Table of Contents

Introduction

1. The long encounter between Africa and the West
2. Anthropology and Primitivism
3. Anthropology and art as praxis
4. Bourdieu in Africa: what to gain from art sociology
5. Anthropology and art history: breaking down historical boundaries
6. Art and anthropology in Africa
7. Globalisation: unmasking and producing (new) boundaries
8. The effect of global “mega shows” on artists and art categories in Ghana
9. The when, how and why of fieldwork
10. Structure of the dissertation

Part I: Creating a Modern African and Ghanaian Art Style

1. Achimota School 1927-1952: the Birth of Modern Ghanaian Art as a Category
   1.1 Introduction
   1.2 Towards an Africanization of education in the Gold Coast
   1.3 Primitivism at Achimota versus the African workshops
   1.4 Art education at Achimota
   1.5 George Stevens: creating a new African art style
   1.6 Gabriel Pippet: African and European art as separate entities
   1.7 Herbert Meyerowitz: adapting “traditional” art for the benefit of a new society
   1.8 The influence of Achimota on the revaluation of “traditional” art
   1.9 Conclusion: Africa’s entanglement with the world

2. Policing Tradition: How Artists Gave Aesthetic and Ideological Form to Independence in the 1950s and 1960s
   2.1 Introduction
   2.2 Forging a national identity through culture
   2.3 Cultural alienation, Pan Africanism and the idea of racial difference
   2.4 How “synthesis” became the key-word
   2.5 Sankofa and the making of a Ghanaian heritage
   2.6 “Modern Ghanaian Art” and the myth of Primitivism
   2.7 Vincent Kofi: establishing a modern African identity in a personal style
   2.8 Kofi Antubam: the right to practice Naturalism as an art style
   2.9 Kobina Bucknor: searching for the “essence” in African sculpture
   2.10 Conclusion

   3.1 Introduction
   3.2 Questioning the call for a “National Art:” enlarging existing categories
5. Mobilizing Africa in Global Settings: the Artistic Strategies of Established Artists

5.1 Introduction
5.2 Old discourses and new notions of difference
5.3 Benjamin Offei-Nyako: displaying an African identity as a matter of choice
5.4 Kofi Setordji: linking up with global discourses from Accra’s outskirts
5.5 Glen Turner: the paradox of expressing the universal through “traditional” repertoires
5.6 Conclusion


6.1 Introduction
6.2 On the emergence of conceptual art in the Ghanaian art world
6.3 Conceptual art in Africa
6.4 Bernard Akoi-Jackson: “The conceptual has been the African way of expression since time immemorial”
6.5 Rasheed Akindiya and the times of con-fusion: on articulating sameness and difference in a globalising world
6.6 Akwele Suma-Glory: moving between different categorisations
6.7 Conclusion
7. On the Incorporation of Wayside Artists Into (Inter)national Art Markets: “This is Not Contemporary Art as We Now Know It”

7.1 Introduction
7.2 The demand for Otherness re-framed
7.3 The emergence of wayside artists in Ghana’s urban landscape
7.4 Overcoming the officially- versus unofficially trained dichotomy
7.5 Almighty God: on the emergence and evaluation of his "creativity works"
7.6 Daniel Jasper: on “imagination painting” and other categories
7.7 Eric Kpakpo and Eric Adjetey in conversation with foreign clients: “These coffins are to die for!”
7.8 Conclusion

8. “This is What Makes Sirigu Unique:” Authenticating Canvas and Wall Paintings in (Inter)national Circuits of Value and Meaning

8.1 Introduction
8.2 The commodification of wall painting in Sirigu
8.3 The mutual production of essentialist identities
8.4 The revitalisation of wall painting in Sirigu
8.5 Promoting the village as a unique place: on cultural brokers and middlemen
8.6 From wall to canvas to wall: the experimental phase
8.7 On staging authenticity in phase two: “Tourists prefer the Sirigu colours”
8.8 The “Sirigu style” in transit: the creation of authenticity in a Dutch gallery setting
8.9 Conclusion

9. Conclusion

Glossary
References
Endnotes
Nederlandse Samenvatting-Dutch Summary