

My artistic research delves into movement, transformation, and identity through hybrid traditional Ghanaian textiles and western influential materials. In Ghana, I belong to the Guan and Akuapem ethnic groups where waist beads self-identify virtuous women. Outside Ghana, I am identified as Ghanaian or labelled by my melanin skin, "Black". This new identity whether foreign or local, has curiously invited questions, transformed my thinking abilities, and even deconstructed my perceptions of the world. This blessing I speak of in numerous ways such as the context of material exploration like patina and resin analysis, merging digital fabricated processes with traditional craftsmanship, and hand sculpting fiber and textile to challenge the monotony and create a meaningful aftermath of the known two-dimensional material that summarizes my experiences of living in the West.

In my work, I am inspired by the feminine bodies, Trans-Atlantic maps, movement, and my connection with conventional and non-conventional textile materials such as copper, Swarovski stones, corset boning, and household items. These materials exist between two spaces: Africa and the western world. These multicultural materials challenge my multi-cultural background and identity while delving into re-discovery and transformation of who I am becoming. They also communicate my malleable existence in new spaces, contrasting visual representations of hard and soft, ugly and beautiful, and evoke unique emotions encapsulated by the viewer.

My background in fashion design and constant touches to specific parts of feminine bodies has enabled me to consider the wall as a mannequin on which I drape these undulating sculptural forms. By allowing the folds surprise me in various ways, I represent craft processes like sewing and beading to capture memories through the forms I make. I reflect my cultural heritage by adapting the Kente costume wrapping technique by men in the Ashanti ethnic group, as the region became my home during my undergraduate studies and heighten my artistic pursuit. This sculpting process has become a ritual for many years, connecting viewers to ideas of movement, protection and concealment. I sew to metaphorically emphasize community reliance and interdependency whereas weaving illustrates the spirit of continuity. Texture is of importance to my practice as it spells out the context of assemblage in my work. As I recall memories of bridal gowns, I used to make in Ghana which was a combination of traditional Kente, and western materials merged as one sculpture and placed on contoured bodies of brides, I adopt this feeling into creating rough appliqué textures in my installations, articulating beauty and uncertainty of navigating life in the diaspora. These visual languages meet viewers in different stages of their lives as they experience mixed interpretations while they gaze.



In my current series of sculptures, I used rigilene corset bones – a combination of several monofilaments in groups of 6 laced together to represent a stiff structure that is placed from the under bust to the waist of couture garments, in combination with lace, wood, imprints of household objects frozen with resin, and bias tapes to question what beauty is, existing western cultural influences in Africa and what it means to be free. In other series, the medium and layering, form maps that leads to complex illustration of changes and evolvement that has taken place since I became a part of the western world.

The materials form political debates as they are made in Europe and America, imported into Ghana on high demand and influence the beauty standards and social status of the wearer. This symbolic global trade has sparked rage among the older generation versus the newer generation on colonialism and freedom through clothing. My primary pursuit is to utilize these materials in synchronous ways of educating, celebrating, and recording memories as I experience them.

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