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It is important that you follow the  
current guidelines.  
The mentor letter has been removed.

**A PROPOSAL TO STUDENT ENHANCEMENT AWARD REVIEW COMMITTEE**

TITLE OF PROJECT: MFA Thesis Exhibition "People of Ghana"

NAME OF APPLICANT: Bright Kontor Osei

STATUS:  Undergraduate  Graduate  Medical

CAMPUS/LOCAL ADDRESS: Seigfred Hall, Athens, OH 45701

E-MAIL ADDRESS: 60867621@ohio.edu

DEPARTMENT: School of Art + Design

EXPECTED GRADUATION DATE (Month and Year): May 2024

RE-SUBMISSION:  YES (Original Submission Date \_\_\_\_\_)  NO

PROPOSAL CATEGORY (select one):

Life/Biomedical  
 Arts/Humanities

Social/Behavioral  
 Physical Sciences/Engineering

BUDGET: Total Request \$ 6,000  
(May not exceed \$6,000)

FACULTY MENTOR INFORMATION:

NAME: DAVID LAPALOMBARA

E-MAIL ADDRESS: lapalomb@ohio.edu

DEPARTMENT: School of Art + Design

DEPT/COLLEGE ADMIN. NAME & E-MAIL: Angela Sprunger sprunger@ohio.edu

IRB AND IACUC APPROVAL:

To ensure the University's compliance with all federal regulations, complete the checklist below. Note: if your IRB/IACUC is not approved prior to submission, put "pending" or "to be submitted" instead of approval number. Note: funding will be withheld until IRB/IACUC notification of approval or exemption.

Yes	No	Office of Research Compliance	Policy #
<input checked="" type="checkbox"/>	<input type="checkbox"/>	Human Subjects in Research: Institutional Review Board (IRB) Approval #: pending Expiration Date:	19.052
<input type="checkbox"/>	<input checked="" type="checkbox"/>	Animal Species: Institutional Animal Care & Use Committee (IACUC) Approval #: Expiration Date:	19.049

**SIGNATURES**

Applicant's Signature		Faculty Mentor's Signature	
Signature		Signature	
Name	<u>Bright Kontor Osei</u>	Name	<u>DAVID LAPALOMBARA</u>
Dept/School	<u>School of Art + Design</u>	Dept/School	<u>SCHOOL OF ART + DESIGN</u>
Date	<u>01/12/2023</u>	Date	<u>1/13/2023</u>

School or Dept Chair's/Director's Signature

Signature	
Name	<u>Julie Dummermuth</u>
Dept/School & Date.	<u>School of Art + Design</u>

**Optional:**

If selected for funding, I give permission to the Research Division to use my proposal as an example during training and workshop exercises. (Sign below)

Signature:  Date: 01/12/2023

## STUDENT ENHANCEMENT AWARD APPLICATION CHECKLIST

Applicants **must** complete and sign the checklist. The checklist should be included as the second page of the application (following the cover page).

- |  |   |
|--|---|
| <input checked="" type="checkbox"/> Cover page   | use SEA form  |
| <input checked="" type="checkbox"/> Checklist  | use SEA form  |
| <input checked="" type="checkbox"/> Abstract*  | 1 double-spaced page  |
| <input type="checkbox"/> Resubmission Summary ( <b>For Re-submissions Only</b> )*                      | 1 double-spaced page  |
| <input checked="" type="checkbox"/> Project Narrative  | 5 double-spaced pages   |
| <input checked="" type="checkbox"/> Glossary/Definition of Terms* ( <b>Not required</b> )              | 2 double-spaced pages   |
| <input checked="" type="checkbox"/> Bibliography ( <b>Not required</b> )                               | 2 pages   |
| <input checked="" type="checkbox"/> Presentation of Results  | 1 double-spaced page  |
| <input checked="" type="checkbox"/> Mentor's Endorsement   | 1 page  |
| <input checked="" type="checkbox"/> Biographical information ( <b>Applicant(s) and key personnel</b> ) | 3 pages per person  |
| <input checked="" type="checkbox"/> Budget and Justification   | no limit specified  |
| <input checked="" type="checkbox"/> Appended Materials/Multimedia Files                                | 5 pages; and no more than 10 minutes of footage                         |
| <input checked="" type="checkbox"/> Electronic copy of proposal  | Single Acrobat file, containing entire proposal and required signatures |

Sections marked with a bullet (\*) identify text sections that should be written in language understandable by an informed layperson to assist the Committee in its review.

**\*\*Please Note: The committee has the right to return without review any proposals that do not conform to these format requirements\*\***

Applicant signature: \_\_\_\_\_



## MFA Thesis Exhibition “People of Ghana”

### Abstract

This proposal requests a Student Enhancement Award to travel, research and purchase supplies to first create and then exhibit paintings of street people from selected Sunyani communities in the Bono Region of Ghana. The exhibition will comprise 20 large-scale portraits, 20 text paintings, and large-scale landscape drawing on canvases. The title is *People of Ghana*, and the exhibition is already scheduled in the Ohio University Art Gallery in Seigfred Hall at Ohio University. After the MFA thesis exhibition, a selection of the artwork will be presented in Alden Library in April 2024. Finally, my work is scheduled to be included in the College of Fine Arts 4<sup>th</sup> Global Arts event. For the proposed artworks, I intend to use lightfast acrylic paint, charcoal, 24-karat gold leaf, and Ankara fabrics to honor my subjects living on the streets of Ghana.

I have already completed phase one of this thesis exhibition. During this time, I have completed work with photographers who travel the highways photographing people for me to draw and paint. Figures 1 and 2 are examples of photographs of street people in urban spaces in Sunyani, Ghana that have been taken for me. However, ensuring that photographers always do the fieldwork is a challenge. The Student Enhancement Award will enable me to travel to Ghana and spend three months there to conduct the fieldwork needed for this thesis exhibition. Specifically, the fieldwork involves identifying street people I can photograph and interviewing the subjects to know them and incorporate personality and identity into my large-scale portraits. I also need to analyze urban space, traffic flow, and movement of goods on the city streets (Figure 3). This on-the-ground work will be included as a section of the thesis exhibition. With my paintings, I hope to contribute to fine arts scholarship and open up a discussion about identity and marginalization in our society, as well as how artists can use art to influence perception towards such groups of people.

## Project Narrative

### i) Goals and Scope

I am requesting a Student Enhancement Award to conduct research for my thesis exhibition. This award will allow me to travel to selected Sunyani communities in the Bono Region of Ghana for the proposed second stage necessary to develop my thesis exhibition. This phase will entail fieldwork in those communities to complete the artwork required for this thesis exhibition. The goal is to document the plight of street people in Ghana by creating mixed-media artworks that portray extreme detail coupled with bright dynamic colors and patterns to convey dignity and respect (Figures 4 - 7). The title is *People of Ghana*, and Ohio University Art Gallery will hold it. This thesis exhibition has three specific objectives.

First, to produce and exhibit 20 large-scale colorful portrait paintings on canvases of street people from the selected Sunyani communities. I will use lightfast acrylic paint, charcoal, 24k gold leaf, and Ankara fabric. The materials and scale of the paintings are expensive but significant to restoring pride in my subject. The canvas sizes will be larger than life sizes: 6ft by 4ft each. I paint the person and the meager source of income they depend upon; I then carefully cut Ankara textile and apply it as a mixed media onto the canvas, and finally, I add the gold leaf (Figure 4). Second, I plan to create and exhibit 20 large-scale painted texts that reveal autobiographical stories behind each street figure in each portrait. I will present each piece of portraiture next to a text painting (Figure 5). Third, to create a 10ft by 8ft landscape drawing to depict an ideal street scene in Ghana. With this drawing, I intend to begin a conversation with my audience about the Ghanaian space where street people engage in their activities. I am inspired to embark on this creative project to raise awareness and open a broader conversation about the people we call marginalized today in

our societies, particularly those who have resorted to street life. My exhibition draws on existing literature about street life and reformulates it to create a new artistic narrative in which I celebrate and honor the street seller, beggar, and homeless.

## ii) Context

Street life, also known as "streetism" in Ghana, is a practice in which people make the streets their home and source of livelihood. In Ghana, there are numerous factors leading to this phenomenon. It is not uncommon for parents to sell goods in open markets and along highways to support their children and vice versa. Many researchers have studied and written about street life in Ghana and other parts of the world. Ayim *et al.* (2021, 39) observe that some cultural demand in Ghana leads to many people living on the streets. Women who have twins may become street beggars as part of their accustomed requirements, which state that once she has twins, she must beg for alms in the urban area to appease the gods, or the children will die (Ayim *et al.* 2021, 39).

The cultural beliefs of the northern part of Ghana that women should care for their husbands and children also contribute to "streetism" (Ayim *et al.* 2021, 39). If women do not find decent jobs, they must either beg for money or work as load carriers for customary purposes (Ayim *et al.* 2021, 39). Growing up in Ghana, I had several encounters with street people with different stories to tell. Some work as truck pushers, wheelbarrow pushers, iced water sellers, or handkerchiefs, and flag vendors at bus stations (Figure 1). According to Osei and Adu-Gyamfi (2015, 639), such people and their activities are part of the informal sector because they run small businesses, earn low wages, and work in low-skilled jobs. Osei and Adu-Gyamfi (2015, 639) found that informal economies have become an insight into marginalized and vulnerable survival strategies, particularly in developing countries. Ghana is one of these nations, and this informal group

struggles to make ends meet on a daily basis; some do not even have a roof over their head. According to Boakye-Danquah (2022), at any given time, Ghana has more than 100,000 homeless people (Figure 2).



Figure 1

Courtesy of the researcher.



Figure 2

Artist-scholars Jacob Riis and Zwelethu Mthethwa have both worked in this field. In New York tenement districts, Jacob Riis took and compiled hundreds of photographs from 1887 to 1900 (Twigg 1992, 309). He published *“How the Other Half Lives”* in the late 19th century, documenting the existence of immigrant slums in lower Manhattan (Newfield 2003, 11). The book included photographs, demographics, population data, and narrative accounts of the adventures of Jacob Riis in Manhattan ghettos and his distortions of New York tenements (Twigg 1992, 309). Despite the meticulous photography of Riis, the subjects in his photographs seem to lack honor and dignity in their portrayal. His approach leaves gaps and dehumanizes the people quite a bit. This idea inspires me to use materials, such as vibrant colors, gold leaf, and Ankara fabrics, to bring my subject into the spotlight of importance in a dialogue. Thus, I dedicate my thesis

exhibition to showcasing street people from Ghana to realize their character strengths, dreams, and aspirations. The concept behind my work is quite similar to the photographs of peasants and workers by contemporary South African artist Zwelethu Mthethwa. In his large-scale and colorful portraits of South African workers and residents of the Paarl slums near Cape Town, Zwelethu Mthethwa vividly documents their hardships and poverty (Hooper 2007, 151). However, the confident demeanor of the workers and their self-determined portrayal emphasize their strength of character rather than their financial situation (Hooper 2007, 151).

My discussion on identity and pride is framed by the Nigerian/American artist Kehinde Wiley. He goes to the streets and finds his subjects to paint, who are usually Black people. Wiley is a contemporary portrait artist who uses symbols of heroism, strength, grandeur, and the sublime to portray Black and Brown people around the globe (Wiley 2016, 418). At first, his portraits depended on photos of young males he found on the streets of Harlem (Wiley 2016, 418). As his profession developed, he conducted a broader global examination that included models found in urban and rural settings all over the globe (Wiley 2016, 418). His efforts demonstrate that there are groups of people that live in practically every community and who, in the modern world, demand more of our attention.

### **iii) Methods**

The methodologies required to complete this thesis exhibition are in two stages. The first phase was completed here at Ohio University, where I had to work with Ghanaian photographers to send me images and stories of street people to paint. This phase served as preparatory grounds to build my ideas for what I intend to accomplish in this thesis exhibition. I made preliminary tests to arrive at the use of charcoal, gold leaf, and Ankara fabrics to create the portraits and text paintings on



paper and canvases. All works are hand-generated without digital technology and depend closely upon fieldwork photographs. For phase two, I will travel to observe street people in the chosen communities and photograph them in ways that reflect their self-esteem. Through my interactions with the photographers I worked with, I have already made contacts in the Sunyani communities in Ghana that I propose to visit. This research will take place for three months in the summer of 2023. I must spend this amount of time gaining the trust of my subjects for them to open up their stories to me. My presence as the artist who will paint them will also be fulfilling for them. I also need to analyze urban space, traffic flow, and movement of goods on the city streets. When I return, I will cut my canvases and create the 20 portraits and 20 text paintings of 6ft. by 4ft. sizes and the 10ft. by 8ft. landscape drawing on stretched canvases using lightfast acrylics, charcoal, 24-karat gold leaf, and Ankara fabrics. March 2024 is the planned completion date for the artwork.

#### **iv) Significance**

Today, there are street people in almost every country, but the question is whether we care about them, their talents, and what they can contribute to society. By allowing them to be honored through the art of portraiture, we can show them that we care a bit more about them. Art communicates volumes; it is an excellent way to document people. In my thesis exhibition, I will use this vocabulary to illustrate how we should perceive the marginalized group that lives among us, and in my case, Ghana's street vendors, beggars, and the homeless. It will raise awareness of the need for society to embrace equality. Also, my work will make a strong statement and contribute to the growing scholarship on street life, but it will do so from a place of honor and respect for the people who live there. I will make my work available through exhibitions at galleries and scholarly presentations to the public.

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## Glossary/Definition of Terms

**Street people:** In Ghana, street people include the homeless, beggars, hawkers, and those who set up vendors to sell items along the streets and highways. Some people usually carry goods in their hands or on their heads and shout at passers-by to entice them to purchase their items.

**Sunyani:** This city is the capital of the Bono Region in Ghana. There are communities in the city that house an increasing number of street people and their activities.

**Bono Region:** Located in Ghana's central part and is one of the country's 16 administrative regions.

**Ankara fabric/textile:** Ankara fabric is wax print with beautiful African motifs and patterns printed on them with dye techniques. Now, nearly every important figure in Ghana and Africa wears it.

**Lightfast acrylic paint:** Water-based paint that resists UV light damage and fades over time. It is more durable than regular house paint.

**24-karat gold leaf:** An elegant decorative foil made of pure gold and beaten into thin sheets. Its longevity and non-rusting nature make it ideal for long-term use.

**Charcoal:** A tool or material made of burnt wood of different softness encased in a wooden handle and used for drawing.

**Canvas:** A surface made up of cotton or linen on which an artist does paintings and drawings.

**Truck/Wheelbarrow pushers:** In Ghana, truck and wheelbarrow pushers transport items for market women.

**Ghetto:** A ghetto is where people live in deplorable conditions. In Ghana, for example, a ghetto could be a settlement that lacks proper layout and drainage systems.

**Subjects:** A subject is a person or group of people who sit and pose for an artist to draw or paint.

## Bibliography

Amavi, Gerard. "Streetism: How the Ghanaians Generosity Worsens it." Pulse. June 4, 2019. <https://www.pulse.com.gh/filla/streetism-how-the-ghanaians-generosity-worsens-it/cnpddtc/>.

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Serkin, Rachel. "ON THESE STREETS: The Pushcarts of New York's Lower East Side Epitomised Its Bustling Immigrant Community. The Drive to Americanise Brought about Their Demise and Changed the Streets Forever." *History Today* 68, no. 5 (May 2018): 32-37. <https://search-ebSCOhost-com.proxy.library.ohio.edu/login.aspx?direct=true&db=a9h&AN=128985555&site=eds-live&scope=site>.

Turner, Nancy B. "Zwelethu Mthethwa." *Library Journal*, August 1, 2010. <https://search-ebSCOhost-com.proxy.library.ohio.edu/login.aspx?direct=true&db=edsglr&AN=edsglr.A234308797&site=eds-live&scope=site>.

Twigg, Reginald. "The Performative Dimension of Surveillance: Jacob Riis' How the Other Half Lives." *Text & Performance Quarterly*, 12, no. 4 (October 1992): 305-328. [doi:10.1080/10462939209359654](https://doi.org/10.1080/10462939209359654).

Wiley, Kehinde. "About the Artist: Kehinde Wiley." *The Southern Review* 52, no. 3 (June 22, 2016): 418-426. <https://search-ebSCOhost-com.proxy.library.ohio.edu/login.aspx?direct=true&db=edspmu&AN=edspmu.S2168554116300155&site=eds-live&scope=site>.

## **Presentation of Results**

My thesis exhibition will be held at the Ohio University Art Gallery in March 2024 to receive my Master of Fine Arts degree. During this time, I will have the opportunity to discuss the work with my mentor, professors, peers, and fellow students from other disciplines. The reaction I would receive from them would add to my experience as a scholar artist.

Also, my exhibition will be a part of the 4th Global Arts Festival at Ohio University in April 2024. The College of Fine Arts, in partnership with other disciplines, organizes this art festival, which is an international conference for creatives to present their research in the visual and performing arts. My exhibition at this festival will allow scholars from various backgrounds to see and interact with my paintings. My mentor and I will attend this art festival. I intend to show the work again in the same month at the Frederick and Kazuko Fine Arts Library on the third floor of Alden Library.

Then, in May 2024, I plan to send my work outside and exhibit it at the Mariane Ibrahim Art Gallery in Chicago. The gallery is well-known for its displays of contemporary African portraiture. My work in this space will introduce me to the art world and provide the feedback I need for my scholarly practice. Also, I am planning an exhibition at the Gallery 1957 in Accra, Ghana.

Finally, I intend to attend the 2024 Student Research and Creative Activity Expo and present my project.

## Biographical Information

### Bright Kontor Osei

366 Richland Ave, Apt. 4308D, Athens, Ohio |+16142167260 | [b0867621@ohio.edu](mailto:b0867621@ohio.edu).

### EDUCATION:

**Ohio University** | Athens, OH

August 2021- May 2024

*Master of Fine Art Candidate*

Major(s): Painting and Drawing

GPA: 4.0

**University of Education** | Winneba, Ghana

August 2014 - July 2018

*Bachelor of Arts*

Major(s): Art Education

GPA: 3.6

### TEACHING EXPERIENCE:

**Ohio University** | Athens, OH

*Instructor of Record*

January 2023 - Present

- For Studio Art Topics: Figure Drawing, Art 2900
- In charge of teaching and mentoring a group of 16 students.
- Responsible for critiquing, assessing and grading students' projects.

**Ohio University** | Athens, OH

August 2022 – November 2022

*Teaching Assistant*

- For Studio Art Topics: Figure Drawing, Art 2900.
- Supervised students' work and taught the class in the absence of the instructor.
- Together with the instructor, I assessed and critiqued student's creative projects.

**Ohio University** | Athens, OH

January 2022 – March 2022

*Online Course Facilitator*

- For Art and Hip-Hop class, Art 1120.
- Communicated with students regularly about their performances.
- Conducted Research for class content regarding Art and Hip Hop in Ghana.

**Ohio University** | Athens, OH

August 2021 – December 2021

*Teaching Assistant*

- For Studio Art Topics: Figure Drawing, Art 2900.
- Demonstrated figure model drawings for students and facilitated in-class activities.

**Kenzy Fashion Institute** | Sunyani, Ghana

October 2019 – August 2021

*Creative Art Teacher*

- Taught a group of 50 students principles of design and color theory pertaining to fashion.
- Created body paintings on models for the school's Avant Garde Fashion show.

**Don Bosco Technical Institute** | Odumase, Ghana

September 2018 – August 2019

*Graphic Design Instructor (National Service Personnel)*

- Taught Graphic Design from form one to form three class.
- Volunteered to take my learners through the art of pencil portraiture for them to gain a craft for their career.
- Supervised terminal projects submitted by students.

**Don Bosco Technical Institute** | Odumase, Ghana

September 2017 – December 2017

*Graphic Design Instructor (Intern)*

- Diagnosed learner's problem in basic design and proposed solutions to those problems.
- Worked cordially with my peers to create a sound environment for teaching and learning.

**PAINTING AND DRAWING EXPERIENCE:**

- Completed pencil portraits of Ohio University's President Dr. Hugh Sherman and Beatrice Selotlegeng

November 2022

of Ohio University's College of Business. Both works were commissioned by the College of Business at Ohio University.

- Completed the pencil portrait of Rev. Fr. Prof. Anthony Afful-Broni, the acting Vice Chancellor and later Vice Chancellor of the University of Education, Winneba – Ghana. June 2018

### **GROUP EXHIBITIONS:**

- *Still Uncertain*, Ohio University Art Gallery, Athens, Ohio, 2022.
- *Why is it so well*, Columbus Printed Arts Center, Columbus, Ohio, 2022.
- *Notable Uncertainties*, Ohio University Art Gallery, Athens, Ohio, 2022.

### **HONORS AND AWARDS:**

- \$681.07 Fine Arts Transformation Award. August 2022
- School of Art and Design Graduate Teaching Assistantship Award | Athens, OH. April 2021-Present
- Artist of the Year | Winneba, Ghana. May 2018

### **TECHNICAL AND LANGUAGE SKILLS:**

#### **Technical:**

- Human Research Group 2, Social and Behavioral Investigators, and Key Personnel Basic Course, Ohio University, Collaborative Institutional Training Initiative (CITI).
- Certified online facilitator: Blackboard the basics, Ohio University.
- Computer design software: Photoshop.
- Microsoft Office Word, Excel, PowerPoint.

**Language:** English, Asante Twi.

#### **Other Funding Sources:**

- Borrowed items, personal supplies, and supplies provided by the School of Art + Design shall be used in addition to what I am requesting for the student enhancement award.
- Applied: The Parry/Billman College of Fine Arts Graduate Student Awards.



**Budget**

<i>Research in the Sunyani Communities in Ghana for Proposed Exhibition</i>					
<b>Item</b>		<b>Date</b>	<b>Source</b>	<b>Cost</b>	<b>Total</b>
Flight	From CMH to ACC, (round trip)	05/10/2022 And 08/10/2022	Kayak.com	\$1658	\$1658
Lodging	Batavia Lodge Odumasi Road, Sunyani	05/11/2022 And 08/10/2022	Kayak.com	\$21/day x 90	\$1890
Local Travel	Public transport (Taxi)	05/11/200 And 08/10/2022	Costtotravel.com	\$1/initial fare x 4 x 90days	\$360
Per Diem	Food (Including bottled water)	05/11/2022 And 08/10/2022	Expatistan.com	\$10/day x 90	\$900
<b>Total Cost of Trip for Research needed from SEA</b>					<b>\$4808</b>

<i>Expenses for Art Supplies for Proposed Exhibition</i>			
<b>Item</b>	<b>Source</b>	<b>Cost</b>	<b>Total</b>
Lightfast Acrylic Paint (red, yellow, blue, white, and black)	Jerrysartarama.com	\$3.22/4 oz jar x 5 colors x 40 paintings	\$644
Ankara Fabric (120 yards)	Aliexpress.com	\$4.17/1yard x 120	\$500.4
24-Karat Gold leaf (250 sheets)	Jerrysartarama.com	\$53.69/25 sheets x 10	\$536.9

Charcoal (40 pieces)	Jerrysartarama.com	\$0.94/piece x 40	\$37.6
<i>Total</i>			\$1718.9
<b><i>Total Cost of Art Supplies needed from SEA</i></b>			<b>\$1192</b>

<b><i>Estimated Total Research Budget</i></b>	<b>\$6526.9</b>
<b><i>External Funds</i></b>	<b>\$526.9</b>
<b><i>Total to be Funded by SEA</i></b>	<b>\$6000</b>

## Budget Justification

### Research in the Sunyani Communities, Ghana

**Flight:** I must travel to Ghana over the summer of 2023 to conduct the fieldwork needed for this thesis exhibition. Based on my search on 01/06/2023, the price I quoted was the best offer. The most expensive economy flight I found was \$1858, and the cheapest was \$1358. I chose the medium price for an economy flight to account for an unexpected price increase of the lowest price during my travel period. My scholarly practice was born out of Ghana, and it is common practice for artists to make art about the communities they grew up in to open dialogue on global issues. Relying on photographers would not be ideal at this time because they may be timid or not trained to meet my artistic requirements, and I also need to be more confident in the information I will send out through my work. My physical presence as the artist will also be fulfilling for my subjects.

**Lodging:** I will be away from family for my research, so finding a place to stay is meaningful. I chose the cheapest lodging place in Sunyani as other hotels in and around the city could cost up to \$34 per night and even more based on my search, which I did on kayak.com on 12/23/2022. The location I chose is also very safe and conducive to conducting my fieldwork with a clear mind.

**Local Travel:** I will travel within the Sunyani communities during the entire period of my research. I plan to travel to three different places almost every day to observe the activities of street people and then back to my lodging place. To truly grasp what they experience daily, I must continually share space with them. I will be able to paint their stories with honesty and dignity once I have a better understanding of their lives. The price quoted was obtained from Costtotravel.com, according to my search on 01/06/2023.

**Per Diem:** I estimated the cost of living in Ghana per my search from expatistan.com on 01/06/2023. Since this trip is International travel, I plan to live a humble life throughout the entire research period. Also, It is a bit less expensive to live in Sunyani as compared to Accra, the capital city of Ghana.

### **Expenses for Art Supplies for Proposed Exhibition**

**Lightfast Acrylic Paint:** I chose acrylic paint for cost savings and quality. Acrylic paint comes in several types, but the good ones are lightfast, which means that they are resistant to UV light damage and fading over time. My thesis project seeks to contribute to Fine Arts scholarships, so I must produce archival works. My estimates are for red, yellow, blue, white, and black paint because I mix all other colors from those five. For every 6ft. by 4ft. painting, I need four (4 oz.) of each color in the five listed above per my previous works. So, I need 800 oz. of paint to complete 20 portraits and 20 text paintings.

**Ankara Fabric:** I will buy Ankara fabrics from Ghana for the paintings to add context to my work. Per my search on 01/06/2023, I found the average cost of 1 yard of Ankara fabric to be \$4.17. I require 3 yards of fabric for every 6ft. by 4ft. painting. Thus, I need 120 yards to complete 20 portraits and 20 text paintings of the said sizes.

**24-Karat Gold Leaf:** The gold leaf provides context for my thoughts on the paintings and how I envision them. It is 24 Karat, which means it is long-lasting and will not rust. A single pack of gold leaf contains 25 loose sheets, which I use to create four 6ft. by 4ft. paintings. So I will need ten (10) packs to complete all 20 portraits and 20 text paintings.

**Charcoal:** I will be drawing with charcoal pencils, and each piece will require one pencil. As a result, I will need 40 charcoal pencils to finish my project. According to my search on 01/06/2023, the price listed is the lowest I could find.

### **Personal Supplies and Supplies Provided by the School of Art + Design Painting Program**

**Paint Brushes:** I have the painting brushes I use in my studio. They should be alright for this project.

**Cotton Canvas:** Canvas is the main surface I will paint on. It is one of the ideal surfaces to paint and draw on, and it suits the type of project I will do. The Painting + Drawing program has already provided this for all Painting graduate students.

### **Equipment borrowed from CreateSpace in the School of Art + Design**

**Panasonic Lumix G7 4K Digital Camera:** This camera is for video and fine art photography and typically, it costs \$497. It has a 16-megapixel lens and ensures its images are neat with sharp resolutions. Because it is 4K, it captures high-definition videos. This camera is available for loan at CreateSpace – School of Art + Design. Because I am a graduate student and my research is International, I have already reserved one for my travel. This decision is an effort to cut down the cost of hiring a camera in Ghana for my three months stay there. A phone camera would not be ideal for my work and how I intend to take photographs of my subjects.

**Camera Tripod:** CreateSpace has several tripods students check out for their work. Typically, a camera tripod costs \$36. Alongside the camera, I have also reserved a portable camera tripod for my trip.

**International Travel Precautions/Immunizations:** As a Ghanaian, I am aware of the locations I should avoid during this research trip. Most of the threats are in Accra, Ghana's capital city, which I will not visit as part of my fieldwork. My research will take place in Sunyani, in the Bono Region, which has a low crime rate and is one of Ghana's most peaceful cities. However, I will take precautionary measures during my stay. I shall return to my lodging as soon as I have completed my daily observations of my subjects to ensure my safety. I will register with Ohio University's Office of Global Opportunities before my research trip. In addition, I have already received the immunizations required to enter Ghana and return to the United States once I complete my fieldwork.

**Presentation:** The Ohio University Art Gallery in the School of Art + Design building will host my thesis exhibition. As an MFA candidate, I already have a space allocated for me to show in this gallery. All succeeding presentations I intend to participate in will be supported externally or by me.

## Appended Materials

### Preparatory work

I have included images of my previous work referred to in the project narrative as phase one for my thesis exhibition. I created the paintings with lightfast acrylic paint, charcoal, gold leaf, and Ankara fabric on paper and canvas.



Figure 3. Photo of me drawing a composition of a street scene in Ghana. It shows spaces in Ghana where street people engage in their activities, such as bus stations, and the movement of global goods with which people living on the streets engage.



Figure 4. Photo of me painting a street seller called *Jivanna*. She sells local snacks.

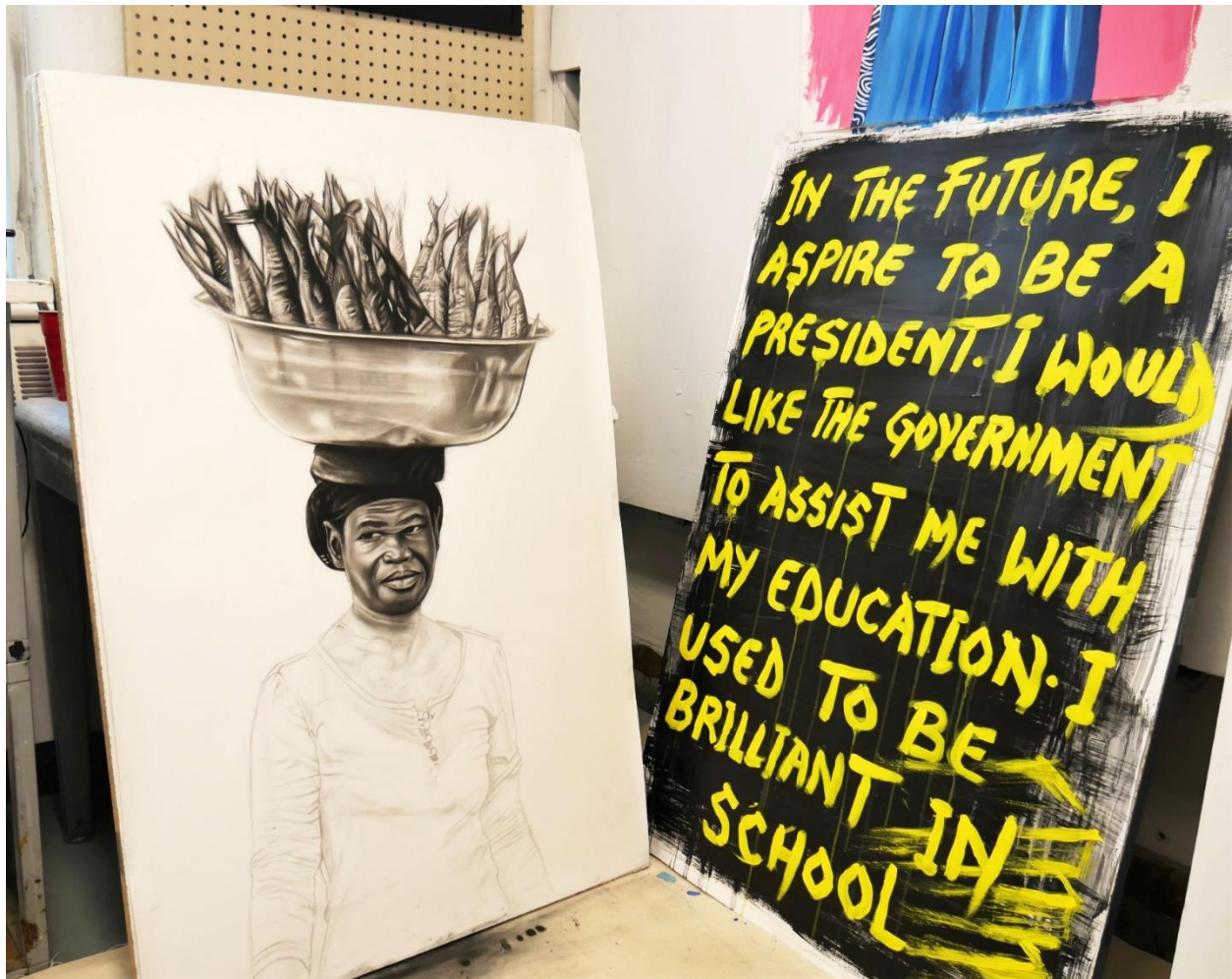


Figure 5. Work in progress of a street seller in Sunyani, Ghana. I have titled the work *Smoked fish seller*. The text painting reveals her story.





Figure 6. Photo of me drawing a street girl from Ghana titled *Young girl with white headdress wearing Ankara fabric*.



Figure 7. My studio space showcases preparatory works I have made in order to plan and propose my MFA thesis exhibition. They are street people with their stories painted next to them.