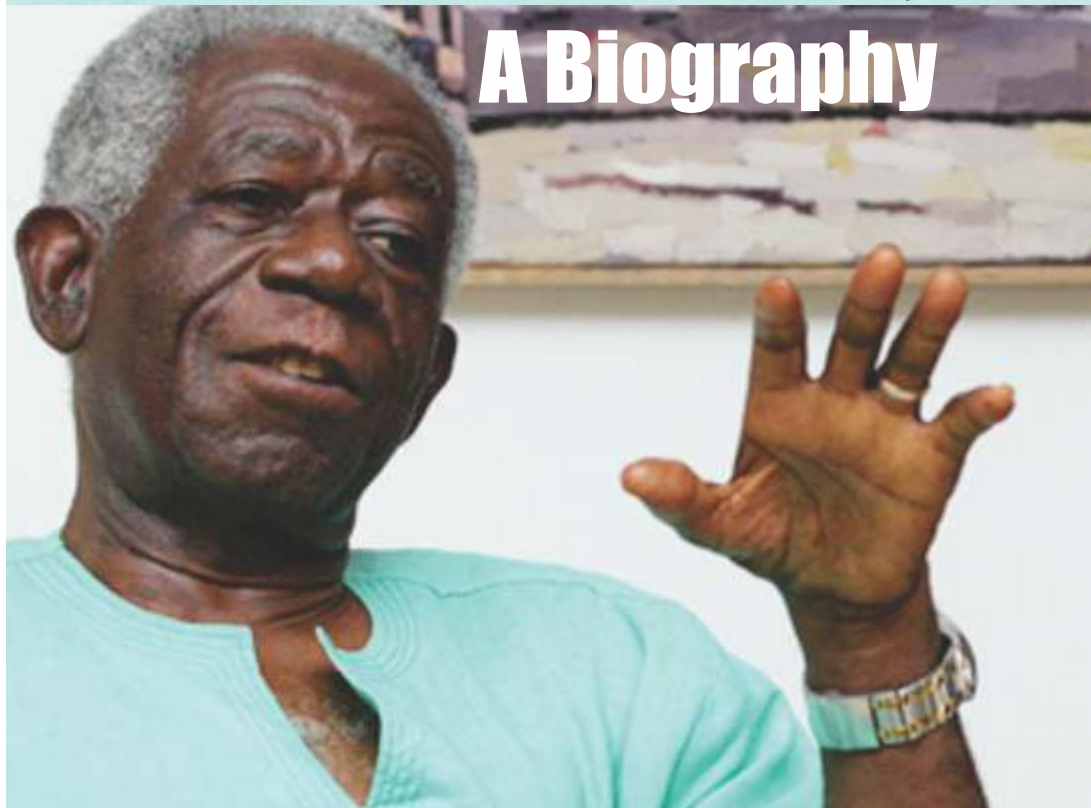
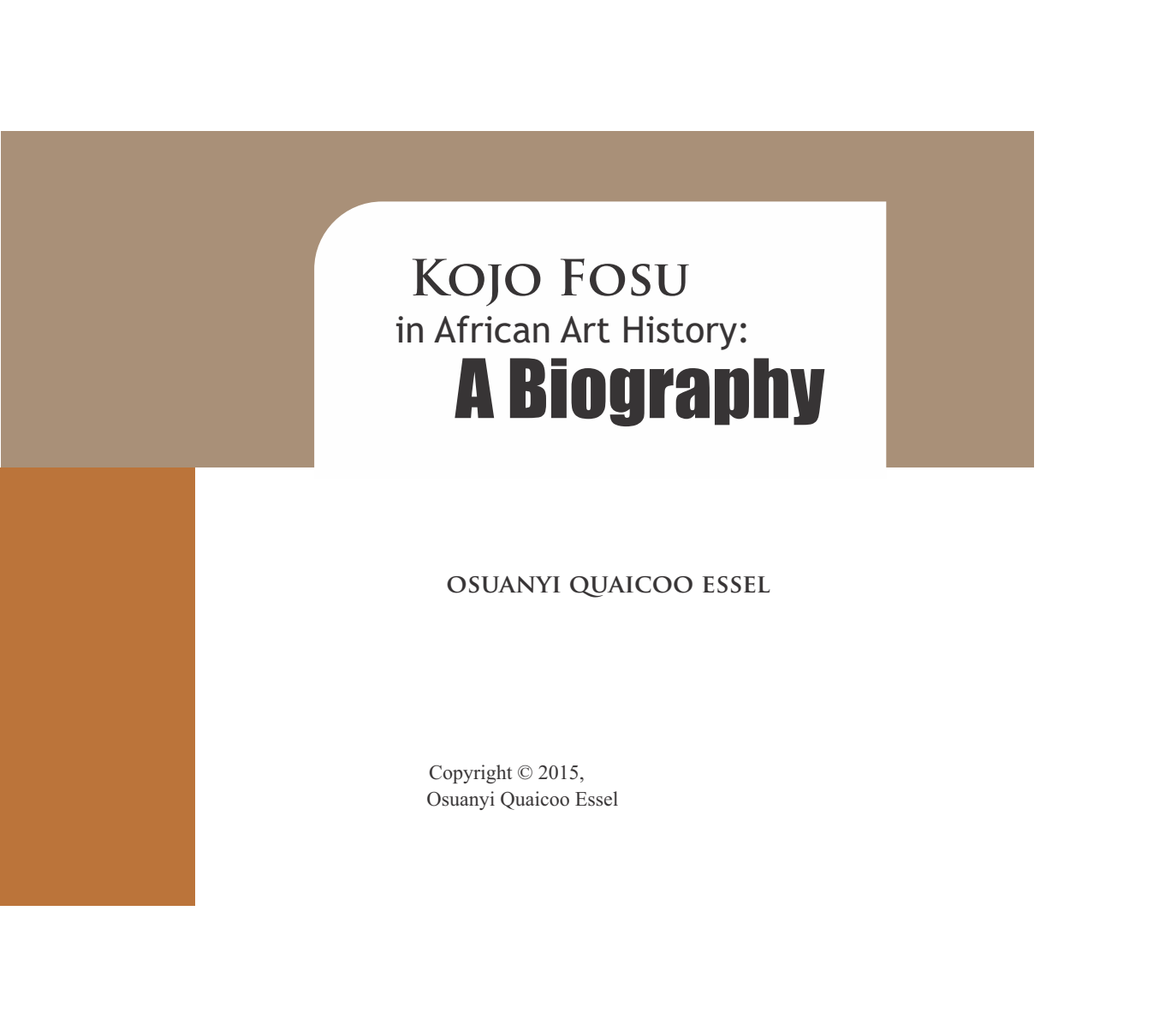


KOJO FOSU
in African Art History:

A Biography



Osuanyi Quaicoo Essel

The book cover features a minimalist design with geometric shapes. A large, light brown rectangle at the top has a white semi-circular cutout on its left side. Below this, a solid orange rectangle is positioned on the left. The main title is centered within the white cutout area.

KOJO FOSU in African Art History: **A Biography**

OSUANYI QUAICOO ESSEL

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Kojo Fosu in African Art History: A BIOGRAPHY — I

PART ONE

Introduction

INTRODUCTION

Since the creation of the world, death has proved its inevitable superiority and inimical strength over the very existence of humans. When death lays its icy hands on a person, no amount of treasure is enough to placate it. The Akans say “*Se owu kitsa adze a, nkwa nntum nngye*” which translates as when death grabs a living being, life cannot wrestle for it. In Akan cosmic worldview, death is a transition from the physical world to the underworld in a person's life, and is therefore not a final terminus but a two-way perpetual traffic. From the underworld, the dead person is reincarnated to the physical world. This holds true in Afrocentric belief system and religious thoughts. Irrespective of the thoughts regarding the mystery of death, the loss of human life no matter one's affinity with the deceased, is deeply regrettable and often causes unbearable pain and sadness which sometimes triggers prolonged solemnity and even loss of another human life. Death is unwelcomed news to the ears of humans.

The poster that announced Professor Kojo Fosu's journey to the underworld bears the inscription “*Celebration of Life*”. Often, such inscriptions appear on funeral paraphernalia (including posters, banners, T-Shirt and cloths) of deceased aged seventy years and above. Biblical mythology chronicled in Proverbs 90:10 pegs the humans' life expectancy at seventy and eighty years range while Genesis 6:3 situates it at one-hundred and twenty years. It could be observed that longevity in itself is relative. Despite the conflicting tensions on the exactness of humans' degree of existence, the inscriptions “*Celebration of Life*” lend itself to the influence of the seventy-to-eighty years range in his circumstance. The analogy is that giving up the ghost at age seventy-eight is worth celebrating.

With his tender loving fatherly care and academic coaching in building the capacity of numerous students around the world, his painful demise is like a piercing dagger in the hearts of many, and personally found nothing celebratory about it. Upon thorough reflections on the times I spent together with him, especially, the last words, he muttered to me on July 12, 2015 as I sat beside his sick bed, I was plunged into a trance and begun to connect his selfless academic service to his students around the globe and the different Universities he served in his lifetime. From my reflections it is worthy to celebrate this quality academic service he rendered to his students and faculty members in the universities he served. His academic writings on Ghanaian and African art history has helped in shaping Ghana's art-historical paths to the extent that he towered over this discipline as an outstanding historian of his time.

In writing this biography, I have paid selective attention to my personal experiences with him, the information he willingly shared with me and the testimonies others shared about him with no intention of aggrandizing his achievement. The document is divided into three parts. The first part gives accounts of his personal and academic life, the second part touches on his favourite sayings and the third is a photographic documentation of his life.

CELEBRANT OF LEARNERS' EXCELLENCE

By demonstrating the practicality of good teacher-learner relationship, Professor Kojo Fosu's relationship with his learners was cordial and lovely. This facilitated discussions in his class. Words of encouragement kept coming out of his mouth to his learners even in his painful moments. Keen on building the academic potentials of learners, he marked students' assignments on time. As he marked, he identified the strength and weakness of the learners for remedial reasons. Mere scoring of assignments did not end his assessment process. After the marked scripts have found their way into the hands of learners, assessment still continued. Trust Prof to call you anytime to continue the discussions which could not end in class. This was the, man. His devotion to work and sense of care was simply impeccable. Sometimes, a particular issue raised by a learner generated a healthy academic debate in class or between him and the learner. Supervisees under his supervision testified that anytime he called on non-contact hours he sought their permission before making further pronouncements. One of his students, Jerry Orhin Yorke, whom he had successfully supervised his MPhil thesis, a week to his death testified in his text message to me that:

"I am so touched because even on his sick bed, he encouraged me to work hard and submit [my thesis] before the deadline. He exhibited fatherly love beyond measure, showed courage in the face of pain, and even when I requested he had some rest, he played it down...he was humble and welcoming. When his strength could not take him to his hall, he allowed me into his bedroom for

discussions on my thesis. Yet when I said 'thank you' for sharing your knowledge with us [students], he said 'Don't thank me, it's my job'.

Yorke's description of Professor Fosu's sombre character and attitude towards work is an undisputable fact and remains the experiential truth that embodied his academic moral certitude. As an identifier and nurturer of creative writing talents in his Art History, and Aesthetics and Criticisms class, he shared with me the growing writing prowess of his learners anytime we met after his class. By imbibing the rudiments of the class, Yorke, by his hardworking character had caught the eye of Professor Fosu as one of the promising learners of Aesthetics and Criticisms class. Coincidentally, he was part of the trio who actively responded to the summons of Professor Fosu upon his unusual invitation of his learners (masters' and PhD) four days to his death. Other members of the trio were Enoch Awinpaga and the writer. At about 2:20pm of Sunday July 12 2015, we had taken our seat and were deeply engrossed in an intellectual discussion with him in his bedroom as he laid on his sick bed while his wife, Mrs Helena Fosu, daughter, Nana Efua Tanowa Fosu and closest nephew, Nana Obuadum Pampim Adjei V, looked on. Taking the centre stage of the discussion was the criminalization of Asafo flags by the colonialists in the then Gold Coast debarring the people from its usage. Professor Kojo Fosu had sent his daughter Nana Efua to pick a book from his study room for my perusal. She could not figure out the particular book so she had to carry the entire boxes containing the books to the bedroom where we sat to help her. Although our efforts to search for the book had proved futile had I chanced on a journal article that dealt with the criminalization of Asafo flags. Having glanced through the abstract I directed the question to Prof saying "Prof, do you know that the Asafo flags were once banned by the colonialists?" "Yes", he replied. This set the tone for the debate. I gathered from our discussion his encouraging message to all his learners

to continue researching into African Ghanaian Art in telling the full story of her Art. Our presence with him was a conduit to re-echo this frequent pieces of advice to learners who had passed through his tutelage received.

During his post retirement teaching at the University of Education, Winneba, (from 2009 to 2015), his advice fell on good ears of his learners. This led to the publication of the maiden edition of the *Artswall Magazine* in May 2013 under his patristic academic inspiration and editorial supervisory role. His innermost joy surrounding the publication of that magazine featured in his frequent chitchats with me. He had maintained that if his students could not write creatively in the courses he taught, then, what he taught was useless. The *Artswall* that metamorphosed into a magazine was pioneered by Professor Kojo Fosu, an eminent Art Critic and historian with sharp editorial eye, to unearth, augment and sustain the aesthetic writing prowess of students. By providing an opportunity for students to make meaningful contributions to academic discourse, the *Artswall* platform positions students to tell the world about their own artistry and or that of other artists through the lens of aesthetic appreciation. It began as a mini platform for intellectual discourse and dialogue of the disciplines in the arts. Kojo Fosu edited his students' assignments and selected some which were printed either on A2 or A4 paper size and pasted on a noticeboard meant for that purpose. This practice gingered his students to put in more effort in their Art history and Aesthetic assignments so as to have them pasted on the noticeboard for public consumption. Outdoorizing his infinite admiration for the students' contributions to the *Artswall* platform, he selected some students in the 2010/2011 class to form a mini editorial board and encouraged them to work harder.

Working with him as unofficial personal assistant and a member of the editorial team, he showed me an old art newsletter (Figure 1) he had encouraged his students to do in April 1982 – April 1983 when he was a lecturer and Acting Head of Department at Ahmadu Bello University in Zaria, Nigeria. It was a third edition of the 'Art History Newsletter' in its first year of existence. In the editorial advisory note contained in the newsletter, Prof, described it as the first Art History newsletter in Nigeria and a pride to the Art History Section. Hitherto his teaching service in the Department, this newsletter meant to shape the art-historical writing and consciousness of the art history students was non-existent. Its emergence through his advice, supervision and sharing of knowledge in art history with the students was pioneering and brought him elation.

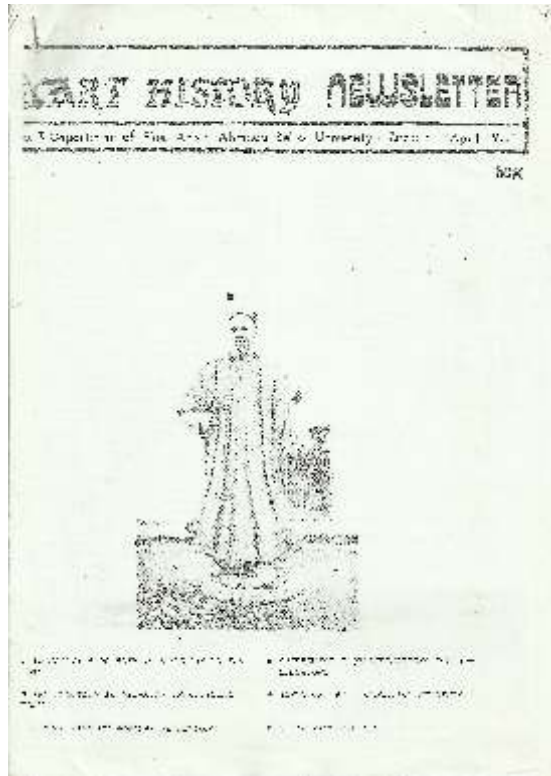


Figure 1: Back cover of Art History Newsletter produced by Art students of Ahmadu Bello University, Zaria, Nigeria.

I had responded to his invitation to Gloriaka Hotel which had comfortably become his home anytime he was in Winneba. The purpose of the invitation was to offer him my unofficial secretarial duties.

When I got hold of the newsletter, I became inspired by its content as I read through over and over again. Intuitively, my position was that if the students in his class back in 1982/83 could produce a newsletter then what stops the adhoc editorial board of the *Artswall* to work harder to produce a magazine for the students in the faculty. Yet, the editorial board comprised of three members of the Aesthetics and Criticisms Class of the MPhil (Arts and Culture) and therefore needed expansion to include representatives from the three departments (Art Education, Music Education, and Theatre Arts) that constituted the School of Creative Arts at the time. Graphic Design Department was then a section under Art Education Department. With the consent of the other two members of the 'Aesthetic class' editorial board, I formally invited all the Public Relations Officers and Presidents of the art students' associations in the School of Creative Arts of the University to a meeting scheduled September 3, 2012. At the meeting, members accepted the idea of creating an Art magazine with alacrity and maintained that it must be the mouthpiece for the students in the faculty. Though the agenda for that meeting included the selection of new editorial team, members agreed to postpone that to the subsequent meeting.

As the meeting progressed, Fosu showed up to urge the student leadership gathered there about the idea of producing the magazine and shared with them the academic implications of such an endeavour. He had assured me of coming to the meeting despite his tight schedule, a promise he fulfilled. His presence invigorated the students and thereon, the students formed an editorial team that featured two representatives from each

department. Enthused by the idea, Fosu had shared with the Dean of the faculty, Prof Mary Priscilla Dzansi McPalm, the progress of the students about their writing prowess and their idea of making a magazine for students in the faculty. The Dean was simply wowed. Subsequently, the editorial team also enjoyed support of the Dean, and two lecturer-consultants namely Nana Yaw Gyapong and Dr Patrique Degraft-Yankson for the magazine to come into fruition. In her foreword to the magazine, the Dean praised the effort of the students' and admitted that it will inculcate the spirit of reading and research into the students. She added that the production of the magazine falls in line with the strategic plan of the School of Creative Arts.

The *Artswall magazine* was launched concurrently with the Journal of African Arts and Culture (JAAC) of which Kojo Fosu was the Chief Editor. As a chief editor of the JAAC, he spent days and sleepless nights in his editorial pursuit at Gloriaka Hotel residence. Anytime I visited him, he was anxiously seated with his lens stuck to the face whilst his pen traversed the leaking areas of the received articles meant for the JAAC. To him, the coming of the journal was historic and timely for the faculty; crucial in the staff development agenda and dissemination of research findings.

He also contributed significantly to postgraduate programme in Arts and Culture (M.A, MPhil & PhD) in the School of Creative Arts. Coincidentally, the programme began when he took post retirement part-time teaching (professorial level) appointment in the University of Education, Winneba.

Fosu's concern for students' development was unrestricted to the boundaries of the University of Education, Winneba. He supported the 'Onshore' Art Exhibition I organized for some young painters, namely, Tompoo, Odoku, Aggrey and Kotoko at Blue

Diamond Beach Spa and Resort at Abrekum in December 24, 2013 – January 2, 2014. In his estimation, it was the first outdoor onshore exhibition in the history of painting art in modern Ghana. That exhibition was my first curatorial experience. Impressed by my decision to outdoor young Ghanaian artists through exhibitions, he suggested that we form an art consortium for that purpose, an idea I vehemently embraced without any hesitation. In his preface to the 'Onshore' Art Exhibition catalogue, he formally announced the mission and vision of the Art Consortium. He writes that the “Art Consortium is enthused about both the current and the future positive directions of this artistic exuberance and [was] therefore proud to join the elite group of art promoters of Ghana's flourishing young artists and their creative contributions to the great art tradition of this nation.” (Essel, 2014, p. iii)

By nurturing, guiding and showing keen interest in the academic wellbeing of his students, in and outside the classroom, he unequivocally, registered his silent, yet, paramount commitment in celebrating the academic excellence of his learners by his actions and inactions. His constructive suggestions, ideas and directions challenged his students to come out with their best. No wonder he won the admiration of his students as a teacher who stood tall in the courses he taught. For more than three decades, he towered over the art-historical research in Ghana. He was the most accomplished art historian, critic and aesthetician of our time. Judging from his contributions to Ghana's art history I tout him as an intellectual cultural property and a doyen by all standards.

Born on August 24, 1938, at Agona Nsaba in the Central Region of Ghana, to Mr and Mrs Baiden, he was christened and named Issiah Kojo Baiden, a name which featured prominently throughout his basic and secondary education in Ghana. He later preferred to be called Kojo Fosu, when he left for USA.

In effect, his son had two names Issiah Kojo Baiden, his christened name, and Kojo Fosu, his grandfather's name. He schooled in Fijai Secondary School for two years (1954-1956) and left for Krobo Odumase Presbyterian Secondary School (now called Legon Presec) for his O'Level certificate. Two years after completion, he worked at the Ministry of Education in Ghana where he gathered the sentimental ambition for continuing his education in the United States of America. Whilst at post in the Ministry of Education, he sat for the GCE, 'A' Level as a private candidate and passed successfully. The plan was to get to USA through Liberia. Keen to embark on this journey, Fosu borrowed £100 from his superior, Mr Entsie under whom he directly worked in the Ministry. Together with his friend, Fred William Obeng they left for Monrovia, Liberia where both of them stayed and worked for four years with hard labour.

TIMES IN EXILE

Hassle in Liberia

On reaching Monrovia one early morning, they luckily met a driver who hailed from Agona Nyarkrom. Nsaba and Nyakrom are towns located in the Agona West District of the central region of Ghana. Per the peculiar communalistic tendencies of Ghanaians, meeting the driver who shared the same ethnic sentiments as them was a time for reunion. When this driver-friend heard their story, he hosted them. Spending their first night at the residence of their newly found Akan Ghanaian friend, Fosu arose at midnight and said what he described as a passionate prayer which in his view urged him on. He prayed committing the journey into the merciful hand of God and beseeched that God grants them the knowledge they are seeking for in foreign land which would be beneficial to themselves, their hometown and the nation at large. According to him he had not engaged in such a torrential prayer before then. Before the journey, they had been to the Liberia embassy back in Ghana in search for employment but were given referral letter by the attaché to be handed to the Ministry of Education in Liberia for a job offer. With this letters, they got a teaching job in Liberia with monthly salary of \$75 each, an offer they turned down to pick up employment from Mesurado Corporation as accountants through another Ghanaian friend named Baiden. Fosu and his friend received \$200 monthly from their new job. To settle his debt back in Ghana, young Fosu quickly sent money for that purpose and the two friends later opened a joint account. The two friends saved \$600 in subsequent six months and borrowed \$200 from Mr Bodey, a co-worker with which they added to their savings to purchase a used taxi for commercial purposes. After a hard day's work from Mesurado Corporation, Fosu became a cabby every evening.



Kojo Fosu (middle) and friends in a pose by their taxi back in Liberia.



The initial proceeds from the taxi business were used in settling their debt to Mr Bodey. As the business progressed, they were given a loan from their bankers and they purchased a brand new car in addition to the previous one. The two friends resigned from Mesurado and took to full time cabby business. Having developed preferable financial muscles they made attempts to apply Visa to American . In their attempts they were asked to make an initial payment for one semester fees and hall accommodation fees to guarantee the acquisition of their visas which they did. They had gained admission to Howard University. Both friends had envisioned studying law for a perceived UN employment but Fosu changed his decision when he landed in USA from Liberia. His interaction with African activists who were on board in the airplane triggered the change of mind.

~~Educational matters in USA~~ EDUCATIONAL MATTERS IN USA

Fosu completed his Bachelor of Art (African Art) in 1969 and Master of Art (African Studies) education in 1972. With his high-spirited appetite for hard work, he caught the eyes of many who worked with him. While at Howard for this first degree, David, an American, was one of his close allies with whom he worked at the Epilepsy Centre. David, one day, made callous derogatory remarks about Osagyefo Dr. Kwame Nkrumah in a note he intentionally prepared for the consumption of his Ghana friend, Kojo Fosu. Young Fosu's rebuttal to David's written note about Nkrumah landed him before an executive committee meeting of Howard University where he was schooling. According to Fosu, his simple logical argument in refuting David's position about Nkrumah caused the committee to think that he had had university education elsewhere before, and was posing

as a novice. In the eye of the committee he has lied about his academic background. When Fosu proved otherwise, they suggested that he changed his programme to read Law in Stanford University but he could not relinquish his love for the African Art.

Having completed his first degree, he worked at a recreational centre (social welfare) in US. Engaged by work at the centre one afternoon, he had a call from Jeff Donalds, the then Head of Department for Art in Howard University offering him a teaching job at the same university. Jeff had heard of young Fosu's academic brilliance in African Art. At the time, the study of African Art was at its infantile stage and was slowly gaining grounds in American universities. Similar calls from George Washington University and New York State University came through offering the same teaching job in African Art. But he stuck to Howard University's offer from 1969 to 1980. In between those years Fosu also did part-time teaching at New York State University at Brockport, New York; he manned the Museum of African Art (now Smithsonian Institute of African Art), Washington, D.C. from 1969 to 1970 as lecturer and staff specialist, and became the curator of African Music Center in Howard University, Washington, DC, in 1977. Fosu also served as Research Project Director in African contemporary Art exhibition at Howard University, Washington, DC, from 1975 to 1977. One of the major exhibitions he curated at Howard University drew forty African artists from fifteen African countries in 1977.

He established Contact Africa Cultural Centre where he trained students in African cultural dances, storytelling and poetry recitals for recreational purposes. This was his way of freeing the study and appreciation of African Art from the confines of the Universities he taught. Powered by similar sentiments, he gave series of public lectures in American schools. By dint of hard work, he received research grant awards in 1972 from Howard University Faculty to conduct field research in ten African countries on Contemporary African Art; and in 1975 another grant from United States Department of State to

research in twenty African countries on the same subject. The following year, Sadler Publications of North Carolina also offered him research grant award to do photo-documentation of African Contemporary Art in fifteen African countries. Having noticed his contribution, the district of Colombia chapter of the National Conference of Artists, Washington, D.C. conferred on him a meritorious award of 'Outstanding Contributions to the Arts'. With his supersonic speed of scholarly writing he had become an Associate Professor by 1975 at age thirty-seven. Attaining the professorial rank could not make him complacent in researching.

Making a Mark in Ahmadu Bello University

MAKING A MARK IN AHMADU BELLO UNIVERSITY

Almost all of his researches were in the field of African Arts. His African trotting made him honour an invitation to teach Art History, and Aesthetics and Criticisms in Ahmadu Bello University, in Zaria, Nigeria from 1980 to 1986. At this university, he channeled all his energies to teaching the students in writing about the Arts of Africa, the African way which gave to birth the Art History Newsletter in the Department of Art. He also organized series of exhibitions in the Fine Art Gallery of Ahmadu Bello University including 'Emblems of Royalty' which featured royal regalia from five royal palaces of Northern Nigeria in 1980; and the 'Focus on Child' exhibitions that showcased artworks of selected Zaria Primary School children in 1982. 'Lens Eye' exhibition for six amateur photographers in February 1983 and 'Directions' exhibition for the academic staff of the Fine Art and Industrial Design departments in April of the same year.

At Zaria, he also focused on writing a book that featured prolific African artists at the time to bring them to limelight. This first book was under the titled “Twentieth Century Art of Africa” published in 1986 by the Gaskyia Corporation, in Nigeria. Due to his contributions to the development of the Fine Art Department of which he was the Acting Head, the University authority had wanted him to stay longer but he willed to continue this teaching in his homeland. From Nigeria, he occasionally visited Ghana to man a brick and tile factory he had established in 1982 at Agona Nsaba. Professor Kojo Fosu finally left Nigeria in 1986 to settle in Ghana to keep a close eye on his brick and tile business, and most importantly, to continue his teaching career. Constant pressures from the Ahmadu Bello University authorities to convince him to return to Zaria could not change the anchored decision. He never regretted having taken that decision.

Academic Life in Ghana

ACADEMIC LIFE IN GHANA

Two years after the publication of his first book back in Nigeria, the Ghana Academy of Arts and Sciences honoured him with Gold Award for the Arts. The College of Art of the Kwame Nkrumah University of Science and Technology, Kumasi, Ghana, was where he continued his teaching career in 1991 until he retired in 1999. His research into Ghanaian art increased incessantly. With carillons of joy and a close up look into Ghanaian art he published his second book titled *Traditional Art of Ghana* in 1994. In that book he gave a touching art-historical meritorious account of the emergence, development and functionality of Ghana art connecting them to their aesthetic dimensions for a better artistic comprehension by the observer. What prompted that book was that, domesticity of the everyday art objects in the classical art of Ghana had blurred their aesthetic pulse

and for that matter were least consider as art in the eye of Western scholars. It opened a new chapter of reengaging Ghanaian art objects in the annals of aesthetic appreciation.

Under his administration as Head of Art Education Department and Dean of College of Art, KNUST, positions he held concurrently from 1993 to 1998, he organized conferences, seminars and exhibitions in and outside the University which were sympathetic to Ghanaian art. Of his thirty exhibition catalogues, some featured Ghanaian practicing artists both in the diaspora and those 'home' bringing to bare their artistic dominance, bounty of individualized stylizations and thematic explorations. In the revised edition of his *Twentieth Century Art of Africa* published in 1993 he included sixteen Ghanaian artists who by their works made wonderful contributions to Ghanaian art. They are Kofi Antubam, Andrew Ofori Danso, Lionel Idan, Kobina Bucknor, Charlotte Hagan, Oku Ampofo, Vincent Kofi, Ablade Glover, Ato Delaquis and El Anatsui. The others were Saka Acquaye, Kwame Amoah, B. K. Dogbe, Ben Offei Nyarkoh, E. K. A. Azzii-Akator, and K.K. Broni. By this attempt Fosu added his academic weight to the promotion of Ghanaian artists. Continually, he featured other Ghanaian artist making great impart in the diaspora which included El Anatsui, Owusu Ankomah, Kate Badoe, Eva Campbell, George Hughes, J. C. Sarpong and Tafa Fiadzi, a group he classified as third generation. In my view, his attempt in breaking the state of partial obscurity of Ghanaian artists in successive catalogues is ingenious and unprecedented in Ghana's art history.

Followers of Ghana's art history should expect another ground-breaking art-historical book that unravels the Cave art (4000BC), ethnic art (c. 900AD – 1900AD) and contemporary art of Ghana, a book he co-authored with me. The book disproves the views that Ghana has no history in Stone Age art with empirical artifacts of Stone Age

quality. It further classifies contemporary artists into generations based on the artistic expressions, merits and other unique attributes following the growing expanse of the Ghanaian art scene. The book is titled *Art History of Ghana*. As a heavyweight in African Art history and aesthetics, his hard work commanded many academic awards. He was an Africana Scholar, Cornell University, Ithaca, New York in 1993; a Fulbright Scholar-in-Residence, AT and T State University, Greensborough, USA from 1997 to 1998; visiting professor, N.C State University, Raleigh, USA from 1998 to 1999.

Approach to Teaching

APPROACH TO TEACHING

I passed through the tutorial hands of Professor Kojo Fosu, and worked as his unofficial teaching assistant in his masters' classes. My observation was that his approach to teaching rather enlivened the students in the way that they partook in writing Ghana's art history rather than being mere conventional passive readers of art history books. Instead they read historical documents to identify existing gaps to fill. Operating with this approach, students' active involvement in class was awesome. Fosu practicalized theories by simplifying them for students' understanding. For instance, in aesthetics class, he explained the aesthetic theories and linked them to particular contextual example he had written. This made it easy for students to connect to the tenets and gave them advantageous control in doing assignments. Sometimes, after the discussion of the theories with the class, an artwork is displayed for them to link their description to the composition. He made students aware that they were being trained to contribute to the writing of Ghana's art history. Fosu himself went agog in his art history class and decided to be part of writing the art history of Ghana when their teacher encouraged them to do so during his school days in Howard University. Throughout his teaching he inculcated this

writing spirit into his students.

He theorizes that there is no one global view, approach and correct aesthetic appreciation, and there is no single global aesthetic answer. There are several. Cultural traditions and personal experiences play major influences in the appreciation of beauty. Beauty is relative.



PART TWO **2**

QUOTES OF PROF. KOJO FOSU

English language must no longer determine the criteria for art student to gain admission to tertiary institutions to study art. I think every subject, except local languages, have been studied in English language. It should not be the determining factor in our educational system to weed away good artists.

 Fosu, K. (2014). *Just providing critical visual answers*. Lecture by Professor Kojo Fosu, University of Education, Winneba, presented at the maiden annual conference organised by Ghana Association of Visual Artists (GAVA) on 20th november 2014 at Accra Arts Centre. (p.7)

... [In] addition to the standard exhibitions held in classrooms, town halls, community centres and assembly halls in rural communities, artists can hold annual palace exhibitions [chiefs' residence], that will coincide with a major festival (such as Akwanbo, Ohum etc). This way the community will remember and expect your exhibition as part of their festival programme.

 Fosu, K. (2014). *Just providing critical visual answers*. Lecture by Professor Kojo Fosu, University of Education, Winneba, presented at the maiden annual conference organised by Ghana Association of Visual Artists (GAVA) on 20th november 2014 at Accra Arts Centre. (p.7)

The challenges in the environment are more than enough to inspire the spirit of innovation/ creativity and resourcefulness.

 Fosu, K. (2014). *Just providing critical visual answers*. Lecture by Professor Kojo Fosu, University of Education, Winneba, presented at the maiden annual conference organised by Ghana Association of Visual Artists (GAVA) on 20th november 2014 at Accra Arts Centre. (p.8)

Can Departments of Sculpture in collaboration with mechanical engineering and physicists, start casting car spare parts. [?] They can start with most popular models often used as taxis. The same artists can cast and assemble hospital beds, bicycles and table lamps. I therefore challenge applied art, industrial design and manufacturing departments in the Ghanaian polytechnics and universities to set the pace.

 Fosu, K. (2014). *Just providing critical visual answers*. Lecture by Professor Kojo Fosu, University of Education, Winneba, presented at the maiden annual conference organised by Ghana Association of Visual Artists (GAVA) on 20th November 2014 at Accra Arts Centre. (p.9)

They only have to perceive the challenges as worthy of their professional attention. We want the artists to meet these challenges and provide credible answers, so that we can say that we have educated ourselves for ourselves.

 Fosu, K. (2014). *Just providing critical visual answers*. Lecture by Professor Kojo Fosu, University of Education, Winneba, presented at the maiden annual conference organised by Ghana Association of Visual Artists (GAVA) on 20th november 2014 at Accra Arts Centre. (p.9)

Government must also add 1% to the building cost of future government offices that will be used to purchase contemporary artworks for the offices. Besides, the culture of giving

Ghanaian classical art such as fugu and kente to high visiting dignitaries of other nationals by government is good but must present modern Ghanaian paintings, sculptures and others as paraphernalia.

 Fosu, K. (2014). *Just providing critical visual answers*. Lecture by Professor Kojo Fosu, University of Education, Winneba, presented at the maiden annual conference organised by Ghana Association of Visual Artists (GAVA) on 20th november 2014 at Accra Arts Centre. (p.10)

Modern art tradition in Ghana demonstrates an orientation towards creative visualization of the immediate environs of Ghana in modern perspectives without prejudice to the past art cultures which the current artists have inherited.

 Fosu, K. (2014). *The museum in our midst*. Lecture by Professor Kojo Fosu, University of Education, Winneba, presented at the opening of the Ghana National Museum exhibition on 17th December 2014 at Accra. (p.9)

I am of the opinion that art departments of the universities should create a chair for a professor emeritus, who will be charged to write Ghana's Art History, or the museum can hire a part or full time Art Historian of professorial status to provide scholarly publications on their acquisitions, including Art History of Ghana.

 Fosu, K. (2014). *The museum in our midst*. Lecture by Professor Kojo Fosu, University of Education, Winneba, presented at the opening of the Ghana National Museum exhibition on 17th December 2014 at Accra. (p.17)

The art was created as visual representation of established ideas to provide emotional and intellectual framework for the understanding of the life of the societies that produced them.

 Fosu, K. (n.d). *Pioneers of contemporary Ghanaian art exhibition*. Accra, Ghana: Artists Alliance Gallery. (p.viii)

The twentieth century opened with two new and important directions of artistic expression in Africa. One was a neo-traditional expression initiated by anonymous traditional artists. The other was a modern expression of art which was inspired by twentieth century European education and methods in African contemporary institutions of learning.



Fosu, K. (1993). *20th Century Art of Africa*. Accra, Ghana: Artists Alliance Gallery. (p.3)

Although the church condemned and demeaned African cultural life and religion as primitive and pagan, its classical art as fetishistic and child-like, and the symbolic images they conveyed as idolatrous, superstitious and non-scientific, it ironically relied on the creative expertise of the same African artists to promulgate its own Christian concepts in Africa.



Fosu, K. (1993). *20th Century Art of Africa*. Accra, Ghana: Artists Alliance Gallery. (p.4)



PART THREE **3**

Galleria

OF KOJO FOSU





Kojo Fosu in his early childhood days



Kojo Fosu in his early days in Secondary education



Kojo Fosu demonstrating his interest in playing guitar during his early days in Secondary education

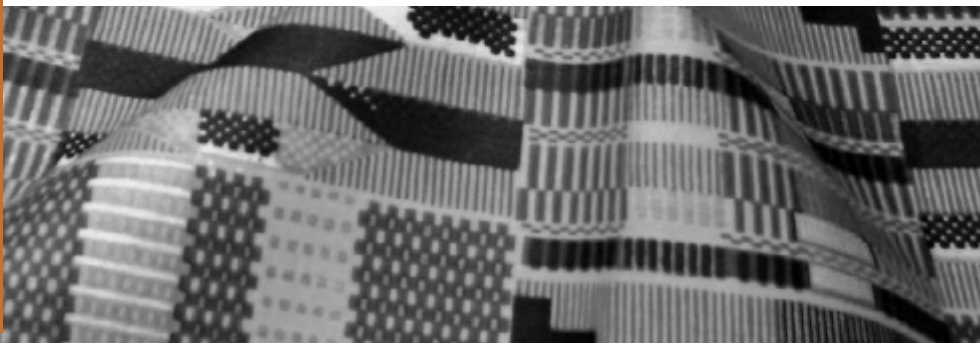


Kojo Fosu (third from the left) in a group photo with his peers



Prof. Kojo Fosu's

DAYS IN KWAME NKRUMAH UNIVERSITY OF SCIENCE
AND TECHNOLOGY





Kojo Fosu (middle) as former Dean, College of Art, KNUST



Dean Kojo Fosu (first from left) and other members of convocation on the dais,, College of Art, KNUST



Kojo Fosu in a pensive mood



Kojo Fosu (second from left) viewing a sculpture with his colleagues at College of Art, KNUST



Dean, Kojo Fosu in his office,
College of Art, KNUST



Kojo Fosu (middle) with Benjamin Ofei Nyarko (first from left) and other colleague in a nice pose by some sculptures in the Department, \KNUST



Kojo Fosu (in a standing position) supervising his subordinates at College of Art, KNUST



Dean Kojo Fosu (third from left) in a group photo with his colleague lecturers at College of Art, KNUST



Kojo Fosu (sixth from left) in a group photo with colleagues



Kojo Fosu (standing directly behind a man positioned on the first row and costumed in batakarí with yellow embroidery designs) in a group photo with colleagues



Kojo Fosu exchanging pleasantries with Otumfuo Opoku Ware II



Kojo Fosu exchanging pleasantries with
Mampong Hene Nana Osei Bonsu



Kojo Fosu in three piece bata kari
College of Art, KNUST



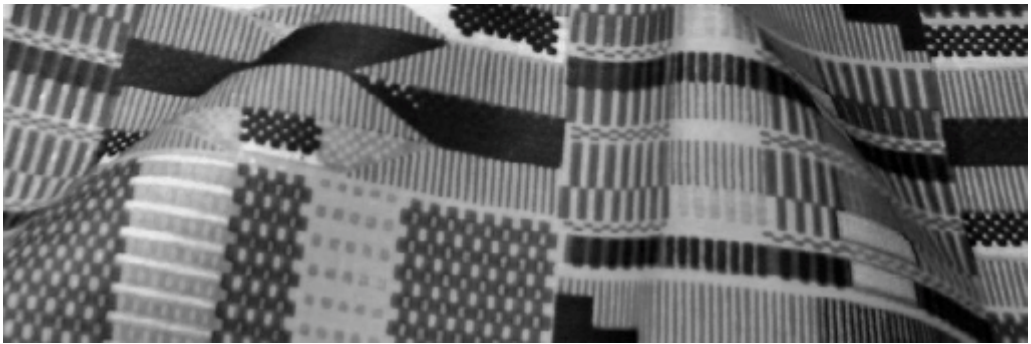
Kojo Fosu (first from left), Ablade Glover
(third from left) and colleague in group photo behind
Senior Staff Club, KNUST

Kojo Fosu in African Art History: A BIOGRAPHY —|||



Pro. Kojo Fosu

IN UNITED STATE OF AMERICA





Kojo Fosu (first from left) with friends



Kojo Fosu in a nice pose with fountain as backdrop



Kojo Fosu as a curator in a museum

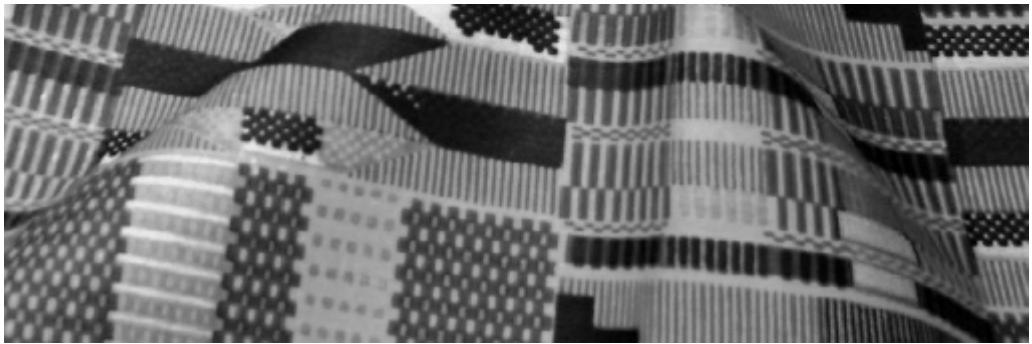


Kojo Fosu in a pose by a sculpture



Pro. Kojo Fosu

& FAMILY





Kojo Fosu in a toga-like costume



Kojo Fosu flanked by his daughters



Kojo Fosu and daughter



Kojo Fosu with wife, Helena Fosu and children



Kojo Fosu and wife, Helena Fosu



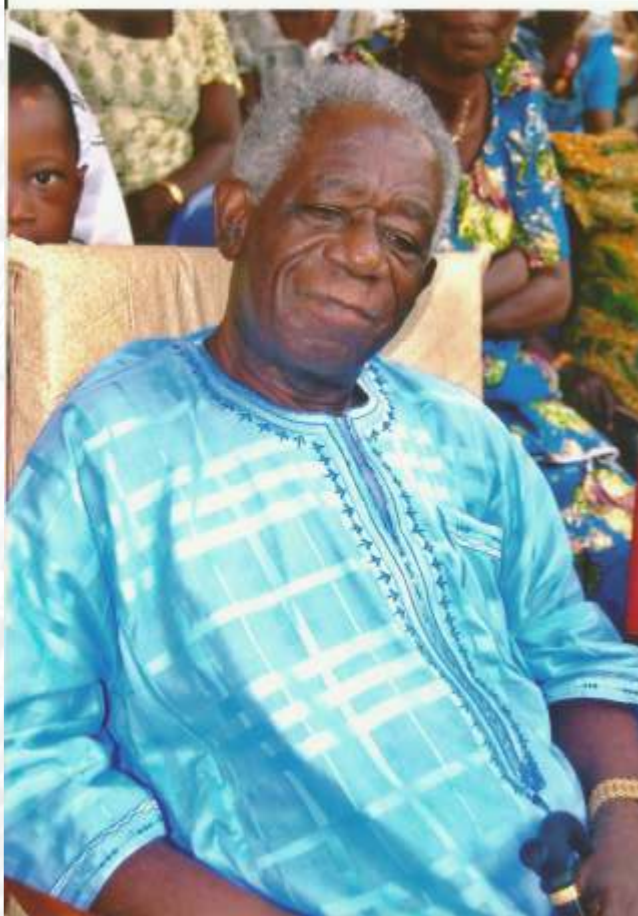
Kojo Fosu and wife, Helena Fosu in a dancing mood



Kojo Fosu with wife, Helena Fosu and daughter, Nana Efua



Kojo Fosu with nephew Nana Obuadum Pampim Adjei V

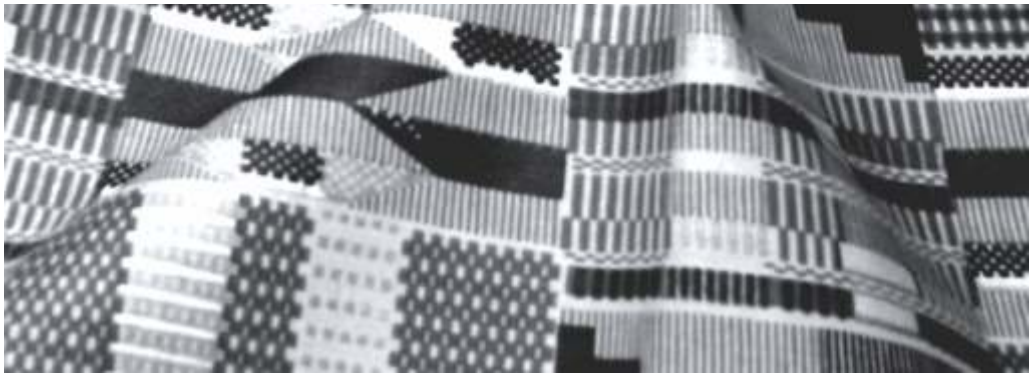


Kojo Fosu in a happy mood



Pro. Kojo Fosu's

DAYS IN UNIVERSITY OF EDUCATION, WINNEBA





Kojo Fosu and relative Goosie Tanoh



Kojo Fosu looking into a distance



Kojo Fosu in a pose with Dean, M. P. Dzansi McPalm
School of Creative Arts, UEW



Kojo Fosu with friend Ablade Glover in Artists Alliance Gallery



Kojo Fosu, speaking at 'Fusion 1' Exhibition, Takoradi polytechnic



Kojo Fosu, in group photo with his masters'
(2009/2010 batch of M.Phil. Arts & Culture) students



Kojo Fosu, in group photo with his masters' (2011/2012 batch of M.Phil. Arts & Culture) students



Kojo Fosu, in group photo with his masters' students and a member of the faculty at Artists Alliance Gallery



Kojo Fosu with Opoku-Mensah, a lecturer at UEW, in a joyous mood



Kojo Fosu in a group photo with some staff members in the Department of Art Education

OSUANYI QUAICOO ESSEL

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