|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Rhoda | [Middle name] | Woets |
| [Enter your biography] | | | |
| [Enter the institution with which you are affiliated] | | | |

|  |
| --- |
| **Your article** |
| **Antubam, Kofi (1922-1964)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Kofi Antubam was an influential and pioneering modern artist in Ghana. His realistic, narrative scenes of idealized African life, depicted in wall paintings and mosaics, influenced many artists after him; Antubam was appointed as an official state artist following Ghana’s independence in 1957. The appointment was not surprising given Antubam’s firm belief that artists should contribute to national pride and development, representing Ghana in their art work as a modern nation with a unique past and culture. |
| Kofi Antubam was an influential and pioneering modern artist in Ghana. His realistic, narrative scenes of idealized African life, depicted in wall paintings and mosaics, influenced many artists after him; Antubam was appointed as an official state artist following Ghana’s independence in 1957. The appointment was not surprising given Antubam’s firm belief that artists should contribute to national pride and development, representing Ghana in their art work as a modern nation with a unique past and culture.  Antubam received his art education at Achimota School, in Accra, and Goldsmith College, in London. He exhibited his work both in Ghana and internationally in cities such as London, Paris, Rome, Düsseldorf, and New York. Antubam challenged contemporary African artists to use the skills honed from their European based art training as tools in painting cultural portraits of ‘traditional’ African culture. A representational art style, he argued, was only a vehicle to express what lay within. *Assimilation* was the key conept for Antubam in the development of a national and African identity that, he argued, would remain distinct from East and West despite the assimilation of foreign elements.  During his school days in Achimota, Kofi Antubam painted cultural scenes on the college walls. Many murals and paintings would follow; most of them romanticized scenes of everyday (village) life, or royal depictions of chiefs with their linguists. Artistically, traditional concepts of royal institutions and beauty inspired Antubam, reflected in his portrayal oval shaped heads, majestic repose, and rounded figures. Antubam’s paintings depict prosperous, culturally rich villages, seemingly undisturbed by colonial encounters, or by the first president Kwame Nkrumah’s modernisation projects.  [File: HowMuch.jpg]  Figure Kofi Antubam, *How Much* (detail), oil on board, 1954. Collection: National Museum in Accra/ Ghana Museums and Monuments Board Ghana. Photograph taken by author.  Antubam was one of the first artists to introduce *adinkra* symbols in the fine arts, which he used in works commissioned by the newly established government of the early sixties. *Adinkra* are a set of local symbols that are imprinted on cotton cloth and mostly worn at funerals. Antubam used adinkra symbols in multiple works, including the panelled doors of the legislative assembly in Accra, and three chairs for state ceremonies.  [File: chair.jpg]  Figure Kofi Antubam, *Chair of State*, 1960. Collection: National Museum in Accra/ Ghana Museums and Monuments Board Ghana. Photograph taken by author.  *Adinkra* symbols are applied in all these nationalistic objects as decorative designs representing Kwame Nkrumah’s national and Pan-African ideals. Antubam died of a stroke at the age of 42 and was granted a state burial. |
| Further reading:  (Antubam)  (Bedu-Addo)  (Fuso)  (Mount) |