

**Curriculum Vitae (Abridged)**  
**Bernard Akoi-Jackson (PhD)**

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**Education**

- 2018 PhD Painting and Sculpture. College of Art and Built Environment, Kwame Nkrumah University of Science and technology, Kumasi.
- 2006 MFA, College of Art and Social Sciences, Kwame Nkrumah University of Science and Technology (KNUST), Kumasi.
- 2003 BFA, College of Art, Kwame Nkrumah University of Science and Technology (KNUST), Kumasi.

Bernard Akoi-Jackson is a multi-disciplinary Ghanaian artist. He lives and works in Tema/Accra/Kumasi. His work comes in the form of ephemeral memorials and performative rituals of the mundane and these have featured in many exhibitions around the world. He uses among other forms, painting, sculpture, dance, poetry, installation, photography, video and text.

**Curatorial/Exhibition Projects**

February 2020 to April 2020 co-curated 1<sup>st</sup> Edition of the Stellenbosch Triennale, Stellenbosch, Stellenbosch Outdoor Sculpture Trust South Africa.

June 2017 co-curated “*Orderly Disorderly*” with blaxTARLINES KUMASI, Project space for Contemporary Art, Department of Painting and Sculpture, KNUST, Kumasi. KNUST end of year exhibition Museum of Science and Technology, Accra.

June 2016 co-curated “*Cornfields in Accra*” with blaxTARLINES KUMASI, Project space for Contemporary Art, Department of Painting and Sculpture, KNUST, Kumasi. KNUST end of year exhibition Museum of Science and Technology, Accra.

February 2015 co-curated “*Silence between the lines.*” Eye Contemporary in collaboration with blaxTARLINES KUMASI, Project space for Contemporary Art, Department of Painting and Sculpture, KNUST, Kumasi. Exhibition at Ahenema Kokoben, Kumasi, Ghana.

February 2009 collaborated With Ama De-Graft Aikins (PhD) to curate Project: “Out Of Your Mind,” An Exhibition of Art as a dialogue between selected Artists and selected Patients of Pantang (Psychiatric) Hospital, Accra.

July 2009 collaborated Robert Lane Clark to curate “Still: 2 Troubles One God” An Exhibition Art in conjunction with the academic conference “Revisiting Modernization” at the Institute of African Studies, University of Ghana, Legon, Accra.

## **Publications**

2017 – “Exchange Exchanger 1957 -2057” Monograph on Ibrahim Mahama. Co-edited with Kwasi Ohene-Ayeh.

## **Selected Residencies**

Aug	2015	Coriolis Effect: Currents across India and Africa. Khoj International Artists’ Centre. New Delhi, India.
Jul	2015	OFKOB International Artists Residency. Aburi, Eastern Region, Ghana.
Jun	2015	Art Omi Residency. Omi International Arts Centre. Upstate New York. USA.
Sept-Nov	2014	Thami Mnyele Artists’ Residency, Award, Amsterdam. The Netherlands
Sept-Sept	2013-2014	Stedelijk Museum Global Artist in Residence, Amsterdam. The Netherlands.

Nov 2014 Untitled. Performance through the Ten Kate Markt, Amsterdam. In the context of my Thami Mnyele Foundation Artist Residency.

Sept 2014 “Shine our Eye”. Exhibition in the context of the Global Collaborations Program. Stedelijk Museum Amsterdam. On till February 2015.

Nov 2015 “Untitled...(Vestige: Systems.BLOCKS.Standards) a performance at the exhibition: “Material Effects: Contemporary art from West Africa and the Diaspora.” at the Eli and Edythe Broad Museum, Michigan State University, East Lansing, USA.

Aug 2015 “Untitled... "A Waning Moon's walk..." at Coriolis Effect: Currents across India and Africa. Khoj International Artists” Centre. New Delhi, India.

Mar 2015 “Disturbing the Piece: A Staging.” (Unsolicited) intervention at the Built Environment Conference, Kwame Nkrumah University of Science and Technology, Kumasi.

Jan 2015 “A Walking.” Performed at the Sabo market in the context of the Lagos-Malmö collaborative project meet at Centre for Contemporary Art, Lagos, Nigeria.

Nov 2015 “Material Effects: Contemporary art from West Africa and the Diaspora.” Exhibition at Eli and Edythe Broad Museum. Michigan State University, East Lansing, USA.

Apr 2015 “WATA don PASS; Looking West.” Collaborative project between Centre for Contemporary Art, Lagos; Oslo Kunstforening, Oslo and Lilith Performance Studio, Malmö. Lilith Performance Studio, Malmö, Sweden.

Mar 2015 “Journey of Rediscovery.” Exhibition at Nubuke Foundation, Accra.

Jun 2016 “Untitled... it's imperative, staying put, put into globalized imperative contexts, is imperative...” Two performances at the Images16 Festival, "An Age of Our Own Making" (Reflection II) at the Old City Hall (Byens Hus), Museet for Samtidskunst, Roskilde, Denmark.

Jun 2016 "An Age of Our Own Making" (Reflection II). at the Old City Hall (Byens Hus). Roskilde, Denmark.

Apr 2019 *Stealth Interventions: "Copper steps on Golden Lawns."* (2019). An “unsolicited appearance,” performed on the occasion of the celebration of Asantehene, Otumfuo Osei Tutu II's 20 years on the Golden Stool as King of Asante.

March – August, 2020 Participant in the group exhibition: *THE FACULTY OF SENSING – Thinking With, Through, and by Anton Wilhelm Amo*. Kunstverein Braunschweig, Germany.

May-Jun 2021 Thami Mnyele Residency Special 30<sup>th</sup> Anniversary Award, in collaboration with the Amsterdam Museum. The Netherlands.

27<sup>th</sup> March, 2021 – 24<sup>th</sup> October 2021 This is Not Africa: Unlearn what you have learned. ARoS Aarhus Art Museum, Aarhus, Denmark

April 30, 2021 – November 3, 2021, A Diagnosis of Time: Unlearn what you have learned. SCCA Tamale, Reclay Studio, Nkrumah Voli-ni, Tamale, Ghana

## **Publications Updated**

Akoi-Jackson, B. (2019). *Of Blind Spots and Chasing Shadows* in Ndikung, S. B. B. with Ohene-Ayeh, K. Harmel, A. Lepoultier, A. S, (2020) “Streams of Consciousness A Concatenation of Dividuals”. Catalogue of the 12<sup>th</sup> edition of the Bamako Encounters, African Biennial of Photography. November 30, 2019 – January 31, 2020. Archive Books, Berlin. [www.archivebooks.org](http://www.archivebooks.org)

Akoi-Jackson, B. (2019). *First and Foremost, Acknowledgements and dedications* in Stellenbosch Triennale (2020) Catalogue of the 1<sup>st</sup> Stellenbosch Triennale 11 February -30 April 2020. Tomorrow There would be More of Us. Tip Africa Publishing (Pty) Ltd. South Africa. [www.tipafrica.co.za](http://www.tipafrica.co.za)

Akoi-Jackson, B. (2019). *On the CUSP: A Case for Sustainability and a Leap into Vast Futures...* in Stellenbosch Triennale (2020) Catalogue of the 1<sup>st</sup> Stellenbosch Triennale 11 February -30 April 2020. Tomorrow There would be More of Us. Tip Africa Publishing (Pty) Ltd. South Africa. [www.tipafrica.co.za](http://www.tipafrica.co.za)

Akoi-Jackson, B. Mbongwa, K. Ntombela, N. (2019) *Tomorrow there will be more of us: 2020 Curatorial Statement* in Obsidian: Literature & Arts in the African Diaspora. Journal Edition 45.2 (2020). Department of English. Illinois State University. USA. ISSN 0888-4412 ISBN 978-0-9974041-6-6.

Bernard Akoi-Jackson, Ibrahim Mahama, Kwasi Ohene-Ayeh, Tracy Naa Koshie Thompson, and ƙarî'ƙachä seid'ou (2021). *Talking, Stuttering, Speaking Whilst Listening Intently for a Promise of Egalitarian Regeneration. A Five-Way Conversation*. African Arts Journal, Summer 2021. Vol. 54. No: 2. The James Coleman African Studies Centre, UCLA International Institute.

<http://www.mitpressjournals.org/afar>

Edwin Bodjawah, Kwaku Bofo Kissiedu (Castro), George Ampratwum (Buma), Kwasi Ohene-Ayeh, Dorothy Akpene Amenuke, Michael Adashie, Ibrahim Mahama, Adjo Kisser, Billie McTernan, Bernard Akoi-Jackson, Kezia Owusu-Ankomah, Selom Kudjie, Robin Riskin, Tracy Naa Koshie Thompson (2021). *Transforming Art from Commodity to Gift ƙarî'ƙachä seid'ou's Silent Revolution in the Kumasi College of Art*. African Arts Journal, Summer 2021. Vol. 54. No: 2. The James Coleman African Studies Centre, UCLA International Institute. <http://www.mitpressjournals.org/afar>

ƙarî'ƙachä seid'ou, George Ampratwum (Buma), Kwaku Bofo Kissiedu (Castro), Edwin Bodjawah, Bernard Akoi-Jackson, Kwasi Ohene-Ayeh, Robin Riskin, Patrick Nii Okanta Ankrah, Mavis Tetteh-Ocloo, Selom Kudjie, Adjo Kisser, Kezia Owusu-Ankomah, Frank Gyabeng, Michael Adashie, Kelvin Haizel (2021). *Exposing Something to Someone While Exposing Someone to Something blaxTARLINES Exhibition Cultures There-Then-And-Hereafter*. African Arts Journal, Summer 2021. Vol. 54. No: 2. The James Coleman African Studies Centre, UCLA International Institute.

<http://www.mitpressjournals.org/afar>

Dorothy Akpene Amenuke and Bernard Akoi-Jackson in conversational dialogue (2021). *Back-and-Forth: Cutting Our Coats According to Some Cloths and Other Smaller Things ...* African Arts Journal, Summer 2021. Vol. 54. No: 2. The James Coleman African Studies Centre, UCLA International Institute. <http://www.mitpressjournals.org/afar>

Ama de-Graft Aikins, Bernard Akoi-Jackson. (2021). *Colonial Virus": COVID-19, creative arts and public health communication in Ghana*. Ghana Med J. 2020 Dec;54(4 Suppl):86-96. doi: 10.4314/gmj.v54i4s.13. [Colonial Virus": COVID-19, creative arts and public health communication in Ghana - PubMed \(nih.gov\)](https://pubmed.ncbi.nlm.nih.gov/38111111/)

## Updated activities

August 2018 Collaborated with his team of students (Skei(N)Mura) to design and execute the mural: **KNUST “Amope Nkwatia Ƙɔtɔkɔ”: The Myth, the Lore, the Legend** at the main Administration building, KNUST, Kumasi.

August 2018 Collaborated with his team of students (Skei(N)Mura) to design and execute mural: **“Of Affinity and Kinship”** at the Trevallion Building, Department of Architecture College of Art and Built Environment, KNUST, Kumasi.

Participated in Faculté des Lettres, Langues et Arts Festival International des Lettres et des Arts (Festilarts 2019) in University of Lome, Togo from 10 to 13 April 2019.

Invited with full support of the Institut Français to visit Paris, France from 27<sup>th</sup> April, to 30<sup>th</sup> April, 2019. This visit was in order for him to conduct research and participate in meetings towards the realization of a collaborative project between his collective “Exit Frame,” (Ghana) and La Condition

Publique (France) in the larger “**Africa Season 2020 Project**”, an initiative of his Excellency the President of the Republic of France, Mr. Emmanuel Macron, under the directorship of cultural animateur, N’Goné Fall. The project involves Exit Frame Collective, blaxTARLINES KUMASI (Project Space for Contemporary Art, Department of Painting and sculpture, KNUST), and The Foundation for Contemporary Art (FCA, Ghana).

Participated in the 3-Day Workshop on Research Leadership and Mentorship organised at the Institute of Distant Learning (IDL) Conference Centre, KNUST, Kumasi, from 3rd - 4th May, 2019.

Participated in a workshop session to conceptualize and draft a proposal for the ongoing museum work for the Goethe-Institut regionally from the year 2020, from 4th to 5th May 2019 in Johannesburg, South Africa. The workshop was to generate a concrete project proposal and rough budget for the establishment of a “**New type of Museum for the future**”.

October 2019, Co-Curated the exhibition *Umstand der Dinge: A State of Affairs*, a collaborative exhibition between the Department of Painting and Sculpture, KNUST, Kumasi, Ghana and Hochschule für bildende Künste, Hamburg, Germany.

October 2019, accompanied Post-graduate students from the Department together with Mr. Kwaku Bofo Kissiedu to the opening of the exhibition *Umstand der Dinge: A State of Affairs*, a collaborative exhibition between the Department of Painting and Sculpture, KNUST, Kumasi, Ghana and Hochschule für bildende Künste, Hamburg, Germany.

Invited by the Goethe-Institut, Namibia to participate in Museum Conversations (2019) form September, 18<sup>th</sup> – 20<sup>th</sup>, 2019 in Windhoek, Namibia.

August, 2019 – nominated to serve on the TekTV team to develop programs as a representative of the Faculty of Art, KNUST.

September, 2019 started shooting interviews for the Tech Digest program on TekTV.

March 2020 – August, with extension to September, 2020 participated in the group exhibition: *THE FACULTY OF SENSING– Thinking With, Through, an by Anton Wilhelm Amo*. Kunstverein Braunschweig, Germany.

December 2020 – January 2021, featuring in the group exhibition: *THE FACULTY OF SENSING– Thinking With, Through, an by Anton Wilhelm Amo*. SAVVY Contemporary, Berlin, Germany.

Member of the Research Team for a Project on Chronicity and Care in African Contexts together with Prof. Ama de-Graft Aikins. British Academy Global Professor Institute of Advanced Studies.

Member of the Research team for a project on Art and Mental Health with Ursula Read, King's College, London, Lily Kpobi University of Ghana, Legon, and Sarah Dorgbadzi, School of Performing Arts, University of Ghana, Legon.

Invited to speak on a panel during the Social Media Week Accra 2019

Topic: What Is The Ghanaian Narrative

Venue: Silver Bird Cinemas, Accra.

Date: 25th September 2019.

Moderated a Panel discussion on *Memory* in the context of the international project *Burden of Memory: Considering German Colonial History in Africa* held from 6<sup>th</sup> November, 2019 – 16<sup>th</sup> November, 2019 in Yaounde, Cameroon.

7<sup>th</sup> January, 2020 – 11<sup>th</sup> January 2020, participated in ACIG Artistic Workshop and exhibition: The Artist: Worker. Entrepreneur. Visionary, at blaxTARLINES KUMASI KNUST and Alliance Française, Kumasi.

Invited to be a guest speaker at a Symposium on Art, held at the Accra Metropolitan Assembly City Hall, on Thursday, 12th March, 2020. The mentioned Symposium formed a key part of the **Heritage Art Festival** (and by extension the **Heritage Month**) organized by Accra-based **97.3 Citi FM** and **Citi TV**.

August 2020, invited by Contemporary & Projects to serve as Mentor for two emerging art writers in Ghana. The Mentorship program runs from September 2020 to February 2021.

Nominated to participate in a Training of Trainers Workshop for the KNUST Online Teaching programme.

Participated in team training workshops for colleagues in the College of Art and Built Environment for the KNUST Online Teaching programme.

October 20<sup>th</sup> – 31<sup>st</sup>, 2020, was a Lead Facilitator in the CritLab project 2020. Organized by FCA (Ghana), in collaboration with Exit Frame Collective, Ghana.

November 2020 invited to moderate the panel Art and the Bodily Archive in the context of the Online Seminar: Decolonizing as a Verb: Reinterpreting Collections and Collecting. Organized by the South African Museums Association (SAMA) in partnership with COMCOL and ICOM-SA.

Nominated to participate in an online teaching and learning training programme dubbed: “*Flexible Learning: Responding and Reimagining Education in Ghana.*” It is a collaboration between KNUST, the US Embassy in Ghana, and the Texas International Educational Consortium (TIEC) in the United States. It has been necessitated as a result of the disruption caused by the COVID-19 pandemic and its resultant disruption of face-to-face educational activities at KNUST. This online training programme is

expected to start on 1st of December 2020 and will span over a period of **six weeks, with a two-hour training session per week**. The training will lead to an international certification award from the Online Learning Consortium (OLC).

December 2020 invited by **97.3 Citi FM** and **Citi TV** to join the **Entertainment Achievement Awards Academy**. The **Entertainment Achievement Awards (EAA)** is an awards scheme cum event, which seeks to recognize, unearth, spotlight, encourage and celebrate entertainers and entertainment industry players, who have distinguished themselves in the practice of their Art and in their chosen fields of endeavour.