Bio and mission statement

You may know me by the name Bright Tetteh Ackwerh, Bright which is English for the ewe name Kekle which means ‘to shine’. I come from Totimerkope in Ada in the greater Accra region of Ghana. Painting and art in general for me helps serve the purpose of control. When people are served art they are subconsciously conditioned to think along certain lines and this is where my production intersects with the broader field of art practice and production. A sort of advocacy for the philosophies I uphold and a commentary on the ever evolving space in which I inhabit. My assumed role is that of a sort of cynical critique and a student of life.

About the works

Sample 1

This is an experimental drawing executed with charcoal and graphite pencils on straw board. It is a portrait of Damian Marley, one of the musician sons of reggae legend Bob Marley.

Sample 2

This is an acrylic painting entitled ‘*In The Presence Of Wisdom’* which captures the portrait of the Asantehene and members of his court. The Asante royal court stands currently as the strongest functional traditional leadership system in Ghana and personally represents evidence of cultural traits worthy of emulation which the continually failing adopted modern system of governance of the nation needs to learn from.

Sample 3

This is a portrait of the Asantehene Otumfuor Osei Tutu II. This was executed in acrylics on canvas.

Sample 4

This is a tribute to the Ghanaian hip-hop and culturally iconic duo FOKN BOIS. This caricature captures a satirical representation of some of the meanings of their art.

Sample 5 and 6

These drawings come from a larger collection of a fun project I call ‘queens’. Portraits of young conscious Afrikan women who adopt a sense of fashion which challenges the canonical machinery which seeks to destroy their representation through the bombardment of unfairly culturally biased standards.

Sample 7

This is a caricature from a collection of drawings and paintings in a larger project I call ‘cultural capital’ which seeks to interrogate the sources, associations and implications of the ideas for the cultural production scene in Ghana.

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