



CARNIVAL OF THE BLACK SUN 2026

CHALLENGE

STREET ART FESTIVAL

PROGRAMME BROCHURE

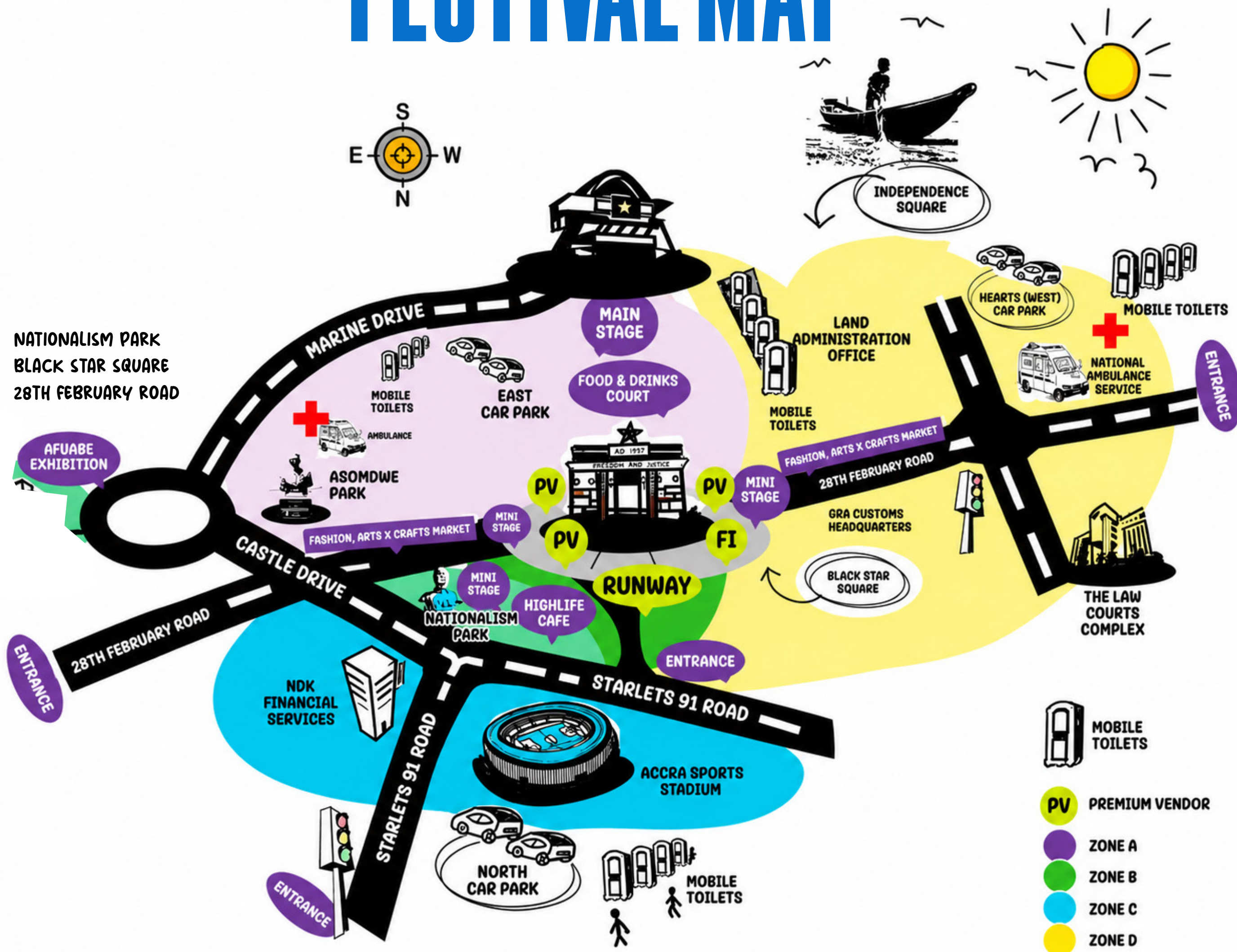


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CHALEWOTE 2026

STREET ART FESTIVAL

FESTIVAL MAP



CARNIVAL



OF THE BLACK SUN

In the suspended hour of Africa's contemporary moment, one perceives the spectral outline of what Frantz Fanon might diagnose as a profound, dialectical tension. The celestial metaphor is not merely atmospheric; it signifies the dawning of a collective political consciousness, what he termed the "pitiless mirror" of the people's gaze, now turned inward upon the native soil and upward toward genuine sovereignty. This awareness is the violent, necessary birth Fanon foresaw, the end of the "manichaeian delirium" of colonialism and the beginning of the true struggle.

Yet, the direct descendants of the colonial-era intermediary, works to stifle this birth. Their project of a digital surveillance State is not an aberration but the logical, cybernetic evolution of the imperial project Fanon dissected in *The Wretched of the Earth*. It is a new "system of repression," designed not only to observe but to psychologically incarcerate, to internalize the border and the checkpoint within the mind of the living. This panopticon seeks to create a neo-colonized subject: one who is policed by the architecture of their own society, managed by a black mask worn over the interests of external capital.

It is within this suffocating pressure chamber that the Chale Wote Street Art Festival assumes its Fanonian urgency. It is more than a celebration; it is a cathartic, spatial revolt. The streets become a zone of occult instability, where the alienating, surveilled space of the State is momentarily shattered and reclaimed. The bodily act of painting, LABS, installing and performing is a collective therapy, a dismantling of the inferiority complex imposed by centuries of material and psychic violence. The art here, is not decorative. It is the spontaneous, disruptive language of the masses forging a new, unfettered reality, a prefigurative politics painted on the walls that would contain them. Chale Wote stands as a living manifesto against what Fanon warned as the "blind alley" of national consciousness degraded into a self-serving bourgeoisie. It is, instead, the vibrant, chaotic sound of the living inventing their own souls, and sounding the first notes of a present they alone will author.

CHALLENGE

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CHALEWOTE

CHALEWOTE 2026 _ CARNIVAL OF THE BLACK SUN

DAY OF REMEMBERING 10TH AUGUST 2026



3 P.M - All White Procession Day of Remembering

(Open to artists and public participation)

From the hallowed ground of Brazil House, sanctuary for the Tabom people, who seized their manumission through the coordinated militancy of the 1836 Malê Uprising in Bahia, the Day of Remembering procession emerges not as metaphor but as political methodology. This was an insurrection largely orchestrated by enslaved Yoruba Muslims, literate and organised, whose revolt, permanently destabilised Brazil's slavocracy and forced legal reckonings. When return waves of these liberatory combatants and their descendants settled in Accra, they carried that insurrectionary memory as a living practice, not a wound.

The procession therefore begins precisely at this architectural and psychic site, transforming a former residence of returnee freedom fighters into a staging ground for public remembering. It refutes narratives of abolition as benevolent grant and instead insists on the self-emancipatory agency of African peoples across the Atlantic continuum. The malee uprising, with its tactical brilliance and uncompromising refusal of bondage, becomes the spiritual and political template for how the procession honours Ghanaian and continental heroes, not through sanitised commemoration but through embodied reclamation of revolt as inheritance.

Over its evolution, this ritual has expanded beyond its Accra origins to absorb international participants who come not as spectators but as comrades.. The procession now functions as a critical node within the broader Chale Wote architecture, anchoring the festival's more experimental practice.

On 10th August 2026, the procession marches again. This is not an invitation to witness, it is a call to align. Come to Accra ready to locate your own struggles within the rhythms of those who have already proven that liberation is not deferred, but enacted.

This anchoring has positioned Chale Wote with a sharpness; International visitors encounter not a curated spectacle of Ghanaian creativity for consumption, but a spatial demand to contend with histories that implicate the very structures that fund global art circuits.

11am-8pm- Ghana Export Promotion Authority- Artisan Exhibition

(All days at Nationalism Park)

5:30 pm- 11:30pm- Opening of Shika Shika Art Fair

(Nationalism Park)

7:40 pm- 8:30pm- Dzen Sane

(Nationalism Park)

To trace the Shika Shika Art Fair's evolution is to map a subtle but seismic shift in curatorial epistemology. What began as a peripheral, almost fugitive appendage to Chale Wote has matured into an unlikely laboratory for decolonizing the gaze.

By collapsing the rigid distinction between “insider” and “diasporan,” Shika Shika dismantles the tired binaries of authenticity that have long patronized African production. Its intellectual achievement is not simply exhibition but re-territorialization, an insistence, set against the crashing surf of the Osu coastline, that the African artist need not be translated for the world, but can, instead, convene it on their own sharp, uncompromising terms. Shika Shika Art Fair models a polycentric art history still being written.

Participating Artists

Charity Derby Aketi
Lalita Maame Esi Esumaba Mensah
Donna O'Neal
Joseph Aboagye
Erasmus Nii Anyetei
Benjamin Kotey
Ed Franklin Gavua
Deon Kotey
Desmond Nii Kortey
Julius Nartey Tetteh
Deffor Kingsley
Emmanuel Holm
Nii Lomotey

Micheal Ofoe
Ewurama Amankwah
GloriaSelorm Amekorfia
Solomon Adu
Gideon Nii Addo
Dannie
Niimo photography
Yannick Folly
Julian Obekus
Richard Annor
Julius Tettey Nartey
Chessed Nti Mensah
Samuel Kwasi Akonnor

Mural Station

American muralist Matthew Mederer known for colossal, signature works has traveled to Ghana for the first time to participate in Chale Wote. His distinctive style, characterized by monumental scale, vibrant color, and an improvisational blend of classical and contemporary techniques, is undergoing a cultural dialogue in Accra. This particular work incorporates Ga samai, the proverbial and philosophical symbolic language of the Ga people of Greater Accra. The integration, alongside use of local patterns, reflects a deep engagement with Ghanaian visual heritage and transforms his massive murals into vessels of cross-cultural narrative. Catch him at the Osu township with a few Ghanaian collaborators during the festival. Location : Osu Salem School

Public engagement during breaks .

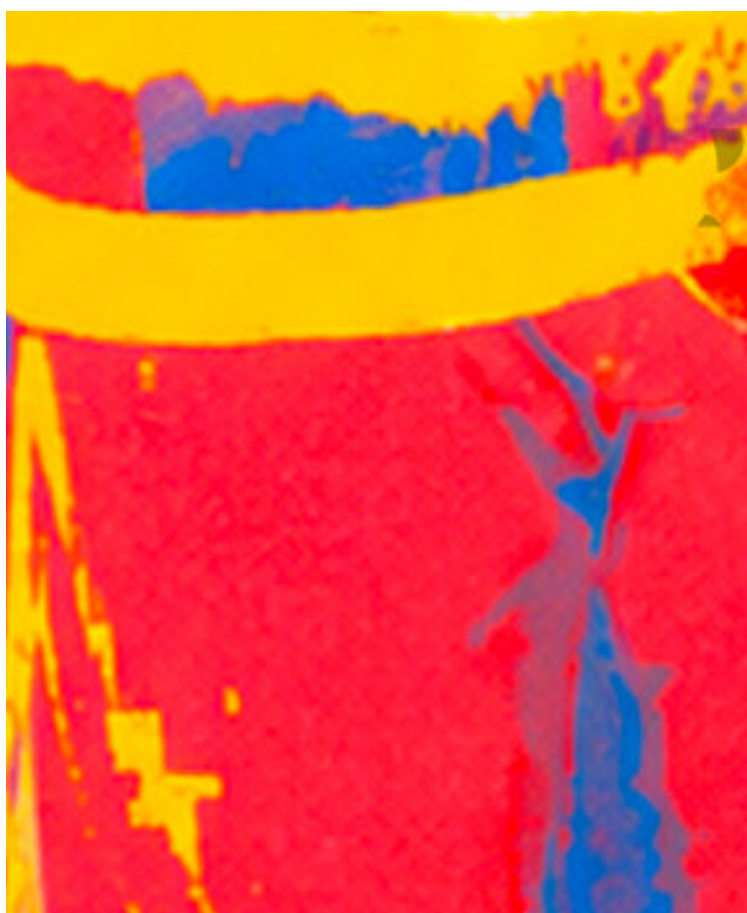
Labs

The LABS at Chale Wote function as a critical discursive and pedagogical undercurrent to the main festival's spectacle. Functioning as a transient urban think-tank, it facilitates rigorous workshops, artist talks, and scholarly panels that interrogate the festival's central theme. This space moves beyond mere celebration to foster a pedagogy grounded in decolonial theory, and spatial justice. Crucially, the LABS transform the Nationalism Park from a festival backdrop into a living archive and laboratory, enabling critical dialogue between international theorists and local practitioners about gentrification, heritage, and the very ontology of African public space..



FRIDAY

11TH AUGUST 2026



10am- 8:30pm - Shika Shika Art Fair
(Nationalism Park)

LABS

2:00pm-3:00 pm -

Ed Gavua + Nii + Julius Tetteh Nartey

Nii Amon's AfroHornism is a fascinating series of works in continuum that raises so many questions on the very nature of art that one leaves one somewhat disturbed, stimulated, and certainly thoughtful.

Nii Amon's work delights in the sectioning and intersectioning of regular two-dimensional forms. Join him to discuss his building processs for his assemblage that is gaining international notoriety.

4:30pm-5:20 pm-

Lalita Maame Esi Esumaba Mensah-
“Fragments of Becoming” + Donna O’Neal-
Yarn Art

5:30pm – 6:00pm - Okaidja

6:15pm – 6:45pm - Virtual Lab Session:
Arnold Adrian Sarpong- Black Sun: Five Sigils

FILM SALON

Till Death (20 minutes)

Written and Directed by **Yana Bana-Chung**

Yana-Billie-Chung is drawn to stories that unravel what lies beneath the surface, stories that search for emotional and psychological truth. TILL DEATH is no exception. It asks how long we can uphold the image of ourselves as "good people" when no one is watching.

The film begins with a simple, almost absurd premise: a young expectant couple buys their dream house, with the caveat that the elderly owner will continue to live in it with the family until she passes away. The wife jumps at the opportunity, but what initially seems like winning the lottery might be a bargain with the devil. But who is the real devil in the story? Is it the lonely ailing older woman, or the young woman crafting her social media clout? The film suggests there are no easy answers: good intentions fray under pressure and the home can become a quiet battlefield. Through the lens of two women who find themselves on opposing ends, we open a window onto the fragility of our social selves in the face of our private impulses, a view on our desperate need to be seen, to be touched, to matter. My goal wasn't to create a simple, black-and-white narrative but to explore each character's perspective with nuance, empathy, and a bit of dark humor. The ambient discomfort, taboos, and moral ambiguity create the kind of intimacy that turns the viewer into an empathetic witness. I want the viewer to squirm, laugh inappropriately, and see something of themselves in it. From the start, I knew I wanted to trap the two main characters in a fraught, co-dependent relationship. Throughout the film, they feed off each other's energy, each transforming, intentionally or not. At first, the older woman is frail and fading, while

the younger one arrives full of hope, eager to bring light and companionship to what she believes are the older woman's final days.

But by the end, their roles are reversed—the older lady moves with renewed vitality, while the young mother begins to fall apart. It was also important to me to structure the film into four parts, each marked by a season. Each season serves as an external expression of the young woman's interiority, beginning with the bright optimism of spring and descending into the dark of winter. The seasons are echoed not only in the performances but also in the wardrobe, camera movements, color palette, and score.

One of the most gratifying aspects of making this film was the overwhelming support from everyone involved. We were able to shoot it for a fraction of its actual cost, thanks to the generosity of a community of smart and driven individuals. It was a powerful reminder of how much can be achieved when surrounded by the right people—those who believe in the work each other. This experience opened my eyes to the possibilities of collaborating with people who are passionate about storytelling and committed to carving out their own space in the industry while lifting others along the way. A kind of experience the two women in the film could have used a little of.

Akira Kurosawa's Sanshiro Sugata

A young man, Sanshiro Sugata, seeks to master judo for revenge but discovers its true essence through discipline and wisdom. Kurosawa's film explores the quest for meaning, self-mastery, and respect in traditional Japan.

GA SAMAI 12TH AUGUST 2026

10am- 8:30pm - Shika Shika Art Fair
(Nationalism Park)

LABS

2PM-2:45PM

Workshop: Highlife Frequencies + Latent Signatures

Duration: 40 Minutes

Location: Chale Wote LABS Nationalism Park

Tracing the sonic DNA of Ga/Highlife rhythms and mutating them into electronic textures using found sound and simple tech.

Panel led by Nii Okaidja Afroso.

Nii Anyetei + Julius Tetteh Narthey

Moderator: Adenya Mortty

Duration: 40 Minutes

Location: Chale Wote LABS Nationalism Park

Tracing the sonic DNA of Ga/Highlife rhythms and mutating them into electronic textures using found sound and simple tech.

Panel led by Nii Okaidja Afroso

Who controls the meaning of a symbol?

When traditional symbols like Ga Samai are used in new contexts, like in a political cartoon or a modern pop song, their original meaning can be challenged, subverted, or even appropriated. A critical question is: who ultimately defines the symbol's meaning, the artist, the audience, or the institutions (like corporate entities or the education system) that commercialize or teach about it?

Join Julian Obekusu+ Matthew Mederer A.K.A Cool Disco Rich + Naa Dei



FILM SALON

Interview with Basqiat

7:00pm-7:45 P.M

Most Beautiful

8:00 P.M-9:00 P.M

Film Maker- Akira Kurosawas

Yana-Billie-Chung is drawn to stories that unravel what lies beneath the surface, stories that search for emotional and psychological truth. TILL DEATH is no exception. It asks how long we can uphold the image of ourselves as "good people" when no one is watching.

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LABS

13TH AUGUST 2026



10am- 10:30pm

Shika Shika Art Fair (Nationalism Park)

LABS

1: 30 P.M- 2:30 PM

Rudolf Botchway+ Ama Quarley + Chessad

Does the artist discover or invent? Is the artwork a pre-existing truth or a novel creation born from pure will?

Where does intention end and accident begin? If a "happy accident" improves the piece, is it the artist's genius or the medium's own agency? Is the process autonomous from the product? Can we judge the finished work without knowing the suffering, joy, or labor that produced it, or does the "how" forever color the "what"? What haunts the studio isn't doubt, it's wonder. In an age of AI-generated images and commodified output, the artist's hand has become a philosophical battleground. To observe process is to witness a mind negotiating with matter, time, and self, a rare intimacy in our polished world. What then is the real revelation? The work is never finished; it is merely abandoned, mid-conversation with eternity.

3:30pm- 4:30pm

Ajara Masquerade by Nii Kortey Botchway

The Masquerade operates as a profound, kinetic archive, a living historiography far exceeding mere performance. As both spectacle and sacred conduit, the masquerade embodies a sociological dialectic: it simultaneously enforces hegemonic memory of the community's divine authority while offering a liminal space for controlled social critique.

The ancestral spirit does not merely return; it is structurally materialised, transforming the performer's body into a site of ontological negotiation between the visible (agbon) and the spirit world (erinmwin). Historically, these are not "costumes" but mobile shrines, their coral and appliqué encoding economic networks of tribute and cosmology. In a world of accelerating modernity, these masks perform a crucial temporality, collapsing the past into the present. They stand not as static relics of Togo and Benin, but as fierce, dynamic affirmations of continuity.

Nii Kortey Botchway and Mr. Victor Ahidedji discuss masquerade culture and validating the sacred charter before the living.

4:50pm-5:50pm

Yanick Folly (Photojournalist)+ Richard Annor+ Nii Amoo

Photography : Decoloniality in African image making and aesthetics.

6: 10pm- 6:50pm

Black Warrior + Aquila

Trinidadian psychedelic Music took off in the late 90s into the 2000s. Currently experiencing a resurgence,; where does the genre fit in in these contemporary times. Black Warrior and Aquila will speak about the musics place in modern times and how that bleeds into what they are making now.

7:10pm-10:00pm

Artist Mixer-

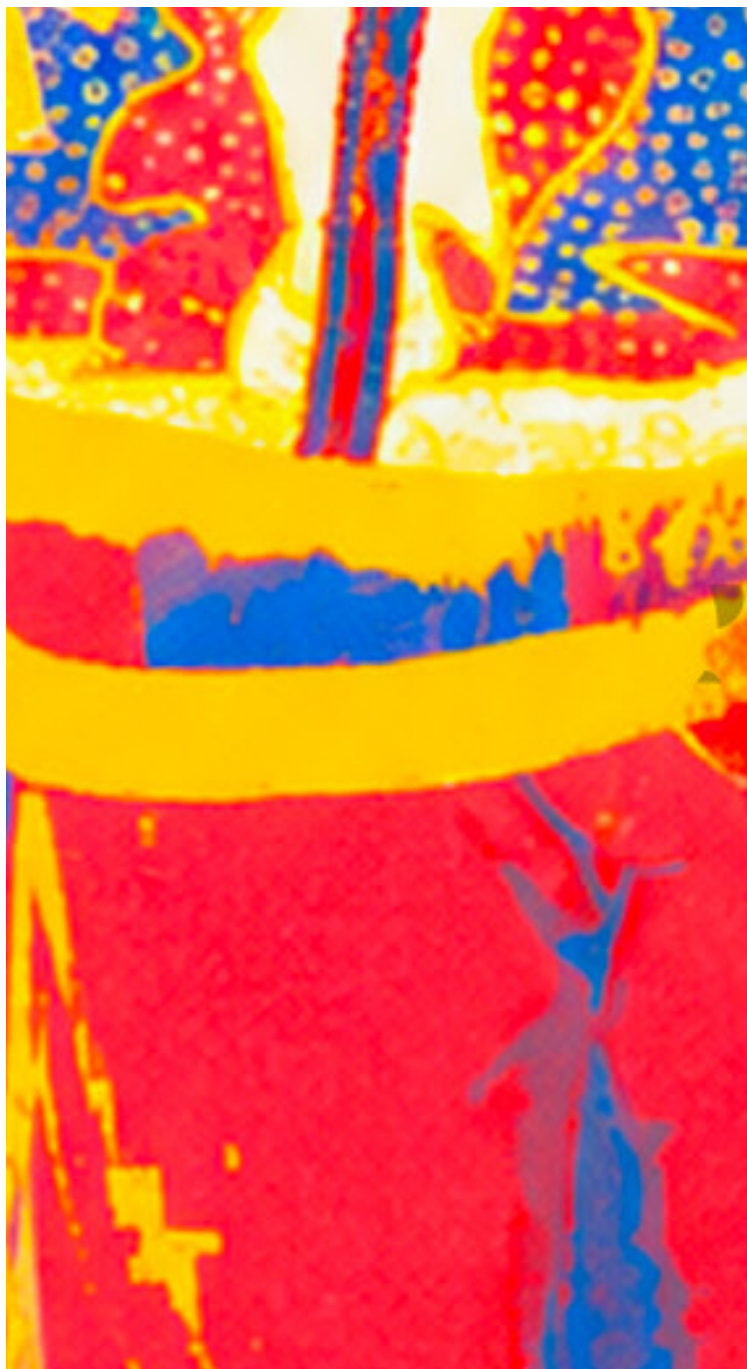
The mixer at Chale Wote is a transient republic of aesthetics, The city of Accra gets to know, artists whose names are being whispered in the right corridor. The DJ's set list is an archival gift,, sequencing Afrobeat, EDM, and obscure Ghanaian funk into a sonic platter that encounters the colonial grid of Osu as a space of futurity and good times.

Open to the general public to meet and greet participating artists all under one roof.



DAY
OF
FEST

14TH AUGUST 2026



10am- 8:30pm
Shika Shika Art Fair (Nationalism Park)

10am- 8:30pm
Ghana Export Promotion Authority
Artisan Exhibition (Nationalism Park)

LABS

3:30- 4:20 PM

Ciarra- Capoeira

In the sweltering crucible of Osu amidst the organized chaos of Chale Wote, the 90-Minute Youth Lab will feel less like a workshop and more like a cultural exorcism..

Brazilian artist and capoeirista Ciarra will transform the Nationalism Park , her performance a masterclass in kinetic storytelling. It is a visceral conversation between the ginga of Afro-Brazilian resistance and the polyrhythmic heartbeat of Accra . Ciarra's movements aren't just dance; they were a lineage of struggle and survival, articulated with a raw, contemporary physicality.

But is this kind of high-velocity cultural exchange destined to be a fleeting, unreadable dialogue? The event is looking at a packed house of young Ghanaians responding with feverish energy, yet one wondered if the profound malícia of capoeira, its deep historical code, was lost in translation amidst the graffiti and sweat.

This isn't a sanitized folkloric display; it is a charged, messy, and occasionally disorienting collision of worlds. A thrilling, if ultimately opaque, testament to the festival's rebellious ambitions

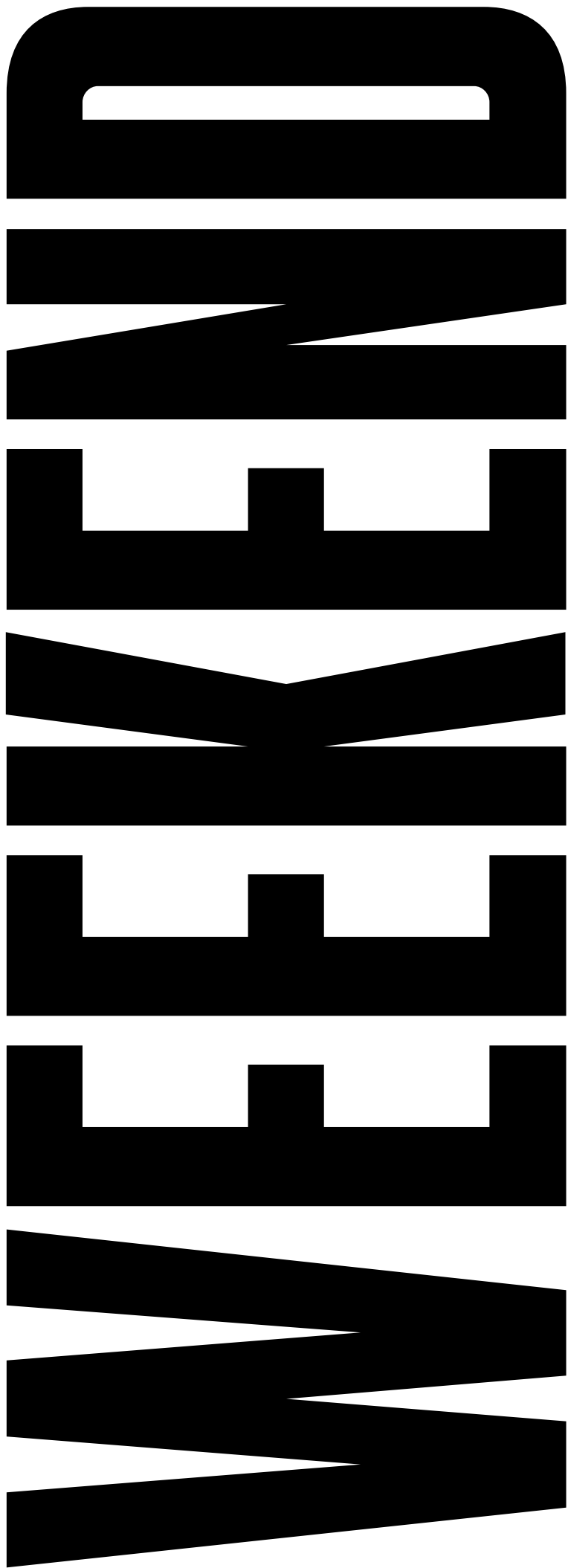
LABS

4:30pm-6:00pm

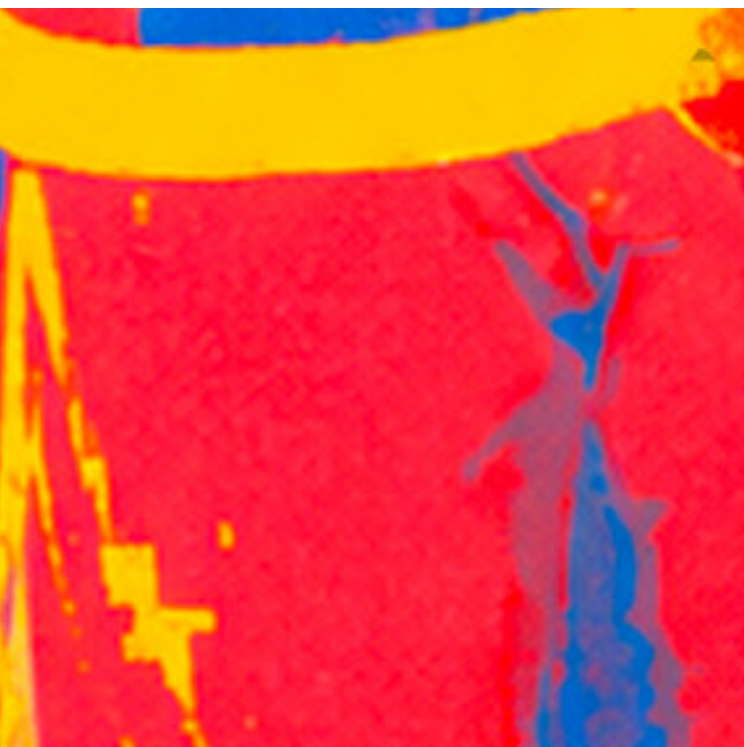
**Emmajo- Movement as Archive
(90-min youth lab with drumming)**

■owọ is a stunning African contemporary dance that celebrates African culture, the value of human connection, and the choices we make with our hands. The performance dives into the strength we gain by joining hands, embracing cultural richness and working together to achieve more than we could alone.

With movement that speaks volumes, ■owọ explores how each gesture reflects either the selflessness of unity or the isolation of self-interest. Emmajo will translate this into a street intervention accompanied by live African drums: hands become tactile memory, and percussion becomes the heartbeat that counters the digital panopticon.



15TH & 16TH AUGUST 2026



12pm-10pm each day
Ghana Export Promotion Authority
Artisan Exhibition (28th February Road)

3:30pm each day
Ciarra: Mystics in Capoeira
(Black Star Arch)

At Chale Wote Street Art Festival, the historic streets of Osu transform into a vibrant canvas for creative expression. Among the most captivating performers is Afro-Brazilian artist Ciarra, whose presence embodies the festival's spirit of cultural fusion. she joins the dynamic roda, her movement a powerful dialogue between African and Brazilian heritage . This isn't just a performance; it's a living classroom, as artists engage the community in rhythmic play, echoing the capoeira workshops that have been a staple of the festival for years.

2pm-4pm each day
Asorkpor Corner (Black Star Square)

Accra's sound system culture, rooted in the colonial-era regulation of "heathen" noise and the communal "sonic dominance" of festivals like Homowo, has undergone a profound transmutation. Over the past five years, a new generation of producers have repurposed these visceral, community-based listening practices into a sophisticated electronic music scene. This is not mere fusion, but a deliberate sonic philosophy that rejects the false binary of tradition and modernity. In a city where state noise regulations are conspicuously overbearing and unevenly enforced, these grassroots venues operate as autonomous governance structures, crafting a distinct sound from the vibrant chaos of Accra's streets. They come with a 3000 strong procession; jogging in pure trance and ecstasy.

Join the high energy DJ sets from 1pm to 5pm each day at the Black Star Square

1pm- 6pm each day **Carnival Of The Black Sun Exhibition** (Black Star Square)

In between memory and materiality, the Chale Wote Street Art Festival presents "Carnival of the Black Sun," a public exhibition featuring forty-five local artists engaged in rigorous multi-disciplinary inquiry. Installed against the backdrop of the Black Star Square.

Painting, performance, sculpture, film, and sound converge not as spectacle but as sustained meditation, each piece interrogating the phenomenology of light, shadow, and collective consciousness. Featuring prominently will be the works of sculptor and fabricator Nii Amon, Benjamin Kotey, Naa Dei Robertson, The black sun functions less as symbol than as methodological provocation, challenging viewers to consider what becomes visible when conventional illumination is withdrawn. whether through textile assemblages that reframe ancestral techniques, durational performances that test bodily endurance, or sonic compositions that map urban acoustic ecologies artists are testing how far they can push Curatorial choices privilege adjacency over hierarchy, allowing disparate practices to converse across medium and intention. This is exhibition-making as scholarly practice, an extended reflection on how post-colonial urban space accommodates, resists, and ultimately transforms the aesthetic interventions it hosts. The result is a dense, layered archive of contemporary Ghanaian thought, rendered not in text but in pigment, gesture, and resonance.

8:00pm **Black Warrior** (Saturday 15th August, Black Star Square)

Black Warrior is a Caribbean-born, Ghana-based world music artist and cultural ambassador whose live performances merge music, spoken word, spirituality, and Pan-African storytelling. His work exists at the intersection of sound, resistance, heritage, and contemporary African consciousness; making it especially aligned with Chale Wote's ethos of art, culture, and public expression.

Rather than a traditional concert, his performance is designed as an immersive cultural experience; engaging audiences through call-and-response, narrative, and rhythmic energy that translates powerfully in open, communal environments.

Black Warrior has performed across the Caribbean, the U.S., and Ghana, and is currently expanding his live presence within cultural institution



1pm-3pm each day Julian Live Carving

(28th February Road)

Sculptor Julian Obeseku's live carving performance stages a critical intervention into both the material and discursive economies of contemporary Ghanaian art. Obeseku's practice performs what one might theorize as a form of "constructive theorizing" through material engagement.

The performance, unfolding against the Christianborg Castle, articulates a tension between tradition and contemporaneity that is central to Ghana's creative economy.

The live carving, by foregrounding process, challenges the gallery's regime of the finished object, proposing instead what might be termed a sculptural phenomenology: a mode of making that demands the spectator's temporal investment and, in doing so, reconstitutes the relationship between artist, material, and public.



3:30pm-4:00pm Kids In Heels Fashion

(Saturday 16th August, Black Star Arch)

4:00pm-5:00pm Gbagbasete Procession

(Sunday 16 August , xxxxx)

Open to the public.

4:00pm-5:00pm KAKE Dance Collective

(Accra to Osu)

When Kake processes from downtown to Chale Wote this August, they will do what Ghanaian performance has rarely attempted: marry indigenous Ga war movement with protest choreography, performed not on a stage but through the city's most contested thoroughfares. The movement maps Accra's spatial hierarchies, who moves freely, who is surveilled, who is erased. This is not metaphor. It is physical argument. At Chale Wote, audiences will confront dance as historical testimony, demanding they witness not artistry alone, but accountability.

From 3pm all weekend Nugbor ye Dzen

(Accra to Osu)

Nugbor ye dzen emerged as a folk revival band at a moment when Accra's accelerating urbanization was threatening the social fabric that sustained traditional music. Their sound draws from Ga sea shanties, kolomashie street highlife, and the kpanlogo recreational rhythms of the capital. The instrumentation is deliberately indigenous: bamboo flutes, deep percussive bass of the giant gombe drum, calabashes, and bells. They will be in the streets during the weekend from 3pm

From 3pm all weekend Borbor session

(28th February Road)

Borborbor is the quintessential sound of the Ewedome, performed at festivals, funerals, and Christmas celebrations. Its a polyrhythmic conversation between master drums , supporting drums and metallic rattles.

The dance itself is a kinetic expression of communal identity, with performers moving in circular formations, twirling white handkerchiefs in a display of synchronized grace and cultural pride. This weekend on the 28th February Road is where it's at.

3:00pm-4:00pm each day
Wow Factor Contemporary
Dance Company
(28th February Road)

Wow Factor at Chale Wote ? expect nothing less than an electric collision of Nigerian tradition and contemporary fire . Known for their breathtaking performances, the company brings the rhythmic, high-energy acrobatics and calisthenic tradition, reimagined for the festival.

it's a raw, immersive cultural conversation where Ghana's coastal rhythms meets Nigeria's dynamic dance spirit, right in the heart of the street art spectacle.

3:00pm
Afro-Poncho Fashion Show
(Saturday 15 August, 28th February Road)

Nii Opambuor Agbo (Chief of Kotobaabi) opens his first show since ascending the throne. No agencies. No auditions. Just a sharp eye and a gut feeling that knows a silhouette before it moves. He selects his models from the crowd, the tilt of a chin, the arch of a back, the way an elbow catches light. Then he approaches, quiet. "Walk for me." They do. He nods. That's it. Catch his special street fashion show during Chale Wote.

Each day
The Fashion Circus
(28th February Road)

Chale Wote hosts a vibrant fashion market that operates as an exclusive retail space. This market assembles independent designers, vintage curators, and artisans who present garments outside mainstream commercial circuits. The offerings are characterized by a deliberate fusion of heritage textiles and contemporary silhouettes. Tailors make ready to wear clothing into distinctive apparel.

The iconic fashion emerging from this market draws heavily on off-the-cuff imagery. Designers fold bold prints, handwoven kente strips, and batik motifs, often combining them with unconventional materials such as recycled plastics and metal embellishments. Silhouettes range from flowing Fugu-inspired robes to structured deconstructed jackets, creating a visual language that references tradition. Accessories include statement headpieces, beaded body harnesses, and painted footwear, completing ensembles that function as wearable art.

This production offers Accra a counter-narrative to imported fast fashion. It positions clothing as a medium for cultural commentary and identity assertion. Consequently, Chale Wote equips the city with a globally recognized yet distinctly Ghanaian fashion lexicon that challenges, inspires, and redefines urban style.

Each day

Food Court (Black Star Square)

The food court at Chale Wote is open all weekend during the festival, It is a feast of West African flavours. Find the stalls inside the Black Star Square for great pickings and flavours.

Each day

CHALE WOTE TOUR (Black Star Square)

This August, the CHALE WOTE STREET ART FESTIVAL transforms Osu into a living Canvas. Witness world class murals, electrifying music and fashion against a backdrop of colonial castles.

You connect directly with the kinetic energy of the artists, inviting you to see beyond the spectacle. Come for the massive art explosions in Osu, but stay for the unscripted moments too. Chale Wote offers a rare, unfiltered glance at how a community uses imagination to redefine its own geography.oin Nii Okaidja Afroso and his team of international travelers through Accra, the fascinating gems in Eastern Region and Ada.

7pm-12am each day

CHALE WOTE CONCERT (Main stage Black Star square)

IREN Empire (Dream Ferg, Aree Yah, Breef Wala)

Black Warrior

The AYEKOO band (Nana Ansong JNR as Leader)

Isaac Garshong and the Afros Garshong Band

Ciarra- Capoeira

Nii Okaija Afroso

King Ayisoba

Dj Sets

Amamre

Msbel

Bibinii Band

Asone Groove

Quaku Ginger + the flying monkey squad (mcs + djs)

OPEN GALLERY



EXHIBITION

10TH - 29TH AUGUST 2026
NUBUKE FOUNDATION

10th - 29th August 2026

Exhibition

NUBUKE FOUNDATION

Lome Close, East Legon
Greater Accra,
Ghana

The ordinary often escapes attention. It resides in the routines we repeat, the objects we live among, the spaces we move through, and the stories we inherit without question. Yet it is within these seemingly unremarkable moments and materials that much of life's complexity is carried. *Weight of the Ordinary* brings together five young artists whose practices reveal how everyday experiences, gestures, and environments are never as simple as they appear.

Across painting, weaving, sculpture, installation, assemblage, and speculative storytelling, the artists in this exhibition attend to the overlooked dimensions of ordinary life. Their works ask us to reconsider the living room, the doormat, the family photograph, the wandering stranger, the body moving through space, and the act of confronting oneself. These are not neutral subjects. They are sites where memory, identity, labour, belonging, aspiration, and transformation are continuously negotiated.

For **Josiah Tsibu Manu**, domestic interiors become archives of collective memory. Through family photographs, furniture, textiles, wallpapers, and decorative objects, he examines how personal histories are embedded within everyday spaces. The living room emerges as a stage upon which cultural values, aspirations, and emotional inheritances are performed and preserved. His work reminds us that ordinary domestic environments are repositories of histories that often remain absent from official records.

Priscilla Agbeti turns to weaving as both material practice and historical inquiry. Working with cotton yarn and unfinished textiles, she draws attention to the enduring legacies of labour embedded within everyday materials. By refusing completion, her works resist the illusion that histories of exploitation can be neatly resolved. Instead, they remain present, unfinished, and woven into contemporary experience.

Blanche Boni-Mississo approaches space itself as a subject of investigation. Her translucent sculptural forms and installations invite movement, interaction, and reflection on how access is structured and experienced. Through subtle interventions, she reveals the invisible systems that shape how bodies navigate environments, foregrounding questions of inclusion, restriction, and participation within the spaces we inhabit daily.

King David Osabutey (Kakalicka) departs from direct representation to construct speculative worlds inhabited by hybrid beings and wandering figures. Drawing from Akan cosmology, folklore, and personal intuition, he reimagines spiritual narratives through the recurring figure of the *hoho*—the stranger. In doing so, he addresses experiences of displacement, alienation, and the search for belonging that increasingly define contemporary life.

Sena Burgundy Appau's monumental blue figures confront viewers with questions of selfhood and possibility. Suspended in states of becoming, his subjects occupy a space between certainty and transformation. Through scale, colour, and presence, Appau invites reflection on the extraordinary potential contained within ordinary human existence, challenging viewers to consider who they might become beyond inherited limitations.



Taken together, these practices demonstrate that the ordinary is neither passive nor insignificant. It is where histories persist, identities are formed, systems operate, and futures are imagined. The exhibition proposes that what is most familiar often carries the greatest weight—not because it is visible, but because it quietly structures how we understand ourselves and the world around us.

Weight of the Ordinary invites viewers to look again at what is routinely overlooked. In these works, the everyday becomes a site of inquiry, resistance, imagination, and possibility. The exhibition asks not what lies beyond ordinary experience, but what becomes visible when we take its weight seriously.

OPEN GALLERY



EXHIBITION

10TH - 29TH AUGUST 2026
NUBUKE FOUNDATION

Christianborg Architectural Heritage Project

(Castle Drive)

The Christiansborg Archaeological Heritage Project (CAHP) started as an archaeological excavation project at Christiansborg/Osu Castle in 2014 (excavations still ongoing). Today, it is the first NGO in Ghana dedicated to community engagement, development, and transformative change through archaeology, heritage, art and education programming. Our work includes several projects using a place-based and people-based intervention to address challenges in our urban community and enhance quality of life. Our work centers around archaeologists, heritage practitioners, artists, activists, and residents to create history and heritage projects that reflect the identity of the community that we serve.

ACTIVITIES

T-Shirt Screen Printing

Murals

Archeologists Lucky Dip



**Christiansborg
Archaeological**
Heritage Project

The Republic Bar

(Asafoatse Tempong Street Accra-Ghana)

Ada Contemporary Art Gallery

(inside Villagio)

Makola Market

(Makola, Accra)

At the core of Accra, Makola Market is a study in controlled chaos, the city's vital, beating heart. Since 1924, this open-air bazaar has been the domain of its formidable "market queens," women who are the true engines of the Ghanaian economy. As a new generation of traders uses TikTok to sell wares, Makola remains the undisputed, chaotic grandmother of Ghanaian hustle, a place where one can find everything, and lose oneself in the process.

POODY K M A H T



@KohbiBlaq
PHOTOGRAPHY

CHALLENGE

STREET ART FESTIVAL

CHALLENGE

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