Teacher Training Department and all its cognate programmes in the new University College. And in Pitcher's assessment, it was with comparable indifference that he responded to the transfer of the Teacher Training Programmes which included the Specialist Art Courses in 1958 (n.d. [1976]).

Besides the domestic ACSC certification which was required for teaching appointment in Ghana, the African student was required to take Metropolitan examinations for ultimate certification. Some examinations certified by Her Majesty's Ministry of Education were The Intermediate Examination in Art and Crafts and The Examination for the National Diploma in Design (Ministry of Education, 1959). The Intermediate Examination in Crafts was a requisite for entry into a Diploma Course (Gomez & Mvusi, 1962). It had two components; (1) Pictorial Composition and (2) Creative Design for a Craft. For Pictorial Composition,

candidates were required to make a "composition" on half imperial paper based on subjects like *Workmen in the House*, *Road Repairs* and *Market Scene*. One of the instructions read:

> Your composition must include at least three figures. These figures must play an important part in your design, which also include objects appropriate to the subject chosen (Ministry of Education, 1959).

This tradition has remained in the SSCE Picture Making examination questions:

> Design and produce a painting in poster colour or tempera comprising **not** less than **ten** human figures on the theme: *Bathers* (SSCE, 2005).

The similarities of the examination subjects of Pictorial Composition and the titles of paintings, drawings and prints of Ghanaian artists, especially those who had taken the ACSC are very striking. In Addo Osafo's exhibition of watercolours and oils, one notices such parallel 'pictorial composition' titles as *Fetching Water near Wagadougou*, *Returning from the Farm*, *A Market* (Figure 21). In the National Collection of contemporary Ghanaian paintings in the Ghana National Museum, Accra, there is the proliferation of the "Pictorial Composition" or the illustrative and literal genre type of visual representation (cf. Ghana Museums and Monuments Board, 1970/1973, p. 112). In Composition exercises given to students in the subsequent B. A. Programme, the specified themes suggest similar approaches to painting: *Drumming and Dancing, At the Market, State Mourning, The Fitters' Shop, Through the Forest or at the Coast* (Asihene, 1971; Asihene, 1972; Tetteh & Ryan, 1970)[10]. While the ACSC was later supplanted by the DFA, its central assumptions were neither revised nor radically reworked. As the student Archibald Louis would observe:

> The course structure [of the DFA] and its requirements in the painting section of the college continued to be the same [as that of the ACSC] but the theory subjects that went with the practicals [sic.] were broadened in scope (Louis, 1978, p.10).

Among the broadened "theory subjects that went with the practicals" was Art Appreciation.

Students were sometimes examined by their appreciation of reproductions (postcards) of some

famous arts including paintings, sculpture, architecture, pottery, etc. The arts offered for appreciation included the *Greek Vase*, *the Parthenon*, *Chinese Painting, Van Gogh's Cypresses*, a relief taken from Tutankhamen's tomb, some paintings of Gauguin, Turner, Klee, Paul Nash, Renoir, Boeden and Durer. Students were required to write biographical and descriptive essays on selected artists and arts respectively. These include Graham Sutherland and the Chartres Cathedral. G. K. Ntiforo's submission 1958 second year DFA examinations to one reproduction reads:

> Postcard No.2 looks like the works of Paul Klee, a modern impressionist painter. At a first glance, one may dismiss this painting a [sic.] a child's art of no importance but a second glance will reveal a great design value in it. His arrangement of figures is quite impressive and the dark background projects out the yellows and reds he uses in painting the objects.

While special attention had been paid to such European contemporary artists as English Surrealist and Neo-romanticist artists Paul Nash (1889-46) and Graham Sutherland (1903-80), there was a conspicuous omission of references to the efforts of contemporary African artists in the DFA programme. Oku Ampofo and J.C. Okyere, supported by the British Council, had held the *Neo-African Art* exhibition more than a decade hence (December, 1945). Akwapim Six had held a couple of exhibitions by 1958. The Gold Coast Society of the Arts had held exhibitions since its founding in April, 1955 (Antubam, 1963). In Nigeria, Onabolu had been painting for decades and had had major influence in Nigerian art education and practice; Kofi Antubam, Akinola Lasekan, Ben Enwonwu, Sam Ntiro and Gregory Maloba had been practising artists and their contributions were in currency. There was a silence over these important art historical and contemporary developments. Further, the formalist tone is emblematic of a tradition of art which has survived the various periods the school's history.

In the DFA programme the most significant theoretical fertilisation had come from the English department. The subject of English Appreciation was close to visual art appreciation. Also the supervision of *Private Research* and *Thesis,* which were respectively on the DFA III time table as autonomous subjects, was "entrusted to the lecturer in English". Notably, this tradition would have a significant impact on the intellectual tradition of the later College of Art.

While the student was given the free rein to choose his own subject matter he was limited to make his selection from "a period of European painting":

> Provision has been made in the Student's timetable for private research into a selected period of European painting. Ntiforo had chosen to make a particular study of the Impressionist Movement….
> Essays, requiring minor research, were submitted on the following subjects:-
>
> Beginnings of the Impressionist Movement.
> Manet
> Monet
> Renoir
>
> and further essays will cover the late development of the movement and its modern heritage (Stokes, 1959).

A similar Eurocentric approach to art instruction had received revolutionary responses from students in the Nigeria College of Technology, Science and Arts (Zaria) in 1958. A difficulty encountered by the supervisor was the phenomenon of plagiarism. While James Stokes would make an obvious apology for the neophyte, he would present us with a vivid description and explanation of a phenomenon which would persist in College of Art student scholarship:

> Ideas, and a particular expression of these ideas will be adopted, sometimes unassimilated, by the student without any intention of deceit…..
> The student has been confronted, perhaps for the first time, with a largely specialised vocabulary of description and criticism. It is understandable that he should preserve this in his own writing, since he will consider it authorised by 'experts', until his individual taste has been formed and he is no longer content with second-hand opinions (Stokes, 1959).

L BRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

Similar to the attitudes which engendered plagiarism in writing, styles in European painting techniques were adopted decontextualised and sometimes not well digested or assimilated in the individual.

The most notable external examiners of the Scottish Period were John Biggers, Oku Ampofo and D. P. Bliss. Professor Bliss was later replaced by Arnold Keefe[11] from Goldsmith's College at the inception of Nkrumah's Africanisation policy which brought Goldsmith's Diplomate E. V. Asihene to succeed J. M. MacKendrick in1962 (University of Science and Technology, 1964, p. 26). The Ghanaian sculptor Oku Ampofo continued to be an external examiner in the 1960s.

The Development of the B. A. Course Structure; Special emphasis, J. A. Avis Curriculum Reforms - Asihene-Nkrumah Quadrennium (1962-1966) and the Post-Nkrumah Asihene Period (1966-1979). Commercial, industrial and professional career-fitting goals quite expectedly became cardinal during the transition from the late Scottish Period (which had coincided with the inception of the Ghanaian First Republic) into the Asihene-Nkrumah Quadrennium (1962-1966). The Quadrennium saw the inception of a would-be abortive collaboration between Ghana's first President Kwame Nkrumah and the first Ghanaian Director and later Dean of the Institute of Art and College of Art, respectively. Theoretically, the Asihene-Nkrumah model of the autonomous Ghanaian "College of Art" was similar in many respects to the 1938-1945 Institute of West Africa Arts, Industries and Social Sciences supervised by Hebert V. Meyerowitz and directed by R. W. Stopford (Stopford, 1941a, 1941b). Some "practical art"-oriented assumptions underpinning this model would seem to have come into conflict with the underpinning theory of the prospective Slade-oriented fine

art programme envisaged by John Avis since his arrival in October 1964[12]. It could be inferred from Mr. Avis' assessments that the Painting Department was in a creative and intellectual ferment which needed prompt and radical intervention. The Director of the Institute of Art, E. V. Asihene, had recognised Avis' depth and breadth of perspective in art education and had assigned him the task of re-organising the Painting Programme:

> The task set for me when I was given the job of organising the Degree course in Painting was formidable, since there was a distinct lack of direction amongst the painting students and their morale was low. It seemed to be generally known that the external examiner of the previous year had criticised the standard of painting, and this was reflected in the reluctance of students to follow this subject for their Degree course. All this was probably due to the unsettled staff position in this department prior to my arrival, but nevertheless this was the situation I inherited (Avis, 1966a, par. 3).

The argument for career and profession had perhaps been overstated in the existing curriculum and as Avis' assessment implies, it had partly informed the low status of the fine arts in the general College programme. As Avis would briefly put it

> Students in fine art subjects may of course never in fact find employment as full-time artists when they leave school, but this line of argument should not be allowed to influence the relative importance of the fine art subjects in a school of art time-table. Even a school which decides to put an accent on the more "practical" subjects which may have industrial or commercial application, would be seriously weakend (sic) in it's (sic) standards if it neglected the importance of the fine arts as a basis and an inspiration to these other subjects (Avis, 1965, par. 2).

Painting seemed to be evolving into a subsidiary discipline as most students had preferred the more career-promising and the then apparently more self-actualising disciplines.

> I am rather concerned about the situation that seems to be evolving as regards to the number of students taking Painting as a Main Degree subject. This year there is only one 1st year Degree student and as I understand it, next year will be a blank year…because there are now no 2nd Year Pre-Degree students.
> I know that students must ultimately be allowed to take subjects of their own choice, but I wonder if it is wise to allow a situation where there are, for instance, nine Design students and only one painter as is the case in the first year Degree. I think that if the Painting Department is to have real impetus and influence it must be concerned with a number of students who are going to be able to produce work of a quality which can only be achieved if they are allowed to specialise. It is also most disheartening if the Painting

> department staff are only concerned with basic preparatory work for students in other departments, which means a loss of identity as a department of Painting.

There are indications that the quality of student output in the Painting Programme was at low ebb. The quality of teaching and learning was reportedly left much to be desired:

> The Degree students who are specialising in Painting now are generally of a good standard as far as talent and effort is concerned, but there is a certain lack of objective and constructive approach in their past work which they have shown to me. There is evidence of experiment in various styles of work which tends to be all on a rather superficial plane. In fact I think that this juggling with styles is largely misleading and unhelpful – what they should be cultivating during these years is a personal and objective approach to experiment in the use of their materials and visual analysis and means of expression. They seem to be looking for a complete answer to all their troubles, as though this could be issued to them by their instructors before graduation. It is not for me to say why this misunderstanding and lack of direction exists in their minds, but perhaps it is partly due to the staffing problems that I understand have existed in this department (Avis, 1965, par.5).

It would seem a similar conclusion on quality could be drawn for drawing and painting output in other Ghanaian art institutions and departments which no doubt had made intersections with the School of Art tradition. The 1962 assessment of Drawing and Painting in the Winneba Training College by external assessors Selby C. Mvusi[13] of the Faculty of Art and C. K. L. Gomez, Education Officer of the Ministry of Education is almost interchangeable with sections of Avis' assessment:

> The work in this section [Drawing and Painting] was of fair standard. Criticism was, however, levelled against it on the following grounds: the work exhibited not only uniformity of style, but of subject matter as well which made one wonder to what extent was it essentially the plastic statement of the students themselves as against being the prescriptive statement of the teacher. This of course brings into focus the difficulties of teaching drawing and painting. Unlike the other essentially technical subjects in which technical instruments intervene such as the potter's wheel or the loom, the drawing and painting teacher is not provided with a standardised basic form within which to work. To impose such a form is to defeat the very ends of drawing and painting…[T]he instructor would do well to encourage his students to explore and express every aspect of their personal experiences as against confinement to standardised subject be it the nude, the still life or landscape. To the extent that their statements are personal, to that extent are they likely to be personal in style (Gomez & Mvusi, 1962).

Elsewhere, in a recommendation for his student's study abroad, Avis expresses concern that the "lack of high standards and stimulative competition in this country at the present time" would likely lead to the possibility that the exceptional candidate's work would become "misdirected and dissipated" (Avis, 1966b, par. 3).

John Avis thus became an important conduit between the College of Art and the then contemporaneous Coldstream Reforms in British art education. Paragraph 12 of the First Report of the NACAE, 1960, also known as the First Coldstream Report, was quoted to support the suggested greater attention necessary to be paid to the fine arts and their foundational status. The following were proposed by Avis for the Painting Programme, some of these have remained without rework since they were instituted.

1. I propose to institute regular seminars, which will allow discussion of problems that are perhaps particularly relevant to the African artist. In these seminars students (Degree Main) will in turn be required to prepare a short dissertation from which discussions will ensue. Although, on occasions, the dissertation might be given by Lecturer in charge or even a Lecturer from another department such as Architecture or perhaps a representative from the Institute of Art and Culture.
2. I would like to gradually prepare the Degree students for work on murals which will in fact be executed in various suitable positions in the University. The opportunities that are possible in this University for this sort of work are unique, and apart from the benefits which students may derive from the responsibility of such a project, it would doubtless be a constructive and useful way of contributing to the University life and of making the influence of the Art Institute felt.
3. In order to make the students more aware of the inspiration that they can derive from their surroundings and so they may become more involved with the national activities which may figure in their subject matter, I would like to arrange for drawing expeditions to sites of construction (e.g. Volta Dam project, etc.) and other places of particular local interest. ~~This I~~ am sure would help their Composition which has tended to be academic and artificial in approach.
4. I would like to press forward with the idea of a regular Sketch Club criticism. The work (painting and drawing) submitted for this should be produced by students in their own time, without the direction of the staff. Students specialising in subjects other than Painting are particularly welcome to submit work. This would give an opportunity of a common meeting point for all students. The work should be selected by the individual students and all work should be hung. Hanging should be in charge of a students committee. Criticism should be given by invited Lecturers and people

> [of] professional standing outside the University. Perhaps it might be possible and beneficial to award prizes for best work submitted.

It will be seen how the foregoing proposals from John Avis find a place in the ensuing B.A. Painting Syllabus 1966/1967 and in subsequent exercises into the 21st century.

Avis also arranged for British Council Scholarships for promising students to school in Slade.

Coldstream was still the Slade Professor and was involved in teaching an awardee in 1967.

In the first decade of E. V. Asihene's tenure, Goldsmith's College continued to be the central source of external examiners. Some notable external examiners from Goldsmith's are Arnold Keefe, the famous painter Dorothy Mead[14] (Figures 40, 65) (Asihene & Mead (1971), Adrian Ryan (Figure 41), A. Hogkinson, Michael Macleod[15] and Robert Brazil. In the early 1970s, Nigerian external examiners such as Demas Nwoko, Ben Enwonwu, S. I. Wangboje[16] and Uche Okeke began to join European examiners and in the mid-1970s, succeeded them. In the 1980s retired lecturers of the School of Art and Craft, KCT and the Painting Section of the College of Art, respectively such as Mawere Opoku (R. T. Ackam, Personal Communication 22nd November, 2005) and E. Owusu-Dartey became external examiners, succeeding the Nigerians.

The B.A. Syllabus and Course Structure (Drawing and Painting). The appointment of Slade Diplomate, John A. Avis, marks the turning point in the revision of the Faculty of Art B. A. Programme. His appointment coincides with the introduction of the B. A. Art Programme. The Degree Course introduced when the School of Fine Arts transformed into a Faculty of Art in the new University of Science and Technology followed in the pictorial tradition of the DFA and the ACSC, only this time it was supported by a more structured and comprehensive syllabus[17]. The Drawing and Painting syllabus of the BA Course Structure

was informed by the Slade School curriculum with which its designer, Slade Diplomate John Avis, had been presumably familiar. Prior to Avis' assessments, some limitations in the DFA programme had been raised in several forums. In one of such forums, a significant interstice noticed in the Painting Programme was the absence of the subject "History of Art". This was at the instance of Selby C. Mvusi who pointed out the peculiar absence of discussion on painting history in his painting classes and his suggestion that it be introduced as a separate subject on the time table. (Minutes, 1963). We have also found that painting, according to Avis' assessment, had become merely "academic and artificial in approach". John Avis, following William Coldstream's recommendations, sought to make the Fine Art disciplines fundamental to both Practical Art and Fine Art programmes of the College of Art. The Drawing and Painting Syllabus he developed was part of the comprehensive College of Art

Structure of Courses- for the BA Art Degree, Faculty of Art

The ensuing B.A. Degree Course in Art *(1966/1967)* had the following general objectives:

1. Developing an awareness of beauty

2. Developing uniqueness of vision

3. Developing powers of self-expression

4. Developing the capacity to draw inspiration from one's environment and personal circumstances.

The course structure comprised of a two-year foundational course labelled Pre-Degree Course and the superstructural three-year Degree course. There were two final examinations at the Degree level, the Part I which was taken in the second year and the Part II which was taken in the final year.

The inception of the syllabus coincides with the end of the Asihene-Nkrumah Quadrennium (1962-1966) and the beginning of the Post-Nkrumah Asihene Period (1966-1979). Some teachers of the Quadrinneum were Selby Mvusi and E. V. Asihene, and John A. Avis. The Post-Nkrumah Asihene Period, on the other hand, saw the birth of the College of Art Journal, the *Image* (1970), the sponsorship of awards and publications by Mobil Oil Ghana Ltd., the Grace Slater Trueblood Award[18] for the best Fine Art work, the Cadbury Award, the Programmes for Production and Design Units for the College of Art. Incidentally, the *Image* went into hibernation after five editions at the end of this period (1979) until turn of the century (2001) when it was resuscitated by the efforts of art historian and sculptor B. K. Dogbe and the Ethiopian artist Achamyeleh Debela. The Grace Slater Trueblood and Cadbury Awards did not survive the Period. Mobil's publication of best student theses also ceased. However, Mobil continued to sponsor the awards until somewhere at the turn of the century.

The B.A. (Art) Pre-Degree Drawing and Painting Programme (1966/67syllabus). The B.A. Art Pre-Degree programme was an integral part of the B.A. (Art) Degree Course even though it prepared students to enter the GCE Advanced Level Examinations. The first year provided a general course while the second year introduced the student to the respective fields of specialisation offered in the B.A. Art Degree programme (Structure of Course B.A. (Art), 1966/67). Art Appreciation and History of Art were comprehensive in the Pre-degree programme. Its componential lectures were "designed to give a wide visual experience of art from all periods". By this approach it was expected that the "vision of the artists in all period [would be] related to our contemporary view of life and our attempts to translate it". However, in direct contradiction to this panoptic and contextualist approach was the ideal to make the student grasp the quasi-Kantian, trans-historical and immutable "universal

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

constants"; "Some attempt will be made to get closer to the indefinables, the universal constants: the meaning of Art, the understanding of form, standards of beauty and the creative impulse" (Structure of Course B.A. (Art), 1966/67).

Art History would be studied through the frames of "the artist, period, the subject, racial and national influence, training, treatment, materials and methods and production".

While it was thought natural to include Cave Art, Egyptian Art, Illuminated Manuscripts, Gothic Architecture, Classical Greek and Roman Art, the Italian Renaissance, Art of the East and a few "Modern Painters" in such a programme there was still a conspicuous absence of any reference to contemporary African Art. Ironically, the pervasive Africanisation project had since the five years of its official inception, seemed not to have made much impact on the ideological foundations of the Programme. By 1966/1967, it was easier to have access to slides and literature on such remote historical periods and cultures as the Pre-historic, the Classical Greek and Roman and Gothic than on contemporary African Art. Quao (1970) suggests that the College of Art perpetuated this silence by its lack of documentation of contemporary Ghanaian art work.

The special areas offered in the B. A. (Art) programmes were Painting, Sculpture, Design, Pottery and Ceramics, Textiles, Gold and Silversmithing. The supporting subjects for these areas in the Pre-Degree Programme included Art Appreciation and History, African Studies, English/Philosophy, Basic Design and Studio Work, Drawing and Sketchbook Work. In addition it prepared the Pre-Degree student for the General Certificate of Education (G.C.E.) Advanced Level which was a prerequisite for entrance into the University's degree programmes. The Structure of Course B.A. (Art) Degree Course 1966/67 has continued to be

the major skeleton of subsequent course programmes and syllabuses of the Painting Programme.

One of the most important "textbooks" in the history of the College of Art is Sir Herbert Read's *The Meaning of Art* (1931)[19]. A hagiographic twist was given to Read's assessments and examples. This set off an overwhelming tradition which proved difficult to question or revise. Read's position was augmented by Horst de la Croix et al's older editions of *Art through the Ages*, E. H.Gombrich's[20] *Story of Art* and quite later, by the first few chapters of R. G. Collingwood's *Principles of Art.* It will emerge, for example, that the examples in history of art with which a typical student or lecturer of the College is likely to employ as examples in discourse are still those outlined in these "textbooks" (See for example, Asihene, 2004). According to Jerry Buhari, in the Fine Art Department of Ahmadu Bello University, Zaria, Nigeria, a similar situation had prevailed until Kojo Fosu's appointment as lecturer in Art History in the 1980s. (Personal communication, June 13, 2003).

The B.A. (Art) Drawing and Painting Programme (1966/67 Syllabus). The B.A. (Art) Drawing and Painting Programme was formulated on the assumption that:

> [B]y the time students have reached the 1st Year Degree, they will have touched on the fundamental problems involved in Painting, and that they should be more ready to receive a more specialised training in this subject. In their 2nd Year pre-Degree students should have acquired an attitude of mind which will be free from prejudice and they should have an excitement and curiosity in facing the prospect of going into this subject more deeply.

There was a typical approach at each stage of the successive years. The senior years were defined by an increasing degree of freedom of expression and the decreasing degree of lecturer guidance and direction. In the first year, students were expected to acquire literacy in "fundamental terms and qualities…even if not fully understood". Apart from intensive guidance which lecturers were expected to give to students, they were also to make the

student "understand that they are embarking on a creative activity which ultimately demands great initiative and the ability to make personal decisions". To add impetus to this, "[d]iscussions and criticisms were to be held regularly to stimulate thought".

The second year programme stressed on the student's development of initiative and the discovery of their individual "artistic personalities". This component of the programme was more student-directed and was expected to allow the student "a greater amount of freedom in the choice of subject matter for their painting projects" with little guidance from lecturers:

> [T]his extra freedom imposes a greater responsibility to take a professional attitude to their work. Their progress during this year and the final year will depend more on their own involvement and interest in the subject, rather than on their ability to carry out classroom exercises set by the lecturers.

In the third and final year the student was expected to be maturing as "individual artistic personalities, capable of independent thought, and able to make their own decisions based on their experience over the past years". Students were also expected to consider the professional and career implications and consequences of their sustained "attitude of enquiry, and the development of their skill" after their completion of the programme.

The central studio and theoretical activity of the B. A. Degree Programme revolved around (1) Colour Theory (2) Composition (3) Objective Study (4) Materials and Methods (5) Seminar (6) English and Appreciation (7) History of Art and History of Painting (8) Extra curricula activities. Composition and Objective Study remained the major painting exercises. By Objective Study was meant ramifications of the European Academy, especially, of the "scientific" Coldstream and Euston Road approach to the nude, portraiture, still life and landscape whereas Composition exercises allowed aspects of the logic of modernism, especially, the "styles" of the Art Movements of Paris and New York. This allowance of the Modernist idiom was labelled as giving the student some "freedom".

Colour theory was introduced in the First Term of the First Year of the B.A. Programme as a recapitulation of earlier colour exercises already undertaken in the Basic Design course of the Pre-Degree Programme. However, it was meant to permeate other courses. Colour was thought to be a sine qua non in painting studio practice. The subject was approached as a series of formal exercises such as experiments in the effect of complementary colours and neutrals in mixture and juxtaposition, the use of a colour circle and mixtures of colour scales, the "objective" analysis of natural objects and exploration of tonal qualities in both the chromatic scale and the achromatic scale. These exercises survived when the Pre-Degree Programme was eclipsed by the Foundation Studies Programme and are still the foundational exercises in 2005 Painting Programme. In my tutorials with first year students in November, 2005, I found out that students who were undertaking these exercises could not connect the exercise to the logic of painting. These exercises were "separate" in their conception from the demands of other painting exercises. There were indications from their responses that they were more disposed to undertaking the exercise to fulfil academic requirements than to draw important analogies between aspects of the exercises and painting practice. They also showed ignorance of the history of the exercise

Composition was formulated and assessed in pictorial and formal terms more than in thematic terms. Some aspects of composition thought to be of foundational importance to the development of the artist were stated in the syllabus as: (1) The discovery of relationship of the picture plane to the divisions made by lines, shapes, tone and colour. (2) Horizontal and vertical divisions. (3) Symmetrical and Asymmetrical balance. (4) Dynamic and static qualities in rhythm, movement and pattern. (5) The use of limited ranges of colour and line to discover the possibilities of colour modulation and rhythm. (6) The symbolic and emotional

effect of colour and shapes. These were to be studied through formal exercises and with reference to examples of works in the history of painting. As early as the first year, a certain degree of "freedom" of interpretation was allowed students so that they "may feel [that] they are beginning to express their personal reactions to various kinds of subject matter". Students were to make their choices of sources of reference from vast fields of inspiration open to them in and out of the studio space. This approach was thought to lead them to "discover original visual ideas for themselves, rather than producing obvious cliché solutions to the problems set". In the second year, composition entailed a series of experimental exercises to encourage the development of individual sensibilities and expression. This expectation was made synonymous with "style" and it was defined thus: "Consistency in conception and the execution of a work; and style as seen in this context – e.g. Illusionistic, Formalistic, Expressionistic approaches and the logic of "distortion" in art" (Structure of Course B.A. (Art), 1966/67, p. 3).

The four contexts of style outlined above ultimately trace back to similar categorization by art historians of H. W. Janson's ilk who identified, three new currents in the early 20th century art in addition to the older academic illusionist-realistic one: *Expression* (Emotion), *Fantasy* (Imagination; Exploration of the labyrinth of the mind) *and Abstraction* (formal structure)[21]. Janson's categorisation is replicated in the contemporaneous Feldman (1967), *Art as Image and* Idea which was a familiar textbook in College of Art history. Notably, they coincide with Delaquis' formulation in his opening lectures to third year classes of 2004 (Figure 84) and 2005 in Experimental Painting and Experimental Drawing respectively (G. Musey [Third Year student], Personal Communication, 15th October 2005). It again appears as the central taxonomy in his recent lecture *The Difficult Art of Teaching Studio Art* (2005). Since Delaquis

was trained under the auspices of this syllabus (1967-1971), it seems more likely than not that he had absorbed the taxonomy from his training in the late 1960s training in the Painting Programme. The most warranted support for this inference is the fact that by 1971, only four or five years after the syllabus was promulgated, we find similar and corresponding categories vividly articulated in Delaquis' undergraduate thesis *Dilemma* in which he refers to the urge to imitate 'either a physical or a formless phenomenon' as a similar kind of urge by which the artist determines 'whether the work is going to end up being *realistic*, *expressionistic*, *surrealistic* or a *geometric abstraction*' (Delaquis, 1971, ch. 4, p.5).That the corresponding stylistic categories referred to in Chapter Two: (1) Style of Objective Accuracy (2) Style of Formal Order (3) Style of Expression (4) Style of Fantasy, respectively, also articulated in Gollo's (1982) thesis which he supervised have continued to define the theoretic framework of the Painting Programme into the twenty first century can partly be attributed to his continual propagation and reproduction of the theory. The subject of style would reverberate in the subsequent programmes described by the students Agyare (1985), Philips (1988), Meyer (1982), Louis (1978) and as the reviewed literature has revealed, the approach taken to the construct was eclectic, pre-theoretical, and pregnant with foundational misreadings of twentieth century art theory and logical inconsistencies. The major inconsistency was that style was identified with an innate (subjective), genetic and psychological predisposition but when there was an exception to the consistency of style in the individual's repertory, it was explained, ex post facto, as resulting from an external (objective) "influence". Such inconsistencies in a student's output are explained away by such factors as lecturer's influence and class environment. In this way, the theorist "immunises"[22] his or her theory against possible exceptions.

Composition, in accordance with Avis' propositions (Avis, 1965), was expected to be augmented by drawing expeditions to various places of interest "to encourage students to take a lively interest in their surroundings". The culmination of the student's experiences in composition was the final project in mural painting which was another Avis proposition (1965); each final year student was to carry out one mural painting designed for and executed on an actual wall, especially, on the University buildings[23]. Some surviving examples of these murals are Nii Oobo Quao's *Lofty Academic Attainment* (1970) in the Great Hall of KNUST, S. K. Amenuke's in the Standard Chartered Bank, KNUST and Henrietta Saah's mural in the Africa Hall Senior Common Room.

The thematic subjects of Objective Study were the human figure, still life and landscape. The theoretic underpinnings of Objective Study are the most stable and most centralised in the programme. The details on the subject remained fairly unchanged through the successive years of the programme, even in the experimental second year.

Objective study here involved the translation of "three-dimensional objects into a two-dimensional language" which was thought to "bring the student to face the challenge of logical thought". By logical thought was meant by (1) the student's acquaintance with the "various means of establishing equivalent relationships in the picture to the objects observed…e.g: - Proportional comparisons – measurement". (2) The student's consideration of shapes made by objects against space and in juxtaposition with other objects. (3) Solid form as revealed by light and the direction of light source. (4) The relationship of colour and tonal values. (5) Investigation of the structure of objects.

There was an important caution:

> It is necessary that the students should not feel that objective study is just an arid exercise done as a time-table routine. Therefore they must be encouraged to ask themselves what

is the particular interest or "visual idea" suggested by the objects they are drawing or painting, and they should feel involved in expressing this idea.

Materials and Methods was a "theory" subject which examined the student's familiarity with European painting tools, materials and accessories; it had the "old master" *bottega* flavour (B. A. Course Structure, 1966/1967). There were demonstration exercises given on the preparation and use of particular materials such as gesso by Mr. James Cofie and, after 1965, with assistant J. Y. B. Adinkerah. Indeed, a number of the listed materials were used by students in their studio exercises. There was an art store in the University where students could obtain them. The art store had existed since the Scottish Period (Figure 3).

John Avis' suggestion that seminars ought to be introduced in the Programme is found in the specifications. Seminars were to be held at regular intervals for Second and Third year students together. Themes for seminars touched on "problems of interest to painters in general and also questions that may have particular interest to contemporary Ghanaian artists". Students were required to prepare short dissertations for presentation from which discussions ensued. The tradition has survived the decades and has been retained in the current Programme.

English and Appreciation was a cross-area subject in the B. A. programme. It was conducted by the English Department. It introduced the student to important tropes employed in literary criticism which bore resonance in visual art appreciation and criticism. The subject stressed on aesthetics, uniqueness, self-expression and inspiration from one's immediate environment. It was characteristically Euro-centric in character and the portion which referred to African Literature, by comparison, is at best a footnote or at worst a punctuation. The section on criticism and appreciation was largely of the Victorian classic realist kind, offering such

examples as Pater and Ruskin, a tradition which echoes in G. A. Stevens' lectures in 1920s Achimota.

Prescribed literature for "intensive study" included D.H. Lawrence for fiction, Chaucer's *Pardoner's Tale* for poetry and Shakespeare's *Taming of the Shrew* for drama. In the final years, the appreciation component was discontinued and the focus became technical writing which prepared the student towards thesis writing. Student thesis reports of this period were supervised by the English Department. Examples of thesis manuscripts produced in this period are Nii Oobo Quao's *Some Ghanaian Contemporary Artists* and Henry Brew Delaquis' *Dilemma of the Contemporary Artist*[24]. Some important English lecturers and supervisors of theses for the period were Prof. Amon Kotei, David Tomlinson[25], W. Dwamena and A. B. K. Dadzie.

History of Art and History of Painting followed the pre-1960 "textbook" content and categorisation which carried residues of Abbé Batteaux and Jacob Burkhart. Art History continued to be studied within frames of "the artist, the period, his subject, racial and national influence, training, treatment, material and methods and production". Subjects studied ranged from Pre-historic epoch to the early Twentieth Century Art Movements. The Italian Renaissance and Dutch Old Master Traditions, Genre and Landscape Traditions, Neo-Classical Traditions, Impressionism and Cubism were the most recurrent themes. Impressionism was important because of its implications in the scientific study of light and optical effects produced by distinctive configurations of daubs of pigment; Cubism, because it was possible to relate classical African sculpture to the Cubist aesthetic. The context of Art History ended in the 1950s with the example of Abstract Expressionism. African art was studied in punctuation and even so it overlooked contemporary and local developments. B. G.

S. Bull[26], the British Art Historian, head of the Art History Section and ideological protégé of William Fagg had research leanings on classical African sculpture than on contemporary African art. Bull followed the then customary ethnological method of "one-tribe-one style" and "African art is wooden sculpture" approach which Kasfir problematises (Kasfir, 1984). Quao, a student of the Bull tradition would offer his critique thus:

> We as students of art have been exposed for a long time to foreign Art History without any attempt at reference to our own artists. Where African Art is mentioned, it usually refers to antique sculpture of tribal Africa…Every year, at least, there are two grand exhibitions by two leading Art Associations in Ghana – THE AKWAPIM SIX and THE GHANAIAN CONTEMPORARIES…It is a pity that so little is known about our own artists of today…' (1970, pp. 1, 2).

The Euro-centric character of the histories is also illustrated by the experience of R. T. Ackam, a painting student who graduated in the mid 1970s. Prior to his pursuance of MFA in Painting in Howard University, he attended an interview at the Scholarship Secretariat in Ghana where he was asked to mention a number of European painters which he easily did. However, when he was asked to mention a significant contemporary African painter outside Ghana he was found wanting (R. T. Ackam, personal communication, April 10, 2005; February 6, 2006). Notably, this event happened at a time Ben Enwonwu, Uche Okeke and Demas Nwoko were external examiners in the College of Art.

There is indication of Philosophy of Art elements in the History of Painting course but according to R. T. Ackam who was taught under the auspices of this syllabus in the early seventies, it was more of a study of successive art movements than philosophical exegesis of art[27] (R. T. Ackam, personal conversation, April 15, 2005; 6th February, 2006). The 1966/1967 syllabus continued to provide the framework for subsequent course programmes until the inception of the Syllabus for Post SSS Degree Programme in the 1990s. The course structure Louis and Philips describe in 1978 and 1988 respectively, are, except for very slight

modifications, identical with the specifications of the former syllabus. Some members of staff who taught within the period of the former syllabus were from a diversity of backgrounds in training. They included both Ghanaian and expatriate staff trained either entirely in the Ghanaian educational system or the Metropolitan art colleges such as the Royal College of Art, Slade School of Art, Goldsmith's College and Rhode Island School of Design, respectively or both. These teachers include Seth Furchtegott Galevo (Pre-Degree Course)[28], Ronald Jobson, Seth Anku[29], Leroy E. Mitchell Jr., E.K.J. Tetteh[30] and George Frederick Mallalieu[31], John Avis, John Meiron Morris (Foundation Studies), Charles Philips (Foundation Studies), E. V. Asihene and E. Owusu-Dartey. According to Ato Delaquis (Delaquis 26th March, 2005, Personal Communication, KNUST), who was a student from 1967 to 1971, there was a healthy mix of lecturers of conservative disposition such as Royal College-trained Ronald Jobson on the one hand and others who had a more liberal outlook and encouraged experimentation, such as G. F. Mallalieu and Seth Anku. Seth Anku and E. K. J. Tetteh must have benefited immensely from their research conducted into the art teaching systems of contemporary British art schools and graduate painting programmes in the USA respectively. Tetteh's subsequent publications, *Necessity for a New Approach to Painting in Ghana* and the *Report on the Graduate Systems in Painting in the USA* under the aegis of the Council for National Research, US Department of State and the USIS, would have been important resources in the revision of the Painting Programme. The extent to which these experiences impacted on the Programme is yet to come to my purview.

From the mid-1970s to the early 1980s, prominent Nigerian artists and art educators such as Demas Nwoko[32]. Ben Enwonwu, Uche Okeke, S. I. Wangboje were external assessors of the Programme. Their recommendations likely shaped the character of the Programme. In the

Post-Nkrumah Asihene Period (1966-1979), the lecturers of most influence are arguably E. V. Asihene (Figure 12, 15, 62), Leroy Mitchell, Jr. (Figure 31), E. K. J. Tetteh (Figure 17, 18, 38) and E. Owusu-Dartey (Figure 42). Some students of the Painting Programme in the early part of the period who would later become staff of the College of Art are Sylvanus K. Amenuke (Figure 19)[33], Henrietta Saah (Figure 44, 66), presumably a favourite of external examiner Dorothy Mead (S. K. Amenuke, personal communication, January 23, 2006), Kodwo Edusei, Henry Brew Delaquis (Figure 70, 72, 90a), Yakubu Seidu Peligah, Atta Kwami (Figure 75), R. T. Ackam, (Figure 71) and B. Offei-Nyako (Figure 80, 85).

Syllabus for Post A-Level Degree Programme and Syllabus for Post SSS Degree Programme. The course structure of the Syllabus for Post A-Level B.A. Degree Programme (which had been in currency in the Programme Philips (1988) describes) and the succeeding Syllabus for Post SSS B.A. Degree Programme are almost identical. The latter was renamed the Post SSS BFA Degree Programme when the B.A. degree was succeeded by the B.F.A. degree. The Post SSS BFA syllabus and a revised version (August 2004) cover the entire research period, 2001-2005. The objective of the programme in this period was "[t]o provide opportunities for the training of high calibre painters who will meet the artistic needs of the country". These successive syllabuses were formulated on the framework of the Structure of Course B.A. (Art) Degree Course 1966/67 but their course specifications are not as detailed. In summary, they carry what appear to be mere inklings of the older Course description. The few modifications in the Programme were the expansion of the erstwhile History of Painting to embrace aspects of History of Painting in Africa and the Diaspora, and Philosophy of Painting respectively.

Some lecturers of the period when the Post A-Level and the Post SSS syllabuses have been in operation are E. Owusu-Dartey, Leroy Mitchell Jr., E. K. J. Tetteh, Ato Delaquis[34], R. T. Ackam and B. Offei-Nyako, Atta Kwami. The insertion of History of Painting in Africa and the Diaspora and Philosophy of Painting were reportedly made by R. T. Ackam after his return from further studies in Howard. (R. T. Ackam, Personal Communication, April 2005, February 2006). According to him, his deficiencies in Contemporary African Art history led him to take three Histories: Contemporary and Classical African art history, lectured by Kojo Fosu and Tritobia Benjamin's courses in Diasporic African art and Western art history in Howard (R. T. Ackam, April 15, 2005, February 12, 2006, Personal Communication). The substitution of Experimental Painting for Composition in the third year (second year in the former syllabus) and the suggestive intensification of student-directed "independent" studio exercises in the final year, the introduction of Printmaking and the inclusion of "studies in the adaptation of indigenous or traditional painting materials, ideas and procedures in contemporary forms of expression" in the Materials and Methods course in the final year are the few apparent transformations. In Experimental Painting, lecturer-directed projects gradually displaced self-assigned painting projects (Figure 76, 77, 78, 79, 83). By 2002, Experimental Painting had transformed to student dabbling in Pollockian Abstract Expressionist techniques similar to the Composition exercises described by Philips (1988) thus:

> For instance, the student might have to start off by doodling subconsciously or making images by the process of frottage or marbling. The artist then picks out meaningful forms out of these and transfers them onto the canvas and paints them according to how he feels about it.
> There is another way in which water based paint for example poster, gouache and watercolour is dropped or flicked on paper. The paint on paper is either blown at, or held up for them to run one into the other as the paper is folded up and later unfolded. These

form interesting drawings and sketches in colour which are good foundations for compositions.

The centrality of academic European approach to painting however, remained unrevised. In the third year, which is labelled the "experimental year", there is still the description of the schema of Portraiture as constituting the "rendering [of] the likeness of the model" and Composition as Landscape Painting (seid'ou, 2006, Appendix J, pp. 486-491; Department 2001-2004). There is stress on Human Anatomical Proportions in Drawing and Figure Painting, the genre and landscape painting. Other significant phrases employed in course description are "Objective studies of the model in a personal style of expression", "Self-assigned …projects in a personal style of expression", "visualization and representation of abstract ideas". These terms are echoed in the course descriptions of lecturers[35] . Specified materials remained oils, watercolours, inks, gouache and acrylics.

Student seminars, renamed General Art Studies, continued to be an important component of the course programme. General Art Studies retained its traditional form of student preparation and presentation of short dissertations on painting topics for discussion. According to their own discretion, lecturers held critiques and juries of student work occasionally. On few occasions, some Ghanaian artists were invited to join the discussions during General Art Studies seminar presentations. In the early 1990s when I was a student, the Ghanaian artist, Amon Kotei joined one of the seminar sessions and enriched discussions with his critique of R. T. Ackam's *Ackamism*. A student who had trained under Jimoh Buraimoh in Oshogbo also presented an illuminating seminar in 1992.

In August 2004, the revised Post SSS BFA syllabus was introduced. Some of the changes reflect the new professional, entrepreneurial, business and ICT emphasis in mainstream organisation culture, industry and information society corollaries of which appear in the

College of Art Strategic Plan (2000) and contemporaneous University policy statements. There is the introduction of Entrepreneurship, Industrial Attachment, Digital Art and Museum Studies. The painting courses remain intact except that the course descriptions are respectively implicit in the course titles. For example, *General Art Studies* became *Seminar in Painting;* in Year 2, *Composition* in the former syllabuses became *Thematic Composition.*

The nature and quality of theoretical discourse in the Painting Programme (2001-2005).

The nature and quality of readership. I observed again and again between 2001 and 2005 indicate that generally, students are assiduous about academic work and exercises but excepting a few cases, students were found to be more likely to plagiarise material than to attempt to submit their own impressions on a subject.

Patterns in student book borrowing from the College of Art library (seid'ou, 2006, Appendix G, (ii), pp. 461-469) also corroborate a phenomenon Philips (n.d. [circa 1970]) observes in the late sixties that students are more pre-occupied with the acquisition of certified technique – the preponderance of such literature as would provide technical information on painting than of literature as would afford them mastery of critical, meta-cognitive, meaning-recognising and evaluative methods in their book borrowing patterns is quite indicative. Patterns in book borrowing and readership were also found to be contemporaneous and correspondent with exercises given by lecturers. In their exercises, too, there was more the penchant to resort to procedural description of art making and materials and methods than on meta-theoretical and philosophical extensions. There is also the resort to stipulative vocabulary in their written and oral deliveries than to the connotative.

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

However, comparing the BFA book borrowing to MFA book borrowing, one notices a slight contrast. There is more the concentration on Euro-centric and traditional technical literature in painting and less on historical, critical and contextual literature in the B.A. than in the MFA. The breadth of vocabulary and examples in art history was found to correlate with the patterns of readership. The evidence that the painting student practices his or her art with a poverty of visual, scripted and cultural vocabulary as well as suitable examples consistent with current knowledge was ubiquitous in the several critiques I attended or those I conducted to examine student's understanding of their practice, tutorials, seminars and essays submitted by students for end of semester examinations.

Art appreciation, critique and related studio exercises. In second semester examinations in June 2004, when third year students of the Painting Programme were examined in the General Art Studies theory paper (Amankwah, 2004), their impressions on artistic discourse in the Painting Programme were highly critical of approaches taken by lecturers and student colleagues during critiques. The body of student opinion converged on the observation that the quality of art appreciation had little in it to commend (Appendix D). The concerns expressed below are far from being isolated examples:

> Art appreciation in the Painting section at the College of Art by students especially is yet to reach the standard. Students normally appreciate a work of art by saying "it's nice", or "I like the colours you used". If it is anything outside the norm comments like "what is this", "what are you doing", "this is mad art" or "you are going crazy" are based [sic]. The proper process of appreciating art as art which involves critical observation and analyses is not used when it comes to the field of class juries. Students and most lecturers look out for the mistakes in the artwork, although appreciation cuts across looking at all aspects of a work of art.
> Art can also be put in a certain border when it comes to appreciation and a work of art may be considered bad or even not qualified to be called art.
> *When a work of art is beautiful to the observers, all the steps in appreciating a work are forgotten and the artist is just showered with praise.*
> On the other hand there are times when artworks are critically examined and "art is seen as art" and analysed as such. (Emphasis added) (General Art Studies, 2004a)

> The painting students of the College of Art, are not well vexed [sic] with the technicalities that goes [sic] into the appreciation of an art work…This is because, firstly, it is a fact that appreciation is something that is learnt, and if it is learnt then it must be or can be taught, yet we do not have a course which teaches us to appreciate art or what goes into art appreciation. All we possess is our own ideologies of what we think is right, or what the lecturers tell us is right and with the stereotype [sic] mind we discuss all art works. An example that can be recalled is when a student presented a landscape painting for discussion in the painting three class, the response from the whole class was that the work does not show the normal light […] colour perspective, so , it is not good technically. This was the notion till the student defended himself that the objects are not receding but in [sic] the foreground. What this brought up was the fact that every landscape painting […] must have distance by the application of colour. Therefore if the work does not show distance then it is not right.
> Another point that is to be observed is the fact that many of the student [sic] are independent in their thinking, but readily allow what ever the lecturer says. This is shown in the situation where students have been found to be dancing to every tune of the lecturer…
> [D]iscussion in the Painting Section also shows that students are only informed as far as the aesthetic value of an art piece but not its relevance to a theme or its fulfillment [sic] of a specific purpose. This is resounded in […] what has become the class anthem, when it comes to jury time which is, " Sir it is NICE". When asked why, the student has no way of supporting his stand.
> One also may observe that students of the painting classes of the College of Art are not able to "reason" with the lecturers, when it comes to the academic discussion of works and their appreciation. This [is] mainly because the student is primarily working for the sake of his marks that he would be given therefore he must on no occasion do or say anything that may seem [sic] in disagreement with the lecturer as this might jeopardize his mark level.
> [D]iscussion in the Painting Section […] also shows an imbalance whereby lecturers take all the stand and students just listen, or if there is any remark, most of the questions asked are very unacademic… (General Art Studies 2004b).

The reported low quality of art appreciation has been attributed by students to a variety of causes (cf. Appendix D):

1. The absence of Art Appreciation from the list of courses pursued in the Painting Programme.

2. A language of exclusion defined narrowly by chromaphilia and attendant eye-pleasing harmonies.

3. The proscription or low levels of patronage of outcomes of studio experiments which are not pandered to decorative tastes.

4. The dictatorship of the "standard" formal laws of European perspective, conventional lighting of scenery or object and other classical academic methods, the questioning of which puts students at the mercy of academic failure.

5. Trends in appreciation dictated by the narrow interest of the lecturer. These have implications on the marks of students who offer different but valid opinions.

Results from juries, critiques and lectures attended and my interaction with students and lecturers corroborate a good deal of the views expressed here. Excerpts from the critique classes attended (Appendix C) indicate a predominant use of the pre-philosophical direct-realist vocabulary – the correspondence theory of truth. To be able to "capture" or "depict" something recognisable or pleasurable to the eye was often used as a measure of success in the students' and lecturers' assessment of painting. Traditional art school principles of colour harmony and balance were also persistent scales by which students' paintings were assessed.

In the following extracts from an examiner's report we can infer that the ability to "capture" the pleasurable, colour harmony, balance and "correct" human anatomy are held in high premium:

> [Student 1]
> He has the ability to capture people's taste through the use of his colours and brushstrokes. He has a composition which in itself has the nature of lightning. It sparkles. A promising student.
> [Student 2]
> Seems to be struggling with colours a bit. Must study colour relationships and the aesthetics including balance and rhythm.
> [Student 3]
> She has a flair for using reds and greens in a lovely manner. It is well balanced – the still life.
> [Student 4]

> Figure painting – weak. Lacks knowledge of anatomy. His compositions are full of activities.
> [Student 5]
> A very outstanding student. Shows mastery [and] control of colours in his paintings.
> [Student 6]
> Weak in his construction of figures. Compositions have little to comment upon.
> (Examiners Report, c. 1996).

Further, the use of the terms "abstract", and "realism" in the Painting Programme recall the "traditional art history" assumptions echoed in Read (1931/1949). Some categorical mistakes and legacies of nineteenth century realist episteme are left virtually unchallenged in discourse and art production.

In a critique class the lecturer's proposition that he wanted to find out how one could *shift* straight away from "abstraction" to "realism" in a portraiture exercise (Appendix C, (ii)), seems also to imply the mutual exclusivity of those categories. This notion reverberates in many student exercises and presentations examined in other painting and drawing courses; there is the indication that students construe these categories as dichotomous, and somehow antagonistic. It is summarised in Meyer thus;

> Realistically inclined painters are extrovertly natured while those who take to abstraction are mainly introverts. There might be some exceptions to this theory. Some artists might exhibit extrovert tendencies though geared towards abstraction. On the other hand introvert natured artists might paint realism. Moreover there are bound to be others who are inclined between the two. These people are known as 'ambiverts'!

and is treated in more detail in section under the heading *Factors resulting in Abstraction and Realism* (Meyer, 1982, pp. 13-16). One is psychologically and genetically predisposed to paint in either "abstraction" or "realism", or under circumstances yet to be explained satisfactorily, to blend them into the so-called semi-abstraction. Between the two poles of realism and abstraction are the four styles of art proposed by Janson (1995) and Feldman (1967) imbibed and disseminated by lecturers of the Programme, especially, Delaquis (2005).

In Agyare's thesis (1985), these so-called styles are proposed as distinct expressions of the artist's genetic and thus psychological make-up – the haptic and the visual temperaments respectively. This Jungian categorisation seems to have been common in the Department's discourse in the seventies and eighties as it finds expression in a number of student theses and recorded interviews of lecturers (Peligah, c. 2005). But it was a similar approach to teaching and learning of painting which John Avis has described as "juggling with styles". Avis describes this approach as "largely misleading and unhelpful". In Ghanaian artistic discourse, especially of the academic tradition, Svašek (1997) as well as Quao (1970) notes that "style" has been connected by artists and teachers to national, regional and artistic "identity" in very problematic ways. Philips (n.d. [1970]) also connects a similar construct to Ghanaian identity. Relatedly, among the common notions in the Department is the assumption by students that there are lecturers who prefer "abstract" paintings as against those who prefer "realism". It ought to be noted that the sense of the phrases "abstract" and "realism" in this sense is by no means close to its philosophical or sophisticated sense in contemporary critical discourse. The body of student works presented to these two categories of lecturers is indicative of the conceptual stratification[36].

The quality of discourse has changed little since the early 1990s when I was a student. Some samples of seminar presentations and discussions collected over the period 2001-2004 indicate a general tendency towards literal and descriptive precipitations more than the interpretive, the meta-theoretic and the polemical. Generally, students and lecturers have taken textbook categories for granted as transparent and self-evident truths[37]. Phraseology employed in the classification and description of works of art follow the problematic and untidy examples already revised and in some cases, displaced in discourses of their time.

While it is admitted that they have been helpful in teaching introductory art courses elsewhere, their implications in the university level Painting Programme have been somehow stifling of critical reflection and the student's exercise of his or her evaluative and interpretive faculties because they continue to be propounded as stipulative and unproblematic.

Supporting historical examples are usually taken from the pre-historic era through Renaissance and Cubism to pop art. Developments in contemporary African art practice and post-1960 art forms, events and issues have usually escaped serious attention, discussion or reflection even when there has been the opportunity. There is little opportunity or effort to appreciate the rich cross-cultural and ideological references in these works. Besides isolated and individual efforts the general theoretical framework of the Programme leaves many stereo-typical perceptions and outcomes of the encounters between Europeans and Africans virtually unchallenged. While there are important fertilizations from such courses as English Appreciation (Armah, 2003), Philosophy of Art, History of Art in the African Diaspora, History of Pre-Colonial African art, they seem to be only token courses taken by students to make the requisite credits than to give impetus to their practice. In the critiques attended, I found that there is little effort on the part of the typical student to connect art practice to cross-disciplinary and analogous examples. For example there was not one student in the 2004 final year class who could independently connect his or her appreciation of a painting to such literary tropes as *metaphor, synechdoche* and *parallelism* even though they had had the experience of identifying them in their Literature in English exercises.

Plagiarism. Plagiarism was found to be quite a customary practice by students in the research period. These are especially common in scripted exercises. The example of the student seminar presentation in which many parts of the dissertation had turned out to be

paragraphs from Louis (1978) without their due attribution had been a rule more than an exception[38]. Louis' autobiographical account of his own experiences in the erstwhile pre-degree and the degree courses in the 1970s were read by the presenters as if they were relating their own present and personal experiences. A week earlier, a lecturer's response to an interview, also recorded by Louis (1978) was, as well, presented as a current interview in 2005. In the first semester of 2004, the majority of first year MFA students plagiarized paragraphs, passages and expressions without attribution even when the greater sum of the reference material had been issued by the lecturer. When enquiries were made, it was found that students had found some difficulty penetrating, digesting and synthesising what had appeared to be dense material. This apparently "dense" material happened to be now common reflections on contemporary developments in African and Third World art; the discussions which arose as a result of Salah Hassan and Olu Oguibe's *Authentic/Ex-centric* exhibition in the 49th Venice Biennale – issues raised in the works of Bernie Searle, Zineb Sedira, Rachid Koraichi, Maria Campos-Pons, Godfred Donkor, Willem Boshoff and Yinka Shonibare. While it is admitted that such texts could prove somehow "difficult" for the non-initiated, that graduate students had preferred plagiarizing than making extra effort to penetrate the "difficulty" without due regard for the consequences is a sign which when connected with other observable signs can tell a good deal about the quality of both cognition, reflection and self-directed learning in the programme.

At the BFA level, plagiarism has been more common and the consumer of student manuscripts produced, especially in the research period, ought to treat them with extra circumspection. We find a correspondence in student painting exercises, too, where students' approach to copying of paintings, themes, images and techniques is largely unreflective.

Usually, the motivation is not the stimulus to rework the subject such as to parody, to pun, to comment on or to make a pastiche but the desire to copy and to present something construed as "appealing" or desirable and which would as well fulfil the requirement of studio assignments. In critique classes I attended, where such paintings were presented students hardly connected their submissions to the respective sources and other historical and contemporary reverberations.

The opportunity to discuss such paintings more meaningfully is missed when the student is found to be oblivious of the historical context in which the work was made or the technique adopted, its connectedness with other works of art or the discussions which have arisen as a result of the work[39]. Sometimes, students copy poses and scenes from exotic and touristy publications such as the African albums of Carol Beckwith and Angela Fischer, UNCHR and Amnesty International "refugee" magazines, the *Courier* or such illustrated religious magazines *Watchtower* and *Awake*. The importance students attribute to such "sources" can be inferred from their notable occurrence in the list of books borrowed by students (seid'ou, 2006, Appendix G, (ii), pp. 461-469). These are executed usually in well-hackneyed techniques. Here as elsewhere, students exhibit little motivation to explore their practice in a profoundly reflective or critical art context. In other cases, themes and techniques from 'potboiler' paintings usually exhibited and sold in the mainstream Ghanaian galleries are emulated with little discrimination.

Selected studio exercises. Exercises in the Painting Programme, like those of the Winneba Teacher Training Art and Crafts Course Selby Mvusi examined in 1962, are essentially prescriptive. The typical lecturer asks students to paint or draw with a range of traditional drawing, painting and printing media. He may also commission students to paint a common

subject or submit a common number of paintings. Generally, materials and methods are specified even in the Experimental Year.

Essentially, three mutually exclusive pictorial categories are emphasised in the programme's activity; "realistic", "abstract" and "semi-abstract" paintings. The so-called realistic approach to painting is fundamental and central to the other two. The term realism is confused with retinal correspondence to the referent object but the mode of correspondence between the painting and the referent usually stands between the Peircean iconic and the indexical frames. When the term realism is used it refers either to the iconic correspondence to the "dynamic object" or to the "immediate object", or both. The first condition requires that the objects in the painting have retinal semblance to the actual objects of reference for the painting; the latter condition, on the other hand requires that they have a retinal semblance to other so-called realistic paintings of the same subject (human figure, landscape, still life) in form, technique and medium used. These conditions serve as a means of standardizing parameters for assessment. Relatedly, the painting's construed objectivity is used as the basis for fairness in assessment; other more expressive forms are taken to be "subjective" and hardly, in these terms, engender fair assessment. In some cases, the term subjectivity has been used as the grammatical excuse with which to proscribe innovation. In debates which legitimate objectivity and proscribe subjectivity, the possibility of intersubjectivity[40], the 'linguistic' basis upon which the so called 'objectivity' of traditional art discourse has been based, is not taken into account.

It will be recalled that in Delaquis' *Truth and Illusion* and *Craftsmanship in Painting* the student is required to "master" the tradition of European academic realism of the Victorian kind or in recent times the Sargentoid, Ashcan School and School of Paris types before he or

she can proceed to venture successfully and convincingly into "abstraction" and "semi-abstraction". The familiar art school terms "realism" and "representation" are yet to be subjected to deeper critical reflection than those espoused in *Truth and Illusion* and *Craftsmanship in Painting*. It will be insightful to explore how such ideas surmised in the 1970s still continue to gain prominence, unmodified in the 21st century programme. A lecturer would in one the critique classes I attended in October, 2004 corroborate Delaquis (1979) thus; "We always say that people who are very good at drawing objectively make good abstractionists. If you want to abstract a figure, draw the figure objectively before abstracting the figure" (Appendix C, (i)).

In the so-called realism exercises in Composition or Independent Painting Project, there has been little deviation from the "Pictorial Composition" tradition of the British school; the tradition which still pervades the SSCE Picture Making examinations. Other related exercises such as Figure Painting are judged in terms of their "correctness" of "anatomy", fidelity to ocular vision and thus application of local colour (See Examiner's Report, c. 1996). The concept of "correctness" was found to correspond more to the systems of "correct" drawing espoused in figure drawing and figure painting textbooks than to the proportions of the live model. Yet, this Peircean symbol of "correct proportions" is sometimes confused with an indexical correspondence to the actual proportions, in philosophical terms, of the "primary qualities" of the ~~sitting~~ model. ~~It seems~~ to explain why in the absence of the model it remains a customary practice to "correct" a drawing or painting with a system of "correct" proportions anterior to the model's posing. In the familiar lexicon of College of Art, this is "objective" or "anatomical" drawing; Delaquis (1976, 1979), like Ruskin, equivocates this system to *knowledge* in art and other systems *ignorance* if the former system is not anterior to it. Since

objectivity to the model remains a central paragon for assessment, it would seem justifiable to ask why lecturers would correct a life painting or drawing not by reference to the model but to familiar ideas espoused in figure drawing and illustration textbooks, the legacy of rationalised "Hand and Eye" and geometricised draughtsmanship. There would seem to be an obvious case of equivocation here. As in (Figures 50, 51, 52, 53) the lecturer's chalk-marked corrections of student paintings clearly betray a greater debt to the skeletal frameworks espoused in Andrew Loomis' *Figure Drawing for all its worth* than on intimate study of the posed model. Being silent over the historical construction of the concept of objectivity in such matters the practice contradicts its own central theory and additionally obscures many possible meaning-recognizing approaches to the figure painting idiom. The foundational training of the student to acquire this *knowledge* in "objective" drawing of the figure begins with a laborious series of "copy-from-the-flat" geometrical shapes of ovals and boxes –the oval for the head, the boxes for the torso and so forth.

When a lecturer in the Department took over as teacher of life drawing in the second semester of first year, he deplored his predecessor's submission of students to pedantry as drawing only the oval for the whole of first semester (Appendix E, (vi)). This character of the system of training echoes the insipidity and tediousness which had crept into the South Kensington system of training when in 1864 Luke Fildes[41] of Warrington School of Art earned a National Medallion and a scholarship for a chalk drawing of apples which took six months to execute; on the average it could take one to two years for a typical student to produce a drawing worthy for medal honours (Denis, n.d., para.11; Macdonald, 1970/2004, p. 194)[42].

Contrary to the hopes of the formulators of the 1966/1967 painting syllabus, findings indicate that these exercises of objective study have become "just…arid exercise[s] done on time-table

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

routine" for they are empty of critical reflection and hardly encourage the individual student's intuitive discoveries. Generally the exercise is decontextualised, bereft of the broad cultural and historical context of the practice of figure representation in visual culture as well as the more philosophically informed issues about reality, representation and the pictorial idiom of realism. Nearly all fifteen final year painting students interviewed in 2004 on their perceptions towards what the figure painting exercises they had made exhibited indifference and poverty in critical reflection. There were indications that these exercises were not conducted as self-directed and self-conscious practice or a commentary on the idiom of figure painting but on the stimulus to explore a narrow matrix of technical proficiency[43]. In a study I conducted with two other raters in the second semester of 2004, of the more than a hundred and twenty figure painting exercises presented by the final year class for assessment, only three paintings were found in which the objects in the "background" were considered as part of "objective" study. There was a 100% agreement on this assessment between raters. I found similar trends in the second year and third year figure painting exercises in 2004, 2005 and 2006 (Figures 47, 48). There seems to be only literal interest in the human figure.

The idea behind figure painting has continued to be a preoccupation with the single perspective "central and pyramidal figure" and worked out in a standardised canon of proportions called "anatomy". Once the student gets the contours of the figure "correctly" sketched, the next step is to invoke familiar techniques of light and shade and colour harmony to fill in the positive area defined by the contours and then to fill the "extra" canvas space as a mere backdrop. The outcome seems to bear some resonance to Mount's (1973/1989, p. 129) observation about the Painting Programme three decades ago that "[s]till lifes, portraits, and nudes have often been done in a lifeless, realistic style with little originality".

My Experiments in Teaching Figure Painting and Drawing. When I joined the Painting Programme in March 2003, I was assigned to teach figure painting in second year and third year classes. I made an attempt to accommodate alternative approaches to figure painting (Figure 102). I made students aware that figure painting could be conceived as a more inclusive composition. Students were asked to consider objects and space in the background as important as the figure and to conceive of the whole picture as an organic unit design. To enforce this, I usually set the model between or beside a pack of wooden easels. From some directions, the model could be seen through the open spaces in the easel. Students were enjoined in the course objectives to decentralise the human model or deconstruct certified notions in their composition. Students were told that the classical and ritualised central chiaroscuroid figure against ground which they were so accustomed to was not proscribed but it was also not ultimately privileged over any other form of expression. Assessment was going to be based on both the "internal" and intersubjective logic suggested by the painting idiom each student worked in. Students were encouraged to strategically give vitality and form to background and foreground "negative" spaces and to give texture and form to fields of colour where relevant to the composition. Students were also implored to imagine the discipline in a more personal, thematic and critical way. It was with much difficulty that students could accept that chiaroscuro was not necessary to figure painting or that the bathing of objects in the painting with colour ought not necessarily to be submitted to the retinal logic of "light sources". However, students who wished to explore the logic of "light" and "light sources" were encouraged to use their personal judgement to explore it in possible terms of conflict, arbitrariness of colour or other visual and intellectual parallels peculiar to their personal experiences. Students were also told that the various approaches to exploring structure could

evoke alternative meanings and associations; the system they knew to be legitimate 'anatomy' was only one of the several possible approaches through which to study the human figure. These suggestions were not presented as procedural requisites; they were among the broad spectrum of stimuli students could explore. Students were also asked to articulate their practice within the broader context of the extant history of figurative painting and contemporary discourse and practice on the subject of the body.

Some students who departed from the quasi-Florentine "central and pyramidal figure against subdued ground" explored multi-perspective compositions expressed in *horror vacui* (Figures 106, 107, 109). My findings also indicate that while many students attempted to consider my suggestions in their paintings, most of them hardly did so with artistic conviction or integrity. There were indeed commendable results (Figures 104-112) but the authors were found during tutorials to be not in any good position to make perceptual and conceptual discrimination between idioms and their respective implications in the language of art. Excepting a significant few, to most them, the lecturer was a bohemian client demanding a particular approach to figure painting; they had acquired enough "picture making" skill to do what any "client"-lecturer wanted. There was indeed a poverty of theory and art history and connecting cultural experience which impinged on pretty much of discussions on the paintings.

It would seem that among other reasons, the designers of the time table had not been pleased with my rather "Thelemite" approach to figure painting, for just the next semester, I was taken off figure painting courses including the one for the "Experimental" third year. Presumably, the courses were given to lecturers who would teach "correct" anatomy, "correct" skill and "correct" schemata. Some of the ideals advocated are aptly demonstrated by the lecturer's corrections in Figure 53, a figure painting exercise by a third year student in 2005. While the

experimentation is the object of the third year class, it would be noticed from the corrections in Figure 53b that the lecturer prefers the logical planar solidity than the arbitrariness of colour explored by the student. The lecturer's three crosses of chalk marks in the background of Figure 53a suggest that the strong ochres and pinks to the left and the strong pinks and reds to the right are anomalous. Figures 50-53, samples of "corrected" final year figure painting exercises, suggest the preferences of the lecturer: a. definitive light source (Figure 52), b. proportions, symmetry, rhythm types and the "anatomical manikin" framework correspondent to those found in the typical "How to Draw the Human Figure" textbook (Figures 50, 51). These latter values are captured in the blackboard demonstration by the lecturer in Figure 49.

I was interested to know the developments in the third year class because it is known to be the Experimental Year; the implication is that students would have to make their art in a self-directed and experimental manner. I made a study of the figure paintings made under the aegis of the new lecturer and found a remarkable disjuncture between the exercises made in the previous semester and the new exercises. Students who had seemed promising in their exploration of alternative figure painting idioms and all others had returned to the more established quasi-Florentine sculpted figure against ground. There was hardly any element in their paintings to suggest that they had explored fresh ideas about colour, composition, structure, theme or context. I had informal discussions with students and found that they had little confidence or proficiency in connecting their respective practices and other examples in visual art practice. There was an indication that students may not have been painting in a critical context. But there was also the hidden fact that, at least in the students' imagination, the new lecturer had emphasised what he wanted to "see" in a figure painting and since these coincided with already familiar notions of a "realistic" figure they chose to "do it for him" to

acquire their good marks as "they had done mine for me". Subsequently, I found from the course specifications and from the lecturer that he had stressed "correct" anatomy, resemblance, "correct" highlight and corresponding reflected light, balance and harmony. I further sat in this lecturer's final year critique classes for figure painting. I found that similar standards were used to judge the merit of all figure exercises. As these extracts from one of the critique classes (Appendix C, (iii)) demonstrates, the lecturer's critique is punctuated with standardised notions of correctness in drawing and painting.

> The highlights, reflected lights, shadows, perspective of the mattress is [sic] not correct. The foot is not properly done. You are confident with the cloth but not confident with the figure. Because you've got the highlight here so you need some shadows…
> Harmony: The colours are working together. The highlights are well rendered. You've done well with the foot's proportions and perspective [as] well. If you face any difficulties painting an object, think of it in planes. You'll get your highlights, reflected lights and shadows right…
> There is a bit of graphic approach to it. It is not as fluid as the other gentleman's work is. That's the way watercolour should be. There is too much graphic approach in the painting. There is a difference between graphics and painting. In the second year you have to solve these problems. In the third year you experiment and come out with your own style.

These preferences of the teacher trace ultimately to the tradition of painting the human figure in the College's history. We find correspondences in G. K. Dawson's life painting exercise (Figure 43) and Figures 50-53. It would be noticed that the student's preoccupation is with the figure; it is the aim of the student to register with precision contours of the figure, after relative success, he or she "fills in with traditional methods of painting contrived to achieving solidity. The background is ancillary. The anecdote told about the student Henrietta Saah (S. K. Amenuke, personal communication, January 27, 2006) is not surprising considering that her works were relatively more expressive and challenging to the status quo (Figure 44, 66). She is said to have almost been failed by the Ghanaian internal examiner only to be salvaged by the intervention of the external examiner Dorothy Mead who had found in her final year

display (1971) the vital resource necessary to transform College of Art painting. Dorothy Mead herself is known for her then unconventional views in painting when she abandoned her Slade Diploma certification because she would not take a requisite course in academic perspective. Her landscape paintings (Figure 74) and figure paintings (Figure 40) are indicative of her position on orthodoxy. The visual parallels between her technique and that of the renowned Ghanaian painter Ablade Glover (Figure 73), a lecturer in the College of Art are remarkable.

Another experiment to contextualise my lesson was made in the successive final year drawing classes from March 2003 to December, 2005. This experiment paid dividends in the quality of student output (Figure 93-101) but the students' articulation about their work during critique classes was still a far distance from desirable. I had suggested to students to take a more thematic approach to drawing. The subject was to explore the city. We took Kumasi as our site. Students were asked to write down poetics, flashes of thought in their sketch books as they explored the city. It was envisaged that these would help them in their articulation during critique classes. They were asked to read poems and novels to stimulate their sensitivity, perception, imagination and critical judgement. Roland Barthes' *Mythologies* was among others suggested for reading. Students were asked to view their drawing exercise as a discursive forum through which to develop a personal iconography. They were to think more in terms of implication than denotation, to conceive the practice as a system of signification and to consider the process of drawing and discussion as signification. They were encouraged to develop a witty facility for creative analogies. *Mythology and mythography* inscribed in both the *normative* and *material* axes of the Kumasi urban culture were to be paid particular attention to. I provided examples on the course outline. While the phraseology had appeared

difficult, it had been deliberately and carefully strung together; students were expected to explore the complex meanings of the "difficult" and unfamiliar vocabulary to enhance conception and discussion.

Some of the examples on the course outline transformed ordinary everyday objects, events and practices into meaningful signs in art and cultural language. For example, students began to see the buildings in central Kumasi as a collage of Afro-Brazilian, antique Greek and indigeno-traditional Akan concepts of enclosure, passage and memory. The voluted Ionic colonnades in the architecture began to assume the status of meaningful objects as students could now connect them to their Greek Art modulet they had taken in the Senior Secondary School. I also suggested that the vibrant lottery culture in Kumasi could be conceived as a Neo-Pythagorean cult, in this sense, the student's prior lessons in Greek philosophy began to have a place in their everyday experience and conception. On the idiom of drawing, European perspective and conventional compositional values were contextualised in the history of art. Reproductions of a variety of drawing examples, techniques and methods of production across history and cultures were shown to students and discussed. There was no special attention given to any one of them but students were shown how they all connect in the language of art. The language of progress usually implied in the historicist approach was pointed out as untenable even though it had, hitherto, seemed most reasonable. Students were made to understand that in the drawing class, none of the approaches taken would be privileged above the other. Traditional academic approaches were not proscribed but the approach taken by the student in any one of the idioms, whether "traditional" or "unconventional", ought to involve the student's conscious attempt at critical reflection. The boundary of skill was expanded to include a sense of arrangement, selection, discrimination, point of view and the courage and

capacity to conjecture, work out thought experiments in art facture and critical discourse. When students had built enough confidence that they would not be penalised in their marks for "wrong" perspective, "wrong" shading and so forth they began to explore the idiom as a personal exercise. At critique classes, some students began to speak confidently of some choices they had made for compositional and thematic purposes which were not conciliated to or which on the other hand, did not necessarily comment on the logic of standardised approaches. In a remarkable example a student explored the concept of passage and social space by contrasting the types of doors and windows in two different communities in one area of the city. Drawing media were also discussed. Even though exercises had begun with traditional drawing media, after several examples of drawing had been discussed, students began to select or fabricate drawing materials in terms of their subjects, composition and prospective display strategies. The drawing material students chose for their respective exercises now began to be considered for their meaning–effect in the drawing and communicative process.

However, there were caveats to this seeming success story; the first was that a good number of students, more than half of each class I have taught with this approach, have hoped to tease out exactly "what the lecturer wanted to see in a good drawing", by this they meant a homogenised and itemised set of elements in drawing which would make me award the highest marks, my standard set of items which would apply to all drawing and in all cases. The second caveat was that some students took my recommendations as an encouragement of the Thelemite approach. They would not be involved in class exercises until it was time for a critique; since there was no particular standard and since they were sure of their talent, they could expend enough to fill a sheet of paper with doodles in "two seconds". They could

always make enough drawings to present at the critique class. This would seem to support the quite justifiable concern of some other colleagues that a democratised approach can degenerate into a "do as thou wilt" learning attitude.

In the first example, students would quietly note two or three drawings I had commended in a critique class or tutorial discussion. However, it is not often that students who need a quick answer to their problems would critically reflect on the complex issues raised in such discussions; they would note one superficial feature or another which may seem to iterate in the commended drawings. From these, they have hoped to make drawings I would commend. When they have afterwards sought my opinion about their new drawings and they have not been favourable, they have tried another. These students hopped from the frivolities associated with one technique to another and receiving unfavourable remarks in each turn they concluded that the lecturer must have been confused when he commended each one of those drawings of their colleagues. Perhaps, their little success was a happy coincidence, for eventually, they concluded rightly that there could be no one standard, at least in my drawing class. Later, some of these students had appeared to have understood the basis for self-directed and reflective approach to drawing; they could take initiatives in drawing without the teacher's prescription.

In the second example, I had to devote special attention to these students and to find out what made the exercises not interesting to them. One reason I found, which should have been quite obvious, was that not many students in the Programme would wish to expend their mental energy on the unfamiliar, the profound and the difficult. While it appears obvious that encouraging one to reflect on one's own practice in the final year of an adult educational institution should not be such an outlandish demand, it was also found necessary to treat

apparent outliers with much more circumspection. I had to find out whether or not these students exhibited similar attitudes in other courses or in other similar endeavours. In most cases, I have found that these students have such low morale for the entire Painting Programme. Some of these students, I have found, had other interests which lay well outside the specified curricula. Outside the classroom, they commercially excelled in other creative idioms such as the digital media arts, photography and video coverage and editing. When I have incorporated aspects of their extra-curricular interests in my course, they have responded positively and sometimes some of them have shown much more promise than the more promising students. It is perhaps not helpful that our system of education should bring individuals of different interests, dispositions and orientations under a single evaluative system but in a sense, these cases I have outlined have informed the revision of the boundaries by the original drawing course outline.

From another assessment, I found that the typical student did not show much interest in reading the suggested literature. In the 2004 final year class, for example, only one student out of forty was found to have read Roland Barthes' *Mythologies* by the end of the semester. In the 2005 class, students did not read either until I began to exploit a placebo effects by formulating "assessable" assignments around the literature.

While a good deal of the process and output of students in the drawing exercises have continued to show promise, it still remains to be seen whether successful students would continue to explore the aptitude independently of my class conditions. From my contacts with graduates after school, and to the best of my knowledge, none of those students who passed through these classes I have held since March, 2003 has continued such exploration. Neither

have I seen any transformative corollaries in their painting exercises or in their critique classes in other lectures.

Closure and Disclosure; Aspects of experimentation in the Experimental Year. The central theory of the third year or "experimental class" system was found to be formulated on a tension between simplistic dichotomy between "realism" and "abstraction" and their relation to "individual style" or "personal discovery". The whole framework is constructed on a similar assumption as the 'classic-realist' novel which begins with closure and ends ultimately in a singular disclosure. After two years of training in what is called realistic and objective painting, it is assumed that the student would have mastered its principles and techniques. After such mastery it is construed that students have now acquired enough training as to have the liberty to undertake a journey to personal discovery which could be expressed in "abstraction" if they are so predisposed. The caveat here is that this "liberty" is as controlled and lecturer-directed as in the "objective" study year. For example, in the second semester of 2003, all third year students following the *Truth and Illusion* sequentialist approach were required to paint still life objects in the illusionist-realist approach after which, and based on which they were asked to choose a method from the possibilities of slicing them, exploding them, flattening or converting areas previously rendered in chiarosquro into flat areas (Figures 78, 79). It is often simplistically implied by this system that this procedure sufficiently explains how Mondrian, Malevich or Picasso arrived at their abstraction, an approximation of what is ridiculed as *freshman cubism* in American art colleges. I observed similar exercises in 2004 and 2005.

By 1978, Louis had identified a tokenist tradition emerging from this approach to "abstraction". Abstraction had come to mean mere obfuscation of optically recognisable objects in a picture:

> [A] style that had been used by students since 1959 as a standard for painting abstracts. It involves the making of circles on a composition and painting the colour areas or merely rounding up the forms trying to make a few things obscure and hard to detect.
> (Louis 1978, p.58, 59)

Ramifications of this "style", a kind of "Freshman Cubism" have dominated the mural painting tradition of the College of Art. Later; it became known as the "Tech Style"[44] (Offei-Nyako, 18th October, 2005) (Figure 80). However, the ideas informing abstraction go deeper than mere stylistic "juggling" and obfuscation of a "representational realist" approach or lately, the "anagrammatic" chance reading of identifiable forms from rectilinear and geometricised objects as well as apparently arbitrary "abstract expressionist" splashing, blobs and drips. Indeed, besides what may be visually perceptible regarding abstraction in modern Western European art traditions, its theoretical foundations need to be understood properly. It is apparent in which possible directions the conclusion drawn in *Truth and Illusion* would stimulate student artistic expression; from such a wobbly theory, students were likely to construe abstraction as merely synonymous with pictorial and decorative variants of illusionist realism. The complex conceptual undercurrents, in such a case, would have been gleaned over.

Experimental Drawing exercise I encountered in third year (2002-2005) ran on a similar system of visual representation and signification. Students were asked to draw still life objects of their own choice in the "realistic" manner and then asked to "abstract" them by some of the methods listed above. Figure 76, 77 are samples taken from two third year students in November, 2004). This approach to "abstraction" as broached in Chapter Two, bears close

affinities to Charles Philips' system of teaching the Foundation Studies students some fundamentals of visual representation in the late 1960s and early 1970s (see Philips, n.d. [1970]). This system was later developed by the lecturer Prosper Tawia (a student of John Avis) until the Foundation Programme was discontinued in the 1990s. Philips' approach, while encumbered with Jungian psychologism[45], was systematic and meta-theoretical. It was meant to be specifically therapeutic to the budding Ghanaian artist whom he believed needed to be loosened up "to bring out his hidden personality and help him regain conviction in visual expression". It was a response to a specific need he had identified:

> The average Ghanaian art student, especially a beginner, has strong inhibitions. He first of all does not know what to do to please his tutor, but he wants to please him. He wants to make things which meet his approval. And he is, in most cases (from my personal experience with beginners), so worried that he can hardly work without being told what to do. Some go to the extent of asking how best to hold a pencil or charcoal. This is a student who has his `O' or `A' level General Certificate of Education in Art. He wants to know how to hold the brush. And this situation is more of a rule than the exception.

To help this student overcome these inhibitions Philips proposed a sequentialist approach from the conscious (known situation) to the unconscious (the unknown) (Figure 81). Whether Philips was successful or not with this method or whether the results were any helpful is not our contention here. We are struck by the fact that the procedure re-appears in a decontextualised setting. Delaquis, a former student of Charles Philips, attributes his significant encounter with the "known to unknown" pedagogy to his teacher (Delaquis 1971, ch. 5, p.6)[46]. He further traces its origins in College of Art pedagogy to a European teacher called Morris, most certainly John Meirion Morris[47].

There is a second approach which is often taken as a sequel in the second semester where all students in the class are made to throw and sprinkle liquidised paints on canvas in the manner of Pollock's action painting but in the more decorative manner, echoing Nigerian Gani

Odutokun's "accident inducing design" technique[48] (Figure 82). This approach does not begin with the illusionist-realist rendition of the object. It appears to be the inverse of the "realism to abstraction" or the "known to unknown" roadmap; the doodles suggested by the fluid enamel drippings are studied for forms of waves, waterfalls, trees, human faces and other forms which one could mine from them. The approach taken to interpret them is analogous to decoding the crossword puzzle or anagram, or tracing the contours of the carmen figuratum, an interchange between closure and disclosure. When recognisable subjects are disclosed in a bravura of a splash the outcome is revered as a successful painting and the opportunity for polysemy is closed. Alternatively, there is also the tendency to judge their merit by their contrivance to "culinary" harmony, especially when the drippings are amorphous to the extent that they do not reveal any identifiable subject. There is a general penchant to assess a painting by its degree of decorative quality.

However, there are a few opportunities for students to work in the relatively non-regulatory manner somehow advocated in the 1966/1967 syllabus when the lecturer in charge is perceived to have bohemian sympathies. Students are usually cautious about the expectations of the lecturer in charge. In line with perceived or actual preferences of the lecturer, a stereotype is constructed. Two major stereotypes have been constructed, those lecturers who prefer "abstract" and those who prefer "realism". The outcomes of a course exercise would either gravitate towards mere Vohou-Vohou rehearsals executed in such unconvincing material repertoire of feather, bone, calabash, waste polyurethane and sisal glued on painted canvas for an apparently bohemian lecturer or a glazed oil composition of water lilies and golden reflection of the sun on the pond for the more apparently conservative one[49]. This bifurcation explains better the eclectism suggested by the student's oeuvre than the

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

assumption that students independently or self-consciously wish to explore eclectism as an art subject.

The teleological roadmap from "realism" to "abstraction" or in College of Art terms, the "known to the unknown", constitutes the general logical structure of the framework of the Painting course programme. The early years are devoted to training the student to master realism (the known). Realism, in this case, is defined also in terms of ideational, material and procedural encumbrances of the traditional European Academic painting. After this apparent mastery, if the student so chooses, he or she is expected to "break loose" into "abstraction", also located within the regimes of early 20th C. European art movements. The theoretical assumption underlying this roadmap from so-called realism to abstraction is echoed and endorsed in the precipitations of the majority of lecturers. Pablo Picasso is often the paradigmatic example cited to support this claim[50]. This model finds support in Mitchell's teleological and historicist characterisation of African art history thus:

> [W]e find that the realistic, highly representative works predate the stylized works. One can, in fact, notice the gradual transition from realistic Ife bronzes to a more stylized Benin and then finally to near abstraction, sometimes grotesque. So it would seem that abstract and expressionistic art in Africa followed somewhat the same sequence that Picasso himself followed (n.d. [1970], p. 23].[51]

Charles Philips and Ato Delaquis have been the principal sources of published texts which discuss this schema in terms of the student painter's training. They constitute the background for what the typical student or lecturer of the Department would have confidence in.

Materials and Methods of Production. The development of the subject Methods of Production and its sequel Materials and Methods also has much in it to inform us about the Painting Programme. Since 1966-1967, the subject has been hooked on the two pictorial traditions of mural painting and easel painting. By May 2002 (Figure 92a) the subject had

dried up its points of interest when it submitted totally to the European bottega or atelier group of materials, tools, and techniques such as specified in the Methods of Production course in the 1966/67 Syllabus. Being a theory subject, the student is made to learn by rote a list of permanent and impermanent *bottega* pigments. However, just a year later, July 2003, when another lecturer conducts the course, we find a more inclusive approach which acknowledges both the *bottega* tradition and materials and methods from indigenous and contemporary traditional Ghanaian household painting systems such as the Urban Sign Painting, the Northern Ghana mural traditions and the academic painting tradition (Figure 92b).

The revised model recalls similar efforts made by E. K. J. Tetteh, L. E. Mitchell Jr. and E. V. Asihene to expand the scope of the subject and to make exercises more meaningful to the student. E. K. J. Tetteh had undertaken research work in the 1970s on the Northern Mural tradition of Ghana (E. V. Asihene, 5th March, 1976). This research finds important corollaries in Atta Kwami's[52] and R. T. Ackam's (Figure 71) research and painting interests. Tetteh's research work on acrylics in the seventies which is articulated in Methods of Production examinations (Mitchell Jr., & Tetteh, May 1976) has also found a corollary in Ato Delaquis' research work on the suitability of the medium in the tropics. In Mitchell Jr. and Tetteh (May 1976) we also find an examination question which connects the "fine artist" to "commercial art techniques"; the student is asked:

> In what instances would a fine artist have cause to use *commercial* art techniques? Explain and illustrate problems encountered while using different lettering styles and techniques.

Interest in local materials and production techniques also bears reminiscences of Antubam's research into local materials which he began in his student days in the H. V. Meyerowitz's Specialist Art and Crafts Programme, Achimota. According to Bedu-Addo,

> From 1939, while Kofi [Antubam] was a student-teacher at Achimota, he started conducting on his own initiative some research into the possibilities of local pigments in the Gold Coast. This took him to Winneba and the mining areas of Obuasi and Tarkwa where he collected various kinds of earth and stones for use by the Achimota Art School which was preoccupied with the preparation of local pigments into colours and dyes (1977, p. 18).

This approach is echoed in Mackendrick's and James Cofie's research work undertaken in the early 1960s School of Arts and Crafts, KCT, Kumasi and much later in the Asihene-directed exercises (Figure 37) in the late 1960s and 1970s in which students were made to find local "substitutes" for European pigments and to attempt to follow the "bottega" training of grinding, emulsifying and production of paints (J. Y. B. Adinkerah, Personal Communication, 3rd March, 2004).

There is also the opportunity for the student to make more evaluative contributions by comparing the different approaches of Ghanaian and international muralists[53]. While Kwami's approach is commendable, it can only be an isolated example, for more confidence is reposed in the "stable" *bottega* system of tools and materials about which standard textbooks and materials abound and are more easily accessible.

Results from hypothesis tests on the range and depth of the Painting student's artistic and cultural literacy[54].

In an attempt to map trends and quality in discourse, of meaning-making associated with studio practice the five hypotheses tested produced the following results:

Hypothesis 1. Students will exhibit significantly low levels of familiarity with typical keywords likely to be encountered in contemporary African art scholarship, discourse and practice. (H_1: $\mu_1 < 1.3$). The test of the null hypothesis that students will exhibit high levels of familiarity with typical keywords employed in current African art scholarship (H_0: $\mu_0 \geq 1.3$) produced a p-value of 0.000 at the Type I alpha risk level of .01 ($t(1, 944) = -52.6$, $p<.01$) (Figure 121; see also Table 1a (iv)). Additionally, the componential tests for each class level registered respective p-values of 0.000 (Table 1a (i), (ii), (iii)) [55]. The *t* values all fall to the left of the critical values in the left tail region of rejection. In all three class levels of the Painting Programme, performance levels indicated by the test scores were very low (Table 2a). The highest percentage of correct responses any class could record was 4.4%, an equivalent of 1.04 mean (Figure 113a). Also, the mean of total frequencies of respective class performance (1.026) indicates very low "correct" scores (Table 1 a (i)).

Since the p-value of 0.000 is below the significance level of .01 the null hypothesis can be confidently rejected. This is a reliable indication that all the *t*-values fall inside the critical region and, needless to say, fall within the left tail region of rejection of H_0. The weight of evidence against H_0 is strong. There is thus much in the outcome of the test to support a rejection of the null hypothesis. The research hypothesis that the actual population of students would exhibit low familiarity with vocabulary employed in current art discourse seems to be strongly supported by actual observation.

The frequency table of the Okwui Enwezor test indicates very low correct responses in the matching exercise; Final Year, 4.4%; Third Year, 0.6%; Second Year, 2.9% (Table 2a (i), (ii), (iii)). The means of 1.04, 1.01 and 1.03 respectively (Figures 113a, 113b) indicate that none of the classes could score close to a total average of 1.30 (an equivalent of 30%, the stipulated

pass mark for this study). The details of the population mean estimated by the SEM[56] or 99% confidence intervals (Figures 113a, 113b) are very indicative of, at best, a general low presence or, at worst, absence of such items as are not found in the contemporary art history textbook. For example, the final year class which scored the highest class frequency of correct responses (estimated confidence interval of the population mean which ranges between 1.01 and 1.07 indicating correct scores between 1% and 7% (seidou, 2006, Figure 121) could register the following results when they attempted to match the subjects Okwui Enwezor, Jean-Hubert Martin, Susan Vogel, Issa Samb, David Koloane, William Rubin, Rasheed Araeen, Ulli and Georgina Beier, and Oku Ampofo with their corresponding items *Documenta XI* (0.00%), *Magiciens de la Terre* (0.00%), *Africa Explores* (0.00%), *Laboratoire agit'art* (0.00%), *Bag Factory* (0.00%), *Primitivism in 20th Century Art* (0.00%), *Third Text* (0.00%), *Oshogbo Workshop* (0.00%) *and Akuapim Six* (13.33%). When the respective classes of 2004 and 2005 MFA 1 were tested on similar items they registered equivalently low results.

Hypothesis 2. Students will exhibit a significantly low familiarity with a selected range of bibliographic materials and subjects in the currents of contemporary art and cultural scholarship which relate to the African experience (H_1: $\mu_1 < 1.3$). The null hypothesis that respective classes of students would record means higher than the test value (H_0: $\mu_0 \geq 1.3$) could not find support; the significance α of 0.01 exceeds the p-value of 0.000 ($t(1, 1199) = -67.7$, $p<.01$) (Figure 122, see also Table 1b (iv)). The test statistics for respective classes all fall within the region of rejection[57] . There is significantly plausible support for the rejection of H_0 and to retain the alternate hypothesis that students will exhibit a significantly low familiarity with typical items in the currency of contemporary scholarship.

In all three class levels of the Painting Programme, performance levels indicated by the test scores were very low (Table 2b (i), (ii), (iii)). None of the population means estimated by the SEM[58] for the respective classes exceed 1.08, i.e. 8% correct scores. The highest percentage of correct responses any class could record was 5.3% with a corresponding mean of 1.05. The total frequency results for respective classes indicate very low correct test scores: Fourth Year, 5.3%; Third Year, 0.8%; Second Year, 0.6% (Figures 114a, 114b; Table 2b). The test instrument contained such subjects as Olu Oguibe and Okwui Enwezor (ed), Sidney L. Kasfir, V. Y. Mudimbe, Kofi Antubam, Ferdinand de Saussure, Roland Barthes, J. F. Lyotard, Ato Delaquis, Frantz Fanon, Thomas McEvilley and John Ruskin (Appendix G). Final year students scored the following results in the test to match these authors to their corresponding book titles thus: *Reading the Contemporary: African Art from Theory to the Marketplace* (0.00%), *Contemporary African Art* (0.00%), *Invention of Africa* (0.00%) , *Ghana's Heritage of Culture* (27.27%), *Course in General Linguistics, Mythologies* (0.05%), *The Postmodern Condition* (0.05%), *Truth and Illusion*[59] (13.64%), *Wretched of the Earth* (0.05%), *Art and Otherness* (0.00%) *and Modern Painters* (0.05%).

Hypothesis 3. There is a significantly low frequency of familiar post-1960 revisionist art and cultural vocabulary in the Painting Programme's pedagogy (H_1: $\mu_1 < 1.3$). The null hypothesis that respective classes of students would record means indicating familiarity with post-1960 revisionist art and cultural vocabulary higher than the test value (H_0: $\mu_0 \geq 1.3$) could not find support. The significance α of 0.01 exceeds the p-value of 0.000 in all three class levels (Table 1c (i), (ii), (iii)) as well as in the total score $t(1, 1151) = -13.54$, $p<.01$) (Figure, 123; Table 1c (iv)). The test statistics for respective classes all fall within the region

of rejection[60]. There is significantly plausible support for the rejection of H_0 and to retain the alternate hypothesis. Also, the estimated confidence interval for the population means of respective classes support the alternate hypothesis; none of the respective intervals would accommodate the test value ≥ 1.3[61].

Hypothesis 4. There is a significantly high frequency of perennial art and cultural vocabulary in the pedagogy of the Painting Programme (H_1: $\mu_1 > 1.3$). The null hypothesis that there is a low frequency of perennial vocabulary in the pedagogy of the Painting Programme (H_0: $\mu_0 \leq 1.3$) could not find enough support when the significance of the mean of the total score was tested ($p = 0.000$; $\alpha = 0.01$; $t(1, 1151) = 8.26$, $p < .01$) (Figure 14; Table 1d (iv)). Also, tests of scores registered by two of the three class levels (Painting 4 and Painting 3) and the overall total produced similar results (Table 1d (i), (ii); cf. seid'ou, 2006; Figures 149, 150, 152). The test of Painting 2 class score, however, produced a p-value exceeding the alpha risk level ($p = 1.000$; $\alpha = 0.01$) (Table 1d (iii); cf. seid'ou, 2006, Figure 151), thus indicating that in the case of the Painting 2 class results, the null hypothesis (H_0: $\mu_0 \leq 1.3$) ought to be retained. However, since the decision rule is to reject the hypothesis when the test of the overall total class score as well as at least any two tests of the three class levels registered p-values less than $\alpha = 0.01$, there is considerable evidence to support the rejection of the null hypothesis. However, the significance of the outlier has to be examined with circumspection.

Hypothesis 5. There is a significant difference between the frequency of perennial art vocabulary in the Painting Programme and the frequency of revisionist art vocabulary (H_1: $\mu_1 - \mu_2 \neq \mu_0$). The two-tailed two sample *t* test of the null hypothesis that there is no significant difference between the frequency of perennial art vocabulary and the frequency of

revisionist art vocabulary in the Painting Programme (H_0: $\mu_1 - \mu_2 = \mu_0 : 0.2$) could not find support ($p = .000$; $\alpha = 0.01$) (Figure 125; Table 1e). The compared frequency scales, Revisionist and Perrenialist recorded 31.21% and 34.72% coefficients of variation respectively (Figures 132, 136). This indicates that their respective dispersions around the mean, though relatively high in both cases, are equivalent and that the two sets of data are comparable. The test statistic of ±4.64 falls beyond the critical value of ±3.33 and within the region of rejection (Figure 125). The difference between the population means of Perrenialist and Revisionist items in the Painting Programme as indicated by students would exceed 0.2 (an equivalent of 20%). The difference between them is statistically significant. The null hypothesis is rejected in favour of the research hypothesis.

Discussion

Standards of excellence. In contemporary higher art education, a cardinal means of facilitating transformative learning process (Boyd & Myers, 1998; Mezirow, 1990,1991, 1997), as implicated in the Coldstream Reforms (1960, 1970) and subsequent others is to foster *critical and contextual* awareness in students. The following components, analogous in their assumptions, to benchmark statements for art and design in the *QAA Art and Design Benchmark Statements 2002* and cardinal ingredients of the higher levels of American Discipline Based Art Education (DBAE), would seem to embody this important learning outcome. In a survey of contemporary art school objectives, we observed that the typical 21st century fine art programme for adolescent and adult levels, expects to encourage students to

1. Reflect on, negotiate and manage the interchange between studio practice and related discourses. Students are encouraged to become thoughtful practitioners, alert to and

responsive to the theoretical, historical, cultural and social contexts of their work. The programme's activities ought to task the student to call on these intellectual resources throughout their career. In this way students can develop the capacity to articulate the critical context of studio practice and be able to evaluate, discriminate and respond positively to issues raised by their teachers or in other artists' works.

2. Develop individual, self-motivated and self-conscious paths of enquiry. This is fostered when students are encouraged to draw upon their different interests and experiences and to connect these differences to the corpus of current issues raised by historical and contemporary art practice. By this students can be encouraged to cultivate a creative and discursive community in which the celebration of the differences between themselves and other students on the programme is a positive asset.
3. Build the capacity to communicate ideas and arguments through visual, written and verbal language.
4. Build the capacity to take an international perspective on their work, helped by the example of critically conscious staff and student exchange.
5. Develop a relevant contextual framework which includes both historical and contemporary references for their practice in the various course exercises and in a challenging and interrogative ~~environment~~[62].

Some schools consulted in the survey are the Royal College of Art; Goldsmiths College; Michaelis School of Art; Glasgow School of Art; Yale; Ensba; University of Nigeria, Nsukka; University of Falmouth[63], Central St. Martins.

The specifications and objectives of the 1966/1967 BA syllabus was predominantly formalist in perspective but it made considerable provisions for transformative learning through, for example, such activities as group critiques, preparation and presentation of seminar dissertations, public exhibitions. It would also seem that opportunities for developing personal vision and the celebration of differences have been suggested, at least, in the recurrent phraseology in the evolution of the Painting Programme. The phrase "personal style of expression" is quite emblematic. However, because the understanding of the complexities of "style" has been constrained in discourse by populism and insularity in theory, "style" has only seemed to call forth a superficial expression in the Painting Programme. Svašek, who visited the College of Art between August 1989 and March 1990 has described the particular understanding of artistic style of the academy-trained artist thus:

> By choosing certain formal elements and representing them as the ones that objectively form diachronic chains, the illusion is created of natural continuity and consistency (style) as though there were a stylistic machine which works autonomously and independently of human intervention. Boundaries are drawn between `natural authentic' styles and `artificial counterfeit' non-styles (Svašek, 1997).

Svašek's assessment is corroborated in student attempts to explain the concept in their theses which appear to bear traces of their lecturers' own perspectives on the subject (Agyare, 1985; Meyer, 1982; Louis, 1978; Philips, 1988, Oppong-Berko, 2005). The approach had culminated, in the early 1960s, in a trite dabbling in historical and canonical modes which Avis has termed "juggling with styles". Unfortunately, Avis' specifications in his proposed syllabus preserved traces of this which would survive the intervening decades into an influential theory of "stylistic alternatives" – "style of objective accuracy", "style of expression", "style of fantasy" and "style of formal order". The problem, as we can recall in Chapter Two, would resurface in the 1970s (Louis, 1978) and 1980s (Meyer, 1982; Philips, 1988). The international perspective was

encouraged by the employment of household and expatriate practising artists and teachers as external examiners who were certainly not insular in their breadth of experience and knowledge about art and art education. Goldsmiths' College, Slade School of Art , Ahmadu Bello University, Zaria and University of Nigeria, Nsukka and other art institutions in Nigeria proved resourceful. The Programme's seeking to enable students to pursue a range of onward paths in the creative industries, postgraduate education and the teaching professions, outlined in the successive objectives, is commendable but the conspicuous under emphasis of the fine art *Liberal*-cultural ethos of the development of individuals and their practice through self-directed, self-motivated and self-managed fine art activity constrained important incentives in many ways.

The Client-Server teacher-learner topology of the Painting curriculum and its implications in teaching, learning and practice of fine art. The current Painting Programme operates a "core" system which obliges all students of the Programme at each stage to take the same set of subjects[64]. These subjects, however, are in paratactic rather than hypotactic relationship. In this matrix, the subjects are generally administered as autonomous and mutually exclusive units; the corresponding lecturers are stratified into polarised and discrete ideological blocks.

From the Scottish Period (1952-1962) through the Nkrumah-Asihene Quadrinneum (1962-1966) and the Post-Nkrumah Asihene Period (1966-1979) to present (2005), students of the Painting Programme have been typically assignment-making learners and lecturers, assignment-purveying teachers. The general teaching and learning system operates on a client-server topology in which the lecturer is the "front end" client; the body of mass-conforming students, the "back end" servers, and class exercises, the processed information (commodity). It could be further inferred that the student's output is more than considerably

programmed by the lecturer's advocacies and teaching content. Roughly put, what goes for the lecturer, by way of advocacy, also goes for the student by way of production.

By observing that lecturers did not share a "common philosophy", Biggers (1957) was by implication, making a comment on the topology of School of Art and Crafts, KCT pedagogy. Biggers would have meant, by our analogy, that while there was connection between client and server, the same could not be said of information sharing between clients themselves. At each point, not more than one standalone client was connected to the entire spectrum of servers. So respective servers connected to clients serially and not simultaneously. Further, they did not strategically connect themselves one to the other. This topology reverberates in the current Programme, too.

While we admit that there can be various ramifications of the client-server approach to teaching studio art and that their practical benefits could be remarkable; it would not follow that the topology deserves a totalising status in an adult Painting Programme. We posit that the client-server approach would have been congenial in a system which took the Lockean *tabula rasa* for granted but this theory is seriously questioned by present findings. To make it by default the over-arching system of instruction in an adult fine art Programme lends it more to the proscription of self-conscious practice and transformative learning in many important ways. In the first place, it works with the *hidden curricular* assumption that the lecturer (client) is the origin of the art idea and that the onus is to be able to execute what the lecturer (client) wants (Philips, n.d. [1970]). There is likely to arise from the student's end, the objectification and reification of the supposed preference of each lecturer (client). A similar assumption is made of the real-time post-college world of art. The implicated assumption is that the prospect of identifying the client's values and the conciliation of the artist's effort to

them is the primary indicator of artistic success. This attitude connects to the possibilities in education of fostering surface learning; a totalising client-server system, more likely than not, fosters rote reproduction of knowledge; students are hardly enjoined to employ the facilities for deep learning.

The Painting Programme's curriculum; Its form and content. Though more implicit than explicit, we have assessed the quality of the Programme's curriculum as a compendium of three interrelated and overlapping components – the "explicit" (official) curriculum, the "implicit" (hidden) curriculum and the "null" (missing) curriculum (Eisner, 1985/1994). We have borrowed Gude's (2000) use of the term "decontextualised curriculum" to describe the Programme's particular approach to the *explicit curriculum.* This metaphor is quite suitable and useful for its recapitulation and embodiment of the nature of our findings. The Programme's *explicit curriculum* finds expression in the specified course syllabuses, related exercises and activities, and messages and communicative acts purveyed by teachers and students in the course of academic work as outlined above. The *explicit curriculum* constitutes what is symptomatic and observable, defined by the official and actual scripted and implemented curriculum. Gude uses the example of the familiar art school lesson, "perspective drawing", to demonstrate how the *explicit curriculum* ought to be treated to rid it of decontextualised frills in order to foster a more meaningful and transformative teaching and learning of art:

> For example, if perspective drawing is part of your curriculum, a first step might be to help the students understand its use to create illusions of space in particular time periods of European art.
> Telling students that perspective was developed and used by a particular culture within a particular time raises many questions. Perhaps the most pressing and interesting are, "Are we learning this because it is the best way to represent spaces in art?' and "Are we learning this because it is the only method we can use to represent space in our own

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

artworks?" Answering these questions requires teachers to expand their range of examples.
Soon discussions of the system of drawing in ancient Egypt and its similarities to strategies employed by many modern artists who rejected linear perspective and by many folk artists who never felt the need of it, might become part of the curriculum. Students might then be presented with the perspective theories of the great Mexican muralist, Siqueiros, who called for sweeping lines and multiply placed vanishing points at various height levels because these would be more congruent with fast moving modern times and with the actual experience of vision than the single, fixed perspective of traditional European drawing. The class might even choose to investigate whether a people's ability to understand the viewpoints of others could be influenced by unexamined belief in the aesthetic importance of an unvarying single point of view (Gude, 2000).

Our findings support the proposition that generally, excepting very few examples, students and, by inference, lecturers of the Painting Programme in the research period (2001-2005) have conceived of such subjects as are administered in the *explicit curriculum* as decontextualised. When a subject is decontextualised, a foundationalist approach is taken; the subject's theory and its truth value are taken for granted as neutral, manifest and certified in the curriculum. It is not, however, being suggested that these references by Gude to Egyptian, Chinese, and "Other" idioms of drawing or artmaking are necessarily absent from the entire College of Art curriculum; a good deal may sure be present. However, that these examples have been treated as subsidiary, that art students are only required to know them to satisfy cognitive academic requirements on the time-table and also that when the opportunity comes to practise actual drawing and painting students cannot fall on them to do any serious work certainly makes them redundant. The message underpinning this trend of teaching is usually the familiar Eurocentric hierarchical "language of progress, achievement, and universal applicability"; this language system is contrived to ramifications of classical academic approaches developed in Western art cultures. The example of the aforementioned "Stone-Age-to-20th-Century Bibles" such as the early editions of E. H. Gombrich's *Story of Art* and Horst dela Croix's *Art through the ages* become useful. However, a different approach is

taken to the arts to the art of non-Western cultures and some examples in contemporary practice; they are folklorised and assigned with an unchanging, unconventional and odd character (Gude, 2000). The examples of recurrent messages in lectures such as in Life Painting, Composition and Experimental Painting exercises, critique classes, seminars and written exercises and ephemera outlined above and in the Appendices of this study are indicative.

When a group of third year students showed ignorance of the term "Victorian Era" (Chapter Four, Endnote, 40), an era which determined a good deal of the art school principles they were so predisposed to employ in their exercises, it was indicative that they had not considered their practice and methods of production in that vital historical and ideological context. It was also indicative that they were not in a position to follow, at least in terms of relevant examples, the discussions implicated by the practice of such canonical contemporary African artists as Godfried Donkor and Yinka Shonibare who refer to Victorian sensibilities and their connection to African and African Diasporic experience in their work; it was also indicative that colonial and post-colonial perspectives implicated in their practice would be articulated in a less than profound manner even while a large measure of the traditional practices advocated can be connected one way or the other to the Victorian Era and colonialism.

Another exercise which enjoined third year students to articulate realism in terms of nineteenth century European and American outlook showed that students' predispositional use of the term "realism" in painting and art history was empty the large measure of its principal social historical and conceptual foundations. In a later discussion with one teaching assistant, an enthusiast of "academic" landscape painting, I found he knew neither Turner nor

Constable (Teaching Assistant, Personal Communication, 11th January, 2006). It was an indication that his practice of landscape painting may have been a mere habituation on the legacy of inklings of formal, procedural and perhaps superficial qualities of idioms; these were likely to have excluded discussion about how these exercises came to be prescribed. In Gude's "perspective lesson" example, it is demonstrated how contextualising the lesson within complex historical, theoretical and social interactions can result in it being expanded to include contrasting but important examples as well as other points of view which range across cultures, continents and historical periods. The subject is in a sense culturally democratised and each way of representing is held to have comparable validity[65] and of equally foundational import to the student's training.

The opportunity to explore various possibilities therefore need not to be suspended until a so-called "Experimental" third year; the student after introduction to the broad range of perspectives ought to be encouraged to explore any of these possibilities and to imagine other possibilities. The lecturer ought to have confidence that the approach proposed or selected by the student is neither going to hinder her or his progress in "proper" or "correct" drawing nor impair their so-called talent if for example they chose to start studying drawing with a conception of perspective similar to the classical Egyptian or the Chinese pictorial idiom and that none of the possibilities introduced is fundamentally privileged over the other. In this way, students can be "freed from the obsession that a kind of technological perfection is a precondition for effective communication" (Gude, 2000; Philips, n.d. [1970]).

The hidden (implicit) curriculum, in Bergsonian terms, is virtual but real. It encapsulates our present theoretical assumptions which simultaneously connect to the past and anticipates the future. It indicates what is unstated but implicated in the teacher's or the school's particular

approach to the explicit curriculum. It is concerned with such factors as the attitudes, values and philosophies of teachers and also those implicated in school organisation and knowledge management. Social values produced in texts and other material presented to students also contribute to the hidden (implicit) curriculum. These may at times contradict what is overtly taught. In contrast to the *explicit curriculum* which may be conceived as a *thing* or a *referent*, the hidden curriculum may be conceived as an *approach* to the thing or the *sense* of the referent. The hidden curriculum usually constructs a channel between the explicit curriculum and a construed and particular "real" art world context. In these, such normative aspects of culture as the desire to contrive educational outcomes to social cohesion, some of which find expression in *value rational* and *practical rational* actions which support art making, are implicated. As various sociologists have noted, the content of the *hidden curriculum* can have either positive or negative impact on educational outcomes. A good deal of the *explicit* and *null curricula* depends on the nature of the *hidden curriculum.* An investigation of the hidden curriculum would clarify a good deal of what we find emphasised in the *explicit curriculum* as well as what is not. For example, the "picture theory of art" which, as we have suggested, informs the crux of the Painting Programme's teaching and learning preferences also operates on the *hidden curriculum* assumption that "portable (potentially saleable) painting of sole authorship" expressing the genius of the individual artist is the legitimate artistic creation most worth teaching or pursuing. Such an assumption, which ultimately traces back, in modern times, to the Industrial Age and bourgeois capitalist values which came with it, is informed by the evolution of market forces associated with patronage and the consumption of painting, underprivileges or overlooks examples of modern and contemporary history of collaborative practices in artmaking such as indicated by the presence of collectives, film and

performance artists in the contemporary public exhibition. An investigation of the *hidden curriculum* would explain and clarify why the efforts of Laboratoire agit' Art, Pascale Marthine Tayou, Zwelethu Mtethwa, Bernie Searle, Willem Boshof and Maria Campos-Pons would be invisible examples in the teaching and learning of art in the twenty-first century African Painting Programme while Jackson Pollock, Leonardo da Vinci, Michelangelo and Impressionism have been privileged. This fact connects the *hidden curriculum* to the *null curriculum.*

The third aspect of the curriculum, the *null* or *missing curriculum* refers to superscribed, erased, forgotten or under-represented ideas that are deliberately or unintentionally left out of the defining teaching and learning experience in the Programme. Eisner describes the null curriculum thus:

> It is my thesis that what schools do not teach may be as important as what they do teach. Ignorance is not simply a neutral void; it has important effects on the kinds of options one is able to consider, the alternatives that one can examine, and the perspectives from which one can view a situation or problems. The absence of a set of considerations or perspectives or the inability to use certain processes for appraising a context biases the evidence one is able to take into account. A parochial perspective or simplistic analysis is the inevitable progeny of ignorance (Eisner, 1985/1994).

One way by which we have sought to schematise and understand what is missing in the curriculum is that we have considered whether important social issues related to contemporary visual culture are being investigated satisfactorily within the art program (Gude, 2000). Avis certainly paid due regard to this in the 1967 Programme but it is doubtful whether it was sustained successfully. Taken together, results of the hypothesis tests in our study give an idea about trends in the Programme's *explicit curriculum* but concurrently, they also give us an idea about important subjects and theories which are missing – the *null curriculum* - as well as suggest why they are missing *(the hidden curriculum)*. Field

observations give additional documentation to the outcomes of these tests. We do not wish to establish direct and adequate causal relations between our findings and the proliferation of reminiscences and reproductions of the Ghanaian gallery "potboiler" painting idiom which largely feeds on the slick and superficial aspects of painting and iconography (Figures 85,90, 91) in the painting student's production (Figure 87, 88, 89); the causes may be many and we do not think we have sufficiently outlined them. But it seems reasonable to infer that the *hidden curricular* implications of the client-server system and the client environment framed in critical inertness call-forth their predominant status.

Nevertheless, the client-server approach could be shown to bear some important capacities for transformative learning, especially, in the taught components. Suppose the lecturer-client gave tasks which were more critically challenging and anchored in more inclusive and profound theory. Suppose the assessment strategy of the lecturer were not insular and deficient of contemporary art and cultural theory. Suppose clients (lecturers) were themselves connected and critically reflective and responsive configuration, showing awareness and understanding of concepts, discourses, methodologies and audiences in relation to contemporary fine art facture and discourse. Suppose students had already built the capacity for self-motivated and self-directed practice and were encouraged to start the programme with the aptitude that they are not merely to rehearse procedures of art production but they were to connect their processes of production and communicative acts to the actual complexities of current international artistic discourse and practice. Svašek (1997) has shown that emulation and expectations of Ghanaian artists, as of others, about existing systems of patronage have informed some choices they make in their arts – enforcement is likely an important defining factor in art making. The lecturer could stimulate a profound, self-conscious and critically

engaging and reflective atmosphere if he or she is an informed client motivated by and connected to the complexities of the contemporary world of art and is accommodating of innovation within the frames of tradition.

The low significance levels ($p < \alpha$; $\alpha = 0.1$) of the respective hypothesis tests on literacy and familiarity with art subjects suggest that the general literacy of the Painting student in terms of art history and art related issues may be only modest and insufficient to debate the 'big picture' of art or to imagine alternatives. These results have their reverberations in the state of serious art criticism and artwriting in Ghana which is still largely unsophisticated and consistently avoids profundity and the "difficult" (Kwami, 2000; 2003). While we have not carried out structured tests on lecturers of the Painting Programme and of the Art History Section on the breadth and depth of their familiarity with contemporary developments in artistic discourse, results from the student tests and examples taken from recurrent messages are indicative that at least the lecturers' efforts exhibit a bias towards perennial and timeworn art theoretical, art historical and anthropological examples and their implicated issues, debates and exercises. The students' output collected in "on the spot" observation as well as the results of the hypothesis tests support the suggestion that the prevailing discourses may be insular and could lead the Programme and its graduates to artistic, academic and discourse isolation from its international and sophisticated context.

There is adequate support for the conjecture that generally, painting students in the College of Art may be constrained in their assessments of the art practice and the art establishment by the apparent disjuncture of their knowledge base with current developments in contemporary African and African Diaspora art practice, methods and theoretical perspectives of scholarship and discourse even though the curriculum provides opportunities to teach and to study them.

It would be relatively safe to infer from the results that the typical painting lecturer and his art history counterpart who have taught the students would be more familiar with the literal aspects of pre-1950s white male European and American art examples than the more recent contemporary Western, Oriental, African and African Diasporic developments since *Magiciens de la Terre* (1989). This conjecture, though, will benefit from additional testing and documentation, especially from a well-informed external body of inquirers; my position as a staff in the Programme made it seem unethical to conduct such a test but there were several findings and signs of dilettantism[66] and "belated dialoguing" in the case of the typical lecturer, too.

The results of the student familiarity tests are approximate indices of the direction of the Programme's discourse. While the presence of the subject History of African Diaspora Art in the Programme is commendable, by December 2004, it had ended with the Harlem Renaissance tradition of painters; Jacob Lawrence, Charles White, John Biggers and Ossawa Tanner and Horace Pippin remain the recurrent examples[67]. History of Art also ended with the Parisian art movements and Philosophy of Art had become more identified with the subject's history in Greek times than its theory in the contemporary sense. The prevalence of these examples could also support the observation that discourse in the Department could remain contrived to the "picture theory of art".

The other side is that the nature of assessments of practical exercises contributes to the prevalence of tokenist approaches taken by students. It has been observed from critique classes, seminars and other forums attended that students hardly could connect their art practice to what was learned from the histories of the subject and critical perspectives in literature. This situation continues to the MFA level. The possible ways of correspondence

with the canonical examples which have been foundational in the student's training remain the superficial gleaning of reproductions in books, journals and exhibition catalogues. Self-consciously experiencing these examples in their gallery, museums, artists' studios and personal-interactive contexts could add some rigour in the student's assumptions about them. However, Ghanaian galleries, for example, are more devoted to commercial objectives than the critical, autotelic and significative cultural objectives. The Ghanaian gallery is ironically the mediating principle in the process which proscribes the necessary correspondence between the artist's anticipations in meaning generation and the sympathetic consumer. The Ghanaian gallery's role in this is tacitly expressed by Svašek (1997) who would observe that "[e]ven though artists tried to maintain that they propagated political ideals, their political message was 'lost' on its way to the consumers".

It is also axiomatic that the forms of assessment which principally require students to reproduce rote knowledge or skill limit deeper reflection and hardly task their capacity to employ deep learning methods. The following signs we have isolated in the current Programme's activity may be indicative that the typical student of the Painting Programme may neither involve aspects of deep learning processes sufficiently nor experience transformative learning even though facilities for their encouragement exist implicitly in the curriculum. Some of the signs are:

1. Students' resort to plagiarism in written exercises by students.
2. The resort, by students, to reproduce, by rote, procedural aspects of their discipline.
3. The principally paratactic assembly of images for painting compositions and the reproduction of the banal, clichés and the kitsch with little or no intention of making an involved or reflective commentary on, or investigating, or connecting to analogous art problems.

4. General dearth of student knowledge of precedence and suitable examples with which to formulate their own positions about artistic problems.
5. Literalness and denotation dominate student articulation in oral critiques and written exercises. The facility for description of the obvious overrides profound signification, interpretation and evaluation.
6. Exercises which require the student's employment of their critical and analytical thinking skills and which facilitate questioning and imagining of alternatives are under-emphasised.

However, there are several opportunities for transformative learning in the activities specified in the Programme itself. Some of these are seminars, critique classes, educational trips, independent studio exercises, art history and philosophy. The detailed discussion of the findings below may be more instructive. Our findings have obtained from the schema drawn by the order of the objectives of the study; our discussions of findings on the other hand, would be attempts to answer the six questions posed in the problem statement. Different questions formulated on a similar idea have been yoked together and their responses differentiated in paragraphs.

What range of theoretical perspectives have been fundamental to the existing Painting Programme of the College of Art? What are the habits of producing, viewing and discussing art in the Programme?

The intersection of the later *Syllabus for Post SSS Degree Programme* and the Drawing and Painting component of the ACSC, the DFA and the early B.A. course structure rests in their identical positions about the Kraussian "picture theory of art" and the authorising status of perceptualism. This theory has been framed in ramifications of the Euro-Western pictorial

triad of figure, still life and landscape. The following principles, theories and subjects are fetishised and given totalising and omnipotent status in the curriculum:

1. Conventional idioms of the Euro-Western academic painting tradition. Some of these are the Hellenic figure proportions usually labelled "Anatomy" and the quasi-Alberti-Brunelleschian perspective techniques. These are posited as decontextualised and certified regulatory practices in the training of a painter.
2. The equation of academic and classical European pictorial methods to objectivity, reality, truth and therefore certainty.
3. The aesthetic of beauty paradigm.
4. The "halo" effect accorded the human figure (especially the nude) in the Programme.
5. Normalised and procedural academic canons of picture composition.
6. The ostensible pictorial, literal, illustrative and representational qualities of painting.
7. The *bottega*-type art materials and methods in the production of painting.
8. Pre-philosophical and pre-critical positions about realism and abstraction.
9. Imperviousness of art discussion to current and parallel developments in art practice.

In the Kraussian "picture theory of art", a painting is conceived as a picture and in the "closed" terms of the quasi- Batteaux traditional media. This outlook, we have observed, was challenged and subverted by the Second Coldstream Reforms in British art education. We have shown elsewhere (Chapter Two) that the "picture theory" perspective has been informed by the surviving traditions of 19th century Metropolitan systems of art education. The perpetuation of the traditions had been enforced by concomitant centralised examination systems, especially, the centralised NDD examinations system under the aegis of which the older generation of teacher trainee artists and teachers were educated. Their values and

theoretic assumptions continued to be reproduced without radical revision when the tenure fell on them to conduct Ghanaian art education in the face of contemporary revisions. The system cultivated was grounded in a direct (so-called naïve) realist ontology and epistemology. The realist epistemology is the empiricist and verificationist kind. It is moralised in the dictum "If a student cannot draw his head faithfully, then his sincerity is doubtful. He is escaping a basic chore" (Delaquis 1979).

While interest in philosophy has been implicated in the Programme's specifications, the same interest is not carried into the questioning of taken-for-granted positions and familiar categorical constructs in the curriculum and pedagogy. Colonial book-keeping anthropological models and the "Stone-age-to-Modernity" art history textbook model still dominate understanding of African and European art history, respectively. Conventional wisdom, somewhat overstated, is yet to be disambiguated from the philosophical perspective. This accounts significantly for barriers to perceiving the worth of epistemologies which have the capacity to revise them.

A related problem is the bipolar ethic consisting in false dilemmas and conflation of unlikely opposites. Dichotomies are articulated in imprecise grammar and uncritical reception of systems of categorization bequeathed by modernist anthropological literature, late Victorian and antebellum art theory and pre-1970s art historical and art theoretical textbooks. For example, the false dichotomy of abstraction and realism which Mitchell Jr. (n.d. [1970]) insightfully proclaimed belated by1970 still accounts much for students' characterization of the taste and expectations of respective lecturers. This false dichotomy seems to inform the advocacy of a number of lecturers too (Appendix C). The student has, rather imprecisely, classified respective theoretical orientations of lecturers under this dichotomous taxonomy,

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

too. And the indications of a tradition of 'surface learning' find expression in this characterization through which the student constructs the perceived lecturer preference or in student jargon "what the lecturer wants", and determines to produce the kind for him to obtain good marks. This accounts largely for the apparent eclectic character of the undergraduate Painting student's repertory; they are snapshots of the student's perception of the respective client-lecturers' preferences.

Exercises range from still life, landscape, life drawing and life painting to the 'imaginative composition' a progeny of the English genre, which transformed in 1970s Ghana from the literal mise en scene to the Africanoid ominum gatherum, a hotchpotch admixture of cultural symbols and elements framed in the ethnocentric language of "authenticity". The paradigmatic examples are the kitschy formulations supposedly "cultural", "African" or "traditional" elements which take source from an admixture of idioms including touristy magazines, photography, film culture and other painting practices from West African and Occidental sources. Similar to the examples Consentino (1990), in Picton's terms (1999) imprecisely, refers to as Yoruboid Pharaohs, there is a proliferation of syncretic "Akanoid Pharaohs" bathed in Universal Studios lighting and Ecole de Dakar ornamentation. Others are Sahelian horsemen on thoroughbreds, quarter horses and Arabians, regimens of smock-clad "Northern" musicians (Figure 90, 91). While these references could generate important and meaningful discussion and referencing as demonstrated in Consentino's example in *Afrokitsch* (Vogel (ed.), 1991), the painting student's version unfortunately carries superficial reminiscences of Ghanaian gallery pot-boilers. Sometimes, this appropriated example is accentuated with echoes of the Kinshasa flour sack and Potopoto silhouette-against-ground and matchstick figures in "crowd" scenes but the student of the Painting Programme who

seems not to have acquired satisfactory critical training to acknowledge historical or stylistic precedence in order to be able to make self-conscious effort to consider the historical connections of his or her practice with these metaphors simply reproduces them. With only these actual examples proliferating Ghanaian galleries and artistic community, the painting student is limited in the range of precedence and possibilities in art making and referencing even though he may have a vague idea about alternative idioms through art textbook reproductions. There is thus the missed opportunity to offer meaningful discourse or exchanges regarding the student's work.

Such approach to learning is yet to seriously take into account art education as a process. The typical lecturer, it was observed, compounded the situation by his interest in the individual finished object produced for the particular exercise, usually an autonomous object unconnected to the student's entire practice, intellectual outlook, experience, art history or contemporary issues and practices, urban culture, memory, the unfolding and so forth. The outcome in the particular client-server system is that the student relates to individual teachers and their courses as autonomous quanta of technical know-how.

What is the range and depth of the Painting Programme's consensual art discourse? With what range of art and cultural vocabulary would the typical Painting student experience an artwork and the artworld?

Artistic faith in the Department is woven around ramifications of direct retinal, optical and verificationist realism. It is structured as a monogenetic, sequentialist, hierarchical and quite omnipotent concept, out of which other idioms are expected to flow forth gradually in the student's training. The Ruskinian model articulated in Delaquis (1977, 1979) is the

foundational paradigm. Examples used to legitimate this model and the discourse it engenders is often pre-philosophical and hardly subjected to in-depth and in-breadth critical reflection and inquiry. In-depth, there is little attempt at evaluating the meta-cognitive and meta-theoretic implications of those sets of assumptions which necessitate their articulation. The patterns of vocabulary usage indicate that post-1960 theoretical revisions have neither been monitored nor accommodated satisfactorily, for students were found to be significantly unfamiliar with the range of now commonplace texts and examples in contemporary currency. That Hypothesis 2, "*Students will exhibit a significantly low familiarity with bibliographic materials and subjects of theoretic importance in contemporary art and cultural scholarship*" finds strong support ($p = 0.000$; $\alpha = 0.01$; df=1119) in the activities of the Painting Programme is indicative. That no student of the Programme who took the test could connect the author Sidney Kasfir to *Contemporary African Art* when it is one of the most current and critically acclaimed examples of published literature on contemporary African art has a lot in it to infer.

The vocabulary employed by the student painter has been usually the constative, declarative and stipulative kind. Signification is viewed in terms of the paratactic Work paradigm more than the hypotactic Text paradigm. Art appreciation is of the formalist-aesthetic kind and also framed in stipulative vocabulary rather than interrogative (Appendix C). In critique classes and oral examinations I have attended so far, I am yet to observe any approach which promoted the student's individual allusions to extra-pictorial experiences. While in ordinary conversation, the language of students was found to be pregnant with such literary tropes as metaphors, analogies, litotes, allusions and implications, that similar insight is not carried into the appreciation of art is perhaps indicative of an unstated proscription in the Programme's

discourse. There was a noticeable lack of confidence in connecting these tropes of language to art practice and discourse. There were indeed echoes of phrases employed by lecturers in the assessment of students' art works. The predominant phrases often employed to condemn a painting or drawing are "there is no light source", "the figure is not proportional", "the figure is walking out of the picture", "the painting is not balanced", "the perspective is wrong" and so forth (Appendix C). Implication is almost missing from the theoretic vocabulary. The closest attempt at implication is suggested by the phrase "This red stands for …" reminiscent of the iconic and indexical axes of Peircean semiotics. While the verb "symbolises" is used in such articulations, the sense is far from what the more insightful Peircean "symbol" stands for; the understanding is usually akin to the Peircean "icon" (resemblance) or "index" (causal relation). This approach proscribes possibilities for connotation in various ways. Formulating implication around determinist, "iconic" and "indexical" axes only, the students' efforts in art appreciation often embody the tacit assumption that the exercise of implication requires them to connect the subject in the painting to something "objectively" present or sensible. More often than not, outcomes of such efforts are clumsy, unpersuasive and implausible. Some lecturers finding some of these apparent outcomes of "interpretive agnosia" rather unconvincing advocate, like Bell, that the student articulate everything about the artwork in terms of its "significant form" only. In these efforts, too, the student only succeeds in paratactically itemising the various elements of design and describing them in denotative fashion only.

More than any other College of Art studio programme, however, the Painting Programme has continued to maintain an emphasis on critical reflection and art history. Nevertheless, the theoretical basis for and competence in critical reflection betrays reprehensible poverty. In

contemporary African art history, examples usually end in the 1980s when Kojo Fosu first published *20th Century Art of Africa*. In European history, examples and issues are usually in the pictorial traditions established before the 1960s. The difficulties presented by the phenomena of conceptual art of the post-1960s, while traces can be found in idiosyncratic student exercises, are not invested with confidence, attaining only spotted and tokenist references. Results from the familiarity test support this on-the-field assessment.

The Art History Section, College of Art, it was found, had not monitored contemporary practices and revised critical theories seriously. In our assessment, the Section is not satisfactorily equipped with the resource to give critical direction to the 21st century Ghanaian painter. On the surface, this seems to place a burden on the painting lecturer who has to double as an art historian, art critic and philosopher. However, the monitoring of current practices and critical discourse has become an inextricable part of the responsibilities of studio art teaching also, especially, in Africa where institutional practices and apparatuses for curating, art criticism and presentation are still in their infancy. Granted this, the Painting lecturers could expand their horizon of vision in order to make more meaningful contribution to discussions on art during critique classes and other forums.

The significantly low indications by students that such revisionist items as David Koloane, Sokari Douglas Camp, Yinka Shonibare's *Diary of a Victorian Dandy*, Robert Mapplethorpe, Romare Bearden, Kane Kwei, Eva Hesse and Chris Ofili may be absent (84.5%) (Table 2c (ii)) and that such traditional art school (perrenialist) items as Salvador Dali, Abstract Expressionism, John Constable, the School of Athens, Rembrandt, Kandinsky, Edgar Degas, Henry Moore, etc may be moderately present (41.9%) (Table 2c (i)) in their normal discourses has much in them to elicit. I have suggested that the typical student in the Painting

Programme would be more inclined to refer to Perennial examples, those in such textbooks as Gombrich's *Story of Art* and Read's *The Meaning of Art* in their discussion of art but would be deficient in examples of the more recent percolations from the wider range of cultures and practices such as Kasfir's *Contemporary African Art.* The details may be more revealing; 87.5% (90% in the raw scores) of final year painting students indicated that David Koloane had never come into their purview, 93.75% (95% in the raw scores) of Sokari Douglas Camp and so forth. Their claims are supported by analysis of content of examination papers written in the research period and submissions at critique classes and seminars.

To test the validity of student responses on this scale, I had included among the items Godfried Donkor, the Ghanaian born UK artist who exhibited in the Venice Biennale African exhibition, *Authentic/Ex-Centric*. I had known that Godfried had presented a seminar in the Department. I had also known that third year students had attended in their numbers while all but one final year student were absent and second year students, minimally present.

Significantly, among the third year responses, Godfried Donkor is the only item which shifted its population of responses from absence to presence. Only 9% of third year students indicated that Godfried Donkor had not been brought to their purview. Second year and final year responses recorded 50% each. This result is indicative of the fact that the presence of an item is actually measured in the responses gathered. However, the 50% recording also indicates some flaws with the test. Admittedly, Godfried Donkor's name had become commonplace in seminars after the said presentation but it was yet to be a necessary part of student's discourse. That some 41% third year students could indicate that they had "frequently" encountered Godfried Donkor would seem to be either an exaggeration or a misunderstanding of the parameter "most frequently" on the scale (also 15% Final Year, and 6.25% Second Year).

While third year students had had an intensive one day interaction with the artist, and while in the next few weeks, the subject had resurfaced at seminars, it was not enough to elicit 41% "most frequently" responses. However, we have not taken outcomes of the frequency test as entirely representative until we have found that similar results are attained when the same items have been subjected to the objective "matching tests" (literacy test instrument). In these inter-scale comparative studies, there was considerable corroboration. Subjects in the same category about which students had indicated low familiarity on the familiarity scale were in the literacy tests indicated by lower scores. Subjects which students had indicated relatively high familiarity on the familiarity scale were in the literacy tests indicated by scores higher than those of the former.

For students of an African painting programme to miss the examples of Frederic Bruhly-Bouabre, David Koloane, Sokari Douglas, Robert Mapplethorpe, Chris Ofili, or the issues raised and examples presented in Sidney Kasfir's *Contemporary African Art,* and analogous texts should mean that they may have missed important issues raised by current practice and practitioners. However, the indication of frequency of subjects by student is not an adequate synopsis of this phenomenon. Picture identification tests and other analogous tests were made, some not reported here, which lend support to the results of the frequency indications. Some of these are examples in undergraduate student's written exercises, informal and formal tests of MFA students, lecturers' examples given to at lectures, seminars, critique classes and oral examinations. Predominant examples given by lecturers in these activities were found to correspond to items about which students have indicated considerable familiarity. Some of these items are Picasso, the modernist art movements and examples from Greek sculpture and Italian Renaissance painting. The indication given by students in their tests seems to be a

general reflection of Lecturers' emphases. It would for example be an exception to the rule for a lecturer of the Painting Programme to cite Anna Mendetta, Ouattara, Sokari Douglas Camp, Yinka Shonibare, Mor Faye or Godfried Donkor in class. While it is admitted that the lecturer or student in painting need not necessarily be an art historian or critic, the examples given as indicative of the Painting Programme's shared knowledge base suggest a tendency towards insularity; generally, the monitoring and accommodation of current developments and issues in 21st century art practice could be found to be less than satisfactory. Literature on current exhibitions and reviews of current issues are hardly in the intellectual and material precincts of staff and students. Also, such idioms as photography, performance art and film art are hardly cited examples in teaching.

In the test of hypothesis 5, the significant difference between responses for Revisionist vocabulary and responses for Perennialist vocabulary, where frequency of Perrenialist vocabulary supersedes that of Revisionist vocabulary supports the proposition that the student is habituated on such art items from traditional European art history than on such examples as have begun to revise traditional and classical art practices and discourses. A student of the Painting Programme is more likely to refer to such examples as Renaissance, Salvador Dali, Rembrandt, Monet and Abstract Expressionism than to Mor Faye, Robert Mapplethorpe, Frederic Bruhly-Bouabre, Louise Bourgeoise, Eva Hesse, David Koloane. The result also gives indication as to the direction of emphasis in the examples used to illustrate issues in studio practice as well as in art history and art theory. It indicates the likelihood that such bibliographic and documentary materials on current practices, issues and events are outside the precincts of the Ghanaian fine art student. When 2004 and 2005 MFA 1 classes were respectively tested on some of these current issues raised at such forums as the Venice Biennale, Documenta and Dakart, they had never

heard of the events before, not least were they conversant with the issues raised by them. They were neither aware of important theorists, curators, critics and art historians such as Olu Oguibe, Okwui Enwezor, Thomas McEvilley, John Picton and so forth. MFA1 students are usually students who have just completed the undergraduate Painting and Sculpture programmes. Only a few join the programme from the University College of Education, Winneba and adjunct departments. This result also indicates the patterns of art instruction in the Painting Programme and other Ghanaian art departments.

Results from literacy tests indicate that whether Perrenialist or Revisionist, the student's wealth of art, art historical and art theoretical examples is significantly low. The first set, tested in Hypothesis 1 consists in artists, art events, likely to be encountered in current discussion. Students' inability to match such items as Piet Mondrian, Walter Gropius, Oku Ampofo, Okwui Enwezor with *De Stijl*, *Bauhaus*, *Akwapim Six*, *Documenta XI*, respectively, supports the assertion that there may be deficiency in their literacy in art historical and current issues raised about their practice. That discourse presupposes familiarity with or knowledge of relevant examples seems to imply that if students are oblivious of a range of relevant examples then they would likely be oblivious of the contexts and systems of discourse suggested by these examples. Results from the tests on current bibliographic material also supports the assertion that the four years of training in the Programme may not afford the student the incentive to have access to current scripted art theoretical and art historical literature. By October 2005, Sidney Kasfir's *Contemporary African Art* was yet to be in the precincts of the typical student. This is supported by results of the familiarity test already referred to. It is also corroborated by personal observation[68]. Fosu (1986/1993) remains the most common textbook on Contemporary African Art yet in the literacy test only 31.82% of final year student respondents could match the

author's name with the title of his book. Admittedly, the ability or inability of a respondent to match authors to their respective books is not enough to support claims about familiarity or unfamiliarity with the subject therein. A person may not be able to tell the title or the author of a book but may be familiar with its contents. This partly results from the approach taken to the study. For example, I have observed students photocopy portions of Fosu (1986/1993) and other texts which fulfilled their assignments. When I have asked for the author(s) and other information about the source, they have exhibited ignorance. It may mean that the author's perspective and the book(s)' historical context is not such an important issue for discussion and may indicate that the information therein is taken-for-granted as certified. However, students who are able to match an author with his or her book may demonstrate that they may have been reading it and may have an idea, however modest, about its contents. Also, the diversity of authors and their books selected for these tests are not out of range from the subjects stipulated in the contemporary art curriculum.

Results of the literacy test support an earlier observation I had made that theoretical fertilizations from revising perspectives are absent from the typical discourses. I observed that exhibition publications and reviews of current landmark exhibitions and journals such as *Third Text* and *Nka* hardly found their way into the libraries of the College of Art or into the possession of the typical lecturer. The few which found their way into the libraries were often belated. It could be said with a significant degree of certainty that the major issues raised by artists, scholars and curators in these catalogues are outside the precincts of the typical student of the Painting Programme[69]. The programme seems not to have built enough capacity to monitor issues raised in current publications, exhibitions, revised academic and institutional practices. Patterns in the content of books borrowed by students in the Painting and Sculpture Department from 2000-

2005 from the College of Art library, which to a large extent were found to respectively connect to contemporaneous exercises given by lecturers to students, also support the hypothesis that the more contemporary materials and discussions may be in the periphery of teaching and learning for it is not often that one finds such examples in the list. These records support the results of the aforementioned bibliographic matching tests to a very large extent. Fewer than significant number of books and authors listed in the bibliographic test (Appendix G (ii)) or their kind appear in the list of books borrowed by students from 2000-2003 (seid'ou, 2006, Appendix G, (ii), pp. 461-468).

What is the nature of homologies and distances between the Painting Programme's discourse and the general schema of contemporary art discourse? What are the implications of this relation to Ghanaian higher education and the general culture?

There is also an obvious disjuncture between the art historical, art theoretical and studio exercises by which students are introduced to the field on the one hand and contemporary understanding of art practice, especially those expressed in presentation, discourse and dialogic strategies, trends in artwriting, art theory and criticism that supports it. Students hardly are able to cultivate the means of interacting with the actual examples of art they study but can recall at least by rote the superficial qualities of a Monet. Art teaching and learning informed by the formal analysis of painting and framed by the "picture theory of art" somehow gives students knowledge about how to appreciate the visual qualities of art, but hardly enables them to see for example Bernie Searle's work as part of a cultural dialogue about how societies construct gender and race through "complex layerings of meaning and

metaphors"[70] or how Pascale Marthine Tayou's work raises important issues about passage and memory, or, if we should take a more traditional example, how Mondrian's work endears us to reflect philosophically about Being and materiality or Duchamp's *Tu M'* about indexicality (Krauss, 1985/1991). It would seem the picture theory of art were hopelessly inadequate to begin a conversation about similar sets of issues also raised by the first group of College of Art MFA students in the mid 1990s.

By merely reproducing what appears to be superficial aspects of pre-1950s classical examples, the Programme is intellectually isolated from contemporary methods of art production, critical methodologies and perspectives, conceptual framework, scholarship, international art and cultural events, prevailing discourses on art and culture.

The typical student hardly cultivates the critical, interrogative, self-conscious and self-directed aptitude. Instead, the situation Philips (n.d. [1970]) observes some three decades ago still prevails. Students simply aim to please their lecturers. While the facility for critique exists, the approach taken hardly invites fruitful and meaningful critique. The client-lecturer almost does all the talking. Students hardly have the opportunity to interrogate themselves.

The "media" paradigm which was superseded in the Second Coldstream Reforms remains the defining paradigm. This could be positive if it remained a "conscious" and deliberately strategic alternative backed by profound theory. My observations seem to indicate that the present curriculum of the Painting Programme is more an ad hoc one consisting in a series of quantized inheritances than a carefully reasoned out organic system.

Further, while there is a modest level of tolerance for the more relativist views of art, it seems to be woven around a few lecturers' idiosyncrasies. Objectivity is important to both students and lecturers as an external "truth" measure of creativity. It is interpreted in a number of

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

ways. "Skill" is used to mean that quality which affords the artist the ability to "capture" this objective truth. Taking a teleological view of Lowenfield's theory, there is the suggestion of a hierarchical schema of skill and talent and a related teleological history of art from the most primitive arts of yore, through a modest naturalism to a perfect classical idealism. This evolutionary theory has been made analogous to the development of art from childhood to adulthood or from primitive art through Egypt to Greece and Renaissance Italy. The examples given in support of each one of these stages are those found in pre-1970s textbooks. The subject is taken by Antubam (1963) to posit the "natural" development of all art from a Folk tradition through Classical tradition to National Realism.

There is yet to be artistic faith in such alternative idioms as film, photography, collage and performance. The Programme's provision for history of African Diasporic Painting and Pre-Colonial and Post colonial African Art is commendable. However, the preferable examples given to students in studio lectures remain the classical and pre 1960 modern European painting. It would seem also that these courses have degenerated into mere auxiliaries to "real" studio work.

The liberation and transition from being merely an "object of study" to being a self-conscious "instigator of discussions" (Njami, 2000) is proscribed by the continual conciliation of discourse to antiquary and contrivance. Timeworn and belated perspectives on pre-philosophical realism and abstraction still pre-occupy the teacher and student with a resultant stereotyping, polarisation and partisanship. The Programme seems indifferent and unresponsive to the possible fertilisations from contemporary critical perspectives. Kwami (2003) identifies "low ebb" of artistic discourse and the dearth of published literature on "indigenous art criticism" in Ghana. In such a community, there is little opportunity to discuss

any meaningfully the outcomes of the artist's creative and intellectual efforts. The typical citizen would miss the essentials of the discourse around important events, processes and their implications to contemporary imagination. There is a hint of possible hegemony here should the values associated with creative discourse and practice become imbued with critical epistemic power and economic relations.

While it is common in current post-colonial texts to assign the cause to Western arrogance which contributes to the subjugation of the Other we ought also to acknowledge that insularity and the concomitant failure to connect the contemporary programme to current developments also deepens this hegemonic practice; we perpetuate the subjugation of our progeny when we make them intellectually defenceless, isolated and unprepared to meet unfolding challenges, especially, by offering the youth a programme which continually makes them oblivious of important and strategic revisions of shibboleths. By suggesting an approach to the curriculum which takes these developments into account we by no means imply that the new curriculum ought to merely contrive objectives to the new canon obviously constructed by interests which wield epistemic and economic power. We rather advocate a curriculum which carries the incentive to build in students the capacity and the motivation to imagine plausible alternatives to the existing 'big picture' through their artistic production, presentation and discourse. Students would hardly be able to do this if they are kept oblivious of social historical and theoretical conditions which have underpinned these developments and how they came to define currently acceptable attitudes to art education and art practice.

Summary and Conclusion

Discussion of findings has been formulated according to the following descriptors already broached in Chapter Three:

1. Standards of excellence are formulated and presented.
2. Findings are applied against the standards.
3. Critical (evaluative) statements are made which point out how far an actual message is from the ideal.

Standards of excellence were schematised from perusal of material produced in higher education literature, major reforms in art education elsewhere, especially, the Coldstream Reforms, curricula specifications of typical art colleges of the 21st century, quality assurance subject benchmark statements for art instruction in higher education and literature accompanying acclaimed international exhibitions. We have favoured the contextualising of theories of art education to make our critical statements about the implicated messages in our findings.

The College of Art, we have noted, was in academic tandem with British art colleges and accommodated the First Coldstream reforms through Slade Diplomate and senior lecturer John Avis. However, there was an insufficient effort during the development of the programme, to monitor or to accommodate contemporaneous developments in the theory of the second half of the 20th century art and the shifting trends in art education is evident in the patterns of teaching and discourse as well as in the artistic faith displayed in response to particular works of art. That the conceptual aspects of art making have been subordinated to the decorative and the pictorial seems supported by results of our study. However, to offer sufficient explanation for the condition needs more documentation and in-depth analysis than has been attempted in this study. For example, we have not tackled psycho-social foundations

and implications of our findings. Self-concept study, broached in the review of literature could be an important stimulus. The constructs of "possible selves" and "seeing others in self" employed to explain the colonial "Self-Other" relationship can be used to explain the emulative aspects of the client-server relationship between the student and the lecturer. It could partially explain consistencies and percolations identified as style. Also, the psychology of perception and how its discourse relates to art understanding has not been tackled in our study. It is another construct worth exploring in terms of College of Art understanding of 20th century art.

While the Painting Programmes of the Scottish Period, the Nkrumah-Asihene Quadrinneum and the Post-Nkrumah Asihene Period appear conservative in many respects, there is little doubt that some approaches taken in their inception moderately aided transformative learning in the student. Some referents in this case would be some specifications in the 1966/1967 painting syllabus. The systems for transformative learning were retained in the immediately succeeding years but the technocratised approaches taken to teaching and learning ossified them into arid and perfunctory exercises. It would be realised that the new teacher who had been a student in the earlier periods of the College's history stood in danger of becoming a ventriloquised subject to the older teachers and standard textbooks even when there was much outside his intellectual and creative domain in the unfolding systems to revise these positions. Without radically reworking the theoretical foundations of those absorbed positions, there was little opportunity for transformation. These teachers, like what Gude (2000) observes of prospective teachers, imaged "their curriculum within the style, content, and methods of their earlier education" and hardly reflected on the "reality of unfolding issues, ideas and systems in contemporaneous practices". In addition, some aspects of this imaging were less than

precise and formidable. Teachers had looked so much the art, technique, procedure and imagination of the past that they had taken only a blinkered gaze at the art and theory of the unfolding present which had included important developments in African and Ghanaian art. The suggestion from observation and supported by hypothesis tests is that examples from these revising developments, already cardinal features of the archetypal contemporary fine art department, hardly feature in the training facilitated by the Programme. Consequently, there is the possibility of isolation from important art cultural events and from mainstream discourse.

A positive outlook could be employed to evaluate the situation; indeed being isolated from, but being conscious of developments in the canonical mainstream could be the congenial platform based on which to imagine significant alternatives to the existing canon. However, the basis for the isolation must not be insularity, dilettantism or the propensity to misjudge or misrepresent the strengths and achievements of the existing system; being capable of imagining an alternative to the "big picture" requires a more engaging and involved aptitude, a self-conscious outlook capable of tackling profundity and complexity. Mere dabbling in the skin-deep aspects of antiquary and pedantry cannot be enough incentive to construct a meaningful alternative system.

The red herrings preventing more meaningful approaches to teaching and learning are partly embodied in the particular direction of debate on the *value rational* axis. An important taken-for-granted assumption is the totalising "picture theory of art" which immunises itself against possible interrogation by its foundational insistence on a "correspondence theory of truth" and a "natural attitude". On the other axis is the *practical rational* view of education which

suggests that education must make the subject "fit into" possible professional or job categories.

In the first instance, the practice of art in the Programme is riddled with "dead metaphors" for students are trained in a way that they become susceptible to forgetting or unrecognising the metaphoric and signifying level of what we have termed the Text Paradigm or of the idioms of their practice and stop at their literal-stipulative and paratactic understanding (Work Paradigm). As Gude (2000) has demonstrated, the student who is taught the Euro-Western perspective method in a decontextualised manner stops at merely reproducing it as a sine qua non of art practice and overlooks the raison d'être of art practice. Students practising life painting in the Painting Programme, we have observed, are hardly reminded of the social and historical conditions which occasioned the practice. They are asked to submit a number of procedural exercises at the end of the semester. This practice begins at the foundational level in the senior secondary school and unfortunately continues in the university. What has become the standard value for paintings in assessments is the set of frivolities associated with the use of colour, correct drawing and so forth. Consensus on "talent" or the "promising student" is often predicated on the students' apparent proficiency in romanticised "painterly" frills. One suspects that the graduate habituated on such a system would demonstrate a mere dabbling and dilettantic involvement in the practice and reading of art. That the typical student of imaginative composition in Painting Project ends up reproducing effects, techniques and subjects of Ghanaian gallery "potboiler" paintings in an uncritical and unreflective manner is indicative of the poverty of theory in their practice. We would, however, not conclude that this system of training and its outcomes would have no place in the 21st Century Ghanaian society but that the claims made for them as the critical and

theoretical alternative to the so-called commerce-oriented and atheoretical painting traditions of art training seem quite exaggerated and need critical reworking.

CHAPTER 5

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

An art structure that is rapidly expanding, both in terms of its audience and in terms of its practitioners, develops a pressing need for nourishment. And an art restricted to style, as we have seen, cannot feed from its own social and historical reality, but demands a constant supply of raw forms for its survival (Coutts-Smith, 2002).

Time-tested exercises are not useless simply because they are old. Much art of the past still speaks to us today and traditional art exercises are still useful in understanding past art and contemporary art that references past traditions. However, today's students regularly complete school art programs that are based on elements and principles, traditional academic techniques, and perhaps also, modern art styles-none of which give students the tools to understand contemporary art or even a great deal of modern artwork. (Gude, 2000).

Summary and Conclusions

From the broad spectrum of assessments in publications by artists, art teachers and historians, Ghanaian art education, especially, of drawing and painting, seems to have had a bewildering variety of futures ahead of it. These include mixed implications of possible success on the one hand and of possible failure on the other. However, we have demonstrated that it would be quite fanciful to conclude from the prominence given to the often referenced indifference of Ghanaians towards art that the foundations of Ghanaian art must have been formulated more on "shifting sands" than "in bedrock". There is a good deal in Ghanaian art education history to suggest that it was conducted in both "shifting sands" and "bedrock". The crux of Chapter Two, the review of literature related to Ghanaian art educational foundations has been not so much the task of unearthing these perceived "shifting sands and bedrock" as the investigation of how the choices made by teachers, mentors, trainees and other actors operating within the prevailing conditions have facilitated, obscured or constrained the growth of art education that, in our terms, ought to be both transformative and emancipatory.

We have established logical, if remote, connections between the Ghanaian general and art educational ethos on the one hand and the essential *weltanschauung* shared by the preceding mercantile, Protestant Missionary and colonial British educational systems on the other hand. We have noted that these systems together instituted the significant aspects of the Euro-Western systems of art education in the colonial Gold Coast. We have inferred that the Scottish Programme of the School of Art and Crafts and the successive Asihene-Nkrumah and the Post-Nkrumah Asihene systems accorded well with the central and totalising realist, value and practical rational, and utilitarian ethic of the antecedent German, Scottish and English missionary and imperial British ethos. In our historiography a central thesis emerges that when such ethos attained monumental status, the approaches taken in their respect, which we hope we have outlined, emphasised, supported and promoted constative and stipulative thought (in this study the "Work" Paradigm) and framed thought and activity in a procedural and prospective career and category-fitting goals above the more recondite, contemplative, interrogative, heuristic and autotelic aspects of art education and art practice (also labelled as the "Text" Paradigm). We have suggested that for a suitable art educational policy, these two axes need not to be contrasted in partisan and mutually exclusive fashion where the one is proposed to displace the other, as demonstrated in 19th century Britain (for example, Dyce's *gewerbeschule*-inspired Somerset House system) and to some extent in the Ghanaian educational ethos as expressed in the 1909 Educational Codes or the objectives of the 1987 Education Reforms. It is desirable that one recognises their distinctiveness but more so their reciprocity.

In the fine arts, the aptitude to conjecture and to carry out analogical, metaphorical and allusive and even counterfactual thought experiments is one vital resource. Some

implicated complexities in signification processes associated with fine art discourse and their almost arbitrary and recondite nature sometimes run practically contrary to close-ended, fixed, denotative and prognostic demands of the Work Paradigm. While we recognise in our underpinning theory that iterability presupposes "fixing", it does not follow that "fixing" remains unaltered in the whole process of communication, signification and symbolic exchange. We have suggested that it is the negotiation between fixity and transience which makes the whole business of meaning production possible. However, by convention, the theoretical and polysemic disposition of the fine arts makes this negotiation a principal ingredient and which makes the intelligence associated with the transaction an ultimate incentive.

In addressing ourselves to these tensions, we have made allusions to the nineteenth century British education history which contrived national art education in policy and implementation to the manufacturing industry due to an overstated platitude (Denis, n.d.). We have observed that a similar functionalist theory would underpin the later Gold Coast colonial and Ghanaian models. These models, when implemented overemphasised practical rational objectives of art education and formulated predominantly utilitarian connections of curriculum with the instruments and problems of state apparatuses in the familiar means-ends rationality. The means-ends rationality under-valued, set apart and less emphasised the learner's transformation for its own sake. But it was overlooked that a learner's transformation for its own sake can have its practical consequences, too; the possibility and implications of intersubjectivity in the dialogic community must have been underempasised. Once the individual's transformation was construed to be merely autonomous, subjective, self-contained and unconnected to reified and fixed constructs of

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

national development, it gave impetus to the assumption that the former could not connect usefully to practical goals; state-transforming goals were thereby objectified and made synonymous with art educational goals in which the learner ought to fit.

Relatedly, we observe that with only insignificant exceptions, the objectives of art education in the evolution of the College of Art conciliated more to state transformation than to learner transformation. Knowledge was presumed to be beneficial if it consisted in hard bits of information existing in mechanical-clock time which could be deployed to fit into objectified institutional or socio-economic categories. The more virtual and elastic capacities of knowledge were denied their real existence because they could hardly imply recognisable practical certainty. To imply practical certainty, it appeared necessary for art to assume a mechanistic existential presence, hence its contrivance to sets of procedures in its education. When these "jack-in-the box" categories and their ideological apparatuses had dried up their capacity for renewal, art education, creative activity and intellection became stagnated with self-absorption, circularity and incestuous references since it continued to focus on a narrow and closed set of hard bits of knowledge.

By this course taken there followed a persistent blinkered gaze on some unfolding and revising normative and material currents in twentieth century household and international art which hardly suggested immediate practical or moral benefit to society. The task to govern a newly independent nation state, of course, strategically demanded a utilitarian outlook; choices would no doubt be made which benefited the majority. It would follow that art education would be expected to be of practical and moral benefit to the masses. But it would not, however, follow that when all arts and their capacities are contrived to the central goal of objectified national socio-economic development and social cohesion it

necessarily advances culture. Antubam supported this contrivance when supporting the appropriation of Graeco-Roman formal idioms and procedures, he attacked modernist avant-garde notions which he had construed to be antithetical to an objectified Ghanaian social order. There is a resonance in Susan Vogel's assessment that "many African artists and teachers find the art and ideas published in Western journals irrelevant to their work, and useless in dealing with the problems that concern them" (1991, p. 194). Antubam's absolutist utilitarian perspective seems to have held sway in the greater part of the development of art education in Ghana.

We have worked with the assumption that the current curriculum of the Painting Programme would be understood more profoundly if a focused and comparative study is made of parallel developments of the contemporary British art educational system. We have subsequently observed that Britain, by first adopting and subsequently revising the respective Coldstream Reforms in response to contemporary artistic and educational challenges eventually succeeded in cultivating in many respects, a more meaningful and learner-transforming system of art education than the former centralised NDD system would permit. Coldstream had substituted state-transforming objectives with learner-transforming objectives which in themselves, needless to say, carried incidental state-transformative incentives. The significance of the "arbitrary gesture" or the "invisible hand" in art education, production and discussion was essentially captured in the underpinning theory of the reforms. This was a significant shift in British art educational theory. It had been prepared for partly because there had existed an incubating debate between the Liberal and practical art enthusiasts, polarised as it had been, was also enacted in real-time art world and art educational contexts and had enough time to transform; in art

collection, display, patronage and scholarship systems such as the transformations of the Victoria and Albert Museum, the Royal College of Art, art collecting cultures and the galleries and museums which supported art teaching, viewing and practice and much later in the transformation of its art colleges in the 1960s. Ghanaian art education, quite excusably, missed a good measure of such potentially transformative apparatuses.

While we would admit that the procedural, technical and utilitarian aspects of the *metiers* were somehow overstated in the preceding British art educational system, the approach somehow encapsulated the germs of a positive ethos which carried the incentive to accommodate the expansion of the boundaries and canons of art and taste. Even in the period when the polarity was at its zenith, under the auspices of "practical art" enthusiasts, the "Kensington Valhalla", the "canonical storehouse" of the Victoria and Albert Museum had strategically bundled together the craftsman and the "fine artist"[1]. As well, artists and teachers, at least, the prominent ones, however partisan or conservative some of them had been in their positions, were self-conscious and critical contributors to the long-lasting debate. In subsequent years, both systems would become complementary and reciprocal in British art education under the generic institutionalised terminology, "Design", and fed from each other in important ways. As indicated in the later development of the Royal College of Art, William Rothenstein's Reforms in the early 1920s introduced "Slade" into South Kensington, the same system which saw the training of Scottish painter and art educationist Douglas Percy Bliss, who would become an influential external moderator of the School of Art Programme, KCT.

We have used the Painting Programme of the College of Art, as a suitable case with which to study and examine the upshots of this dialectic in the Ghanaian colony and post-colony.

It is a logical starting point from which to make such inquiry because by historical convention, the traditional "fine art" disciplines, beyond recognising their incidental technical and "bread and butter" capacities, have sustained an important affinity with the more autotelic, arbitrary, recondite, theoretic, contemplative, and interpretive sets of perspectives more humanising than with obvious job-fitting or practical value (ENSBA, 2004; Indiana, 2000; Shahn 1957/1985). Unfortunately, this distinctive feature scarcely puts drawing and painting practice in a prioritised position in the principally realist, functionalist and performative ethic of the typical post-colony which would find the "arbitrary gesture" in "fine art" education less prospective. As Amenuke (1979, pp. 26-29) suggests, when Ghanaian art with its roots in the Gold Coast Hand and Eye, confused "art" with "drawing and painting", at best, the quite logical conclusion in mainstream discourse would be that "art" was a mere "leisure" or at worst "it had no direct economic value to the nation". We have suggested that while painting would only find modest *practical rational* legitimation in the new Ghana's political economy and social organisation, it would continue to find nourishment and sustenance in the resilience of a number of its teachers, learners and patrons who emphasised *value rational* goals and extended debate therein. But since Ghanaian state policy has, more often than not, favoured the *practical rational* end of the continuum, there was the concurrent cultivation of an unfavourable climate for the *value rational* emphasis of "fine art" disciplines. If academy-oriented painting tradition had been so conducted it would be yoked together with the so-called "bookish", ivory tower disciplines in the subsequent 1987 Education Reforms which had at its heart the objective to "shift" education from the academic "bookish" one to the more vocational one.

The inquiry into the theoretical foundations of the present Painting Programme of the College of Art has been undertaken in the succeeding Chapters Three, Four and Five. In Chapter Three, we have provided a relatively detailed account of the methods employed in our study and their justification. From a body of documentary and archival materials, interviews, observations, content analysis of artefacts, curricula, predominant sets of artistic vocabulary, a comparative study was made. Some hypothesised propositions on the content, range and depth of student theoretical art and cultural literacy were statistically tested. A series of preliminary studies through informal quizzes of students and examination of seminar presentations collected indicate a near absence of familiar issues of significance in current art practice but a considerably higher prevalence of traditional art school vocabulary (perennialist) and scholarship. A measure of this undertaking preceded and guided the formulation of the research problem and hypotheses tested. These hypotheses were formulated on the painting students' familiarity with important lexical terms taken from art theory, art history, artists, authors of canonical art-related literature, art events and issues employed as keywords in contemporary artistic discourse. The construct "familiarity", especially, that tested with the objective literacy test instrument has been formulated on the lowest Cognitive levels of Bloom's Taxonomy of Educational Objectives, that is on the students' ability to recall and recognise. We have supposed that prior recall of items is a warranted requisite to making meaningful assessment of contemporary art. We admit that such approach cannot afford a total evaluation of the term "familiarity" but we have focused on this level for objective testing because its elements are easier to objectify, quantify and codify for statistical testing. Examples of the upper levels of comprehension, analysis, synthesis, evaluation and creating and their interplay

with Affective categories have been appraised with qualitative methods and in natural settings through examination and interpretation of written tests, class exercises, paintings and drawings, oral examinations, official documents and ephemera.

The data gathered within the research period included those obtained from actual teaching in the Painting and Sculpture Department. Consequently, some premises were tested and data disseminated in actual practice and feedback collected and examined. Some results taken from such tests have been insightful in the interpretation of results from other information gathering methods. The interpretation of results has obtained from the series of questions which together state the problem under investigation. These questions have been formulated on the implications of the tripartite model of curriculum proposed in Eisner (1985/1994): the explicit (official), the implicit (hidden) and the null (missing) curricula in the Programme.

In Chapters Four and Five the results of the inquiry have been respectively summarised and discussed for their implications in contemporary Ghanaian culture. Recommendations and suggestions have been made for further research and possible implementation. We have concluded from our data gathered that it is not often that discourse in the Programme has transcended common sense into profound philosophical thought. This may not be obvious from the Programme's official course specifications but from extracts from school activities, ephemera and documents such as the series of critique classes held within the research period, tutorials with students and student exercises. To appreciate this assessment, it is important to assume, guided by consensus on contemporary fine art education trends and consequential issues in professional practice, that the fine art aptitude principally emphasises the critical thought experiment worked out in appropriate media

and discursive formations. We admit that the opposite aptitude of prioritising the visceral and verificationism is legitimated by its enormous capital in practical certainty and the "natural attitude", but we are also reminded of the caveat that Kenneth Clark was no mean snob when he intimated that, "When we wish to prove to the philistine that our great revolutionaries are really respectable artists in the tradition of European painting, we point to their drawings of the nude" (1956/1957). It certainly does not appear that populism offers any sound basis for the continual existence of the fine art department in a University for when it mortgages the intellectual confines of a nation's cultural leadership to the visceral it perpetuates cultural dominance by the "Kenneth Clarks". Populism, when it is totalising, also precludes possible incursions into alternative systems of thought which could otherwise be beneficial to the learner. The opportunities for transformation are facilitated by competing systems of thought which are continuously replenished in discourse by recognising that some assumptions construed as occupying a priori theoretical spaces have either been rendered untenable or have been expanded in their framework in contemporary philosophical thought. The painting programme like all other fine art departments ought not to be insular and neither her discourse lacking in critical responsibility, cultural vigilance, and competent language (cf. Oguibe, 1996) even if it should assert its legitimate claim to uniqueness, and its right to be different. Rather, it ought to carry the incentive to stimulate learners to build the aptitude to participate in other "horizons of intelligibility" in the broader international spectrum of contemporary and historical art making, reading, discussion and presentation.

By contrast, the College of Art, we have observed, essentially reproduced decontextualised and fixed notions of art theory and art history advocated in pre-1970s white male textbooks

and *value rational* and *practical rational* values. There was not a radical facilitation of an interrogative discourse. By the close of the century, the more philosophical aspects of the language of art and culture had become a "black box" in the Painting Programme. Confronted with the "black box", the Programme was mortgaged on self-absorption and incestuous intellection, developing "a pressing need for nourishment" but lacking in its capacity to feed from the important transformations of contemporary imagination which no doubt impacted on art practice, discourse and teaching and learning, the social reality of art and art education. Art criticism had metamorphosed into a Janus-headed "either diatribe or adulation" paradigm. The artistic faith and persistent theoretical advocacies taken by teachers and students of the College suggest that they had a number of difficulties digesting important theoretical revisions in contemporary rethinking of long-held inklings. We find that issues which were hardly contentious or consequential by the 1970s had become the central issues of contention and basis for art teaching in the College of Art and Ghanaian art communities. Some of these difficulties had found expression in the phenomenon Mitchell Jr. (n.d. [1970]) would label "Belated Dialogues in an artistic ivory tower". Indeed, these difficulties were accentuated by the fact that, despite the few indications to the contrary, critical art practice was an outlier in the supporting and mainstream art and lay communities. In such a case, there was little feedback from critical apparatuses and the few then brilliant efforts of teachers and students were soon eclipsed after repetitive reproduction or related amnesia. These contributed largely to the culmination in the protracted resort to dead metaphors in the teacher's advocacies and in the student's art production and intellection.

This study has attempted to show that these patterns reverberate in the ritualised ideological commitments and fetishised and commodified objects made in the process of the development of art education in the Gold Coast and Ghana from its remote missionary and mercantile anticipations through its colonial origins to the national and post-national present and that the College of Art has played an important part in this development. We have demonstrated that the confidence usually reposed on these advocacies can be traced to positions which have persistently survived various historical and ideological epochs in the educational and socio-political history of Ghana. However, we have been careful not to draw determinist causal connections for indicators which remain mere homologies; as they stand they can be more meaningfully articulated or treated as signs or indicators.

From our outline of the development of general art education in the Gold Coast and Ghana through colonial, missionary and trade contacts as well as their implications in post-colonial developments we can infer that the regulatory practices in art education introduced were not always "special" education designed for the colonized but usually resonances of Metropolitan practices in art education transplanted, transposed or syncretised from sometimes contradictory models. In some ways, the "unspoiled" nature of the colony in art educational terms had also offered fertile grounds for individual adventurers as well as for the colonial government itself the opportunity to try out educational experiments. Some of these experiments have had their practical benefits, too.

In the Gold Coast story, the overriding ethic within which education has been practiced, in consequence, was the utilitarian-realist kind. We have suggested that the predominantly Protestant ethic in the Gold Coast educational system succeeded by Great Britain at such a time that she had seen decades of the practical benefits of the Industrial Revolution

enforced the notion in colonial educational consciousness that a means-ends instrumentalist approach to education would be most beneficial. Art education, and with it, the drawing and painting courses, was formulated in such a way as would be acquiescent to competence tests in objective, transcriptive or mnemonic skill moderated by centralised Metropolitan educational institutions and analogous to the South Kensington art and art teachers' examinations. This system also carried with it its own scale of values which would almost totally fail to accommodate or acknowledge the contributions of alternative practices and contemporary developments in the meaning-making artworld but which were directed to fit into or possibly, solve immediately perceived practical and aesthetic problems. From the Hand and Eye training, the succeeding model of the hybrid South Kensington-Ruskinian system directed notions of art in the literalist and constative manner more than the stipulative. From the Meyerowitz tenure of artisanal and cottage industrial advocacy in the Teacher-Training programme, it passed on to the relatively long tenure of the Glasgow School Triumvirate, Mackendrick, Hillocks and the external examiner, the Royal College-trained painter and Director of Glasgow School of Art, Professor Douglas Percy Bliss. This tenure continued in a similar fashion until 1962 when the administration was Africanised. While the utilitarian, verificationist and classic-realist ethic continued to dominate in the objectives of the College of Art as a whole, the Painting Programme continued in a unique correspondence with the meaning-making aspects of the modernist idiom by appropriating a diversity of theories, both formalist and thematic from the Metropoles. The principal theoretic diffusion, since the inception of the DFA had been the English Section of the Liberal Arts Department (later Social Sciences Department) and the

Art History Section. The one emphasised epi-Victorian taste and the other was underpinned by Faggian Primitivism.

The body of scholarship produced from or about the College of Art, its programmes and its products suggest that staff and students in various historical nodes of its development, despite the criticism we have submitted, made commendable interventions in the need to foreground Ghanaian art education and practice in reflective and self-conscious practice. In these interventions the collaboration between College of Art and the English Section is one of the most fruitful and notable in terms of critical discourse. External Examiners from Nigeria and Britain also made important interventions. The discursive and polemical atmosphere partly engendered by these interventions found expression in curricular reforms, journal publications, exhibitions and critiques, institutional practices and choices, pedagogical approaches, thesis writing, some of which have been artefacts of our study. The most notable curriculum reform we have mentioned is the John Avis radical reform of the Ghanaian Programme in the 1960s. Avis addressed the "practical art-fine art" debate agreeing with the First Coldstream Report (1960) that the fine arts and value rational rather than practical rational objectives ought to form the infrastructure of both "practical" and "fine" art disciplines. It was on this framework that the College of Art B. A. Course Programme, 1966/1967 was built. The emergent Foundation Programme was devoted to the task of providing a fine art basis for all College of Art students.

While an interest in 20th century Modernist discourse was sustained, the opportunities to undertake discourse in a sophisticated, philosophical and self-critical manner were undercut by the failure of staff and students to monitor unfolding perceptual and conceptual developments. Indeed, a selective approach was taken which tended to favour

uncritically, fixed transhistorical categories often anachronistic to contemporaneous developments. Theories and their themes, however diversified they appeared on the surface, were in practice contrived to a singular direct-realist and perceptualist epistemology which culminated in a populist "picture theory of art". Moreover, following pre-1950s textbook preferences, ramifications of classical Graeco-Roman and late Victorian idioms more than contemporary idioms were spontaneously legitimated while other examples were folklorised. Thus the Painting Programme was yet to come to serious terms with the occurrence Crowther designates as the "scepticism concerning the rigidity of categories extended to art-practice". There are obvious indications of fundamental misreadings, amnesia, unqualified reification of false dichotomies and hasty conclusions on such appropriated concepts as "realism", "abstraction", "style", "authenticity", "nationality" and the like. Recurrent themes and examples in art history and art theory subsequently, remained predominantly Caucacentric, Graeco-Roman and traditional; exercises oftentimes became perfunctory, rather than emancipatory.

By the close of the twentieth century, efforts by such art teachers as Mitchell Jr., Philips and Delaquis who committed their theoretical views to writing are notable but the survey of artefacts produced and the bodies of ideas deployed in the development of the Programme indicates that generally, teachers and students were yet to come to satisfactory terms with the full achievements of 20th Century art and discourse or still less digest or master the post-1960 language of art. Relatedly, their influence in the Department's foundational thought is demonstrated by the continuous centrality of theories antiquated, revised, hardly contentious positions exceeded by current discourses. This is exacerbated by the fact that the parallel art, scholarly and critical communities and bodies in Ghana

hardly explored the critical core of Modernism in any serious manner. The meta-cognitive outcomes of modernist exegesis were often outside the precincts of Ghanaian artistic practice and discourse and the complex implications of groundbreaking events and ideas such as would be associated with the Parisian art movements, American Abstract Expressionism, the conceptualists Duchamp or Joseph Kosuth, the conceptual turn of contemporary African, African Diasporic and Third World art as expressed in the oeuvre of Mendeta, Tayou, Searle, Campos-Pons and Bidjoka, even though inklings of their undertaking would either be echoed in their teaching and discussions, or attacked or ignored, they were yet to be understood properly. This could be said to have had its own impact on the scale of values of the Ghanaian artist or scholar and certainly hidden from the curricula, these values were promoted unconsciously.

Recommendations

We have sought to outline recommendations which could foster a more critical and reflective teaching and learning of art in the KNUST College of Art Painting Programme. We do not hold the assumption that the critical and contextual approach is the only viable kind of fine art education but rather that if the aim is to conduct the Programme in the 21st century "fine arts" milieu, then it would require a critical and reflective attitude to meet professional and intellectual challenges present in contemporary art communities. The Programme ought to take into account current developments in art education and systems of art production, presentation and discourse.

The study. Outside the Ghanaian domain we have deliberately referenced much more, British percolations and have been almost silent on possible percolations, (especially, from

the 1970s), from other systems such as the contemporary American art educational system, for example, the system purveyed by the NAEA, the College Art Association and the more recent Diasporic and Third World cultural phenomena. Our apparent leaning on the British model is informed by the generative impetus the Ghanaian system finds from the pre-1970 British system. We recommend that future research investigate much more the possible percolations from the American, German and French systems which also made important intersections with the development of Ghanaian art education.

The reader may have observed that while we have professed our affiliation with post-modernist theory, we could not disentangle ourselves completely from modernist prejudices in our evaluation. This contradiction results from two major factors: 1. The "modernist" demands of thesis writing in the University and 2. The principally modernist training of the author who is also an insider in the Programme under discussion. A meta-modernist approach would have privileged our imagining a model outside the modernist idea of art school. But our approach has been as suggested by Bourdieu, using the system against the system.

Admittedly, our analysis of the early beginnings of the Achimota art department has been constrained by our failure to acquire extensive body of texts authored by or making reference to the influential teachers G. A. Stevens and H. V. Meyerowitz and their students. As such, the central theories of these pioneering teachers are treated in synoptic fashion. Additional research ought to be done in this area. While we have suggested that the historiography of the College of Art would be better presented with occasional reference to analogous developments in other post-colonial art educational systems, space and time has not permitted us to tackle it in a focused manner. A comparative approach

which references developments in Indian, Nigerian, Ugandan, Sudanese, Egyptian, Senegalese, South African and African American art education would be more insightful. Further, content analysis of ephemera, accretions, scripted documents, messages and artefacts in the Painting Department could be tackled in a more systematic structured and rigorous manner than we have attempted here. It would give additional credence to the thesis of the study.

The Painting Programme. A revision of the Painting Programme under study may not have to begin from the level of the official or *explicit curriculum* as from the level of the *hidden (implicit) curriculum.* The *hidden curriculum* is the shell which encapsulates the underpinning assumptions or the theory for the type of education elected. It can be made analogous to the Freudian unconscious or Bourdieusian habitus which is thought to underpin a good deal of what happens on the surface. By outlining and evaluating the quality of the theoretical impetus for our particular curriculum we analogously evaluate its *hidden curriculum.* By this the *null curriculum* which defines the interstices and disjuncture in the content and design of the *explicit curriculum* becomes obvious. The redundancies in the overt curriculum will also be obvious when the *hidden curriculum* has been clearly specified. From this stage the overt curriculum can be revised.

In our study we would recommend that in their present context the existing activities of the Programme ought to be woven around the major objective of facilitating self-conscious, theoretic and reflective art practice in an international and contemporary perspective but with critical attention to the history of art production and its intellectual and social foundations. This objective is warranted by a survey of the broad spectrum of contemporary art school curricula and activities, especially of departments which have had

historical contacts with the Ghanaian Painting Programme and which have transformed in response to transformations in art practice, discourse communicative contexts and institutions. This objective would be most suitable to define the *hidden curriculum.*

Since the First Coldstream Report and the subsequent curricular Reforms it engendered have informed the present structure and content of the Programme, it seems to be a helpful undertaking to assess it and to contrast it with subsequent reports and reforms which transformed British Art Education in the 1970s. It is evident that the inheritors of the Avis curriculum did not monitor to any serious and sustained degree the transformations which were called forth by subsequent revisions; the challenge of new art practices which necessitated these transformations was responded to in individual and ad hoc fashion; there was never a strong artistic faith in this endeavour. This was amplified by the continual clinging to time-worn advocacies in such textbooks as Feldman (1967), and Gombrich (1950).

To appropriately identify the curriculum as a purveyor of culture the curriculum could be construed as text. As a cultural construct it is necessary to take into account that the totalising and decontextualised aspects of the curriculum are mythified as neutral and transparent procedures and masks their specific histories and political orientations. A predominantly functionalist approach to an art curriculum development and pedagogy cannot be adequate to meet contemporary challenges. Further, the existing local, official, institutional and bureaucratic premises may not be adequately warranted for the development of the discipline. Not all viable objectives and features of disciplines conciliate to existing values and systems; especially, those disciplines particularly valued for their theoretical quality such as "fine art" Painting construct new and alternative

L BRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

models. These may have practical implications but they are only incidental and ought not to be used as the raison d'être, the legitimation for their continued support by the state or their existence in the curriculum.

It ought to be recognized that much as the University and its programmes could be construed as subservient to collective state achievement, the argument for state or institutional control and social cohesion as a priori considerations cannot hold for all artistic venture, not least the fine arts; historically, we can demonstrate with many examples that such approach has not always born the fruits of creative effort. The creative arts of the atelier kind which the painting programme determines to pursue feeds on a quotidian polemical impulse which sometimes obtains in non-conformity and even controversy (Shahn1957/1985), and which may not necessarily be contrived to what is permissible in the existing social formation. Like all genuine contributions to knowledge, the fine arts present new models and sets of assumptions through which we could rethink the existing social order. In this goal there is coded a desirable *function* which may be of practical benefit to the greater number; a utilitarian argument.

What this study recommends is not a total rejection of the utilitarian argument for art education but for the recognition that if the utilitarian argument is carried further towards its logical conclusion, it could imbibe vital resources which would be of greater benefit to a more holistic culture.

The Acts of Parliament which established the four national universities in Ghana provide a clue as to which aspects of the *hidden curriculum* and the *null curriculum* ought to be taken account of and which other ones could be derivative or auxiliary. The section in the KNUST Act which promotes *critical and independent thought* is the only one around

which we find unanimity in the Acts of the four principal public Universities in Ghana. It can be found in the University of Ghana Act, The University of Cape Coast Act and the University for Development Act.

Critical and independent thought was also an issue which drew much concern at cabinet and about which all Universities, institutes and colleges were instructed to improve (Folson, 1965). What Dr. Charlton of Keele University, had found was the predominance of surface learning and the exclusion of deep learning in Ghanaian pedagogy; the propensity for the teacher to purvey procedure and hard bits of information than to encourage *critical thinking* and the learner, to wonder how to satisfy his or her client teacher's demands[2]. In Dr. Charlton's own words, "students possessed neither an enquiring mind nor independent thinking". Rather, students had appeared to him "to be more interested in what was imparted to them by their teachers than in the exercise of their own mentality" (Extract from the Minutes of a Meeting of Cabinet held on May 18, 1965). It is insightful that the Ghanaian Republican cabinet took Dr. Charlton's assessment as essentially typifying the general educational zeitgeist and thereby consequently "DIRECTED"[3] the Minister of Education to "examine the situation very critically and to put forward proposals to cabinet for ways and means of correcting these rather undesirable trends in Ghana's educational systems". Consequently, copies of the cabinet decision were sent to all "Heads of the University Institutions [including the College of Art] for consideration at an early date regarding its implementation".

In the field of art education, we could draw a safe analogy between what Dr. Charlton observes in the general Ghanaian education and what Gomez & Mvusi (1962), John Avis (1965), Charles Philips (n.d. [1970]), Mount (1973/1989, p. 129) and Morris (Appendix A,

2006) observe about the character of Ghanaian art education. The period of Dr. Charlton's assessment significantly coincides with the period of John Avis' observation that painting had degenerated into mere juggling with styles but predates Charles Philips' observation in c. 1970, quoted in Chapter Four (p. 277), that the average Ghanaian art student had strong inhibitions which predisposed him to pedantry and the desire to make things to meet "his" teacher's approval, more often than not waiting to be told what to do.

Charles Philips' observation resonates in the present Painting Programme we have studied (2001-2005) which is largely a client-server system and driven by populist and visceral ethos. It would be insightful examining also the psycho-social conditions which precipitate the phenomenon these respective individuals at different periods, and in differing contexts commonly observe. Ultimately, they may trace to an unstated but totalising educational assumption in Ghana that the most trustworthy and useful education is one which can hand down reproducible knowledge, hard bits of objectified truth which the teacher knows and hands down to the passive learner, the Lockean tabula rasa approach.

From the foregoing we suggest that the reform of Ghanaian higher education, and with it art education, could begin with the important concern to forge critical and independent thought in the learner. Working around it, we propose the following recommendations as the basis to reform the Painting Programme of KNUST. These recommendations may not hold for all art programmes across space and time; they are specific responses to the findings in this research:

Universities, in collaboration with the Ministry of Education ought to recommend the intensification of critical and independent thinking inputs and exercises in the Primary and

Secondary and Teacher Training levels of Ghanaian general education. *Deep learning* methods of teaching, learning and assessment must be prioritised over the existing *surface learning*-inducing curriculum. This transformation would prepare students to be more receptive and adaptive to self-directed, self-conscious, critically reflective and transformative learning in the University.

Painting training in KNUST, like what pertains in other painting or fine art programmes elsewhere, ought to be pursued as a self-conscious and reflective study and practice with greater opportunities for questioning and debating critical historical and contemporary issues, and with examples consistent with or in the vanguard of current knowledge in art and culture. The challenge of the linguistic turn manifest in post-structuralist, post-colonial and post-modernist perspectives, and the New Art Histories ought to form focal points in the anticipated curriculum not because they are in fashion elsewhere but because they are consequential in contemporary art praxis but have been ironically missing in the College's intellectual capital for the past three decades.

In consonance with Charles Philips' advocacy, the early years of the Painting Programme, as other art programmes, must emphasise the shaping of the theoretic mindset and aptitude of candidates than the technical and procedural aspects of art making. Further, we suggest that the two ought not to be programmed according to Philips' serialist manner of one after the other but in a synchronic and reciprocal manner. The following attributes ought to form the fulcrum of induction in the early years and must be seen to be developing in each student as he or she progresses from one class to another:

a. Intellectual curiosity b. Conceptual clarity c. Flexibility of thought, i.e. the capacity to engage with alternative practices, perspectives and new information in a reasoned and

meaningful way. d. Critical engagement e. Enthusiasm for the arts and humanities, critical perspectives and the art histories f. Evidence of the potential to develop a "fine art" imagination and understanding (the ability to conjecture through production and articulation about shared experiences in the past and present art and cultural milieus). The candidate's individual aptitude to compare examples of visual, aural and scripted texts as well as possess appropriate cultural-historical knowledge and the capacity to deploy them in artistic production and discourse is worth cultivating.

Historical, classificatory and theoretical constructs, and examples ought to be decontextualised in teaching by referring subjects, modules, modulets and underpinning critical perspectives to their historical and philosophical foundations and reverberations in other systems of thought and practice.

Oral examinations, group critiques, tutorial reviews, exhibitions and theory-informed dissertations ought to be intensified as assessment methods for studio practice. This would mean that the Department ought to recognise them as prioritised and not auxiliary to art education.

Participation in international art workshops, residencies and conferences, attendance of art and cultural biennales, visits to and from galleries, and museums with more formidable structures than exist in Ghana ought to be necessary parts of the student and lecturer's training. International and multi-cultural Symposia and Colloquia ought to be organised regularly emphasised as indispensable to the growth of the Department.

Student applicants to the painting programme ought to have undergone a six-month pre-degree preparatory programme certified by the Painting Department of the KNUST , the National Council for Tertiary Education and the National Accreditation Board; a

programme which would bridge the gap between "secondary school art understanding" and "college art understanding". It would prepare the candidate to be intellectually and theoretically responsive to the more urbane issues in contemporary college art study. By undergoing such training the student would be expected to be prepared to respond intelligently to the unique demands of painting practice and related professions as well as develop the aptitude for graduate studies in painting and related disciplines.

Interviews and portfolio examination should augment as well as supersede the value of SSCE results in admissions procedures unless the unlikely event that the SSCE art examinations can be construed as offering adequate "college art" preparation of candidates can be ascertained with certainty. The onus is to identify applicants who exhibit the capacity for self-motivation, self-criticism, critical reflection and self-consciousness in practice and in discourse.

More emphasis placed on the Liberal and critique-oriented kind of art education than on the merely procedural and technocratising training model in Ghanaian fine art education would be instructive. This can be enforced if competencies of *skill* are contemplated in a more inclusive and complex fashion connected to contemporary praxis and exceeding those advocated in *Craftsmanship in Painting* and *Truth and Illusion*.

0. The Painting Programme ought to shift from the "assignment giving lecturer/assignment making student" model to the "guardian lecturer/self-conscious student artist" model.

1. Lecturers, librarians and auxiliary staff ought to monitor current developments in contemporary practices in Africa, the Diaspora, the Third World, the Orient and the Occident. Successive art educational paradigms ought to be monitored to identify the

significant issues being raised and their tropisms. These issues may replicate in the Ghanaian setting in many respects. Like the efforts made by Seth Anku, E. V. Asihene and E. K. J. Tetteh in the 1970s, in-depth and in-breadth assessments ought to be made of the philosophical and theoretical evolution of analogous institutions such as Royal College of Art, Slade School of Art, Goldsmiths College which played a part in the evolution of the College of Art. These efforts need to impact on the transformation of the curriculum and in teaching and learning approaches.

2. The affiliation of the Painting Programme with the Art History Department is a strategic one. However, the present Art History Section (now African Art and Culture Section) has hardly cultivated ample resource and insight to instruct College painting students in contemporary art history. The Section's focus on an antiquated "ethnographic present" and the "Freshman European art history" puts its capital at the mercy of the complexities in contemporary art history. The Section ought to find instruction and guidance from well-resourced Art History Departments and scholars, philosophers and critics. In the present context, Olu Oguibe, Kojo Fosu, Jacob Jari, Ola Oloidi, Simon Njami, Chika Okeke, Everlyn Nicodemus, Kwame Anthony Appiah, Yacouba Konate, Salah Hassan and John Picton, among others, could be important resources.

3. The KNUST English Department should revive the earlier interest Prof. Amon Kotei, A. B. K. Dadzie, David Tomlinson, Prof. Sackey A. A. Amoako and F. E. Kofigah have shown in art appreciation. The new focus on "communication skills" ought to be reverted to the former focus on "art and literary appreciation". In addition, other theory-oriented humanities departments in Ghanaian higher institutions ought to be vital collaborators for fine art pedagogy and practice.

14. The predominantly realist and perceptualist ontology of the programme ought not to remain in what can be philosophically labelled "naïve realism". Since the linguistic turn naïve-realism has been put to serious question. Today, realists taking account of the challenge of the post-Saussurean discourse and indeterminist orientations of contemporary physical sciences have reworked the ontology and made it more explanatory and exploratory than the naïve-realist kind. Such scholars as Crowther, Levinson could be resourceful realist art theorists. Students ought to be encouraged, through their learning and practice, to build the capacity to make sense of both the sensate and the psychological spaces of painting. An understanding of the language that accompanies art production can be encouraged by reading such critically acclaimed art historical and art theoretical scholarship as those of Oguibe, Krauss, Alain-Bois, Cixous, Bourdieu, Kristeva, Njami, Deleuze and Guattari, Derrida and the journals *Third Text* and *African Arts*. Efforts should also be made to make publications which emulate the excellence in quality, depth and rigour of these texts and also to acquire satisfactory resource with which to make interrogation of positions taken in them more intelligent and plausible.

15. Lecturers from other systems of training in Africa and elsewhere need to be considered for employment.

16. Intermittent subject and content review made in collaboration with time-honoured Quality assurance bodies and critical communities would be a helpful incentive. Possible institutions would be the QAA of UK and the College Art Association of the US. Institutional membership of such art supporting bodies as the College Art Association and subscription to its journals, especially *Artforum* are recommended.

17. The Department ought to put together, a resource centre which monitors exhibitions, public and international events and subscribes current literature and audio-visual material. Contact should be made with local, regional, African Diasporic, Third World, Oriental and Occidental art specialists, curators and agencies. Serious archiving and documentation programme to accumulate digital and analogue resources on historical and contemporary art and events ought to follow this endeavour.

18. The Department ought to establish resourceful exchange programmes with staff and students of art institutions in Africa. Such efforts ought not to be on ad hoc basis but ought to be informed by theory and co-dinated strategically.

19. The former practice of external examiners being invited to moderate the undergraduate programme ought to be revived. The present system of assessors merely inspecting "samples" of paintings in the absence of the student artist must give way to a more interactive one. Invited examiners and internal assessors ought to participate in student exhibitions and public critiques as part of the assessment programme. The core objectives of the programme ought to be strategically factored into the choice of examiners.

20. The following set of literature could be a starting point for the expansion of the historical, critical and contextual outlook necessary to be cultivated by the Ghanaian painting student.

a. Gaston Bachelard *Poetics of Space*

b. Ayi Kwei Armah *Eloquence of the Scribes*

c. Roland Barthes *Mythologies*

d. Olu Oguibe & Okwui Enwezor (eds.) *Reading the contemporary; From theory to the Marketplace*

e. Pierre Bourdieu *The Field of Cultural Production*

f. Kwame Anthony Appiah. *In my Father's House*

g. Paul Crowther *The Language of Twentieth Century Art*

h. *Third text* (Periodical)

i. *Art Forum* (Periodical)

j. Thomas McEvilley *Art and Otherness*

k. V. Y. Mudimbe *The Invention of Africa*

l. Sidney Littlefield Kasfir *Contemporary African Art*

m. Ben Shahn *The Shape of Content*

n. Edwin Abbott *Flatland; A Romance of many Dimensions*

o. Edward Said *Orientalism*

REFERENCES

Agyei-Henaku, D. (1956, June 6). D. Agyei-Henaku to J. M. MacKendrick [File Document]. *Correspondence from past students.* Kumasi: Kumasi College of Technology.

Agyeman, Fred (1988). *Amu the African; A Study in vision and courage.* Accra: Asempa Publishers, Christian Council of Ghana.

Akoi-Jackson, Benard. (2003). *Statements (An Installation). A project inspired by the concepts of space and time in contemporary painting* [Unpublished B.F.A. Thesis]. Kumasi: Kwame Nkrumah University of Science and Technology.

Alain-Bois, Yves. (1993). *Painting as Model*. MIT.

Amankwah, Edward Kevin (1996). *Caricature paintings on royal palm trees* [Unpublished MFA Thesis]. Kumasi: University of Science and Technology.

Amankwah, Kevin (2004, June). *General Art Studies, PAP 352* [B.A. Art second semester examinations paper, third year]. Kumasi: Kwame Nkrumah University of Science and Technology.

Amenuke, S. K. (1979). Attitudes to art and art education in Ghana. *Image, College of art Journal, 1*(5), 26-29. Kumasi:University of Science and Technology.

Ampofo, Oku (1988). *My kind of sculpture*. Accra: Presbyterian Press.

Anku, S. E. (n.d. [c. 1972]). *Personal details for renewal of contract.* Kumasi: College of Art, KNUST.

Anquandah, Kwesi J. (1999). *Castles & Forts of Ghana.* Accra, Paris: Ghana Museums and Monuments Board, Atalante.

Antubam, Kofi (1963). *Ghana's Heritage of Culture.* Leipzig: Koehler and Amelang.

Armah, Ayi Kwei (1978), Larsony, or Fiction as Criticism of Fiction. *Positive Review.* (Ife)

Armah, Ayi Kwei (2006). *The eloquence of the scribes; a memoir on the sources and resources of African literature.* Popenguine: Per Ankh.

Armah, K. O. O. (2003, June). *Appreciation, ENGL 272* [B.A. Art second semester examinations paper, second year]. Kumasi: Kwame Nkrumah University of Science and Technology.

Armistead, K. (1966, March 25). Resignation [File Document]. *IA/PF/7.* Kumasi: Institute of Art. Kwame Nkrumah University of Science and Technology.

Armistead, Wilson (1848). *Tribute for the Negro.*

Ary, Donald et al (2002). *Introduction to Research in Education.* Belmont: Wadswoth/Thompson Learning.

Asad, Talal (1973). Two European images of non-European rule. In T. Asad (Ed.), *Anthropology and the Colonial Encounter*. London: Ithaca Press.

Asihene, E. V. (1965). Annual Report for the Period, October 1964-September, 1965. Letters to/from Nationl Council for Higher Education [File document]. *IA/38*. Kumasi: University of Science and Technology.

Asihene, E. V. (1966, December12). Prof. E. V. Asihene to Registrar; Mr. J. Morris Post [File document]. *CA/PF.25/21*. Kumasi: University of Science and Technology.

Asihene, E. V. (n.d. [1968, June]). Grace Slater Trueblood Prize [File document]. *Prizes, CA/72/SF 1*. Kumasi: College of Art, UST.

Asihene, E. V. (1971, May 4). *B. A. Art Examinations (Third Year): AT 331 P: Composition* [Examination paper]. Kumasi: University of Science and Technology.

Asihene, E. V. (1971, May17). *B. A. Art Examinations (Part II): AT 331 P: Composition* [Examination paper]. Kumasi: University of Science and Technology.

Asihene, E. V. (1972, June7). Mr. S.E. Anku [File document]. *CA/PSD/11/SF.1*. College of Art, UST.

Asihene, E. V. (1976). *Renewal of Contract Appointment; Mr. E. K.J. Tetteh* [File document]. Kumasi: College of Art, UST.

Asihene, Ernest Victor (2004). *A brief history of art, with special reference to West Africa.* Accra: Woeli.

Asihene, E. V. & Mead, D. (1971). *B. A. Art Examinations Part II: AT 335 P: Objective Study (Painting from the Figure)* [Examination paper]. Kumasi: University of Science and Technology.

Asihene, Professor Ernest Victor (2001) *Funeral Tribute.*

Assimeng, Max (1999). *Ghana social structure* [2nd Ed.]. Accra: Ghana Publishing Corporation (Original work published 1981)

Atkinson, Edward J. (ed.) (1971). *Black dimensions in contemporary American Art.* New York: The American Library Inc., pp. 32, 33.

Attoh-Ahuma, SRB (1910). *Memories of West African celebrities: 1700-1850.*

Avis, John (1964, July10). John Avis to the Registrar [File document]. *IA,PF.17*. Kumasi: Kwame Nkrumah University of Science and Technology.

Avis, John (1965, January 6). Memorandum for the attention of the Dean, Faculty of Art (John Avis to Professor E. V. Asihene) [File document]. *IA, PF.17*. Kumasi: Kwame Nkrumah University of Science and Technology.

Avis, John (1966a, March 10). John Avis to Professor E. V. Asihene [File document]. *J. A. Avis, IA/PF.17.* Kumasi: Institute of Art, Kwame Nkrumah University of Science and Technology.

Avis, John (1966b, October1). John Avis to Professor E. V. Asihene [File document]. *J. A. Avis, IA/PF.17.* Kumasi: Institute of Art, University of Science and Technology.

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

Awudetsey, S.A. (1978). The Problem of Africanisation of education. V. K. Duodu (Ed.) *Ghana Journal of Education*, Accra, Ministry of Education.

Babha, Homi (1994). *The location of culture.* London: Routledge.

Barthes, Roland (1993). Imagination of the Sign. Susan Sontag, ed. *A Roland Barthes Reader.* London: Vintage, pp. 211-217. (Original work published 1982).

Barthes, Roland (1996). From Work to Text. In Philip Rice & Patricia Waugh (ed.) Modern Literary Theory. New York: Arnold (Original work published 1971).

Beard, Ruth M., Healey, F. G., Holloway, P. J. (1975). *Objectives in Higher Education.* London: Society for Research into Higher Education. (Original work published 1968).

Bedu-Addo, Ato. (1977). Kofi Antubam: His Life and Work. *Sankofa,* 1 *(1),* 16-18, 20-22.

Belsey, Catherine (1982). *Critical Practice,* London and New York: Methuen.

Belton, Robert J. (1996/2002). *Words of Art.* Okanagan University College: Department of Fine Arts. Retrieved online 20th August, 2005 from http://www.arts.ouc.bc.ca/fina/glossary.

Benveniste, Emile (1971). *Problems in General Linguistics.* Miami: University of Miami Press.

Berman, E.H. (1972). Tuskegee-in Africa. *The Journal of Negro History, 41*(2), 99–112.

Berman, Edward H. (1971). American influence on African Education: The role of the Phelps-Stokes Fund's Education Commissions. *Comparative Education Review* 15(2),132–145.

Bernal, Martin (1987). *Black Athena: The Afro-Asiatic Roots of Classical Civilisation, Fabrication of Ancient Greece (1785-1985)* (Vol. I). New Brunswick, NJ: Rutgers University Press.

Best, John and Khan, James (1998). *Research in Education*, Boston: Allyn and Bacon.

Biggers, John (1957, December16). *3 Year Certificate Courses – Final Assessment.* Kumasi: School of Art and Crafts, KCT.

Bliss, D. P (1960a, December 7). *Art Diploma Intermediate Examination report on J. P. Y. Kedjanyi* [File document]. Kumasi: School of Arts and Crafts, KCT.

Bliss, D. P (1960b, December 7). *Art Diploma Intermediate Examination report on J. Sojobi* [File document]. Kumasi: School of Arts and Crafts, KCT.

Bliss, Douglas Percy (1979). *Edward Bawden.* Godalming: Pendomer Press.

Blumenbach, Johann F. (1969). *On the Natural Varieties of Mankind.* Translated by T. Blendyshe from 1775/1795 editions. New York: Bergman Publishers.

Blumenbach, Johann Fredrich (1790-1828). *Collectionis Suae Craniorum Diversarum Gentium Illustratae Decades* (Illustrated Parts of his Collection of the Skulls of Various Peoples)

Blumer, Herbert (1969). *Symbolic Interactionism*. Prentice-Hall

Boahene, Ofori (1993). Foreword. Gladys Owusu-Agyakwa et al. *The Mother of our schools: A history of the Presbyterian Training College, Akropong and biography of the Principals, 1848-1993.* Akropong: Presbyterian Training College.

Bong, Ima (1991). Negritude: Between the Mask and Flag. In S. Vogel (Ed.) *Africa Explores,* pp.198-209. New York: Centre for African Art.

Bong, Ima (1999). Negritude: Between the Mask and Flag. In O. Oguibe & O. Enwezor (Eds.), *Reading the Contemporary,* pp. 128-43. London: INIVA.

Booth, Margaret Zoller (2003). Settler, Missionary, and the State: Contradictions in the formulation of educational policy in colonial Swaziland. *History of Education, 32*(1), 35–56. London: Taylor and Francis.

Bourdieu, Piere. (1993). *Sociology in Question.* London: Sage.

Boyd, Robert D., and Myers, J. Gordon (1998, October-December). Transformative Education. *International Journal of Lifelong Education, 7*(4), 261-284.

Brown, Ryan P. and Lee, Monica N. (2005). Stigma Consciousness and the Race Gap in College Academic Achievement. *Self and Identity*. London: Psychology Press, part of the Taylor & Francis Group, *4*(2).

Bryson, Norman. (1983). *Vision and Painting: The Logic of the Gaze.* New Haven: Yale University Press; London: Macmillan.

Bultmann, Rudolf (1962, April), On the Problem of Demythologizing. *The Journal of Religion. 42* (2), 96-102.

Bryson, Norman. (1988). *Calligram: Essays in New Art History from France*. Cambridge & New York: Cambridge University Press.

Bull, B. G. S. (1977). Humour and Erotica in African Art. *Image; College of Art Journal, 1(4), 24-29.* Kumasi: University of Science and Technology.

Burke, Kenneth (1950/1969). *A rhetoric of motives*. Berkeley: University of California Press. (Original Work Published 1950).

Burke, Kenneth (1969). *A grammar of motives*. Berkeley: University of California Press. (Original Work Published 1945).

Campbell, Eva. (1988). *Urban themes in contemporary Ghanaian painting* [Unpublished B. A. Thesis]. Kumasi: University of Science and Technology.

Camper, Petrus (1821). *The Works of the Late Professor Camper, on the Connexion between the Science of Anatomy and the Arts of Drawing, Painting, Statuary*...(New Ed.). London: sold by J. Hearne. (T. Cogan, Ed.).

Carline Richard (1968). A history of the Teaching and Examining of Art. London.

Carnavon to Governor Blackwell. (1867, February 23). In J. J. Crook, *Records Relating to the Gold Coast Settlements.*

Castoriadis, Cornelius. (1990). Pouvoir, politique, autonomie. In *Le monde morcelé: Les carrefours du labyrinthe III*. Paris: Seuil, pp 160–71.

Chapman, Laura. (1978). *Approaches to art in education.* San Diego: Harcourt Brace Jovanovich.

Christaller, J. G. (1879) *A collection of 3,600 Tshi proverbs*. Basel Evangelical Missionary Society.

Clark, Kenneth (1957). *The Nude; A Study of Ideal Art.* London: John Murray (Originally published 1956).

Coe, Cati. (2003). Educating an African leadership: Achimota and the teaching of African culture. *Africa Today*. Ebsco Publishing.

Cohen, Louis & Manion, Lawrence. (1996). *Research Methods in Education*. London: Routledge. (Original work published 1980, Croom Helm)

College of Art (1970). The College of Art as a Design Centre [File document]. *CA/PSD/22.* Kumasi: University of Science and Technology.

College of Art (2000). *Strategic Plan 2000.* Kumasi: University of Science and Technology.

Comaroff Jean and Comaroff John (1991). *Of Revelation and Revolution; Christianity, Colonialism and Consciousness in South Africa (Vol. 1)*. Chicago: University of Chicago Press.

Consentino, Donald John. (1991). Afrokitsch. S. Vogel (Ed.), *Africa Explores,* pp. 240-55. New York: Centre for African Art.

Conton, W. F. (1969). *West Africa in History*. London: George Allen and Unwin Ltd.

Cotter, Holland (1991, *October*). Under African eyes. *Art in America*, pp. 104-111.

Court, Elsbeth (1995). Art colleges, universities and schools. Clementine Deliss (Ed.), *Seven Stories about Modern Art in Africa*. Paris, pp.289-308, New York, London: Whitechapel Gallery.

Court, Elsbeth (2002). Dream Jackets: The growth of Kenyan modern art in Nairobi. *Action and Vision: Painting and sculpture in Ethiopia, Kenya and Uganda from 1980,* pp. 20-28. London: Triangle Arts Trust.

Court, Elsbeth Joyce. (Nov. 1985). *Margaret Trowell and the Development of Art Education in East Africa, Art Education, 38* (6) 35-41.

Crook, J.J. (n.d.). *Records Relating to the Gold Coast Settlements* pp 379-382

Crowther, Paul (1993). *Critical aesthetics and Postmodernism.* Oxford: Clarendon Press.

Crowther, Paul (1997). *The Language of Twentieth Century Art; A Conceptual History.* New Haven: Yale University Press.

Cuff, E.C, Sharrock, W.W., Francis D. W. (1979/1998). *Perspectives in Sociology.* London, Routledge.

Cugoano, Quobna Ottobah. (1787). *Thoughts and Sentiments on the Evil of Slavery.* London.

Cuvier, Georges. (1827-1835). *The Animal Kingdom* (16 vols.). London: Geo. B. Whittaker.

De Sausmarez, Maurice. (1964). *Basic Design: The Dynamics of Visual Form*. Studio Vista.

Dei-Anang, Michael. (1963). *Ghana Resurgent.*

Delaquis Ato. (1977). Truth and Illusion. *Image-Journal of the College of Art, 1*(4), 12, 13. Kumasi: University of Science and Technology.

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

Delaquis, Ato. (1976, July/December). Dilemma of the contemporary African artist; The Modern International outlook. *Ch'indaba, 1*(1), 27-30.

Delaquis, Ato. (2005). *The Difficult Art of Teaching Studio Art* [Seminar Presentation]. Kumasi: College of Art and Social Sciences, KNUST.

Deliss, Clementine (Ed.). (1995). *Seven Stories about Modern Art in Africa*. Paris, New York: Whitechapel.

Denis, Rafael Cardoso. (n.d). Teaching by Example: Education and the formation of South Kensington's Museums. *A Grand Design: A history of the Victoria and Albert Museum*. Retrieved 3rd November 2005. From http://www.vam.ac.uk/vastatic/microsites/1159_grand_design/essay-teaching-by-example_new.html

Department of Painting and Sculpture (2001-2004). *Syllabus and Course Description of the Painting Programme*. Kumasi: KNUST.

Department of Painting and Sculpture (2004). *Course Syllabus*. Faculty of Fine Art, Kwame Nkrumah University of Science and Technology.

Dickens, Charles (1908). The Noble Savage. In *The Works of Charles Dickens*, National Edition, vol. 34, *Reprinted Pieces*. London: Chapman and Hall. (Original work published in *Household Words*, 1853, June 11).

Dilthey, Wilhelm (1989). Introduction to the Human Sciences: An Attempt to Lay a Foundation for the Study of Society and History. Wayne State University Press.

Dogbe, B. K (2001). Defining the influence of Traditional African Sculpture on European Artists. *Image, Journal of the College of Art, 1*(6), 13-20. Kumasi: KNUST.

Dogbe, B. K. (2005, December). *DAH 151: African Art and Culture* [BFA Examination Paper]. Kumasi: KNUST.

Draft Syllabus of the School of Arts and Crafts (1951). Kumasi College of Science Technology and Art.

Duerden, Dennis (1968). *African Art.* Middlesex: Hamlyn House.

Ecole Nationale Superieure des Beaux-Arts (ENSBA) (2004). *2004-2005 Student Handbook.* Paris: ENSBA.

Eddy, C. T. (1958, September 29). C. T. Eddy to J. M. McKendrick [File Document]. *Entrance Examination to the Art & Craft Course,* 30/SF.1/95. Winneba: Winneba Training College.

Education Reforms Review Committee (1994, October). *Report; Pre-Tertiary Education.* Accra: Ministry of Education.

Edusei, Kodwo (1991). *Significant Ghanaian educational innovations and landmarks and their socio-cultural impact* [Unpublished PhD. Disserttion]. Kumasi: University of Science and Technology.

Eisner Elliot W. and Ecker David W. (1970). Some Historical Developments in Art Education. In George Pappas (Ed.) *Concepts in Art and Education,* p. 13. London: Macmillan.

Eisner, E. W. (1994). The three curricula that all schools teach. *The Educational Imagination: On the Design and Evaluation of School Programs* [3rd ed.] New York: Macmillan College Publishing. (Original work published, 1985).

Ephson, Isaac S. (1971). *Gallery of Gold Coast Celebrities 1632-1958. Vol. 1.* Accra: Ilen Publications Ltd. (Original work published, 1969).

Essel, Emmanuel Vincent [Papa] (1994, August). Portfolio. *Bambolse Art Journal, 3*, 17-19. Kumasi: Bambolse.

Examiners Report on Final Year Painting Students (c. 1996). Kumasi: Department of Painting and Sculpture, UST.

Extract from the Minutes of a Meeting of Cabinet held on May 18, 1965.

Feldman, Edmund Burke (1967). *Art as Image and Idea.* New Jersey: Prentice Hall.

Field, Dick. (Dec., 1977). Recent Developments and Emerging Problems in English Art Education. *Art Education. 30* (8), 5-8.

Fielding, K. J. (Jul., 1953). Charles Dickens and the Department of Practical Art. *The Modern Language Review*, *48* (3) 270-277.

Folson, J. H. K. (1965). *Folson J. H. K.* [Signed for Principal Secretary, Ministry of Science and Higher Education, Ghana] *to The Secretary to the Cabinet, Cabinet Secretariat, Ghana,* Ref. No. SCR. 14/136.

Forster, Phillip J. (1965/ 1967). *Education and Social Change in Ghana.* London: Routledge and Kegan Paul (Original work published 1965, Chicago University Press).

Fosu, Kojo (1993). *20th Century Art of Africa*. Accra: Artists' Alliance. (Original work published 1993, Gaskiya Corporation Limited, Zaria).

Fowle, William Bentley (1830). *An introduction to linear drawing translated from the French of M. Francoeur : with alterations and additions to adapt it to the use of schools in the United States : to which are added the elements of linear perspective and questions on the whole* (3rd Edition). Boston : Hilliard, Gray, Little, and Wilkins. (Original work published, c. 1827).

Fowle, William Bentley. (1847). *The Eye and the Hand; Being a Series of Practical Lessions in Drawing, for the Training of these Important Organs, Adapted to the Use of Common Schools.* Boston: W. B. Fowle.

Fraenkel, Jack R. & Warren, Norman E. (2000). *How to design and evaluate research in Education* (4th Edition). Boston: McGraw-Hill. (Original work published, 1990).

Frayling, Christopher. (1987). *The Royal College of Art: One hundred and fifty years of art and design*. London: Barrie & Jenkins.

Fry, Roger. (1990). Negro Sculpture. *Vision and Design,* pp 70-73. (Original work published in *The Athaeneum,* 16th April 1920).

Galevo, Seth. (1972). Kofi Antubam as I knew him. *Image: College of Art Journal, 1*(2), pp. 9 – 14. Kumasi: University of Science and Technology.

Gates, Henry L. Jr. (1995). Europe, African Art and the Uncanny. Tom Phillips (Ed.). *Africa: The Art of a Continent* pp. 27-33. London: The Royal Academy.

Gates, Henry L., Jr. (Ed.). (1986). *Race, Writing and Difference.* Chicago: University of Chicago Press. (Original work published in *Critical Inquiry*, *12*(1), (1985) and *13*(1), (1986).

General Art Studies Second Semester Examinations [PAP 352] (2004a, May). *Student Answer Booklet; Index No. 50302-01,* Section A, Question no. 3, p. 12. Kumasi: Kwame Nkrumah University of Science and Technology.

General Art Studies Second Semester Examinations [PAP 352] (2004b, May). *Student Answer Booklet; Index No.* 50297-01 Section A, Question no. 3, pp. 15, 16. Kumasi: Kwame Nkrumah University of Science and Technology.

General Art Studies Second Semester Examinations [PAP 352] (2004e, May). *Student Answer Booklet; Index No.* 53734-01, Section A, Question no. 5, p. 9. Kumasi: Kwame Nkrumah University of Science and Technology.

General Art Studies Second Semester Examinations [PAP 352]. (2004c, May). *Student Answer Booklet; Index No. 50324-01,* Section A, Question no. 3, p. 8. Kumasi: Kwame Nkrumah University of Science and Technology.

General Art Studies Second Semester Examinations [PAP 352]. (2004c, May). *Student Answer Booklet; Index No. 50244-01,* Section A, Question no. 3, p. 8. Kumasi: Kwame Nkrumah University of Science and Technology.

General Art Studies Second Semester Examinations [PAP 352]. (2004d, May). *Student Answer Booklet; Index No. 50224-01,* Section A, Question no. 3, p8.Kumasi: Kwame Nkrumah University of Science and Technology.

Ghana Museums and Monuments Board (1973). *National Museum of Ghana Handbook: Ethnograpical, Historical and Art Collections.* Accra: Ghana Publising Corporation. (Original work published 1970)

Glasgow School of Art Archive Reference code GB 1694 GSAA DIR 12.

Glover, Ablade (1970, April 10). *Ablade Glover to Senior Members and Staff, College of Art,.* Kumasi: College of Art, US.

Godel, Kurt (1961). The Modern Development of the Foundations of Mathematics in the light of Philosophy. Kurt Gödel (1981) *Collected Works, Volume III.* Oxford: University Press.

Gold Coast (1890). *Report of the Educationist's Committee.*

Gold Coast Acts (1852-64) No. 1 of 1852 (C.O. 97/1) in Metcalfe (1964).

Gold Coast Annual Report for 1903 (1904). London: Her Majesty's Stationery Office.

Gold Coast Parliamentary Paper 1865 V (412). *Report of Select Committee on State of British Settlements on the West Coast of Africa.*

Gombrich, E. H. (1950). *The Story of Art.* London, New York: Phaidon.

Gombrich, E. H. (1984). *The Story of Art.* Oxford: Phaidon. (Original work published 1950).

Gomez, C. K. L. & Mvusi, Selby. (1962). *Report: External Assessment of Students Winneba Training College, Art and Crafts – 1962.*

Government of Ghana (1967). *The Report of the Education Review Committee Appointed by the National Liberation Council, June 1966 to July 1967,* Accra: Ministry of Information.

Grabov, Valerie (1997, Summer). "The Many Facets of Transformative Learning Theory and Practice. P. Cranton (Ed.) *Transformative learning in action: insights from practice. New directions for adult and continuing education,* 74, pp. 89-96. San Francisco: Jossey-Bass.

Graham C. K. (1971). *The History of Ghanaian Education.* London: Frank Cass and Co.

Gregoire, Abbé Henri. (1808). *De la literature des Negres.* Paris, pp. 192, 202.

Grieve, D. W. (Ed.) (1952/1961). *Adventures into Poetry for African Schools.* London: MacMillan and Co. Ltd.

Guggisberg, Gordon. *The Gold Coast - A Review of Events of 1920-26*, paragraph 67.

Gyekye, Kwame. (1990). *An Essay on African Philosophical Thought; The Akan Conceptual Scheme*, Cambridge: Cambridge University Press.

Harmon Foundation. (1962). *Art from Africa of our Time* [Exhibition Catalogue]. New York: Phelps-Stokes Fund.

Harrod, Tanya. (1989). The Breath of Reality: Michael Cardew and the Development of Studio Pottery in the 1930s and 1940s. *Journal of Design History*, *2* (2/3) 145-159.

Heathcote, Christopher. (n.d.). *Alan Warren About the Artist: The marks I've made.* Retrieved 3rd January, 2006, from http://www.artangel.com.au/alanwarren/alan_warren.html

Hockney, David. (2001). *Secret Knowledge: Rediscovering the Secrets of the Old Masters.* London: Thames and Hudson.

Hodinyah, Seth Doe Kwashie.(1971). *Indigenous Ashanti Wood-Sculpture* [Unpublished B A Thesis]. Kumasi: UST.

Holmes, Charles Sir. (1935). *The National Gallery, France and England.* London: G. Bell and Sons, Ltd. (Original work published, 1927)

Honikman, A. H. (1970). *The Hyman Lieberman Memorial Door.* Cape Town: Sang.

Hornee, Chris and Westacott, Emrys. (2000). *Thinking through Philosophy: An Introduction*. Cambridge: Cambridge Press.

Horton to the Secretary of State for War 13/7/1861. In Horton, J.A.B. (1868), *West African Countries and Peoples*, pp 46-48. London.

Horton, A. B. (1970). *Letters on the Political Condition of the Gold Coast Since the Exchange of Territory Between the English and Dutch Governments, on January 1, 1868*. (2nd Edition). London: Frank Cass & Co. Ltd. (E. A. Ayandele, Ed.).

Houtondji, Paulin J. (1986). *African Philosophy; Myth and Reality.* Bloomington: Indiana University Press. (Original work published 1983).

Hurley, Patrick J. (2000). *A concise introduction to Logic*. Belmont: Wadsworth Thomson Learning.

Hutcheson, Linda (1992). *A Poetics of Postmodernism, History, Theory, Fiction*. New York: Routledge.

Imel, Susan (1998). Transformative Learning in Adulthood. *ERIC Digest No. 200, ERIC Identifier: ED423426.* Columbus: ERIC Clearinghouse on Adult Career and Vocational Education.

Indiana's Education Roundtable (2000). *Indiana Academic Standards for Visual Arts.* Indiana: State Board Education.

Information for the Guidance of Candidates Seeking Admission to the Teacher Training Department (1954). Kumasi: Department of Teacher Training, Kumasi College of Technology.

Janson, H.W. (1995). *History of Art*. New York: Harry N. Abrams.

Jefferson-Barnes, H. (1956, October 5). H. Jefferson-Barnes to J. Mackendrick, Esq. [File Document]. *TSA-Conf./80.* Kumasi College of Technology.

Johnson, Marion, (1937). Wood-Carving by the Wood-Carver to the Asantehene. The Teacher's Journal, 10 (3), 269-71.

Kasfir, Sidney Littlefield (1984). One Tribe, on Style? Paradigms in the Historiography of African Art. *History in Africa, 11*, pp.163-193.

Kasfir, Sidney Littlefield (1999). *Contemporary African Art*. London & New York: Thames and Hudson.

Kennedy, Jean (1992). *New Currents, Ancient Rivers: Contemporary African Artists in a Generation of Change*. Washington D.C.

Kirby, Mary (1958). *Mary Kirby to the Supervisor, School of Art and Crafts 28th April, 1958*. TSA/C/29. Kumasi: Kumasi College of Technology.

Kokroko, C. N. K. (1977, December). Nucleation and Crystal Growth in a New Raw Zinc Porcelain Glaze [presented at The 10th Biennial Conference, West African Science Association, 2nd April 1976]. *College of Art Newsletter and Research Report*, *2*(1). Kumasi: College of Art, University of Science and Technology.

Kpobi, David Nii Anum (1993) *Mission in chains.* Zoetermeer: Uitgeverij Boekencentrum.

Krauss, Rosalind E. (1991). Reading Jackson Pollock, Abstractly. *The Originality of the Avant-Garde.* Cambridge: MIT Press, pp. 221-242. (Original work published 1986).

Kudowor, Edinam (1981). *Some Trends in Contemporary Ghanaian Painting* [Unpublished B. A. Thesis]. Kumasi: University of Science and Technology.

Kumar, Ranjit (1999). *Research Methodology, A Step-by-Step Guide for Beginners.* London: Sage Publications. (Original work published 1996).

Kwami, Atta (1995, August). Shave and Tenq; Some Comments. *Bambolse Art Journal, 4(1,2), pp. 40-45*. Kumasi: Bambolse.

Kwami, Atta (2000). Notes from an Exhibition. *South Meets West* [exhibition catalogue], p. 45. Accra, Bern: National Museum, Kunsthalle, NAWAO.

Kwami, Atta (2003). Ghanaian Art in a time of change. Falgayrettes-Leveau, Christiane and Owusu-Sarpong, Christiane (Eds.) *Ghana, Hier et Audjourd'hui*. Paris: Musée Dapper.

LaCapra, Dominick. (December 2004). Tropisms of Intellectual History. *Rethinking History*, *8* (4), 499 – 529.

Levinson, Jerrold (1990). *Music, Art, and Metaphysics; Essays in Philosophical Aesthetics.* Ithaca and London: Cornell University Press.

Linstead, Stephen & Mullarkey, John. (2003, March). Time, Creativity and Culture: Introducing Bergson. *Culture and Organization*, *9*(1) 3–13.

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

Lochner, Norbert (July 1958). Anton-Wilhelm Amo. *Transactions of the Historical Society of Ghana*, *3* (3).

Louis, Archibald (1978). *Painting in the College of Art, University of Science and Technology.* [Unpublished B.A. Thesis]. Kumasi University of Science and Technology.

Lowenfield, Viktor (1965). *The Nature of Creative Activity.* London: Routledge and Kegan Paul. (Original work published, 1939).

Macaulay, Thomas Babington (1957). Minute of 2 February 1835 on Indian Education. G. M. Young ed. *Macaulay, Prose and Poetry*, Cambridge MA: Harvard University Press.

MacClaney, Jeremy (Ed.). (1997). *Contesting Art: Art, Politics and Identity in the Modern World*, New York: Oxford.

Mackendrick J. M. (n.d.). MacKendrick to American Embassy, Abidjan. *J. M. MacKendrick, SFA/PF/2/21*. Kumasi: Kwame Nkrumah University of Science and Technology.

MacKendrick, J. M.] (1948, September 23). MacKendrick to the Rector, Achimota Training College: Re-Question of additional Staff for Training College. *P/C4a/48.* Achimota: School of Art.

MacKendrick, J. M.] (1949, March 22). MacKendrick to the Rector, Achimota Training College: Candidate for vacancy – Art Tutor [File document]. *M1/C19/49.* Achimota: School of Art.

MacKendrick, J. M. [School Supervisor]. (1952). *Terminal Marks & Reports [1st June 1952].* Kumasi: School of Arts and Crafts, Kumasi College of Science, Technology and Arts.

MacKendrick, J. M. [School Supervisor]. (1956a, May 30). J. M. MacKendrick to W. E. Duncanson (Principal, KCT) [File Document]. *TSA-C/conf/108.* Kumasi: School of Arts and Crafts, Kumasi College of Science, Technology and Arts.

MacKendrick, J. M. [School Supervisor]. (1956b, July 5). J. M. MacKendrick to Agyei Henaku [File Document]. *Correspondence with Students.* Kumasi: School of Arts and Crafts, Kumasi College of Science, Technology and Arts.

MacKendrick, J. M. (1957, December 9). J. M. MacKendrick to the Principal, College of Technology, Kumasi.

MacKendrick, J. M. (1958, June 2). T. MacCroire MacNair: To whom it may concern. *TSA.C/Conf/80.* Kumasi: School of Art and Crafts, Kumasi College of Technology.

Mackendrick, J. M. (1960a, March 24). J.M. Mackendrick to Mr. White, Deputy Director, Design Centre, Haymarket, London [File document]. *TSA-C/75/V.4.* Kumasi: School of Fine Art, Kumasi College of Technology.

Mackendrick, J. M. (1960c, June 23). MacKendrick to J. M. K. Ampiaw [File document]. *TSA-C/68.U2/30*. Kumasi: School of Fine Art, Kumasi College of Technology.

Mackendrick, J. M. (1960d, June 23). MacKendrick to J. P. Y. Kedjanyi [File document]. *TSA-C/68.U2/30*. Kumasi: School of Fine Art, Kumasi College of Technology.

MacKendrick, J. M. (1962b). MacKendrick to American Embassy, Abidjan [File document]. SFA/PF/2/21. Kumasi: Kwame Nkrumah University of Science and Technology.

Mackendrick J. M. (1960b, June 23). MacKendrick to E. K. Angba [File document]. *TSA-C/68.U2/30.* Kumasi: School of Fine Art, Kumasi College of Technology.

MacKendrick J. M. (1961, March 28). MacKendrick to Evelyn Brown [File document]. *TSA-C/ 77/15.* Kumasi: School of Fine Art.

MacKendrick J. M. (1962a, February10) MacKendrick to Acting Registrar [File document]. *J.M. MacKendrick, SFA/PF/2/18*. Kumasi: Kwame Nkrumah University of Science and Technology.

MacLeod, Michael (1968). To whom it may concerm. *Anatsui E. Kwami CA/59. 73.* Kumasi: College of Art.

Malcolm Falkus (1990). *Britain Transformed; an Economic and Social History, 1700-1914,* London: Causeway Books.

Malhotra, Rajiv (n.d.). *Language Hegemony and the Construction of Identity.* Infinity Foundation. Retrieved 20th August, 2004, from http://www.infinityfoundation.com/mandala/h_es/h_esmalho_language_frameset.htm

Mallalieu, George Frederick (1967). Application for appointment as Lecturer in Design Subjects, College of Art. *Mr. G. F. Mallalieu CA/PF. 17.* Kumasi: College of Art.

Mann, Horace (1844, April). Seventh Annual Report to the Board of Education of the Commonwealth of Massachusetts. Horace Mann (Ed.), *Common School Journal*, pp. 132-135.

Matthews, Roy T. and Platt, F. DeWitt (2001). *The Western Humanities* California: Mayfield Publishing Company.

Mazrui, Ali A. (2000). Cultural Amnesia, Nostalgia and False Memory: Africa's Identity Crisis Revisited. Eze, Emmanuel C. (Ed.) (August 2000), *African Philosophy, 13.* Oxford: Carfax Publishing, Taylor and Francis Ltd.

McDonald, Stuart. (2004). *History and Philosophy of Art Education.* Lutterworth Press. (Original work published, 1970).

McElwee, Rory O'Brien and Dunning, David (2005, April-June). A Broader View of "Self" in Egocentric Social Judgment: Current and Possible Selves. *Self and Identity, 4*(2) 113 – 130. Psychology Press (Part of the Taylor & Francis Group).

McEvilley, Thomas. (1991). *The Selfhood of the Other.* In S. Vogel (Ed.). *Africa Explores* [Exhibition Publication]. New York: Centre for African Studies, pp.266–75.

McEvilley, Thomas. (1992). *Art and Otherness – Crisis in Cultural Identity.* Documentext, McPherson and Co.

McEvilley, Thomas. (1993). *Fusion: West African Artists at the Venice Biennale*. New York: Museum for African Art.

McLaughlin, Terence H. (2004, November). Education, philosophy and the comparative perspective. *Comparative Education*, *40*, (4), 471- 83.

McLoughlin, Mary. (2005). *Kensington Gore to Christian Dior*. Retrieved 14th November, 2005, http://www.dkds.dk/forskning/fashiondressconference2005/papers/Marie_McLoughlin.pdf

McWilliam H.O.A. and Kwamena-Poh, M. A. (1975). *The Development of Education in Ghana, An Outline*. London; Longman Group Ltd. (Original work published 1959).

Mensah-Sarbah John (1968) *Fanti National Constitution*, Frank Cass and co. (Original work published 1906).

Metcalfe, G. E. (1964). *Great Britain and Ghana, Documents of Ghana History, 1807-1957,* London: Thomas Nelson and Sons Ltd., London, on behalf of the University of Ghana

Meyer, Jennifer Akorkor (1982). *Character, Traits and Attitudes in a Painter's Work (Case Study of U.S.T. Painters)* [Unpublished B.A. Thesis]. Kumasi: University of Science and Technology.

Meyerowitz, H.V. (1936). *A Report on the Possibilities of the Development of Village Crafts in Basutoland.* Morija.

Meyerowitz H V (1937a). The Teaching of Art. *Achimota Review.* 1927-1937, pp. 38, 39 Achimota: Achimota College.

Meyerowitz, H. V. (1937b). Memorandum on the Proposed Institute of West African Research in Arts and Industries and Social Studies (File document). *CSO 18/6/155.* Ghana National Archives.

Meyerowitz, H. V. (c. 1941). Arts and Crafts. *Achimota Review,* pp. 24-26. Achimota: Achimota College.

Meyerowitz, H. V. (1943, October). Secondary Industries and Inter-Colonial Collaboration [International Discussion Meetings]. *Africa: Journal of the International African Institute, 14* (4) 177-182.

Meyerowitz, H. V. (1944, August 1) *The West African Institute of Industries, Arts and Social Science* [Typescript of radio talk Ikoyi Studio]. Bath: Crafts Study Centre, Holbourne Museum.

Mezirow, J and Associates. (1990). *Fostering Critical Reflection in Adulthood* San Francisco: Jossey-Bass.

Mezirow, Jack. (1991). *Transformative dimensions of Adult Learning*. San Francisco, CA: Jossey-Bass.

Mezirow, Jack. (1997, Summer). Transformative Learning: Theory to Practice. P. Cranton (ed.), *Transformative learning in action: insights from practice. New directions for adult and continuing education,* (74), 5-12. San Francisco, CA: Jossey-Bass.

Miles, Elza (1996). *Current of Africa: The art of Selby Mvusi* [Exhibition Publication]. Johannesburg Art Gallery.

Ministry of Education (1959). *Examinations in Art; Question Papers 1959.* London: Her Majesty's Stationery Office.

Ministry of Education, *Visual Arts Syllabus for Senior Secondary Schools,* Accra, Ghana.

Minutes of the Meeting of the Staff of the Faculty of Art (1963, Tuesday, January 8).

Mitchell Jr., L. E. & Tetteh, E. K. J. (1976, May). *B.A. Art Examination, Final Year: AT 434P Methods of Production.* Kumasi: University of Science and Technology.

Mitchell Jr., Leroy E. (1976). *Aesthetic trends among African and Afro-American Artists* [Unpublished M.A. Thesis]. Kumasi: University of Science and Technology.

Mitchell Jr., Leroy E. (1979). The Crisis of African Painting Traditions and Euro-Western 'Isms'. *Image-Journal of the College of Art 1*(5), 10 - 17. Kumasi: University of Science and Technology.

Mitchell Jr., Leroy E. (1988). *Africa Come Back*. Tema: Ghana Publishing Corporation.

Mitchell Jr., Leroy E. (n.d. [1970a]). An Interview with Vincent Kofi. L. E. Mitchell, A. A. Teye, D. Tomlinson (Eds.), *Image; College of Art Journal 1*(1), 35-39. Kumasi: University of Science and Technology.

Mitchell Jr., Leroy E. (n.d. [1970b]). Belated Dialogue. L. E. Mitchell, A. A. Teye, D. Tomlinson (Eds.), *Image; College of Art Journal 1*(1), 21-24. Kumasi: University of Science and Technology.

Morris, John M. (1966). Application for appointment as Lecturer in Sculpture. 26th April, 1966. *John Morris CA/PF.25.* Kumasi: College of Art.

Morris, John Meirion (26th January, 2006). *Correspondence to kari'kacha seid'ou* [E-Mail].

Mount, Marshall W. (1962, January 24). Marshall Mount to Mr. James MacKendrick. *J. M. MacKendrick, SFA/PF/2.* Kumasi: Kwame Nkrumah University of Science and Technology.

Mount, Marshal W. (1989). *African Art: The Years since 1920.* New York: Da Capo. (Original work published 1973, Bloomington: Indiana University Press)

Mudimbe V. Y. (1988). *The Invention of Africa: Gnosis, Philosophy, and the Order of Knowledge.* Bloomington and Indianapolis: Indiana University Press.

Mudimbe, V. Y. (1991). Reprendre: Ennunciations and Strategies in Contemporary African Art. Susan Vogel (Curator), *Africa Explores*. New York: Centre for African Art.

Murray, K. C. (1943, October). Arts and Crafts of Nigeria: Their Past and Future. *Africa: Journal of the International African Institute*, 14 (4)155-164.

National Theatre Ghana (c. 2005). *Living Legends Series: Amon Kotei/Saka Acquaye* [Exhibition Catalogue]. Accra: National Theatre.

Nicodemus, Everlyn (1995). Inside. Outside. In Clementine Deliss (Ed.), *Seven Stories about Modern Art of Africa* [Exhibition Publication], pp. 21-36. Paris, NewYork: Whitechapel.

Nicodemus, Everlyn (1998). The Art critic and Advocate. *Art Criticism and Africa.* London: Safron Books.

Nicodemus, Everlyn (1999). Bourdieu out of Europe? In O. Oguibe & O. Enwezor (Eds.), *Reading the Contemporary; African Art from Theory to the Marketplace,* pp. 74-87. London: INIVA.

Niklaus, Caterina (1995a August). Darkness of light 1. *Bambolse Art Journal, 4(1,2), pp. 3-6*. Kumasi: Bambolse.

Niklaus, Caterina (1995b). *More Eyeworks* [Unpublished MFA Thesis]. Kumasi: University of Science and Technology.

Njami Simon (2000). The Curator as a naked king. *South Meets West* [Exhibition Publication], pp. 52-55. Accra, Bern: National Museum, Kunsthalle, NAWAO.

Nkrumah, Kwame (1957, March 6). *The autobiography of Kwame Nkrumah.* Edinburgh: Thomas Nelson and Sons.

Nkrumah, Kwame (1978). *Consciencism; Philosophy and Ideology for De-Colonisation.* London: PANAF. (Original work published 1964).

Norwich School of Art & Design (2005, July). BA (Hons) Fine Art; Programme Specification.

Nyachae, Wanjiku (1995). Concrete Narrative and Visual Prose. In Clementine Deliss (Ed.), *Seven Stories about Modern Art in Africa*. Paris, pp.161-89, New York, London: Whitechapel Gallery.

Obeng, George K. (1969). *Akwamu Odwira (Apafram) Festival* [Unpublished B. A. Thesis]. Kumasi: University of Science and Technology

Odamtten S. K. (1978). *The Missionary Factor in Ghana's Development (1820-1880)*, Waterville Publishing House, Accra.

Offei-Nyako, Ben (2003). *Course Description, PAP 455.* Kumasi: Department of Painting and Sculpture, KNUST.

Offei-Nyako, Ben (2005, October, 18). *Africanisation of Icons* [Seminar Presentation]. Kumasi: College of Art, KNUST.

Oguibe, Olu & Enwezor, Okwui, (Eds.). (1999). *Reading the Contemporary; African Art from Theory to the Marketplace.* London: INIVA.

Oguibe, Olu (1999). In the Heart of Darkness. *Reading the Contemporary; African Art from Theory to the Marketplace* pp. 320-327. London: INIVA.

Oguibe, Olu (2002). Appropriation as Nationalism in Modern African Art. *Third Text*, *16*(3), 234-259. London: Routledge.

Oguibe, Olu. (November 1996). *Art Criticism and Africa; Thoughts toward a New Century* [Keynote speech delivered at the International Association of Art Critics Conference]. London: Courtauld Institute.

Okeke, Chika (1995). The Quest: From Zaria to Nsukka. Clementine Deliss (Ed.), *Seven Stories about modern art in Africa,* pp. 40-75. Paris, New York: Whitechapel, Flammarion.

Okeke, Chika (n.d.). *Modern African Art* [Trimester Essay]. Retrieved January 30, 2006 from http://www.artafrica.gulbenkian.pt/html/artigotrimestre

Oppong-Berko, Gideon. (2005). *A catalogue on 2004/2005 academic painters* [unpublished BA Thesis]. Kumasi: KNUST.

Owusu-Agyakwa, Gladys; Ackah, Samuel K. & Kwamena-Poh, Michael (1994). *The Mother of our Schools: A History of the Presbyterian Training College, Akropong and Biography of the Principals, 1848-1993.* Akropong: Presbyterian Training College

Papers of Douglas Percy Bliss, Director of Glasgow School of Art, 1946-1964 in Glasgow School of Art Archive Reference code GB 1694 GSAA DIR 12.

Pappas, George, (Ed.) (1970). *Concepts in Art and Education,* London: Macmillan Company, London.

Parker, Samuel K. (1987, Winter). Artistic Practice and Education in India: A Historical Overview. *Journal of Aesthetic Education, 21* (4) 123-141.

Parliamentary Paper1865 V (412). Report of Select Committee on State of British Settlements on the West Coast of Africa.

Peligah, Alhaji Yakubu Seidu (c. 2005). *The life and works of Kwaku Boafo Kissiedu* [CD Rom]. Kumasi: Art Education Department/Talif.

Peligah, Yakubu Seidu (2001). Visions of a new Ghana in the New World Order and the role of art as productive resource. *Image, Journal of College of Art, 1*(6), 31-36. Kumasi: Kwame Nkrumah University of Science and Technology.

Pennington, James C. (1841). *A Textbook of the Origin and History & c. & c. of the Coloured People.* Hartford: L. S. Skinner.

Pevsner, Nikolaus (1955). *The Englishness of English Art*, Roth Lectures.

Pfeffer, John (2003). African Modernism, from the Margins to the Marketplace- Reading the Contemporary: African Art from Theory to the Marketplace in *Art Journal*, Winter 2003. Retrieved October 24th, 2005 from http://www. findarticles.com

Philips, Charles E. [1970]. The Creative Potential of the Beginner. Mitchell Jr., L. E., A. A. Teye, D. Tomlinson (Eds.), *Image, College of Art Journal*, *1*(1), 7-14. Kumasi: University of Science and Technology.

Philips, Lilian (1988). *The Growth of the Student Painter in the College of Art* [Unpublished B.A. Thesis]. Kumasi: University of Science and Technology.

Phillips, Tom. (Ed.). (1995). *Africa: The Art of a Continent. London*: The Royal Academy.

Photo Gallery of Deans of the College of Art, College of Art, KNUST

Picton, John (1998). Observers are worried: The tribal image is no more. *Internationales Afrikaforum* pp.281-288. Welforum Verlag.

Picton, John (1999). The other way to wear Black. Olu Oguibe and Okwui Enwezor (eds.) *Reading the Contemporary: African Art from Theory to the Marketplace*, pp.115-126. Cambridge: MIT Press.

Picton, J. (2002). Reality and Imagination: An introduction to visual practice in Kenya, Uganda and Ethiopia. *Action and Vision: Painting and sculpture in Ethiopia, Kenya and Uganda from 1980,* pp. 7-13. London: Triangle Arts Trust.

Pippet, Gabriel (1935). Teaching Wood-carving at Achimota in M.E. Sadler (ed.), *Arts of West Africa*. London: International Institute of African languages and cultures, pp. 20-22.

Pitcher, George Mackenzie (n.d. [circa 1977]). *The Knot of Wisdom, a chronicle of the University of Science and Technology 1951-1976*, Kumasi: University Press, University of Science and Technology.

Pollock, Griselda (2003). *Vision and Difference: Feminism, Femininity and Histories of Art*. Routledge Classics.

Popper, Karl (1968). *Conjectures and Refutations; the growth of Scientific Knowledge*. New York: Harper Torchbooks. (Original work published 1962).

Popper, Karl R. (1969). *The Poverty of Historicism.* London: Routledge and Kegan Paul. (Original work published 1957).

Proud, Hayden (1992). Arrival in a land of milk and honey: Herbert Meyerowitz and the memorial to Hyman Liberman, Mayor of Cape Town. In *Made in Wood* [Exhibition Catalogue]. Cape Town: SANG.

QAA (2002). QAA Benchmark Statements for Art and Design. London: QAA.

Quao, Nii Oobo (1970). *Some Ghanaian Contemporary Painters*. [Unpublished B.A. Thesis]. Kumasi, University of Science and Technology.

Quist, Hubert O. (2003). Secondary Education – A 'Tool' for National Development in Ghana. A Critical Appraisal of the Post-Colonial Context. *Africa Development 28*, (3 & 4) 186–210. Council for the Development of Social Science Research in Africa.

Raeburn, Michael (Ed.). (1999) *Vision, 50 Years of British Creativity*, London: Thames and Hudson.

Ramshaw, H. G. (1967). *Blackboard Work.* London: Oxford University Press. (Original work published 1955).

Rapko, John (1998). The Language of Twentieth-Century Art: A Conceptual History - book review. *Criticism.* Summer 1998. Retrieved March 22, 2005, from http://www.findarticles.com/p/articles/mi_m2220/is_n3_v40

Rattray, R. S. (1930/1969). *Akan Folk-Tales*. London: Oxford University Press.

Reference Code(s): GB 1694 GSAA (14 January 2002). *Records of Glasgow School of Art.* Retrieved March 21, 2005, from Glasgow University Archive Services Web site http:

Reinhard, John C. (1991). *Foundations of argument: Effective communication for critical thinking.* Dubuque, IA: W. C. Brown.

Reinhard, John C. (1998). *Introduction to Communication Research*, Boston Massachusetts, McGraw Hill, Cohen.

Renan, Ernest (1939). *What is a nation?* New York, London, and Toronto: Oxford University Press. (Edited and Translated by Alfred Zimmern).

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

Report of the Commission of Enquiry into Disturbances in the Gold Coast, 1948, London: His Majesty's Stationery Office, 1948.

Report of the Educationists' Committee by His Excellency the Governor 5 March, 1920, to Advise the Government on Educational Matters, Doc. No. 457 in Metcalfe (1964, pp. 578-81).

Roberts, Teresa (Mar 2005). Teaching Real Art Making. *Art Education.* Retrieved November 26, 2005, from http://www.findarticles.com/p/articles/mi_qa3772/is_200503/ai_n11827174/pg_1

Rogoff, Irit. (2000). *Terra Infirma: Geography's Visual Culture*. London: Routledge.

Ross, Doran H. (1984, February) The Art of Osei Bonsu African Arts, 17 (2), 28-40, 90.

Ross, Kelley L. (1996/ 2000). *Ontological Undecidability*. Retrieved online 17th January, 2006 from http://www.friesian.com/undecd-1.htm

Said, Edward (1978). *Orientalism.* New York: Pantheon Books.

Said, Edward. (1993). *Culture and Imperialism*. New York: Alfred A. Knopf.

Said, Edward. (1991). *The World, the Text and the Critic,* London: Vintage.

Sanyal, Sunanda K. (2000). *Imaging Art, Making History: Two Generations of Makerere Artists* [Unpublished Doctoral Dissertation]. Emory University.

Sanyal, Sunanda K. (2002). Transgressing Borders, Shaping an Art History; Rose Kirumira and Makerere's Legacy. Tobias Döring (Ed.), *African Cultures, Visual Arts, and the Museum: Sights /Sites of Creativity and Conflict* 25–26, (Editions Rodopi), pp 133-159. Amsterdam & New York: Matatu.

Saxon, Erik. (1979, December). Mondrian's diamond compositions. *Artforum.*

School of Art and Craft (1960, October 6). *TSA-C/75/V.4*. Kumasi: College of Technology.

School of Arts and Crafts (1951). *Draft Syllabus of the School of Arts and Crafts.* Achimota, Kumasi: Kumasi College of Technology.

Schweizer, Peter A. (2000). *Survivors of the Gold Coast: The Basel Missionaries in Colonial Ghana.*

Second Final Examination Schedule (1951). School of Art, Achimota.

seid'ou, kari'kacha (2006). *Theoretical Foundations of the Painting Programme, KNUST: A Philosophical inquiry and its contextual relevance in Ghanaian Culture* [Final Draft, Unpublished PhD Thesis]. Kumasi: KNUST.

Sekyere, Ebenezer A. (2000). *Teachers' Guide to Promotion Interviews,* Kumasi: Afosek Educational Consultancy.

Senyeagbor, Paul K. (1956, February 27). Paul K. Senyeabor to J.M. MacKendrick. *Correspondence from Past Students.* Kumasi: Kumasi College of Technology.

Sessional Papers. (1864). Select Committee on the Schools of Art. London.

Shahn, Ben (1985). *The Shape of Content.* Cambridge, Massachussetts, London: Havard University Press. (Original work published 1957).

Shakeshaft, Paul and Perutz (n.d. [2003]). *Vivien Pedagogic Research Project Report Assessing critical and contextual understanding in the final year of the BA Fine Art degree course.* Anglia Polytechnic University - ADM Subject Centre Pedagogic Research Project Fund. Retrieved 2nd January, 2006 from http:…

Shave, Terry. (2004, Tuesday August 3). George Mallalieu: Artist and teacher driven by political idealism. *The Guardian.*

Shonibare, Yinka. (1994). Purloined Seduction. In Olu Oguibe, Seen/Unseen [Exhibition Catalogue]. Liverpool: Bluecoat Gallery.

Singerman, Howard. (1999). *Art Subjects: Making Artists in the Amerian University.* Berkeley, Los Angeles, London: University of California Press.

Slade School of Fine Art (2006). *Undergraduate Studies.* Retrieved January 21, 2006 from www.ucl.ac.uk/slade/courses

Slattery, Patrick. (29 September 1997). *Postmodern Curriculum Research and Alternative Forms of Data Presentation* [Public Seminar/Occasional Paper] presented to The Curriculum and Pedagogy Institute of the University of Alberta.

Smith, H. W. (1975). *Strategies of Social Research: The Methodological Imagination.* London: Prentice-Hall.

Special Relationship between the College of Art and the University. (1966). Minutes of the 11th Meeting of the Interim Academic Board held on Tuesday, 28th June, 1966, at 3 p.m. at the Council Chamber. *IA/67 Academic Board.* Kumasi: University of Science and Technology.

Stearns, Peter N. (1975), *European Society in Upheaval; Social History since 1750.* New York: Macmillan Publishing Co., Inc.

Steiner-Khamsi, Gita, and Quist, Hubert O. (2000). The Politics of Educational Borrowing: Reopening of The Case of Achimota in British Ghana', *Comparative Education Review*. *44*(3), 272–99.

Stevens, G. A. (1930, April) The Future of African Art. With Special Reference to Problems Arising in Gold Coast Colony. *Africa*. Journal of the International African Institute, 3 (2). pp. 150-160.

Stevens, G. A. (1935). Educational Significance of Indigenous African Art. In Sadler, Sir Michael (Ed.) *Arts and Crafts of West Africa*. Oxford University Press.

Stevens, G. A. (1962, February 22). Go Sukuu, savvy book, get sense. *The Listener*. pp. 334-336.

Stokes, James (1959, June 20). *James Stokes to Supervisor of Fine Art* [File document 8]. *Terminal Reports,* TSA-C/22. Kumasi, School of Fine Art.

Stopford, R. W. (1941, May 8). *R. W Stopford to The Secretary of State for the Colonies Thru' His Excellency, Sir Arnold Hodson, K.C.M.G.,* CSO 18/6/156, *2*(0154).Accra: Christianborg Castle.

Stopford, R. W. (1941, October 9). R. W Stopford to The Secretary of State for the Colonies Thru' His Excellency, Sir Arnold Hodson, K.C.M.G. CSO 18/6/156 *2*(0154). Accra: Christianborg Castle.

Stopford, R. W. (1941a, May 8). *R. W. Stopford to The Secretary of State for the Colonies Thru' His Excellency, Sir Arnold Hodson, K.C.M.G.* CSO 18/6/156, *2* (0154). Accra: Christianborg Castle.

Stopford, R. W. (1941b, October 9). *R. W. Stopford to Colonial Secretary,* CSO 18/6/156, *2* (0154). Accra: Christianborg Castle.

Structure of Course B.A. (Art) Degree Course (1966/67). Kumasi: College of Art, UST.

Sullivan, Michael P and Venter, Anre (2005, April-June). The Hero Within: Inclusion of Heroes into the Self. *Self and Identity 4*(2), 101 – 111. London: Psychology Press (Part of the Taylor & Francis Group).

Sundkler, Bengt and Steed, Christopher (n.d). *A History of the Church in Africa*. New York: Cambridge University Press.

Svašek, Maruska (n.d.). *Its not our fault that we use Toyotas and Bedfords.*

Svašek, Maruska. (1990). *Creativiteit, commercie en ideologie. Moderne kunst in Ghana, 1900--1990*'. Unpublished thesis. Amsterdam: University of Amsterdam.

Svašek, Maruska. (1997). Identity and Style in Ghanaian Artistic Discourse. MacClaney, Jeremy (ed.), *Contesting Art: Art, Politics and Identity in the Modern World*, New York: Oxford.

Tawia, P. A. (1977). The mystery of creativity. *Image; Journal of the College of Art, 1(4), pp. 41-43.* Kumasi: University of Science and Technology.

Tetteh, E. K. J. & Ryan, A. (1970, April 27). *B. A. Art Examinations (Part II): AT 331 P: Composition Practical Paper I.* Kumasi: University of Science and Technology.

Teye, Alfred A. (1976). *Alfred A. Teye to The Director, Academic and Student Affairs, UST, 9th April, 1976. Renewal of contract appointment Mr. Seth Furchtegott Galevo.* Kumasi: College of Art.

The College of Art [Memo.10/AB.10/65]. (1965). Agenda for the 10t Meeting of the Academic Board to be held on 28th October, 1965 at the Council at 3 p.m. *IA/67 Academic Board.* Kumasi: Kwame Nkrumah University of Science and Technology.

The Eighteenth Act of the Parliament of the Republic of Ghana entitled The Kwame Nkrumah University of Science and Technology, Kumasi Act, 1961. An Act to establish the Kwame Nkrumah University of Science and Technology, Kumasi in place of the Kumasi College of Technology. Date of Assent: 22nd August, 1961.

Thompson S. W. (1969) Ghana's Foreign Policy 1957-1966. Princeton: Princeton University Press.

Trowell, Margaret (1947, January). Modern African Art in East Africa, *47*, 1-16.

Turkson, Jojo & Okyireh Rexford (2005, March 21). *Historical Development of Painting as an Academic Programme in the College of Art, KNUST* [Seminar Presentation]. Kumasi: Painting Section, KNUST.

U.S. Bureau of Education (1874) [Bulletin] The Relation of Art to Education. *Circulars of Information of Bureau of Education,* No. 2, pp 86, 88. Washington: Government Printing Office, 1874.

University of Falmouth (2006) *History & Purpose: University of Falmouth; Big Space.* Retrieved online 17th January, 2006 from http://www.falmouth.ac.uk/index.php?option=com_content&task=category&sectionid=8&id=48&Itemid=138.

University of Science and Technology (1964) *Annual Report, 1962-63*. Kumasi: University of Science and Technology.

University of Science and Technology (n.d. [1967]) *University of Science and Technology.* Accra: Ghana Information Services.

University of Science and Technology (1968) *Annual Report, 1965-66*. Kumasi: University of Science and Technology.

University of Science and Technology (n.d. [1977]) *Annual Report, 1974-76*. Kumasi: University of Science and Technology.

University of Science and Technology (n.d. [1979]) *Annual Report, 1976-78*.. Kumasi: University of Science and Technology.

Upshaw, Reagan (1994) Euan Uglow at Salander-O'Reilly and the New York Studio School - New York [Review of Exhibitions]. *Art in America*. April, 1994. Copyright 1994 Brant Publications, Inc. and Gale Group Copyright 2004. Retrieved online January 16, 2006 from http:/ www. findarticles.com/articles

Van der Zee, Henri (2002), Jacobus Capitein, a Tragic Life. In van Kessel I. (ed.) *Merchants, Missionaries and Migrants; 300 Years of Dutch-Ghanaian Relations*, Amsterdam; KIT Publishers (Royal Tropical Institute), Sub-Saharan Publishers edition

van Kessel, I. (ed.) *Merchants, Missionaries and Migrants; 300 Years of Dutch-Ghanaian Relations*, Amsterdam; KIT Publishers (Royal Tropical Institute), Sub-Saharan Publishers edition.

Visitors' Book for Art Exhibitions (1963-1965) *Der Blaue Reiter: Exhibition of Reproductions*. Institute of Art, Kwame Nkrumah University of Science and Technology.

Vogel, Susan (Ed.). (1991) *Africa Explores* [Exhibition Publication]. New York: Centre for African Studies.

Vogel, Susan, (1991) The Official Story. *Africa Explores* [Exhibition Publication], p. 194. New York: Centre for African Studies.

WAEC (November 2005) SSCE *Picture Making Examinations Paper.*

Walton, Neil (n.d.). *Art Education and the Medium-Disciplines of Art.* Retrieved January, 10, 2006, from http://www.lancs.ac.uk/palatine/s-v-presentations/waltonpaper.htm

WASC/GCE (1970). *Art 4: Original Imaginative Composition in Colour.* West Africa Examinations Council.

Weber, Max. (1985). *The Protestant Ethic and the Spirit of Capitalism*. London.

Welch, A. and Masemann, V (1997). Editorial Introduction. Welch, A. and Masemann, V. (Eds.) *Tradition, Modernity and Post-Modernity in Comparative Education*, pp. 393–9 Dordrecht: Kluwer/UNESCO.

Welsh, Robert (1970). Mondrian and Theosophy. *Piet Mondrian*. New York: The Solomon Guggenheim Museum.

Welsh, Robert (1973, April). The birth of de Stijl: The subject matter of abstraction. *Artforum.*

Whitford, W. G. (Oct., 1923). Brief History of Art Education in the United States. *The Elementary School Journal*, 24 *(2)*, 109-115.

Whitford, William G. (1929). *An Introduction to Art Education*. New York: Appleton-Century.

Wilton, Andrew (2001). *Five Centuries of British Painting; From Holbein to Hogkin.*

London: Thames and Hudson.

Woodham, Jonathan M. (n.d.). *Designing Design History: From Pevsner to Postmodernism.*

Retrieved January 26, 2006 from

http://www.eciad.bc.ca/~rburnett/Designing%20Design%20History.pdf

Zerbinos, Eugenia (1985) *Avoiding "Methodolatry" in Mass Communication Research: A*

Call for Multimethod Triangulation. ERIC #: ED261368 1985-08-05 Meeting

Paper retrieved on line. 28th Nov. 2004.

Zimmermann, Johannes Gottfried (1973). [Pamphlet] *The Aburi Presbyterian Church-The*

First Hundred Years 1847-1947 (E.A.Boateng, Ed.).

APPENDIX A

E-mail correspondence; John Meirion Morris to kari'kacha seid'ou. 29th January, 2006.
(Reproduced unedited).

Dear kari-kacka
I've just read the first e-mail you sent to me (for the second and third time). Thank you so much for your kind words regarding my sculptures and my teaching at the Faculty of Art. Naturally I'm glad my teaching made a lasting impression. However, I am aware that I have not answered your question properly regarding my teaching experiences there. It's not that easy to recall experiences that happened 40 years ago, but I'll try. I do remember my determination to take a huge risk as far as teaching was concerned. I had my reasons for such a decision.

First of all, I was so dissapointed [sic] with the results of the foundation course at the School of Art, in Leamington Spa, England, where I taught for 2 years, that I decided to apply for a lectureship somewhere in Africa. Even though the course at LeamingtonSpa was considered to be of a high standard, I felt that they concentrated too much on teaching solely the basic skills of Art and Design in a clinical manner. The course was far too clever, in that they ignored what I call basic 'inward and outward feelings' and the imagination of each individual student. When I arrived in Kumasi, I was even more dissapointed [sic] to see that the work of the mature students in fine art at the college was so conventional – it was no different to what I had seen at a few fine art colleges in Britain. I expected to see original work by each individual and a healthy variety of styles – different ways of seeing and thinking. What really made me to feel dissapointed [sic] was that I saw little or no influence of the power of the African tradition of sculpture that I love.

As a response to the above disappointments I decided that I would try methods of open ended teaching - finding ways and means to stimulate original imaginative work from the first year students on my first day teaching, I was fortunate that the staff at the Faculty were very kind to me and that they did not impose their views as to what I should do. Of course, I was conscious that I had to teach basic skills like drawing and the elements of art and design in 3D, such as, tone, shape and space, pattern, etc, at some time during the course. But would an open ended way of teaching, starting with an emphasis on the inward feelings of the individual student, succeed?

I decided to start the course by trying to stimulating the students's inner feelings and thoughts (their needs and desires) without telling them what to do, and without introducing any kind of sophisticated Art knowledge or analysis, in order to try and release their own individuality. We started by ignoring basic skills of drawing from observation in the first two weeks, by asking them to respond to an open ended themes, like mystery or fear, using materials such as clay, paper, charocoal [sic] and pastels. For instance, I did my best to stimulate the students by suggesting a mysterious atmosphere even with my tone of voice, followed by questions such as: 'What do feel? or What do you visualize? Respond quickly! Immediately, they started to express their feelings[sic], and their own thoughts and ideas. I even put pressure on them to respond using clay in a mater of seconds! This first session resulted in creating spontaneous work which seemed to be dynamic and expressive! I was so pleased - because I thought I might be taking too

much of a risk. They not only expressed powerful ideas, they even started to enjoy the session and to show confidence, and a realization that there was no correct way of doing and making images, in drawing and sculpture. They started to discover that they had something to say, something to communicate, in their own way. Their reponse [sic] was astonishing! They expressed a variety of styles. In other words, they were so different to one another, so individual, some were expressionistic, others were symbolic and even methaphorical, some of the work was linear.

Following the above response to a theme, I can recall asking the students, in another session, to take a lump of clay, to find out what were the possibilities of the medium. I encouraged them to squeeze it, to thump it, to roll it, to mark it using tools, and then I went even further and said to them: You have 30 seconds to make a shape! Immediately afterwards, I can recall telling them: You have 20 second to make another one! A third shape or shapes were done in something like 10 seconds. The secret of it all, was that such a pressure might encouraged them to make quick instinctive decisions! Then I remember telling them: You may choose one shape you prefer, out of the three examples, you made, and start to develop it futher [sic]. You may even exaggerate the form or the feeling to please yourself and to keep on developing the image or the sculpture [sic] even further. Again as a result of the pressure, the majority of the students did work intuitively and expressively, some of their images were abstract, others were expressive, others symbolic, others refered [sic] back to a theme or even to a traditional myth, or even to something that they had seen. As a result of the above response, I praised them for being so spontaneous and creative in their attitude. Immediately, I decided to hold a discussion in the middle of their practical work. I started by asking each student to observe the form and feeling of their individual results and to compared them with the work of the other students. Following the practical response and the discussion, they were encouraged to create something special in their own time. I came to the conclusion that the open ended approach had worked well, and proved to instill a very powerful motivation in the students.

I hope that the above description of the experiences does give you some indication of the nature of my initial approach to teaching Art and what I meant by saying that I used an open ended method of working. Stimulation was crucial. It meant that in a group of 15 students, I had to encourage 15 original responses to a theme, to ways of working intuitively, and to express ideas in a creative way of thinking. What pleased me more than anything was to see some of the students refering [sic] to their own tradition and create work with an African flavour to it

Having established such a strong initial creative response, I then ventured to a second stage in the course by introducing the elements of art, such as tone, shape and space, the power of form, and the craft of drawing and modelling, For instance, they started to explore shapes and spaces and be aware that spaces between shapes could be as meaningful and stimulating as the shapes themselves. I found that the lesson was meaningful to them since they were aware of the feeling and expressive qualities in their own work. They were not bound with clever conventions. I realized then the subjectivity must be the starting point, and that the degree of objective analysis and studies I encouraged with the students depended on the level of sensitivity, to feeling and expression they had developed [sic] in their practical work. That was the belief behind the course, and the main reason why I thought it to be so successful. There were no meaningless clever experiments to be seen. I finally told the students that the quality and standard of their

work was much higher than anything that I had seen in the foundation courses in Britain. That proved to be an additional boost.

I realized that the starting point to each session seemed to be the inner feelings, or the unconscious source, within each individual student, followed later with the teaching of skills. As a result of my successful venture at the Faculty of Art, it did turn out to be my belief and my philosophy regarding of teaching art. I believe Carl Jung (the famous psychiatrist) insight into the source of great art is true:

'Great art till now has always derived its fruitfulness from myth, from the unconscious process of symbolization which continues through the ages and, as the primordial manifestation of the human spirit, will continue to be at the root of all creation in the future.' (1)

I hope that I have given you some indication of the kind of initial experiences I had in Ghana. I was so pleased with the students [sic] attitude, their understanding, and their final work that I asked them to be part of a lecture I gave at the Faculty of Architecture in Kumasi that year. That did turn out to be a great success. It was due to those students response (their exhibition of practical work) and the lecture, that I was offered a Senior Lectureship there before I left.

Finally, I feel that I should tell you that I would love to come to Ghana for a week or fortnight, so much so that I would be prepared to give talks about my own sculpture and about teaching art at the Faculty of Art, that is if the financial conditions were reasonably favourable.

(1) Storr, Anthony, The Essential Jung, p. 40

Yours sincerely

John Meirion Morris

APPENDIX B

John Avis (1965) *Memorandum for the attention of the Dean, Faculty of Art* [Excerpt]

It is essential that a maximum amount of effort should be made to ensure that the Fine Art departments are vital and flourishing and that the influence of the work done in those departments should be felt throughout the school. This is not only in order that the students specializing in these Fine Art subjects may be given all opportunities to develop their skills and personalities in this field, but also because the subjects of Drawing, Painting and Three Dimensional work should form a basis of all other subjects of specialization.
Students in fine art subjects may of course never in fact find employment as full-time artists when they leave the art school, but this line of argument should not be allowed to influence the relative importance of the fine art subjects in a school of Art (sic) time-table. Even a school which decides to put accent on the more "practical" subjects which may have industrial or commercial application, would be seriously weakened in it's (sic) standards if it neglected the importance of the fine arts as a basis and an inspiration to these other subjects.

APPENDIX C

Excerpts from Critique Classes, Painting Programme, College of Art, 2004.

(i) Final Year Independent Painting Project Critique
Jury 28th October, 2004
A class of 41 students, 40 Ghanaians and 1 Canadian.
The 'jury' began with students presenting their work, after which the student is asked questions by the lecturer and the students. In this particular example, the lecturer did little to guide students into informed critique. Instead, it was a period for approval or disapproval of their work.

A Canadian student's work was rejected because as the lecturer said the whole class could not 'see' the work. Disappointed, the student remarked, looking in my direction, as she walked back to take a seat in the rear, "This teacher is terrible".

In the exercise which followed, the following dialogues were recorded. The dialogues are reported as ensued and have not been edited.

Student 1 presented a series of paintings in the mode of Pollock's dribs which she said depicted a Waterfall.

Lecturer: This is interesting. How did you get this crack? (Figure…)
Student 1: I used acrylic and oil. I used acrylic first.
Lecturer: That's how to do it. But the other waterfall is artificial. You want to work in waterfall. Make sure all your works don't look the same.

Student 2 presented a series of brightly coloured 'flowerscapes' in different 'colour schemes'.
Lecturer: I accept your work. You are working very hard. You vary your colour scheme. You're attempting a bold approach. That's very good.

Student 3
Lecturer: What's your scope? You're also working. That's good.
You're dealing with crowds, cluster of things. The sky is dominating. Since that's your scope you should reduce the size of the sky. This strip of band is disturbing. It cuts the lower part from the upper part. Perhaps the band could be repeated up here.

Don't change your scope. Pursue the scope; cluster of things, crowds. Contrast in the colour scheme should be evident.

Student 4
Lecturer: What's your scope?
Student 4: Sunsets
Lecturer: What's your source of subjects?
Student: The digital camera.

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

Lecturer: You need to study sunsets. This evening, study it. Study the sunset, study the clouds. Sunset is a skill, very difficult. It is an attempt but not very convincing. When the sun sets, the clouds behave in a certain manner. You should capture that.

Student 5
Lecturer: You're trying to economise paint.
Student: It is a technique.
Lecturer: Is it adding to the beauty of the work? That's how you want to work but it's too shabby.

At this point the Canadian student, at the blind side of the lecturer, begins to walk out of the class remarking, "This is wasting my time. The lecturer covers part of Student 4's painting and continues:
Lecturer: Look at the lower part. It is not the same as the upper part.
The lecturer covers another part of the painting.
Lecturer: Take this part off and the work looks good. Take the other part off and it looks bad. This part is taking a lot from the work.
The small one (pointing to another painting) is very interesting. The style is very interesting but the rendition of the others is very bad. It looks as if you were starting to paint. So it is not spoilt. Work on it.

Student 5
Lecturer: It's good that a lot of you are going in the direction of abstraction. It's good. It's not bad. It's a very interesting work. This is the same way Student 4 wants to work (pointing to a part of Student 5's painting). You're dealing with hard-edged shapes.

Student 6
Lecturer: What's your scope?
Student: Women.
Lecturer: Let's philosophise a bit. Why the darks? You need to do something about this. Turn it upside down.
Student turns painting upside down.
Lecturer: The top looks heavy. How are you abstracting the woman? I don't see any woman. It appears because you can't draw the figure you are hiding behind abstraction. We always say that people who are very good at drawing objectively make good abstractionists. If you want to abstract a figure, draw the figure objectively before abstracting the figure. The emphasis will be on the woman and not on the background patches.
I avoid looking at your work because it will blur my vision before the jury. Hide your work and look at it again. In an exhibition, a work catches the eye. Whether you used a blanket to smear the paint or brush, what is important is how appealing the work becomes to the eye. Let's see your next work.

Student 7
Lecturer: What are you doing?
Student: Village scenes.

Lecturer: This one is not mature. It's an attempt. The sky is your limit. I know rural walls are not very vertical. You should make them stand well otherwise they give the impression of falling.

Student 8 presented a series of portraits of babies.
Lecturer: The way you treated this looks more mature. It comes as a result of how the work shows itself; that's the style. In the previous one, there's a weakness. This is an objective work despite the fact that it looks sketchy. I think you are capturing baby faces very well. It's difficult capturing baby faces. Reduce the intensity of the white teeth. You can also put two figures together.
Lecture closes the class, scheduling the next 'jury' for 'next two weeks' with the admonition, "the more you work the better skill [you cultivate]".

APPENDIX C

Excerpts From Critique Classes, Painting Programme, College of Art, 2004.

(ii) Final Year Independent Painting Project Critique
19th April , 2004
A class of 41 students, 40 Ghanaians and 1 Canadian.
The exercise critiqued in this jury tasked the student to exhibit proficiency in a 'realistic' painting on the one hand and 'abstract' painting on the other. The theme to be explored was 'Diversity of Ghanaian culture' (Figure 89).

Student 1 presented two 'abstract' paintings and one landscape.
Lecturer: I like your approach to colour. The highlight especially your vegetation is very stiff. The sky becomes part of the leaves. Don't be too conscious of the …of the brush when painting foliage in a distance. Be free with the strokes when painting in a distance. This [waterfall] is European. The waterfalls we have in Ghana fall directly from high above.
As a beginner, it's good to paint from a photo. Once a while, go to the source and sketch.
The sunset looks like an egg. Try and examine the environment of the sunset. The sky responds to the sunset. The sunset casts its effect on the sky.
Your abstract hasn't matured. When using acrylics, don't brush in. When you do so, you give it a sheen. When working in acrylics lay your colours untouched. This feels like linoleum. Wayside artists work like this; smooth finishes.
When you mix it and it's about to dry and you dilute it, it becomes foamy. This is not professional acrylics, it is industrial. This part of your abstract is disturbing.
Student: I was trying to paint a face in another way.
Lecturer: This appears to be an 'Ananse' story.

Student 2 presented one 'realistic' portrait and one 'abstract' painting.
Lecturer: As for the portrait, we know you so talk about the abstract.
Student: I am showing the heads of different people from Ghana. Golden stool – the bells here represent the languages.
Lecturer: You're doing well. It looks like the work of Mr. Amankwah. I wanted to see if you can shift straight away from abstraction to realism. That's the purpose of the portraiture assignment.

Student 3 Presented two 'abstract' paintings. The one worked around the theme 'Diversity of Language and Culture' and the other 'Various African Instruments'.

Student on Painting 1: When Africans sing there is a maracas. This time they are wearing a head piece in mask form. One is holding a book [which suggests] foreign introduction.
Real Africans don't use the book and wear choir robes.
Student on Painting 2: [Here, I Painted] various African instruments. I brought strings here. You can see a drum, you can see strings here.
Lecturer: The treatment of the background [in Painting 1] is disturbing…I cannot see anything. I can see the mask. Colour scheme, be conscious of it and select it. This [Painting 2] is very interesting. [But] this area looks like she wanted to clean her brush [on the canvas].
Student: Do you mean I should paint it flat?

Lecturer: I mean sit back and look at it. When you see something wrong with a friend's work, don't be tight-lipped.
Harmony is displaced in your work.

Student 4 presented three 'abstract' paintings.
Student: I extracted ideas from the first work.
Lecturer: [Class!], what are your comments about it.
Student Contributor: It's nice!
Lecturer: Still you have the sky as your limit. You are yet to mature. Look at the colour scheme. Now, talk about the visual effect, not the thematic effect. Yes, I want us to make us feel (sic) the tool. If this technique were total, then we would understand. If you had used this technique all through, it would have been a different picture. I know you are combining objectivity and subjectivity.
Combining adinkra symbols is very difficult. Take inspiration from Kissiedu's work. We want to see a purposeful composition, not, excuse me to say, 'child's play'. You could have spent two or three months on the work but it's the finish which matters. Improve upon it.

Student 5 presented two 'abstracts' and one 'landscape'.
Student: I made corrections on the previous work.
Lecturer: Since you decided to work in quadrants we may have to leave it as it is. There is no harmony. This side is isolated from the whole composition. Painting number two is very interesting.
Student: I took inspiration from textures on walls.
Lecturer: It looks primary, but it was successful…I see transparencies. Where did you capture this landscape?
Student: The Central Market.
Lecturer: You can go to [the section in town] where they manufacture trunks. You can get a good view. I want us to diffuse the idea of painting from photographs. Go there and sketch with watercolour before you come to paint it, not photos. Otherwise, forget about the colour suggested by [the photograph].

Student 6 presented one 'abstract' and one landscape.
Student Contributor: It's scary!
Student: I wanted to depict an African mask but I couldn't get one which was appealing so I generated mine.
Lecturer: It appears I am the only one doing the work. I don't know why the gentleman in there is walking out of the canvas. There is interest in the foreground but the top is not interesting. Interest must be total.
On the Landscape
Lecturer: I like it that now you have understood colour perspective. But you look at it and you immediately know it is from a photo. Get the photos but be selective of colour.

Student 7 presented two 'abstracts', one landscape.
Lecturer: I think you also have a style. You have something unique. Treatment is not bad but I am not sure of colour harmony. Limit your colours. Too many colours in both foreground and background. Reduce those in the background so that it pushes the object. Maybe it's a style you

are developing but do it well. Don't force clouds here. It has become too hard. Clouds are soft and fluffy. It's not bad but check on the number of colours.

Student 8
Lecturer: Very limited colour scheme. This is very interesting. The way you treated the adinkra symbols has worked. Your caricature images, don't remain in that style. What is your theme?
Student: Akans believe that *kente* derived from *Ananse* web.

Student 9 presented two 'abstracts'.
Lecturer: This colour does not help. What's it doing here? Colour scheme is very important. Take inspiration from the books in the library. You have a problem with choice of colour scheme. That green in the centre has marred the composition.

Student 10 presented one 'abstract' one landscape.
Lecturer: Did you consider the choice of your colours? The top is heavy. Turn it upside down.
The work is turned upside down.
On Landscape (Ceramics Section of the College of Art):
Lecturer: What is wrong with this work?
Student contributor: Colour Perspective.
Lecturer: Yes! Your rendition is good. Your colour perspective is missing. Only the sizes of the buildings tell us there is perspective.
Colour perspective is the reason why wayside artists cannot work without photos. Colour perspective is very difficult.

APPENDIX C

Excerpts From Critique Classes, Painting Programme, College of Art, 2004.

(iii) Independent Figure Painting Project Critique Class
Final Year 26th October, 2004
A class of 41 students, 40 Ghanaians and 1 Canadian.

Student1
Lecturer: The highlights, reflected lights, shadows, perspective of the mattress is [sic] not correct. The foot is not properly done. You are confident with the cloth but not confident with the figure. Because you've got the highlight here so you need some shadows.
Student contributor: The reflected light is not subdued.
Lecturer: it is possible to have two strong lights from opposite directions. But I think it might look better subduing one.
[Sorry] I diddn't ask you to comment on your work.

Student 2 (Canadian)
Student: I've never drawn a black skin. Usually, what's behind a white skin is darker so I had difficulries with the black skin. I had a hard time with the proportions.
Lecturer: You drew a white person's face. Some of the proportions are right. You could also exaggerate to make it appear correct.
Student: In Canada nude figures are drawn without any covering.
Lecturer: You could have done this without the figure before you. For experimental study, this will work.
Pastel work is displayed.
Lecturer: What you can take back to Canada is colour, you are not absorbing from the object…you are into subjectivity.
There is texture in this pastel work. It takes it beyond photographic realism.

Student 3
Lecturer: Tell us some of the problems you faced.
Student: I started another painting but the comments of my mates made me make another painting.
Lecturer: Harmony: The colours are working together. The highlights are well rendered. You've done well with the foot's proportions and perspective [as] well. If you face any difficulties painting an object, think of it in planes. You'll get your highlights, reflected lights and shadows right. I can say that this is you (*pointing to one painting)* and this is not you (pointing to another). This is more like you. You've succeeded in registering the contrast in the toes. Unlike the other Person who registered them with dark outlines you used tones and warmth and coolness of colour.

Student 4
Lecturer: I should say that that's a beautiful watercolour. The harmony…colours running into each other. Because it's watercolour, we must feel the watercolourness in a watercolour painting.

An oil painting is displayed.
Lecturer: I think there is a slight problem with the ankle and the foot. When you have such a problem, squint your eye and you'll see where your darks are, your midtones are, your highlights are and your reflected lights are.
There is an immediacy in the painting. The approach is bold. Of course you can see Ama [the model]. One good thing is that the darks are not just registered in black, there is colour in it. Let's see if you can change the colour scheme in your next work. See the works of Asiedu Awuah, the mate of Delaquis, kari-kacha's tro-tros, Davidson, a mate of Ackam, Pupulampu, Bon, etc.

Student 5
Student: I was trying to break from my old smooth approach. Being a new approach, I had difficulties. But it's not bad.
Lecturer: I'm not saying that everybody should follow this style. When there are about two or three different styles in a work, that's when we find a problem with it.
The background is not supposed to overshadow the main figure. You did not pay much attention.

Student 6
Student: When I painted the first one, it it didn't work well so I changed.
Lecturer: Why didn't it work well? […] Why did you choose to use a limted palette? Why limit the pallete for the figure?
Student: I concentrated on the figure.
Lecturer: There should be a reason for that. There is some amount of stiffness. There is a bit of graphic approach to it. It is not as fluid as the other gentleman's work is. That's the way watercolour should be.
There is too much graphic approach in the painting. There is a difference between graphics and painting. In the second year you have to solve these problems. In the third year you experiment and come out with your own style.

Student 7
Student: I started to use the brush. It was making me stiff. I decided to use a phone card.
Lecturer: Why do you se these colours? Why do you use acrylics?
Student: When I use oils, because it doesn't dry quick [sic] enough the colour becomes muddy.
Lecturer: Why don't you try to solve that problem? You may be using the card but it imitates the painting knife. The only freedom is suggested by the texture introduced but surely not with the figure.
You have shifted the figure to one side ~~like D~~egas. You have seen Degas?
Student: No.
Lecturer: Class, has anyone seen Degas?
Class: No, ~~Sir~~.
Lecturer: What's happening to your art history class? You're making me sad. What's the difference between you and the self-trained artist who can paint skillfully like you and doesn't know principles of art, art history, etc.?
Did you see the BBC programme on the tricks of the Old Masters? Did you see it?
Class: No.

Student 8
Sudent: When I painted this, you said that there is no colour in it.
Lecturer: [I also said] that it's graphical.
Student: I usually paint in monochrome.
Lecturer: You should have told me. If I had known, I wouldn't have said that.
Student: I then experimented with the complementaries green and red.
Student Contributor: Aba, this is not you. I'm wondering whether you're the onre who made these.
Student: came from deferment, there was a tension on me and these were responses to my situation then.

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

APPENDIX D

Selected Students' observations on Critiques and Oral Examinations in the Painting Programme

(i) General Art Studies (2004c, pp. 7, 8)

In the painting section for example students are forced to do what will give them more marks rather than [sic] honest to themselves and painting from within. This is because when a lecturer is appreciating a student [sic] work, he looks at the works according to what he likes in terms of colour harmony, choice of theme, medium and style. Infact [sic] the independence of the student is not considered.

For effective appreciation of students [sic] work in the painting section [sic] the following aspects should be considered.

Firstly, the originality and independence of the students. Students should be given credit for trying out new ways of expressing themselves. Some students may have dark sides in their works there fore [sic] will prefer to use darker colours in their works. Such students should not be condemn [sic] by saying that works are too dark and boring in colour.

Secondly to appreciate a work; you look at composition in relation to other object around. For example in figure painting, the figure should not be the main focus, other object [sic] can also be taken as the main focus providing they are all uniting in the picture.

In discussing students work lecturers tend to use strong language which intend make [sic] the student loose [sic] confidence in himself. Example "the work is bad". The lecturer should tell the student what makes the work bad, why the student chose to work in that way –not just say the work is bad.

(ii) General Art Studies (2004d, p.8)

Art appreciation in the Painting Section of the College of Art, KNUST is one of the serious issues that needs [sic] maximum attention…Appreciation in the College of Art is affected and influenced by a number of factors.

Firstly,…most lecturer's [sic] and students appreciates [sic] beautiful colours and blending. Lecturer's [sic] appreciate a work of Art which has great colour brilliance. The term "Brilliance", for instance, [sic] in a painting a student may introduce sweet colours of blues and violets. This [sic] type of paintings with sweet colour appeal [to] lecturers and staff as a whole. So these works with sweet and brilliant colours are regarded as the bestworks [sic].

However, the taste of the lecturer also comes into play in the appreciation of works of Art. Because of their background as Abstract, Smooth painting inclained [sic] or oriented, they tend to appreciate such works as work of beauty there by [sic] awarding lower grades for students who fell [sic] short of that type of painting.

In conclusion I think art appreciation should be revealed [sic] again because the student is inclined to the ideology of the lecturer.

(iii) General Art Studies 2004e, p. 8.)
Art appreciation in the Painting Section of the College of Art is usually based on the interest of the lecturer. A lecturer once confessed to us that when he is marking, he awards higher marks to works that are pleasing to him. With this statement I fully disagree…[W]e have individual differences so if a lecturer says he marks according to the what pleases him and not according to the composition of the elements and principles of art then he is forcing majority of the students to work in a way that pleases him since that is the only way they will get marks to make a good grade…
[E]very student is allowed to talk about an area of study or a research he/she has undertaken during a seminar class where all lecturers and students of the painting sections [sic] are supposed to be present. Questions are probed [sic] to the presenters and they are expected to give adequate answers.
The students of the painting section are made to talk about their works and their colleagues during jury classes organized for them. Here the student is made to talk about their works, why the technique used, ideology, and philosophy behind every work produced. At the end of the day suggestions, recommendations and corrections are made about people's works.

(iv) General Art Studies (2004e, p. 9)
Some artists and even a lecturer at the College of Art has [sic] the courage to tell a student that "your work does not look real, simply because I hate that colour you have used."

APPENDIX E

Selected Personal Communications, Informal Conversations and Interviews

(i) *Godfried Donkor(Personal communication (After his slide show and seminar), Friday, November 19, 2004), KNUST.*

Godfried intimated that the British art school system was conservative until the 1950s when it was modified to embrace more modern approaches. He cited the American abstract expressionist and conceptual phases as possible stimuli. Some of these conservative approaches remained until the 1980s when he was a student in St. Martins but they were not kept central to the program.

When told of the fact that MFA1 students in KNUST had no idea of the Venice Biennale until quite recently, he expressed surprise; "I cannot see any eighteen year old in London who did not know of Venice Biennale". Certainly, he thought this was an indictment on the Ghanaian program and that something radical ought to be done to expand the domain of discourse.

He hoped there would be more radical transformation in the Ghanaian discursive communities with the intervention of informed art historians and art journalists. During the slide presentation he had mentioned a few Ghanaian critics and historians in the Diaspora who he felt were well-informed. However, he would note that their focus is not on the Contemporary Ghanaian landscape but on others. He bemoaned the fact that global attention continued to be reposed on South Africa even over 10 years after apartheid.

(ii) *Four MFA Students on my first semester exam questions (Monday, December 13 , 2004, MFA Studios KNUST)*

Challenges:

Scanty sources of bibliographic information in the libraries

Information acquired too dense to digest.

Not familiar with the jargon-laden texts and connotative use of such vocabulary as 'hegemony', 'identity', 'contextualisation', etc., in current texts.

(iii) *Keli Dekutse, (Teaching assistant, Painting Section), Wednesday, December15, 2004, College of Art (Paraphrased).*

'Naturally, we all see beauty in the same way if we're not applying the faculty of judgement.' Keli refers to a hypothetical example in his BFA thesis, a picture of a man involved in bestiality. The painting may be beautiful but the act may be morally distasteful so an observer saying the painting is ugly may be judging the bestial act in the picture which is external to the formal qualities, qualities which may be beautiful.

(iv) *Professor Acheampong (Formerly of School of Engineering), Personal Communication Wednesday, December15, 2004, KNUST Opposite KNUST Museum (Paraphrased).*
The 1962 Engineering group vindicated Nkrumah's African Personality concept which underlay the goals of the Science and Technology education of KNUST. It was not easy then to pass the external exam which was marked in the Metropolis. Previous years had registered erratic results which dented Nkrumah's pride in the African scholar. It was also a perception that the black man could not understand the elements of the sciences, let alone apply them. While the Teacher Training Department (which included the School of Arts and Crafts) was registering impressive results in the external exams, the sciences had only few fair results to show. This may have informed the transfer of the Teacher Training Department to Winneba to ensure more emphasis on the sciences.

(v) *Samuel Opoku, Personal Communication, February 4, 2005.*
Mr. X, when he took on the responsibility of teaching BFA1 students in the second semester found from the students that they had spent the whole of the first semester practising how to draw the human head with the oval. Drawing the oval shape preoccupied students for the whole semester. Students were made go over this exercise for well over twelve weeks of the semester. Mr. X's own alternative was to take students through the drill of "rigorous anatomical study" in which students had to "copy from the flat" illustrations and labelling of the bones of the human skeleton. Eventually, they learnt how to project the skeleton on their drawing of a live model and so forth.

(vi) *R. T. Ackam and Samuel Opoku, Lecturers, Department of Painting and Sculpture, Personal Communication, April 12, 2005.*
Dr. Prof RT Ackam reiterates that he introduced Philosophy of Art course in the Painting Programme with the help of one Christopher Yarney, his teaching assistant. He bemoaned the fact that History of Art Section in the College did not provide the necessary input for the student's proficiency in the art histories.
He complained about the fact that a student trained in sculpture was not trained in philosophical thinking and compared the typical sculpture student with the typical painting student in the College of Art. He concluded from this that the painting student would be more likely to follow the MFA theoretical courses than the sculpture student.
Samuel Opoku, a lecturer in Sculpture, corroborated Ackam. He added that at seminar, final year sculpture students exhibited ignorance when such common terms as 'catacombs' were mentioned. According to him there were many more such examples. Indeed I had been a witness to a more embarrassing example; I had been at a seminar in the Sculpture Department when a lecturer, while reminiscing on a familiar Futurist dictum, referred to the *Winged Victory of Samothrace* as a kind of motor race – for a more vivid description, like the Formula One sort.

(vii) *Prosper Tawia, Personal Communication, January 23, 2006.*

P. A. Tawia was John Avis's student in the mid-1960s. According to him, Avis did not see eye to eye with him. Tawia, the student, had displayed a degree of eccentricity which, had often come into conflict with Avis' preferences.

(viii) *Dr. Prof. R. T. Ackam Lecturers, Department of Painting and Sculpture, Personal Communication, April 12, 2005.*

Dr. Prof.Ackam, representing the Painting Section in curriculum review, recommended Entrepreneurship, Marketing and Administration. 'Raw' Marketing had been introduced in the Final Year programme the previous year, according to its enthusiasts, on the order of the Vice Chancellor. I argued that the professional 'business' colour was becoming a red-herring to the core business of a paintingprogramme; the transformative aspects of art practice within a critical and contextual framework. I argued that cultural the aspects of the 'entrepreneural and business' enterprise would be more commendable and perhaps more useful to 'fine art' students than if they were made to study 'raw' Marketing', 'raw' Enterpreneurship or 'business' Administration. I recommended Arts Administration as a workable compromise. I decided and promised to send my written memorandum to him.

(ix) *Caterina Niklaus (Undergraduate Student, Goldsmiths' College, 1987-1991), Personal Communication, April 9, 2004, Kwamo (Paraphrased).*

A rigorous interview and examination of portfolios preceded her admission for the BFA. Each successful student was assigned a studio space. A supervisor was allotted to each student but with her consent. At interview, a lecturer seeing her portfolio implored her to read Bachelard's *Poetics of Space.* According to her Bachelard's articulation of space added a fresh impetus to her approach to 'seeing'.

Caterina recalled that she enjoyed the critical seminar sessions which required scholars and artists to present on art-related issues. This she said was vibrant in Goldsmiths.

(x) *Caterina Niklaus (Undergraduate Student, Goldsmiths' College, 1987-1991; Graduate MFA Student College of Art, 1993-1996), Personal Communication, December 26, 2005, Kwamo (Paraphrased).*

The practitioners of art who were usually part-time teachers were more helpful in art discussions and direction than the permanent teachers. The permanent teachers, though not all of them, were usually more conservative. We were fortunate to have a head of department who was open-minded.

Prior to admission to art colleges, students were required to undertake a one-year portfolio accumulation course. This was usually traditional but there were teachers who encouraged innovation. The portfolio was examined during the applicant's interview at the selected college.

(xi) *Gilbert Amegatcher, Personal Communication, September 5, 2005 (Paraphrased).*

Mr. Bull was a transitional figure between the colonial educator who was the storehouse of knowledge on African history and the new generation of Africans who became interested in telling their own story. Prof. E. K. J. Tetteh and James Boateng as others expressed the concern that there was hardly any indigenous advocacy. They encouraged students to specialize in a diversity of disciplinary perspectives in order to carry on this self-determined advocacy. Bull whipped interest in Art history but it was informed by the colonial ethnologist perspective.

APPENDIX F

Some observations on Bookshops, Bookfairs and Publications in Ghana

Book Fairs (Two Week Book Fair) KNUST Bookshop and EPP Books collaboration ended on Saturday, 5th February, 2005

Displayed books were mainly those with mainstream professional flavour. Business Administration, Law, Computer Science, Research Methods and Mathematics for Engineering. Books on such liberal fields as Literature and Art, Aesthetics, Exhibition Catalogues, Poetry, Philosophy, etc are hardly noticeable.

I drew the attention of the exhibitors to the oversight. Their excuses were not very convincing. While it is true that the exhibitors make their choices based on what is marketable, the selection also gives an idea of trends in scholarship in the University for many of the books on display had been chosen strategically because they are textbooks.

National Book Fair (National Theatre, 2004)

Books on professional and business and supermarket 'bestsellers' overbalanced those which gave impetus to meaning production. Supermarket novels masked as books of literature. I could not find one book of art. MFA Students were disappointed. Contemporary African art books are hardly sold in Ghana.

Artists' Alliance Gallery

Ablade Glover's Artists' Alliance sells Kojo Fosu's *20th century art of Africa* and some glossy photographic tourist books on exotic scenes of Eastern and Southern Africa of the order of Angela Fischer and Carol Beckwith.

Ghana Book Trust acquisitions

There is a little balance between the humanities and the professional and business-related books but they are mostly of American authorship and western-flavoured. There are few examples from Europe and fewer from Africa though there are indeed books and sections about Africa.

APPENDIX G

Test Instruments employed in the Study

(i) Okwui Enwezor Literacy Test Instrument

DEPARTMENT.....SECTION.....YEAR:.....
SEX.....AGE..... TIME: 25 MINUTES

This questionnaire is a data collection instrument for a PhD study: Approach to Art Theory in the Painting and Sculpture Department, KNUST; A Philosophical Inquiry and its Contextual Relevance in Ghanaian Culture. Please read instructions carefully and submit your response to each question.

Instructions:

Answer all questions

*The items **(in bold)** on the left hand side are names of important curators, artists and authors who have contributed to the establishing of important canons in contemporary art reading and practice. The items on the right (in underlined italics) include important schools, workshops, artists' associations, collectives, journals, exhibitions and biennales associated with the items on the left hand side.*

*Please match (in ink) the curator, artist, author or founder **(in bold)** on the left hand side with the corresponding school, workshop, artists' association, collective, journal, exhibition or biennale (in underlined italics) on the right hand side.*

Please indicate by writing N/A in the parenthesis if you have never come across any of the items in the list provided.

Example:

i. Claude Monet.....[j]

ii. Issa Samb.....[N/A]

1. **Okwui Enwezor** ..... [ ]
2. **Jean Hubert Martin** ..... [ ]
3. **Susan Vogel** ..... [ ]
4. **Jean-François Lyotard**..... [ ]
5. **Issa Samb** ..... [ ]
6. **David Koloane** .....[ ]
7. **Olu Oguibe and Salah Hassan**.....[ ]
8. **William Rubin** .....[ ]
9. **Ibrahim el Salahi and Ahmed Shibrain**.. [ ]
10. **Rasheed Araeen** .....[ ]
11. **Uli Beier and Georgina Beier** .....[ ]

a. *Laboratoire agit art*

b. *Ghana Visual Artists' Association (GAVA)*

c. *Akuapem Six*

d. *Shona Stone Sculpture Workshop*.

e. *Seven Stories in Modern African Art*

f. *Les Immateriaux*

g. *Bauhaus*

h. *Africa Explores the 20th Century*

i. *Magiciens de la Terre*

j. *Impressionism*

k. *Triangle Arts Trust*

12. **Anthony Caro and Robert Loder.**[ ]

13. **Georges Braque and Pablo Picasso..**[ ]

14. **Uche Okeke** .....[ ]

15. **Piet Mondrian** .....[ ]

16. **Romain-Defossès** .....[ ]

17. **Pierre Lods** .....[ ]

18.**Frank Mark Ewen** .....[ ]

19. **Oku Ampofo** .....[ ]

20. **Claude Monet**.....[ ]

21. **Walter Gropius** ..... [ ]

l. *Zaria Art Society*

m. *Third Text*

n. *De Stijl*

o. *Oshogbo (Artists') Workshop*

p. *Primitivism in 20th Century Art*

q.*Third Text*

r. *Documenta XI*

s. *Bag Factory (Fordsburg Artists' Studios)*

u. *Eccentric/ Ex-centric, Africa in and out of Africa*

v. *Lubumbashi Atelier d'Art "Le Hangar"*

w. *Cubism*

x. *Zaria Art Society (Zaria Rebels)*

y. *Khartoum School*

APPENDIX G
Test Instruments employed in the Study

(ii) Gombrich Literacy Test Instrument

DEPARTMENT.....SECTION.....YEAR:.....
SEX.....AGE..... TIME: 25 MINUTES

This questionnaire is a data collection instrument for a PhD study: Approach to Art Theory in the Painting and Sculpture Department, KNUST; A Philosophical Inquiry and its Contextual Relevance in Ghanaian Culture. Please read instructions carefully and submit your response to each question.

Instructions:
Answer all questions.
*The following items **(in bold)** are names of authors, philosophers and art theorists whose insights have informed important aspects of contemporary critical art reading and practice. The items on the right (in underlined italics) include titles of books and journal articles written by the respective authors **(in bold)** on the left.*
Match the author on the left-hand side with the corresponding book or journal article on the right hand side.

For example:
i. **Ralph Meyer**.....[z]
If you have no idea please write 'N/A' as in the example
ii. **Homi Babha**.....[N/A]

1. **E. H. Gombrich** ..... [ ]	a. *Critical Aesthetics and Post Modernism*
2. **Kwame Anthony Appiah** ..... [ ]	b. *Consciencism*
3. **Ferdinand de Saussure**..... [ ]	c. *Truth and Illusion*
4. **V. Y. Mudimbe** ..... [ ]	d. *In my Father's House*
5. **Thomas McEvilley** ..... [ ]	e. *Nation and Narrations*
6. **Paul Crowther** ..... [ ]	f. *Ghana's Heritage of Culture*
7. **Homi Babha** .....[ ]	g. *The Work of Art in the Age of Mechanical Reproduction*
8. **Olu Oguibe** and **Okwui Enwezor** (ed.)..[ ]	h. *Course in General Linguistics*
9. **Walter Benjamin** .....[ ]	i. *Art and Otherness*
10.**Kofi Antubam** .....[ ]	j. *The Invention of Africa*
11. **Kwame Nkrumah** .....[ ]	k. *The Story of Art*

12. **Frantz Fanon** .....[ ]

13. **Ato Delaquis** .....[ ]

14. **Kojo Fosu** ..... [ ]

15. **Rosalind Krauss** ..... [ ]

16. **Roland Barthes**.....[ ]

17. **Jean-François Lyotard** ..... [ ]

l. *Twentieth Century Art of Africa*

m. *Wretched of the Earth*

n. *The Postmodern Condition*

o. *Modern Painters*

p. *Capital*

r. *Reading the Contemporary: African Art from Theory to the Marketplace*

18. **John Ruskin** .....[ ]

19. **Karl Marx** .....[ ]

20. **Sidney Littlefield Kasfir** .....[ ]

21. **R. G. Collingwood**..... [ ]

s. *Principles of Art*

t. *Contemporary African Art*

u. *Originality of the Avant-Garde*

v. *Mythologies*

w. *Critique of Pure Reason*

x. *The Other Side of Art*

APPENDIX G
Test Instruments employed in the Study

(iii) David Koloane Frequency Scale Instrument

DEPARTMENT.....SECTION.....YEAR:.....
SEX.....AGE..... TIME: 25 MINUTES

This questionnaire is a data collection instrument for a PhD study: Approach to Art Theory in the Painting and Sculpture Department, KNUST; A Philosophical Inquiry and its Contextual Relevance in Ghanaian Culture. Please read instructions carefully and submit your response to each question.

Instructions:
Respond to all questions:
*The following items **(in bold)** are names of important contemporary, modernist and classical artists, arts, events, art movements, collectives and theoretical concepts recommended for studying a contemporary Ghanaian art department.*
Indicate, by circling with a pen, a number on the given scale of [0] to [10] which best corresponds to how frequently material from these theorists have been introduced in lectures, juries and seminars you have attended in the Department.

David Koloane
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Salvador Dali
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Pascale Marthine Tayou
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Abstract Expressionism
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Willem de Kooning
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Nam Jun Paik
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Sokari Douglas Camp
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Laboratoire agit art
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Cyprian Tokoudagba

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Marcel Duchamp

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Diary of a Victorian Dandy

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Gilbert and George

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Aina Onabolu

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

John Cage

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Running Fence

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Black Orpheus

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Mor Faye

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Zwelethu Mthetwa

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Auguste Rodin

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Bernini

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

APPENDIX G
Test Instruments employed in the Study

(iv) Moustapha Dime Frequency Scale Instrument

DEPARTMENT.....SECTION.....YEAR:.....
SEX.....AGE..... TIME: 25 MINUTES

This questionnaire is a data collection instrument for a PhD study: Approach to Art Theory in the Painting and Sculpture Department, KNUST; A Philosophical Inquiry and its Contextual Relevance in Ghanaian Culture. Please read instructions carefully and submit your response to each question.

Instructions:
Respond to all questions:
*The following items **(in bold)** are names of important contemporary, modernist and classical artists, arts, events, art movements, collectives and theoretical concepts recommended for studying a contemporary Ghanaian art department.*
Indicate, by circling with a pen, a number on the given scale of [0] to [10] which best corresponds to how frequently material from these theorists have been introduced in lectures, juries and seminars you have attended in the Department.

Moustapha Dime
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Auguste Rodin
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Alberto Giacometti
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Constantin Brancusi
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Edvard Munch
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Man Ray
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Jean-Michel Basquiat
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Henry Moore
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

The Amory Show

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Polyclitus

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Mark Rothko

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Godfred Donkor

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Henri Matisse

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Ben Shahn

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Mies van de Rohe

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Walter Gropius

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

John Cage

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Chuck Close

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

George Segal

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Wilfredo Lam

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Robert Mapplethorpe

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Alexander Calder

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

George Segal

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Louise Bourgeois

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Paul Klee

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Marc Chagall

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Wassily Kandinsky

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Hokusai

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Robert Smithson

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Tapfuma Gutsa

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

APPENDIX G
Test Instruments employed in the Study

(v) Chris Ofili Frequency Scale Instrument

DEPARTMENT.....SECTION.....YEAR:.....
SEX.....AGE..... TIME: 25 MINUTES

This questionnaire is a data collection instrument for a PhD study: Approach to Art Theory in the Painting and Sculpture Department, KNUST; A Philosophical Inquiry and its Contextual Relevance in Ghanaian Culture. Please read instructions carefully and submit your response to each question.

Instructions:
Respond to all questions:
*The following items **(in bold)** are names of important contemporary, modernist and classical artists, arts, events, art movements, collectives and theoretical concepts recommended for studying a contemporary Ghanaian art department.*
Indicate, by circling with a pen, a number on the given scale of [0] to [10] which best corresponds to how frequently material from these theorists have been introduced in lectures, juries and seminars you have attended in the Department.

Chris Ofili
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Spiral Jetty
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

The School of Athens
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Kobina Bucknor
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Eva Hesse
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Robert Mapplethorpe
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Robert Rauchenberg
Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Giorgio di Chirico

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Claude Monet

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Edgar Degas

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Grunewald

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Titian

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Rembrandt van Rijn

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Diego Riviera

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Romare Bearden

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Twins Seven Seven

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Yinka Shonibare

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Rembrandt van Rijn

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Ben Enwowu

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Kane Kwei

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

J.M.W. Turner

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

John Constable

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Frederic Bruhly Bouabre

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Vohou Vohou

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Egon Schiele

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Bruce Onobrakpeya

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Donatello

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Rotimi Fani-Kayode

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

Ouattara

Never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- Most Frequently

APPENDIX G
Test Instruments employed in the Study

(vi) Frantz Fanon Frequency Scale Instrument

DEPARTMENT.....SECTION.....YEAR:.....
SEX.....AGE..... TIME: 25 MINUTES

This questionnaire is a data collection instrument for a PhD study: Approach to Art Theory in the Painting and Sculpture Department, KNUST; A Philosophical Inquiry and its Contextual Relevance in Ghanaian Culture. Please read instructions carefully and submit your response to each question.

Instructions:
Respond to all questions:
*The following items **(in bold)** are names of important theorists whose literature have informed important aspects of contemporary critical art theory and practice. Indicate, by circling with a pen, a number on the given scale of [0] to [10] which best corresponds to how often material from these theorists have been introduced in lectures, juries and seminars you have attended in the Department.*

Frantz Fanon
never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Frederic Jameson
never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Antonio Gramsci
never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Immanuel Kant
never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Jacques Derrida
never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Jean Baudrillard
never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Karl Marx
never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Noam Chomsky
never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Ferdinand de Saussure

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Roland Barthes

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Jacques Lacan

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Pierre Bourdieu

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Edward Said

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Michel Foucault

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Jean-Francois Lyotard

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Clement Greenberg

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Plato

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Sigmund Freud

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Anthony Giddens

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Rene Descartes

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Leopold Senghor

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

C. G. Jung

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Andre Breton

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

E. H. Gombrich

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

Jean-Paul Satre

never -[0]- -[1]- -[2]- -[3]- -[4]- -[5]- -[6]- -[7]- -[8]- -[9]- -[10]- most frequently

APPENDIX H
Items selected for Revisionist and Perrenial Frequency Scales

REVISIONIST	PERRENIAL
1. David Koloane	1. Salvador Dali
2. Pascale Marthine Tayou	2. Abstract Expressionism
3. Nam Jun Paik	3. Willem de Kooning
4. Sokari Douglas Camp	4. Marcel Duchamp
5. Laboratoire Agit Art	5. Auguste Rodin
6. Cyprian Tokoudagba	6. Alberto Giacometti
7. Diary of a Victorian Dandy	7. Constantine Brancusi
8. Mor Faye	8. Edvard Munch
9. Zwelethu Mthetwa	9. Man Ray
10. Moustapha Dime	10. Henry Moore
11. Godfried Donkor	11. The Amory Show
12. Louise Bourgeois	12. Henri Matisse
13. Tapfuma Gutsa	13. Paul Klee
14. Chris Ofili	14. Marc Chagall
15. Spiral Jetty	15. Wassily Kandinsky
16. Eva Hesse	16. The School of Athens
17. Robert Maplethorpe	17. Robert Rauchenberg
18.Frederic Bruhly Bouabre	18. Giorgio di Chirico
19. Romare Bearden	19. Claude Monet
20. Yinka Shonibare	20. Edgar Degas
21. Kane Kwei	21. Titian
22. Rotimi Fani Kayode	22. Rembrandt van Rijn
23. Ouattara	23. Diego Riviera
24. Vohou Vohou	24. John Constable

ENDNOTES

Chapter One

[1] Autonomous art practice in Africa approximates to the imprecise labels "International art" (Vogel, 1991) and "modern art" (Deliss, 1995).

[2] The interest scholars in the John Picton "school" have shown in academy-oriented African art is, nevertheless, notable. For example, in a series of panel discussions in SOAS, *Reconfiguring the Contemporary: Dialogues in African Art*, 2005, a significant number of scholars and art practitioners sympathetic to Picton's pedagogy shared results of their focused and sustained research which reference the African art academy, its bodies of ideas and scales of values. Elsbeth Court's *Andika PICHA: picture-making and art education in eastern Africa*, Atta Kwami's *Kumasi Junction: school, studio & workshops* and George Kyeyune's *Uganda's modern art: development and change* are notable. Currently, Picton a supervisor of Atta Kwami's impending PhD Dissertation *Kumasi Painting*. Sidney Kasfir's studies of east African academy-oriented art and ideas are also notable. The effort is extended by Sunanda Sanyal whose PhD Dissertation, *Imaging Art, Making History: Two Generations of Makerere Artists* (2000) written under the supervision of Kasfir is worth noting. Sanyal has since made important publications on the Makerere school tradition (2002, 2004).

[3] Marshall Ward Mount, Art historian of Finch College, conducted his fieldwork in several countries including Ghana from 1961 to 1972 (1973/1989, pp. xv, xvi). His first visit to the Kwame Nkrumah University of Science and Technology, Kumasi was in February 1962 (MacKendrick 1962b; Mount, 1962), when he met J. M. MacKendrick and staff.

[4] Excepting the Ghanaian school, the arts and discourses produced under the auspices of analogous art institutions, Makarere School tradition, the Ahmadu Bello School tradition, the Khartoum School tradition and the Ethiopian School tradition are all well represented in the main text. Furthermore, in the synopsis on African *Art colleges, universities and schools* (Court, 1995, pp. 291-296), the section on Ghana's art colleges and schools (p. 292) is among the shortest. Kasfir (1999) also overlooks the College of Art. In the sections contrasting "formal training" and apprenticeship traditions in Africa, Kasfir does not cite any example from the College of Art even though Kumasi, the setting of the College, is the paradigmatic example of a city which enbodies the two parallel traditions. In the several pages which reference Ghana, Kasfir prefers to cite the now canonised popular culture, sign painting and Kane Kwei's coffins.

[5] *Magiciens* refers to *Magiciens de la Terre,* an exhibition curated by Jean Hubert Martin at the Centre Pompidou, Paris in 1989. While it is criticised for retaining some nativist-romanticist assumptions, the exhibition was groundbreaking in its significant attention paid to contemporary African art and its, albeit, slender attempt to subvert the *Primitivist* model then privileged in Metropolitan International exhibitions.

[6] I use the terms *competence* and *performance* with Chomskyan understanding.

[7] The Art History Section of the College of Art is now the African Art and Culture Section Department of General Art Studies, College of Art and Social Sciences.

[8] See for example the Dogbe (2005).

[9] I am also guided by my close association with graduate students (MA and PhD) in African Art History Programme. Their bibliographic materials, lecture notes, examination questions and my discussions with them till date (2006) prove this beyond reasonable doubt.

[10] Nkrumah here refers to Ghana's first President Kwame Nkrumah. Nkrumah was a student of the Government Training College, Accra and the succeeding Achimota Teacher Training College from 1926-1930. The Achimota Teacher Training College had an Art Department. Its first art master, G. A. Stevens, a young graduate of Slade, began organising the programme in 1925 (Stevens, 1962, p.334) and taught until late 1929 (Antubam, 1963, p.198). Stevens notes that Nkrumah was among his students. Antubam says that "Old Achimotans who were taught by [Stevens and his assistant Dey] remember that they were the first to introduce into art teaching the history of West African native arts".

We make the distinction between the rather short but significant Asihene-Nkrumah Quadrennium (1962-1966) and the Post Nkrumah Asihene Period (1966-1979) for three important reasons:

1. During his rule, President Nkrumah theorised the arts as an ideological tool. He collaborated with the newly-appointed Director E. V. Asihene (appointed 1962) on a distinctive Art Programme in this Period; the Institute of Art in the new Kwame Nkrumah University of Science and Technology was intended to become an autonomous College (The College of Art, 1965) of Art like the Royal College of Art in England. This programme was immediately cut short when Nkrumah was overthrown on 24th February 1966 (Special Relationship, 1966).
2. It was the period when the ideological Africanisation Project, was pursued as national cultural policy. It was the period when various expatriate heads of departments were given the "golden handshake" and their departments, taken over and run by Ghanaians, when the "African" form, identity and subject became a serious subject in Ghanaian art discourse. The "African Personality" and "Identity" ethos found corollaries in Kobina Bucknor's theory of the *Sculptural Idiom* which, no doubt, had much influence in the arts and discourse of the College.
3. It was in the period that the B. A. Art Painting Syllabus, under the principal auspices of Slade fine art graduate John Avis and his Director E. V. Asihene, was introduced. Through the curricular reforms of this period, the contemporaneous Coldstream Reforms were introduced in Ghanaian art education. Another important event was the revision of the Pre-Degree Syllabus and its implementation by the Welsh sculptor and teacher John Meirion Morris, the English teacher J. Amistead and the Ghanaian Charles Philips which survived the decades through its intersections with the Foundation Studies programme, a programme which all students of the College of Art from the late sixties to the turn of the century have undertaken.

The Ghanaian B. A. Art Programme had predated the introduction of B.A. Art Degree programmes in English art schools which continued to award the Fine Art Diploma, the Art Teachers' Diploma (ATD) and the National Diploma in Design (NDD) until the CNAA established the BA Art degree in 1974. For example, in the Slade School of Art, the Bachelor's degree succeeded the Slade Diploma as recently as 1975.

In the Post-Nkrumah Asihene Period (1966-1979), the new political atmosphere and other factors led to the discontinuation of the grand scheme of granting autonomy to the College of Art. It was re-integrated into the University as a semi-autonomous College of Art. However, a good deal of the objectives proposed under the assumption of the Nkrumah-Asihene collaboration continued to

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

prevail. Further, the Avis-Asihene curriculum continued, for decades, to be the framework of College of Art Programmes without any major reworking. The period also saw the expansion of the departments and sections and the introduction of new areas of study such as Rural Art and Industry and Book Industry sections.

[1] These idioms are not intended to be mutually exclusive.

[2] Oguibe (2002) addresses the subject of earliest West African contacts. His oversights have been discussed elsewhere in this text.

[3] See also Oguibe 2002; Okeke, n.d.

[4] I am relying on Stevens' own account (1962, p. 334) for this dating. Harrod (1989, p. 148) sets the date in 1924. Meyerowitz (1937a, p. 38) sets the date in 1926. Antubam (1963, p. 198) sets the date in 1927. Kwami (2003, p. 288) sets the date in 1928.

[5] Benjamin Haydon in one of his several lectures intimated:

> The Government is determined to prevent you from acquiring knowledge. You might become artists but you will be denied the power to advance yourselves…the method employed by Mr Dyce, a follower of the dry, hard, Gothic German school, is based on the German *gewerbeschule*, whereas my proposals are based on the practice of the school of Lyons – and which do you think is best, German design or French? (Macdonald, 1970/2000, p. 84)

[6] Weber's and Merton's theses have undergone radical critique in recent years. Some have pointed out inaccuracies in especially Merton's which depended much on secondary sources.

[7] It is necessary to caution here that this ethos held sway also in the so-called "bookish" disciplines which were typically patronised by Gold Coasters for their clerical importance than for their humanising and transformative capacities.

[8] Hebert V. Meyerowitz was the supervisor of the West Africa Institute of Art industry and Social Sciences. Rev. Stopford, the then principal of Achimota College, was its acting director. According to Gilbert Amegatcher, Rev. Stopford had been the Bishop of London prior to his appointment in the Gold Coast (G. Amegatcher, Personal Conversation, November 10, 2005).

[9] The designation "Promethean" is an adaptation from Greek mythology, referring to the Titan Prometheus. "Prometheus" is a metaphor for the art teachers' apparent advocacy for humanity. Also, etymologically, "Prometheus" is associated with foresight.

[10] Though the original thesis is presumably lost, according to Hountondji (1989, p.116), the summary of it in the *Annals* of the University of Halle, November 2, 1729 demonstrates "Amo's profound awareness of his position as an African and his preoccupation with the problem of slavery and of the social condition of blacks in Europe". Hountondji refers to Gregoire's (1808) reference to Amo as one of "all those courageous men who have pleaded the cause of the unhappy Blacks and half-breeds, either through their speeches in political assemblies, and to societies established for the abolition of the slave trade, and the relief and liberation of slaves".

[11] Margaret Trowell had read of Kenneth Murray's exhibition of student works in London, 1937 (Picton 2002, p. 9). See also Trowell (1957, p. 103). G. A. Stevens, who had exhibited the works of Achimota students at the Imperial Institute in 1927, would commend Margaret Trowell's exhibition of works from the Uganda school at the same venue in 1939 (Deliss, 1995).

[12] I borrow this expression from Nicodemus (1995).

[13] "Munchausen syndrome by proxy" is a form of parental abuse in which the parent falsely claims illness in a child; the parent sometimes induces symptoms of illness in the child in order to convince medical staff that the child requires urgent medical treatment.

[14] I owe the metaphor of the abusive parent and the abused child in the colonial drama to Mazrui (2000).

[15] Ayi Kwei Armah coined "larsony" from the name of American critic Charles Larson.

[16] See for example Oguibe (2000). and Mitchell (n.d.[1970b]; 1979).

[17] The philosopher Karl Popper labels this approach "Historicism".

[18] Kofi Antubam seems to have been under the influence of the familiar art history textbook approach to narrating the development of Graeco-Roman Art from its Archaic roots through its Classical transformations to its epitome in Renaissance Art. The detail of Antubam's proposition is presented below:

> The art of a people changes and develops, passing through three main evolutionary stages if it is allowed to follow its natural course of growth. There is first a period of archaism featured by spontaneous expressions of disproportions and abstract symbolisms due to ill knowledge of the natural rules about things in their environment, distortions that spring from an almost fanatical belief in magic and superstition, crude execution resulting from the use of primitive implements and conservative attitudes in art. This is followed by a classical stage at which folk art gives way to creative art; a period of naturalism synthesised by serious research into and codification of existing native cultural conceptions, a search for and the use of natural rules with their resultant effect of a scientific and professional attitude in art. A third stage follows the particular people's full realisation of themselves as a nation and the growth of their national pride. It is the time of dynamic movement and realism in art. Artists seek in all earnestness and expand in their means and method of expression by knowledge acquired from other lands. There is a general widening of scope of expression at this stage and artists become more and more conscious of the importance of perspective and the effects of romantic and atmospheric changes particularly in painting. And the expression of three dimensions in drawing and painting ceases to be a mystery. (Antubam (1954), *Ghanaian Art* [Exhibition Catalogue]. Accra: Central Library, p.3. as cited in Mount (1973/1989, p. 225; also paraphrased in Dei- Anang (1963, p. 190).

[19] Oku Ampofo trained in the early 1930s at the Edinburgh School of Art which has a history of being one of the South Kensington Schools. By the 1930s, the Edinburgh curriculum had been transformed.

[20] Quao's (1970, p. 22) dating (1954) and Mount's (1973/1989, p. 65) dating (1955) are not reliable here. Also Quao's suggestion that A. O. Bartimeus was a founding member is not reliable. Bartimeus became a member of the Akuapem Six in 1955 after completing the three-year Art and Crafts

Specialist Course (ACSC) in the School of Arts and Crafts, Kumasi College of Technology, Science and Arts and his appointment as the Eastern Regional Art Organiser. See Ampofo (1988), Dogbe (2004) and Terminal Marks and Reports (1952).

[21] According to Dr. Prof. R.T. Ackam who finished his BA in 1975, Osei Bonsu was teaching carving in the Department till the mid-1970s (Personal Communication, Dr. Prof. R. T. Ackam, 15th April 2005, Kumasi). This is confirmed in Mount (1973/1989) and Ross (1984).

[22] Kwadzo Mensah appears to be "Papa" Mensah, "senior traditional weaver" seconded by the Asantehene in Asihene (2004).

[23] Africanisation as a Ghanaian national policy, was ratified in 1961. However the ground had been prepared by the pre-independence struggles and the aspirations of the new independent state.

[24] D. P Bliss was Director of the Glasgow School of Art (TSA-C/75/V.4 6th October, 1960). This was supposed to be his last visit since it was his third time visiting the School in the capacity of external assessor. For more details on Bliss"s status as Director of Glasgow School of Art, see letterhead of The Glasgow School of Fine Art on document Jefferson-Barnes (1958). D. P. Bliss (1900-1984) was director of Glasgow from 1946-1964. See also *Papers of Douglas Percy Bliss, Director of Glasgow School of Art, 1946-1964* in Glasgow School of Art Archive Reference code GB 1694 GSAA DIR 12. Bliss had trained in South Kensington (Royal College) from 1922 under Sir William Rothenstein. His year mates were Eric Ravilious, Helen Binyon and Edward Bawden, about whom he wrote a memoir (Bliss, 1979).

[25] Paulina Anaman graduated with Second Class (First Division) in the 1962/1963 Fine Art Diploma (DFA) examinations.

[26] Orwell, George (1947) The English People in *Vision, 50 Years of British Creativity*, London, Thames and Hudson, 1999, with Introduction by Michael Raeburn, p.9.

[27] Kofi Antubam's statement, "I don't like distortions" embodies the onus in early Ghanaian artistic thought to dispel the notion of the European stereotype of the African's presumed incapability of painting as "realistically" as the European. Like Onabolu's programme in Nigeria it was an argument aimed at reversing both the notion and its perceived debilitating cultural implications. Also refer to Fosu (1988) and Deliss (ed.) (1995). Few artists today would consider this as any contentious debate. Vincent Kofi, for example in an interview with Mitchell (n.d. [1970a], p.38) states that "A lot of people show an inferiority complex in their work. They are trying to prove they can do what is done in European Art. But that isn't necessary!"
The legacy of the tradition which emerged from this discourse has taken a formal character masking its political undertones. While Antubam (1963) and Onabolu (see Oloidi, Nicodemus) had taken it as both a political and aesthetic problem worth critically examining, they had not in any radical degree subverted its formal canons. Rather they had enforced them. The student artist in the Department who is taught without reference to the historical and political conditions which necessitated the discourse is more likely than not to take the formal aspects of the classical European idiom as "natural" and certified requisites from which all other modes of expression may be derived. In direct contradistinction is also the tendency to stand the formal implications of the former position on its head, resulting in the perennial realism-abstraction polarity which Mitchell Jr. (n.d. [1970], p. 21-24) debunks as antiquated.

[28] Sir Hugh Clifford was a Governor of the Gold Coast (1912-1919).

[29] Middle-Class values in industrial Europe became properly defined in the mature industrial age. In simplified terms, this intensified after the Great Exhibition in 1851 and continued into the periods between the Wars. There had been upward mobility in this class when new production relations and methods began to necessitate its expansion "on the basis of specialised training and managerial skills rather than property ownership." (Stearns, 1975, p.226). The optimism associated with the class stemmed from the apparent advances achieved by transformations in the economy through the revolution in technology and massive increase in production. There had been optimism also in scientific discoveries and education which were perceived as challenging the "forces of ignorance and superstition". By 1900, newspapers and other publications reflecting on developments of the past century "could only be impressed by progress" (Stearns, 1975, p.225).
The middle-class had accumulated sufficient resources and education to develop cultural interests. Thus middle-class values began to shape the general character of late nineteenth century and early twentieth century European arts. In the early industrial society, middle-class cultural activities had centred around the home (Stearns N, 1975, p.134) but in the mature industrial society, this field had shifted considerably from domesticity when managerial bureaucracies began to displace the industrial status quo and the hours of work began to go down. While in the former case, cultural activity had been confined to the celebration of domesticity which required such paraphernalia as domestic furnishings, decorations such as picturesque wallpaper, landscape paintings and portraiture, in the latter, recreational activities such as dancing, rugby, horse-racing, tennis and soccer defined a new leisure ethic. In effect these began to be prized by the new middle-class as symbols of status. These encoded a twin leisure attitude in British middle class value system which was to infect British colonies by way of culture and education. Gold Coast art education and practice were administered by Colonial officials largely cultivated in this culture and the new Gold Coast intelligentsia who constituted the critical community were largely devotees to the British middle class system.

[30] Company Paintings in India were commissioned or produced for settler British colonial officials of the East India Company and their families. Its early developments can be traced to the early nineteenth century after a "stream of travelling landscape and portrait painters" such as William Hodges and Thomas Daniel had arrived in the colony to seek exotic Oriental themes. However, it attained its full development in the late nineteenth century when miniature painters of the provincial courts of Mughal were displaced in their occupation by British artistic presence. Thrown into the open market and in competition with their British counterparts they began to adapt to new demands of illusionist-naturalism, accurate copying and scientific documentation for these were the prescriptions of their new patron.

[31] Hockney (2001) posits a theory that many of the old masters may have used optical devices, especially, the mirror-lens, as an aid for painting. He does not however attribute the life-like look of Old Master paintings to optical sources. Rather, he suggests that the inception of the "optical phenomenon" in painting could have triggered a tradition of imitating its "accurate" naturalism even when eyeballing. He focuses on portraiture, figure composites and still-life but remains silent on the naturalism achieved by the Dutch landscape painters such as Ruysdael though he references Durer's close-up *Large Turf* (p.143). Obviously, mirror lenses accessible in the seventeenth century could not have projected distant landscapes unto canvases so the analogous naturalism of this period which share similar stylistic properties need to be explained. Hockney is also silent about sculpture and how the life-like effects achieved by the artists of the same period could or could not have been affected by the optical phenomenon. Had they used optical devices only in their preparatory drawings? If so how did they transfer and transform these projected images into round sculpture with equal accuracy?

Hockney"s arguments are mostly convincing, especially, where he produces visual evidence to support his thesis but a lot more is speculative rather than is critical.

[32] Herbert Read makes a similar observation thus:

> Since the fifteenth century sculpture has been a lost art in England…We may say without exaggeration that the art of sculpture has been dead in England for four centuries; equally without exaggeration I think we may say that it is reborn in the work of Henry Moore. (Read, 1931/1949, pp. 177, 178)

[33] Watercolour painting has its remote roots in the Dutch topographical tradition.

[34] Stevens taught Pater and Ruskin in Achimota (Meyerowitz, 1937, p. 38).

[35] F. H. Howard was a Deputy Director of Education in Colonial Nigeria.

[36] See for example The Bengal School tradition started by Abanindranath Tagore at the prompting of E.B. Havell; Ulism and other threads which have sprang from the Zaria Art Society.

[37] James Hillocks, D.A. was the Principal Teacher of Art in the Grammar School of Keith, Banffshire, Scotland. He was a winner of the Guthrie Award in the Royal Academy ([MacKendrick], 1948, 1949). He studied in Gray's School of Art, Aberdeen "where he followed a full course of Art & Crafts" He also had a Teacher's Certificate awarded by the Education Department of Scotland. Hillocks received the Carnegie Trust Award which offered him a travelling grant to study "foreign arts on the Continent until September 1949. James MacKendrick had known Hillocks since 1945 ([MacKendrick], 1948, 1949). James Hillocks has been described elsewhere as a colourist by his student E. K. J. Tetteh.

[38] Metcalfe (1964) classifies British intervention in Gold Coast into four eras: 1. The Age of Experiment (1807-1852) 2. The Age of Laissez-faire (1852-1886) 3. The Age of Expansion (1887-1894) 4.The Age of Fulfilment (1919-1957). In the Metropole, state involvement in the late nineteenth century began to embrace public health and factory reform, with the Poor law of 1834 which had been enshrined in the Tudor Acts of 1597 and 1603 and 1662 Act of Settlement, reformed and centrally administered.

[39] Protestant bodies involved in administering British education included the National Society (Anglican), the British Foreign Society (Nonconformists) and the Wesleyans.

[40] According to Metcalfe (1964) "[t]he majority of the Basel and Wesleyan Mission schools were scattered over the interior."

[41] The Gold Coast Government's eventual independence from the British Treasury in 1907 was due to a steady increase in annual revenue. We begin to see improved Government participation in education from this date to the beginning of the First World War. See Guggisberg Gordon: The Gold Coast - A Review of Events of 1920-26, paragraph 67. See also McWilliam & Kwamena-Poh, 1975, p. 48.

[42] I borrow the term "Achimota Triumvirate from Agbodeka (1977).

[43] J. D. Oman had been in the Gold Coast before the First World War, had become Director of Education in 1913 and had remained at post throughout Guggisberg's tenure as Governor

(1919-1927) until 1932 (Kwamena-Poh, 1959/1975, pp. 54,55). J. D. Oman headed the 1920 Educationists' Committee whose report became a major basis for Guggisberg's education reforms. On this committee, the Scottish, Wesleyan and Anglican Missions were represented. An African member was also invited. Oman's visit to the American black institutions Hampton and Tuskegee (1921) resulted in the modification of the 1920 Educationists' Committee's recommendation for the establishment of Achimota from a boys' school to a co-educational institution (Kwamena-Poh, 1959/1975, pp. 54,55).

[44] Christian-Mercantile is a neologism I propose for the Christian-merchant collaboration in colonial enterprise which is also foundational to Ghanaian education history.

[45] Holbein was based in Basel, Switzerland, and belonged to an international circle of Humanist scholars and artists. See Wilton (2001).

[46] Refer, for example, to the Treaty of Tordesillas.

[47] Slave trade officially began in 1509. Prior to this, Henry the Navigator's caravels under the captainship of Goncalves had taken the first gold and ten slaves from the Rio de Oro, Western Sahara in 1442. This hunt for gold and slaves seems to have continued through later expeditions and it appears some slaves were given as presents in exchange for European goods such as wine and biscuits (See Conton (1969, p. 70).

[48] van der Zee Henri says in van Kessel (Ed.) (2002, p. 73) that for "the slave traders, the blacks were simply "products" which you bought and sold like "living ebony"

[49] Basel Mission interest in trade and profit through the establishment of the United Trading Company in the Gold Coast is well known.

[50] Author's analysis of a table contained in the 1890 Report of the Educationist's Committee, Gold Coast. For the table, see (Metcalfe, 1964, p.579).

[51] Before 1970, the greater number of the early Ghanaian art teacher-trainees who found themselves later in schools and training colleges, and the College of Art either as teachers and lecturers respectively had been indeed schooled one way or the other in the Protestant tradition and had upheld at least Protestant ontological values.

[52] Also, Elmina Castle Museum Guide (Personal Communication, 2003).

[53] According to Anquandah (1999, 56), "a new Dutch chapel was built".

[54] Hountondji erroneously refers to Amo as an Ashanti.

[55] Amo's philosophical career and seminal literature have received mention in Blumenbach's "Von den Negern" in *Magasin fur das Neueste aus der Physik und Naturgeschchte*, Abbe Henri Gregoire (1808) *De la literature des Negres*, Paris, pp. 192,202, Nkrumah's *Consciencism* and *African Genius*, Attoh-Ahuma (1910) *Memories of West African Celebrities: 1700-1850*, William Abraham (1964) The life and times of Antony-Wilhelm Amo in *Transactions of the Historical Society of Ghana*, Vol. 7, and also Hountondji's *African Philosophy*, Norbert Lochner (July 1958) Anton-Wilhelm Amo in *Transactions of the Historical Society of Ghana*, Vol. 3, Part 3.

[56] It does not appear Capitein was a mulatto as McWilliam & Kwamena-Poh (1975) describe him. See van der Zee (2000).

[57] Owusu-Agyakwa et al (1994, p.3) place governor Richelieu's term as Governor from 1824 to 1825, while McWilliam & Kwamena-Poh (1975) and Odamtten (1978) place it at 1822.

[58] Owusu-Agyakwa et al (1994, p.3) suggest "King Frederick IV of Denmark's request to the Basel Mission Society was in response to an original request from the Christianborg (Osu) mulatto Christians through Governor Johan Christopher Richelieu (1824-1825)" the first batch of Basel Missionaries arrived on the Gold Coast on December 18, 1828 (Owusu Agyakwa Gladys et al p.3. Ghana"s present educational system owes much to this initiative. It was to be the cradle of Ghanaian art education. The British Colonial Office was to adopt a similar model with the ratification of the 1882 Education Ordinance.

[59] Capitein, writing a century later had referred to the employees of the WIC stationed in the Castle as mostly "the scum of the nation". A Director-General of the WIC predating Capitein"s period in the Elmina Castle had written that "They are of low birth, have had no education, are without virtues, arrogant and without a shadow of knowledge". See Van der Zee (2002, p.75).

[60] Pedro Acunar, her benefactor and guardian was from an upper-class Spanish family. See Ephson (1969/1971).

[61] "Hermona" means "twin" in Spanish. (Ephson,1969/ 1971)

[62] Protestant Missions which contributed to Gold Coast Education include The Wesleyan Mission, The Society for the Propagation of the Gospel (Anglican), the Bremen Mission, and the Moravians. I have focused on the Basel Mission here because of the relevance of their curriculum to the study. Admittedly, the contributions of the Wesleyan Mission in Gold Coast education predates Basel Mission venture and matches Basel Mission contribution in many ways, but records are yet to be found regarding the extent of their contributions to visual art education. It is highly likely that had the Wesleyans introduced art in their curriculum, they would have taught the "native" to pursue the art of drawing and painting as a means to inculcate in them and to nurture desirable attitudes of the cultured person exemplified by the Anglicised gentleman. Since indications are few about art programmes, we prefer to stay relatively silent over these until such a time that adequate records would peradventure be found. The contributions of the Wesleyan Mission in general Ghanaian education are however adequately treated in Bartels, and supporting information can be sourced from Odamtten (1978), McWilliam & Kwamena-Poh (1975), Forster and some Colonial Office Records.

[63] The Basel Mission was founded in Basel in 1815, Switzerland when six members of the then German Christianity Society "established an institution to train young men as teachers and preachers to spread the gospel amongst the heathen in distant lands…These men were the followers of Luther, Calvin and Zwingli from Germany and Switzerland, but notwithstanding their theological differences, they had a common aim in the fostering of Christian principles and education. See Zimmermann (1973, p.1).

[64] The sides Luther and Zwinghli take respectively on Real Presence at the Marburg Colloquy, can be recast as a confrontation between a fantasy-accommodating Lutheran theory and a desacralising and radical literalist Zwinghlian theory.

[65] The neologism Panglossian is taken from Voltaire's character, Professor Pangloss who believed that God made the nose for spectacles to fit in. Mainstream functionalist causal attributions which sometimes infect scholarship with post hoc fallacies are reverberations of the Professor's position.

[66] The Accra Government Training College for Teachers was established at the request of some missions in the Gold Coast (Mc William & Kwamena-Poh, 1975). It became the first and only Government Training College in West Africa, Metcalfe (1964, p. 580). When it opened it received majority of its students from the Mission schools which were training the greater percentage of students in the country as well as from the few Government schools then in operation.

[67] See for example J. G. Christaller's admonition in Christaller (1879):

> May this collection [referring to Twi proverbs] give a new stimulus to the diligent gathering of folklore and to the increasing cultivation of native literature. May those Africans who are enjoying the benefit of a Christian education make the best of this priviledge, but let them not despise the sparks of truth entrusted to and preserved by their own people and let them not forget that by entering into their way of thinking and by acknowledging what is good and expounding what is wrong they will gain the more access to the hearts and minds of their less favored countrymen.

(Also cited in Gyekye (1990, p.15)

[68] Rattray, in the 1920s criticized this aversion in Scottish Protestant missionary work (Agyemang, 1988).

[69] Rev. Johann G. Auer, the first qualified teacher to work at the Akropong Seminary and inspector of schools proposed a comprehensive educational reform in 1863. The Auer Reforms were implemented later by the Rev. J. A. Mader, successor to Auer and the third Principal of the seminary (1868-1877). Among other things the Auer Reforms introduced the Middle School system which was later to be adopted by the British Colonial government and which operated unchanged until the implementation of the Ghana Education Reforms by the Ministry of Education in 1987 (Owusu-Agyakwa et al 1994, p.62).

[70] Prior to the Auer Reforms the curriculum of the Akropong Teachers" Seminary had been more book-centred.

[71] Pappas locates the period of the European Tour which took Mann to Prussian schools as May, 1, 1843 to November 15, 1843. The tour took him to parts of England, Scotland, the German states, Belgium, Holland, Switzerland, and France. (1970, p.8)

[72] Our study of the origins of the principals of the Akropong Seminary before World War I shows that they were all German. Of the nine German principals listed by Owusu-Agyakwa et al, the majority are from the Wuerttenberg District which was outside the Prussian region. This is also corroborated by Schweizer (2000). Wuerttemberg joined the Prussian-dominated North German Confederation in 1867. That the Principals may have been educated in the mode Horace Mann had witnessed is almost certain. Also, Wuertenberg education is noted for its vocational leanings (Schweizer, 2000). Only one principal had come from Hessen which also became a Prussian region only in the 1860s.

[73] Agbodeka (1977) makes the establishment of the Seminary coincident with the establishment of the Mission. This does not agree with such other accounts as the "official" documentary sources as Owusu Agyakwa et al and Zimmerman was admitting standard seven graduates (it will be recalled that the middle school system from which the standard seven pupils graduated was a Basel Mission initiative which was later adopted by the British Colonial Government.

[74] Refer also MacKendrick (1952).

[75] See, for example, Governor Guggisberg's address, 1924 :

> This is a most serious state of affairs, for without the willing and efficient co-operation of African leaders, we shall not be able to fulfil the sacred trust imposed on us - the well-being and development of peoples not yet able to stand by themselves."

See also Agbodeka, (1977 pp.35, 36). Both Guggisberg and Fraser insisted on character-training as an important role for Achimota. In the case of Guggisberg this insistence stemmed from a deep-seated conviction that he and other Europeans were in Africa to bring about progress; but they could only achieve this with African co-operation. Refer also to Kipling's poem *The White Man's Burden* and Macaulay's *Minute of 2 February 1835 on Indian Education* in note…below.

[76] The missionary enterprise was not endorsed by such notable British writers as Charles Dickens, Charlotte Bronte and many others. Also, their scepticsm had "suffused widely through the British public consciousness by the 1840's". But this scepticsm was in no way propounded with the welfare of the African subject in mind; it was still overlaid with British self-regarding interest. At best Dickens was convinced that the missionary enterprise was worthless because "the work to be done at home was far more urgent and important;…the call for missionisation overseas, or for grand colonial schemes, simply distracted attention from the dire social and political problems that beset England". At worst, he wished the "Noble Savage" "off the face of the earth" (Dickens, The Noble Savage, 1853, p. 337, repr. 1908b, p. 229; cited in Comaroff and Comaroff, 1991, p. 31).

[77] See, for example, J.D. Onan's burning of volumes of literature belonging to the Basel Mission which were perceived to be advancing German cause in a British territory. (Owusu Agyakwa et al, 1994) Also in 1914, as a result of World War I, British Colonial Office deported the Basel Missionaries most of whom were German and in their place invited the Scottish Mission from Nigeria to continue the running of their schools in the Gold Coast.

[78] Edward Blyden, the Liberian luminary and Africanist initially served somewhat opinion about the Belgian enterprise in Congo (Mudimbe, 1998).

[79] Horton to the Secretary of State for War 13/7/1861 in Horton, J.A.B. (1868) West African Countries and Peoples, London, pp 46-48.
See also, Horton, A. B. (1970), *Letters on the Political Condition of the Gold Coast Since the Exchange of Territory Between the English and Dutch Governments, on January 1, 1868.* London: Frank Cass & Co., 2nd Edition, p.15.

[80] Thomas Macaulay was appointed by the British to the Supreme Council of India, the body in control of allocating funds for education in India. R.R. Dasgupta observes of Macaulay:

> Lord Macaulay laid the foundation for education in India through his famous document, *Minute on Indian Education* in February, 1835. His objective was dictated by the imperial interests and

served that purpose, but there is no doubt that it amounted to the stifling of the nation's genius and future, and a negation of human values (Malhotra (n.d.)).

In many respects, English education on the Gold Coast followed somewhat Macaulay's programme, the exemplary model being Achimota College (cf. Armah, 2006; Forster, 1965/1967).

[81] It is quite ironic as well as a sad reflection that the Anthropological Society which clearly justified the institution of Negro slavery by its theory of the polygenesis of races should emerge in Britain, years after Britain had led the abolition of Slavery on the assumption of monogenesis.
Polygenesis is however, a curious implication of the theory adumbrated first by such naturalists and anthropologists as the German Johann Fredrich Blumenbach who in his *De Generis Humani Varictati Native and his Collectionis Suae Craniorum Diversarum Gentium Illustratae Decades* (Illustrated Parts of his Collection of the Skulls of Various Peoples, 1790-1828) arguably proposed the first systematic science of comparative anatomy. Even though he was advocating the unity of human species, ironically, his division of races into Caucasians, Mongolians, Malayans, Americans, and Ethiopians set off racialist studies. Ironically, again, it is the first known European literature containing and celebrating private collection of black literature.

[82] Captain Rattray's recording of Ashanti drum sounds in the 1920s is in the collection of the Royal Anthropological Society. Kofi Antubam, became a Fellow of the Royal Anthropological Institute in 1949 (Quao, 1970, p. 89).

[83] No. 1 of 1852 (C.O. 97/1) Gold Coast Acts 1852-64. Also, Mc William & Kwamena-Poh, (1975, p. 36)

[84] 1890 statistics in Report of Educationist's Committee in Metcalfe (1964:579) By 1902, there were only two Government assisted Muslim schools. By 1907 they were defunct. (Metcalfe (1964:580) Catholic Missionary education began in 1880, by 1890, Catholic schools accounted for approximately nine percent of the total student population of Government-assisted schools in the Gold Coast while Protestant schools accounted for 72 percent.
According to Captain R. S. Rattray, the early missionaries failed to integrate Christianity and good traditional African religious rituals (Rattray, Ashanti, p. 87).

[85] Four years after the passing of the 1882 Ordinance, the then Inspector of Schools, Rev. M. Sunter commented on the existing state of education in the Gold coast thus:

> I cannot too strongly express my regret that no proper Ordinance has yet been passed; after the lapse of nearly four years an unworkable and ridiculously complicated Ordinance remains a dead letter…Till an Ordinance of a workable kind is passed no school can qualify, in the proper sense for a grant.

[86] We are relying on Forster's (1965/67) dating here. Antubam's dating (1919) for McLaren's introduction of "hand and eye" in the time tables of schools and training colleges as a pioneering effort seems less plausible for the subject was already on PTC time table by 1916 (Agyemang, 1988, p.19). Kwami's (2003, p.) dating, 1908, seems to be referring to when the committee which drew up the the Educational Codes which introduced Hand and Eye was established.

[87] Asihene (2004) refers to the Accra Training College as the Accra Training Institution.

[88] According to Asihene (2004, p.71), [a]fter the completion of the course, the pioneer teachers were posted to training colleges, some of which, in those days were known as Seminaries.

[89] [Rev.] E. V. Asihene is listed among the staff of PTC 1900-1919, 1920-29 (Owusu Agyakwa et al 1994:107). It might be safe to assume that since Hand and Eye was a two-year programme and Asihene was a pioneer in either 1909, by 1912 he would have been back to the Seminary teaching Hand and Eye. Swithin J. Kwamena-Poh was Presbyterian Training College Art Tutor (1925-29). He seems to have succeeded [Rev.] E. V. Asihene.

[90] Significantly, Delaquis echoes this position expressed almost three decades ago on Research Day, Department of Painting and Sculpture, Tuesday, 7th November. Delaquis reiterates the same position which I summarise thus; "If President Kufuor poses for a portrait and the student graduate cannot do it how can we say he has undergone the requisite training?"

[91] According to Falkus (1987/1990, pp. 215,216):

> [A]bout 40 percent of all [British] foreign investment in 1913 had been placed in railway loans (some of them were foreign government loans raised specifically for building railways) Plantations and mines were other favourite outlets for investment, as were loans to improve harbour and dock facilities. Relatively little went into overseas manufacturing enterprises.

There had been a missed opportunity to standardise Gold Coast crafts, technocratise them and then adapt them to high industry as had been the case in North America.

[92] Mitchell Jr. (1979, p. 15) appears to prefer the situation of the French colonies where "even to this day…France has made no special effort to develop the fine art of painting". He says; "Perhaps, this may be another blessing in disguise! After all, now African scholars still have time to formulate their own options".

[93] Also Metcalfe 1964:597-599

[94] Achimota was not the first secondary school in the Gold Coast. By 1903, there were Mfantsipim (founded in 1876) in Cape Coast by the Wesleyan Mission (Boahen 1996, McWilliam & Kwamena-Poh, 1975; Odamtten, 1978), a private secondary school in Cape Coast run by an ex-Wesleyan minister and another in Accra run by an organisation of educated people (Annual Report, 1903).

[95] It is easy to see that the composition of Metropolitan-trained intelligentsia whose presence in the Gold Coast created the "intellectual gap" excluded artists to a very large extent for by 1927 when the Art Department of Achimota was officially established, the only local scholars of note of the art persuasion were the local teacher trainees trained in the Government Training College, Accra and other training colleges. Among them was the Rev. E. V. Asihene whose son was to become the first African dean of the College of ~~Art, KNUST~~.

[96] Coe (2003) notes that the term "grafting" had been employed by Rattay to describe the same phenomenon.

[97] Evans-Amfom (2003. p. 66), a student of Meyerowitz in Achimota and, later, Vice-Chancellor of the University of Science and Technology places the inception of the Specialist Arts and Crafts programme in 1938.

[98] It is important to note that the theoretical positions of Ghanaian sculptors Oku Ampofo (Figure 63) and Vincent Kofi coincide with Meyerowitz's. Nicodemus identifies a contrast

between the respective advocacies of Antubam and Ampofo. Quao (1970, p. 57) summarises Vincent Kofi's position thus:

> The Ghanaian public's inability to appreciate art, especially symbolic ones, is the result of the damage done by representational art. To illustrate this point, he says that illiterate society understands symbolic Art more because it is nearer to their concepts. The non representational Art is beyond the comprehension of the literate public because of the damage done to them by the text book and magazine illustrations. Naturally, Mr Kofi abhors realistic sculpture because according to him it is a mere anatomical study which is against the symbolic nature of Art. If one realizes that Art is about ideas and not just a mere copy of nature, his works will be more meaningful to the observer.

His style is strictly non-representational and his study on Primitive Art History might have influenced him as a traditionalist.

[99] The visual parallels between Antubam (Figure 14) and Amenuke (Figure 19) are obvious. That Stevens (Figure 8) resonates in Antubam's oeuvre has been pointed out in Quao (1970).

[100] Oku Ampofo had prefigured Meyerowitz's advocacy in the early1930s when he developed a stylized approach to sculpture influenced by contemporary notions of classical African art.

[101] The West Africa Institute of Arts, Industries and Social Sciences began when the Achimota Council in April 1938 recommended to the colonial Government a scheme for the establishment of "The Institute of West African Culture". The Committee of Inspection of Achimota College supported the scheme. The scheme was approved by the West African Governors" Conference at Lagos in August 1939 (Stopford, 8th May 1941).
According to Stopford, the scheme aroused "great interest in Great Britain among scientists, artists, anthropologists and educationists, and a strong influential voluntary committee has been working since 1939 to forward the scheme and to raise a portion of the capital required for its inception" Some members of the committee were Dr. A. W. Pickard Cambridge, Major Sir Hans Vischer, Dr. Julian Huxley, Major A. G. Church, Dr. Herbert Read, Sir John Rothenstein, Professor W. Macmillan, Mr. John Grierson, and Dr. W. B. Mumford (Stopford, 8th May 1941. See also Stopford, 9th October, 1941).
Stopford suggested that Mr. H. V. Meyerowitz, the Head of the Arts and Crafts Department in Achimota College, was "the man best gifted to plan and supervise the next stage". Apart from the need for an assistant to Meyerowitz, the need for a highly qualified social anthropologist to commence field work was also stressed. For the proper development of the Arts and Crafts Rev. Stopford thought that anthropological knowledge would be especially valuable. It was also thought that the scheme could make a valuable contribution to the work of post-war reconstruction in Britain but above all the scheme would be a tangible proof to the people of West Africa that there were practical benefits of "British rule which they have supported with such loyalty during the war". (Stopford, 9th October, 1941)

[102] According to the 1949 Report,

> It has become apparent to us that the immediate expansion of the University College, which we regard as a matter of primary importance, is being gravely prejudiced by the critical shortage of accommodation. We appreciate that its present quarters are intended to be no more than temporary, but we anticipate that they will nevertheless have to suffice for a considerable time to come if only by reason of the time involved in the creation and erection of new and permanent buildings. It would appear, however, that a

partial solution would be provided if the Achimota Teacher Training College could be moved, at least temporarily, to Kumasi, thus providing the University College with the much needed facilities for the immediate expansion which we agree is most necessary…Apart from providing increased accommodation for the University College this measure would have one further advantage, in that the Teacher Training College could form the nucleus around which the new regional college to be established in Kumasi could be developed (see Pitcher (c. 1976, pp.1,2).

[103] The B.A. Degree in Art in Ghana (1964) predated the inception of the B.A. Degree in Britain (1974) by a decade. The Director of the Institute of Art, Professor E. V. Asihene had advocated degree parity by responding to the degree status accorded other disciplines in the Kwame Nkrumah University of Science and Technology since its inception in 1961.

[104] The College of Art, then Faculty of Art, was the subject of a Cabinet decision when it was "agreed and confirmed on April 28, and May 25, 1964 respectively" that it was "inappropriate in the University" and that an autonomous Institute of Fine Art should be established *(Strategic Plan 2000)*. A site was located at the industrial city of Tema, near Accra to cater for the study of Fine Art and Music.

[105] In the *Strategic Plan 2000* it is admitted that the objectives of the College had remained largely unchanged. The objectives of the College of Art until 2000 are articulated as

1. To provide theoretical and practical instruction in Art.
2. To meet the growing demands of industry for designers.
3. To provide theoretical and practical instruction in Art Education at the Postgraduate level with the view to producing qualified graduate teachers in this special field to serve as Advisors, Administrators and teachers.
4. To carry out research essential to the academic functions of the Institute.

It is quite obvious that by contriving its aims to the more "useful" aspects of College of Art and national aspirations the Painting and Sculpture Department had either under-privileged or overlooked essential learner-transforming goals of the fine arts.

[106] The College of Art has now been incorporated into the new College of Art and Social Sciences as the Faculties of Fine Art and Industrial Art respectively.

[107] See Reference Code(s): GB 1694 GSAA. Records of Glasgow School of Art (14 January 2002). Scotland: Glasgow University Archive Services. Retrieved on line 21st March, 2005

[108] Somerset House is a toponymy referring to the original site of the Royal College of Art which was the first school of this tradition in the United Kingdom. It was founded in 1837 as a school of industrial design. In our study, we use the term "Somerset House tradition" or "system" to refer to the seven-stage practical art training system developed by its first principal, William Dyce. It was an adaptation of the French "Eye and Hand" system and the German *gewerbeschule* system of training. In 1896 it was renamed the Royal College of Art by Queen Victoria. The Somerset House system was modified into the twenty-three stage South Kensington system of practical art training by Richard Redgrave in 1852, the same year as when the Government School of Design was renamed the Central School of Practical Art.

[109] The Glasgow School of Art has its origins in the Glasgow Government School of Design, which was established on 6 January 1845. The Glasgow Government School of Design was one of twenty

similar institutions (The South Kensington Schools) established in the United Kingdom's manufacturing centres between 1837 and 1851. The school's importance in this study stems from the fact that the first Supervisor of the School of Arts and Crafts, J.M. MacKendrick , a Scottish painter, had leanings to the school. Also, a considerable number of staff members were alumni while the external examiner of the DFA programme from 1958 to 1962, D. P. Bliss was its director from 1946-1964. D. P. Bliss had himself trained in South Kensington (Royal College of Art) under Sir William Rothenstein between the Wars.
Notably, it was the South Kensington system which was imported into America in the late Victorian period when the English teacher Walter Smith was appointed to teach draughtsmanship for the industry in a step-by-step fashion (Chapman, 1978, pp. 6, 7; Pappas, 1970).

[110] Oku Ampofo attended evening classes at Edinburgh School f Art.

[111] The Slade School of Art tradition was similar in approach to the Michaelis School of Art, Cape Town in its art educational model. Hebert V. Meyerowitz must have taught sculpture at Michaelis before his stint in the Gold Coast.

[112] Louis (1978) is clearly being given his information by E. Owusu Dartey who was one of the nine pioneering first year students of the 3-year A.C.S.C. programme in 1952 when the Art Department was transferred to Kumasi. Louis" information is corroborated by the documents in the file Terminal Marks and Reports, First Term 1952. Other students in this pioneer class were Regina Nanor Ms., Sally Wilson-Turner, T.A. Amonoo, F. M. Agyeman, A. O. Bartimeus, C. P. Mensah, C. F. Nkuakotse, E. K. J. Tetteh. Owusu Dartey and E. K. J. Tetteh later became lecturers in the Painting department. A. O.Bartimeus later became a renowned Ghanaian painter of the School of Paris tradition and a member of the Akwapim Six, the first Gold Coast native art association.

[113] In *J. M. MacKendrick to W. E. Duncanson* (MacKendrick, 1956a), a letter dated 30th May, 1956, the Supervisor writes:

> The Diploma Course having now been satisfactorily established and a demand having been shown by Ministries and Firms, I wish to place before you for consideration my proposal that the School of Art be granted full Departmental status.

The Strategic Plan for College Of Art (2000) puts the date in 1955. Phillip Amonoo, was the first to be awarded DFA in Kumasi in 1958. He had enrolled in 1957.

[114] Courses run by the South Kensington Government Schools included elementary drawing, shading from the flat, shading from casts, chiaroscuro painting, colouring, figure drawing from the flat, figure drawing from the round, painting the figure, geometrical drawing, perspective, modelling and design.

[115] J. Addo seems, no doubt, to be the later Professor J. Owusu-Addo who became the first Ghanaian head of the Department of Architecture and who was "intimately connected with the University"s physical development and the development of courses in Architecture (Pitcher, n.d. [1977], p. 59). Professor Owusu-Addo recalls that his motivation to pursue architecture was inspired by the History of Architecture course he took under Mrs. Nancy MacKendrick in the Specialist Art and Crafts Programme in Achimota. He confirmed that he taught in the School of Arts and Crafts in 1952 when the Achimota Teacher Training Department was transferred to Kumasi (Professor J. Owusu Addo, Personal Communication, 27th February, 2006).

[116] Mary Kirby was appointed in 1958 to head the Arts and Crafts Department which transferred from KCT to the Winneba Training College (Eddy, 1958). Mary Kirby had earned

a Diploma in the Slade School of Art. Upon graduation she had worked as a draughtsperson to Professor Karl Pearson at the University College, London in 1951. She had, prior to this, worked as a lecturer at Durham University from October, 1937 to September, 1946 (Kirby, 1958).

[117] John Biggers (1924-2001) is a renowned African American artist. He studied art first at Hampton Institute in Virginia in 1941. There he came under the strong influence of his teacher and mentor Viktor Lowenfeld (Figure 11). He received his Doctorate from Pennsylvania State University in 1954 where Lowenfeld had moved to teach. In 1957, he was awarded a UNESCO Fellowship to do an artist"s study of life in West Africa. This period coincides with his assessment of the Department of Arts and Crafts Specialist programmes. His experiences in Ghana in 1957 were brought into several paintings and drawings, e.g. *Harvest Festival* (Figure 10). He also authored *Ananse: The Web of Life in Africa in 1962*. The title is taken from the well known Ghanaian folk genre, Ananse Stories (Atkinson, Edward J. (ed.), 1971, pp. 32, 33).
Biggers became the external assessor after Dr. Oku Ampofo, the original assessor cancelled the engagement apparently "owing [sic] [Lord] Listowell's visit to the Mampong Hospital site [sic] 11th" (MacKendrick, 1957).

[118] By 1957 the distinctive feature of Biggers' painting repertory had rested much more on the literal, illustrative and descriptive than the expressive. It should come as no surprise if he appears patronizing of student works which were likely to have been executed in similar fashion.

[119] Louis (1978, p. 10) says of the DFA: "The course structure and its requirements in the painting section of the college continued to be the same but the theory subjects that went with the practicals were broadened in scope."

[120] The Dip AD had three-year duration, preceded by one year of Foundation studies. The Foundation course was introduced to "bridge the gap between secondary-school art and art-school art" (Field, 1977, p.8). The Dip. AD was examined internally with external moderation. The Dip. AD was first awarded in 1966/67 (Field, 1977), the same year Avis worked out the Coldstream-informed BA syllabus in the College of Art, Ghana.

[121] CNAA was a self-governing body established by Royal Charter in 1964. It had powers to "award degrees and other academic qualifications, comparable in standard to those granted by universities" (Field, 1977).

[122] The NDD was first awarded in 1949/1950. A two-year course, it was examined by a central body and was preceded by a two-year Intermediate Course and Examination. Making a total five-year programme with a subsequent one-year Art Teacher's Diploma these three certificates conferred graduate status on the artist before Coldstream's Dip. AD. But this graduate status was only significant for salary purposes (Field, 1977)

[123] Gilbert Amegatcher was the first to draw my attention to this (Personal communication, November 13, 2005). Meyerowitz (1937a) summarises it thus:

> An excellent artist himself [Stevens], he was intensely interested in the simple drawings of his pupils, and when Captain Rattray asked him to illustrate his volume of Ashanti folk tales, he successfully turned the work over to a group of his students.

The volume in question seems to be Rattray (1930/1969).

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

[124] Before the *Image*, there was the *Insight* which saw only one issue. The first issue of the *Image* was edited by David Tomlinson of the English Section and Leroy Mitchell Jr. and A. Akpo Teye of the College of Art.

[125] Ossei Agyeman refers to Lillian Philips as the daughter of Charles Philips, a retired lecturer of the College of Art. (O. Agyeman, Personal Communication, December 2004, Legon, Accra.)

[126] There were the intransitive styles located in art movements of modernist Europe and America. All the student had to do when he stumbled upon a style was to find the European pater who had before practised that "style", to study and emulate him. Of course there is much in this approach to excuse but not enough to commend as Louis seems to say.

[127] Authenticity and possession of identifiable "style" was articulated to such absurd heights that about the time Lilian Philips was a student, a senior assigning reasons to why she couldn't paint anymore reportedly lamented to a lecturer that her classmate had "stolen" her style. Another wanted to patent his newly discovered style which was an adaptation of Euston Road brush method. (Ossei Agyeman, Personal Communication, December 2004).

[128] The lecturer groups Bucknor with Mondrian and Matisse in the Art of Formal Order while he groups Glover with van Gogh and Kokoshka in the "expressionist" Art of Emotion (Figure 84).

[129] Refer to McEvilley's responses to *Primitivism*, *Magiciens de la Terre*, Vogel's *Africa Explores* and Antubam (1963) for resonance.

[130] John Meirion Morris attended Bala Boys Grammar School (1948-1955), College of Art, Liverpool (1955-1960) where he had his Intermediate Certificate in "Craft Stone Carving" in 1957 and N.D.D. in 1959 specialising in sculpture. Morris later took his A.T.D. in the Institute of Education, University of Liverpool (1960-1961). For his Intermediate Examinations, Morris had attained the highest mark throughout England in craft.
Morris had prior to his appointment to the College of Art in Ghana (Michelmas term, 1966), had applied for the post of lecturer in Sculpture at the Ahmadu Bello University. He underwent interview but admits that "my work at that time was immature".
Thirty-year old Morris' philosophical perspectives are summarised in his Application for appointment as Lecturer in Sculpture on 26th April, 1966:

> "Man lost the power of knowing real being…lost access to reality and [was] reduced to studying knowledge"
> "Education should lead man to a clear knowledge of himself"
> "One cannot arrive at ~~being~~ - one can only start with it".
> I included the above quotation from Ralph Harper"s book on "Existentialism" since they explain so well how I feel and what I am struggling to achieve in my own art and also in my teaching. Every artist, every student, every individual must be encourage [sic] to think and feel along his own line – to recognise his own way of thinking, feeling and working – to recognise the content and the direction of his learning.
> As I have suggested above, I consider my own three dimensional work to be a form of science which I must explore and solve in order that I may develop and understand my own self. Within the last two years I have come to the conclusion that as far as I am concerned, the practise of sculpture is a necessity in order that I can get the most out of life, in order that I may contribute as a lecturer, in order that I may contribute to humanity…

> [I am] extremely interested in environmental possibilities in the form of movements, objects colour, etc., in relation to music. [It] could be included as an additional stimulus for students in fine art (Morris, 1966).

J. M. Morris had prior to his appointment produced two Gilbert and Sullivan operas for a newly-formed theatre company Llanidloes Opera Society of a cast of sixty (1963 and 1964) and had exhibited his sculpture in Liverpool, Wales and Coventry.

Morris quite justifiably felt betrayed when the duties stipulated and promises made at his interview in London could not be adhered to. Self-actualisation in teaching and research, among the stipulations in London, seems to have engaged the greater part of his attention in the "clerical battles" with the then Director E. V. Asihene. Quite expectedly, he resigned in 1967. It is insightful that John Avis resigned around the same period stating similar reasons. Morris became full-time sculptor in 1981. In his work, he is preoccupied with the "spiritual, metaphors and myths in sculpture". Morris' experiences in Ghana shaped his outlook on truth and its relationship with the inner image more profoundly. He reminisces:

> [My African experience] shook me to the core! Such an insight led me to study Celtic and Neolithic sculpture that was part of one"s heritage in Wales and in Europe. Also, I read and read the Mabinogion and other Welsh and Irish myths with great interest. In 1984 completed M.Phil. research into Celtic La Tine Art.

Today, John Meirion Morris is known for his controversial monumental sculpture, Bird Choir, which is intended to be placed on the Tryweryn Dam, built in 1965, when the village of Capel Celyn was drowned "to make a reservoir for Liverpool and which became an icon of Welsh nationalist protest".

[131] While Avis was the principal designer of the Drawing and Painting Syllabus, it would seem the combined efforts of J. M. Morris, Charles Philips and Kenneth Armistead culminated in the design of the Pre-Degree Syllabus. The germs of the Pre-Degree Programme had been sown by Charles Philips and Armistead. Upon and Morris' arrival (1966) and Armistead's departure (1966) (Armistead, 1966) a three-person team co-ordinated the Programme, Charles Philips (Painting), F. T. Mate (Design) and John Morris (Sculpture). According to Asihene (1966, par. 3), the three discussed a syllabus for the Pre-Degree Course. "Later Mr. Morris asked me to get himself introduced to the Faculty of Architecture so that he could have an idea of the sort of Foundation course they give. After his visit he has prepared a scheme which he got for me to consider. This I have put before the Academic Staff Meeting and is under discussion". Delaquis (1971) seems to corroborate my assertion that Philips owes a great deal of his pedagogy and theoretical orientation when he intimates that the "known to the unknown" approach to teaching advocated by Philips owes to one European teacher called Morris. One would be struck by the affinities between Philips" *Creative Potential* (n.d. [1970]) and John Morris' reminiscences about forty years after his resination in his *E-mail Correspondence to kari-kacka* (2006) (Appendix A).
The Graduate Syllabus in art education was prepared by James Boateng.

[132] E. K. J. Tetteh assisted John Avis in teaching B.A. Painting students in 1966 (Avis, 1966). Being a Slade scholar himself, Avis must have found the "Slader" Tetteh's assistance most congenial. Meaningful art practice seems to have been a shared ideal of both Avis and Tetteh.

[133] The first issue of *Bambolse* was published in August 1991.

[134] Tenq has its roots in the Senegalese *Laboratoire Agit-Art* (1974) and the *Village des Arts* (1979) (Kwami, 1994, p. 42).

[135] Bernard Akoi-Jackson is currently undertaking MFA in the Department. His thesis project Okadii is being made and written under my supervision.

[136] B. K. Dogbe of the Art History Section has shown considerable interest in Contemporary Ghanaian Art. However, this interest seems to be obscured by his longstanding interest in the issues raised in *Primitivism.* Gilbert Amegatcher, a former Assistant Keeper of the Ghana Museums and Monuments Board and presently, a lecturer of the College of Art has shown a consistent interest in Contemporary Ghanaian Art. He has curated exhibitions for lecturers of the College of Art including Leroy Mitchell Jr.
In Ahmadu Bello, Jerry Buhari described Art History before the tenure of Kojo Fosu as "The Story according to Gombrich: *Prior to Kojo Fosu – Art Theory was conservative and Eurocentric...The only reference a lecturer,* in my class…depended on was Gombrich. We called his course "The story according to Gombrich". Kojo Fosu's was a personal narrative. He began to question the Eurocentric Model. He brought out the contribution of African Art's influence on European perspective. His manner was so original. The lecturer had met all the artists he talked about" (Personal communication, June 13, 2003).

[137] Delaquis admitted Bell's influence in his teaching in a personal interview on 26th March, 2005. The reference to Greenberg is my own inference from his publications and his teaching.

[138] The theory "African painting should be flat" posited in the colonial Ghanaian context had little or no connection with the "integrity to the picture plane" which was promoted by Bell and Greenberg.

[139] The English teacher here refers to art history teacher B. G.S. Bull who reportedly made the statement in an argument with Jungian Charles Philips who held a contrary view (Ato Delaquis, Submission at Departmental Research Retreat, 2007).

[140] The "Oshogbo School" metaphor is clearly a "red herring" injected to polarize the debate into two sympathies; the familiar dichotomy between the now vulgarized European primitivist and exoticist fantasy for the autodidact and unspoiled African artist on the one hand and the then emerging sympathy for the "cultivated" but "spoiled" College-trained painter on the other. By 1977, the primitivist fantasy had held sway in contemporary African art discourse. Delaquis is here echoing the new intellectual current advocated by the few African academic painters, art teachers, historians and institutions who would seek to subvert "primitivism". Mount"s *African Art since 1920* (1973) which was in currency as an authoritative source of Contemporary African Art had worked with similar objectives.

[1] Refer to MacKendrick (1961) in which MacKendrick implies that the DFA course principally trains teachers though he admits that it is not a course designed for teachers but a course taken by teachers. Winneba is mentioned in the same document but since products were "less trained" they were to cater for the lower levels of art teaching in the country while KCT products were to cater for Secondary Schools and Training Colleges.

[2] These classes correspond to the first, second and third year painting classes in earlier periods in the history of the Programme.

[3] The Syllabus for Post SSS Degree Programme succeeded the Syllabus for Post A-Level Degree Programme which was operational with only little modification from the late 1980s. This had succeeded the pioneering Syllabus for the new degree programme which had continued to run with only few sporadic modifications. The name Syllabus for Post SSS Degree Programme emerged in response to the then new Education Reforms of 1987 which had introduced the SSS examinations in place of the G.C.E. Ordinary Level and the G.C.E. Advanced Level Examinations). In a personal communication with Agyeman Ossei (December 23, 2004) he said that R.T.Ackam introduced History of African Painting (Diaspora) in his student days. Agyeman Ossei was student in the College of Art from 1982-1987. Also refer Philips (1988).

[4] About 90 percent of all data and information for this study had been gathered by the end of November 2004.

[5] When I joined the staff in March 2003 the review had already begun, presumably, in response to issues raised in the *Strategic Plan for College of Art*. I was present in the final session of the review on 1st April, 2004. However, it was in August 2004 that the new syllabus took effect.

[6] Some reasons for choosing some of these schools are: Ahmadu Bello, because it was the centre of the Natural Synthesis African Cultural Revolution led by the students of the Fine Art Department which had resonances in the development of art in Ghana; Michaelis, because Hebert V. Meyerowitz had taught there before his eventual stint in the Gold Coast, RHISD, because the lecturer Owusu-Dartey was educated there; Tyler, because Ato Delaquis took his MFA there; Goldsmiths because many influential artists and external assessors had been either teachers or students there, Slade because E. K. J. Tetteh and most of important British teachers and external moderators, especially, J. A. Avis who reformed the curriculum in the 1960s, had been educated there.

[7] Some past students and staff of the College of Art, from whom information was sourced either through personal interviews or through investigator interviews or both were Dr. S. K. Amenuke, KNUST; Dr. Kojo Edusei, KNUST; Ossei Agyeman, UG, John Meirion Morris, Wales, Dr. Prof R. T. Ackam, KNUST; Mr. Prosper Tawia, KNUST; Prof. Ato Delaquis, KNUST; S. F. Galevo, Accra, Leroy Mitchell, Jr., USA, Dr. B. K. Dogbe, KNUST; Prof. F. T. Mate, Accra; Prof. Ablade Glover, Artists' Alliance, Accra; Robert Samuel Aryeetey, Anaid Consult, Accra, Mr. J. Y. B. Adinkerah, KNUST; Mr. Gilbert Amegatcher; KNUST, Edinam Kudowor, Accra; Nicholas Kowalski, Step-in Gallery, Accra; Samuel Opoku, KNUST. The student theses of some interviewees were also consulted to elicit customary theories and historical data. Sub-samples of respondents to interviews were re-interviewed at later dates to check reliability.

[8] The SaNsA International Artists' Workshop, Ghana, 2004 was organised by the four person Working Group, Atta Kwami, and Pamela Clarkson-Kwami, Caterina Niklaus and kąrî´kạchä seid´ou with support from the Triangle Arts Trust, the Ford Foundation, Africa and Exotica Gardens, Kwamo. Participating Artists include Leticia Avoka Azuru (Ghana), Lois Williams (Wales), Samuel Opoku (Ghana), Bongi Bengu (South Africa), Dzilomprizulike Junkman from Afrika (Nigeria), Ossei Agyeman (Ghana), Kwaku Kissiedu Boafo (Ghana), Felix Anim (Ghana), Samuel Olou Komlan (Togo/Ghana) and Kwamivi Adzraku (Ghana), Ignace Mensah (Cote d'Ivoire), Ibn Pori Pitts (USA), Michael Adashie (Ghana). Some visiting artists and forum presenters include the Ghanaian artists and teachers Asomaning, Alhaji Seidu Peligah, Emmanuel Antwi and Ato Delaquis

[9] The three teaching assistants are Janet Djamoe, Keli Dekutse and Michele Afrifa.

[10] The procedure for the testing of each hypotheses is an adaptation from a variety of sources Lind, Mason & Marchal (1994/2000), Reinhard (1999), Keller and Warrack (2000) Cohen and Manion (1996) and Popperian philosophy of science. Lind, Mason and Marchal's five-step procedure (pp. 267-332) and Karl Popper's falsification theory have been insightful. Popper's falsification model applies especially in the final step where in many research practices before Popper, the idea was to "verify".

[11] 98.96% is approximately correspondent to the probability.9896 obtained by multiplying .4948 (the area indicated by P (μ to z)) by 2 to obtain the total area under the normal curve likely to contain the population mean.

[12] This rather low level was admitted to check the possibility of difficulty impinging on results of the test. Thus given that the test was difficult, a 30% pass mark would be a reasonable benchmark.

[1] Mount 1973/1989, p. 67) describes the Harmon Foundation thus :

> [A] New York philanthropic organisation now defunct, arranged exhibitions which appeared in New York and elsewhere in the United States. In various ways it also aided African artists studying in the United States, even purchasing some of their works. One of the major contributions of the Harmon Foundation were (sic) listings, including some biographical information, of many of today's African artists. The first, a mimeographed publication issued by the Foundation in 1960, was compiled by the late Afro-American sociologist Forrester Washington.

[2] By 1966, Evelyn Brown was still the Assistant Director of the Harmon Foundation (Mount, 1973/1989, p. 67). She is reported to have written a biographical listing of African artists more ambitious than the aforementioned version compiled by Forrester Washington. According to Mount, "[b]oth works have several defects, largely because the research was carried out in the United States. Some of the artists discussed are of minor importance, and because the authors were not able to spend time in Africa they had little contact with original works of art". (1973/1989, p. 68).

[3] While James MacKendrick stayed until the end of the Michaelmas (September) term after his resignation we prefer to start the Asihene-Nkrumah Period from 1962 when MacKendrick officially resigned (Mount, 1973/1989) than from early 1963 when Asihene began actual work as head of faculty which is indicated in some College of Art records (cf. Photo Gallery of Deans of the College of Art, College of Art, KNUST).

[4] Precisely, Painting evolved from an autonomous department through its affiliation with no less than five composite departments in the new University. It evolved from the autonomous Painting Department to a section in the following departments respectively: 1. Department of Painting and General Studies, 2. Department of Painting, Sculpture and Crafts, 3. Department of Painting, Sculpture and Design, 4. Department of Painting, Sculpture, Rural Art and Industry, 5. Department of Painting and Sculpture.

[5] It can be inferred from the recurrent usage in the College of Art discourse that whenever the phrase "industry" or its derivative was used it referred to the design, manufacturing, artisanal and advertising industry. It is not likely that the sense was any more complex than this.

[6] According to Pitcher (n.d. [1976], p. 4), Drawing and Painting together formed a section in the School of Art and Craft which transferred from Achimota to KCT, Kumasi. Other sections listed are: Modelling and Sculpture, Graphic Art Illustrations and Book Production, Pottery and Ceramics and Textiles.

[7] Philip Amonoo was the first candidate to be awarded DFA (1958) in College of Art history.

[8] The ACSC was discontinued in the School of Art and crafts when the teacher-training programmes of KCT were transferred to the Winneba Specialist College where it has remained until now.

[9] This period (1952-1962) of the School of Art and Crafts, KCT, is so named because of the prevalent Scottish leadership. Also, Scottish presence in staff composition appears to overbalance the population of other British teaching staff in the "School". J. M. Mackendrick's term (1952-1962) (see also Mount, 1973/1986, p.127) as the Supervisor of the School of Arts and Crafts had

overlapped the period when the Scottish W. E. Duncanson was Principal of the Kumasi College of Technology (1954-1961). In this period there is a noticeable leaning towards Scottish teaching staff than towards English teaching staff, especially, in Mackendrick's immediate Department of the Fine Arts. Some Scottish staff listed are James Hillocks and Tom McCroire MacNair (Sculpture), G. W. Lennox Patterson and the Glasgow School of Art appears to be a clearinghouse for applicants considered during the period. By 1958 when MacKendrick was recommending MacCroire MacNair for the post of Head of the Specialist Art and Crafts Department which was moved to Winneba (MacKendrick, 1958), he had known him for more than 20 years. Also, the most notable external examiner of the period was the then director of the Glasgow School of Art, D. P. Bliss (MA., A.R.C.A.), who was external examiner from 1958 to 1962. The replacement of Professor Bliss with Arnold Keefe of the Goldsmith's College and Michael Cardew of the Nigerian Ministry of Industries as external examiners coincided with MacKendrick's exit at the end of the Michaelmas term of 1962. (University of Science and Technology, 1964). See also Visitors' Book (1963-1965). Incidentally, the "Scottish Period" coincided with the late period of the Scottish administration in Presbyterian Training College, the nation's principal Teacher Training College (1920-1963). The Period also coincides with Nkrumah's *Ten Year Reconstruction Programme (1951-1961)* from his tenure as Leader of Government Business and Prime Minister (1951-1960) to his first year as President of Republican Ghana.

[10] A caveat to this trend in the examination exercises is the option to make a pictorial interpretation of selected African verses. Examples are Albert Kayper Mensah's *Morning in British Sekondi* (Asihene, 1971), *What the chameleon said* (Asihene, 1972) and Birago Diop's *Diptych* (Tetteh & Ryan, 1970) . However, being only one out of seven options, this is more an exception than the rule. Another exception is the option to make a painting based on the theme *The Unknown* (Tetteh & Ryan, 1970).

[11] The new external examiners Arnold Keefe of Goldsmiths' College and Michael Cardew, the celebrated Potter of the Nigerian Ministry of Industries, Abuja signed the visitors' book of *Der Blaue Reiter Exhibition of Reproductions* on 21st June, 1963. Michael Cardew had worked with H. V. Meyerowitz on the West Africa Institute of Art, Industries and Social Sciences.

[12] John Avis is most likely to have joined the Drawing and Painting Department on October 10, 1964 (Avis, 1966a). In Asihene (1965) we find that J. Avis joined the College of Art in 1965; the author may have meant the 1964-1965 academic year. J. Avis resigned in the 1966-67 academic year (University of Science and Technology, 1968, p.19).

[13] Selby Mvusi (B. A., M.Ed., MFA) was a black South African painter and designer, a native of Durban and lecturer in the Department. Mvusi must have been the first lecturer of the College of Art to have taught with MFA degree. A notable student of Mvusi's in the 1961-1962 academic year, was E. Owusu-Dartey (Quao 1970, p. 29). Owusu Dartey later became a lecturer on the Painting Programme.
Prior to Mvusi's appointment he was on a fellowship studying at Pennsylvania State College and Boston University School of Fine Arts from 1958 to 1961 from where he went to teach at the Goromonzi School in Southern Rhodesia (Zimbabwe) (Harmon Foundation, 1962, p. 3).
Mr. Mvusi appears in the Annual Report (1962-1963, p. 41) on his promotion to senior lecturer. However, Mvusi seems to have left the Department prior to J. A. Avis' arrival in October, 1964 since the post of senior lecturer was vacant before the Avis' arrival. Mount (1973) mentions in his notes that Mvusi "had studied in the United States, experimented with abstraction in the early 1960s" and that "[u]ntil his death in an accident in late 1967, Mvusi taught painting in the design department at University College, Nairobi" (cf. Miles, 1996). Mount fails to mention Mvusi's stint

at the Ghana College of Art. Mvusi is also said to have been "very articulate on art developments in Africa" and that he had "participated on the art panels in at the Unesco meetings in Boston in October, 1961" (Harmon Foundation, 1962, p. 3; cf. Miles, 1996, pp. 17, 18, 31) While in Ghana, Mvusi "wrote a comprehensive paper for UNESCO on *The education of industrial designers in low income countries"* which was read at the International Council of Societies of Industrial Design Seminar in Bruges Belgium, in March 1964 (Miles, 1996).

[14] Dorothy Mead was a British painter and etcher. She was closely associated with David Bomberg. Mead attended the Slade School of Fine art as a mature student, 1956-9 where she had a strong influence on many students. She however could not earn the Slade Diploma because she refused to attend lectures on perspective, which she considered antiquated. As external examiner, Dorothy Mead's inclinations are implicated in her special liking for the impressionistic works of the Ghanaian student Henrietta Saah (Figure 44, 66) whom she supposedly placed above all else in her class.
Mead exhibited at the London Group in 1947 and became its first female president in 1973. She was forced to resign in 1975 due to ill health brought on by cancer. Prior to her tenure with the London Group, she had been president of the Young Contemporaries from 1958-9. While Ms. Mead has been listed in College of Art records as among external examiners from Goldsmiths' College, I am yet to encounter any other document which refers to Ms. Mead's tenure as lecturer there.

[15] Michael MacLeod was lecturer in History of Art at the University of London Goldsmiths' College (MacLeod, 1968).

[16] Solomon Irein Wangboje (1930-1998) was one of the "first group" seventeen students in the art diploma course at the Nigerian College of Arts, Science and Technology at Zaria, now Ahmadu Bello University. Wangboje, for a while, was associated with the Zaria Arts Society (Zaria Rebels) formed in 1958.Its members included Uche Okeke, Demas Nwoko, Bruce Onobrakpeya, and Yusuf Grillo. In 1976, as external examiner in the College of Art, he examined Leroy Mitchell, Jr.'s M.A. Thesis *Aesthetic Trends among African and Afro-American Artists.* Leroy Mitchell Jr. was the first graduate (MA) candidate in the College of Art Programme.

[17] I am led by the statement of Prof E. V. Asihene in the *Minutes of the Meeting of the Staff of the Faculty of Art held on Tuesday 8th January 1963* and the fact that I am yet to come across any structured written DFA syllabus of the nature of the Draft Syllabus of 1951 or the BA and BFA syllabuses to draw this conclusion. J. Avis, the author of the Drawing and Painting Syllabus, 1964 corroborates this (Avis, 1965).

[18] By 1968, the judges of the Grace Slater Trueblood award were the external examiners and moderators Adrian Ryan, Michael McLeod, Max Frohlich, J. Settle. (Asihene, n.d. [June, 1968]). Slade-trained Adrian Ryan (1920-1998), was appointed lecturer in Goldsmiths College in 1950 and became moderator of the Ghana Painting Programme in the late 1960s.

[19] Books borrowed by students of the Painting and Sculpture Department from 2000 and 2003 include Herbert Read's *Meaning of Art* (seid'ou, 2006, Appendix G, (ii), pp. 461-469).

[20] Ernest Gombrich was William Coldstream's close associate.

[21] J. W. Hanson's *History of Art* in which he specified these categories was first released in 1962. It is highly likely that John Avis would have encountered it by 1965.

[22] I owe this term to Karl Popper in Popper (1999/2001)

[23] According to Mr. J. Y. B. Adinkerah, the first group of final year B. A. Painting students taught by John Avis executed their murals on the walls of the KNUST primary school. Abakah painted a beach scene, Tawia painted a recreational scene and Dawson painted an "abstract" mural. These murals have subsequently been painted over by other students (J. Y. B. Adinkrah, personal communication, February 22, 2006).

[24] Delaquis' undergraduate thesis (1971) formed the crux of the seminal *Dilemma of the Contemporary Artist* (1976) published in the Transition and Ch'Indaba edited by Wole Soyinka. According to Delaquis, the original version was heavily edited (Personal communication, March 26, 2005). *Dilemma* receives mention in Oguibe (1996) thus:

> Though some of the questions Oloidi raised upon his return from Howard in the mid seventies had been broached a few years earlier by the Ghanaian Ato Delaquis in *Transition* and subsequently in *Ch'Indaba*, Oloidi brought a new rigor and intellectual depth to those and other questions, but most especially to the investigation of the nature and purpose of art, and the adoption of functionalism as a critical paradigm.

[25] David Tomlinson was appointed lecturer in English at the Department of Liberal and Social Studies in October 1966. Prior to the appointment he was teaching in Malawi (University of Science and Technology, 1968, p. 59). Later in 1970, with Leroy Mitchell, Jr. and A. Akpo Teye, Tomlinson edited the first issue of *Image, College of Art Journal* in 1970. Tomlinson's interview of the painter E. Ablade Glover *Artists talking about their work I,* (pp. 15-20) in April 1970 is insightful.

[26] B. G. S. Bull joined the staff of the College of Art in 1965 (Asihene, 1965).

[27] Additional documentation will be needed to confirm this, especially, since R. T. Ackam is the same person who introduced the subject. My findings from older students, so far, seem to corroborate Ackam's intimation.

[28] Research interests of Seth Galevo in the 1970s include *Art and Fertility in Africa* and *Contemporary Arts of Africa.* He published *Kofi Antubam as I knew him* in the College of Art Journal, Image and *The place of Art in the Space Age* in the Impulse (Teye, 1976).

[29] S. E. Anku was appointed lecturer in painting in 1967. In the 1970-1971 academic year, on an award of the Commonwealth Universities Association Fellowship, he studied at the Goldsmiths College. According to Asihene (7th June, 1972) "[v]ery good reports were received from the College authorities". In Goldsmiths, Anku studied

1.Painting within the context of the learning and teaching situation as it obtains in British Art Schools in London'.
2. Basic principles of Animation.
3. Techniques of Education Television (EDTV).

Anku also took a course in University teaching under the auspices of the Institute of Education in London. He designed a basic course of study in Television and theatrical designing in anticipation of an expansion programme of the Painting Department.
Some research interests of S. E. Anku were

1. Application of Television and cinematography to the traditional theatre in Ghana.

2. Collection of material on the consciousness of Industrial Design in the Ghanaian Manufacturing Industry.
3. The role of Art Education and art schools in developing countries; A case study in Ghana. (Anku, n.d. [c. 1972])

[30] E. K. J. Tetteh was among the pioneer group of students of the Three-Year Specialist Art and Crafts course in KCT in 1952. Tetteh later schooled at Slade on scholarship. He was appointed Lecturer in Painting in March 1966. He was promoted senior Lecturer on 1st October, 1972 and later became Professor in painting. His research interests include
1. Traditional wall decorations in Northern and Upper Ghana.
2. Wax resist and water colour in Painting.
3. New methods of applying acrylics on various surfaces.
Tetteh also made a study of the Graduate Systems in Painting in the USA when he was a senior Fulbright-Hays Scholar in 1974-1975. During this period, he held several one-person exhibitions, among them the painting exhibition at the International Monetary Fund, Washington D.C. which was covered by the Washington Post and the National Television, an exhibition at the Smithsonian Gallery. Some publications of Tetteh are:
1. *Necessity for a New Approach to Painting in Ghana.*
2. *Report on the Graduate Systems in Painting in the USA* (Council for National Research – Department of State USA). (E. V. Asihene, 5th March, 1976; Quao, 1970).

[31] George Frederick Mallalieu (1941-2004) is important in the post-1970 developments in Ghanaian painting tradition for his immense influence on his student Delaquis who he encouraged to explore experimentation in both painting and subject matter and whose later approach to subject matter made considerable impact on Ghanaian painting. Shave (2004) describes him Mallalieu thus:

A socialist all his life, George was a principled and practical man, attributes invaluable to an artist who saw his role as a political and social mirror on a world full of unfairness. His paintings drew heavily from other artists, notably Picasso, Goya and Dix. His themes, like theirs, were often political and confrontational. A social and moral stance pervaded all his work; he had a real ability for seeing and depicting global and universal issues in an unpatronising but provocative way. Residuals of Mallalieu are echoed in Delaquis' affinity for the "graphical illustrative" mode of presenting the political satire and the vivid social commentary in his 1970s quasi-expressionistic repertory as well as his references to artists of the Dix-Grosz orientation in his teaching. In the 1980s the student George O. Hughes extended the tradition (Figure 67) in a more Cubistic manner although it later tended more towards Bacon in the later years.
Born of Huguenot descent, George Frederick Mallalieu, has been described by a teaching colleague as 'charismatic and inspiring risk-taker, an innovator in fine-art education'. This description finds corroboration in his student and admirer, Ato Delaquis' reminiscences:

> Mallalieu is the opposite extreme [of the "hardcore academician" Jobson] who doesn't hesitate to throw paint on canvas, I mean do all kinds of experimentation…he was a bearded…very open-minded, he came with his wife and a child and stayed somewhere in a ramshackle area in Kumasi… Mallalieu who had experimental outlook […] and felt that if I had had this wide background [in technical proficiency] then I should keep on experimenting further. He used to even take me to his studio to see what he was doing (A.Delaquis, personal communication, March 26, 2005).

In Mallalieu would be found the epitome of the discourse in which creativity and commercialism are exclusive categories. He "shunned the commercial gallery world because of its conceit and exploitation, and found much contemporary work shallow and lacking the depth of knowledge and

study that he gave to his own" (Shave, 2004). This outlook echoes in College of Art discourse, especially, where commercialism is used by academy artists as an indicator which separates them from the urban sign painter (Svašek, 1997).
Elsewhere, Mallalieu is described as playing "a significant role in the visual arts in his adopted city of Stoke-on-Trent, and in the lives of many emerging artists nationally" (Shave, 2004). Mallalieu, after a brief stint with the College of Art, Kumasi (1967-1970), took appointment from 1971 at the painting department of North Staffordshire Polytechnic (now Staffordshire University)', where he was a "driving force" and became head of department in 1985. This period coincided with the period when there was "considerable upheaval and change in [British] art education". Mallalieu has been described favourably as "a generous teacher, perceptive and wise in the analysis of his students' work" but not without disapproval he has been "accused of being an 'intellectual thug' by a member of the polytechnic academic board".
Prior to his stint in the College of Art, Ghana, Mallalieu had taught at Great Yarmouth College of Art (1963-1964) and Stoke on Trent College of Art (1965-1967) where he had taught Drawing and Aesthetic Philosophy (Mallalieu, 1967). During this period, Mallalieu researched into 'the philosophy behind twentieth century art' and subsequently compiled "a folio of notes for further development as lecture material". Mallalieu left Ghana in 1970 (Refer to Glover, 1970). Also (A. Delaquis, personal communication, March 26, 2005).
In 1982, Mallalieu won first prize in Midland View II with his large political painting *Massacre of El Salvador*.

[32] Gilbert Amegatcher, a B. A. student of the College of Art in the Post-Nkrumah Asihene Period, describes Nwoko as "defiant, assertive and self-confident", a teacher who preached self-motivation and independence. (G. Amegatcher, personal communication, October 13, 2005).

[33] S. K. Amenuke was the first student of the to be awarded First Class Honours in the B. A. Degree Programme in Painting.

[34] For about thirty years, Delaquis has been teaching in the Painting programme. His influence has been phenomenal in his teaching and the sets of assumptions which he advocates. After being absorbed in the 'technical proficiency' advocated by his teachers Leroy Mitchell Jr., Ronald Jobson, and the graphical political commentary and social realism advocated by G. F. Mallalieu, Delaquis took MFA in Tyler School of Art, Temple. In America, he absorbed a wealth of experiences and these reverberate in his subsequent paintings. Besides social realism, his paintings began from the mid 1970s, when he returned from America, to show at least three distinct and sometimes overlapping paths - the Ashcan School model, the Grant Wood Model and the Abstract Expressionist model. The Ash Can and Grant Wood models were sometimes hybridized in roof top compositions and aerial views of townscapes, markets and lorry parks in 'formal order' (Figure 72), in either neo-gothic or prismatic colouring. A tint of Bell and Greenberg often informs his advocacy for the so-called 'art of formal order' which, despite his more than often references to Mondrian (Delaquis, 2005), bear reminiscences of the more illustrative Euan Uglow and the Euston Road School (Figure 70). These models would subsequently make significant contribution to Ghanaian gallery painting tradition. More often than not these paintings are pandered to public taste.
Delaquis stresses a narrow idea of technical proficiency in his teaching. His metaphor of the boxer requiring training before climbing into the ring has been a recurrent theme since it was published in *Craftsmanship*. The reference to hiding behind the hocus pocus of abstraction when the student (artist) is actually 'dodging' the challenge of 'realism' is his common satire. A familiar turn of phrase Delaquis employs to satirise the otherwise 'successful' efforts of such an artist who is said to have missed the 'chore' of basic art education is the 'hit or miss bravura'. The said practitioner

of 'hit or miss bravura' is again characterized as the artist who hides his sitter's hands in his pockets because of his lack of dexterity in drawing or painting human fingers. On January 29, 2006, Delaquis proposed at a meeting held with students of the Programme that the most suitable test for a graduate painter is to set a familiar figure like the Ghanaian President J. A. Kufuor before him and to determine whether the graduate could paint a resembling portrait. If he fails in his bid to achieve resemblance, he has failed in his bid as a painter. This proposition has been a recurring theme in earlier and successive Departmental meetings. Delaquis has often raised the issue that there is a ferment in the drawing and painting skill of present day students and that the way to curtail the ferment is to intensify the teaching of academic European techniques in portraiture, anatomy, perspective, materials and methods and so forth. He has often been corroborated in other submissions of influence by some other members of staff. My own findings from drawing classes held between 2003 and 2005 suggest that this notion is misguided. The imputation recalls the aforementioned colonial 'Munchausen by proxy' on the African artist. Presumably, students of the present Painting Programme, and possibly in the entire history of the College, may never have matched Ingres and Bougeaureau in the Hellenic idioms of drawing and painting but somewhere, they have shown remarkable insight and skill in personal expression and material use, more often than not, not anticipated in the College's predominantly mimicking tradition. This is a vital resource to harness.

Delaquis, however, is somewhere ambivalent and elsewhere eclectic in his scale of artistic values. These have found expression in some of the projects he has supported. For example, he is on record as supervising one of the major paradigm-shifting and controversial student projects in the College's history, the MFA thesis project *Caricature Paintings on Royal Palm Trees* (1993-96) which received mention in his 2005 lecture, *The difficult art of teaching studio art*. That Delaquis was a most agreeable supervisor of such a project is also echoed in his successful supervision of the subsequent BA thesis project, Bernard Akoi-Jackson's *Statements* (2003).

[35] Refer to Offei-Nyako (2003).

[36] In Oppong-Berko (2005) we still find final year students construing the terms "abstract" and "realism" for their respective styles of painting.

[37] See for example Asihene, 2004.

[38] I refer to the presentation Turkson & Okyireh (2005).

[39] On Sunday, 6th February, 2005, while preparing third year painting students for the seminar presentation *The Wax Print Subculture in Contemporary Ghana: Some Reflections on Gender, Colonial Intervention and the Market Economy,* I had suggested that the *wax-print* installations of Yinka Shonibare and issues raised by his work be cited as examples. When his nomination for the 2004 Turner Prize came up, none of the three students had known about it, still less was their familiarity with the artist Turner. When asked of the Victorian Era which period Shonibare's work addressed, they could not place it in its historical, cultural or intellectual context; precisely, they stated that they did not know of the Victorian Era. It came as little surprising that during the seminar presentation the next day, questions and contributions centred on the denotative meanings of cloth designs and the red herring of finding suitable means to promote the sales of wax-prints on the Ghanaian market. Consequently, the issues of *Gender, Colonial Intervention* and the *construction of an African identity* or those raised by Shonibare's work were overlooked.

[40] See theorists Shutz, Gadamer, Habermas, Husserl, Buber, and Bourdieu for discussions on the dialogic and intersubjectiviuty.

[41] Luke Fildes later became one of the most successful painters of the Victorian era.

[42] See also *Sessional Papers,* 1864 Select Committee on the Schools of Art (pp. 66, 72).

[43] At different periods in the development of the Programme, respective assessors have come to similar conclusions that student studio exercises generally demonstrate dabbling in a narrow set of formal techniques, the list includes John Biggers' 1957, Mvusi's 1963, Avis' 1965, Mount's (1973), John Morris (Appendix A), Philips, 1970.

[44] "Tech" refers to the University of Science and Technology, Kumasi. Even though John Biggers had recommended it in 1957, the vibrant mural tradition on the KNUST campus is a direct descendant of a programme proposed by John Avis (cf. 1965). Avis later factored it into the B.A. Art Painting Syllabus 1966/1967. The *freshman cubism* which later defined the Tech-style carries reminiscences of Kobina Bucknor's "Sculptural Idiom" which he theorised as the authentic African style of painting.

[45] Charles Philips either seems to have been under the influence of his collaborator John Morris or had shared a lot of what J. M. Morris had stood for. For example, it is obvious how John Morris' correspondence (Appendix A), in which he reminisces the Jungian theoretical perspectives which had underpinned his teaching forty years ago, is almost identical in formulation to the underpinning theory of Charles Philips' *Creative Potential.* However, in their teaching methods it would seem Philips' had been more rigid and procedural than Morris'.

[46] It is noteworthy that while he was a student Delaquis "did not like the rigid, systematic and procedural approach from the "known" to the "unknown"" and that "his temperament at that time was not suited to a theoretical approach to art". However, he ends up as a lecturer prescribing a similar model for all students in Experimental Drawing classes; significantly after over three decades of practice, teaching and reflection. This example is an indication of how possible it is for ideas derived from older teachers and systems to hibernate and survive unrevised for many years of the individual's varied experiences and become ultimately reproduced when the opportunity to teach the younger generation falls on him.

[47] If this assertion is true then Philips had probably misread Morris. It would be helpful to contrast Morris' reminiscences about his teaching methods in Appendix A with the method Philips advocates in *Creative Potential.*

[48] Students interviewed do not seem to have been introduced to Gani Odutokun's paintings. It is most probable that he is not mentioned as exemplary of the approach taught by the lecturer. The example of Pollock is certain as I encountered the item in several activities in the Painting Programme.

[49] For instance, in Atta Kwami's lectures students were observed to have construed his sympathy for "innovation" (Court, c. 1996) to mean, for example, the mere pasting of straw and twigs on primed canvas.

[50] See for example, the lecturer's comments during the critique class where he states that a good "abstract painter" necessarily was a "good realistic painter". A "good realistic painter" is meant by one who can represent things "accurately" in the Euro-Western academic mode (Appendix C).

[51] Mitchell's seqentialist development of African art contrasts widely with Antubam's Folk-Classical-National Realism teleological history.

[52] Atta Kwami's *Bambolse* takes its name from *Bomborisi*, roughly the Northern Ghanaian mural painting tradition. This tradition is gendered. Some prominent *Bomborisi* practitioners are the women Akanvoli Abopadongo, nee Akolgo from Sirigu, and Leticia Azuru from Kusanaba. Akanvoli Abopadongo is mentioned as one of seven women who made the *Bomborisi* in the Navrongo Catholic Chapel, a monument adopted by the Ghana Museums and Monuments Board. The other women are mentioned as Nnana, Akugre, Alobase, Atisana, Adompaka, and Mrs. Aneriba.

[53] Diego Riviera seems to have been a popular item in the Methods of Productions classes of L.E. Mitchell Jr. and E. K. J. Tetteh in the mid seventies (Mitchell & Tetteh, May, 1976). The interest in Riviera seems quite plausibly to take from Detroit born Mitchell Jr.'s familiarity with Riviera's Detroit murals as well as his political identification with Riviera's socialist leanings. Mitchell Jr. refers to the Mexican muralists in his interview of Vincent Kofi. Recurrent references to Riveira in the current pedagogy can be cited as a typical example of the extent to which familiar examples given by teachers of the earlier periods to their students have been retained by the students and have been iterated in the current programme during their tenure. Diego Riveira, in our recent familiarity test was found to be a familiar subject to the typical final year painting student (82.35% of final year painting students claimed to be familiar with the subject) but less so in the third and second years (35.29% and 23.53% respectively).

[54] All questionnaires which sampled opinions of students about the frequency, presence or absence of art historical and theoretical keywords passed the stringent reliability tests described in Chapter 3 above. The least *coefficient alpha* recorded for any questionnaire was .9297 (Table 1b). The high reliability figures indicate that the instruments measured a unitary concept.

[55] For corresponding graphs on these results see seidou, (2006, Figures 137-40).

[56] For corresponding graphs on these results see seidou (2006, Figures 121-24).

[57] See seid'ou, (2006; Figures 141-44; Table 3b (i), (ii), (iii)).

[58] For corresponding graphs on these results see seidou (2006, Figures 125-28).

[59] Delaquis' *Truth and Illusion* had been given as a placebo test to the same class of students in the preceding semester. Results had shown that none of the students had indeed read the publication. Only two of the forty members of the class (5%) claimed that they had heard of it. After marking examination papers, I consulted the class and expressed my surprise that such vital literature could be unknown in a Painting Class. I implored students to go for the article in the College Library. It is instructive to note that while the questionnaires were disseminated months after the test, *Truth and Illusion* continued to be an item of exclusion in the student's knowledge base. I had similar results for other test items of which I had previously tested students. The results suggest that students in the Painting Programme may not find it important to make independent revision of their shortcomings implicated in previously marked exercises. Students seem to work on coercion than on self-motivation, especially when it has been factored into the assessable academic programme. This is an important area for more focused research.

[60] See seidou, (2006, Figures 145-48) for graphs on these results.

[61] See seid'ou, 2006, Figures 129-32.

[62] See for example Indian (2000) and Slade (2006).

[63] University of Falmouth is to date "the only Higher Education institution in the UK to earn the highest possible grade for art and design at both undergraduate and postgraduate level in the Quality Assurance Agency's national assessment of teaching standards" See University of Falmouth (2006).

[64] The exception is the Elective course which is taken in the second year. It is the only provision for the student's own choice and is still constrained in various ways.

[65] Being comparably valid in no way implies that they would be held as equally significant or of equal value in all contexts. The debate about value is not within the scope of our study.

[66] For example, at a seminar in the Sculpture Section in 2003, a lecturer described the *Winged Victory of Samothrace* as a motor race.

[67] In late 2005, the new and young lecturer Kwaku Kissiedu Boafo began to expand the historical scope of the subject History of African Diaspora Art.

[68] I became aware of the existence of Kasfir's book in an interview with Jacob Jari a lecturer in Ahmadu Bello University, Zaria, Nigeria on June 8, 2003 at Maraba Jos, Nigeria. My own ignorance then of Kasfir (1999) by 2003 when I was already enrolled on a PhD programme (2001) in art education and when I had begun lecturing in the Painting Programme could suggest that the literature was not a common item in both Departments. The inclusion of Kasfir (1997) among the test items when I had been ignorant of it perhaps needs to be clarified. I had to include it rather than to be presumptuous, particularly, since I was new to the Department after a four-year absence and as such may have missed several interventions during my absence. It would not have been expedient to draw conclusions for other members of staff and students. Also for the purposes of the study I had to elicit exact statistical data. Till date, 2006, Kasfir (1999) is not in the collection of the College of Art library.

[69] In my interaction with three teachers of the Fine Art programme of Ahmadu Bello University, Tonie Okpe, Jacob Jari and Jerry Buhari (June 2003), I found them very knowledgeable of contemporary art, historical and cultural issues and accommodating of contemporary trends even though the typical work and referents of painters Jerry and Jacob were traditionally 'pictorial'. They were actively involved in the shaping of contemporary Nigerian art discourse through publications, exhibitions and the organising of the bi-annual Aftershave International Artists' Workshop.

[70] I owe this phrase to Gude (2000).

[1] This is exemplified by the presence in the Valhalla of then little known potter Gorgio of Gubbio and the "fine artists" exemplified by such Italian Renaissance artists as Michelangelo Raphael and Donatello - in a canon which had at its bottom, the presentation of the finest European artists. Further, the mix of artists whose works eventually comprised the Valhalla is indicative of the channel constructed between the Liberal Royal Academy and the South Kensington system. Frederic Leighton, RA painted Cimabue; George Frederick Watts painted Titian, Edward Poynter painted Phidias; Richard Redgrave, RA painted Donatello; John Calcott Horsley painted Giotto.

[2] Dr. Charlton's scope of study was the then University College of Science Education, Cape Coast. He studied "teaching practice in a wide range of Schools and Training Colleges" in Ghana.

[3] I use upper case here deliberately to mimic the "upper case" emphasis placed on the word DIRECTED in the minutes.

TABLE 1

a) 1-sample t-test results for Hypotheses 1*

(H_0: **μ**≥ 1.3 vs H_1: **μ** < 1.3)

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
315	1.04000	0.20600	0.01161	1.06714	-22.40	0.000

(i) Instrument: 'Okwui Enwezor' Painting 4

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
315	1.01000	0.08000	0.00451	1.02054	-64.34	0.000

(ii) Instrument: 'Okwui Enwezor' Painting 3

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
315	1.03000	0.167000	0.00941	1.05200	-28.69	0.000

(iii) Instrument: 'Okwui Enwezor' Painting 2

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
945	1.02646	0.16057	0.00522	1.03863	-52.37	0.000

(iv) Instrument: Total scores for 'Okwui Enwezor' Painting 4, 3, 2

TABLE 1

b) 1-sample t-test results for Hypothesis 2*

(H_0: $\mu \geq 1.3$ vs H_1: $\mu < 1.3$)

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
400	1.05000	0.23300	0.01165	1.07721	-21.46	0.000

(i) Instrument: 'E. H. Gombrich' Test, Painting 4.

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
400	1.01000	0.08600	0.00430	1.02004	-67.44	0.000

(ii) Instrument: 'E. H. Gombrich' Test Painting 3

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
400	1.00000	0.05000	0.00250	1.00584	-120.00	0.000

(iii) Instrument: 'E. H. Gombrich' Test Painting 2

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
1200	1.02083	0.14289	0.00412	1.03044	-67.68	0.000

(iv) Instrument: Total scores for 'E. H. Gombrich' Test Painting 4, 3, 2

TABLE 1

c) 1-sample t-test results for Hypothesis 3*

(H_0: $\mu \geq 1.3$ vs H_1: $\mu < 1.3$)

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
384	1.13000	0.33700	0.01720	1.17018	-9.89	0.000

(i) Instrument: 'Revisionist' Frequency Scale, Painting 4.

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
384	1.22000	0.41400	0.02113	1.2935	-3.79	0.000

(ii) Instrument: 'Revisionist' Frequency Scale Painting 3

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
384	1.00000	0.05000	0.00250	1.15839	-10.95	0.000

(iii) Instrument: 'Revisionist' Frequency Scale Painting 2

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
1152	1.15538	0.36243	0.01068	1.18026	-13.54	0.000

(iv)Instrument: Total scores for 'Revisionist' Frequency Scale Painting 4, 3, 2

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

TABLE 1

d) **1-sample t-test results for Hypothesis 4***

(H_0: **μ** ≤1.3 vs H_1: **μ** > 1.3)

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
384	1.67000	0.46900	0.02393	1.61409	15.46	0.000

(i) Instrument : Total scores for 'Perennialist' Frequency Scale Painting 4

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
384	1.37000	0.48400	0.02470	1.331230	2.83	0.002

(ii) Instrument : Total scores for 'Perennialist' Frequency Scale Painting 3

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
384	1.20000	0.40100	0.02046	1.15219	-4.89	1.000

(iii) Instrument : Total scores for 'Perennialist' Frequency Scale Painting 2

N	Mean	StDev	SE Mean	99% Upper Bound	t	p
1152	1.42000	0.49300	0.01453	1.38616	8.26	0.000

(iv) Instrument : Total scores for 'Perennialist' Frequency Scale Painting 4, 3, 2

TABLE 1

e) **2- sample t-test results for Hypothesis 5***

(H_0: $\mu_1 = \mu_2$ vs. H_1: $\mu_1 \neq \mu_2$)

Sample	N	Mean	StDev	SE Mean
1. Perennial	1152	1.420	0.493	0.015
2. Revisionist	1152	1.160	0.362	0.011

Difference = $\mu_1 - \mu_2$

Estimate for difference: 0.260000

99% lower bound for difference: 0.218047

Test difference = 0.2

t-Value = 3.33

p-Value = 0.000

* Statistical tool: Minitab

TABLE 2
Frequency Tables
a) Okwui Enwezor Literacy Test Instrument

(i) OKWUI ENWEZOR TOTAL Painting 4

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	incorrect	301	95.6	95.6	95.6
	correct	14	4.4	4.4	100.0
	Total	315	100.0	100.0	

(ii) OKWUI ENWEZOR TOTAL Painting 3

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	incorrect	313	99.4	99.4	99.4
	correct	2	.6	.6	100.0
	Total	315	100.0	100.0	

(iii) OKWUI ENWEZOR TOTAL Painting 2

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	incorrect	306	97.1	97.1	97.1
	correct	9	2.9	2.9	100.0
	Total	315	100.0	100.0	

TABLE 2

b Gombrich Literacy Test Instrument: Frequency Tables

(i) GOMBRICH TOTAL Painting 4

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	incorrect	379	94.8	94.8	94.8
	correct	21	5.3	5.3	100.0
	Total	400	100.0	100.0	

(ii) GOMBRICH TOTAL Painting 3

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	incorrect	397	99.3	99.3	99.3
	correct	3	.8	.8	100.0
	Total	400	100.0	100.0	

(iii) GOMBRICH TOTAL Painting 2

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	incorrect	399	99.8	99.8	99.8
	correct	1	.3	.3	100.0
	Total	400	100.0	100.0	

TABLE 2

c) Perennial and Revisionist Frequency Scale Instruments: Frequency Tables

(i) PERENNIAL TOTAL

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	absent	673	58.4	58.4	58.4
	present	479	41.6	41.6	100.0
	Total	1152	100.0	100.0	

(ii) REVISIONIST TOTAL

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	absent	973	84.5	84.5	84.5
	present	179	15.5	15.5	100.0
	Total	1152	100.0	100.0	

(iii) REVISIONIST TOTAL Painting 4

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	absent	334	87.0	87.0	87.0
	present	50	13.0	13.0	100.0
	Total	384	100.0	100.0	

(iv) REVISIONIST TOTAL Painting 3

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	absent	300	78.1	78.1	78.1
	present	84	21.9	21.9	100.0
	Total	384	100.0	100.0	

(v) REVISIONIST TOTAL Painting 2

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	absent	339	88.3	88.3	88.3
	present	45	11.7	11.7	100.0
	Total	384	100.0	100.0	

TABLE 2

d) Literacy Test Instrument Overall Sample: Frequency Table

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	incorrect	2095	97.7	97.7	97.7
	correct	50	2.3	2.3	100.0
	Total	2145	100.0	100.0	

Coefficient of Variation	14.8%

EXAMINATION PAPERS

2nd./FINAL TERMINAL EXAMINATIONS, 1951

Member of staff Responsible:	Paper:	Class:	Date:	Duration
Supervisor:	Modelling (Carving)	1	10/8	4 Hrs.
	Carving	2	6/8	4 Hrs.
	Life Drawing	2	9/8	3 Hrs.
	Poster Design	2	10/8	4½ Hrs.
	Figure Composition	2	13/8	4½ Hrs.
J. HILLOCKS:	History of Art	1	6/8	2 Hrs.
	Life Drawing	1	6/8	2½ Hrs.
	Design	1	13/8	6 Hrs.
	Composition	1	15/8	6 Hrs.
	Design	2	8/8	5½ Hrs.
	History of art	2	13/8	2 Hrs.
A. M. OPOKU:	History of Architecture	1	8/8	2 Hrs.
	Engraving	1	9/8	6 Hrs.
	History of Architecture	2	10/8	2 Hrs.
	Lettering	2	15/8	5½ Hrs.
	Engraving	2	16/8	5½ Hrs.
G. ASANTE:	Lettering	1	8/8	2½ Hrs.
P.E. HULEDE	Bookcraft	1	7/8	5 Hrs.
	Bookcraft	2	14/8	5 Hrs.
C.A. TAGOE:	Textiles (Practical & Theory)	1	16/8	6 Hrs.
	Textiles (Theory)	2	3/8	2 Hrs.
	Textiles (Practical)	2	17/8	5½ Hrs.
F.A. TIENGRANG:	Pottery	1	14/8	3 Hrs.
	Pottery	2	7/8	3 Hrs.

Figure 1

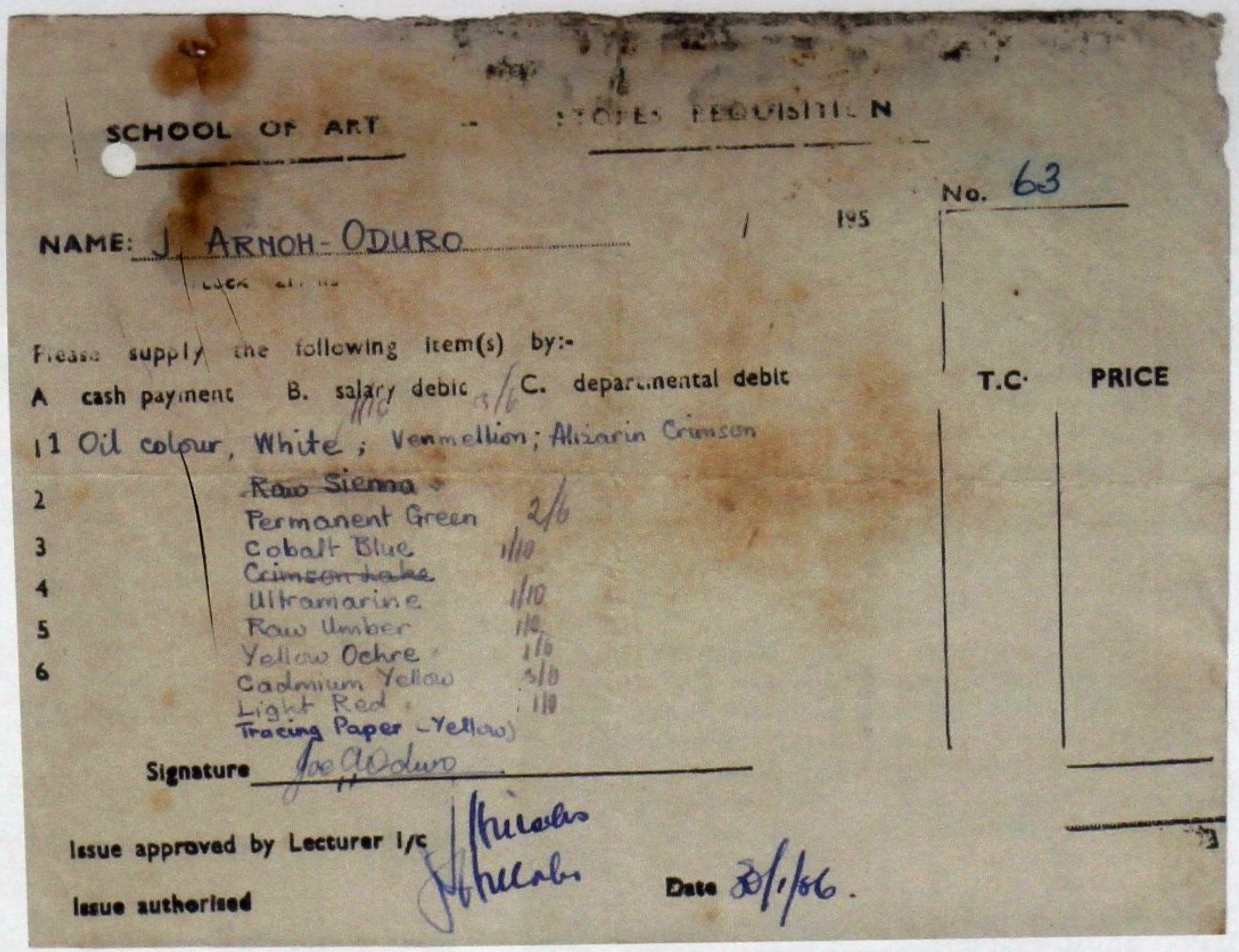
Final Terminal Examinations Time-Table, 2nd Term, 1951. School of Art and Craft, Achimota.
Source: Archives, College of Art, KNUST, Kumasi.

SCHOOL OF ART — MARK SHEET.

THIRD YEAR COURSE: 1st. YEAR — 2nd./FINAL TERM 1951

	J.H.	J.H.	J.H.		G.A.	A.M.O	J.M.M	P.E.H.	P.A.T.	C.A.T.	J.H.	A.M.O.					
Marked by:-	J.H.	J.H.	J.H.		G.A.	A.M.O	J.M.M	P.E.H.	P.A.T.	C.A.T.	J.H.	A.M.O.					
	100.	100	100		100	100	100	100	100	100	100	100					
	Life Drawing.	Composition	Design.	Poster Design.	Lettering.	Engraving.	Carving.	Bookcraft.	Pottery.	Textiles.	History of Art.	History of Architecture.	Portfolio.			Student's Average.	
[illegible]-OSAFO	60	52	62		75	60	58	80 60	60	42 46	60	47	G			62	56
P. ACHOO.	65	60	56		70	67	52	90 70	54	42 46	82	79	F.G+			68	56
E.K. BENYA.	55	50	48		58	60	52	90 70	59	36 40	38	63	F.G+			56	56
J.K. HONNY.	40	54	52		70	68	62	80 60	52	36 46	70	46	F.G			59	56
GRACE ANKU.	60	58	55		60	56	58	90 70	71	52 48	30	35	G			58	56
E. QUARTEY+ PAPAFIO.	50	25	45		40	48	48	70 50	40	36 46	10	47	F			44	56
[illegible]	45	54	55		55	55	40	90 70	53	32 40	0	22	F.G			47	56
	53.6 54	50	53.2 53		61	54	51	64	56	81	41	47				56.	

Figure 2
Examinations Results, 1st. Year, Final Term, 1951. School of Art and Craft, Achimota.
Source: Archives, College of Art, KNUST, Kumasi.



SCHOOL OF ART -- STORES REQUISITION

No. 63

NAME: J. ARNOH-ODURO / 195

Please supply the following item(s) by:-

A cash payment B. salary debit C. departmental debit

		T.C.	PRICE
1	Oil colour, White ; Vermellion; Alizarin Crimson		
2	~~Raw Sienna~~		
	Permanent Green 2/6		
3	Cobalt Blue 1/10		
4	~~Crimson Lake~~		
	Ultramarine 1/10		
5	Raw Umber 1/10		
6	Yellow Ochre 1/6		
	Cadmium Yellow 3/6		
	Light Red 1/10		
	Tracing Paper (Yellow)		

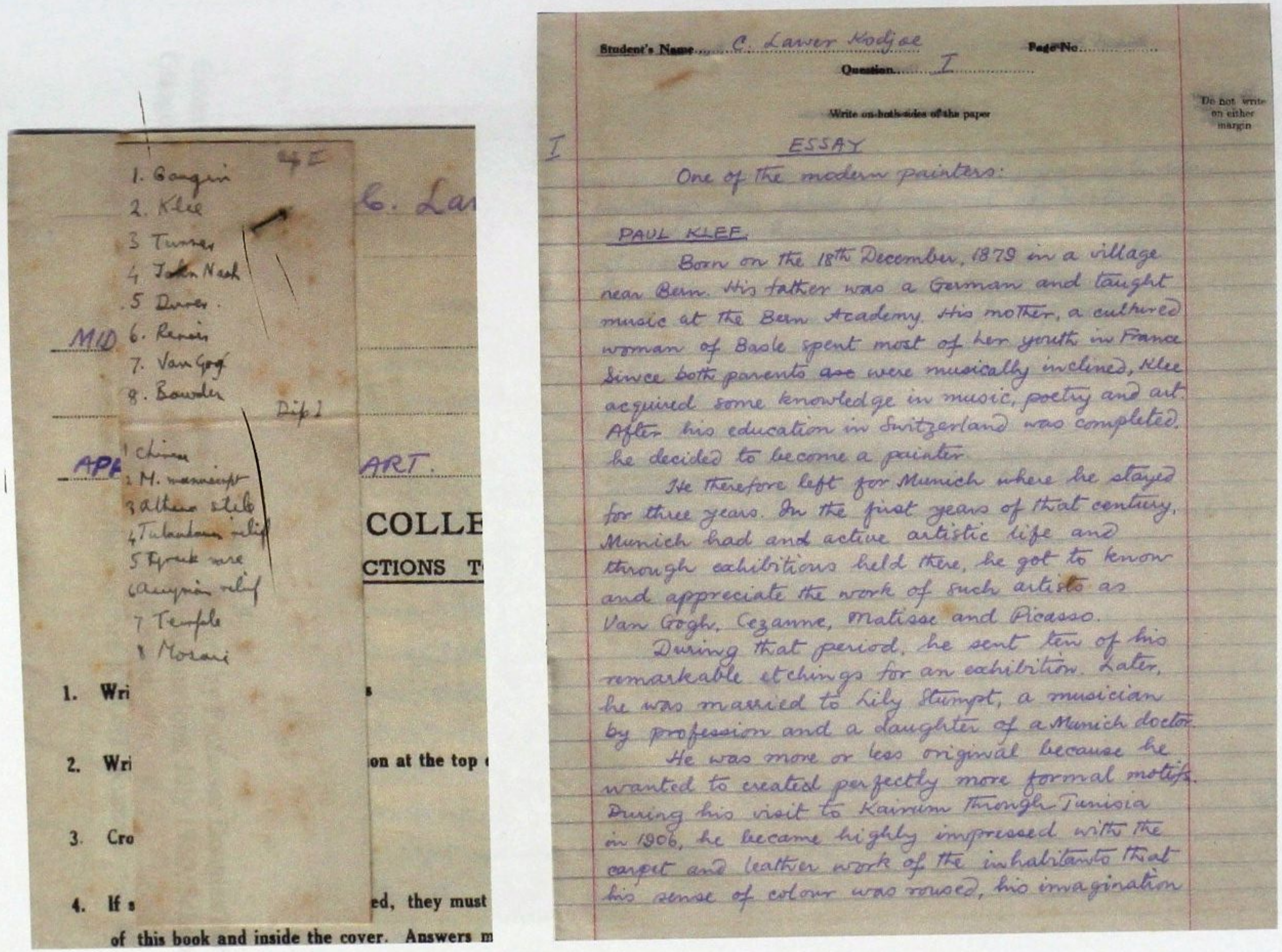
Signature Joe A Oduro

Issue approved by Lecturer i/c J Hillocks

Issue authorised J Hillocks Date 30/1/56.

Figure 3

Requisition Form for Art Materials. 1956, School of Art and Crafts. Issue approved by James Hillocks 30th January, 1956.
Source: Archives, College of Art, KNUST, Kumasi.



Student's Name C. Lawer Kodjoe Page No.

Question I

Write on both sides of the paper

Do not write on either margin

I ESSAY

One of the modern painters:

PAUL KLEE.

Born on the 18th December, 1879 in a village near Bern. His father was a German and taught music at the Bern Academy. His mother, a cultured woman of Basle spent most of her youth in France. Since both parents ~~are~~ were musically inclined, Klee acquired some knowledge in music, poetry and art. After his education in Switzerland was completed, he decided to become a painter.

He therefore left for Munich where he stayed for three years. In the first years of that century, Munich had and active artistic life and through exhibitions held there, he got to know and appreciate the work of such artists as Van Gogh, Cezanne, Matisse and Picasso.

During that period, he sent ten of his remarkable etchings for an exhibition. Later, he was married to Lily Stumpt, a musician by profession and a daughter of a Munich doctor.

He was more or less original because he wanted to created perfectly more formal motifs. During his visit to Kairum through Tunisia in 1906, he became highly impressed with the carpet and leather work of the inhabitants that his sense of colour was roused, his imagination

Figure 4.

Arts and Crafts Appreciation Answer Sheet of DFA Student, D. Laweh Cudjoe, 1958, School of Art and Crafts, KCT, Kumasi. Source: Archives, College of Art, KNUST, Kumasi.

Source: Archives, College of Art, KNUST, Kumasi.

KUMASI COLLEGE OF TECHNOLOGY

SCHOOL OF ART

COURSE ...Art Diploma..... EXAMINER ...D. P. Bliss.....

EXAMINATION ...Final..... DATE ...7.12.60.....

G. NTIFORO

	SUBJECTS	MARKS	REMARKS
MAIN LEVEL	Painting	This student's work is most uneven. But he has done quite excellent painting. Considering that he has worked almost alone & with no stimulation to excite him & no fine originals of all kinds to study, he has done wonderfully. It would be interesting to see how this lad would fare with further tuition here, or with OK. He has so much still to learn - but he has made a real start.	
ADDITIONAL LEVEL	Graphic Art		

His graphic art display is not impressive but it is at least unusual. His drawing needs attention. But above all he needs more experience of painting per se. straightforward disciplined realistic portrait painting.

PASS

SIGNED ...D.P.Bliss.....

DATE .....

Figure 5

External examiner's report on candidate G. K. Ntiforo by Professor Douglas Percy Bliss of Glasgow School of Art. Final Year Intermediate Examinations, July 1960, School of Art and Crafts, KCT, Kumasi.

Source: Archives, College of Art, KNUST, Kumasi.

Directors
T. H. ROWNEY
K. E. ROWNEY
F. H. SCHOOLING

DIANA
Registered Trade Mark

Telephone
MUSEUM 8241 8242 8243 8244
Telegrams
GEORGE ROWNEY LONDON

GEORGE ROWNEY & Co. Ltd.

Pencil Manufacturers and Artists' Colourmen

ESTABLISHED 1789

Wholesale and Export Department

10/11 PERCY STREET · LONDON · W.1

19th April, 1960.

3/GEN

Yr. Ref: TSA-C/75/V.4/143

Mr. MacKendrick,
Kumasi College of Technology,
Kumasi,
GHANA.

Dear Mr. MacKendrick,

Thank you very much indeed for your letter of the 13th April, and it is good of you to offer to arrange some tests on our egg tempera colours.

We will be sending a range of colours separately, and we will ask our laboratory to list for us the points which we would like your staff to check. A preliminary report by September and the second report by the end of the year will be acceptable to us.

I have told Mr. Rowney that you may be calling at Percy Street on the 2nd or 3rd of June, and we both look forward very much to seeing you again.

We were sorry to hear of the death of your wife, and send our deepest sympathes.

Yours sincerely,

GHAddison

Figure 6.
Correspondence between George Rowney & Co. Ltd and the Supervisor of the School of Art, J. M. MacKendrick, 1960.

Source: Archives, College of Art, KNUST, Kumasi.



Figure 7.
G. A. Stevens. *Fanti Girl*.

Source: Stevens (1962); (cf. Quao 1970).



Figure 8
G. A. Stevens. *Compound of Ashanti woodcarver*

Source: Stevens (1962); (cf. Quao, 1970).

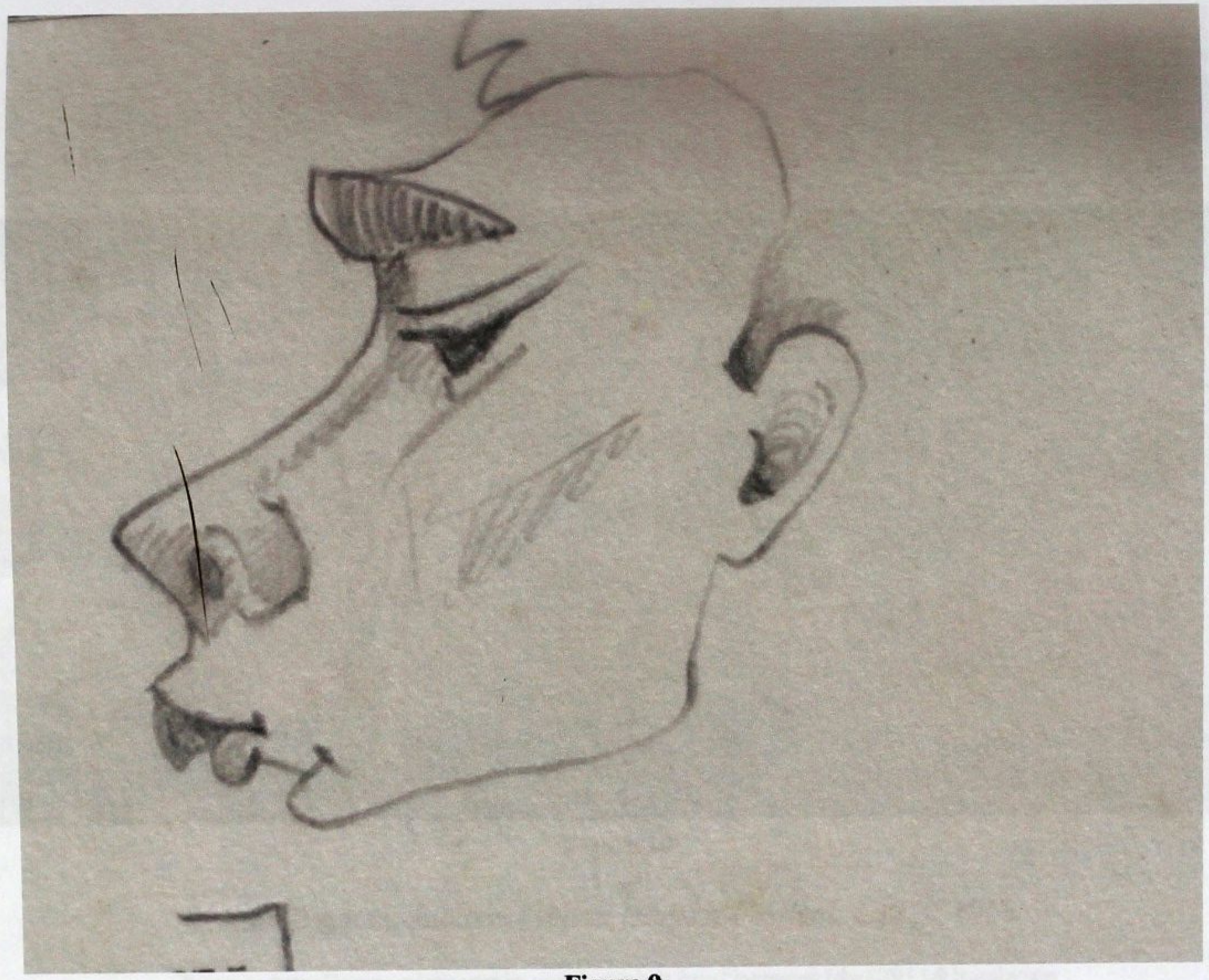


Figure 9
Sketch by J. .M.. MacKendrick, Supervisor, School of Art and Craft, KCT, c. April 1960, Kumasi.
Source: Archives, College of Art, KNUST, Kumasi.



Figure 10

John Biggers. *Jubilee: Ghana Harvest Festival,* c.1959-1963

Source: http://www.picassomio.com/artwork.html?artworkId=12911&locale=en



Figure 11
John Biggers, Viktor Lowenfeld and friend.
Source: http://www.colorcircle.com/Biggers_Bio.htm



Figure 12.
E. V. Asihene. *Madonna and Child.*

Source: Collection, Ghana Museums and Monuments Board.
Picture: R. T. Ackam.



Figure 13.
Amon Kotei working on terracotta portraiture in the manner which H. V. Meyerowitz reportedly repudiated as un-African

Source: National Theatre [Exhibition Publication] (c. 2005).



Figure 14
Kofi Antubam *Playing Oware.*

Source: Collection, Ghana Museums and Monuments Board, Accra.
Picture: Yaa Aduba Opare Appiah

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA



Figure 15
E. V. Asihene *Market*.

Source: Estate of E. V. Asihene.
Picture: Adjei (2000).



Figure 16
Grace Kwami (neé Anku). *Landscape* c. 1960.

Source: Artist's Collection
Picture: Artist Postcard



Figure 17

E. K. J. Tetteh *Market Scene*. c. 1970.



Figure 18
E. K. J. Tetteh. *Durbar.*
Source: Artist's collection. Picture: Adeline Owusu-Asare



Figure 19
S. K. Amenuke. *Pouring Palm Wine*.
Artist's Collection. Picture: Leonie Fanny Adomako



Figure 20
Prosper Tawia. Title Unknown.

Source: Painting Section, College of Art, KNUST.
Picture: Francis Koduah

TITLES of EXHIBITS

E. Addo. Osafo. Cape Coast.

Watercolour	Oil
1. Rhythm Correct (Agbadza)	1. A Market
2. Music & Dancing (Agbadza)	2. Amma
3. An Akan Music (Fontomfrom)	3. Private & Confidential
4. Girls Dancing	4. Late Supper
5. Three Pipers	5. Girls at Owere
6. Leisure (Twining Ropes)	6. The Blind Beggar
7. On a River Bank	7. An Assembly of Elders
8. A Boy	8. Identification Parade (Children of Kwaku Ananse)
9. Travellers at Rest	9. A Girl in Kente
10. Still Life with Bottle	10. A Beach Scene -
11. Beating Maize.	11. Ashanti Horsemen
12. A Street Scene	12. The Leaning Girl
13 A Rest.	13 Fetching Water Near Wagadougou
14 A Hunters' Dance	14. Libation
15 A Market at Lawra	15 Boys at Nkoza
16 A Day in the North	16. The Great Whip
17 Girls at Ampe	17. A Seated Boy
18 Village Orchestra	18 Kofi
19. Draughts	19. Head of a Woman
20. Before the Days Labour	20. A Hot Day in the North
21 Returning from the farm	21 A Trumpeter
22 Hurrying back Home	22 Mother & Child
23 A Hunting Ground	23 [illegible]
24 Dombo Orchestra	

Figure 21

E. Addo-Osafo *List of Drawings and Paintings for 1960 exhibition.*

Source: Archives, College of Art, KNUST, Kumasi.

THE

EYE AND HAND;

BEING A SERIES

OF

PRACTICAL LESSONS IN DRAWING,

FOR THE TRAINING OF THOSE

IMPORTANT ORGANS:

ADAPTED TO

THE USE OF COMMON SCHOOLS:

BY

WILLIAM B. FOWLE,

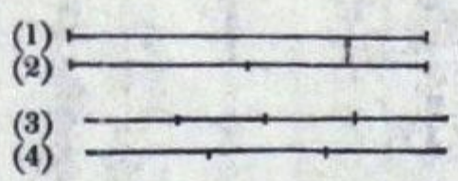
LATE PRINCIPAL OF THE MONITORIAL SCHOOL IN BOSTON; AUTHOR OF THE COMMON SCHOOL SPELLER, BIBLE READER, FAMILIAR DIALOGUES, TEACHERS' INSTITUTE, &c. &c. &c.

BOSTON:
PUBLISHED BY WM. B. FOWLE,
No. 138½ Washington Street.
1847.

PART FIRST.

LINEAR DRAWING.

FIRST CLASS.



The first class only draw right lines, triangles, and perpendiculars. The corrections are made with a rule and dividers.

The four first figures, drawn above, relate particularly to the first eight propositions. To ascertain if the line be straight, draw a line through it or near it with a rule. To ascertain if a line be cut into equal parts, measure the parts with the dividers, if the eye be not sufficiently practised to detect the errors without their assistance.

PROPOSITIONS.

1. *Draw a right line,* (*that is, a straight line.*) (fig. 1.)
2. *Draw a right line, and divide it in the centre.* (fig. 2.)
3. *Draw a right line, and cut it into quarters.* (fig. 3.)

Figure 22a

Pages from William Bentley Fowle's *Eye and Hand*. Source: American Antiquarian Society

CONTENTS.

PART FIRST.

		Page.
First Class	Right Lines	7
Questions		15
Second Class	Solids, Figures, &c.	17
Questions		22
Third Class	Circles, &c.	23
Questions		31
Fourth Class	Cylinders, Cones, &c.	32
Questions		40
Fifth Class	Mouldings, &c.	41
Questions		46
Sixth Class	Orders of Architecture	47
Questions		52
Appendix to Part I.		53

PART SECOND.

Elements of Linear Perspective		64
Questions		76
Problems in Arithmetic and Geometry		77
Sect. I.	Lines.	81
Sect. II.	Surfaces	85
Sect. III.	Solids or Volume	91

Figure 22b

Content Page of William Bentley Fowle's *Eye and Hand*.

Source: American Antiquarian Society

CHAPTER		PAGE
1	GENERAL RULES. THE STRAIGHT LINE	1
2	SQUARES AND TRIANGLES. 'PROPORTION'	4
3	CURVES, CIRCLES AND ELLIPSES	7
4	'ESSENTIAL LINE'. TREES	11
5	BUILDINGS	15
6	ANIMALS: OXEN AND COWS	18
7	OTHER ANIMALS	23
8	MATCHSTICK MEN. 'ATTITUDE IN ACTION'	27
9	ACTION SCENES	31
10	BLACKBOARD PICTURES FOR LANGUAGE TEACHING	32
11	WRITTEN WORK	37
12	THE USE OF THE BLACKBOARD IN ARITHMETIC	39
13	THE USE OF THE BLACKBOARD IN GEOGRAPHY. I: PLANS	43
14	THE USE OF THE BLACKBOARD IN GEOGRAPHY. II: MAPS	47
15	THE USE OF THE BLACKBOARD IN NATURE STUDY	51
16	THE MAKING OF READING-CARDS	53
Appendix A	TO THE INSTRUCTOR	55
Appendix B	THE BLACKBOARD ROOM IN THE TRAINING COLLEGE	59

Figure 23a
Content Page, H. G. Ramshaw's *Blackboard Work.*

Source: Ramshaw (1955/1967)

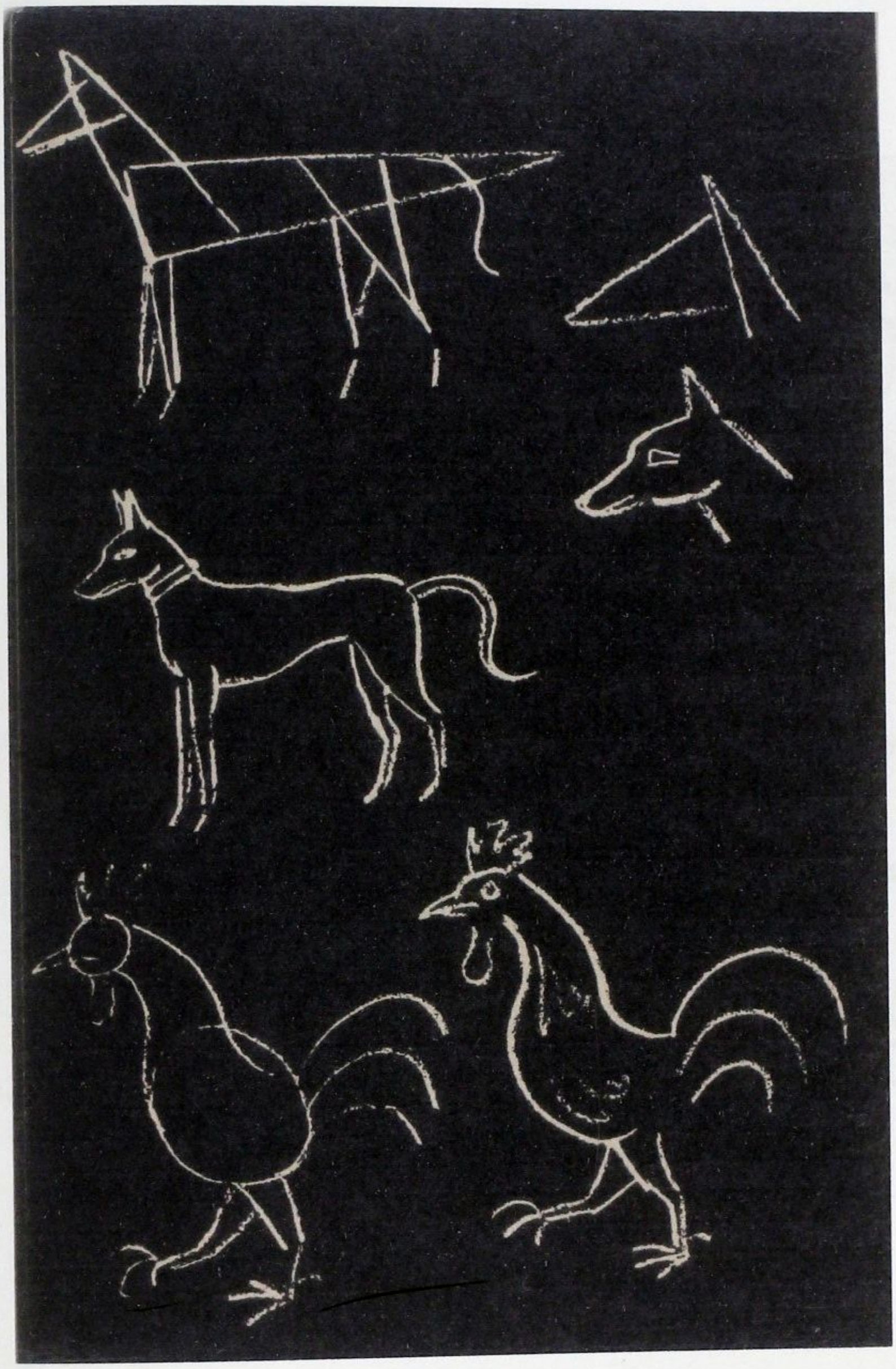


Figure 23b

Page from H. G. Ramshaw's *Blackboard Work.*

Source: Ramshaw (1955/1967)

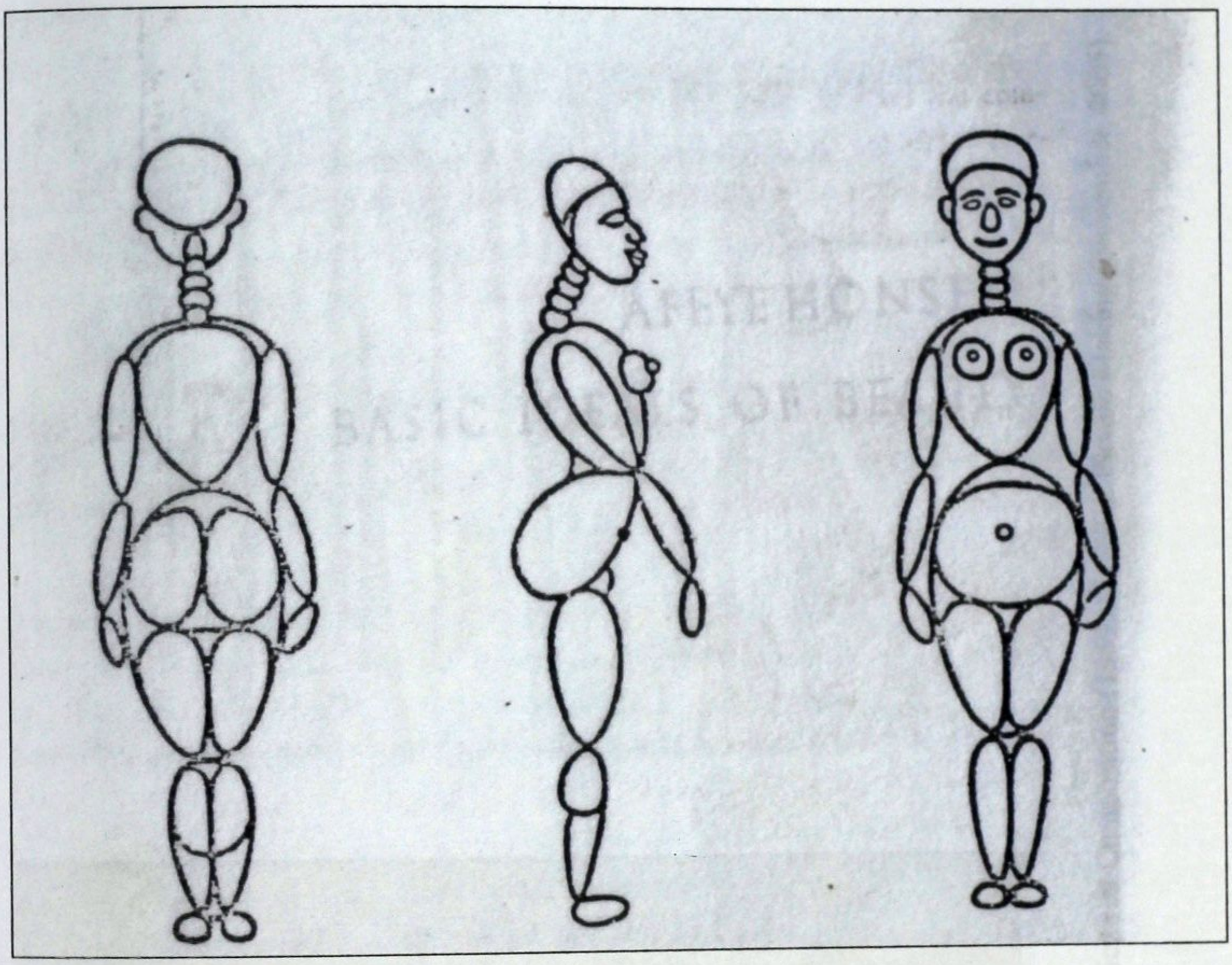
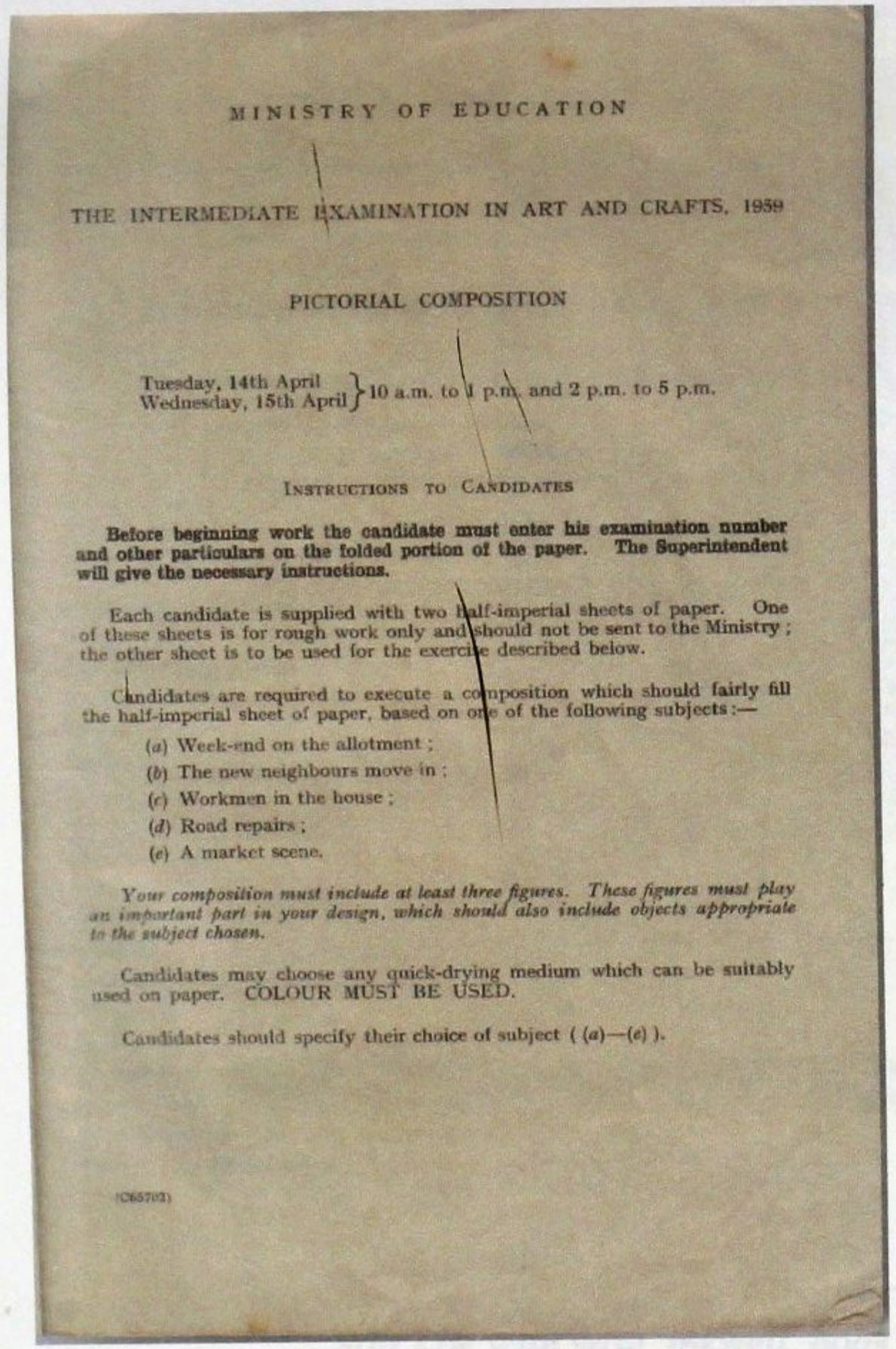


Figure 24

Kofi Antubam's schema of the Akan conception of ideal beauty.

Source: Antubam (1963)

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA



MINISTRY OF EDUCATION

THE INTERMEDIATE EXAMINATION IN ART AND CRAFTS, 1959

PICTORIAL COMPOSITION

Tuesday, 14th April
Wednesday, 15th April } 10 a.m. to 1 p.m. and 2 p.m. to 5 p.m.

INSTRUCTIONS TO CANDIDATES

Before beginning work the candidate must enter his examination number and other particulars on the folded portion of the paper. The Superintendent will give the necessary instructions.

Each candidate is supplied with two half-imperial sheets of paper. One of these sheets is for rough work only and should not be sent to the Ministry; the other sheet is to be used for the exercise described below.

Candidates are required to execute a composition which should fairly fill the half-imperial sheet of paper, based on one of the following subjects:—

(*a*) Week-end on the allotment;
(*b*) The new neighbours move in;
(*c*) Workmen in the house;
(*d*) Road repairs;
(*e*) A market scene.

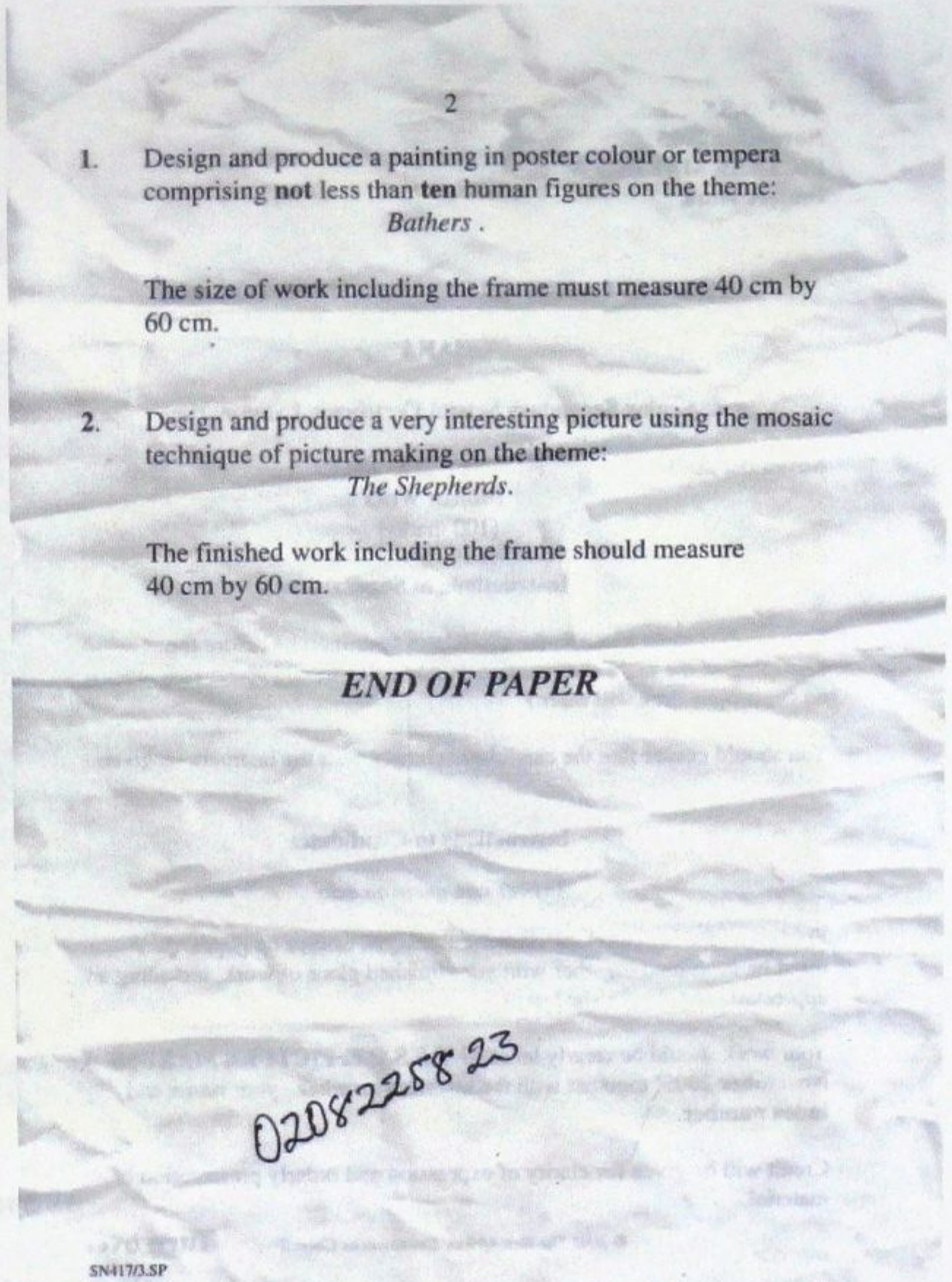
Your composition must include at least three figures. These figures must play an important part in your design, which should also include objects appropriate to the subject chosen.

Candidates may choose any quick-drying medium which can be suitably used on paper. COLOUR MUST BE USED.

Candidates should specify their choice of subject ((*a*)—(*e*)).

(C65702)

a



2

1. Design and produce a painting in poster colour or tempera comprising **not** less than **ten** human figures on the theme:
Bathers.

The size of work including the frame must measure 40 cm by 60 cm.

2. Design and produce a very interesting picture using the mosaic technique of picture making on the theme:
The Shepherds.

The finished work including the frame should measure 40 cm by 60 cm.

END OF PAPER

02082258 23

SN417/3.SP

b

Figure 25

a. Intermediate Examination in Art and Craft – Pictorial Composition (1959). **b.**SSCE Picture Making (November, 2005).



Figure 26

Albert Ernest Victor Lilley 1887
Still Life with vase, inkwell, book and cube (Presented for ACTC examinations).

Source: BIAD School of Art Archive http://www. Fineart.ac.uk/



Figure 27

Francis Koduah. First Year Still Life Exercise: c. 2003. College of Art.

Source: Artist's collection.



Figure 28

Florence Camm *Drawing* 1897 Pencil and Stump on paper
(Presented for ACTC examination).

Source: BIAD School of Art Archive http://www. Fineart.ac.uk/



Figure 29
Edinam Kudowor. *Nude.*

Source: Kudowor (1980).



Figure 30

British portrait painting of the inter-war period. Military Museum, Kumasi.

Picture: Dorothy Amenuke et al.



Figure 31

Leroy Mitchell Jr. *Titi and the Heretic King*

—

Source: Meyer (1982).



Figure 32
Adi Darko *Purification at the Suburb.*

Source: Ghana National Collection, Centre for National Culture, Accra.
Picture: Cecil Brown



Figure 33
School of Osei Bonsu, *Reclining Nude* School of Art and Crafts, KCT.

Personal Collection.



Figure 34
Charles Philips, *Painting*.

Source: Quao (1970).



Figure 35
G. W. K. Dawson, Print [Drypoint]. Most certainly produced at the Slade in the 1966-67 Academic Year.
Source: Archives, College of Art, KNUST.



Figure 36

Bucknor: *Anansesem.* (Example of the *Sculptural Idiom*).

Source: Ghana National Collection, Centre for National Culture, Accra.
Picture: Cecil Brown.

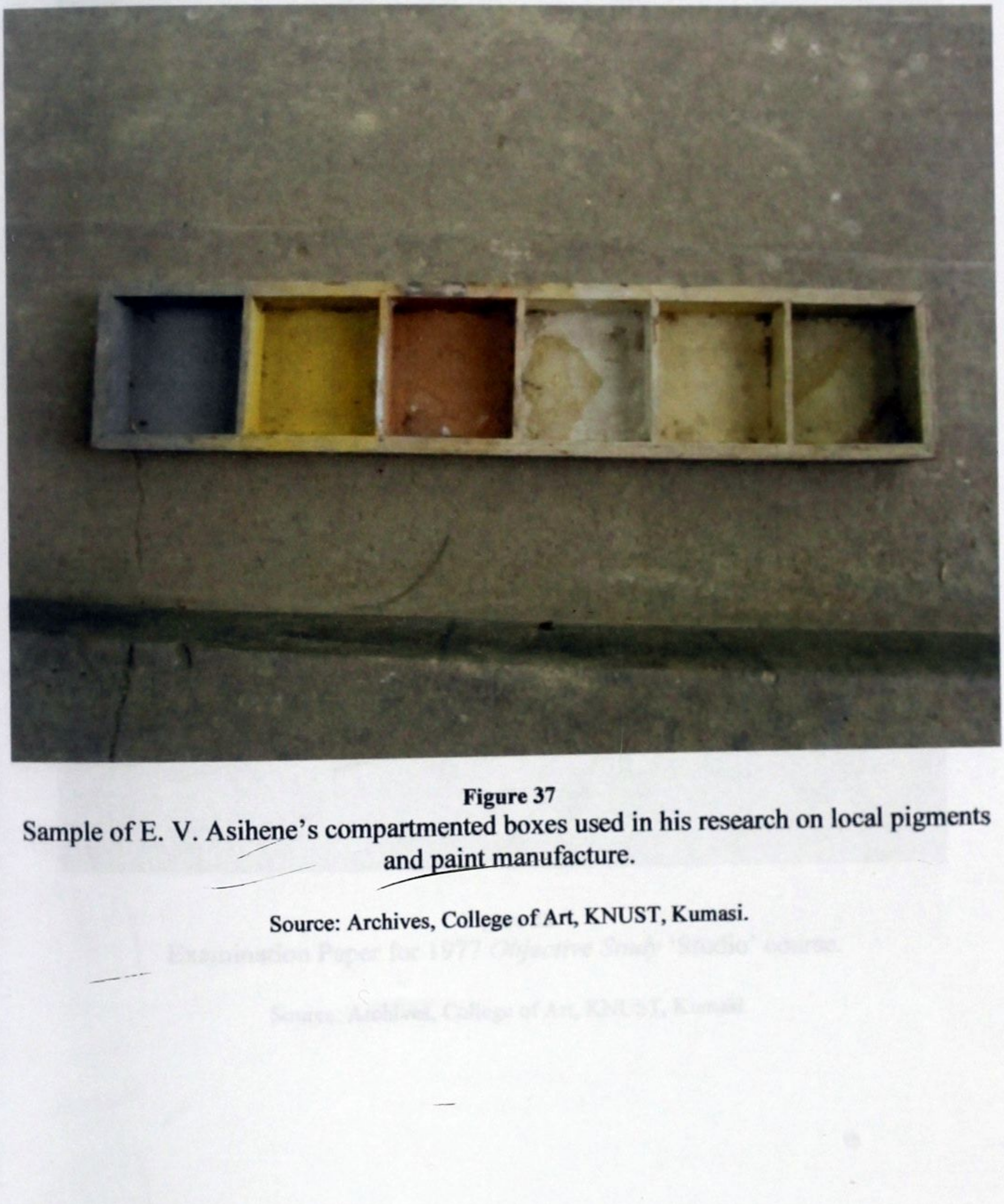


Figure 37

Sample of E. V. Asihene's compartmented boxes used in his research on local pigments and paint manufacture.

Source: Archives, College of Art, KNUST, Kumasi.

UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI
FACULTY OF ART

B.A. (Art) Examination, 1977
Fourth Year

AT.435P OBJECTIVE STUDY

APRIL, 1977 THREE WEEKS

PAINTING FROM THE FIGURE

1. Size of work should not be less than 30 inches in one direction.

   All sketches, working drawings and roughs that you may do in preparation for this question must be submitted with the final painting.

   Medium: Oil paint gouache or acrylic polymer emulsion.

pcu/A/60.

E.V. ASIHENE.

Figure 38
Examination Paper for 1977 *Objective Study* 'Studio' course.

Source: Archives, College of Art, KNUST, Kumasi.

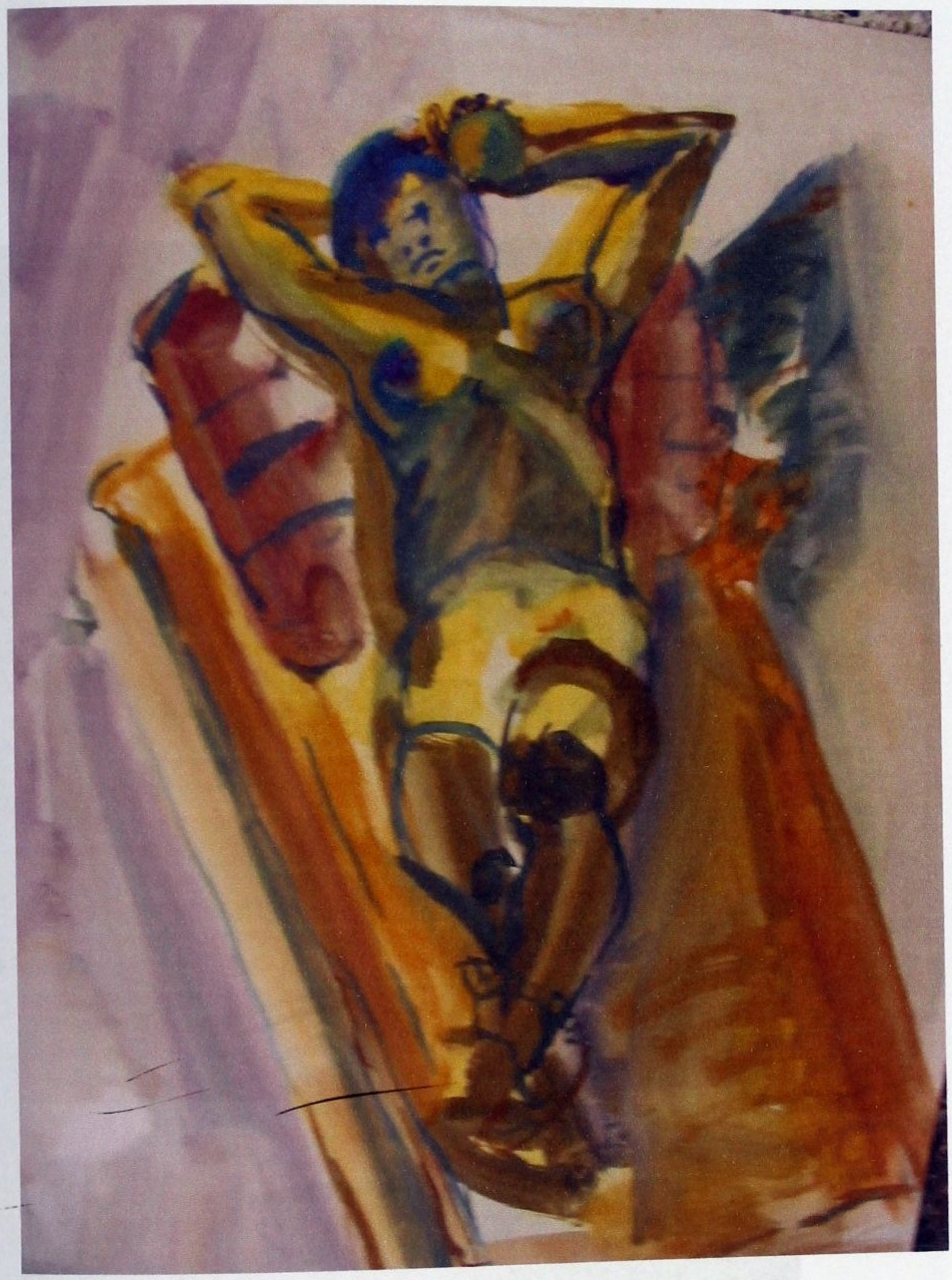


Figure 39
E. K. J. Tetteh. *Life Painting*.

Artist's Collection.
Picture: Adeline Owusu-Asare.

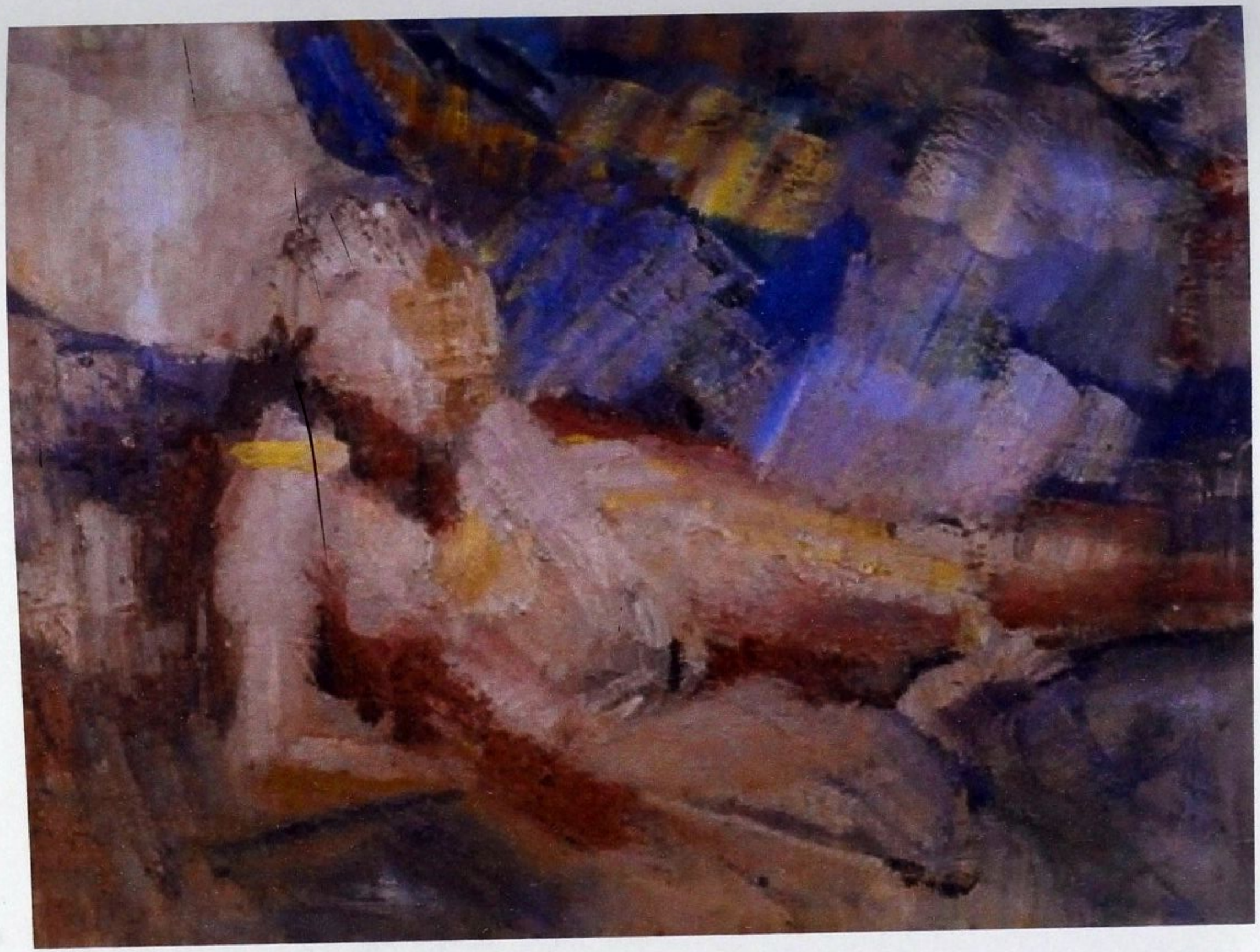


Figure 40
Dorothy Mead *Reclining Nude*

Source: http://boundarygallery.com/mead.html



Figure 41
Adrian Ryan *Nude I* – c. 1967, Watercolour on paper
Source: http://www.redfern –gallery.com



Figure 42
E. Owusu Dartey. Life Painting.

Source: Ghana National Collection, Centre for National Culture, Accra.
Picture: Cecil Brown



Figure 43

Figure Painting exercise by G. K. Dawson, a student and protégé of John Avis.

Picture Source: Delaquis (1971).

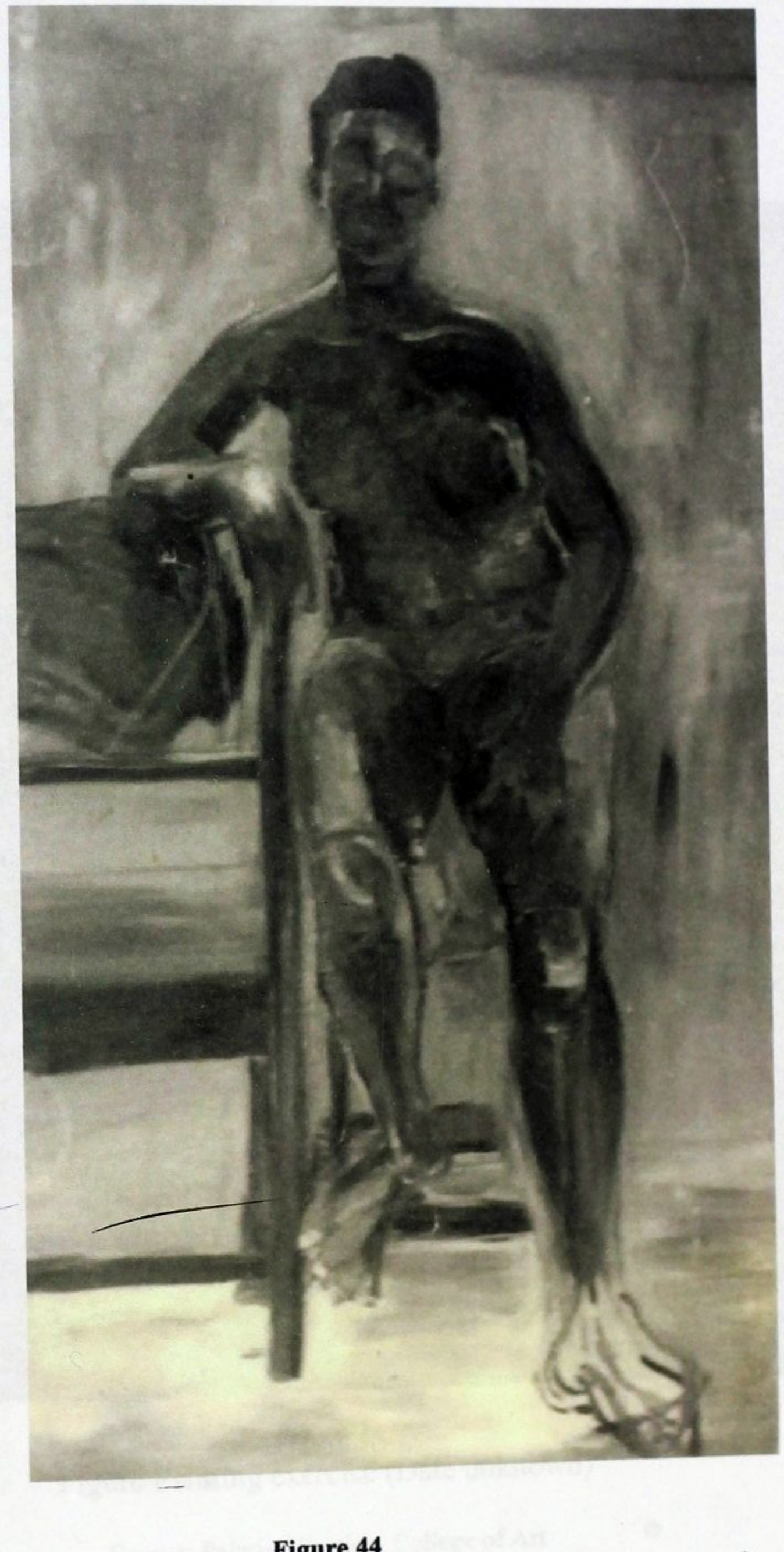


Figure 44

Figure painting exercise by Henrietta Saah c. 1971. Saah's painting exercises were admired by external examiner Dorothy Mead.

Picture Source: Delaquis 1971

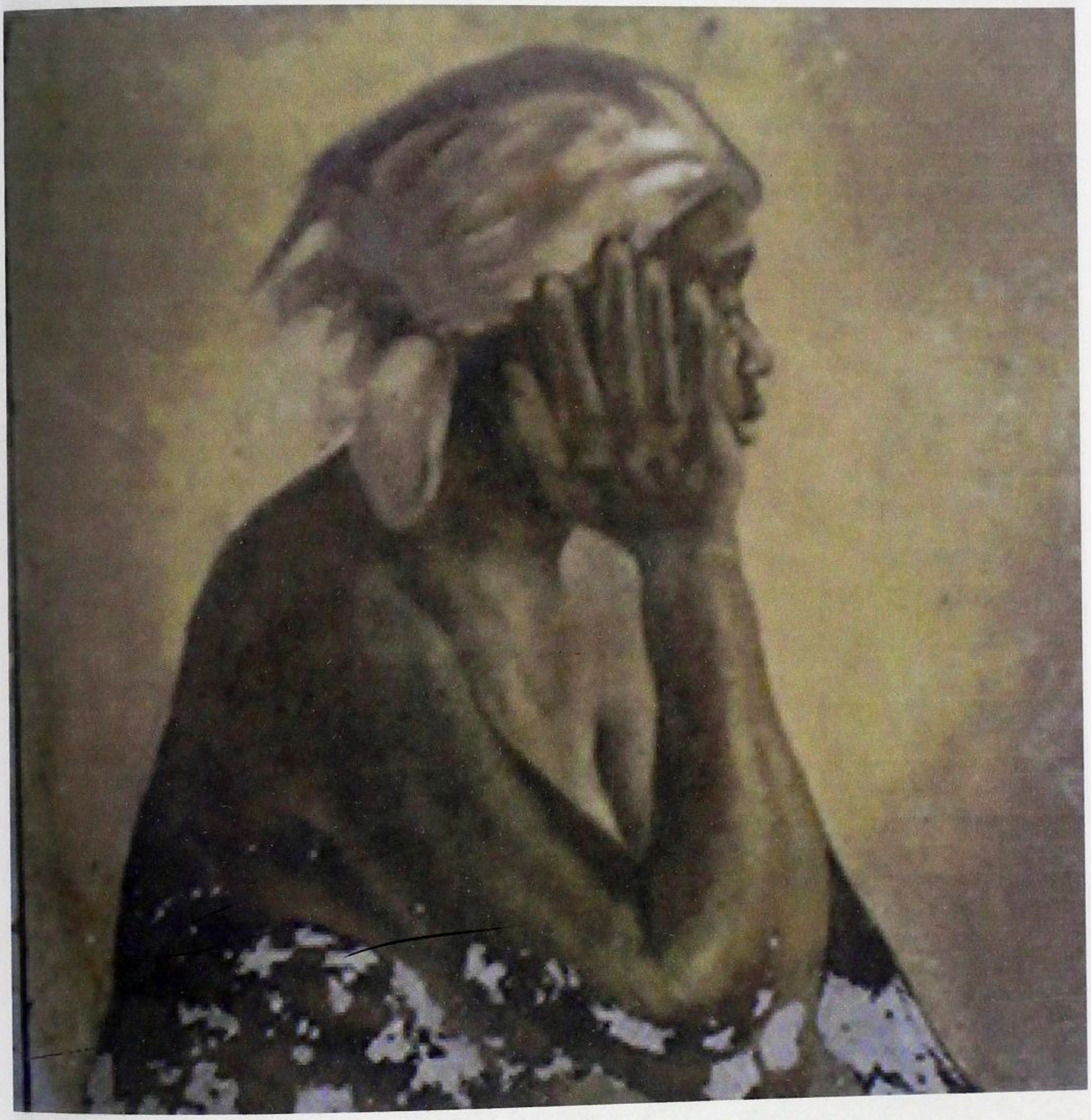


Figure 45
Figure Painting exercise (Date unknown)

Source: Painting Section, College of Art
Picture Source: Sorsoe Emmanuel, March 2006



Figure 46
Figure Painting exercise (Date unknown)

Source: Painting Section, College of Art
Picture Source: Sorsoe Emmanuel, March 2006

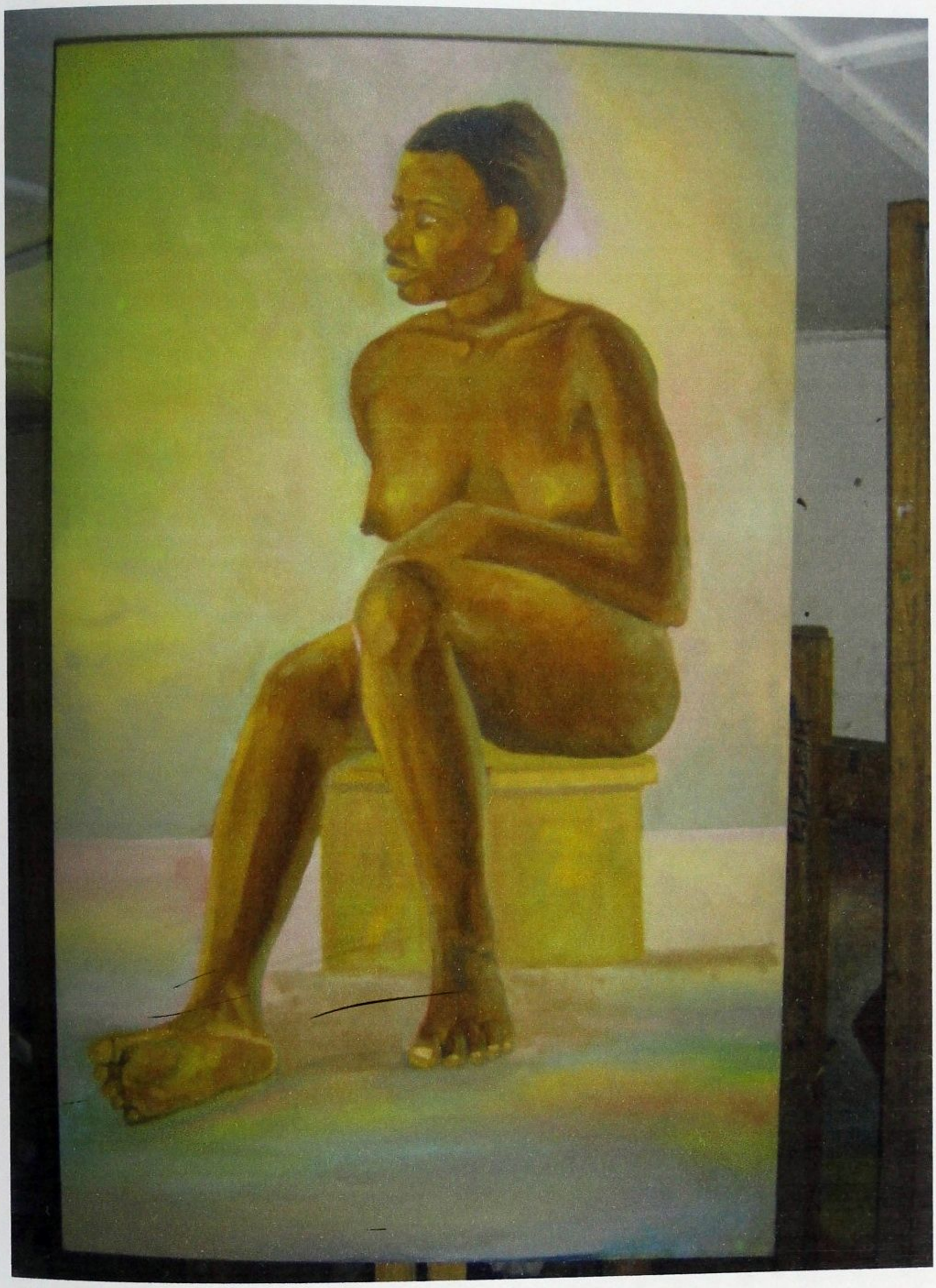


Figure 47

Figure Painting exercise, 2006 (PAP 262), Year two, Second Semester)

Source: Painting Section, College of Art

Picture Source: Sorsoe Emmanuel, March 2006

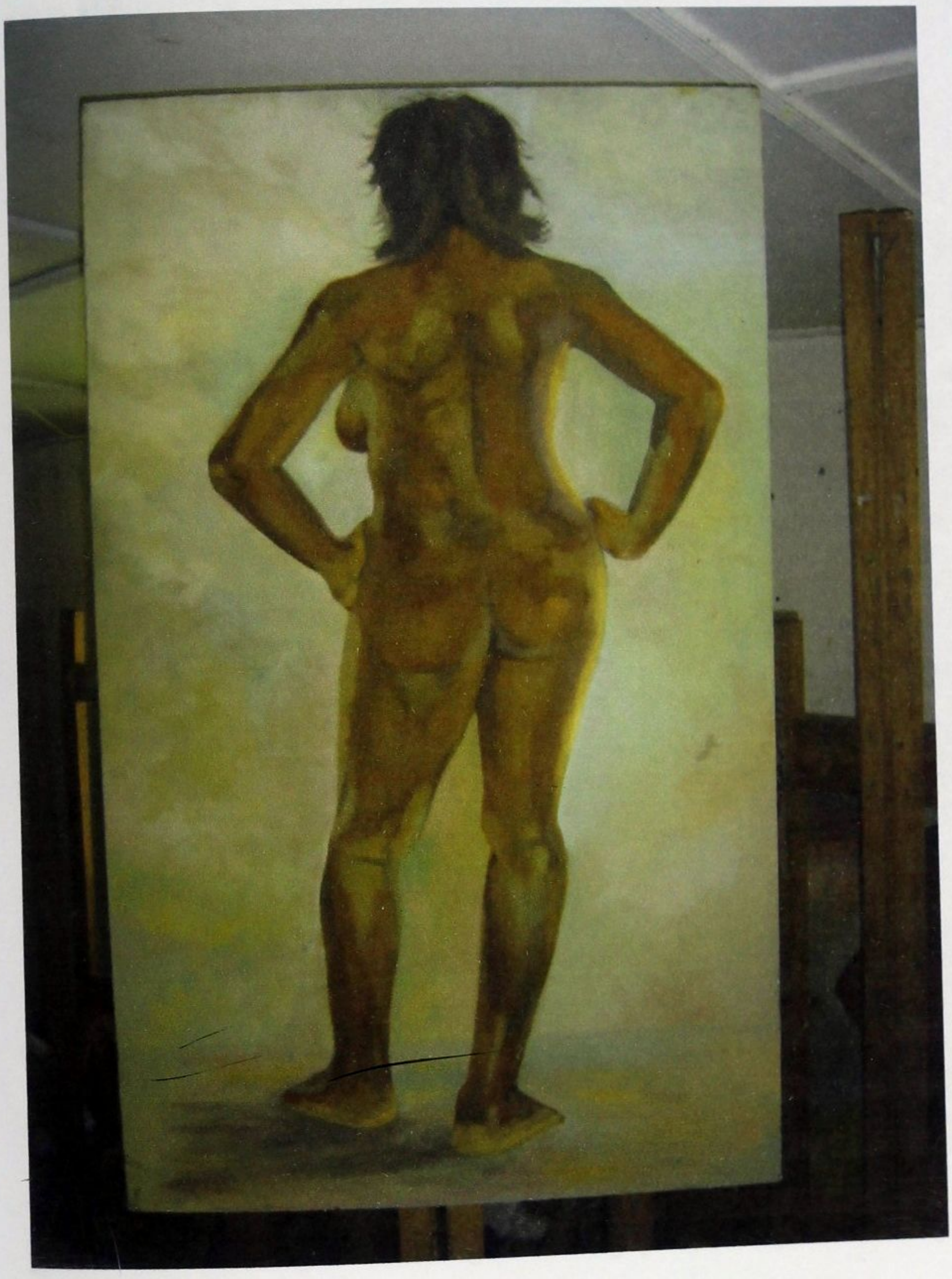


Figure 48

Figure Painting exercise, 2006 (PAP 262, Year two, Second Semester).

Source: Painting Section, College of Art

Picture Source: Sorsoe Emmanuel, March 2006



Figure 49

Lecturer's Drawing Guide for Figure Painting. (Year 3. Second Semester, 2003).



Figure 50
Lecturer's corrections in white chalk on a student's figure painting exercise (Year 3, Second semester, 2004).



Figure 51
Lecturer's corrections in white chalk on a student's figure painting exercise (Year 4, Second Semester, 2005)

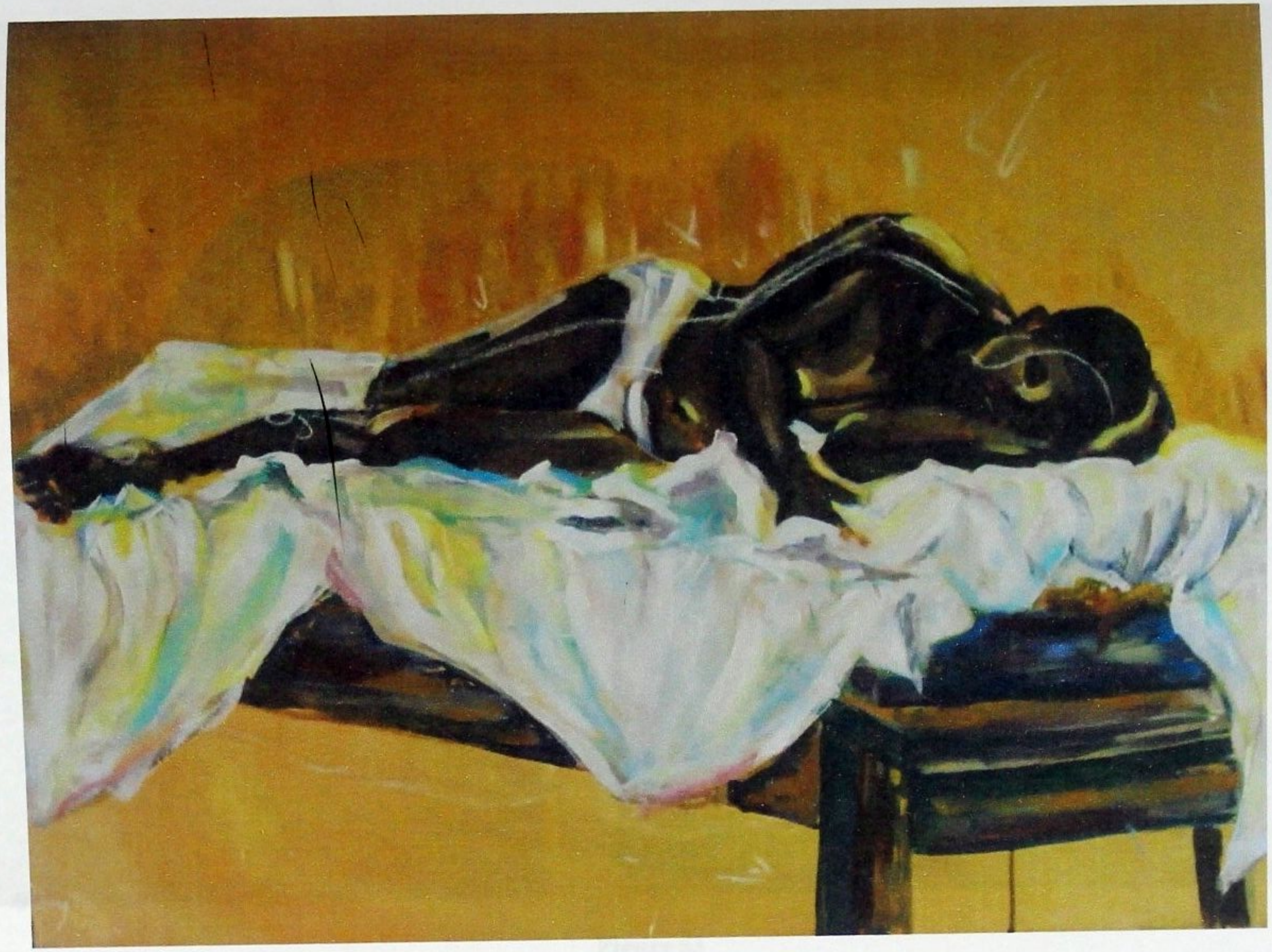


Figure 52
Lecturer's chalk corrections on a student's figure painting exercise (Year 4, Second Semester, 2005)



Figure 53
Lecturer's corrections in white chalk on a student's Figure Painting exercise (Year 3, Second Semester, 2005)



Figure 54

Photograph of seascape, the referent for Final Year *Painting Project* seascape painting in Figure 55.



Figure 55
Ebenezer Sasu. *Seascape* in the Year 4 studio.



Figure 56
Gideon Oppong Berko. Independent Painting Project. (Year 4, 2005).



Figure 57
Year 4 students, Sabalda Amaniampong (left) and Rita Nyarko (right) at work in a Figure Painting class (2005).



Figure 58
Figure Painting Exercise (Year 4, 2005): The 'Florentine' contour drawing and filling in approach.



Figure 59
Parataxis and 'Contour drawing and filling' approaches in Thematic Figurative Composition (PAP 358) exercise. *Temperaments.* (Third (Experimental) Year, 2006).

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA



Figure 60
Parataxis - Student's pen sketch for Thematic Figurative Composition (PAP 358). *Migration.* (Third (Experimental) Year, 2005.



Figure 61

Parataxis - Student's pencil sketch on canvas for Thematic Figurative Composition (PAP 358), (Third (Experimental) Year, 2006).



Figure 62

E. V. Asihene. Dean College of Art admiring his sculpture *Agbadza.*

Picture source: Quao (1970)

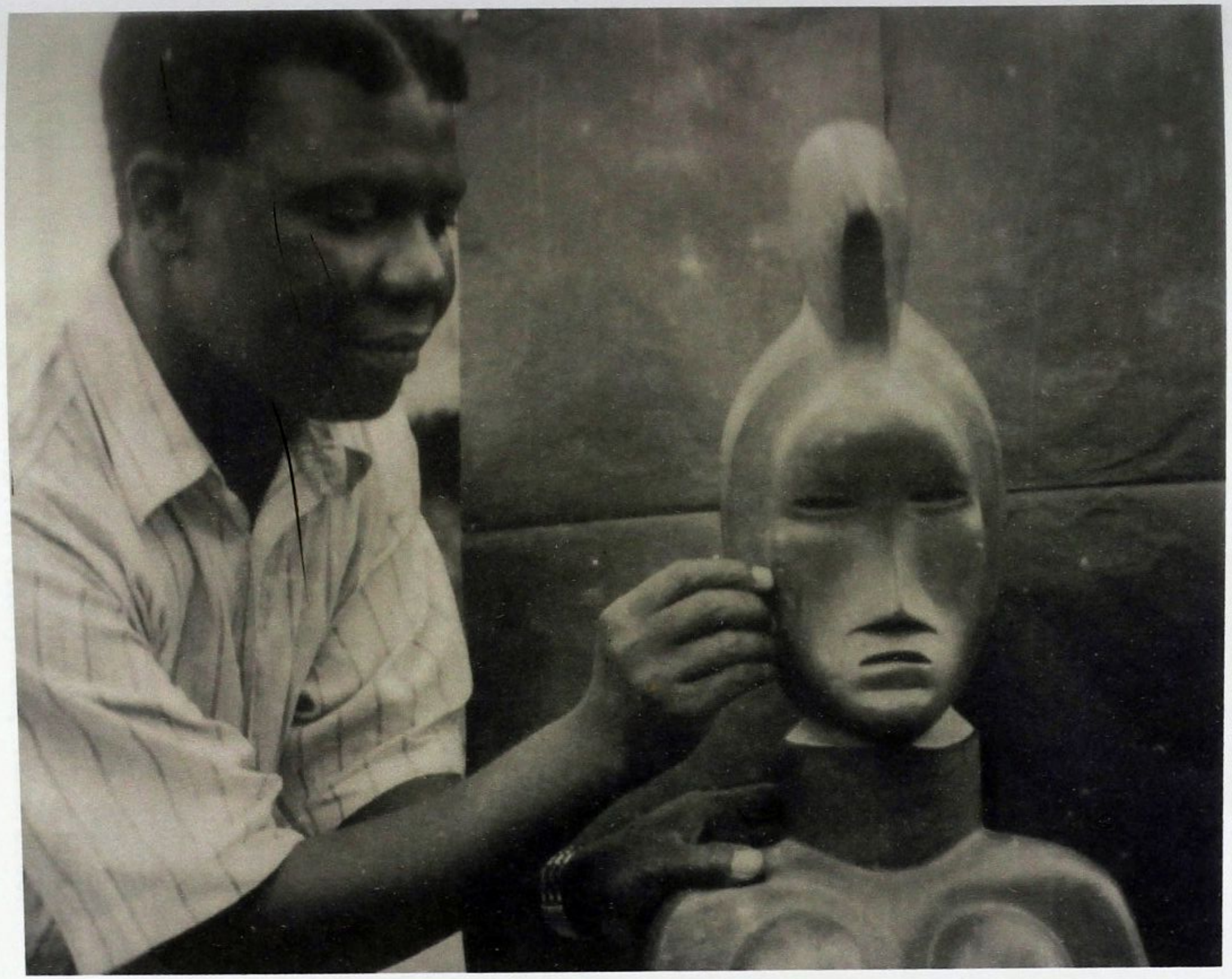


Figure 63
Oku Ampofo (External Examiner, College of Art, c. 1962-63).

Pictiure source: Quao (1970)

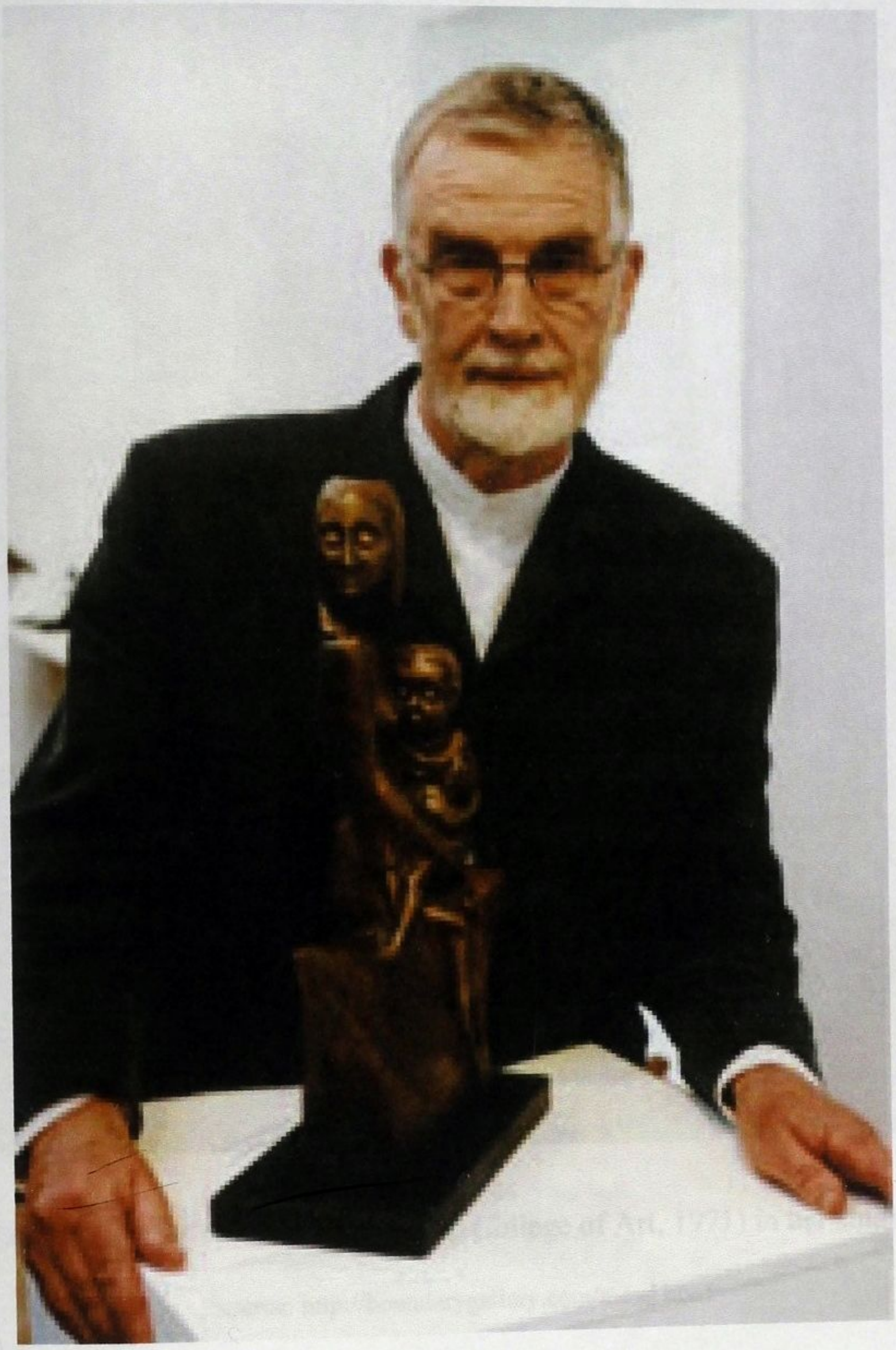


Figure 64

John Meirion Morris, (Lecturer, College of Art, 1966-67) at his exhibition in the Museum of Modern Art, Machynleth, Wales, 2000.

Source: http://www.welshartsarchive.org.uk/galleries/images/meirion_morris.jpg
Picture: Bernard Mitchell



Figure 65

Dorothy Mead (External Examiner, College of Art, 1971) in her studio.

Source: http://boundarygallery.com/mead.html



Figure 66
Henrietta Saah. (Title Unknown). c. 1971.

Source: Delaquis (1971).



Figure 67
George Hughes. Composition c. 1993.

Picture source: Nicholas Kowalski

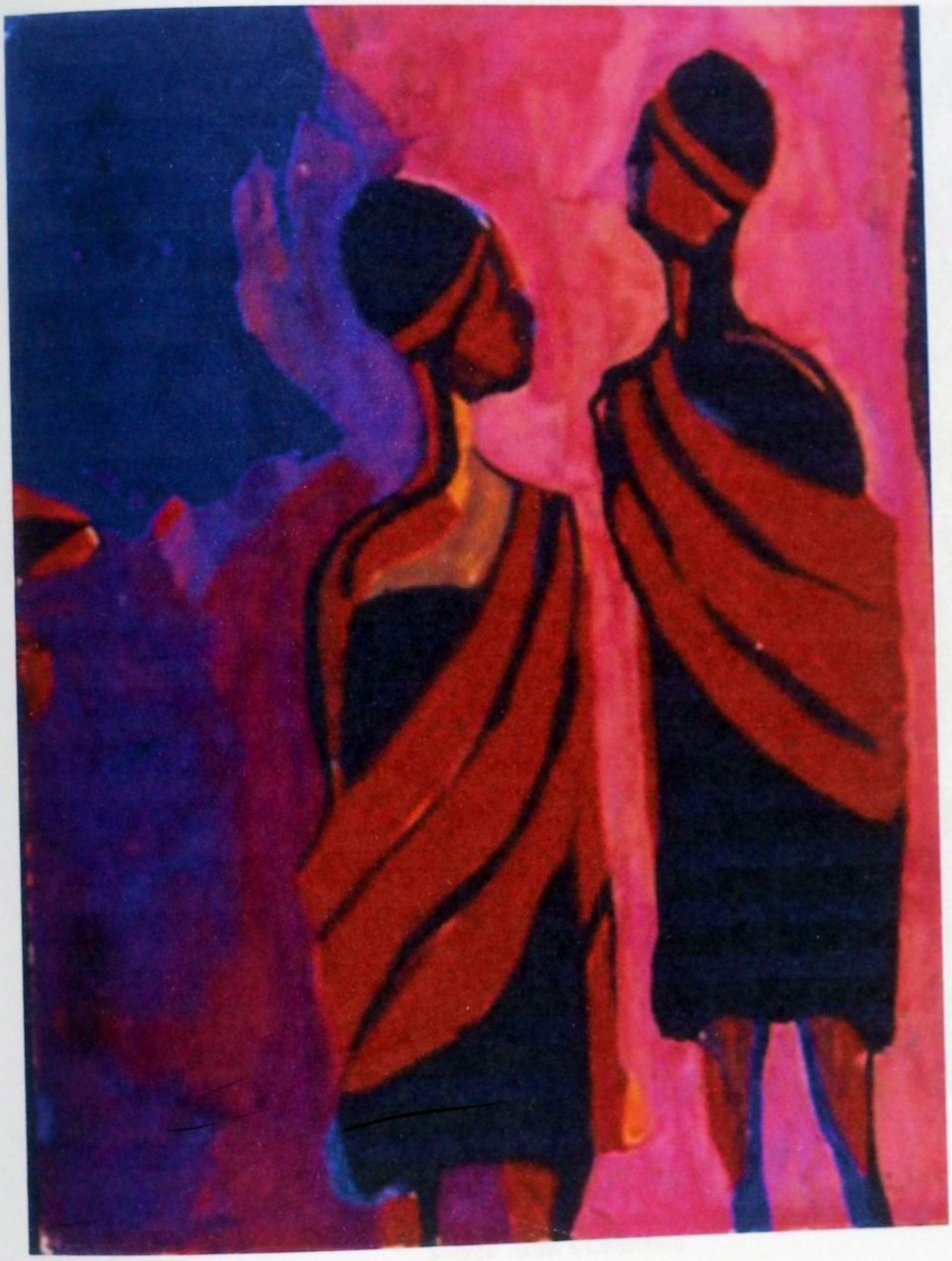


Figure 68
Ossei Agyeman. *Awieɛ na ehia.* C. 1992
Source: Artist's collection



Figure 69
Ossei Agyeman. C. 1996

Source: Artist's Collection

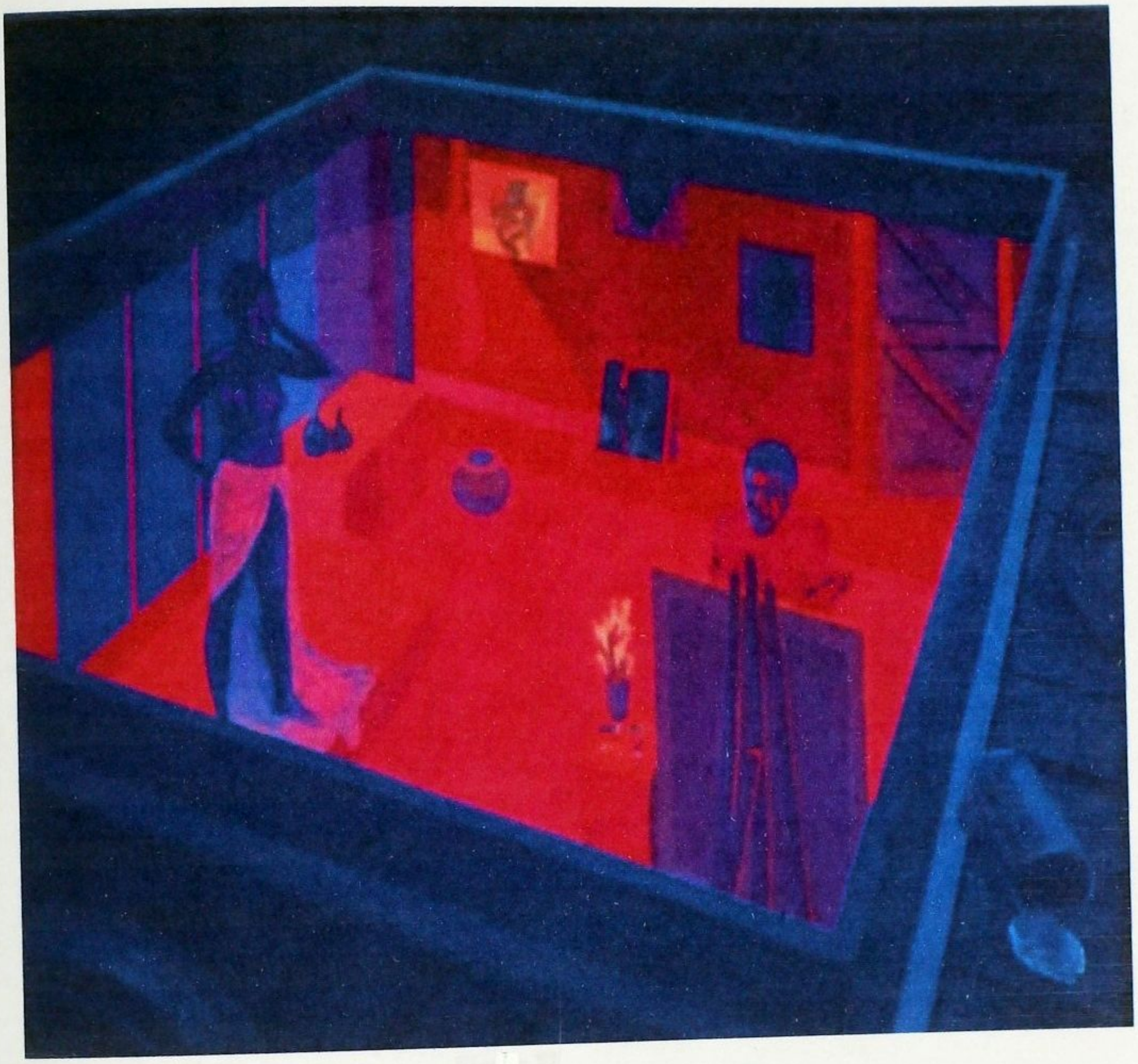


Figure 70
Ato Delaquis, c. 1974 MFA Studio Tyler School of Art

Picture source: Artists' Collection

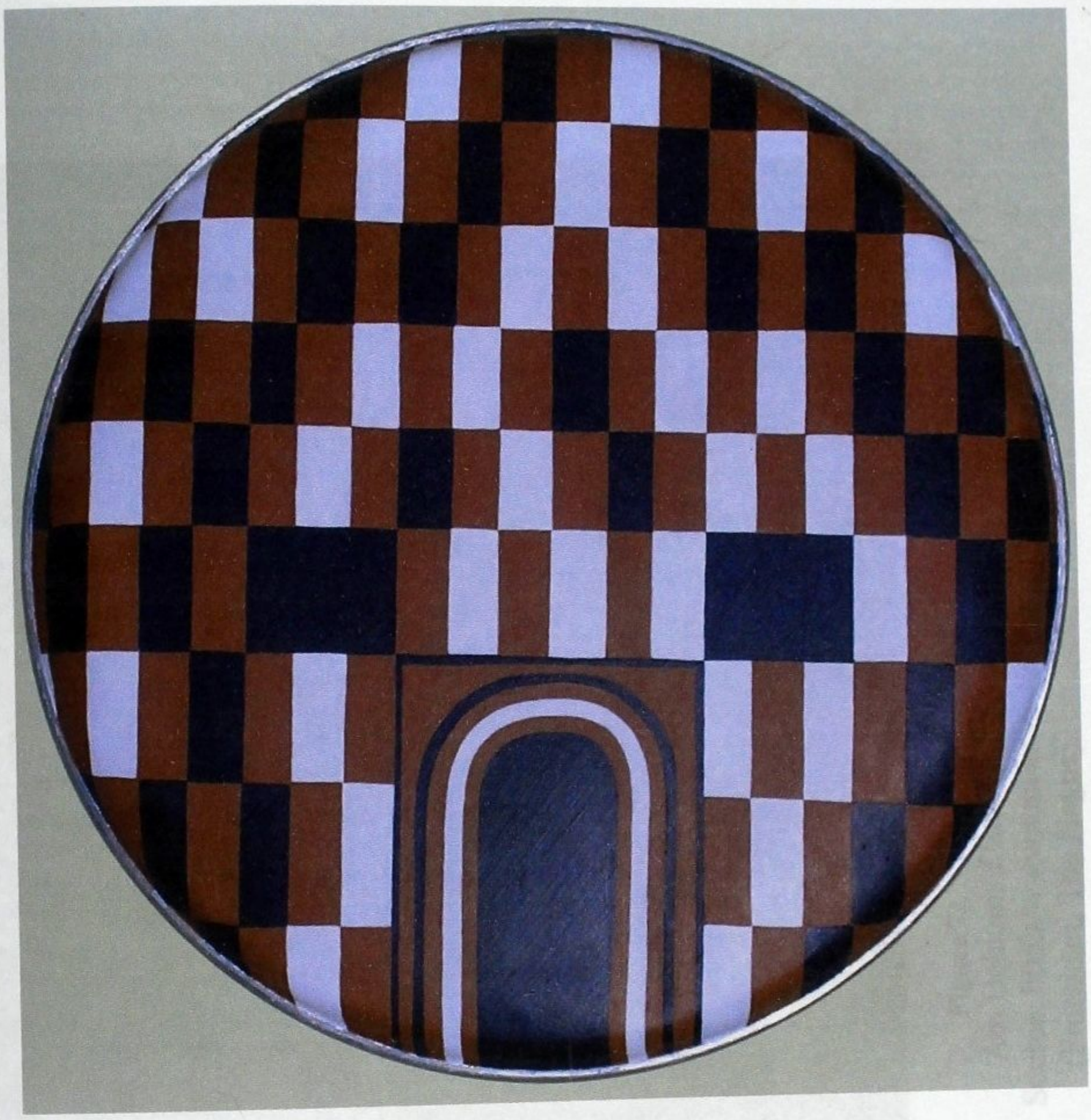


Figure 71
R. T. Ackam. An Adaptation of *Bomborisi.* Artist's collection.

Source: Artist's Collection
Picture: Leonie Fanny Adomako

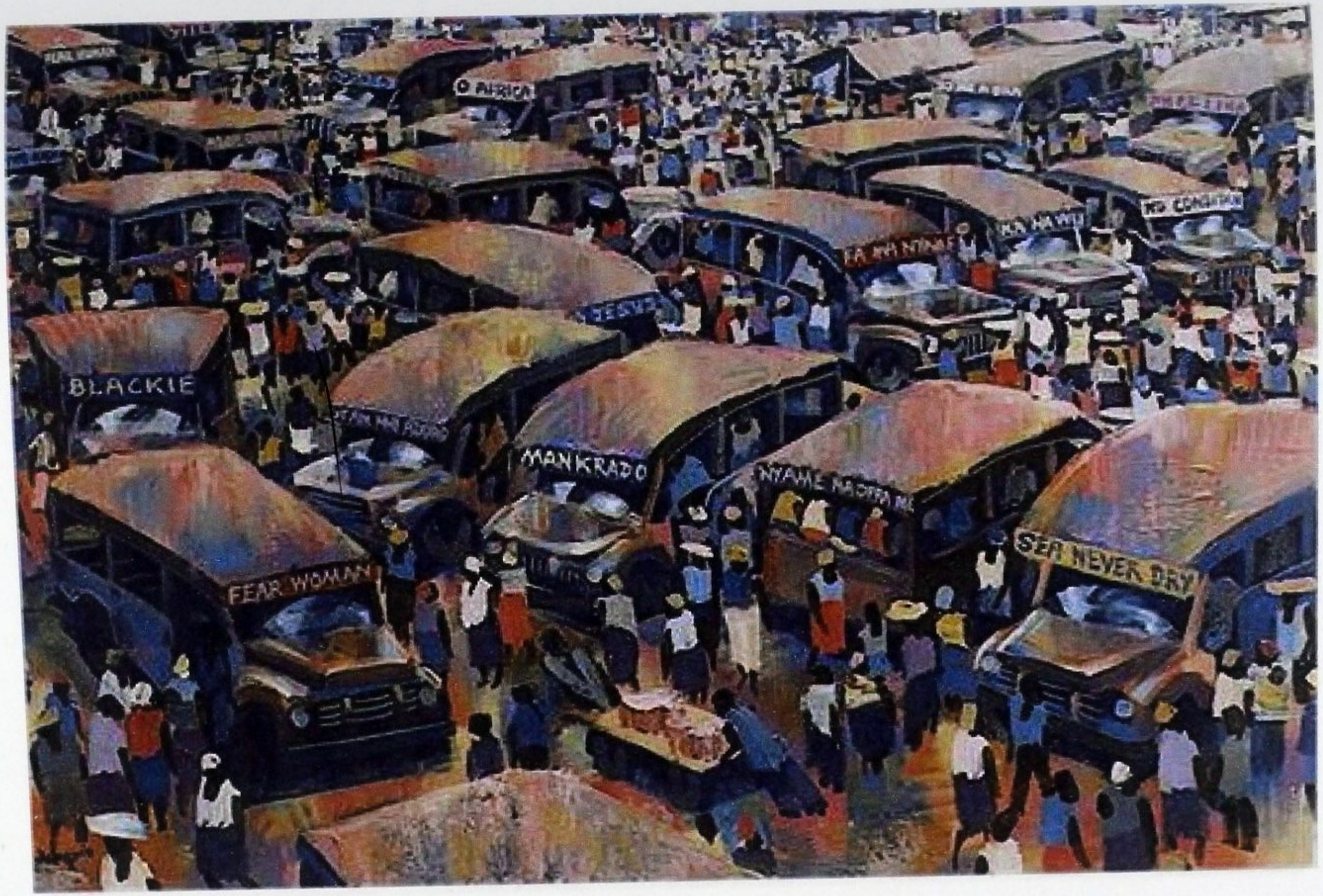


Figure 72
Ato Delaquis *Untitled.*
Source: http://www.vmcaa.nl
(Frontieart, The Hague)



Figure 73
E. Ablade Glover. *Before the zero,* 1986. Source: Unknown

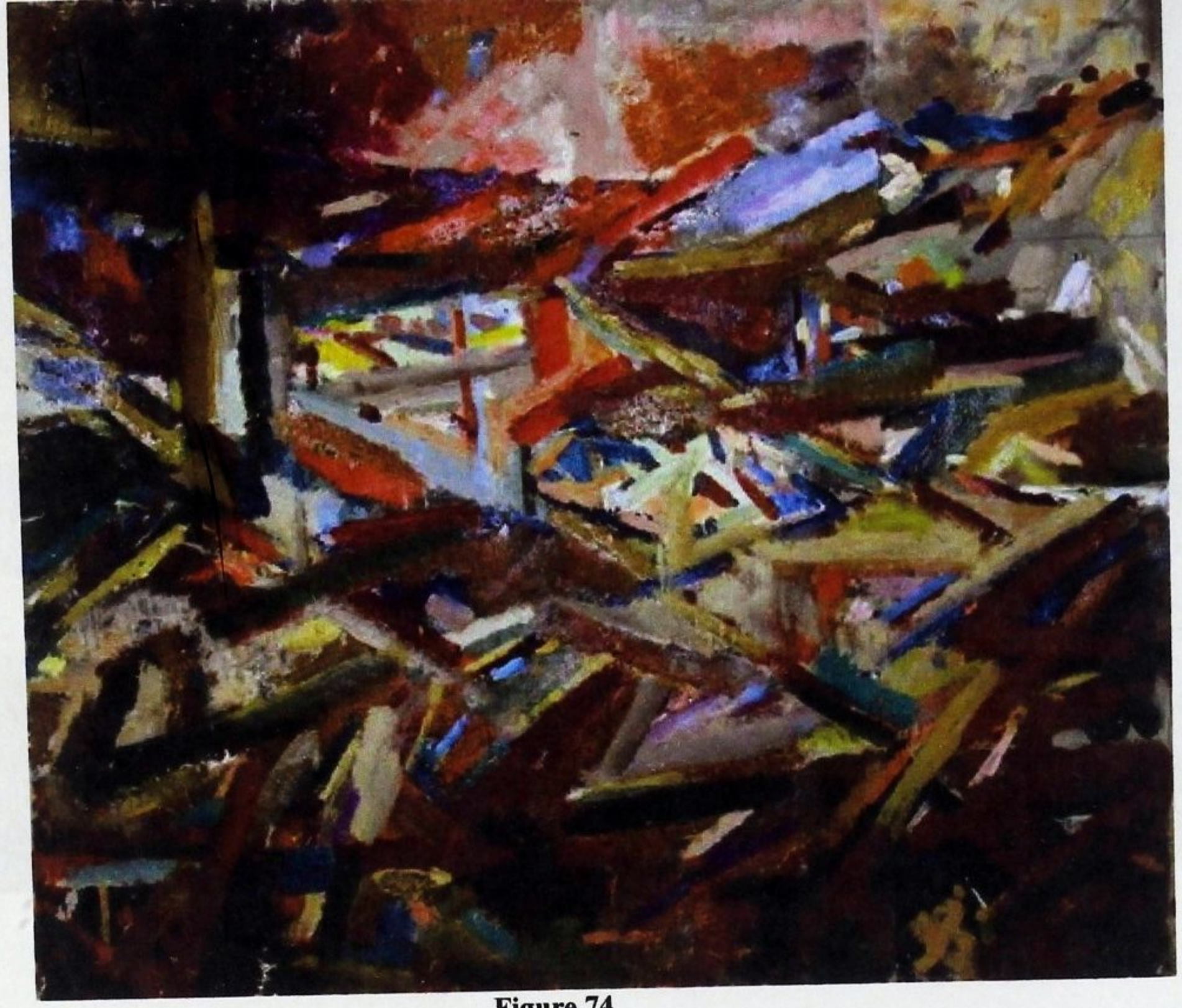


Figure 74

Dorothy Mead (External Examiner, College of Art). *City of London from Borough* 1949.

Source: http://boundarygallery.com/mead.html



Figure 75
Atta Kwami. *Untitled.* 2002.

Source: Unknown

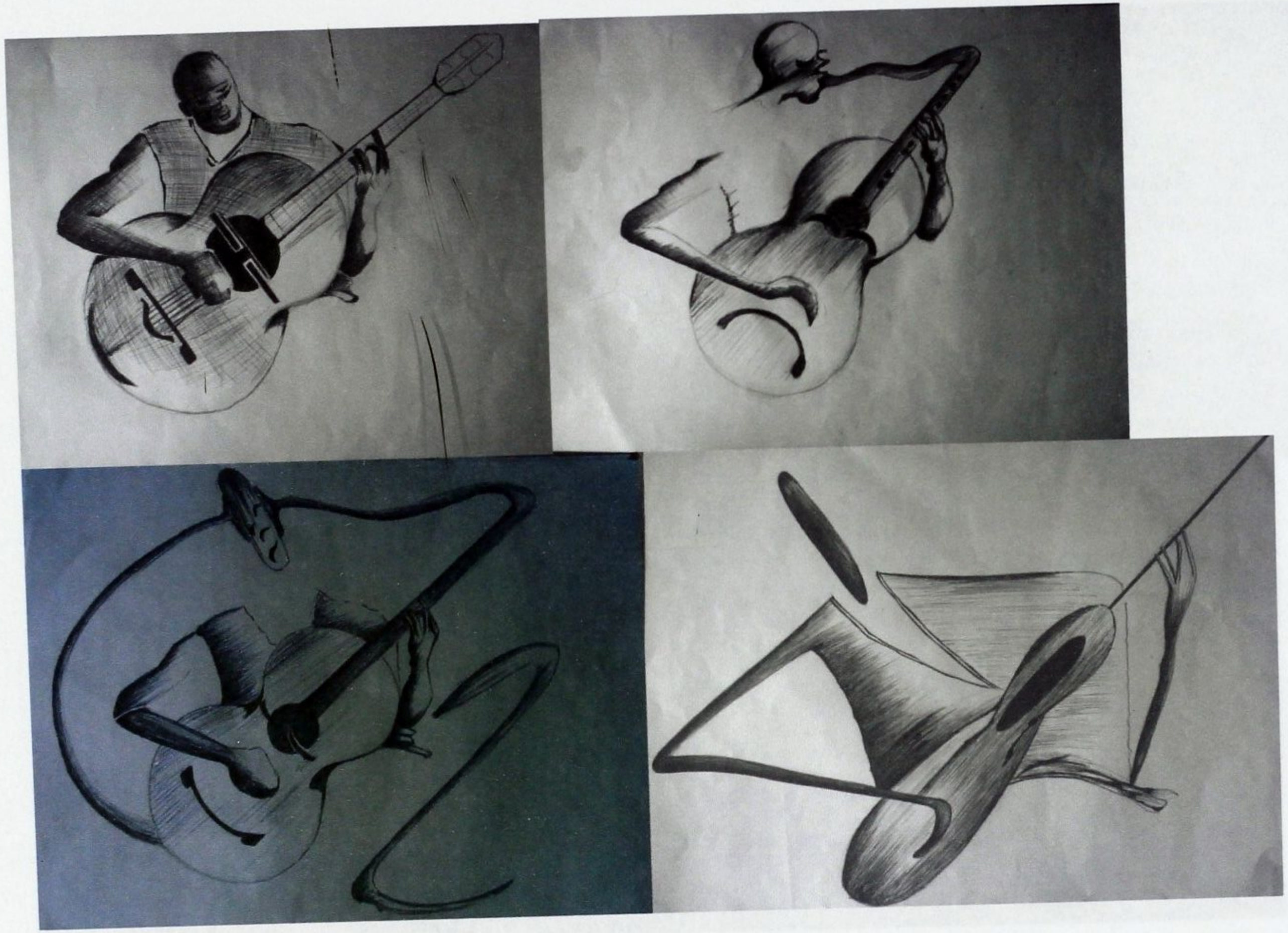


Figure 76
Samples of a student's sequentialist 'known to unknown' exercises. November 2004 3rd Year Experimental Drawing.

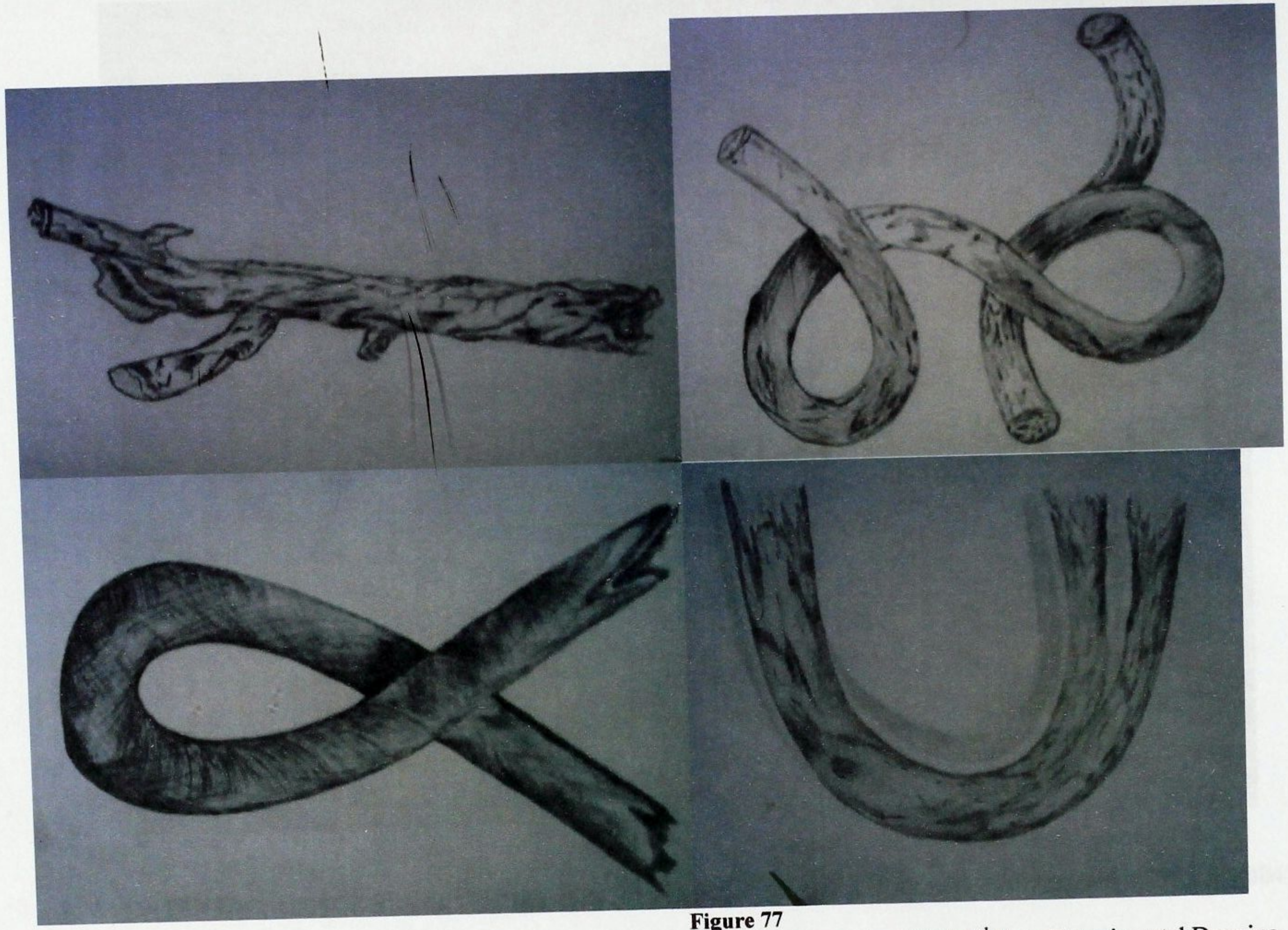


Figure 77
Samples of a student's sequentialist 'known to unknown' exercises. November 2004 3rd Year Experimental Drawing.



Figure 78
Initial exercise in a sequentialist Experimental Painting course. *Still Life painting in 'realism'*. (Year 3, 2004)

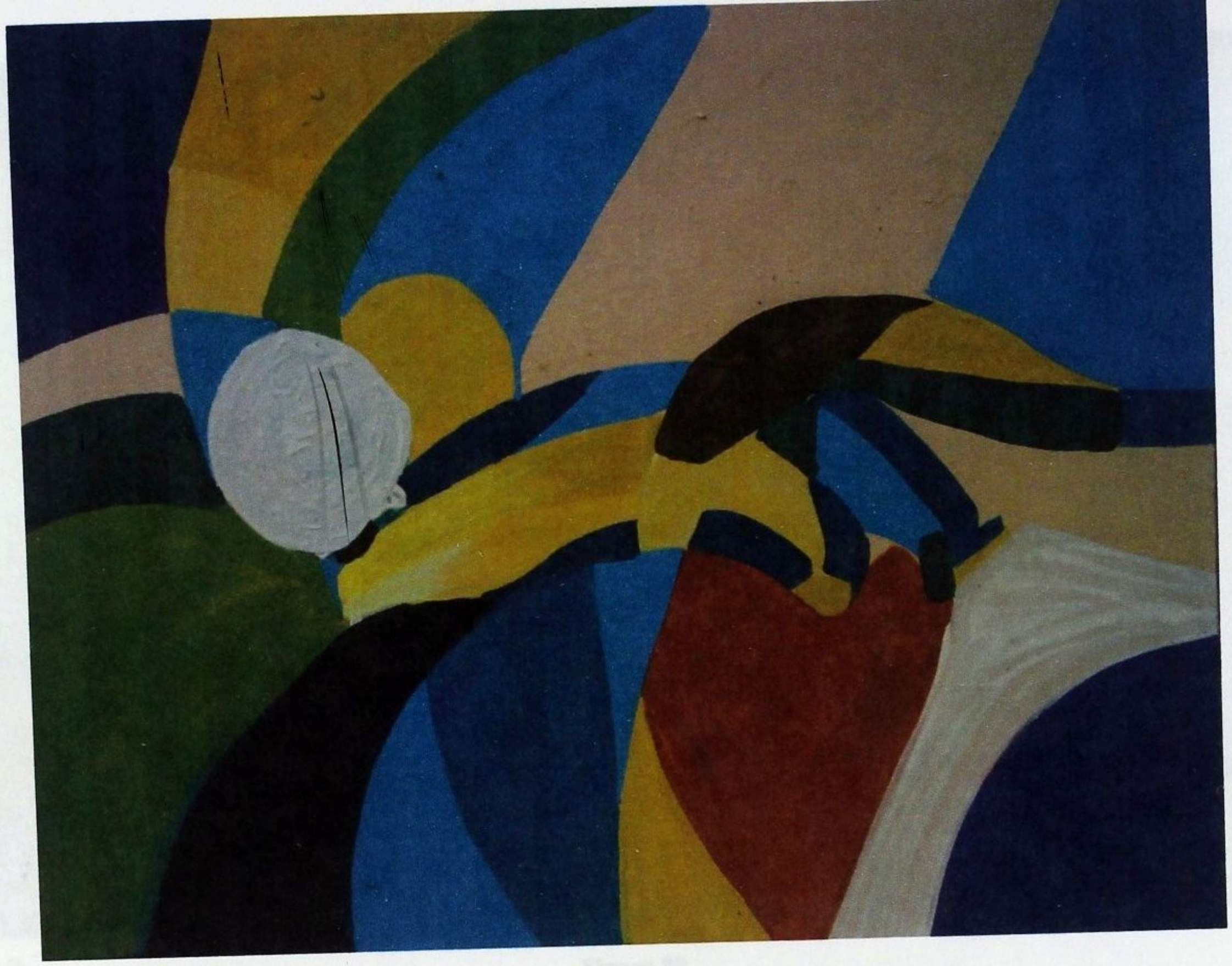


Figure 79
Final exercise in a sequentialist Experimental Painting course. *Still life in Figure 78 rendered in the 'abstract.* (Year 3, 2004)

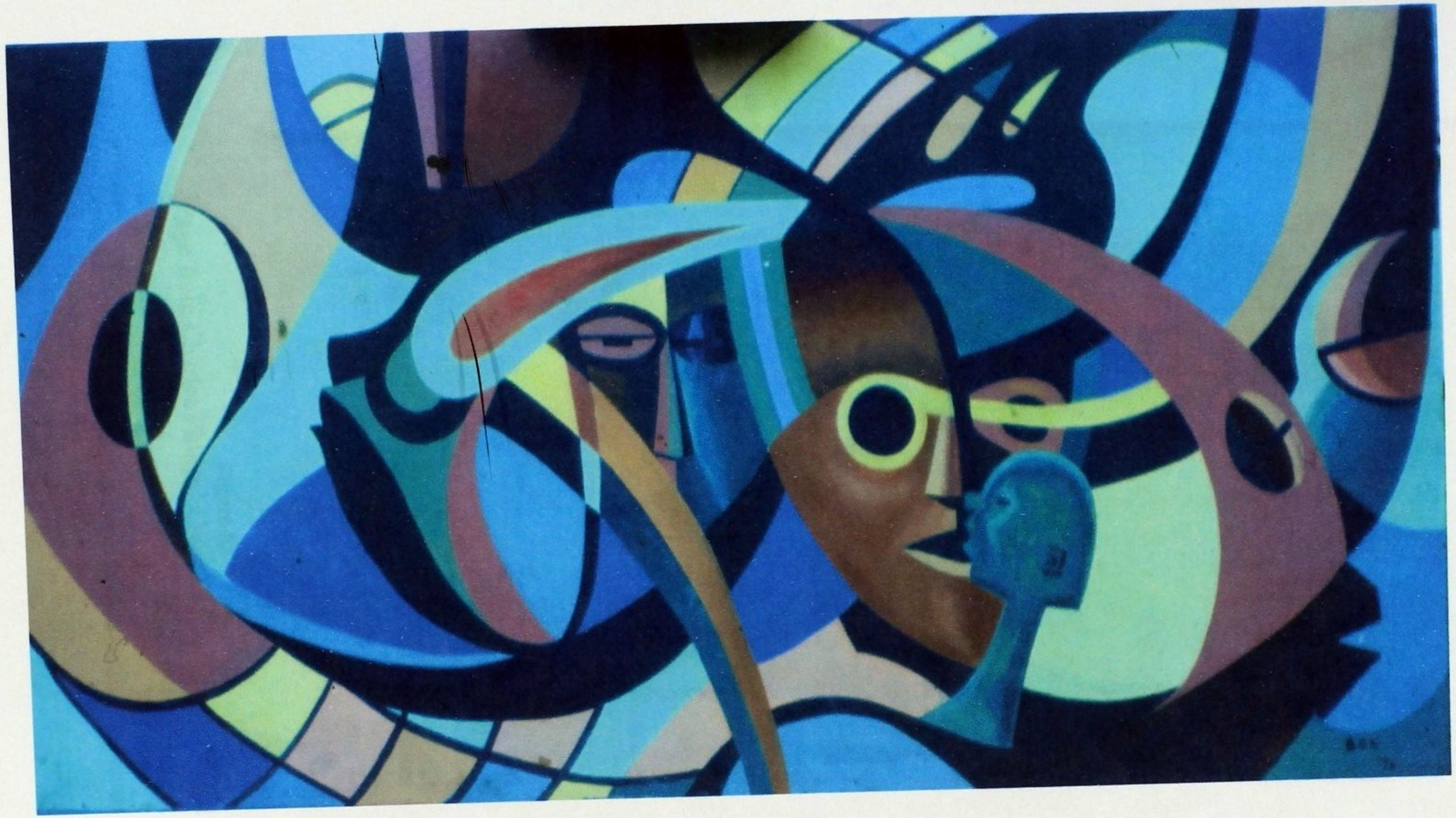


Figure 80
Resonances of the exercise in Figures 78, 79 in the 'Old Tech Style Mural' by Ben Offei Nyako, 1976

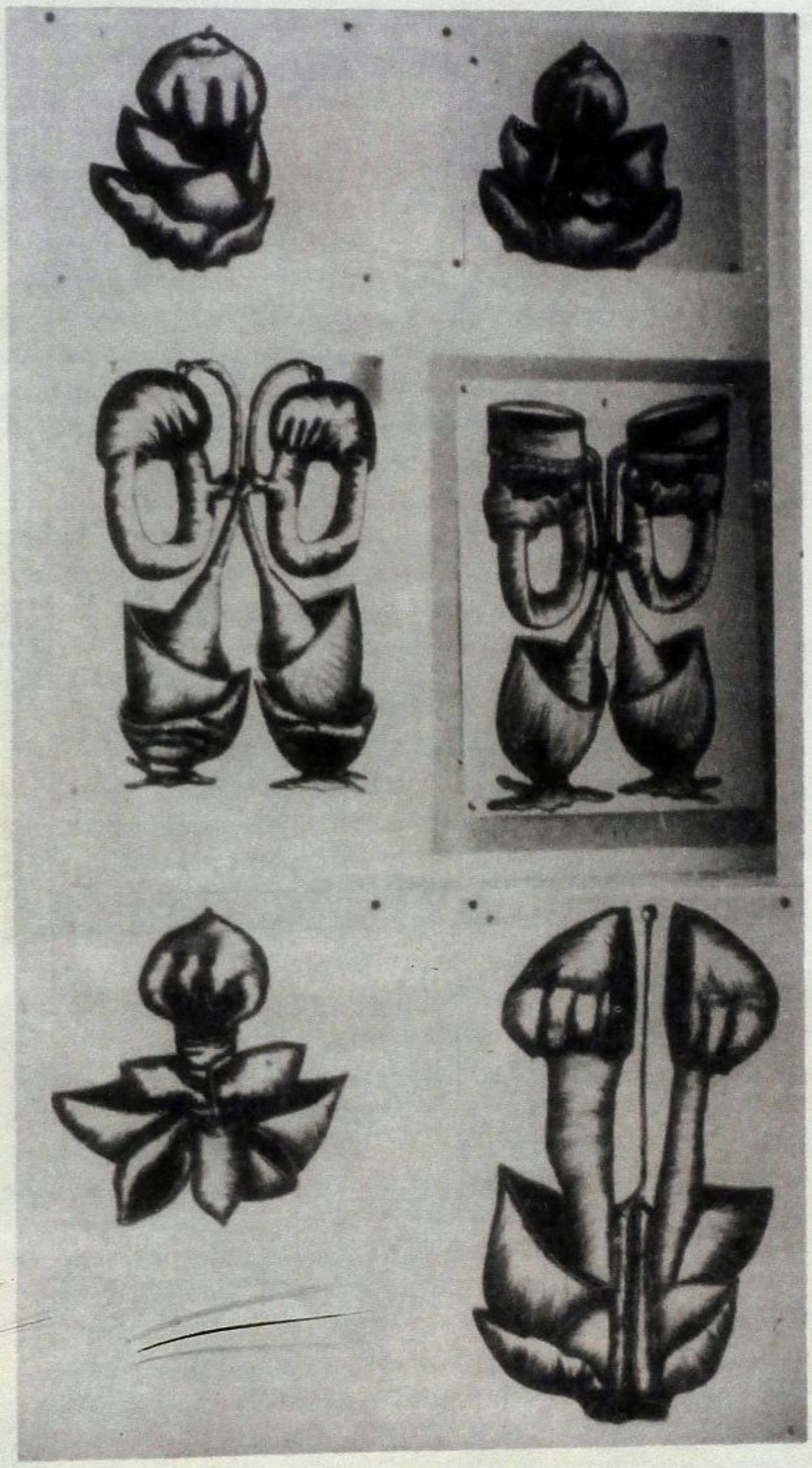
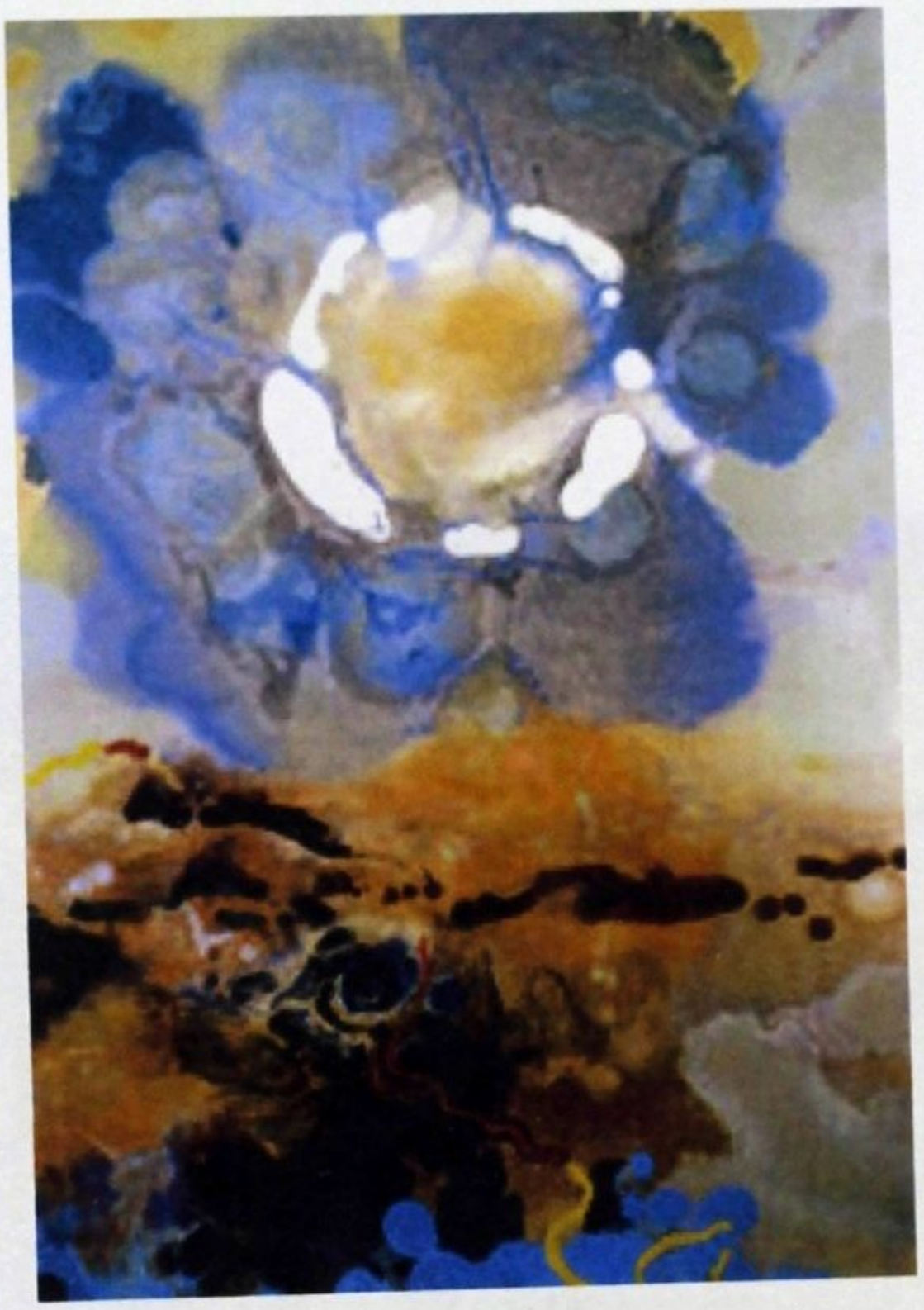


Fig. 8. FIRST YEAR: A CONSCIOUS BEGINNING GROWING TO AN UNCONSCIOUS END

Figure 81

Page from Charles Philips' *Creative Potential* [c. 1970]



a.



b.

Figure 82

Examples of Gani Odutokun's 'accident inducing design' paintings.
a. *Quest for Cosmic Harmony.* b *The Butterfly that Wanted to Turn Yellow.*
Source: http://www.soas.ac.uk/gallery/NIGERIA/images/go/home.html



Figure 83
Experimental Painting (PAP, 360; Year 3, second semester, 2004).

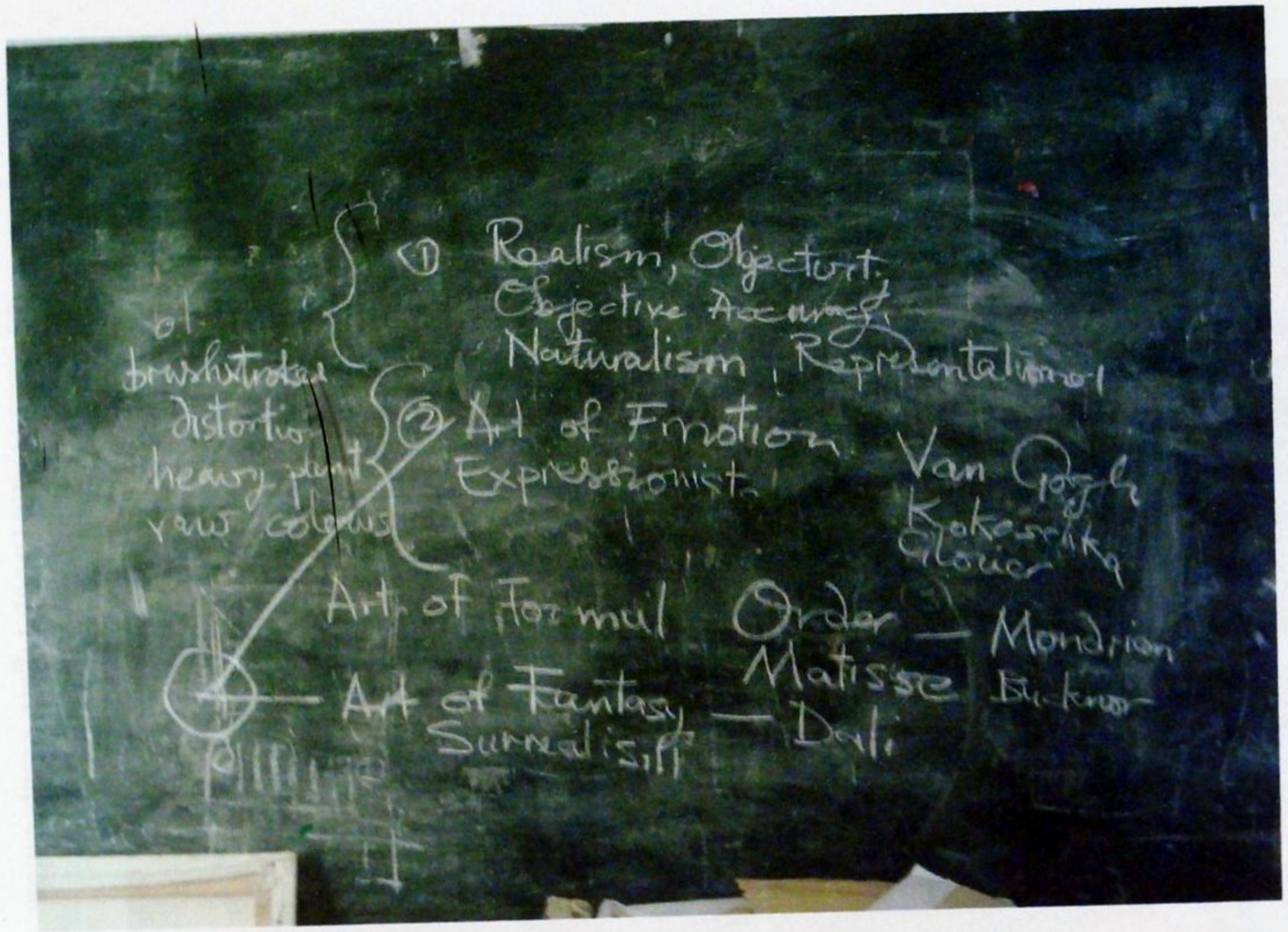


Figure 84

A lecturer's adaptation of Feldman (1967) in the classification of art styles. (Introduction to Experimental Painting (PAP 359, Year, 3, October, 2004).

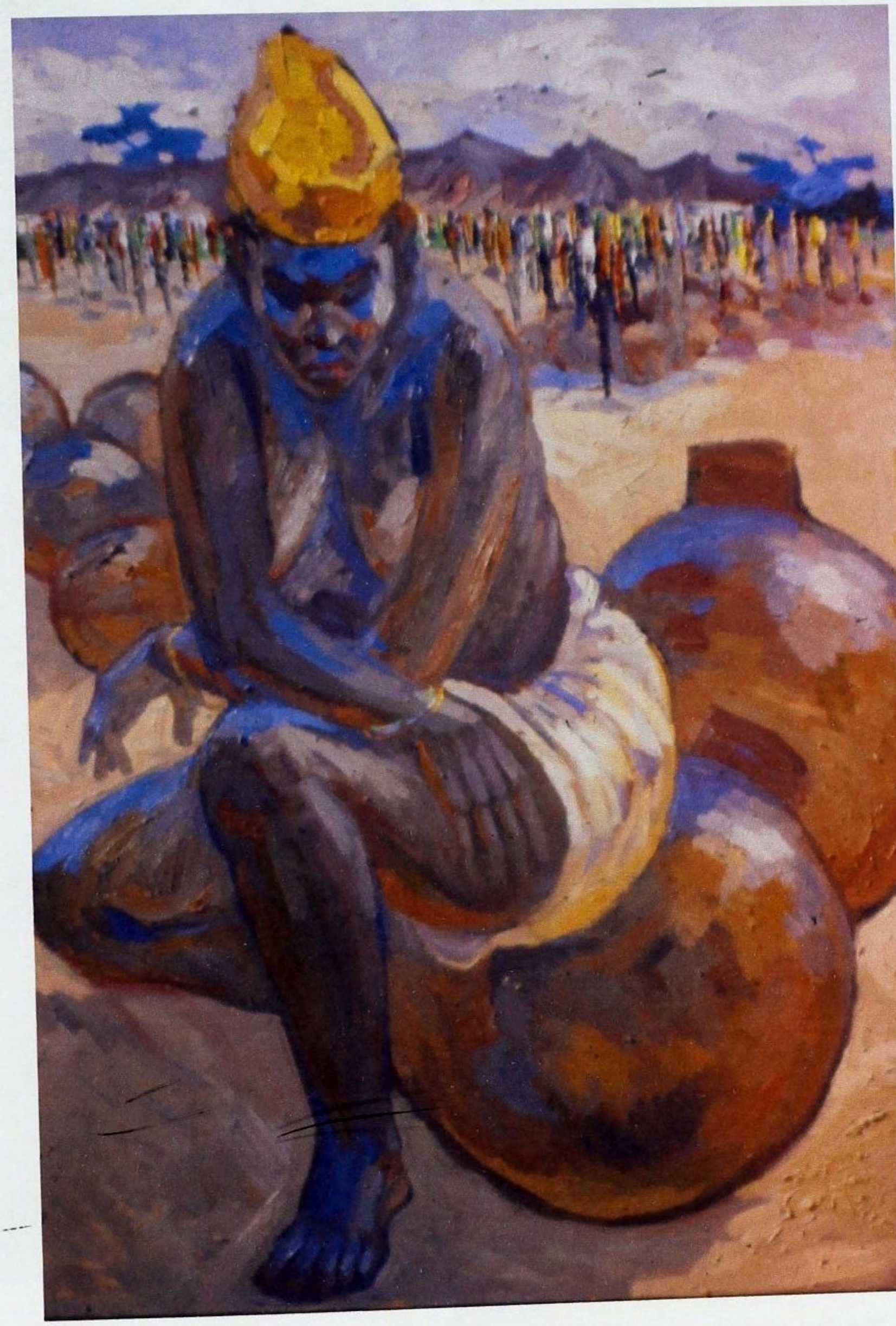


Figure 85

B. Offei-Nyako (Bon). Figure Composition.

Picture Source: Artist's Collection.



Figure 86
A student's exercise in Thematic Composition in Indigenous Media I (PAP 257), Year 2, 2004.

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA



Figure 87

An example of a student's exercise presented for Figure Painting Project (PAP 456, Year 4).

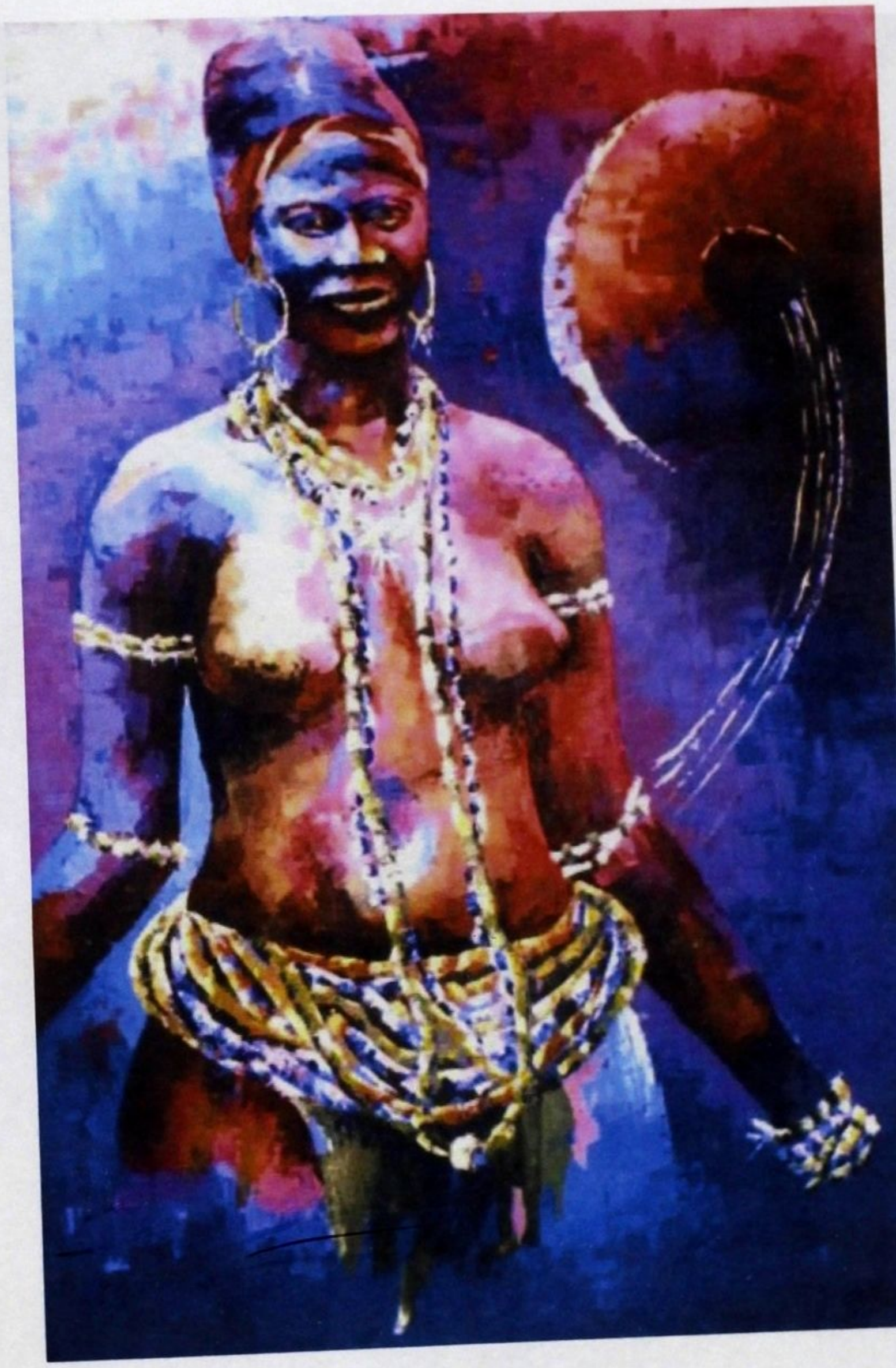


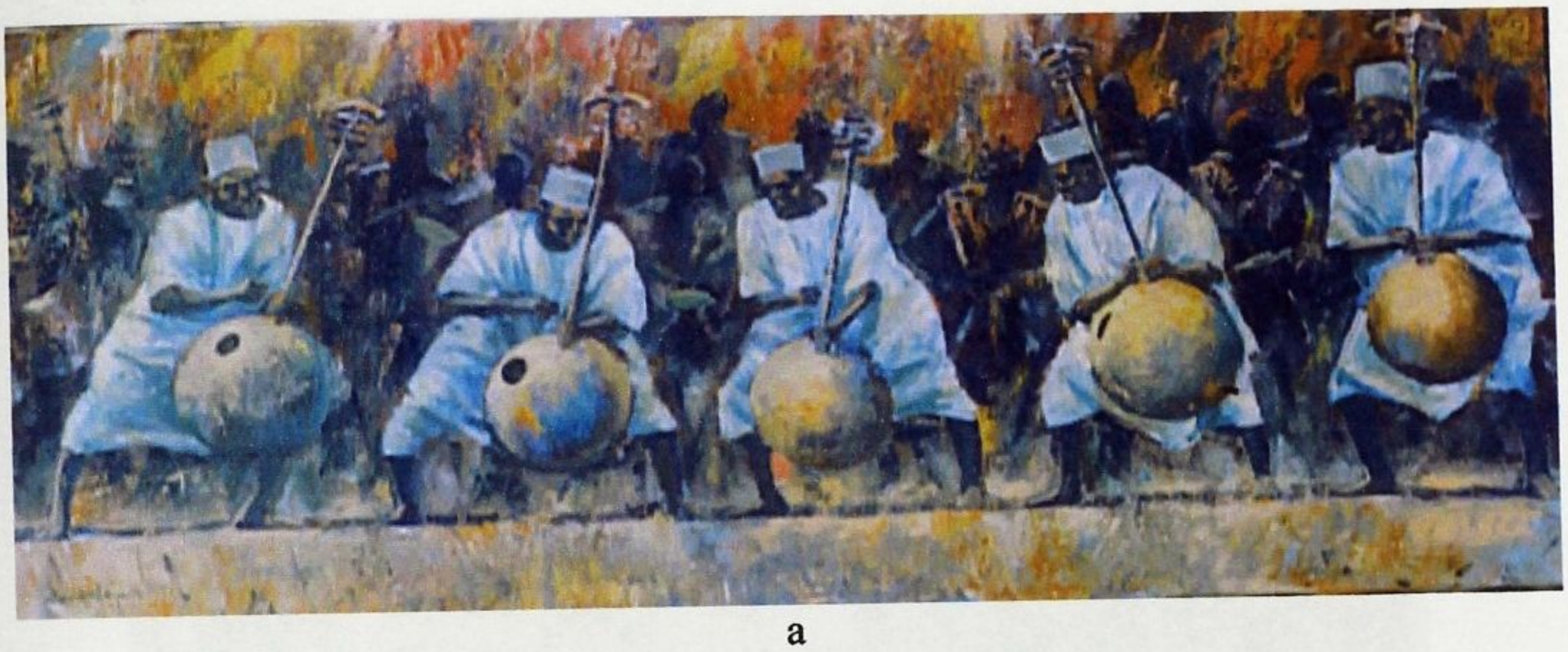
Figure 88

An example of a student's exercise presented for Independent Figure Painting Project (PAP 456, Year 4, 2005).



Figure 89

An example of Figure Independent Painting Project (PAP 460) exercise 'abstract' presented for critique in April 2005. Theme: *Diversity of Culture* (See Appendix C (ii) for corresponding critique class.



a



b.

Figure 90

Ghanaian 'Gallery paintings (Afro-Kitsch)': a. Ato Delaquis. *Musicians.* b. Artist unknown.

Picture Source: Foli Kwei



a.



b.

Figure 91

Ghanaian 'Gallery paintings'. a. Samuel Aryeetey. b. Nicholas Kowalski.

Picture Source: Cecil Brown

KWAME NKRUMAH
UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI
COLLEGE OF ART

B.A. (ART) Second Semester Examination, 2002
Third Year

PAP 354 METHODS & MATERIALS III

MAY, 2002 TWO AND A HALF HOURS

ANSWER **FOUR** QUESTIONS ONLY.

1. Evaluate the different types of Supports for all types of Paintings and discuss their advantages and drawbacks.

2. Draw a column format and evaluate the Durability, Principal Ingredients, Opacity, Covering Power, Drying Rate, and brief general remarks, if any, of the following pigments:

   (a) WHITES: Flake White, Zinc White, Titanium White.

   (b) YELLOWS: Cadmium Yellow, Yellow Ochre, Hansa Yellow, Azo Yellow.

   (c) REDS: Cadmium Red, Vermillion, Alizarins, Crimson Lake, Burnt Sienna.

   (d) BLUES: Ultramarine, Phthalocyanine, Cerulean, Cobalt, Prussian.

   (e) GREENS: Viridian, Emerald.

   (f) BROWN: Burnt Umber

   NB:

   You may use symbols in the columns to buttress your points. Thus "+" means good or fast; "X" means medium; "-" means poor or slow. Remarks have to be written in words.

3. Evaluate the differences between "Grounds" and "Priming". Discuss the different types and preparations of some aspects of Grounding and Priming for oil painting.

4. Discuss all you know about the different types and shapes of brushes in the application for both Water-based and Oil-based paints.

5. Evaluate the technical differences between Direct and Indirect painting and discuss the disadvantages or otherwise of both approaches.

Pcw/A/424-02
ATO DELAQUIS

Figure 92a
Methods and Materials Examination Paper, May 2002

KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI

B.F.A Painting: Second Semester Examination 2003

Third Year

PAP 354: METHODS AND MATERIALS

JULY 2003 THREE HOURS

Answer all questions

1. With the aid of drawings write short notes to describe the tools, materials and techniques of mural decoration in the north of Ghana.

2. Suppose you have been commissioned to do a mural at the palace of the *asantehene* in Manhyia.

(a) Describe the medium, processes and technique(s) of execution you would adopt for the project.

(b) Give reasons for your choice of medium.

3. Compare and contrast the styles of one of the following groups of muralists.
   i. Y.K. Anang and Leticia and Georgina Azuru
   ii. Akanvoli Abopadongo and Leticia Azuru
   iii. Diego Rivera and Stanley Spencer
   iv. Ato Delaquis and Kofi Antubam

4. What are the purposes of gilding and framing?

G.D. Atta Kwami

pcu/A/154-2003

Figure 92b

Methods and Materials Examination Paper, July 2003.

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA



Figure 93

Aba Afari. *Drawing Exercise* (Year 4, First Semester, October 2004).



Figure 94

Jasmine Moutrage *Drawing Exercise*. (Year 4, First Semester, October 2004)

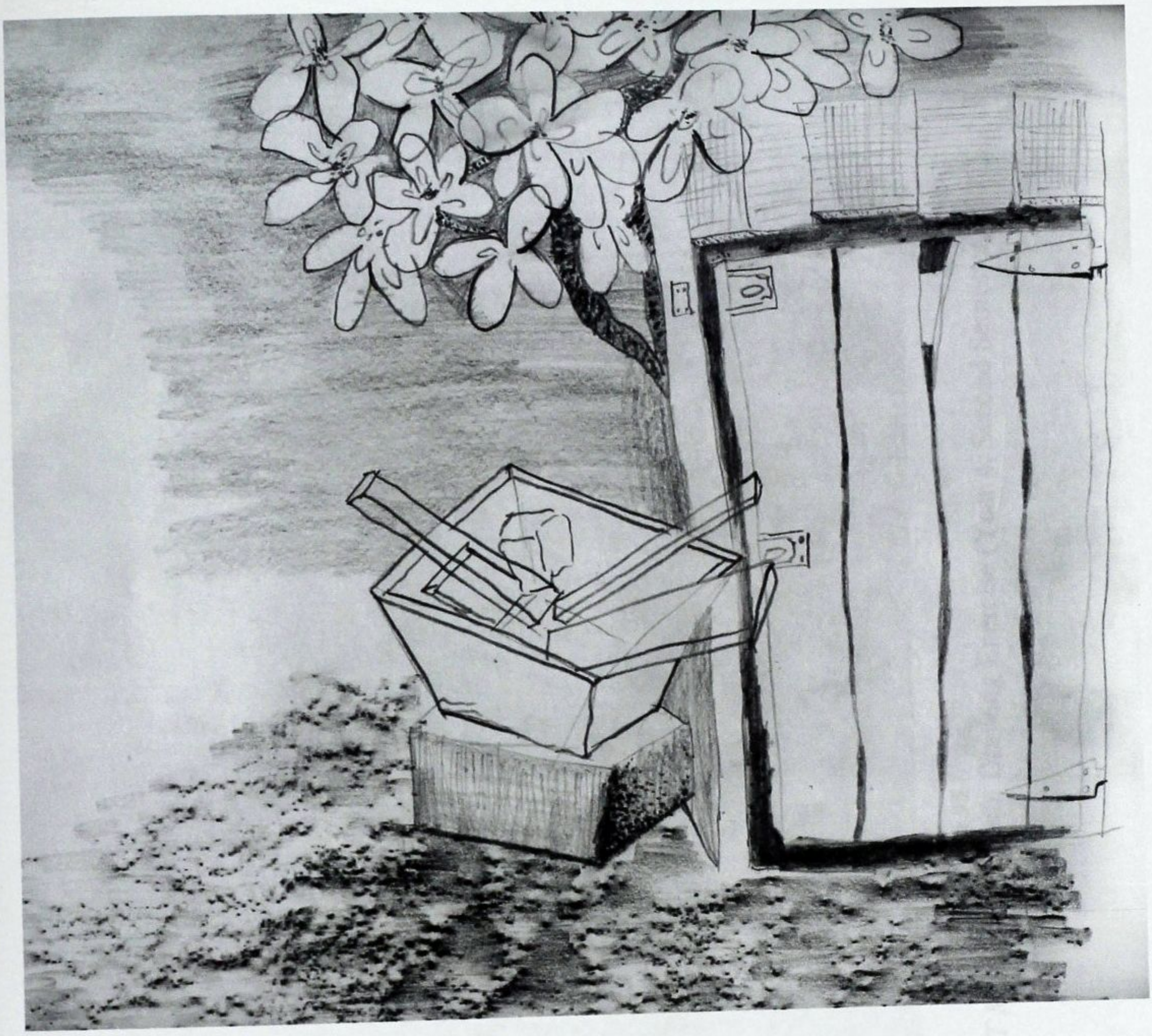


Figure 95

Jasmine Moutrage. Drawing Exercise (Year 4, first semester, October 2004).

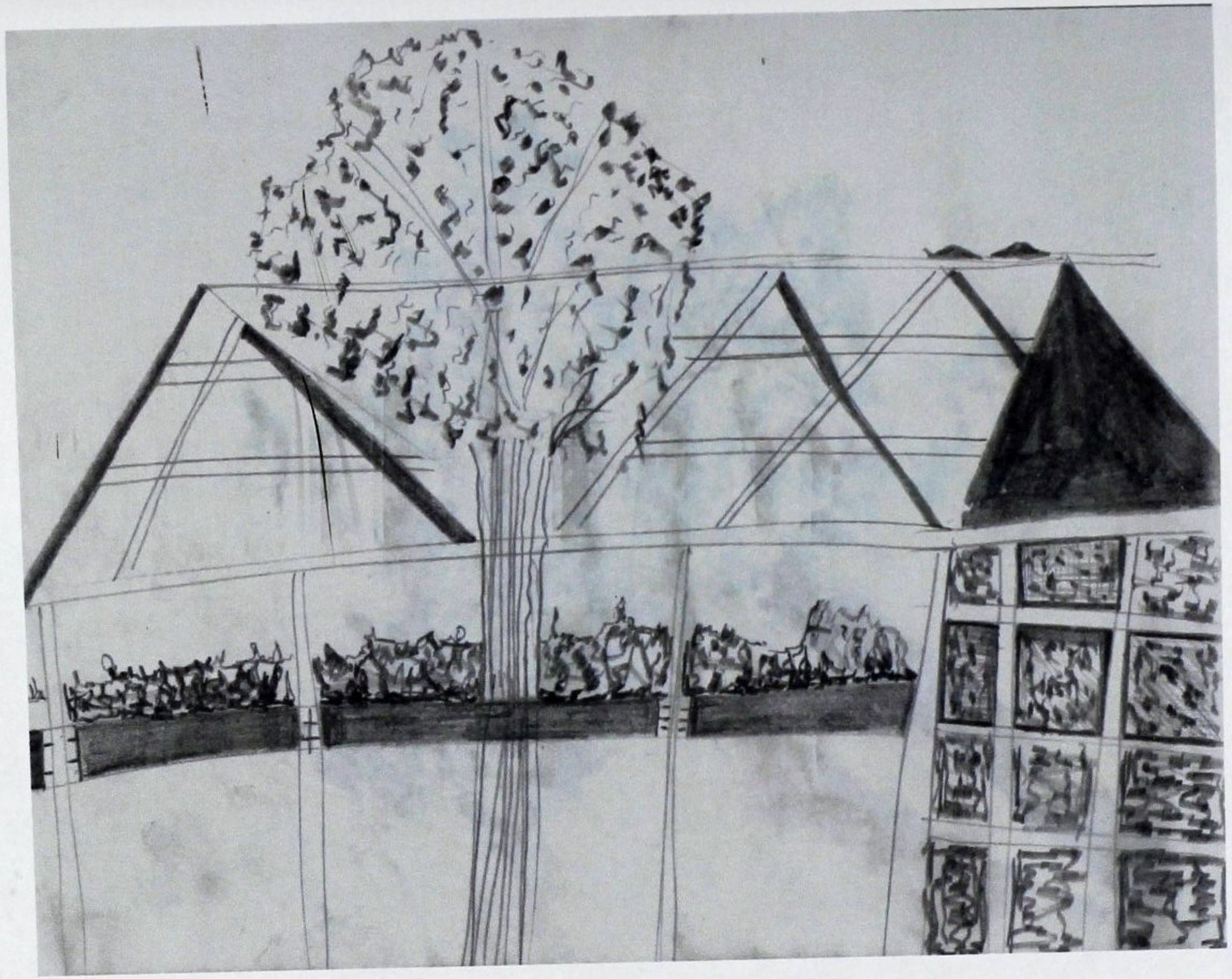


Figure 96
Estherlina Asare Fordjuor. *Before KNUST Museum was built.* Drawing Exercise (Year 4, Second Semester, 2005).



Figure 17
Lydianne Antwi Graphite Pencil Drawing Ayigya (Year 4, First Semester. October 2004).

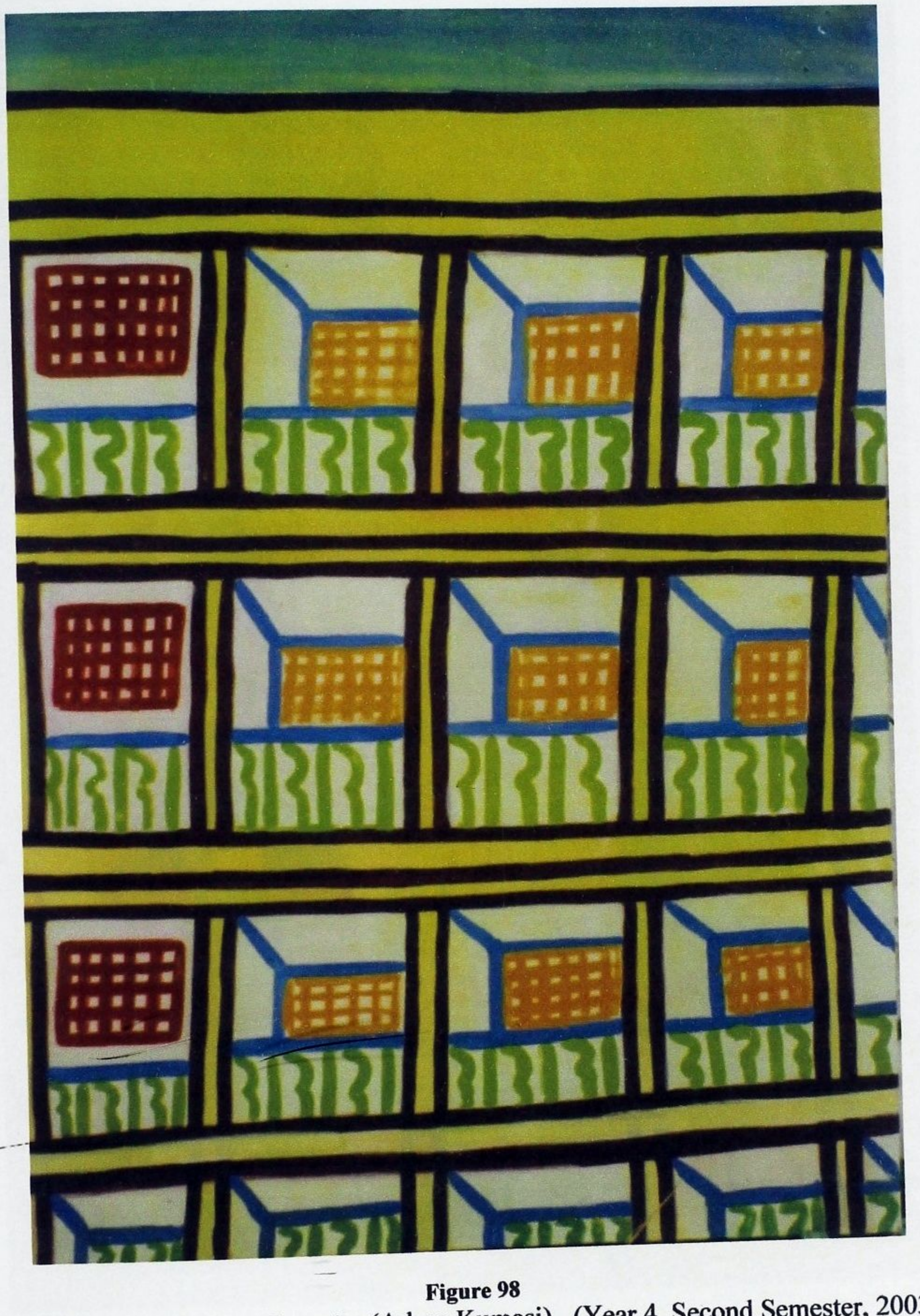


Figure 98

Vera Nuamah *Drawing Exercise* (Adum Kumasi). (Year 4, Second Semester, 2003).

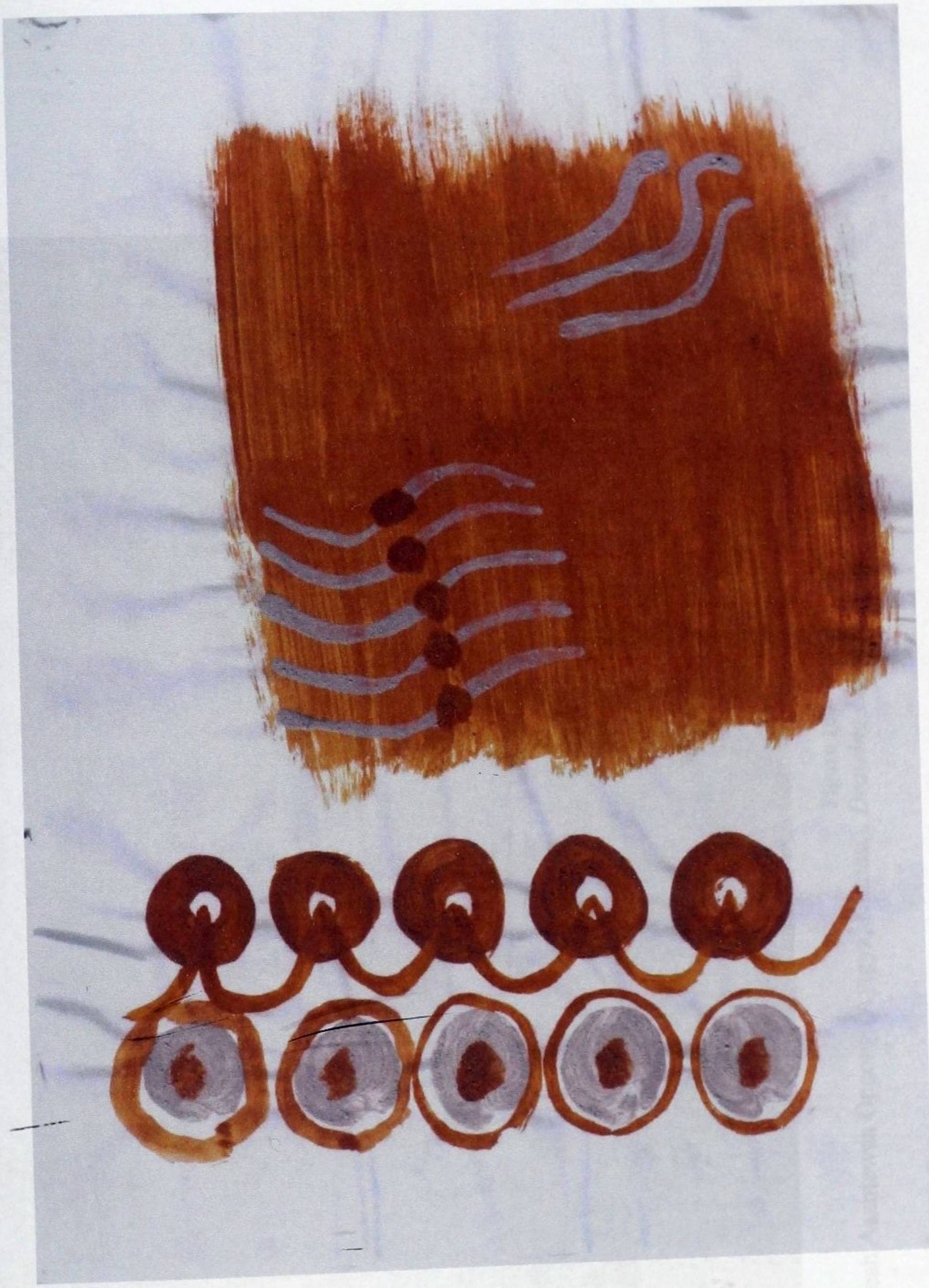


Figure 99

Janet Djamoe *Drawing Exercise* (Amakom, Kumasi) (Year 4, First Semester, 2003).



Figure 100
. Leah Asantewaa Oppong (Ayigya, Kumasi). *Drawing Exercise* (Year 4, first semester, October 2004).



Figure 101
Leah Asantewaa Oppong. *Drawing Exercise* (Ayigya, Kumasi) (Year 4, first semester, October 2004).

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

department of painting and sculpture – college of art - knust

course outline

pap 363	figure painting iii	3 credits
year iii	semester 1	lecturer: kevin amankwah assistant: tagoe turskson

course description:

- central concerns of course relate to personal exploration of the human figure in a contextual, critical and theoretical substratum. students are guided through identification and negotiation of personal and shared positions within current practice and theory in the art of portraiture. subjects of philosophical and sociological relevance that affect the nature of art practice will be reviewed.

course objectives:

- successful completion of course should enable student to:

a. understand portraiture as a system of signs in artistic discourse.

b. develop a personal iconography through her engagement with the human figure and its relationships.

c. explore proficiently any media of her choice.

d. construct and deconstruct personal definitions of the likeness of a human model.

e. decentralise the human model in design.

f. develop a critical engagement with contemporary issues in art.

g. be conversant with mechanisms by which the art of portraiture has been historically presented and critiqued.

methodology:

- weekly engagement with live human models and their environment.
  some strategies to be employed include:

i. parody as in gani odutokun's 'dialogue with mona iisa'.

ii. diorama,e.g. iron smelters and northern horseman, museum and monuments board, accra.

iii. fantasy, e.g. archimboldo's gardener.

iv. pastiche

v. dialogue

Figure 102
Kevin Amankwah. Course Outline. (Year 3, Figure Painting, first semester, 2003)



Figure 103

Cosmos Opoku Kwarteng. Figure Painting Exercise. (Year 2, first semester, 2003).



Figure 104

Dominic Mensah. *Figure Painting Exercise.* (Year 3, first semester, 2003).

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA



Figure 105

George Blay. *Figure Painting Exercise.* (Year 3, first semester, 2003).



Figure 106

Eunice Ababio. *Figure Painting Exercise* (Year Three, first semester 2003).



Figure 107

Oppong Tiger Elias. *Figure Painting Exercise.* (Year 3, first semester, 2003).



Figure 108

Samuel Agyekum. *Figure Painting Exercise.* (Year 3, first semester, 2003).

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA



Figure 109

Eunice Ababio. *Figure Painting Exercise.* (Year 3, first semester, 2003).



Figure 110

Sabalda Amaniampong. *Figure Painting Exercise.* (Year 3, first semester, 2003).



Figure 111

George Blay. *Figure Painting Exercise.* (Year 3, first semester, 2003).



Figure 112

George Agyekum. *Figure Painting Exercise.* (Year 3, first semester, 2003).

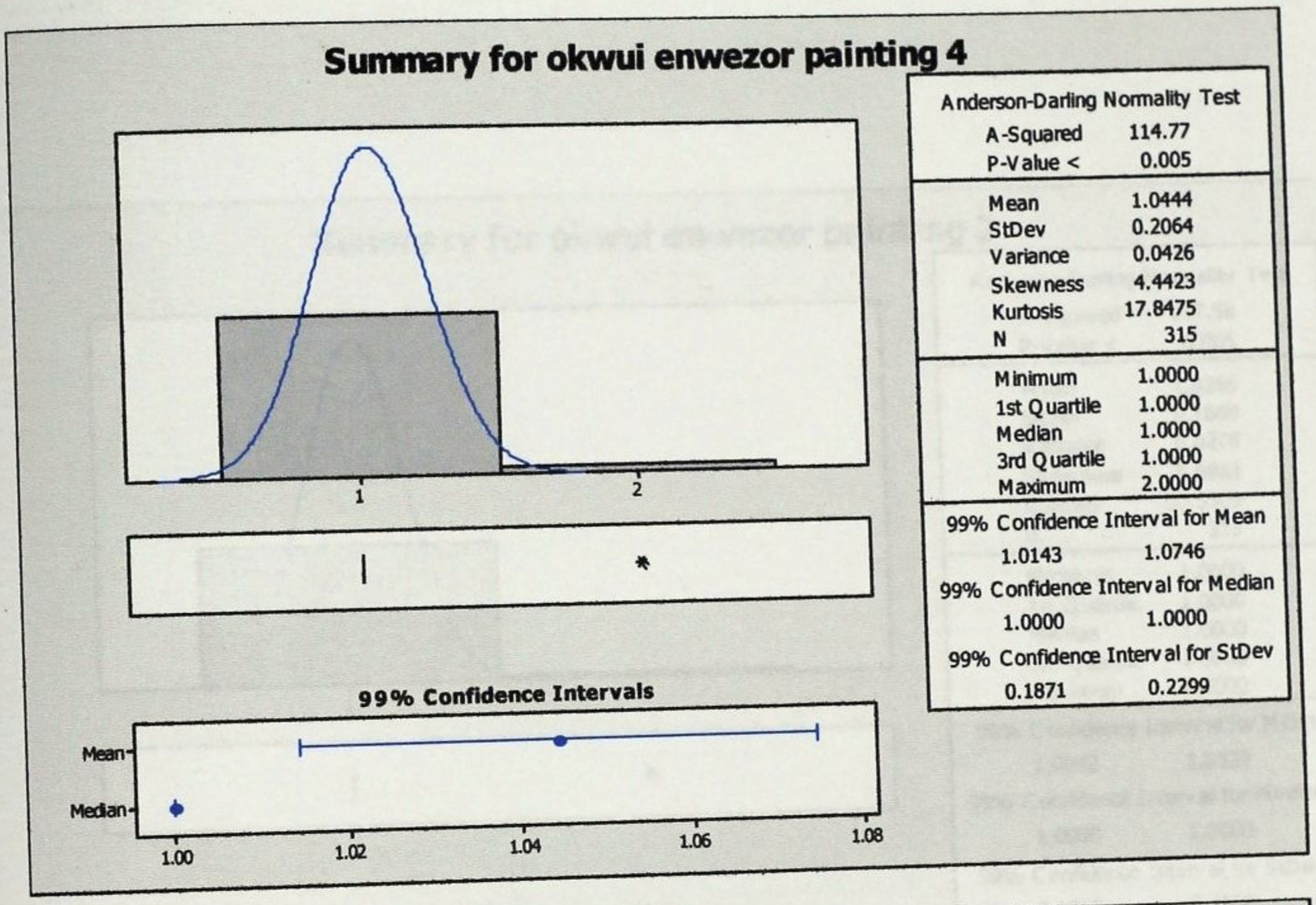


Figure 113a

Descriptive statistics for Okwui Enwezor Literacy Test, Painting 4 and 3 respectively.

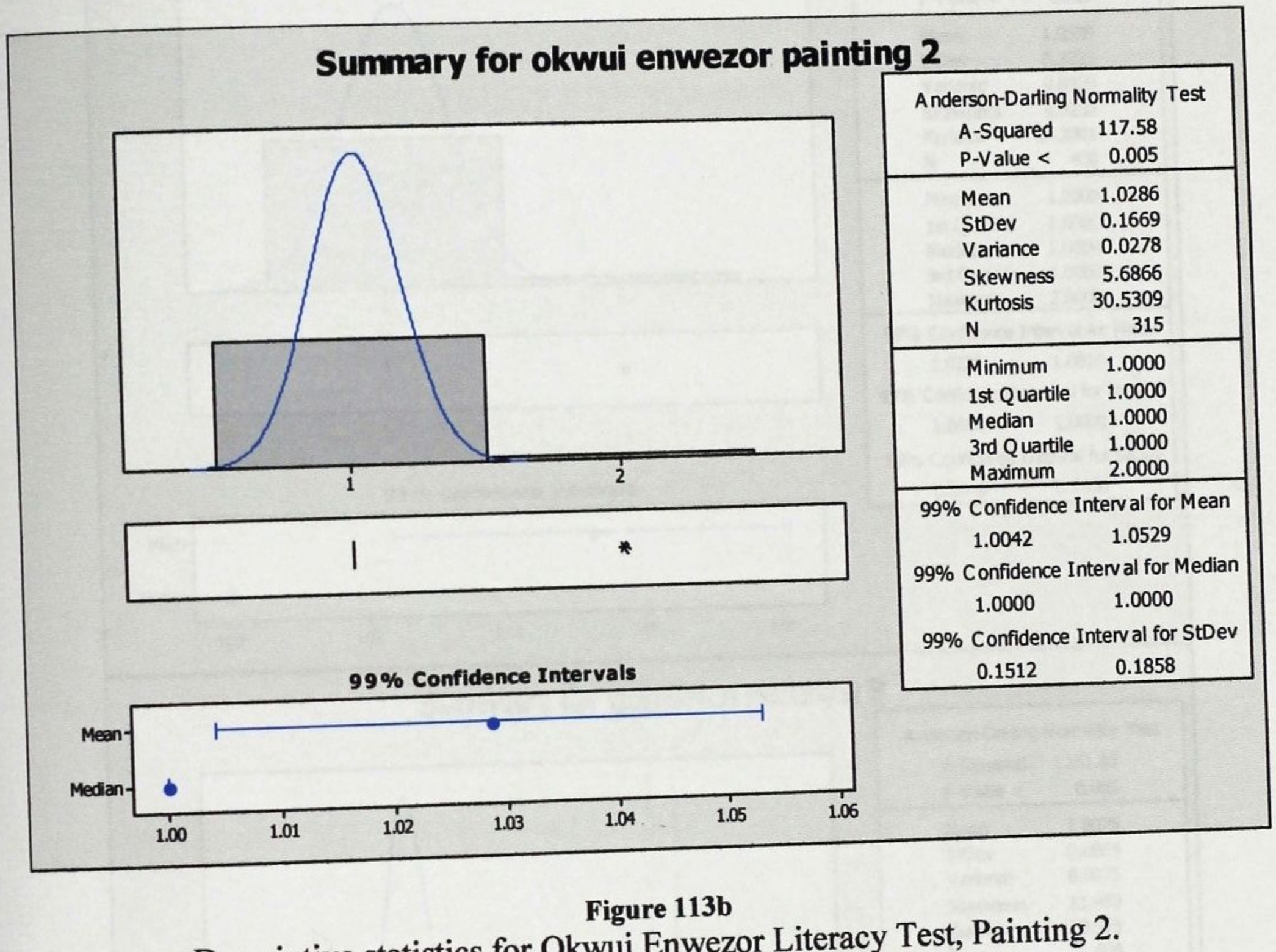


Figure 113b

Descriptive statistics for Okwui Enwezor Literacy Test, Painting 2.

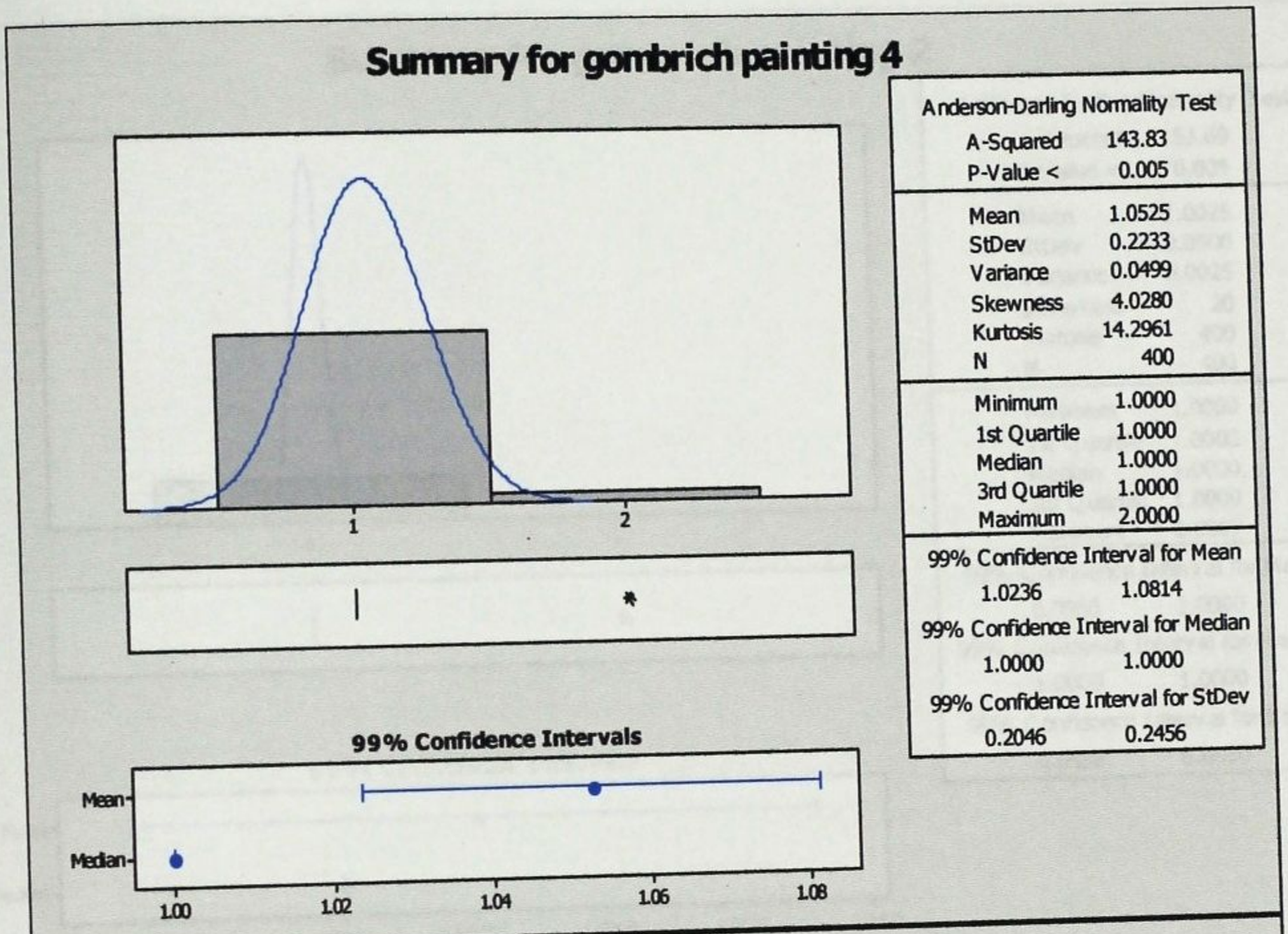


Figure 114a

Descriptive statistics for Gombrich Literacy Test, Painting 4 and 3 respectively.

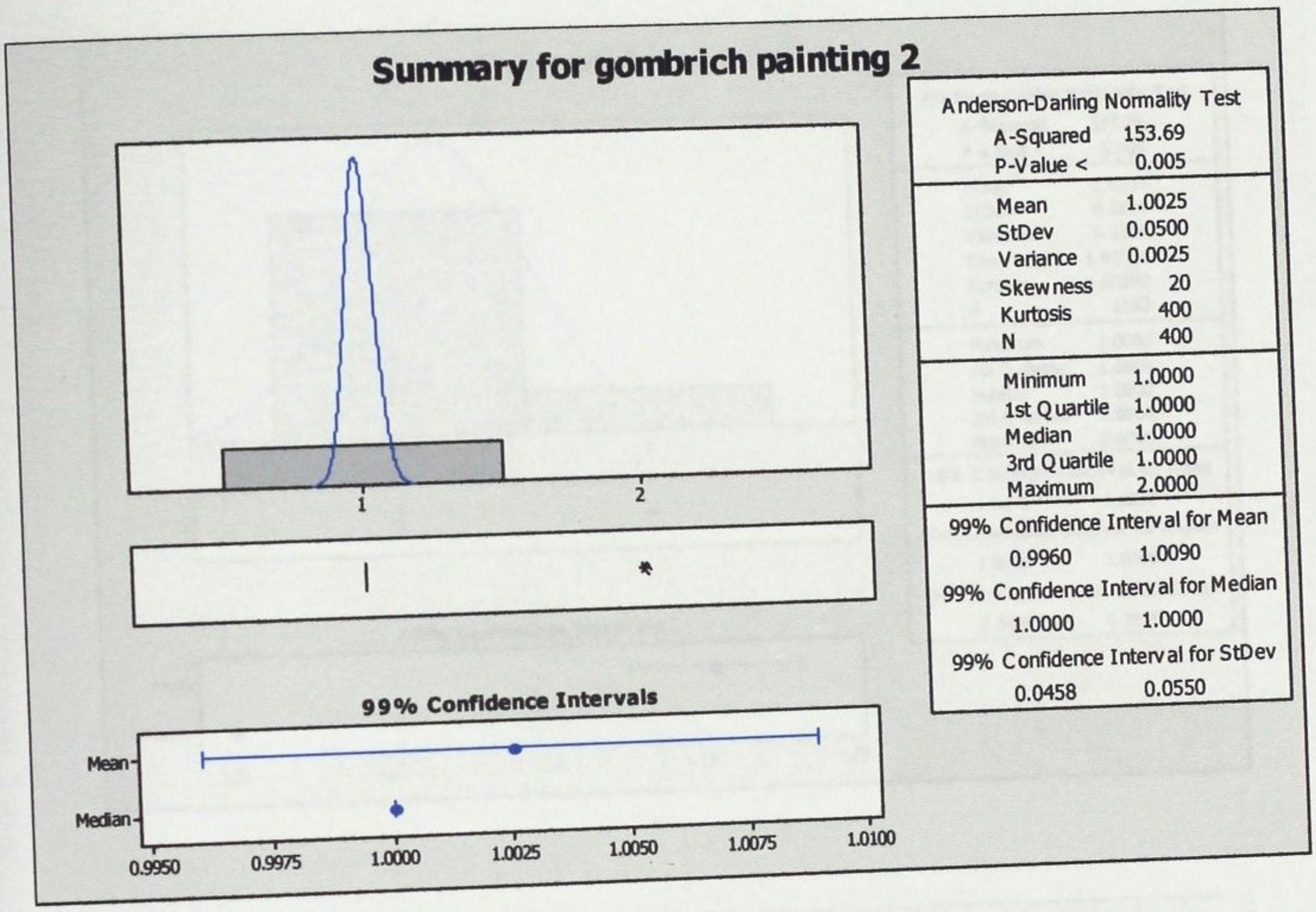
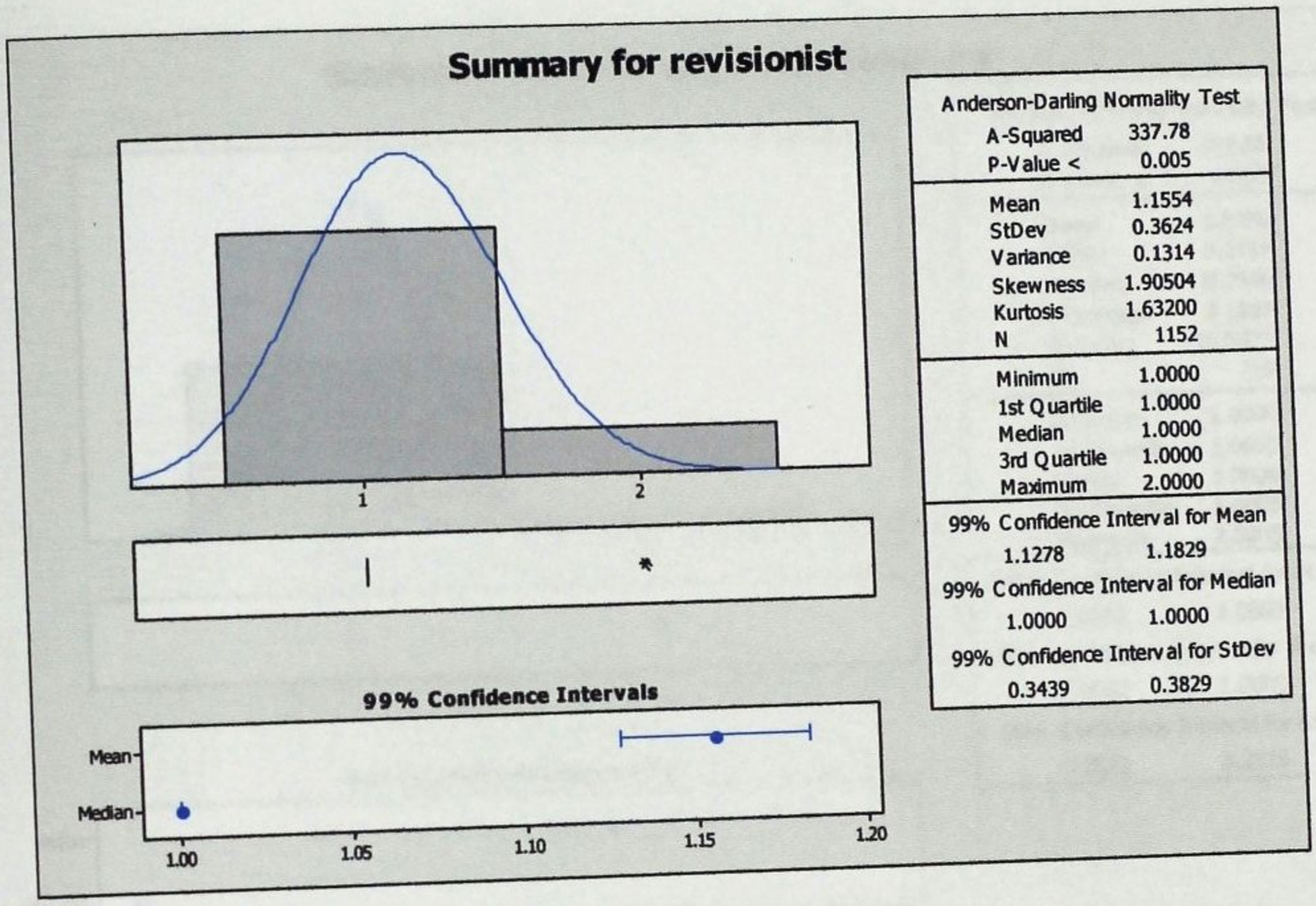


Figure 114b
Descriptive statistics for Gombrich Literacy Test, Painting 2.



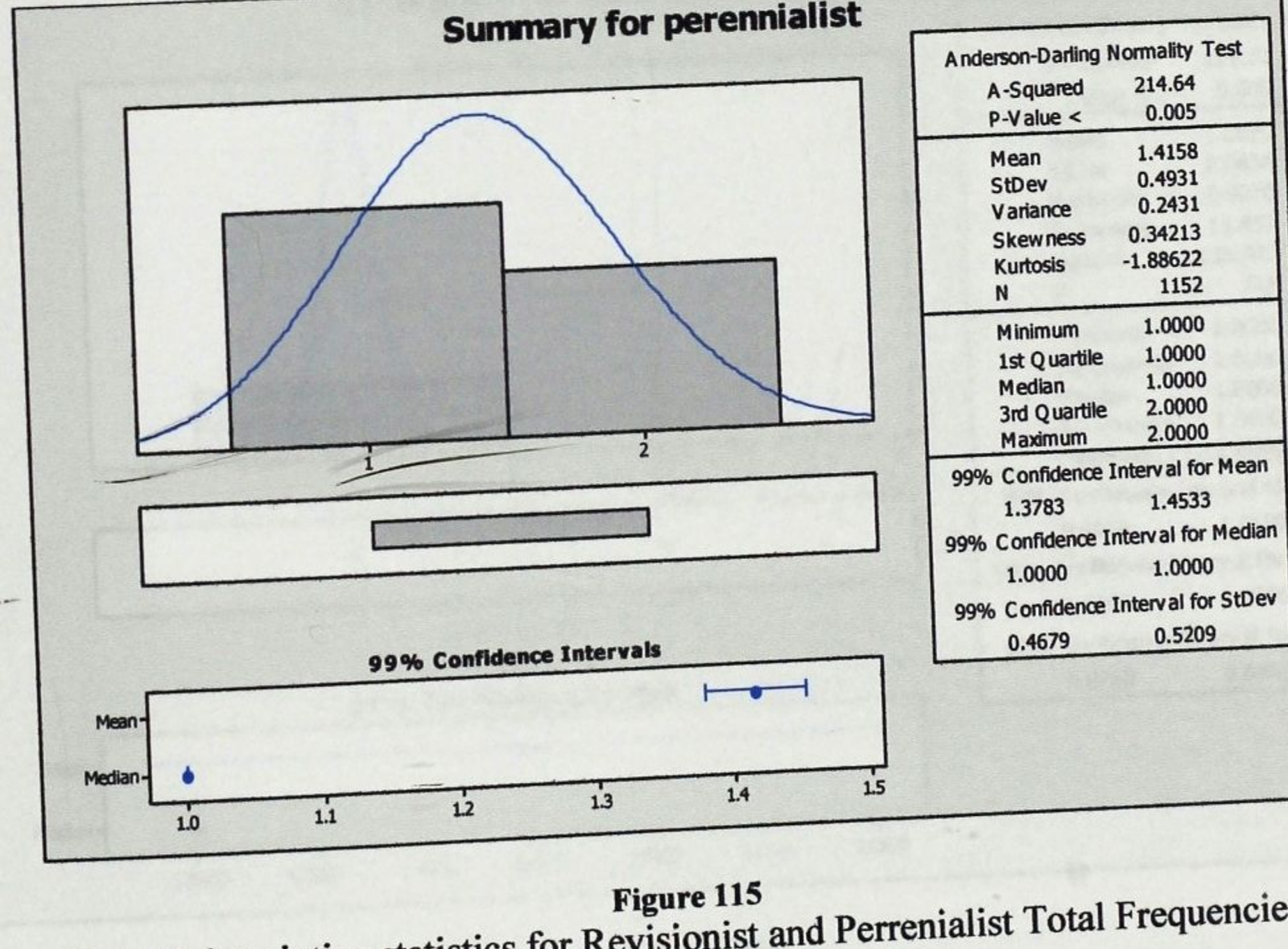


Figure 115

Overall descriptive statistics for Revisionist and Perrenialist Total Frequencies respectively.

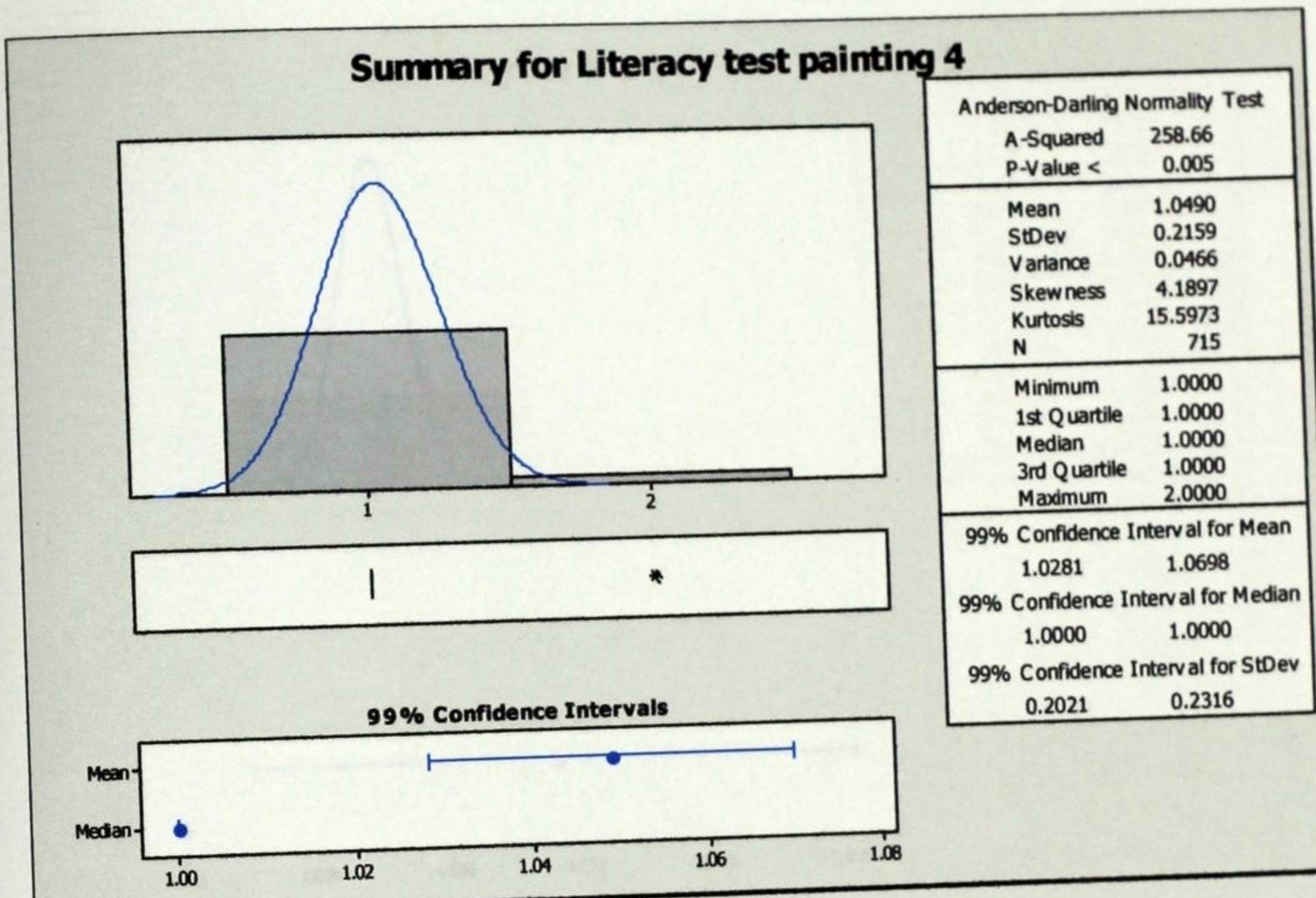


Figure 116a

Descriptive statistics for Literacy Test, Painting 4 and 3 respectively.

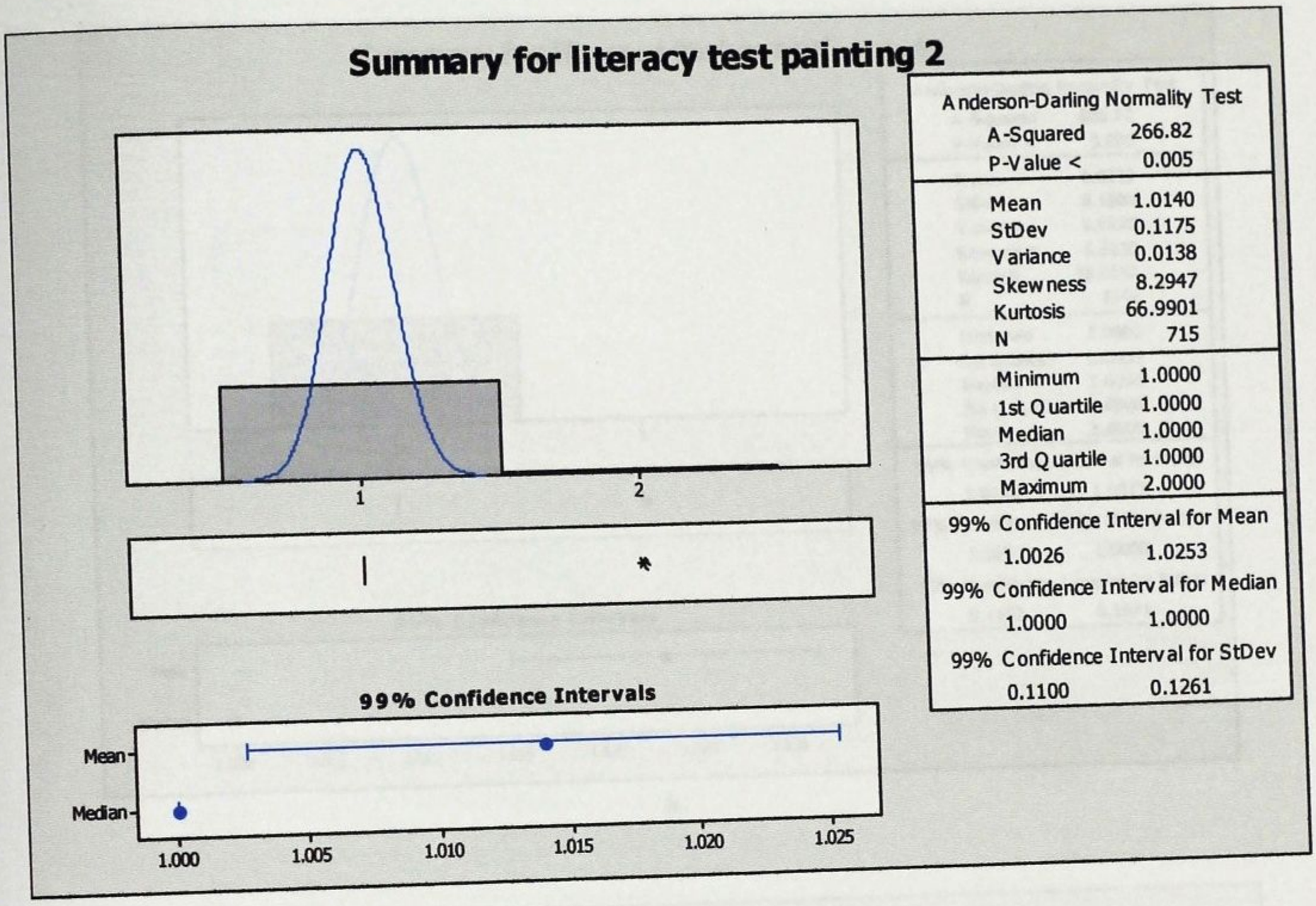
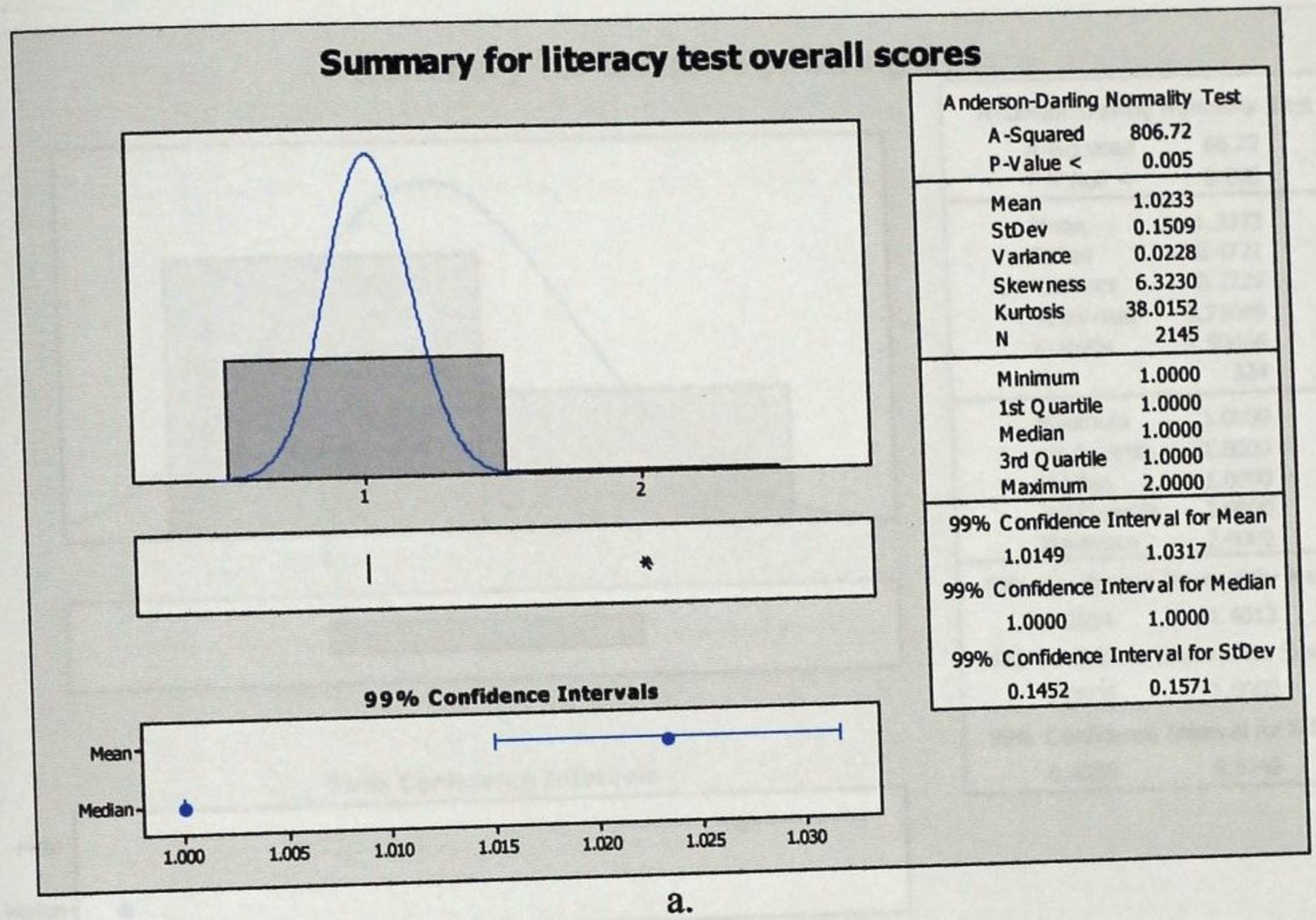
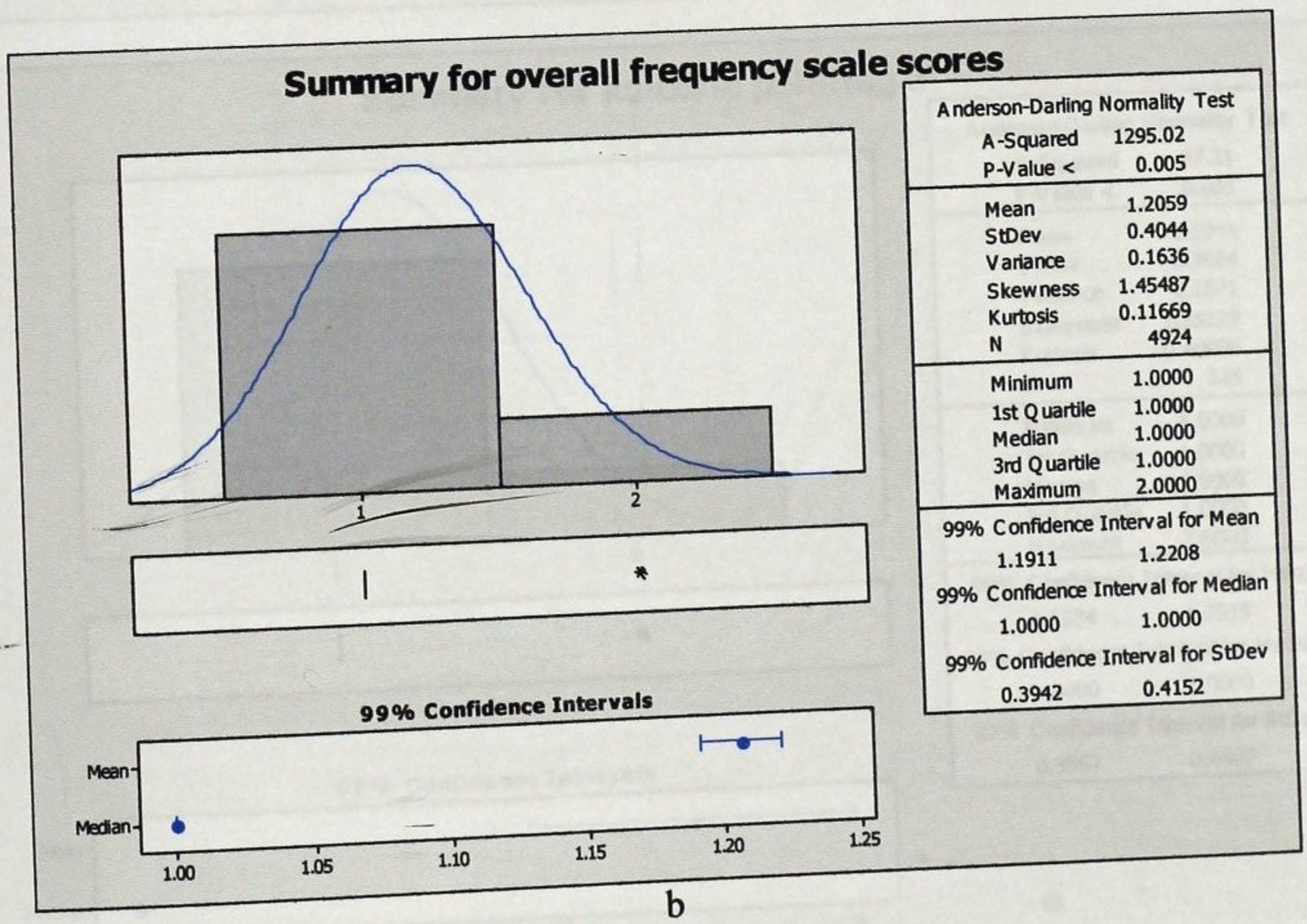


Figure 116b
Descriptive statistics for Literacy Test, Painting 2



a.



b

Figure 117

Descriptive statistics for Overall Frequency Scale, Painting 4, 3 and 2 respectively.

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

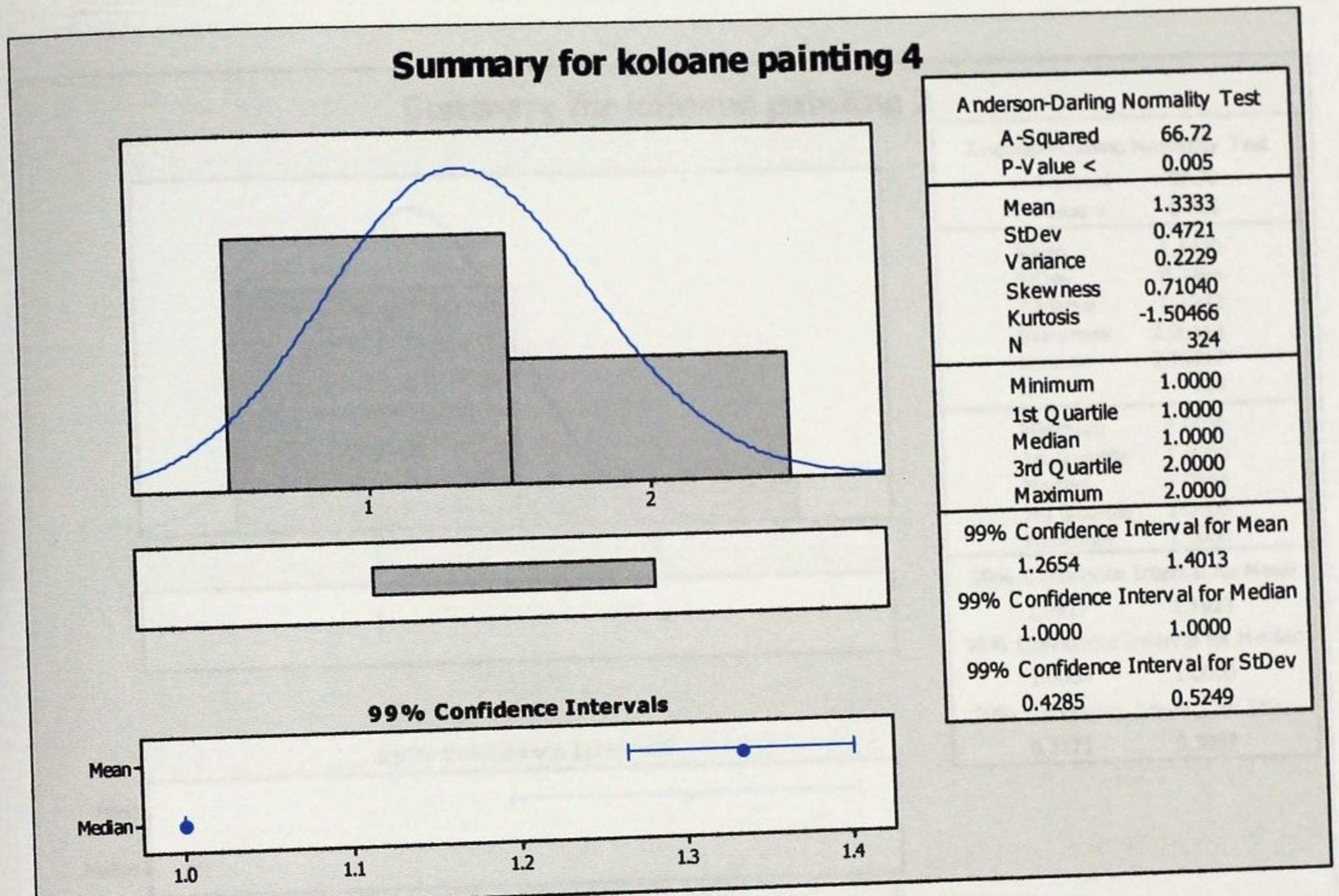


Figure 118a.

Descriptive statistics for Koloane Frequency Scale, Painting 4 and 3 respectively.

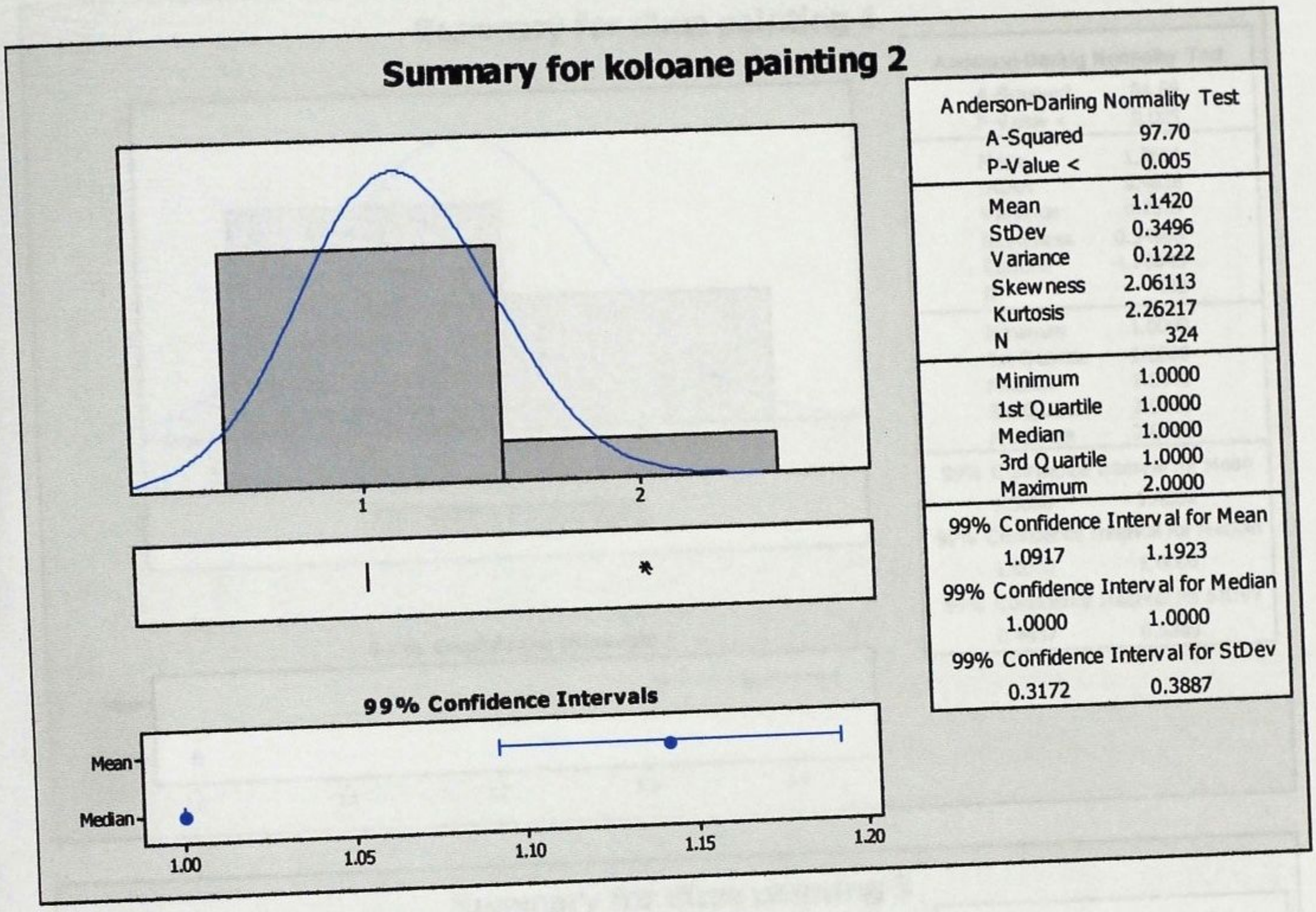
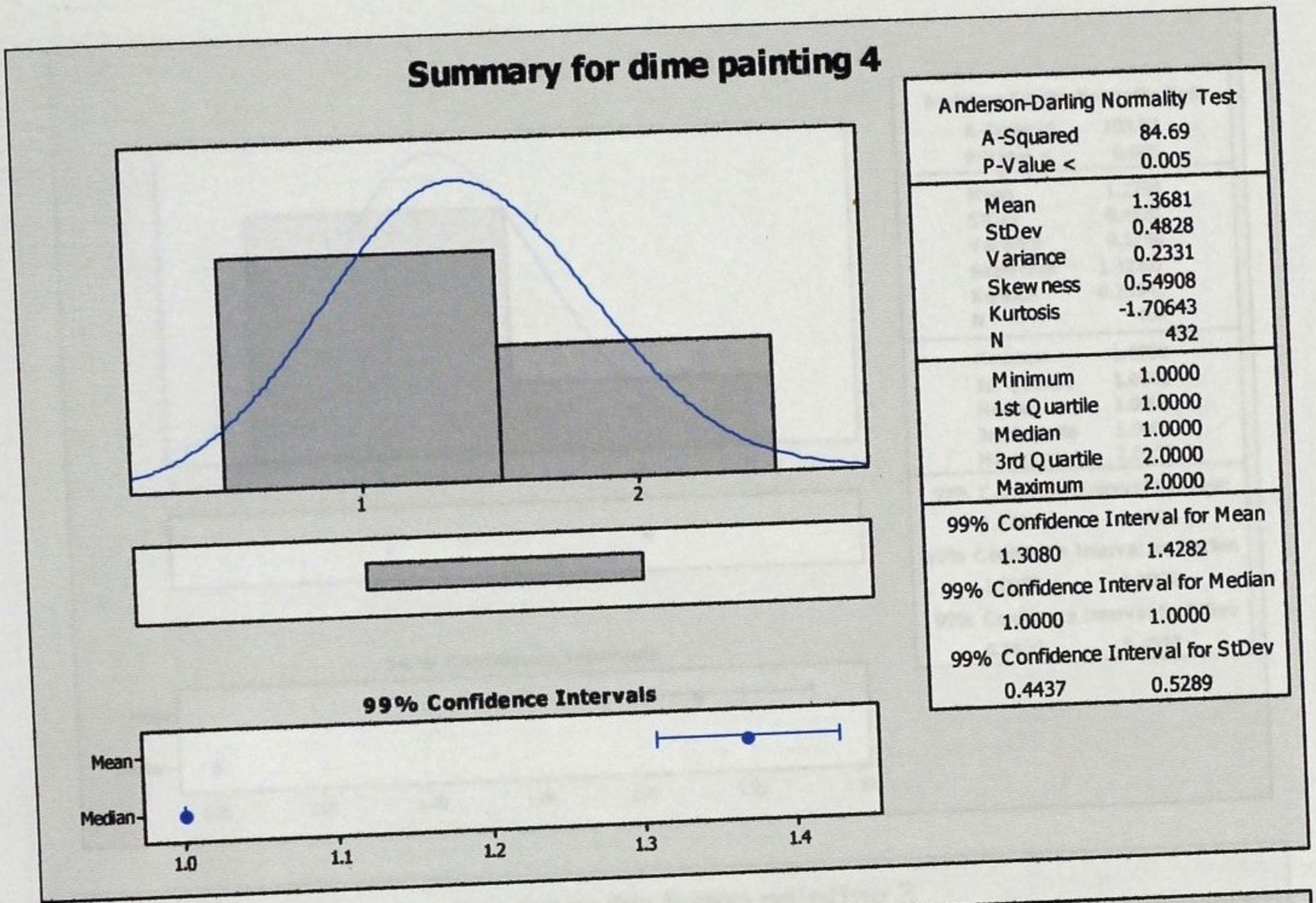


Figure 118b

Descriptive statistics for Koloane Frequency Scale, Painting 2.



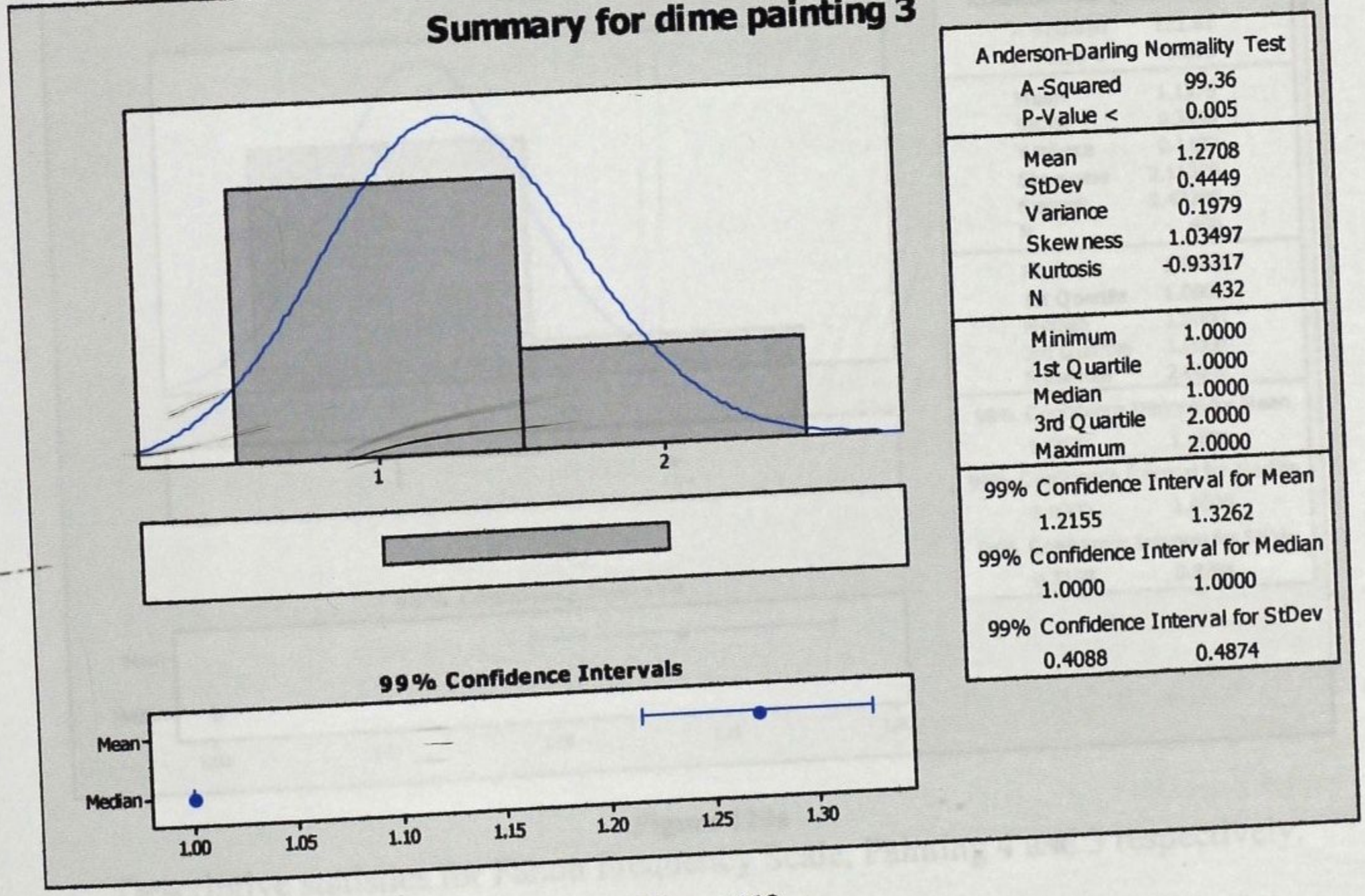
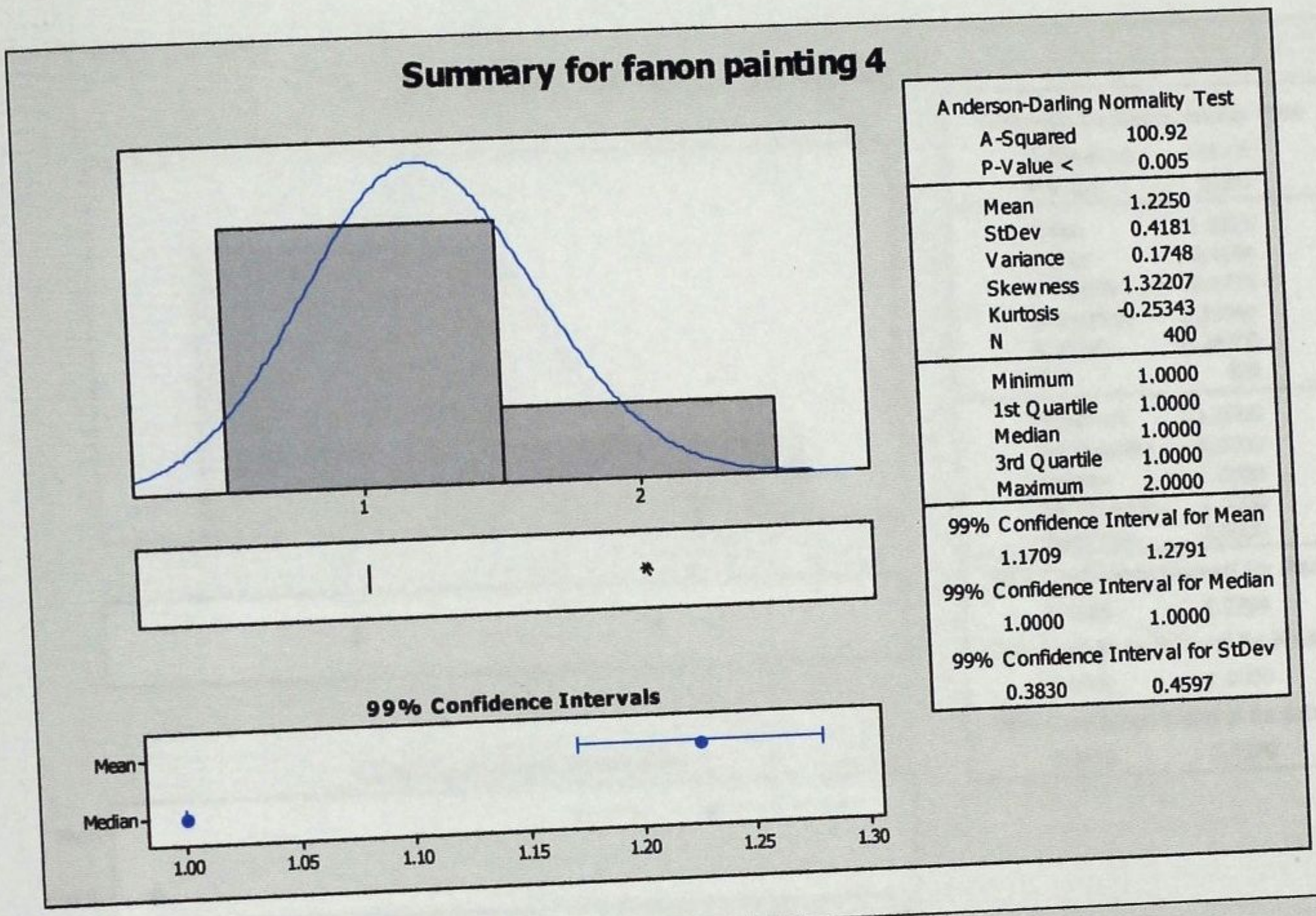


Figure 119

Descriptive statistics for Dime Frequency Scale, Painting 4 and 3 respectively.



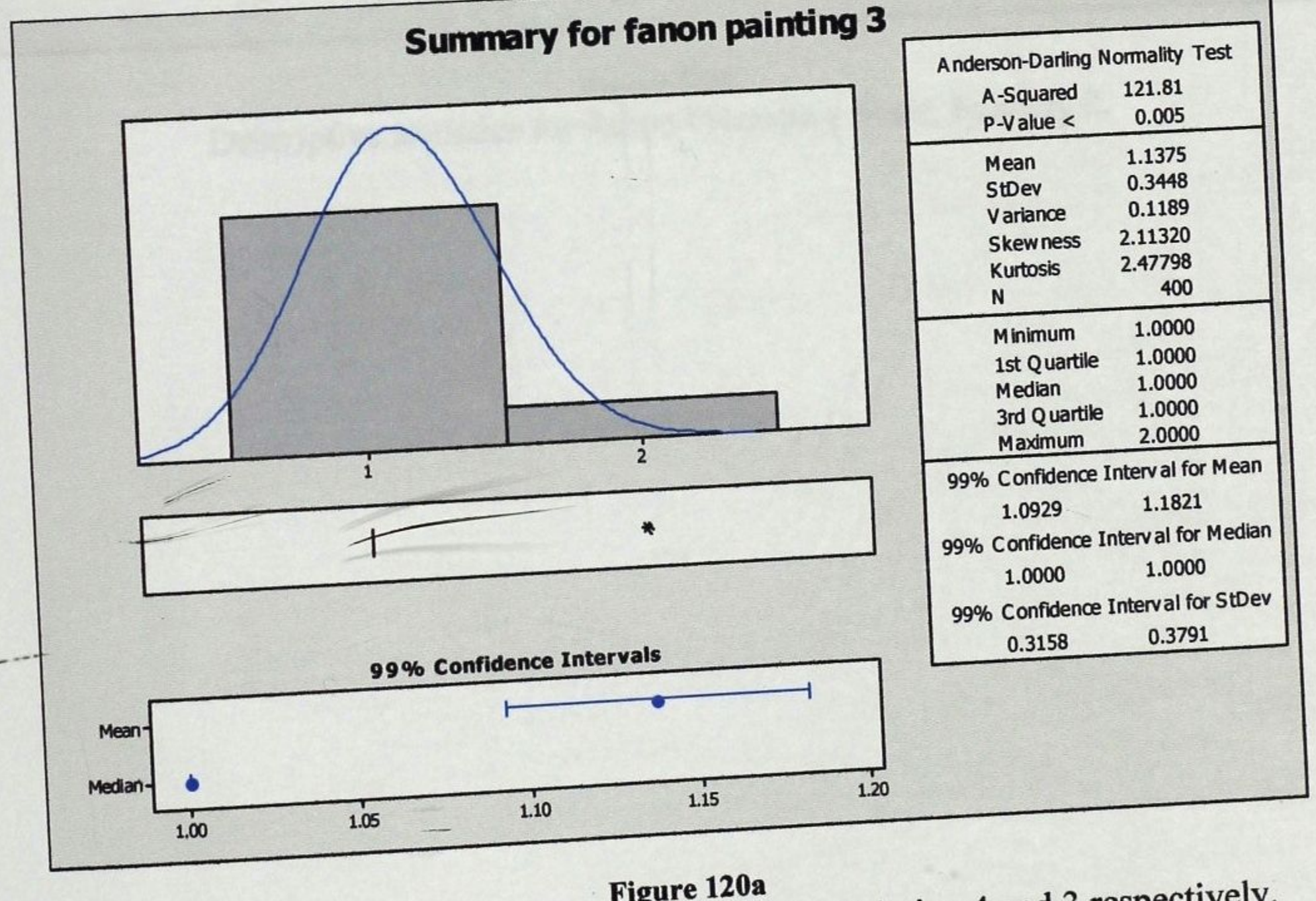


Figure 120a

Descriptive statistics for Fanon Frequency Scale, Painting 4 and 3 respectively.

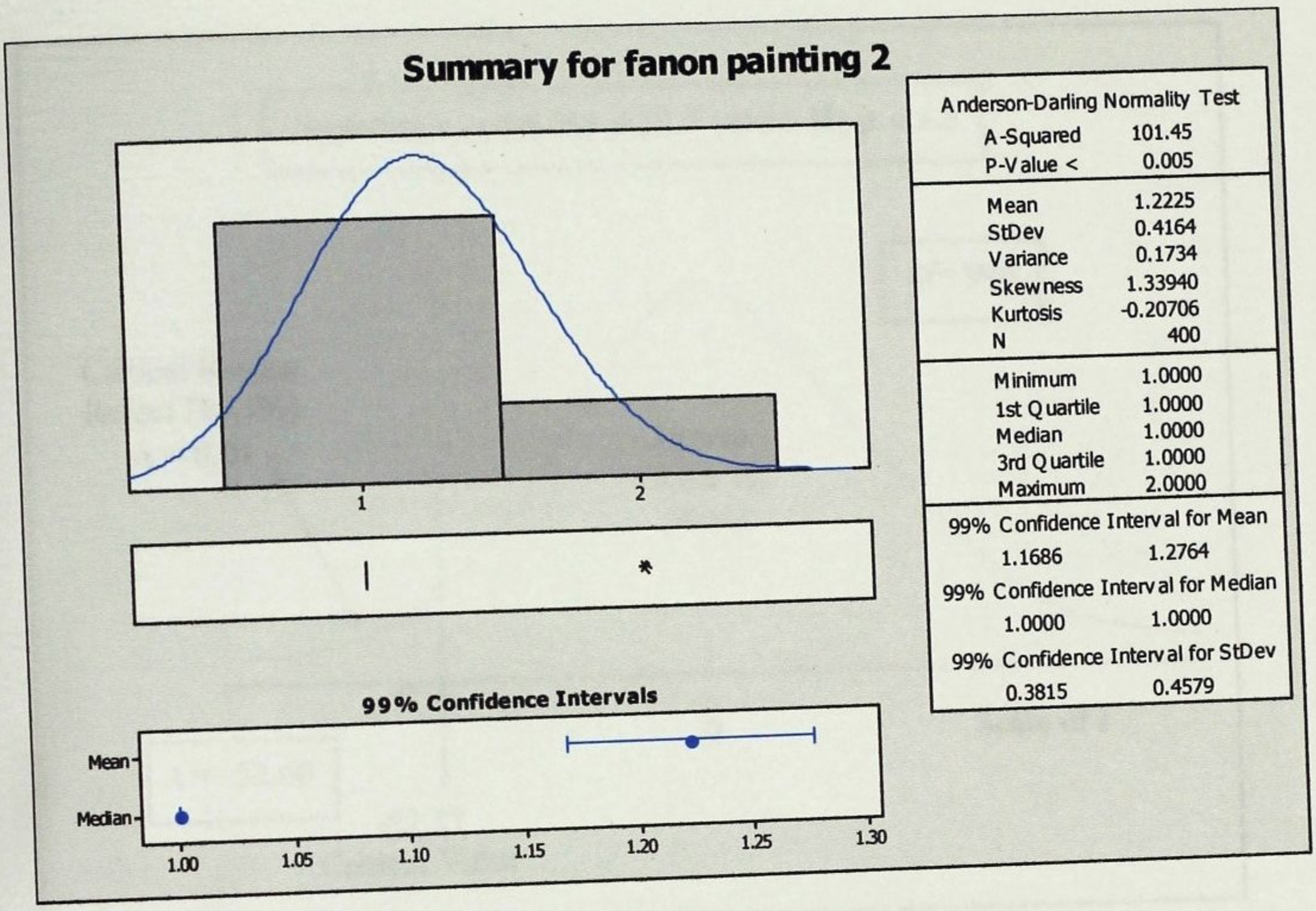


Figure 120b

Descriptive statistics for Fanon Frequency Scale, Painting 2.

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

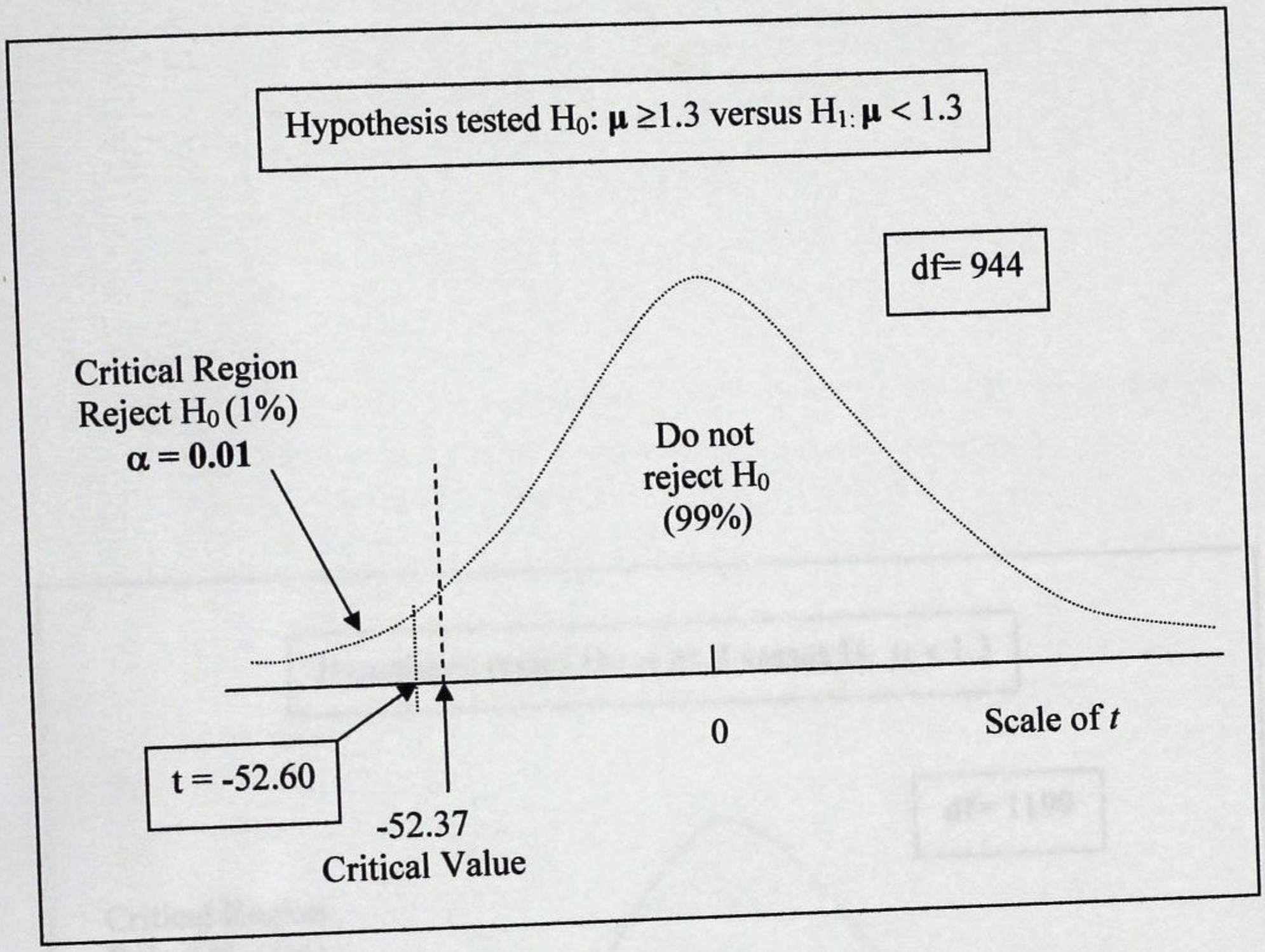


Figure 121

Regions of rejection and nonrejection, critical values and *t* values
Hypothesis 1 (Okwui Enwezor Total, Painting 4,3,2)
One-Tailed *t* test
(Lower-tailed Critical Region, $\alpha = 0.01$).

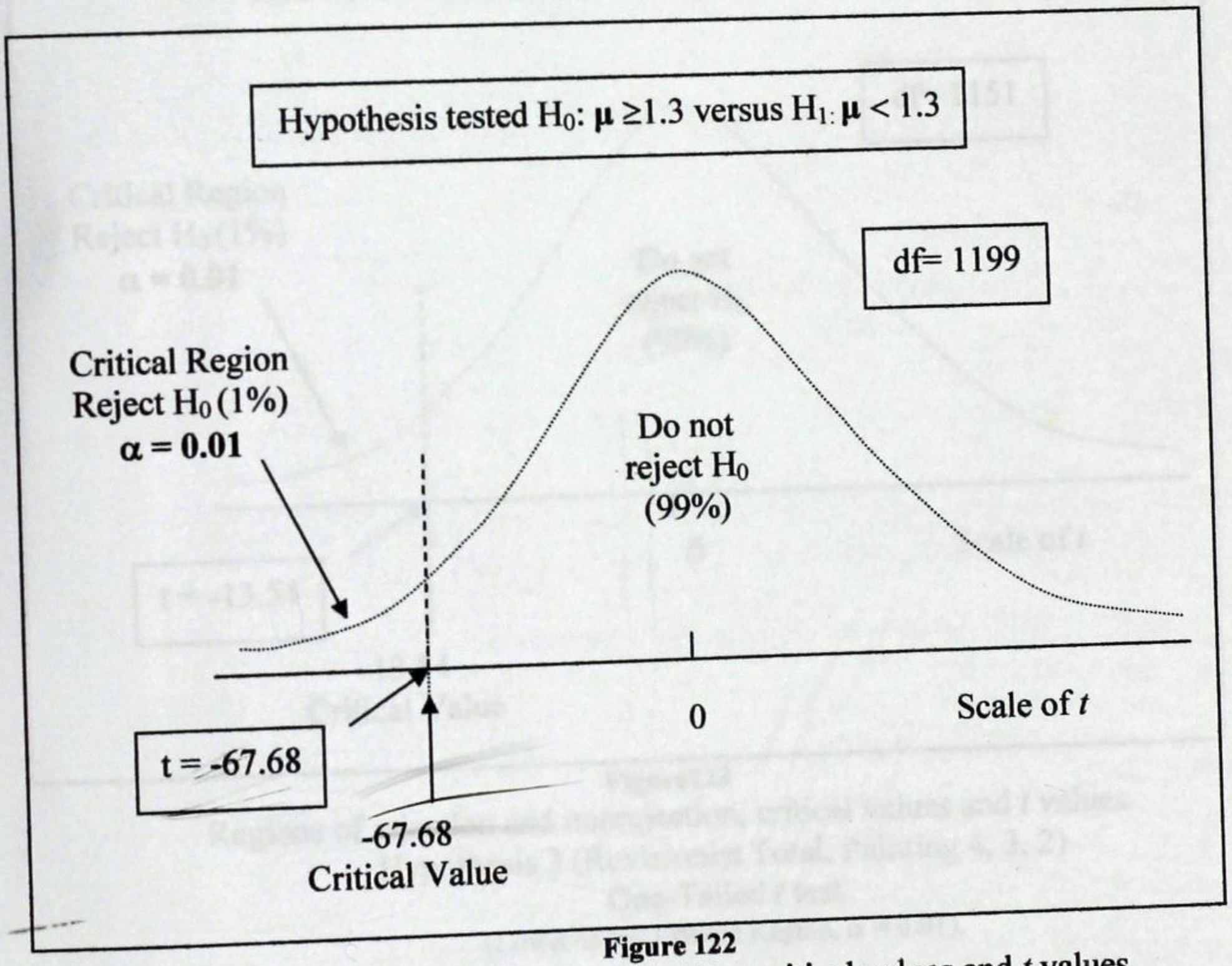


Figure 122

Regions of rejection and nonrejection, critical values and *t* values Hypothesis 2 (Gombrich Total, Painting 4, 3, 2) One-Tailed *t* test (Lower-tailed Critical Region, $\alpha = 0.01$).

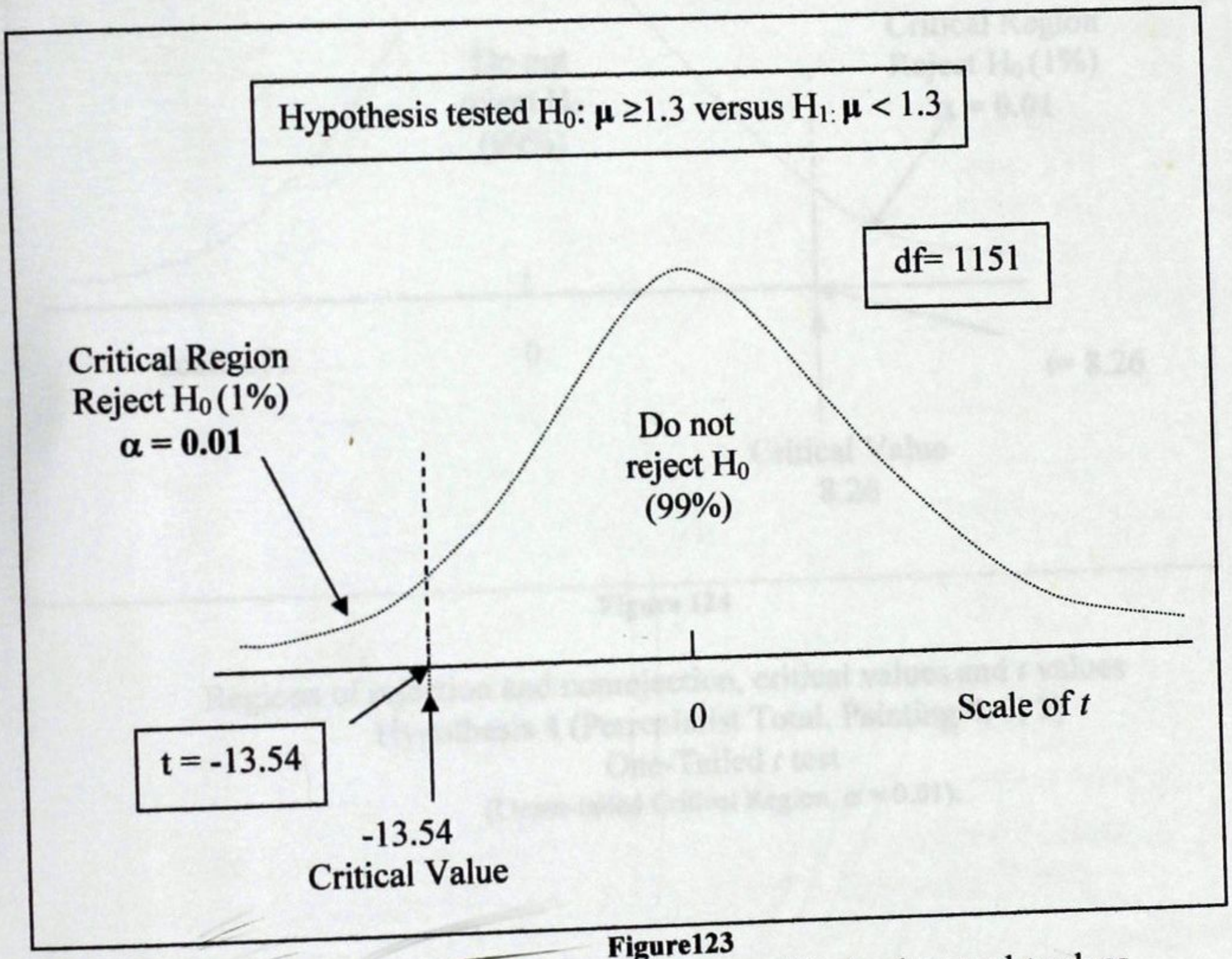


Figure123

Regions of rejection and nonrejection, critical values and *t* values
Hypothesis 3 (Revisionist Total, Painting 4, 3, 2)
One-Tailed *t* test
(Lower-tailed Critical Region, $\alpha = 0.01$).

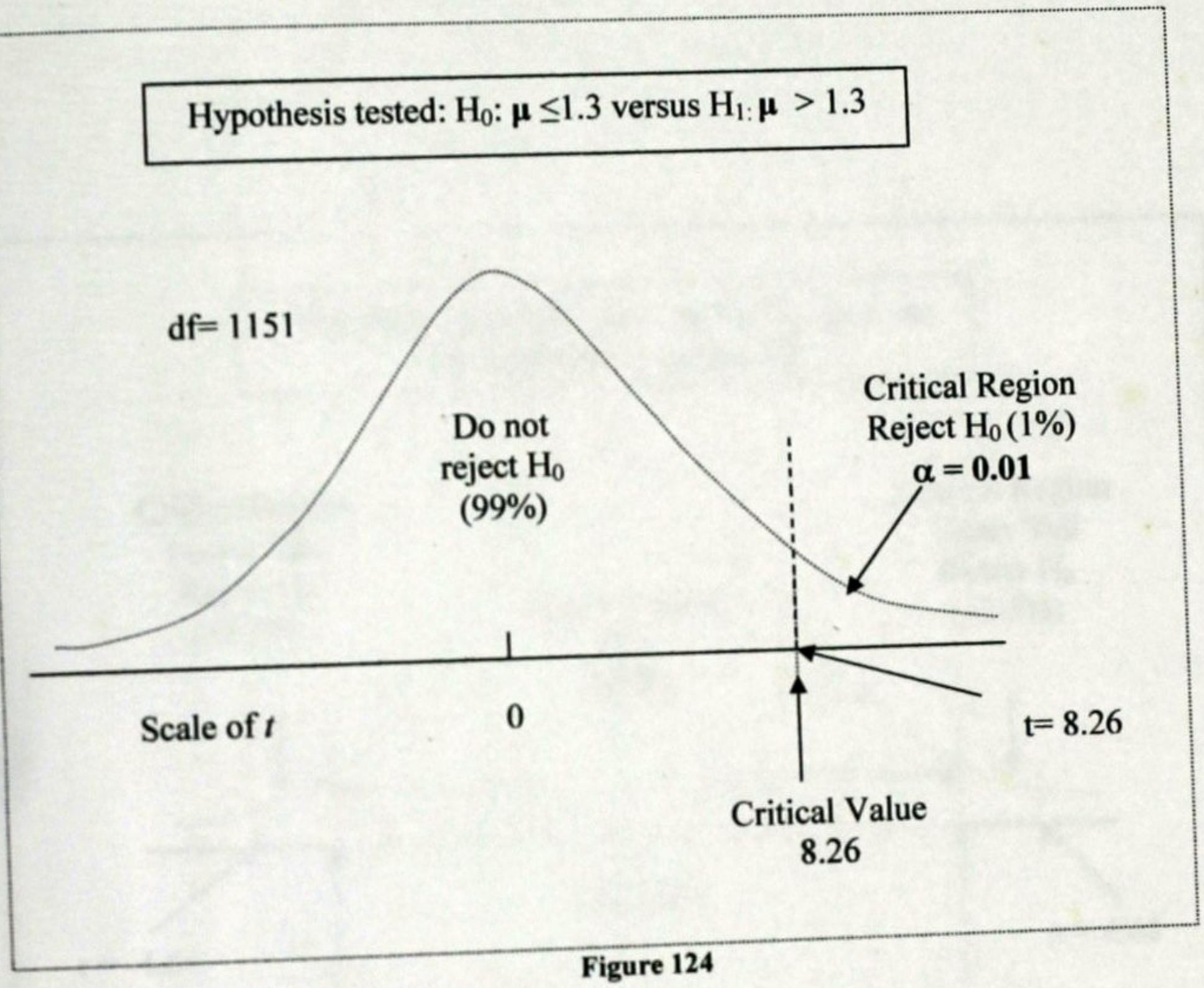


Figure 124

Regions of rejection and nonrejection, critical values and *t* values
Hypothesis 4 (Perrenialist Total, Painting 4, 3, 2)
One-Tailed *t* test
(Upper-tailed Critical Region, $\alpha = 0.01$).

LIBRARY
KWAME NKRUMAH UNIVERSITY OF
SCIENCE AND TECHNOLOGY
KUMASI-GHANA

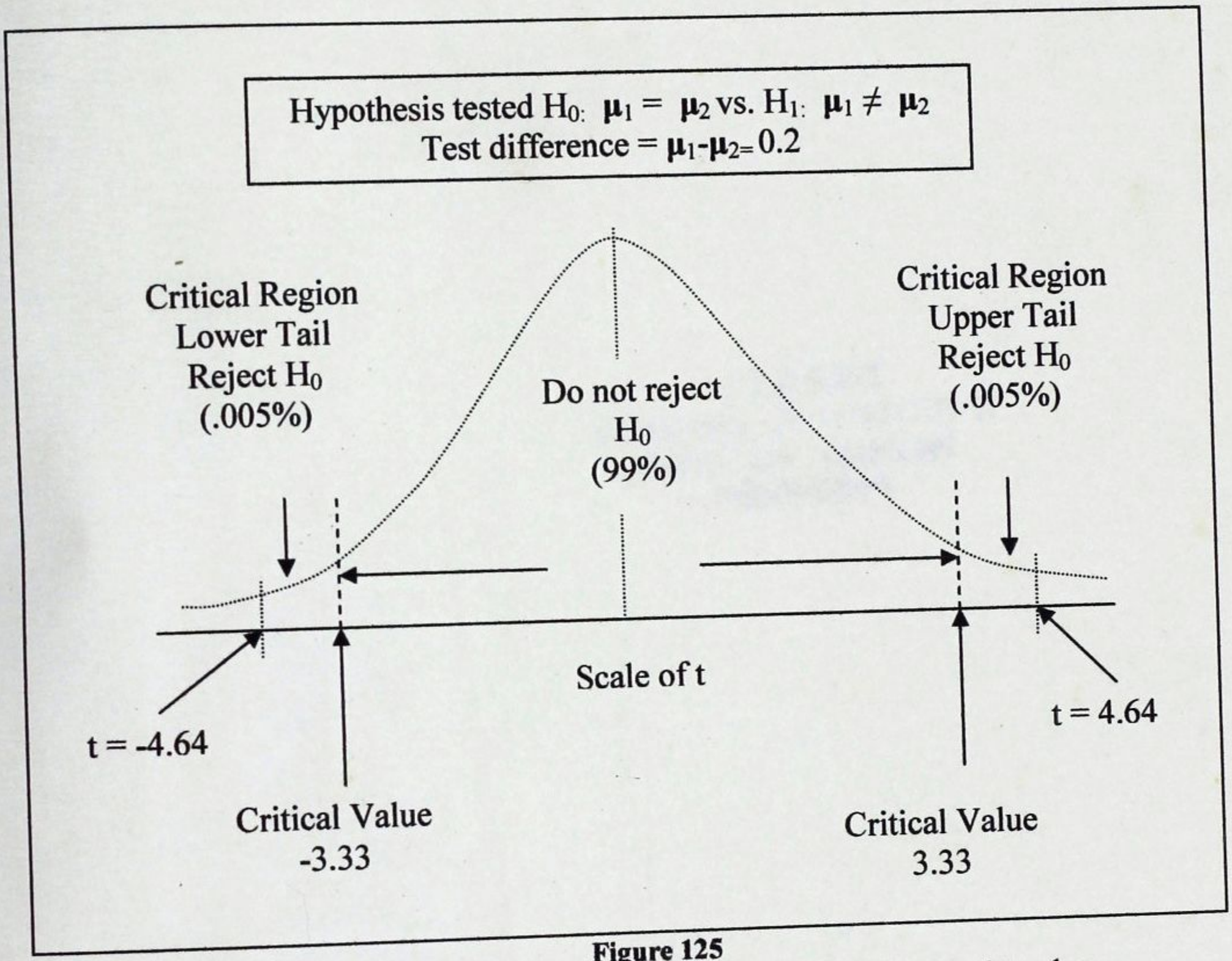


Figure 125

Regions of rejection and nonrejection, critical values and *t* values
Hypothesis 5: (Revisionist Total, Perrenialist Total)
Two-Tailed *t* test
($\alpha = 0.01$).