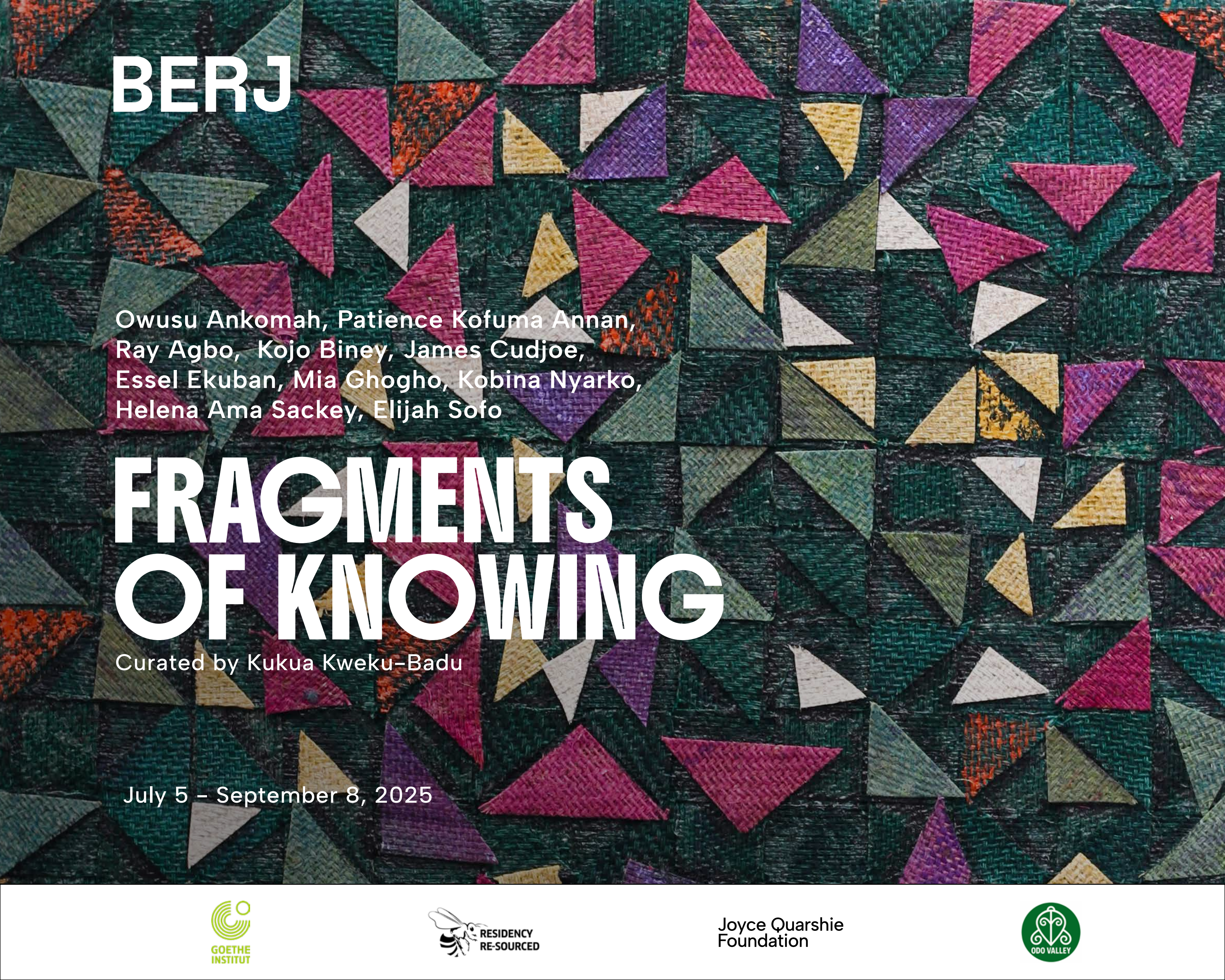




BERJ

Owusu Ankomah, Patience Kofuma Annan,
Ray Agbo, Kojo Biney, James Cudjoe,
Essel Ekuban, Mia Ghogho, Kobina Nyarko,
Helena Ama Sackey, Elijah Sofo

FRAGMENTS OF KNOWING

Curated by Kukua Kweku-Badu

July 5 – September 8, 2025



Joyce Quarshie
Foundation



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The land holds and keeps our stories. It calls to us, from the fiery dance of the ocean. Beyond the glistening eyelids of muddy puddles, in the mellow swing of gathered foliage. In the soft whispers of sparkly fire and the relief of shade. From beyond our dreams and maybe even in the afterlife. Its call answers the yearning within us. To sustain and connect us, to the past, the present and everything. This is an invitation to listen, to tune into the harmonies of our endlessly rich ecosystems. To understand the encounters that connect our souls.

“Fragments of Knowing” is a group exhibition that raises questions around belonging, cultural heritage carried across generations, and the environments that nurture and restore them. Through the works of ten (10) artists who live/work or consider a part of the south-west region of Ghana home, the exhibition presents a contemporary archive of where they locate themselves, as well as how they relate to the land, their communities and their ancestry.

Starting from the legacy of Hannah Cudjoe, one of Ghana’s pioneering activists for independence to the practice of the late Joyce Quarshie, collector and founder of Berj Gallery (the institution) to re-imagined artistic forms that draw on the affective utility of materials found within the locality. These points of encounters expose layers of fragmented histories, connecting contemporary experiences with overlooked philosophies, and ever evolving, unfinished, unfolding multiplicities of conjectural identifications, forming a visual narrative that examines time and place as a device for critical examination.

Drawing on the ideas of Ghanaian philosopher Kwame Gyekye, who argues that the multiplicity of experiences within our contemporary societies “results not only from encounters with what one might regard as alien cultures and religions (in our case colonization) but also from problems internal to the practice of the indigenous cultural values, beliefs, and institutions themselves in the setting of the modern world.” The exhibition, “Fragments of Knowing,” brings to the forefront the evolving elements that characterize our current social foundations, in an attempt to understand the sense of loss that comes from the hangover of colonialism and empire so formative to the region. It is out of this awareness and discernment that this selection of contemporary makers have taken cues from. These artists have found ways of provoking new artistic or aesthetic manifestations of photography, painting, sculpture and installations that carry the fragmented histories of the land in a bid to provoke debate, deliberation and curiosity.

In “Fragments of Knowing,” the works engaged are situated within urban contexts and coalesced practices that explore these resulting dialogues, speaking to a mindset which considers that human interactions and relationships occur in concert with, for better or worse, the local environment, and the evolution of the environment affects personal, interpersonal and collective experiences. There is a gentle invitation to understand contemporary knowledge of existing, of being a part of a land, embodying it, and that the land is itself an unyielding force that has the capacity to engulf, consume and regenerate itself.

Aesthetically, the showcase appears to be in-between history, coming undone to reveal the beautiful state of an architectural relic. In expressing a social identity with a theme so focused on a collaged sense of collective histories and imagined ideals, the site allows for varied artistic articulations to come together as one to hold and unify these fragments.

The exhibition will include a thrilling installation of art as ecological collaboration by Kojo Biney and a conceptual performance by Ray Agbo, located in the experimental food forest and art residence of Odo Valley. This adds a multisensorial feel to the exhibition while highlighting how contemporary artists are pushing the boundaries of artistic expression that respond to climate change.

Curatorial text by Kukua Kweku-Badu

Owusu-Ankomah

Biography

Owusu-Ankomah (born 1956 in Sekondi-Takoradi) is a contemporary Ghanaian Artist. His work addresses themes of identity and the body using his trademark motif of Adinkra symbolism. Between 1971 and 1974 Owusu-Ankomah studied at the Ghanatta College of Art in Accra, Ghana. Beginning in 1979 he embarked on a series of journeys to Europe, making contact with European artists and galleries. Since 1986 Owusu-Ankomah has lived in the city of Bremen in Germany. The Asanteman system of adinkra signs provides recurring motifs for the artist's large canvases. Owusu-Ankomah re-interprets their symbolism in the context of gallery art whilst retaining much of their original meaning. The artist has exhibited throughout Germany as well as internationally in Britain and the USA. Europe, South Africa, South America and Asia. His recent paintings deal with scientific, technological, metaphysical and spiritual facts and truths.

The evolution of the human, consciousness, the nonlocality of the soul and it's eternal progression. He believes emphatically that there has been other ancient highly advanced civilizations before Egypt who were adepts in sacred geometry which he uses in his work. He has recognized and presented in his latest works more crop circles, his way of bearing witness to the truth underlying the fact that we are not alone in the universe, that we've been visited and are still being visited. Between the period of 2004 and 2008 he lived and cultivated the lifestyle of a hermit, reflecting, meditating and researching, coining the word Microcron. He had discovered, as he said and says, the ultimate symbol, the symbol of symbols with it's accompanying theory and philosophy he also calls the Microcron.



Owusu-Ankomah, Kwaku, 1996
Acrylic on canvas, 70cm x 90cm

Loaned from the Joyce Quarshie Collection



Owusu-Ankomah, Anotwi, 1996
Acrylic on canvas, 70cm x 90cm

Loaned from the Joyce Quarshie Collection

Patience Kofuma Annan

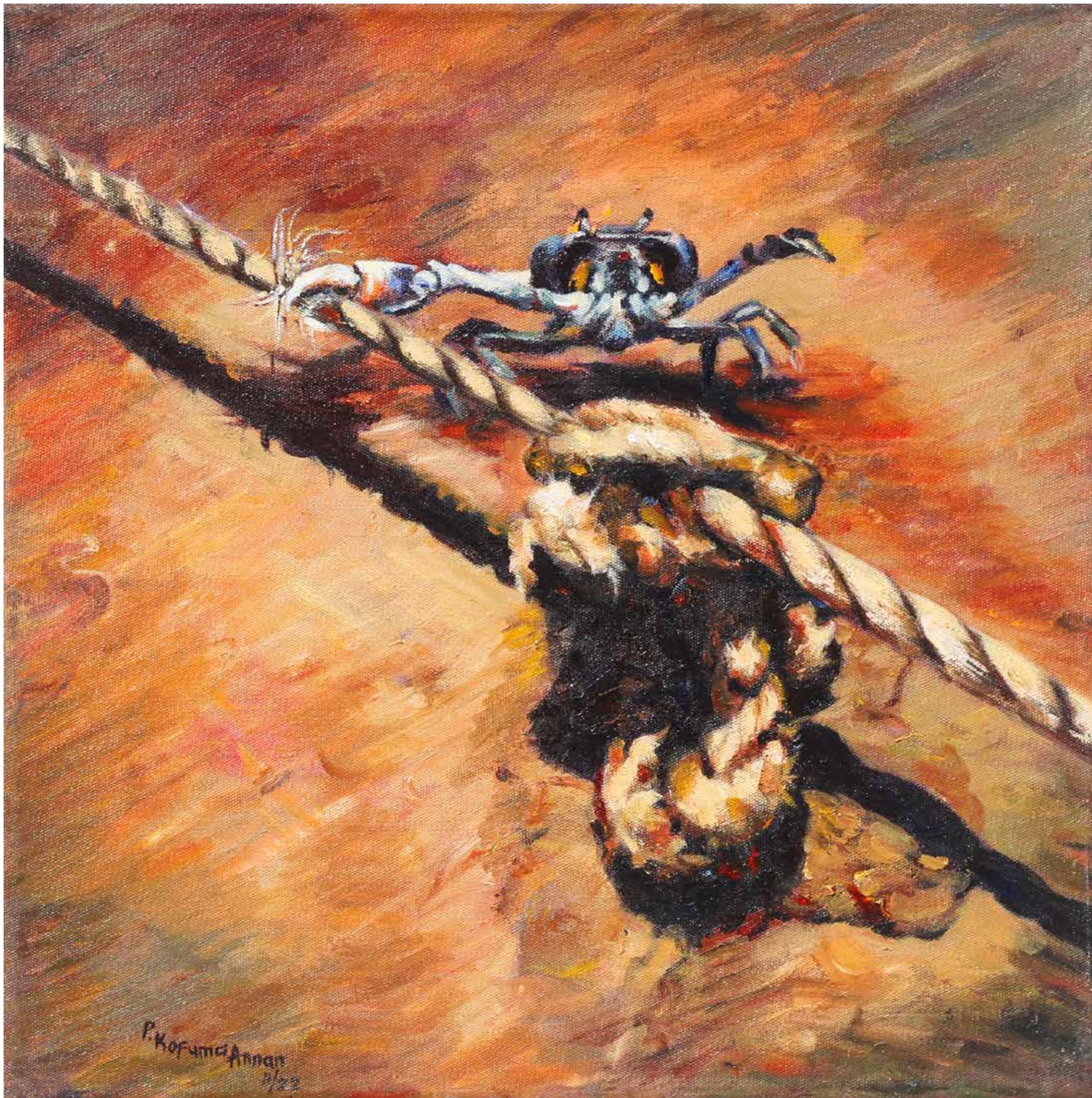
Biography

Patience Kofuma Annan is a Ghanaian painter whose evocative works transform the coastal imagery of her upbringing into powerful metaphors for human resilience and hope. Born and raised in Kojokrom, Annan's artistic journey began in her mother's kitchen, which she converted into her first studio as a child. Her talent was recognized early when a family visitor encouraged her parents to support her artistic pursuits, leading to her enrollment in Visual Arts during secondary school.

Annan's fascination with seascapes and the robust ropes used by local fisherfolk became the foundation of her distinctive artistic voice. Having witnessed how these simple ropes could secure massive canoes against powerful ocean forces, she developed a profound appreciation for their symbolic potential. This inspiration translated into her signature approach of incorporating rope imagery as metaphors for entanglement, strength, and hope within her compositions.

After completing her HND in Commercial Art and Painting at Takoradi Technical University, Annan developed a unique painting methodology that combines spontaneous mark-making with careful refinement. She begins each work through brainstorming and composition, then simultaneously sketches and paints to establish undertone layers, embracing mistakes as opportunities for creative problem-solving.

Her paintings feature figures bound by ropes, representing the stresses that hold people in bondage, while green ropes threading through her compositions symbolize hope's persistence through adversity. This powerful visual language has gained recognition through notable exhibitions including "The Hidden Narrative" at ArtOrbis, "Color Cure" at Art Africa Gallery, and "Beautiful Nonsense" at Goethe Institut, establishing Annan as an emerging voice in contemporary Ghanaian art.



Patience Kofuma Annan, Simplicity in Complexity I, 2022
Acrylic on canvas, 51cm x 51cm



Patience Kofuma Annan, Simplicity in Complexity II, 2022
Acrylic on canvas, 51cm x 51cm



Patience Kofuma Annan, Abantenten Ahuodzen I (Tower Of Strength I), 2022
Acrylic on canvas, 51cm x 51cm



Patience Kofuma Annan, Da Woho Do (Be Vigilant), 2022
Acrylic on canvas, 51cm x 51cm



Patience Kofuma Annan, Abantenten Ahuodzen II (Tower Of Strength II), 2022
Acrylic on canvas, 51cm x 51cm

Ray Agbo

Biography

Ray Agbo is a multifaceted artist whose captivating works have graced numerous prestigious exhibitions both locally and internationally. With a diverse portfolio spanning sculpture, installation, and performance art, Agbo has established himself as a true force to be reckoned with in the contemporary art world. Agbo's artistic journey has taken him to the prestigious ARESUVA 2008 in Abuja, Nigeria, the esteemed Dakar Biennale in 2014 and 2018, and the World Youth Forum in 2018. His works have also been showcased at the MAMMY WATER exhibition in Abidjan, Ivory Coast, further solidifying his reputation as a globally recognized artist. Beyond his impressive exhibition record, Agbo has also captivated audiences with his solo exhibitions at renowned institutions such as the Alliance Française Ghana and the Goethe Institute Ghana.

His work has also been celebrated in Togo, Benin, Burkina Faso, and Mali, demonstrating his far-reaching impact. Agbo's accolades extend beyond his exhibitions, as he was the laureate of the prestigious Elias Norbert Foundation in 2004. His artistic prowess has also been recognized through residencies, including stints at ArtHAUS in Ghana in 2005, Laongo in Burkina Faso in 2010, and the prestigious Kamina Artist Residency in Togo from 2016 to 2023. Currently, Agbo is the artist-in-residence at the prestigious El Anatsui Experimental Studio in Takoradi, Ghana, where he continues to push the boundaries of his craft and inspire others with his visionary approach to art.



Ray Agbo, Peacemaker I, 2025
Wood, Charcoal, Height: 204cm



Ray Agbo, Peacemaker II, 2025
Wood, Charcoal, Height: 204cm



Ray Agbo, Sogbo Nunya, 2025
Wood, Charcoal, Cow Horn, Raffia, Height: 195cm



Ray Agbo, Lissa Nunya, 2025
Wood, Charcoal, Cow Horn, Raffia, Height: 183cm

James Cudjoe

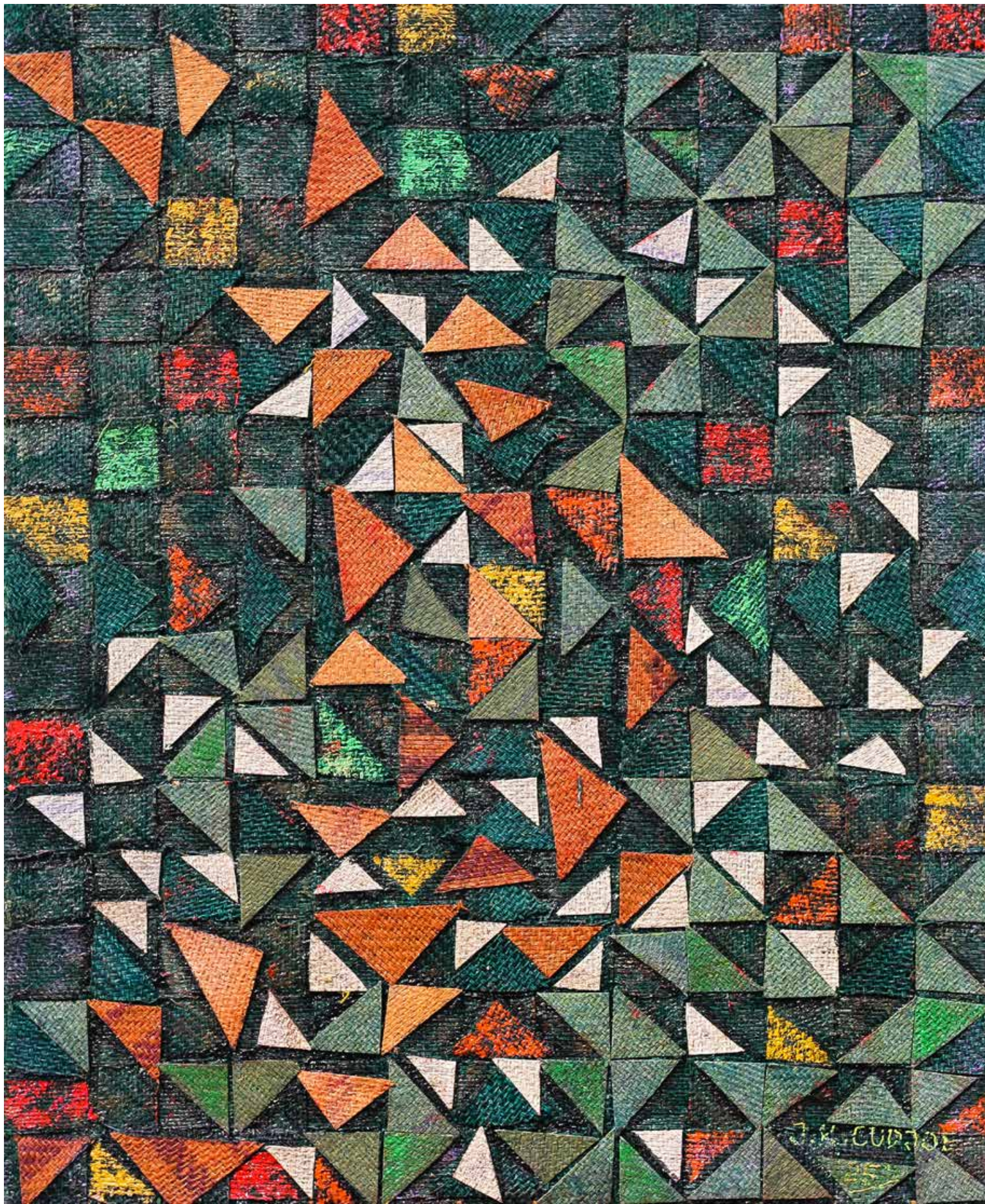
Biography

James Cudjoe is one of Ghana's most successful contemporary artists. He has been growing in popularity since the start of his career. James Cudjoe was born on September 6th 1971 in Takoradi, Ghana. He graduated from Ghana's Private art college, Ghanatta, in 1996, and has since participated in seven highly successful national group and solo exhibitions. James Cudjoe's work draws on images from everyday life. He is known for his cityscapes, which range from vibrant, colourful and energetic to calm, placid and subdued compositions. He is also known to depict African market woman, a figure he says represents his own mother, in scenes of labor or rest.

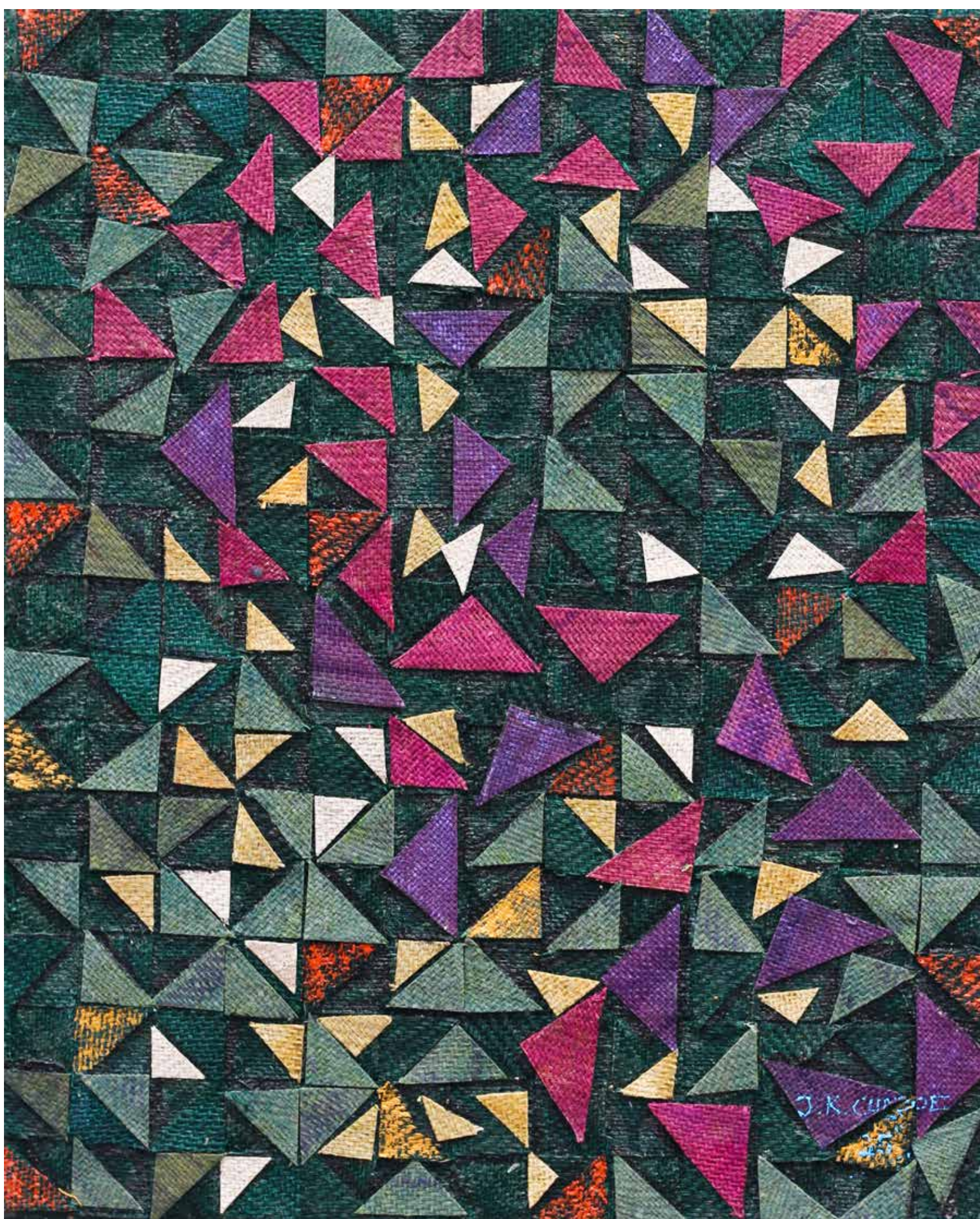
In May 2007, James Cudjoe was featured in a group exhibition at the San Diego Museum of man, "Artists speak: Contemporary Art from Ghana and Zimbabwe. He belongs to the third generation of Modern Ghanaian Artists.

James Cudjoe's recent works incorporates weaving techniques. He says the idea of weaving has been with him since e was young. As an artist who believes that art is a way of life, he saw weaving as part of everyday life for an African and, of that matter, the world. He sees weaving as the silent voice that stabilized the society. Traditional weaving encompassed a wide and diversified field: fish traps, "Gari" strains, door mats, hats, baskets, and varitable Kente cloth. He uses materials like jute twine, discarded flexi posters and painted canvas, cut into strips which he weaves into varied shapes and forms.

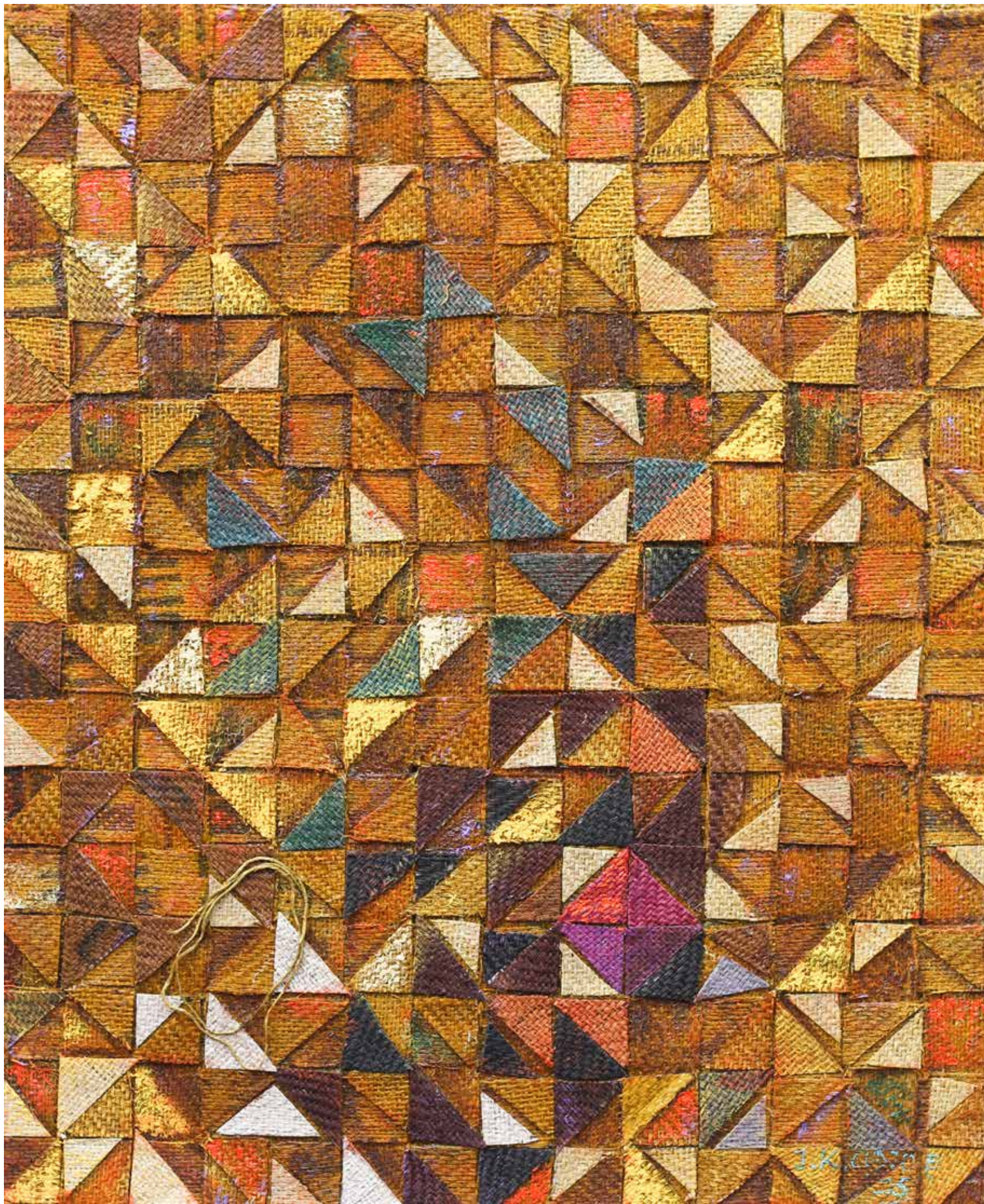
Fans of his work find these paintings evocative, emotional and easy to relate to. His growing popularity and success in Europe and United States, as well as many other locations across the globe are testament to his skill and importance as an artist.



James Cudjoe, Sankofa I, 2025
Jute, Dye, Acrylic, 87cm x 71cm



James Cudjoe, Sankofa II, 2025
Jute, Dye, Acrylic, 87cm x 71cm



James Cudjoe, Two Heads I, 2025
Jute, Dye, Acrylic, 87cm x 71cm

Essel Ekuban

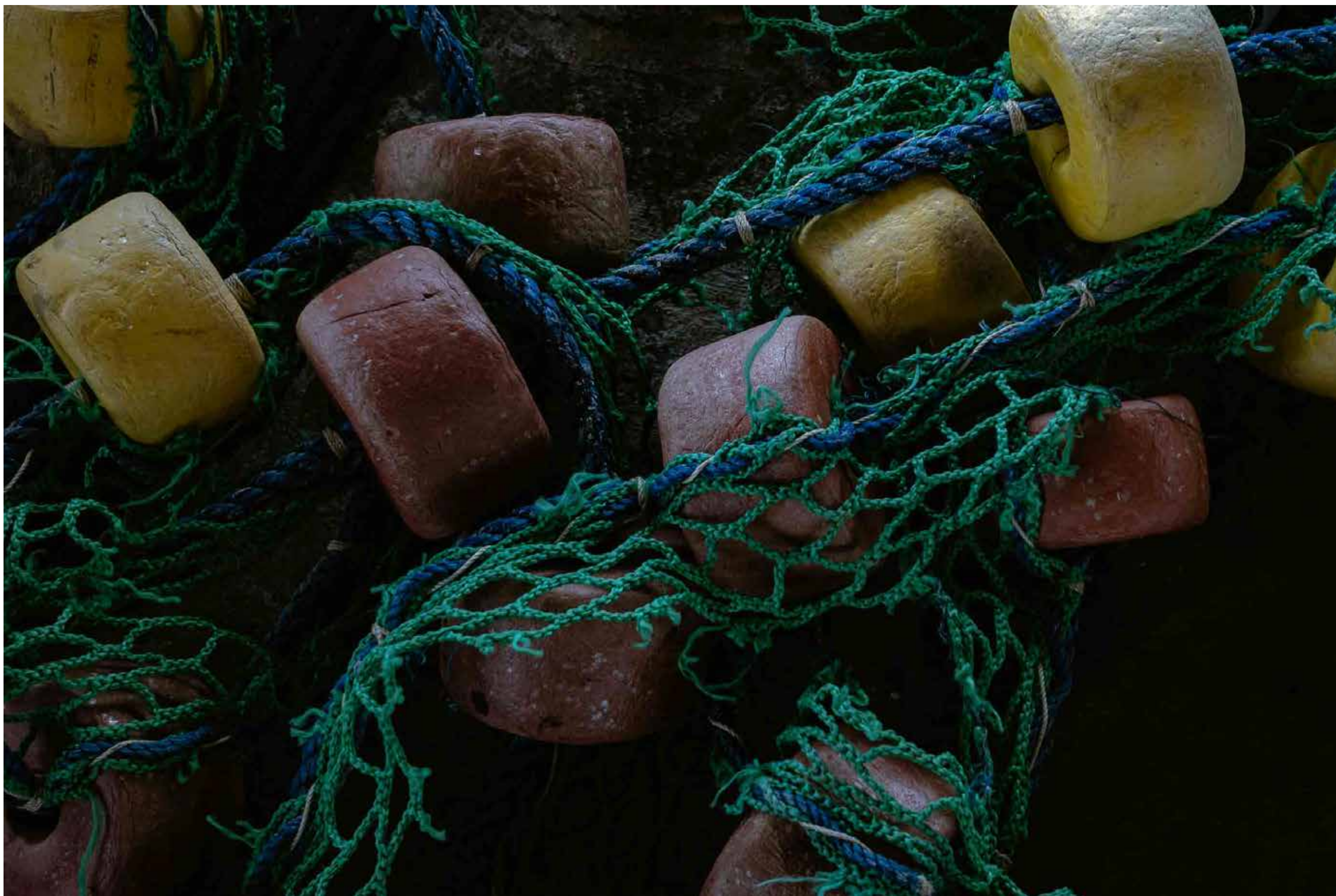
Biography

Essel Ekuban (b. Sandra Essel, 1995) is a Ghana-based self-taught artist whose work navigates the intersections of photography, storytelling, and cultural memory. With a six-year background in filmmaking, she seamlessly weaves into her photographic practice, creating images that feel both intimate and expansive. Over the past two years, she has honed her craft, using photography as a means to explore identity, history, and human connection. At the heart of her work is a commitment to storytelling—one that goes beyond documentation to evoke emotion, dialogue, and introspection. Whether capturing everyday life, intergenerational bonds, or the remnants of histories, her images offer layered narratives that resonate deeply with her audience. She engages with themes of peace, advocacy, feminism, and cultural heritage, using her art to challenge perceptions and celebrate endurance.

Deeply influenced by the cultures that shape her world, Essel's work reflects a profound reverence for tradition while embracing the fluidity of contemporary identity. Her work maps the intersections of past and present, creating visual archives that honor both personal and collective histories.



Essel Ekuban, Here and Now 1, 2025
Print on Photo Paper, 87cm x 71cm, Edition 1 of 6



Essel Ekuban, Here and Now 2, 2025
Print on Photo Paper, 87cm x 71cm, Edition 1 of 6



Essel Ekuban, Here and Now 3, 2025
Print on Photo Paper, 87cm x 71cm, Edition 1 of 6



Essel Ekuban, Here and Now 4, 2025
Print on Photo Paper, 87cm x 71cm, Edition 1 of 6

Mia Ghogho

Biography

Mia Ghogho is an artist and designer born/based in Chicago, IL but raised in rural Mississippi. She is the 3rd generation of a matrilineal line of quilt makers, and which has served as impetus for the line of questioning within her work. Through the process of scavenging and assembling various motifs and materials, Ghogho nurtures a studio practice that oscillates between painting, printmaking, and drawing. Using the paintbrush akin to a needle, she renders figures of the African Diaspora engaged in mundane acts of work and play. Using vivid colors, and patterns inspired by the indigenous African crafts of textiles, basket weaving, quilt making, her paintings simultaneously reinforce the connection between identity, remembrance through craft & material culture and immigration, within the African diaspora. Ghogho holds a BFA in painting and sculpture from University of Illinois and continues her scholarship through field research in Southern USA, West Africa and the Caribbean.



Mia Ghogho, Aunt Efua English Name Mary Kodjoe, 2025
Oil and Natural Pigment on Canvas, 100cm x 150cm



Mia Ghogho, They say it doesn't hurt, 2025
Oil and Natural Pigment on Canvas, 100cm x 150cm

Kobina Nyarko

Biography

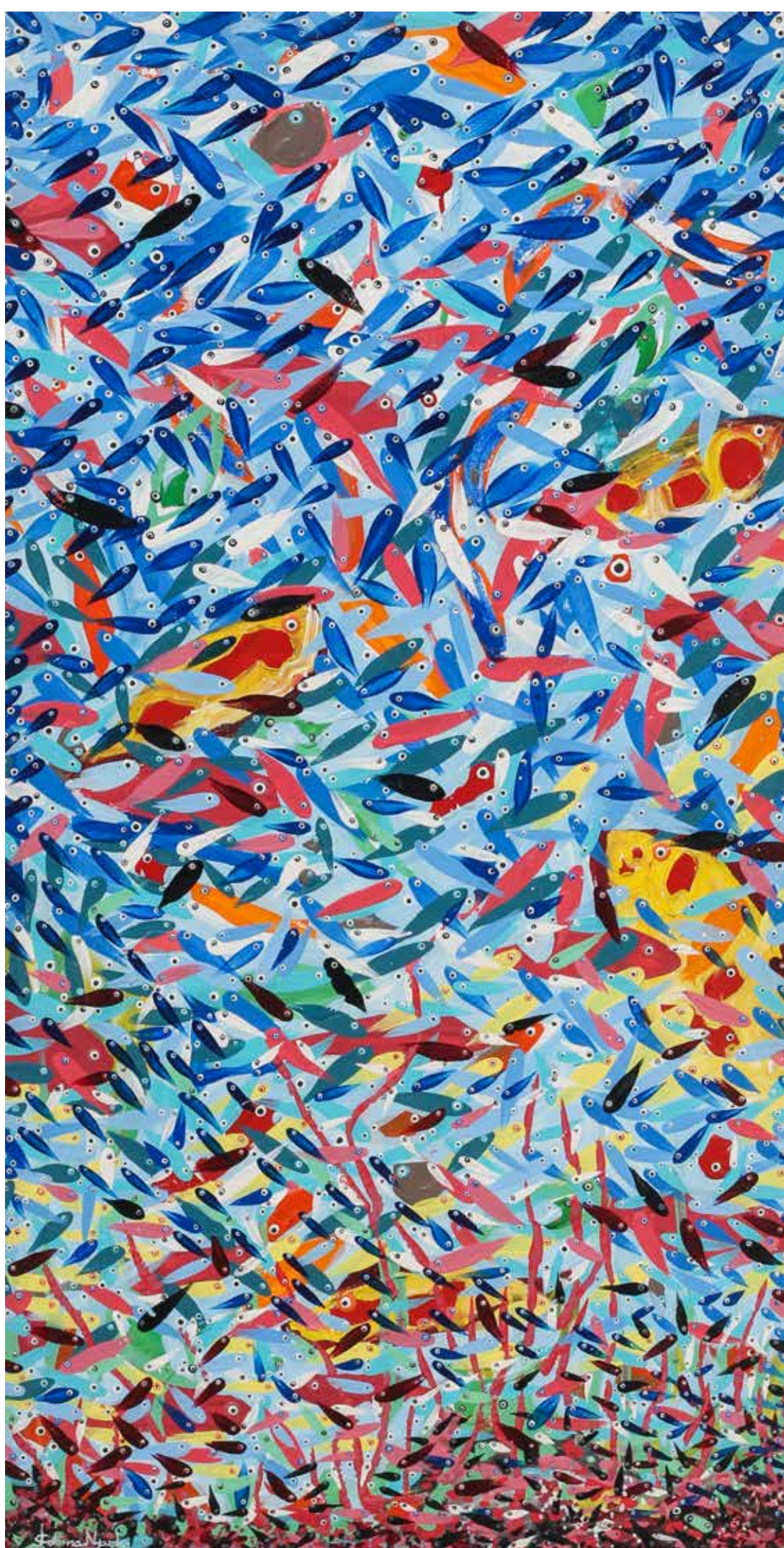
Kobina Nyarko is one of Ghana's premier young contemporary artists. Born March 14, 1972 in Takoradi, Ghana, much of Nyarko's recent work explores the symbolism of fish in paintings that feature numerous tiny fish on often large-scale canvases. This "trademark" theme makes his work easy to recognize. Nyarko was formally trained at Kwame Nkrumah University of Science and Technology. He graduated in 2003 with a BA in Industrial Art. In May 2007, Kobina Nyarko was featured in an exhibition at the San Diego Museum of Man, Artists Speak: Contemporary art from Ghana and Zimbabwe. His work is considered to be illustrative of 3rd generation Ghanaian artists, who freely express themselves as artists in a modern world, without succumbing to restrictive notions of African art.



Kobina Nyarko, *Discovered Species*, 2019
Acrylic and Ocean Plastic Waste on Canvas, 145cm x 152.5cm



Kobina Nyarko, *Within Harmony*, 2019
Acrylic on Canvas, 145cm x 152.5cm



Kobina Nyarko, New Species, 2018
Acrylic on Canvas, 97cm x 50cm



Kobina Nyarko, Ocean's Heart, 2016
Acrylic on Canvas, 72cm x 24cm

Helena Ama Sackey

Biography

Nana Ama Sackey is a contemporary artist from Takoradi, Ghana. Born in 1998, she attended Archbishop Porter Girls Senior High School, where she pursued Visual Arts and graduated in 2017. Subsequently, Ama Sackey enrolled at Takoradi Technical University, where she studied Painting, equipped with the knowledge and expertise required to pursue her passion for art. Through her work, she delves into the intricate facets of human existence, with a special emphasis on mental well-being, the impact of our surroundings, and socio-political events. Rooted in personal encounters and keen observations, her art inspires us to reflect on the intricacies of our own lives and the world around us.



Helena Ama Sackey, Basiab (Butre), 2023
Acrylic on Canvas, 110cm x 200cm



Helena Ama Sackey, Grind (Akwidaa), 2024
Acrylic on Canvas, 54.5cm x 41cm

Elijah Sofo

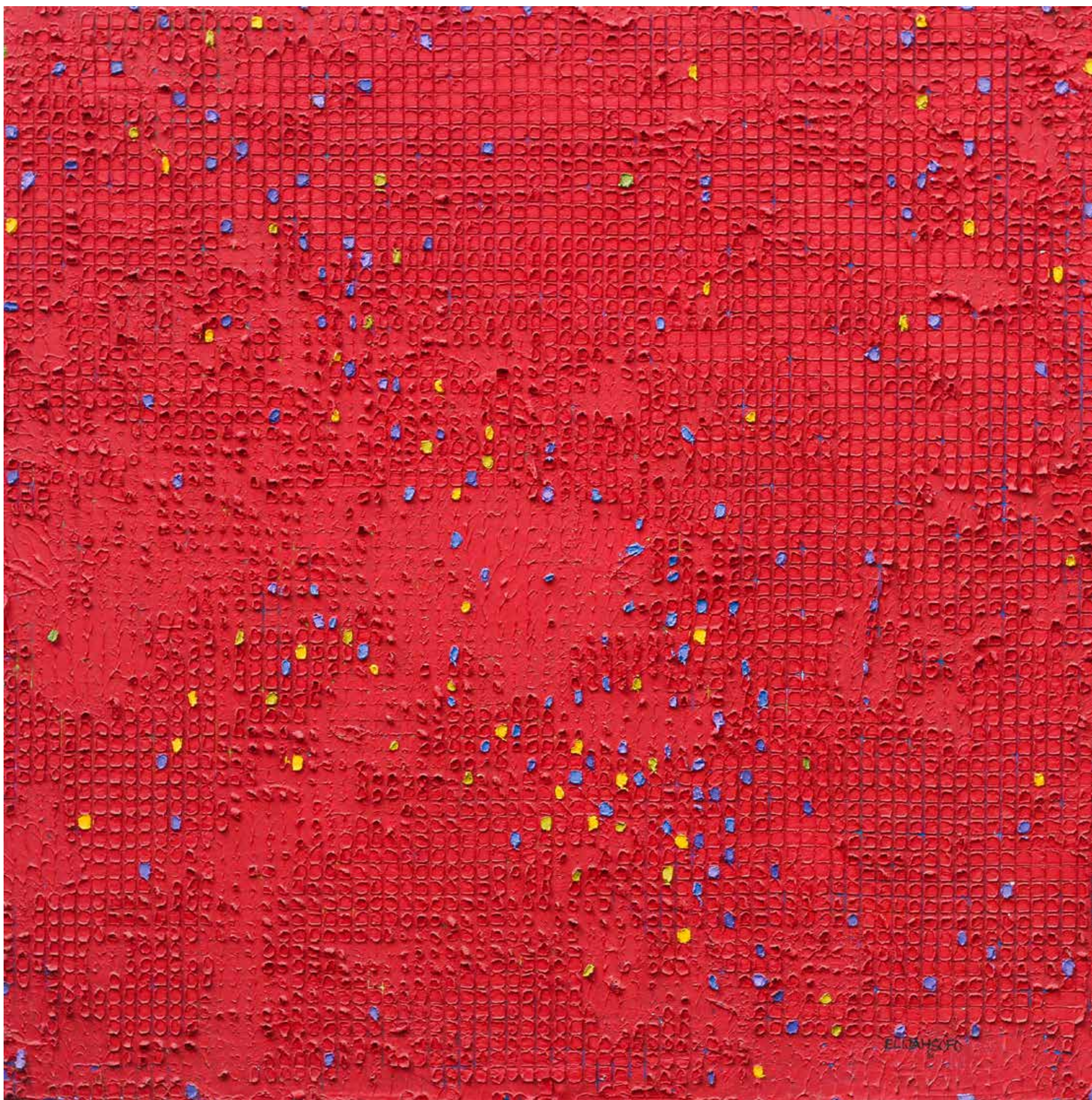
Biography

Elijah Sofo is a multidisciplinary artist and academic born on July 30, 1983, in Accra, who currently lives and works in Sekondi-Takoradi. His extensive academic background includes a Master of Philosophy degree in Art and Culture from the University of Education, Winneba, and a Bachelor of Technology degree in Printing (Animation and Illustration) alongside a Higher National Diploma in Painting from Takoradi Technical University, where he serves as a lecturer in the Department of Industrial Painting and Design. Currently pursuing a PhD at the Department of Painting and Sculpture at Kwame Nkrumah University of Science and Technology, Sofo embodies the intersection of artistic practice and academic inquiry.

Sofo's artistic practice emerges from visceral and sensory encounters within different spaces and places, making his work inherently dynamic and non-static. His dual role as artist and academic profoundly shapes his creative output, which draws

from the material culture and ecology of Sekondi-Takoradi and its influence on perception. By transforming city encounters into objects and sites of reflection, Sofo aims to instigate conversations about value, visibility, authorship, and the ecological consequences of everyday life.

His international recognition includes participation in prestigious exhibitions such as the 2024 Geumgang Nature Art Biennale in Korea, the 2023 International Painting Biennial in Moldova, and the 2014 Chicago Artists' Month. Notable solo exhibitions include "Notice Me: The Red Pill" (2022) and "Post No Bill: Object, Body and Spatial Interactions" (2024). Through his practice, Sofo functions as a listener to the city, reading between its layers and giving form to often-overlooked stories and systems that shape urban experience.



Elijah Sofo, Child's Play, 2019
Mixed Media, 92cm x 92cm



Elijah Sofo, Untitled I, 2018
Mixed Media, 92cm x 92cm



Elijah Sofo, Untitled II, 2018
Mixed Media, 81cm x 66cm