

MAIDEN  
EDITION



TAKORADI  
TECHNICAL  
UNIVERSITY



FACULTY OF  
APPLIED ARTS  
AND TECHNOLOGY



# FAAT OPEN DAY

CATALOG  
FOR ART EXHIBITION



— FAAT Maiden Art Exhibition —



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CATALOG  
FOR ART EXHIBITION

## THEME

**Creativity in Motion:**

Rekindling the arts for National Development



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TAKORADI TECHNICAL UNIVERSITY.

**Credits:**

Catalog designed by Asiedu Ramsey Kwesi

Photography by Asiedu Ramsey Kwesi

Curated by Lecturer Benjamin Lamptey

On behalf of the Faculty of Applied Art and Technology, it is with great pride that we present this inaugural exhibition catalog, celebrating the extraordinary creativity and technical mastery of our students and faculty.

This collection represents more than just artworks—it embodies months of experimentation, critical thinking, and artistic growth. Each piece tells a unique story, whether through traditional mediums re-imagined or cutting-edge digital frontiers explored.

As you navigate these pages, we invite you to witness the vibrant dialogue between art and technology that defines our faculty. From bold paintings to innovative sculptures, these works demonstrate how applied arts can challenge perceptions and inspire new ways of seeing.

This catalog serves as both guide and keepsake—helping you locate works during your visit, while preserving the essence of this milestone exhibition. Scan QR codes to hear artists discuss their process, and don't hesitate to engage with our team about any pieces that move you.

## The Rejected



**Artists:** Ibrahim Yusif, Issa haku B Gbene and Dr.Ibra him Abdul Fatah

**Medium:** Oil on Box card

**Dimensions:** 80" X 55"

**Price:** \$5,000

**Location:** Room 3

In "The Rejected," an 80" x 55" engineered floor covering, the artists explore the fundamental concept of life's cyclical nature through the transformation of discarded denim to produce magnificent work of arts.



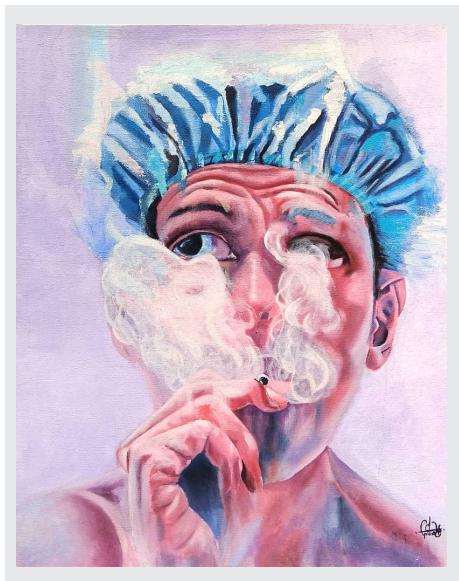
This collaborative work by Ibrahim Yusif, Issahaku B. Gbene, and Dr. Ibrahim Abdul Fatahi from Takoradi Technical University's Textile Design and Technology Department directly addresses the environmental crisis of fast fashion, where approximately 85% of textiles are discarded annually. The piece demonstrates how materials considered waste can be reimagined into meaningful art, reflecting the natural ecosystem where one organism's waste becomes another's resource. This approach aligns with contemporary environmental art movements that challenge traditional perspectives on waste while promoting sustainability.

awareness.

The artwork's design ingeniously incorporates Ghana's rich cultural heritage through its use of concentric circles that echo traditional Adinkra symbols. The varying shades of blue denim create a dynamic visual rhythm while paying homage to traditional textile practices. The piece demonstrates how traditional cultural elements can be reinterpreted to address modern environmental challenges in our societies.



## The peace but not peace



The man's face emerged from a swirling cloud of smoke, a calm presence wrapped in gray mist. His two eyes spoke volumes one clear and sharp, a symbol of the peace and respect he once held in the community. But the left eye was already swallowed by smoke, a warning whispered in the haze. The right eye, still visible, flickered with life but was slowly being veiled, a creeping shadow that spoke of inevitable loss. With each drag, the smoke thickened, a silent thief of his friendships and his self-control.

**Artist:** Clamzy Reign

**Medium:** Acrylic on canvas

**Dimensions:** 40' ×60'

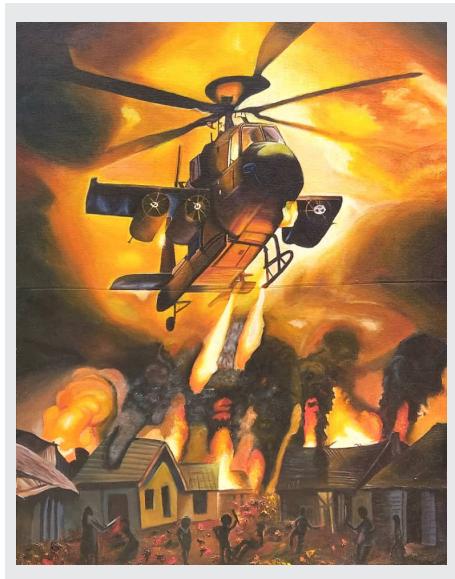
**Price:** ₦2,000

**Telephone no.:** 0257569856

**Location:** FAAT car park



## The war scene



The battlefield was a clash of eras, a chaotic blend of ancient and modern warfare. Above, a roaring aircraft sliced through the sky, unleashing a barrage of missiles that screamed toward the earth. Below, warriors armed only with swords danced in a deadly ballet, their blades flashing as they fought with primal fury. The earth trembled beneath their feet, fire blossomed around them, and yet they charged, steel against steel, defiant beneath the shadow of roaring jets and the thunder of missiles.

**Artist:** Clamzy Reign

**Medium:** Acrylic on canvas

**Dimensions:** 40' × 60'

**Price:** ₦2,000

**Telephone no.:** 0257569856

**Location:** FAAT car park



## The Struggle of life



**Artist:** Afrifa Anane

**Medium:** Oil on Box card

**Dimensions:** 4ft x 5ft

**Price:** ₦1,200

**Telephone no.:** 0594272343

**Location:** Room 3

This piece centers on three figures, each positioned along a spectrum of emotional and physical struggle. The woman in the middle, pushing a heavy wheelbarrow filled with a stone labeled Oppression, represents the unseen labor of everyday survival. Her torn clothing and solemn expression speak to a lifetime of endurance. She is flanked by two others: one, a woman rooted in contemplation—Suffering

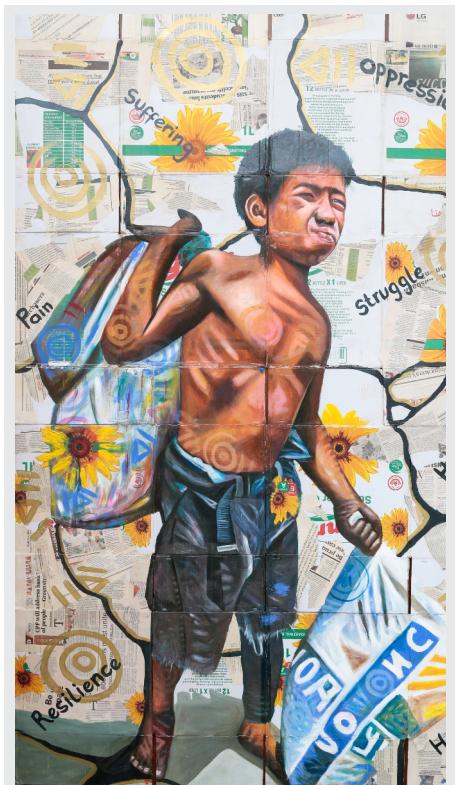
etched into her stance; the other, a young girl carrying a basin on her head, who despite the burden, stands tall, embodying Hope through life's journey.

The background is fractured deliberately. The sunflower motifs emerge from these cracks, suggesting that beauty and strength still rise from broken places. The handwritten words—Pain, Burden, Hustle, Adversity,

Resilience—are not just descriptive; they are lived. They are a resistance.



## The Struggle of life 2



**Artist:** Afrifa Anane

**Medium:** Oil on Box card

**Dimensions:** 4ft x 5ft

**Price:** \$1,200

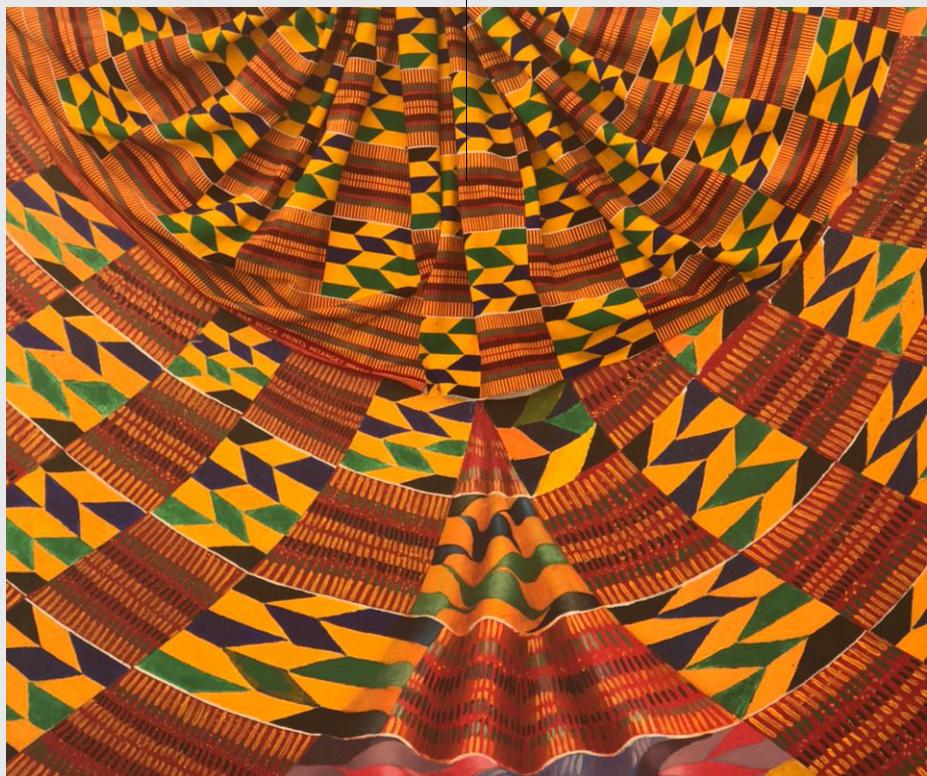
**Telephone no.:** 0594272343

**Location:** Room 3

In this work, I focus on the singular figure of a young boy burdened by a heavy sack. His body twists under the weight, his face clenched in discomfort and determination. For me, this figure is deeply personal. He is a mirror to every child denied their childhood, forced into labor before they even know the fullness of play. Yet, he is not just a victim. His bare chest, tense arms, and forward motion signal a will to continue, a fight to never give up.

Again, the backdrop of reused packaging and clippings sets the tone. The presence of Suffering, Oppression, and Hardship contrast with the powerful reminder of Resilience. The sunflowers are deliberate—symbols of light-seeking, growing even under pressure. The circular gold motifs are echoes of targets and cycles—perhaps even spiritual auras—framing the boy as someone both hunted by struggle and haloed by strength to stand tall.

## The Echoes of a Thread



**Artist:** Sylvester Edubuah

**Medium:** Weaved Kente

**Dimensions:** 4ft × 4ft

**Price:** \$2,000

**Location:** FAAT car park

A vibrant fusion of kente cloth and paint, this artwork weaves Ghana's textile heritage into a tactile portrait. The "rich colours" evoke kente's symbolic lexicon—gold for royalty, blue for peace—while the hybrid medium challenges traditional boundaries between craft and fine art.

## Talking hair



**Artist:** Magdalene Elsie Apau & Laura Esinam Kattah

**Medium:** Hair on Dummy

**Dimensions:** 4" × 5"

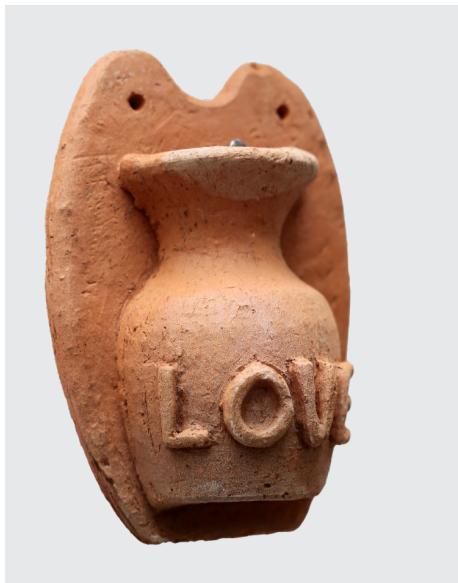
**Price:** ₦1,500

**Location:** Room 3

Talking Hair is a visionary fashion project rooted in Ghanaian semiotics and sustainability. The designers employ the Sankofa symbol—a quintessential Adinkra motif representing "go back and fetch it"—to celebrate cultural retrospection and innovation. By integrating traditional Adinkra cloth with contemporary design, the work physically embodies Ghana's ethos of learning from the past to forge the future.



## The Welcome & Love vessel



This terracotta wall-hanging vessel is more than just a greeting — it's a symbolic threshold between the outer world and the sacred inner space. The roughly inscribed "WELCOME" on its surface is not just an invitation but a declaration of warmth carved into the skin of the earth itself. The unglazed, matte clay surface speaks to humility and authenticity, recalling the ancient vessels of our ancestors who stored not only water but stories, heritage, and spirit. The single bored hole at the top, likely for suspension, adds to its utilitarian charm, bridging sculpture and function. I see this piece as a gesture — open, grounded, and unpretentious — embodying hospitality in its most elemental form.

**Artist:** Kwabena Ebo

**Medium:** Terracota

**Dimensions:** 32cm x 15cm

**Price:** ₦100

**Telephone no.:** 0530272145

**Location:** Room 3



## Chariot of the Ancestor



**Artist:** Adzovi Nsu

**Medium:** Metal cast

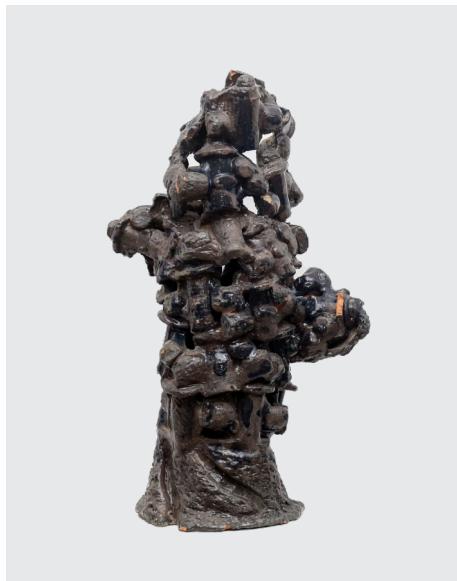
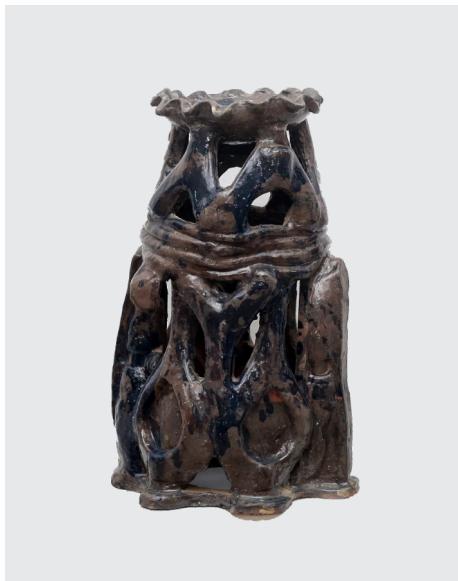
**Dimensions:** 25cm × 15cm

**Price:** ₦1,700

**Location:** Room 3

This sculpture is a vessel of memory — an abode crafted not merely to resemble a form of transport, but to carry the essence of ancestral presence across realms. Cast in bronze, an enduring and sacred metal, this piece stands as both a shrine and a machine — where stillness and motion coexist in spiritual tension. The form takes inspiration from the recognizable silhouette of a vehicle — a modern chariot — but embedded within its curves and contours are ancient marks, ritual engravings, and symbolic etchings.

## Dark Bloom Series



**Artists:** Kwabena Ebo

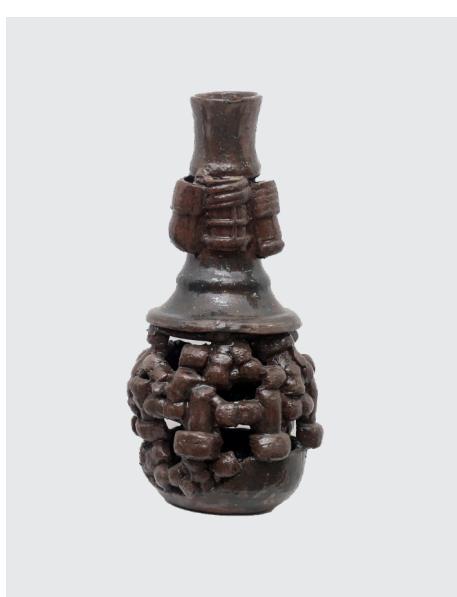
**Medium:** Clay with additives

**Dimensions:** 80" X 55"

**Price:** \$2,700

**Telephone no.:** 0530272145

**Location:** Room 3



These three intricate ceramic forms embody the tension between chaos and order, decay and regeneration. They rise like organic growths—volcanic, coral-like, skeletal—challenging conventional expectations of ceramic smoothness. The dark glaze pools in recesses and shines against the jagged, almost brutal textures, suggesting molten earth and charred roots. Each piece tells a story of emergence:

These are not vessels in the traditional sense; they hold no water but instead channel the weight of time, memory, and distortion. As an artist, I let the clay speak through fire and form—these are my way of recording earth's own subconscious.

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The leftmost structure spirals upward, dense with clustered forms like a petrified tree fused with relics.

The centerpiece opens up in a more architectural fashion, with ribbed and vaulted arches hinting at ancient, perhaps ritualistic design.

The rightmost tower fuses vessel and totem—with a narrow neck and a base that swarms with geometric, bead-like segments—a monument to unknown gods or extinct myths.



## Winged Vessels



**Artists:** Kojo Nommo

**Medium:** Hand-painted Ceramic Vases

**Dimensions:** 30cm X 15cm

**Price:** \$300

**Location:** Room 3

This collection explores transformation, fragility, and resilience through the symbolism of the butterfly and the vitality of the vessel. Each vase in the series stands as a metaphor for the body — a container of stories, breath, growth, and silence.

The yellow and black sprouts emerging from the vases are not merely decorative. Yellow evokes the warmth of light, hope, and emergence, while black anchors the form in shadow, loss, and mystery. Together, these colors represent the tension between life and death, joy and grief — opposing forces that shape human experience.

## The Memory and the Mind



**Artists:** Adzovi Nsu

**Medium:** Mixed Media  
Sculpture (Clay, Bronze, Resin)

**Dimensions:** Variable

**Price:** \$1,250

**Location:** Room 3

This work is a merging of two worlds —the grounded wisdom of the elephant and the deep intelligence of the octopus. At first glance, it may appear as a strange pairing, but within this union lies a profound reflection on memory, adaptability, and the unseen forces that guide our decisions.

The elephant, sculpted with deliberate weight and textured wrinkles, represents ancestral memory—the part of us that carries history, trauma, and resilience. It is slow-moving but powerful, always remembering. The octopus, in contrast, is a creature of the subconscious—fluid, mysterious, always shifting. Its head emerges with flowing forms, suckered limbs suggesting ideas, and strategies.

## Beauty Nonsense



**Artist:** Lanto Kwame Azasim

**Medium:** Scrape Metals

**Dimensions:** 6.6ft × 4ft

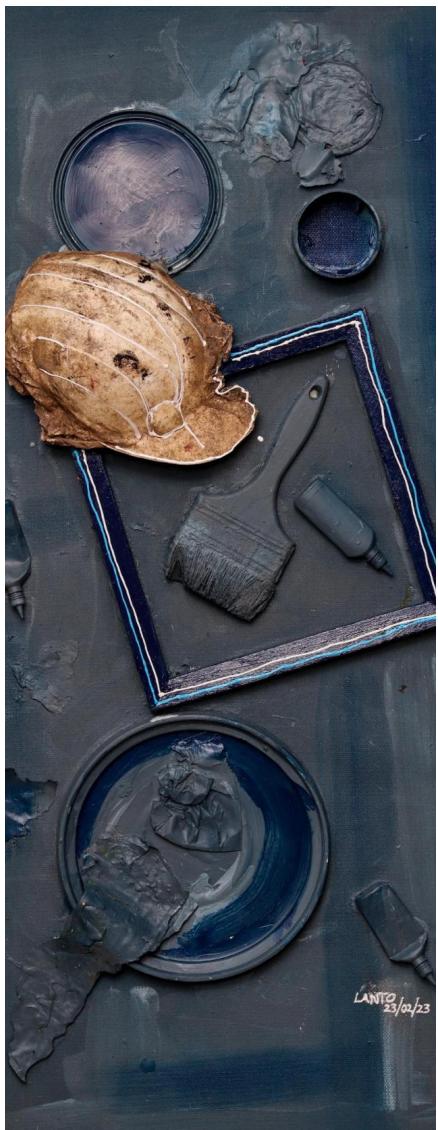
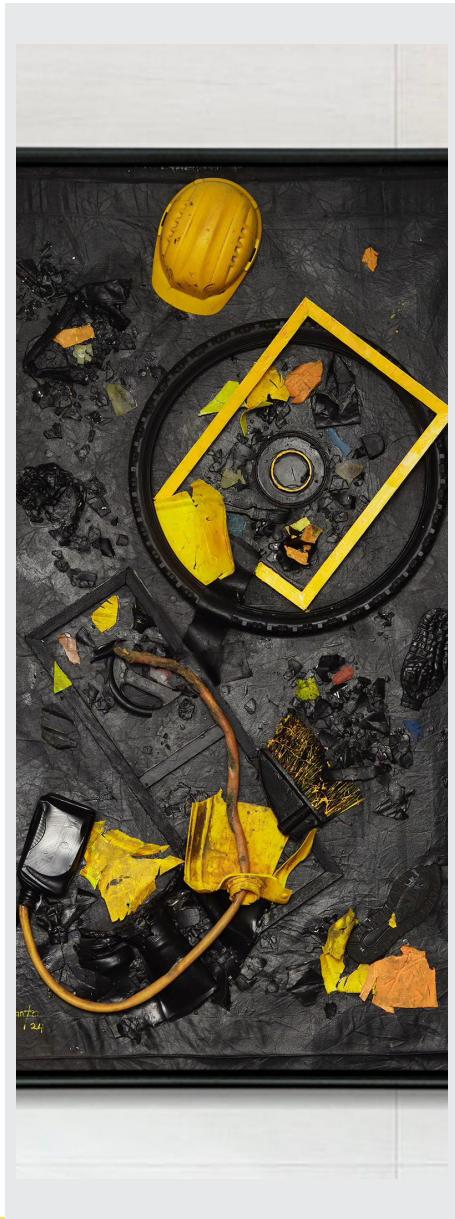
**Price:** ₦9,000

**Telephone no.:** Nan

**Location:** Room 3

The artist explores the unexpected beauty and hidden logic within our consumer-driven world. It's a term I use to describe the inherent order I discover amidst the apparent chaos of discarded objects. This Beautiful Nonsense is not just about aesthetics—it's about uncovering the stories embedded in these materials and giving them new life. As a production of these works, the environment is also clean.

## Beauty Nonsense 2



## The Rejected 3



**Artist:** Lanto Kwame Azasim

**Medium:** Scrape Metals

**Dimensions:** 4ft x 2ft

**Price:** \$5,500

**Telephone no.:** Nan

**Location:** Room 3

Scrap metal carries invisible narratives: the engines it powered, the structures it upheld, the hands it passed through. By repurposing these materials, the artist preserves their industrial heritage while giving them new life as evocative art. Touch the seams—each weld is a stitch in time.

## Ephemeral skies



This artwork is a floral hanging installation that merges nature's ephemerality with the enduring voices of the human spirit. Suspended from a lightweight bamboo frame, clusters of dried and preserved flowers — hibiscus, roses, lavender, and baby's breath — are intricately threaded into layers that form a cascading curtain of color and s c e n t .



**Artist:** Ama Serwah Asante

**Medium:** Floral installations

**Dimensions:** 2ft

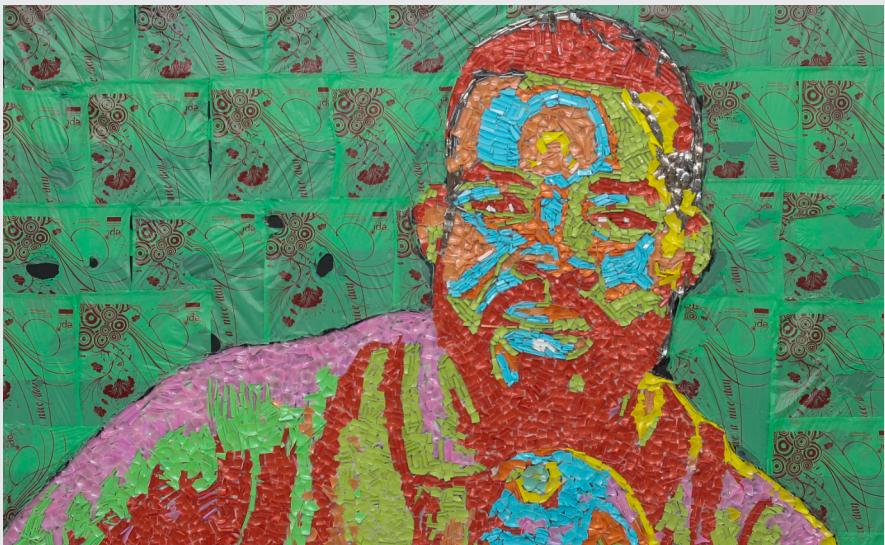
**Price:** \$1,700

**Telephone no.:** 0245551234

**Location:** Room 3



## Richard Nii-Armah Quaye



**Artists:** Sosu Gameli Nicholas

**Medium:** Disposable plastics

**Dimensions:** 80" X 55"

**Price:** \$4,000

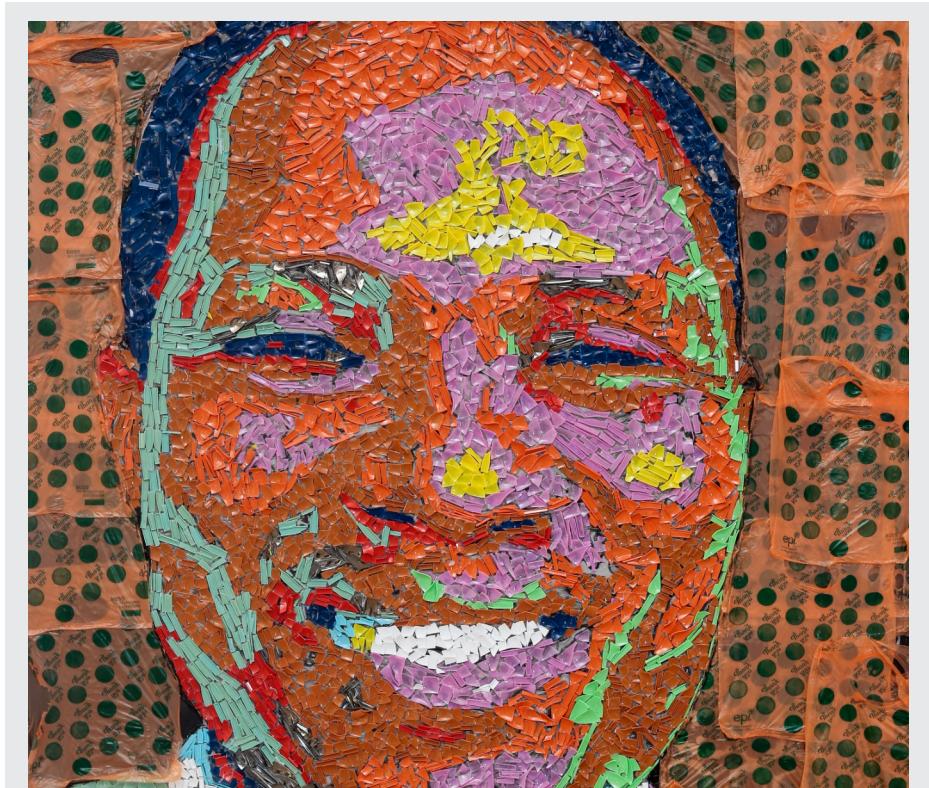
**Telephone no.:** 0594272343

**Location:** Room 3

Ghanaian artist Sosu Gameli Nicholas deepens his artistic inquiry into material reinvention and modern portraiture with this arresting mosaic—a 50x60 inch canvas entirely assembled from disposable plastic spoons. The piece immortalizes Richard Nii-Armah Quaye, a trailblazer in Ghana's entrepreneurial and creative spheres, fusing ecological commentary with striking visual grandeur.

Nicholas transforms a symbol of transience—the ubiquitous plastic spoon—into a medium of enduring resonance. Through meticulous arrangement, each utensil becomes a pixel in a larger narrative, coalescing into a portrait that is both architecturally precise and

## Honorable Francis-Xavier Sosu



**Artist:** Sosu Gameli Nicholas

**Medium:** Disposable plastic

**Dimensions:** 60 x 50 inches

**Price:** \$3,500

**Location:** Room 3

In this striking mosaic portrait, Sosu Gameli Nicholas reimagines waste as something of profound value. Constructed entirely from discarded plastic spoons, the artwork pays homage to Honorable Francis-Xavier Sosu, a distinguished Ghanaian human rights lawyer and parliamentarian. Bold, fragmented hues animate the visage of leadership, while the repurposed medium serves as a powerful statement on transformation, sustainability, and the fleeting nature of authority.

## Ripples of labour



**Artists:** Bismark

**Medium:** Acrylic on canvas

**Dimensions:** 80" X 55"

**Price:** \$2,500

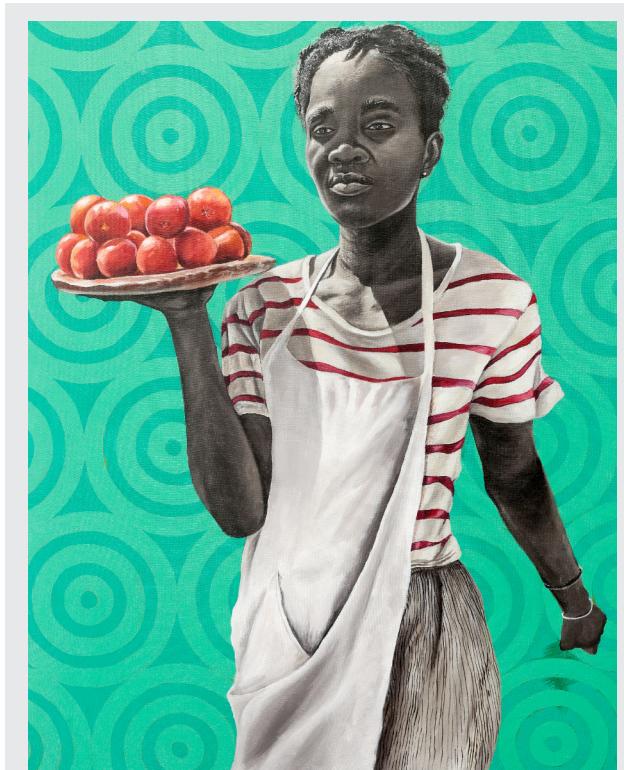
**Telephone no.:** Nan

**Location:** Room 3

This piece was born from the quiet poetry of coastal life—the rhythmic labor of fishermen, the dance of boats on restless water, the unspoken harmony between humans and the sea. I watched as dockworkers mended nets at dawn, as traders bartered over glistening catches, as children darted between moored canoes like minnows. Their days unfolded in a delicate balance: toil and tranquility, motion and pause. Here, the river is both workplace and home, carrying stories as old as the tides.

In this painting, I sought to capture that duality—the vivid, sun-bleached hues of fishing boats against the deep blues and greens of the water, the collective energy of a community

## Standing firm



**Artist:** Nkrumah Bright

**Medium:** Acrylic on canvas

**Dimensions:** 30 x 40 inches

**Price:** \$1,550

**Location:** Room 3

In this piece, I sought to honor the often-overlooked strength and dignity of everyday women—particularly the market women whose labor sustains entire communities, yet whose presence is rarely centered in fine art. The subject, depicted in grayscale, represents a grounding force: resilient, focused, and unwavering. Her monochrome rendering contrasts sharply with the vibrant, full-color tomatoes she balances with ease—symbols of life, sustenance, and vibrancy.

## Napoleon

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**Artists:** Dameteye Albert Doetse

**Medium:** Oil on Box card

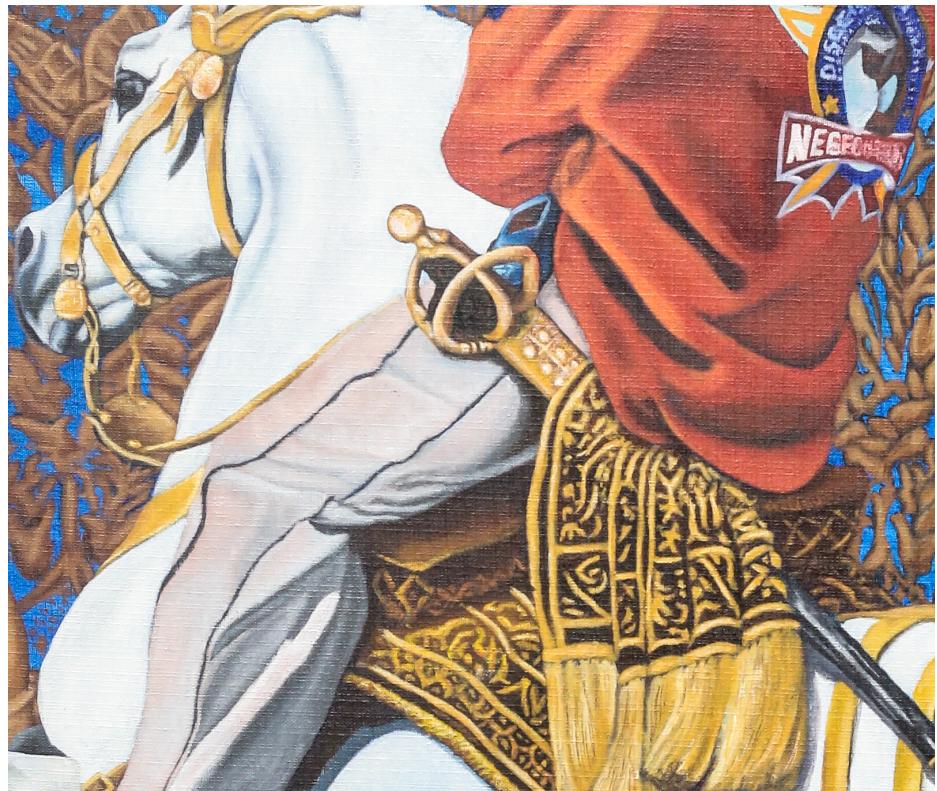
**Dimensions:** 50" X 60"

**Price:** \$1,000

**Telephone no.:** 0594272343

**Location:** Room 3

A faithful yet intentional reinterpretation of Schindler's Napoleonic portrait, this work demonstrates technical mastery of 19th-century European academic painting traditions. The artist's decision to engage with Napoleonic imagery invites critical dialogue about colonial visual legacies, while the subtle infusion of Ghanaian aesthetic sensibilities creates a compelling tension between homage and subversion.





Thank you for exploring the inaugural FAAT Open Day Art Exhibition. This catalog is more than a guide—it's a testament to the talent, passion, and boundless creativity nurtured within the Faculty of Applied Art and Technology. Each piece you've encountered represents countless hours of experimentation, skill, and artistic vision.

We hope this exhibition inspires you as much as it honors our artists. Whether you're a collector, educator, or art enthusiast, your support fuels the future of Ghana's creative landscape.

