

## UN-ALIENATED AROMATIC: CORNFIELDS IN ACCRA

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### ABSTRACT

‘Cornfields in Accra’ epitomizes the new art phenomenon in the Kumasi Art School which reflects contemporaneity and the freedom that artists have, based on high experimental dispositions, communality and resilience. This paper reviews the visionary and transformational ethic which, informed by contemporary art theory and practice, and the desire for a liberation from the colonial vestiges of “hand and eye” art pedagogy, reinvigorated the Department of Painting and Sculpture, and repositioned them on the world map of artistic freedom and merit. The paper takes a close look at ‘Cornfields in Accra’ and the infrastructure that facilitated it. Premised on Ama Ata Aidoo’s ‘Cornfields in Accra’ the exhibition celebrates the emergence of new art forms that break the monotony of stereometric sculpture and planimetric painting hegemonies as the only building blocks of art making. It therefore let go of the notion that media and formats for art are already established and fixed. Through the use of imagery, metaphors, traditional and new media technologies and an ardent spirit of experimentation, art works for the show are made and exhibited communally and in collaboration with students from other fields of study and professional artists. The exhibition, which thrives on the cross genre fertilization of art, technology and science; echoing the philosophy on which the Kwame Nkrumah University was founded, becomes the polestar of our study of the processes that culminated in the transformation of faculty and pedagogy into a cynosure. With an amazing team spirit, passion and optimism ‘Cornfields in Accra’ sealed the seid’ou led rapture in the Department by opening up the boundaries of art making, display and reception.

**Keywords:** Cornfields, communality, collaboration, painting and sculpture, exhibition.