



STITCHED FEMININE VOICES

THE YOUNG WOMEN FIBRE ARTISTS PROJECT 2026

CeRCCA



SCHOOL OF
CREATIVE ARTS



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This catalogue is published to document the series of the annual exhibition on
the Young Women Fibre Artists Project.



UNIVERSITY OF
EDUCATION, WINNEBA



SCHOOL OF
CREATIVE ARTS



Acknowledgements

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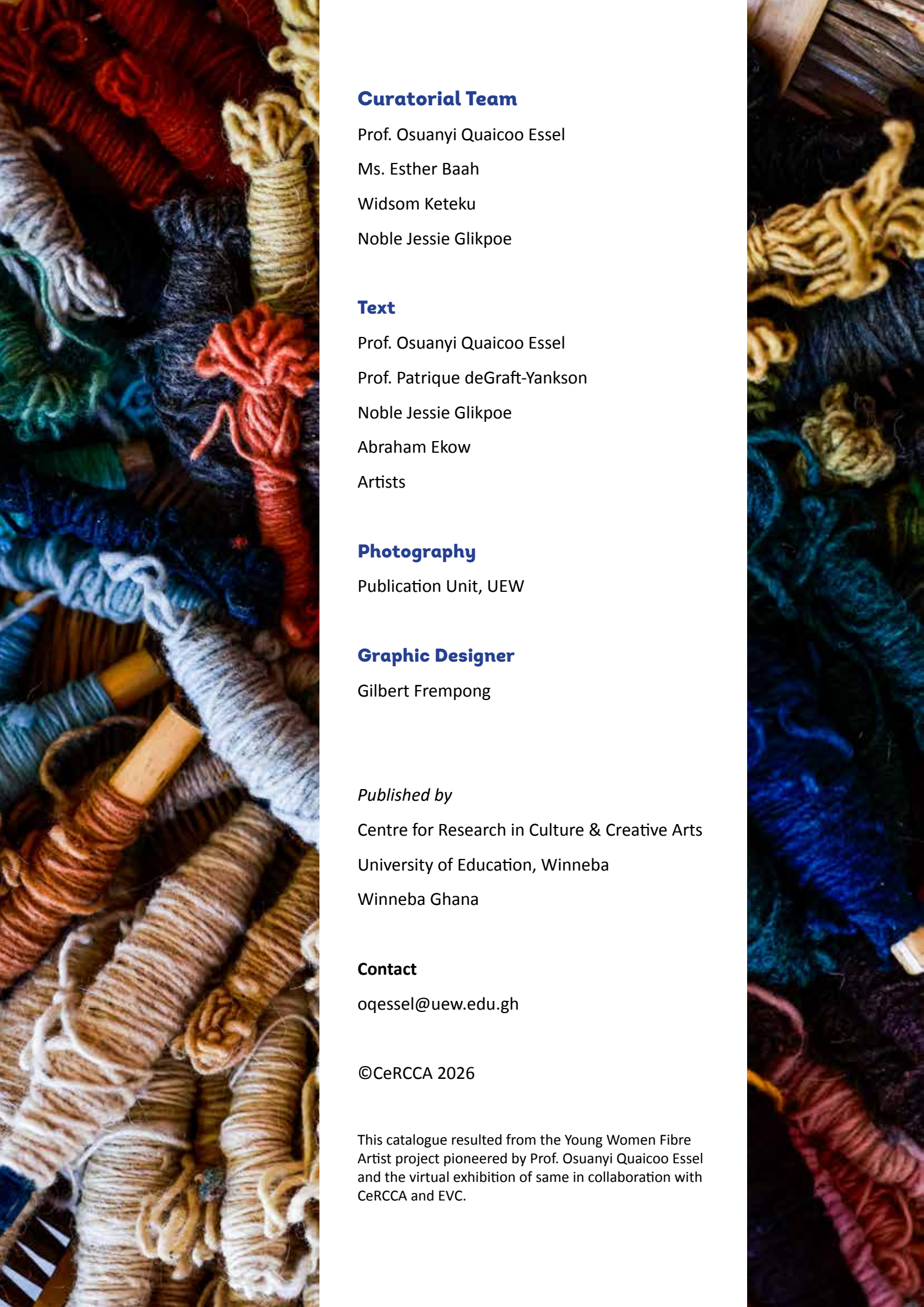
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This catalogue resulted from the Young Women Fibre Artist project pioneered by Prof. Osuanyi Quaicoo Essel and the virtual exhibition of same in collaboration with CeRCCA and EVC.

Foreword

It gives me great pleasure to write the foreword to *Stitched Feminine Voices: The Young Women Fibre Artists Project 2026*. This catalogue documents an important creative initiative that provides young women artists with a platform to explore, articulate and share their experiences, ideas and aspirations through the expressive possibilities of fibre and textile art. I believe that creative practice is not merely concerned with the production of aesthetically pleasing objects. It is equally a means of inquiry, communication, cultural preservation, social reflection and knowledge production. The works presented in this catalogue demonstrate this understanding in compelling ways. Through embroidery, appliqué, patchwork, quilting, weaving, tufting and mixed-media approaches, the participating artists transform familiar materials into visual statements that engage contemporary social, cultural and environmental concerns. Indeed, the exhibition demonstrates how fibre can carry memory, identity, history and lived experience while providing space for emerging artists to make their voices heard.

Indeed, bringing together young artists from Ghana, Kenya and South Africa expands the project beyond a single institutional or national experience. It creates a space for different cultural perspectives and artistic approaches to encounter one another while contributing to the continuing conversation about contemporary African creative practice. The participating artists address issues ranging from environmental degradation and sustainability to womanhood, labour, identity, cultural heritage, memory and social belonging. Digital platforms have expanded the possibilities for exhibiting, documenting and circulating creative works beyond geographical boundaries. For emerging artists in particular, such visibility can provide important connections to wider audiences, researchers, curators, institutions and other practitioners. The commitment to documenting these works through this catalogue further ensures that the exhibition becomes part of an enduring artistic and scholarly record rather than a temporary event.

I commend Prof. Osuanyi Quaicoo Essel, who pioneered the Young Women Fibre Artists Project, the curatorial team, the Centre for Research in Culture and Creative Arts (CeRCCA), the Exploring Visual Cultures network, and all individuals and institutions whose collaborative efforts have made this initiative possible. Most importantly, I congratulate the young women artists whose creativity gives meaning to this project.

It is my hope that *Stitched Feminine Voices* will grow beyond this maiden edition into a sustainable platform for mentorship, research, exhibition, professional networking and the advancement of young women in the creative arts. I warmly commend this catalogue to artists, scholars, educators, students, curators, cultural institutions and all who believe in the transformative power of the creative arts.

Prof. Emmanuel Obed Acquah
Dean, School of Creative Arts
University of Education, Winneba



Introduction

There is a thread that runs through this exhibition, and it is not made of cotton. It is the thread of thirty-one young women who picked up needle, fabric, dye, sack, hair, bead and thread to say something that mattered to them, and who refused to be told that what they had made was ‘only craft.’ *Stitched Feminine Voices* is the maiden online exhibition of the Young Women Fibre Artists Project, an annual initiative established in 2026 and dedicated to cultivating and empowering young women with a passion for fibre art. This first edition brings together thirty-one selected works by young women artists. Together they announce the arrival of a new generation of African fibre artists, working in embroidery, appliqué, patchwork, quilting, weaving, tufting, tie-dye, batik, crochet and mixed-media textile, and insisting that these techniques belong squarely within contemporary art.

Fibre art has long occupied a contested space in the contemporary art world. Textile traditions, including embroidery, appliqué, quilting, patchwork and weaving, carry centuries of knowledge, memory and meaning. Yet these media have historically been dismissed as craft rather than art, and the women who practise them have rarely received the recognition they deserve. The hierarchy is not accidental. Fibre is the medium most closely associated with women’s hands, homes and hours; to undervalue fibre is to undervalue the labour and the lives bound up in it. This project was born from a simple but urgent conviction that the art world remains deeply shaped by gender, and fibre art remains one of its most gendered and undervalued fields. By centring the voices and practices of young women, this initiative creates space for a new generation of artists to claim their place within contemporary art on their own terms. It challenges the artificial hierarchy that separates fine art from textile art and insists that fibre is a powerful medium for serious artistic inquiry. What you will encounter in this online exhibition confirms that conviction beyond argument. These young artists do not decorate. They testify, argue, remember, mourn, protest and hope. Read together, the thirty-one statements gathered in this catalogue form a manifesto written in thread, and its themes are as urgent as any painting or film being made anywhere today.

A remarkable cluster of works confronts Ghana's environmental crisis. The works of Kumalbeog Mercy, Rebecca Dadzie, Gifty Brown, Alnice Yaa Morklah, Mohammed Memunatu, Betty Agyei Serwaa, Mawutor Abia Agba speak to the subject of environmental crisis. These artists work deliberately with recycled, salvaged and discarded materials, polythene bags, jute sacks, offcuts and synthetic hair, so that the medium itself practises what the message preaches. Dorothy Ekua Dadzie Mensah, Batse Antoinette Emefa tackles the subject of history, memory and dignity while Theresa Amoanu, Gifty Mawuse Wordekor, Theresa Gadri, Eunice Obiyaa Addo focus on womanhood, labour and agency respectively. In these works, the slow repetition of stitching mirrors the invisible, patient labour of the women depicted, and elevates it. Roselyn Duku Ampofo, Dorothy Asiedu, Florence Oboley Yaa Ayiti, Winnifred Tetteh Elliot Bleketu; Florence Oboley Yaa Ayiti, Oguah Abena Princess and Asomaniwaa Amanda give visible stitches to the silences that must be broken through their appliquéd and embroidered artworks.

From beyond Ghana, the exhibition widens its lens. Kenyan fabric designer Ayallo Zilper Adhiambo documents Eastern African hairstyles and headdresses through froissage, tie-dye and screen printing. South African artist Londiwe Mtshali borrows table runners from the women of her own family to trace homemaking, memory and belonging; and Entle Mabusela's tufted *Waiting to be Seen* holds a figure at a bus stop, asking how long one must wait before their presence becomes visible. It is a question this whole exhibition quietly answers.

Festival scenes, national unity, cultural diversity and communal celebration recur across the catalogue, from Stephany Kwarteng's beaded *Festival Scene* to Rita Nakuja Yajaborm's dancers in kente and Grace Abaidoo's homage to traditional craft. These artists stitch not to preserve culture under glass, but to keep it moving, reinforcing the subject of culture as continuity.

Notice what unites these works at the level of process. Nearly all are made slowly, by hand, from materials that were thrown away, worn out, borrowed or overlooked. A polythene bag becomes a vessel of memory. A sanitary pad case becomes a voice. Discarded fabric becomes a flooded town. The artists have understood something profound that fibre is an ethic as much as a medium. The patience of embroidery models the patience of repair; the layering of appliqué models the layering of histories; the recycling of waste models the reclamation of undervalued women and undervalued art. Material, message and maker are one.

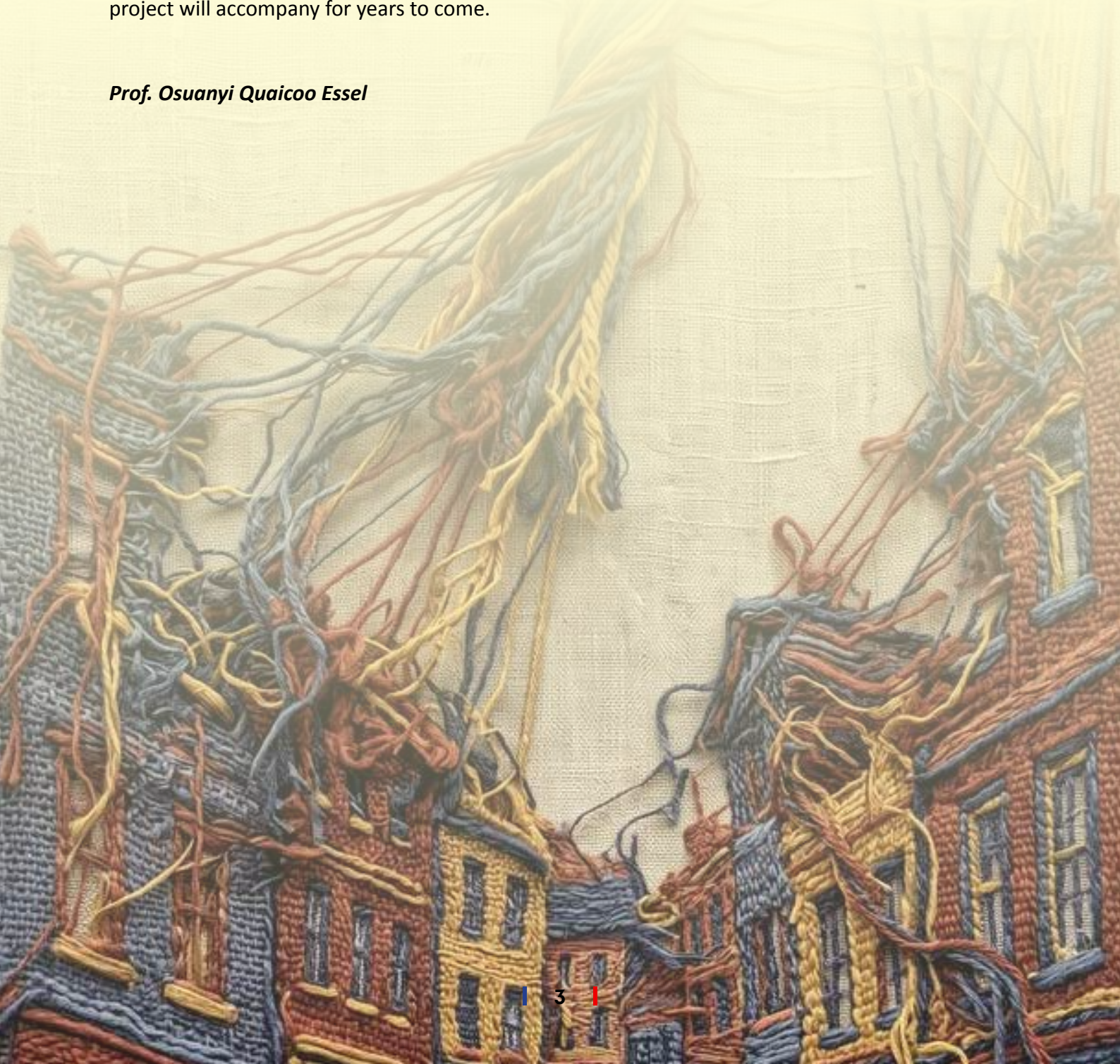
This maiden edition is a beginning, not a culmination. As an annual programme, the Young Women Fibre Artists Project is designed to grow in three directions for the artists, the field and the audience. Each participant gains a documented, published, publicly exhibited body of work, an artist statement, a biography, an exhibition record and a place in a growing community of practice. For emerging artists, most of them students and recent graduates of textile and fashion programmes, this is often the first professional rung. Successive editions will build mentorship, masterclasses in technique and professional practice, studio access and pathways from student work to sustainable careers. Year on year, the project will assemble an expanding archive of contemporary African women's fibre art, documented, thematically analysed and publicly accessible. Scholars, curators, educators and designers will find here a research resource and an inspiration that currently exists in this form for research purposes. The virtual exhibition format removes the barriers of geography and cost that most often keep young women artists, and their audiences, apart. A viewer in Accra, Nairobi, Johannesburg, Lagos or London encounters the same stitches, the same stories, the same artists.

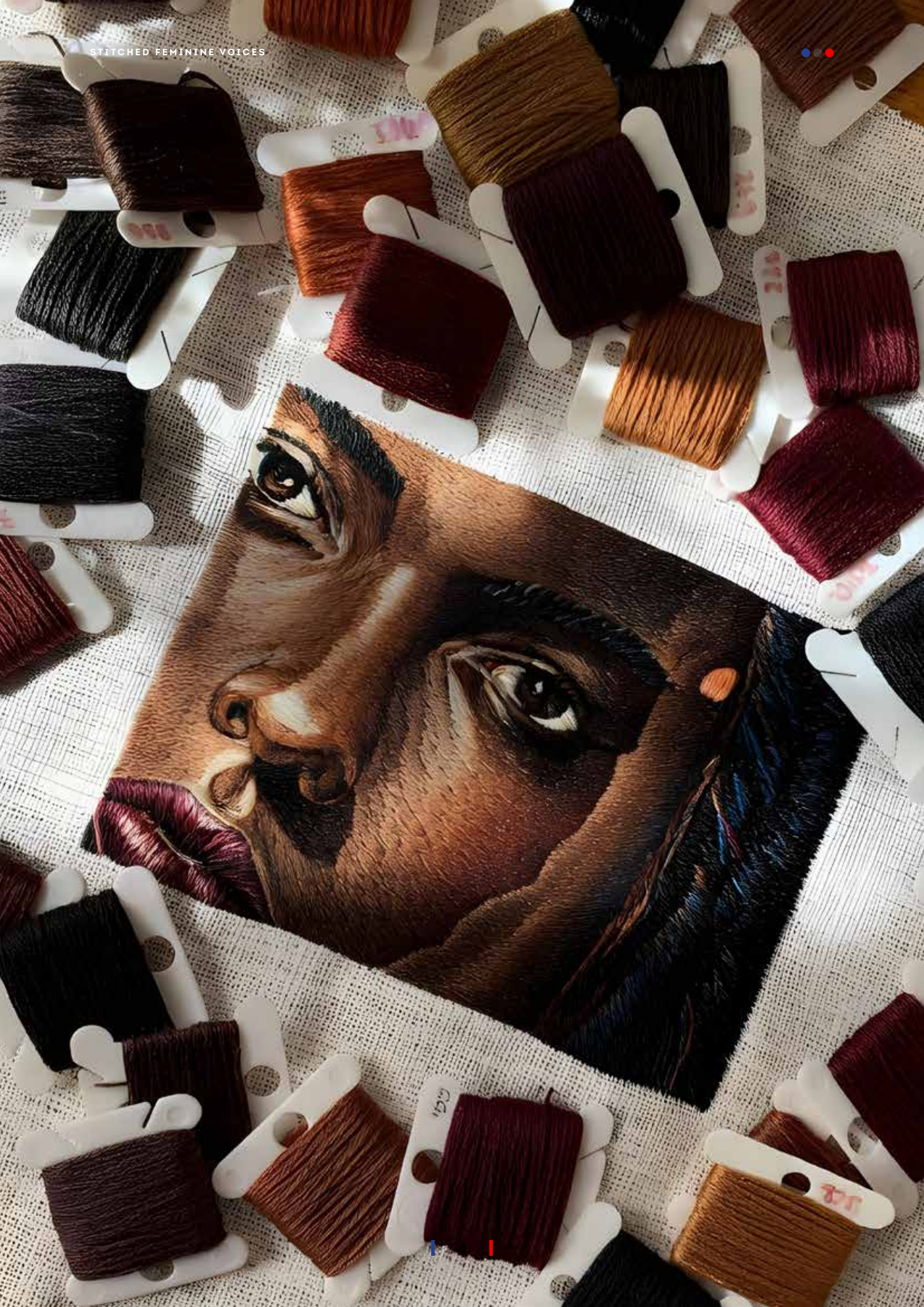
Sustainability is the honest test of any initiative that claims to empower. Talent, as this exhibition proves, is abundant. What is scarce is structure, that is, materials and stipends for young artists,

mentorship and professional training, documentation and archiving, physical and digital exhibition infrastructure, juried selection processes, and pathways to markets, galleries, residencies and commissions. The Young Women Fibre Artists Project can continue only with partners who share its conviction. We therefore invite patrons, galleries, cultural institutions, corporate sponsors, universities, development agencies and individual friends of the arts to invest in this platform, through sponsorship of future editions, acquisition of works, mentorship of the artists, and support for the annual cycle of selection, making, exhibition and documentation. Every contribution converts directly into a young woman's practice including her materials, her training, her visibility and her voice.

Begin with any artist in this catalogue. Read her statement before or after her work; the stitches will make new sense either way. Notice the polythene bag, the sack, the hair, the beads; notice what was thrown away and what it now carries. Then notice that every one of these works was made by a young woman under thirty, most of them students, all of them early in a practice we hope this project will accompany for years to come.

Prof. Osuanyi Quaicoo Essel





Curatorial Statement

Stitched Feminine Voices: The Young Women Fibre Artists Project 2026

A needle does not argue. It moves, it joins, it holds. And yet, across centuries, the hands that guided needles, the women who wove, stitched, embroidered and pieced cloth, were told their work was craft, domestic labour, decoration, anything but art. This exhibition exists because that verdict was always wrong, and because a new generation of women has stopped waiting for permission to overturn it.

Stitched Feminine Voices is the maiden online exhibition of the Young Women Fibre Artists Project 2026, an annual, ongoing programme dedicated to cultivating and empowering young women with a passion for fibre art. This maiden edition brings together thirty-one works by thirty young women, and male artists comprising of twenty-eight from Ghana, one from Kenya and two from South Africa. Through embroidery, appliqué, quilting, patchwork, tufting, crochet and weaving, these artists transform thread, cloth and found materials into a shared act of claiming space in the contemporary art world, and in the histories that art keeps.

The works gathered here are bound by a single conviction that fibre is not a lesser material but a serious medium for inquiry, argument and memory. The artists use it to bear witness to their worlds. Dorothy Ekua Dadzie Mensah layers dyed fabric and polythene bags to honour the Igbo captives of 1803 who chose drowning over slavery, making fragility itself a monument to resistance. Winnifred Tetteh stitches a family around a dining table of empty plates, so that hunger becomes visible at the very place where sharing should happen. Roselyn Duku Ampofo turns visible stitches into the marks of wounds hidden behind closed doors, insisting that the stories stitched by women matter. Gifty Mawuse Wordekor embroiders alongside unemployed women who once hawked on unsafe streets, so that the act of making

becomes an act of economic rescue and restored dignity.

The exhibition is equally urgent in its ecological testimony. Kumalbeog Mercy, Rebecca Dadzie and Agyei Serwaa Betty thread their outrage at illegal mining, popularly referred to as *galamsey* and polluted rivers through needle and thread, while Alnice Yaa Morklah depicts a landscape of stumps and a single fragile seedling, declaring that art is not just decoration, it is documentation. Mohammed Memunatu and Mawutor Abba Agba build their warnings from patchwork and discarded materials, letting the medium itself enact the reuse and repair the works demand. Cultural memory runs with equal force: Nakuja Yajaborm Rita and Stephany Kwarteng stitch festivals and dancers in kente into permanence, Oguah Abena Princess crowns her figures with the textures of African hair, and Batse Antoinette Emefa crochets the colours of the Ghanaian flag, red, yellow, green and black, into history you can hold.

From beyond Ghana, the conversation widens. Ayallo Zilper Adhiambo documents Eastern African hairstyles and headdresses through tie-dye and screen-printed fabric collage. Londiwe Mtshali borrows table runners from the women of her own family to form a line of lace, questioning what makes a home and who makes

it. Entle Mabusela tufts a woman waiting at a bus stop, asking how long one must wait before their presence becomes visible, a question this entire exhibition quietly answers.

Three threads run through all thirty-one voices. The first is agency: these artists do not simply depict women's lives; they organise their making around women's labour, care, resilience and economic survival. The second is sustainability: polythene bags, sacks, offcuts, discarded fabrics and everyday objects are elevated into art, insisting that nothing, and no one, is disposable. The third is inheritance: whether through kente patterns, festival scenes, hairstyles or lace from a family table, the works show tradition not as a museum object but as a living practice being rewoven by young hands.

That this exhibition exists online is itself part of its argument. Freed from gallery walls and gatekeeping, these works reach across borders, from Winneba to Nairobi to Pretoria, in the hands of artists at the beginning of their careers. What you encounter here is not a promise of future talent; it is the evidence of voices already speaking. Thread by thread, they are stitching themselves into the record.

Prof. Osuanyi Quaicoo Essel, PhD
Curator, Stitched Feminine Voices
Young Women Fibre Artists Project 2026

Critical Reflections

Stitched Feminine Voices presents a thoughtful intervention into questions of whose stories enter the cultural record, how those stories are carried, and how art can create spaces for voices that have too often been marginalised. The representation of thirty-one young women artists drawn from Ghana, Kenya and South Africa in this maiden edition of *The Young Women Fibre Artists Project 2026* succeeds in demonstrating that fibre is not merely a decorative or domestic medium. Through creatively spirited applications of embroidery, appliqué, quilting, patchwork, weaving and mixed-media practices, these artists transform thread and textile into languages of identity, memory, gender, livelihood, environmental responsibility and cultural continuity. In this regard, the curatorial intent of the exhibition is clearly communicated.

My appreciation of the exhibition would therefore not deviate from the curatorial declaration that *"a needle does not argue; it moves, joins and holds."* That declaration acquires particular significance within the body of works presented. The artists make the needle speak through deliberate acts of stitching, assembling, repairing and reimagining. Materials such as polythene bags, jute sacks, synthetic hair, sanitary pad cases and other discarded or ordinary objects are given renewed aesthetic and intellectual value. Consequently, their material choices become forms of inquiry, drawing attention to what conventional artistic hierarchies may overlook while revealing forms of knowledge embedded in everyday life. The slow and deliberate act of stitching becomes, in this sense, an act of repair. This indeed, exhibits a creative methodology that models the very healing many of these works call for in our communities and our land.

I am particularly enthralled by the convergence of intimate experiences with wider African social, cultural and environmental realities.

Concerns surrounding illegal mining (galamsey), deforestation, sanitation, hunger, child labour, women's economic agency, cultural heritage and social belonging are translated into tactile narratives that invite contemplation and dialogue. The themes could hardly be timelier. They position the exhibition within some of the pressing realities confronting contemporary African societies while demonstrating how creative practice can become a site for questioning, interpretation and knowledge production.

Equally significant is the incorporation of indigenous techniques and materials alongside recycled and repurposed elements. This convergence demonstrates how contemporary African creative practice can negotiate heritage, sustainability and changing social realities without treating them as mutually exclusive concerns. Rather than merely reproducing inherited practices, the artists reinterpret them through present-day experiences and concerns. In doing so, they remind us that cultural continuity does not necessarily mean keeping culture unchanged. It also involves creatively engaging, questioning and remaking it in response to changing circumstances.

From the perspective of the Centre for Research in Culture and Creative Arts (CeRCCA), this initiative, developed in collaboration with the *Exploring Visual Cultures network*, exemplifies the productive intersection of research, creative practice, education and community engagement. It speaks directly to our understanding of artistic practice as a legitimate site of inquiry and knowledge production. More importantly, it affirms the capacity of young women artists to be active interpreters, custodians and makers of culture's continuing significance, rather than merely its inheritors.

There is also something important about the collective nature of this project. Bringing together thirty-one young women from three

African countries extends the exhibition beyond the individual narratives contained in particular works. It creates a space in which different experiences, materials, techniques and cultural locations encounter one another. The resulting conversation is not necessarily about constructing a single African female experience, but about demonstrating the multiplicity of voices through which contemporary African womanhood, culture and society may be encountered, questioned and visually articulated.

I commend Prof. Osunayi Quaicoo Essel for the curatorial vision underpinning this project and, above all, recognise the courage, creativity and intellectual agency of the participating artists. Through every stitch, assemblage and material intervention, these artists are contributing to the making of contemporary African visual culture and to the historical record of its evolving voices. This makes *The Young Women Fibre Artists Project 2026* more than the production and exhibition of artworks. It becomes part of the continuing work of documenting who we are, what concerns us, what we value and how our creative practices contribute to the production of knowledge about ourselves.

CeRCCA therefore stands proudly with these young women artists and with this important initiative, recognising and preserving this milestone within our enduring cultural record.

Prof. Patrique deGraft-Yankson

Director, Centre for Research in Culture and Creative Arts (CeRCCA)

School of Creative Arts, University of Education, Winneba



Reflections: Stitched Feminine Voices

This collaborative fibre art project by students from the Department of Fashion and Textiles Education at the University of Education, Winneba, and partner departments and schools from the Exploring Visual Cultures Network demonstrates the remarkable ability of the artists to confront textile art as a medium to convey stories, preserve memories, and generate cultural dialogue. The artists show that, beyond decoration and adornment, textiles are powerful media for expression and advocacy. This is achieved through the creative use of embroidery, appliqué, quilting, fabric layering, and mixed-media embellishments.

What is striking is how everyday experiences are transformed into high art through layered, meaningful visual narratives. Among others, the artworks portray scenes of emergency response, domestic violence, environmental degradation (illegal mining activities – *galamsey* in Ghana), water rescue operations, market activities, classroom learning, and traditional drumming and dancing.

The artworks also invite critical reflection on significant social and environmental issues. The artists have created emotionally engaging visual statements that promote awareness, empathy, and social responsibility towards issues such as fire outbreaks, domestic violence, *galamsey*, and deforestation, and draw attention to concerns that directly affect individuals, families, and the wider community.

From a Ghanaian perspective, these works also celebrate cultural heritage and resilience. The use of indigenous Ghanaian materials such as raffia, cowrie shells, beads, yarn, and woven textiles strengthens the connection between artistic practice and cultural identity. These materials carry historical stories, traditions, craftsmanship, labour, and creativity, enabling the artworks to embody and represent authentic Ghanaian experiences.

The technical proficiency and the competent use of innovative materials are outstanding. Their mastery of patchwork, embroidery, quilting and fabric fusion is remarkably creative and disciplined. The students have created tactile surfaces, layered textures, depth, movement, and visual interest that seamlessly communicate complex ideas and emotions.

Ultimately, this collaboration bridges academic learning and lived community experiences. It is a demonstration of how textile art can communicate stories, preserve culture, engage society, and function as a medium for civic education. These artworks leave a lasting impression that fabric, thread, and stitches are powerful tools for reflection and dialogue, reinforcing the continuing relevance of textile arts in documenting and interpreting contemporary African life.

Ebenezer Kow Abraham

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University of Education, Winneba***

Curatorial Reflection

This reflection examines the curatorial thinking behind *Stitched Feminine Voices*, the maiden online exhibition of the Young Women Fibre Artists Project (2026). The exhibition gathered thirty-one contemporary fibre and textile works by emerging practitioners from Ghana, Kenya and South Africa. Though varied in subject and treatment, the works shared recurring concerns: cultural identity, heritage, memory, environmental degradation, gender, childhood, poverty, human rights and social responsibility. The curatorial task was therefore to identify relationships among the works while preserving the distinctive intentions and contexts of each artist. The approach rested on the understanding that contemporary fibre and textile practice extends beyond decoration and craft. Fabric, thread, yarn, beads, recycled materials and other fibrous substances functioned here as serious media of artistic investigation and social communication, through which artists transformed familiar materials into visual narratives about history, identity and lived experience.

Dorothy Ekua Dadzie Mensah's *The Igbo Slaves*, for instance, employed dyed fabrics, thread and polythene bags to engage the history of the Igbo captives of 1803, binding materiality to historical memory, resistance and resilience. The work yielded a key curatorial insight: materials in fibre practice are not merely physical substances but active participants in the communication of meaning. Fabric spoke of culture, memory and domestic life; thread of connection, continuity and perseverance; recycled materials of waste, survival and transformation. In *National Unity*, Appiah Dorothy combined threads, polythene bags, sacks, fabrics and sticks to address culture, unity and national development, showing how textile practice can dissolve conventional distinctions between the useful, the disposable and the artistic.

Environmental concerns formed a prominent strand, especially among the Ghanaian works. Kumalbeog Mercy's *Illegal Mining and Its Impact* and Rebecca Dadzie's *Stop Illegal Mining* used embroidery, colour and applique to represent the destruction caused by illegal mining, demonstrating how textile practice makes ecological degradation visually accessible and humanly felt. Yet these works did not communicate one view of ecological crisis. Mohammed Memunatu's *Echoes of a Wounded Earth* examined pollution and its consequences for communities, while Gifty Brown's *Roots of Hope* paired environmental loss with restoration through exposed roots, communal care and new growth. Their coexistence allowed environmental concerns to be read from multiple perspectives rather than reduced to a single interpretation.

Cultural identity and heritage formed another important strand. Grace Abaidoo's *Thread of Cultural Heritage* and Edna Kyereboah's *Diversity in Cultures* explored Ghanaian and African cultural practices through dress, craft, adornment and communal life, showing that heritage lives not only in historical artefacts but in contemporary reworking. Oguah Abena Princess's *African Hair Identity* approached hair as a site of identity, creativity and inheritance, while Batse Antoinette Emefa's *Threads of Identity* used embroidery and the colours of the Ghanaian flag to explore history and national pride. Together, these works expanded fibre art from an object-based practice into one capable of engaging belonging and cultural representation.

Gender and women's experiences constituted a significant area of interpretation. Theresa Amoanu's *Women's Strength and Economic Empowerment* addressed women's contributions to family and nation, while Gifty Mawuse Wordekpor's *Strength of Hawkers* connected textile production with the lives of unemployed women engaged in street

hawking. The relationship between technique and lived experience became most evident in Roselyn Duku Ampofo's *Pain in Private*, where applique, patchwork, layering and visible stitching represented the concealed wounds of domestic violence. Such works required careful contextualisation: they demanded an exhibition environment of reflection and empathy rather than visual spectacle.

Childhood, poverty and education also recurred across the exhibition. Winnifred Tetteh's *Echoes of Hunger* depicted a family before empty plates; Dorothy Asiedu's *The Silence Voice of Childhood* addressed child labour in rural communities; Elliot Bleketu's *School Dropout in Fishing Communities* examined the pull between classroom and fishing livelihood. Together, these works showed fibre art providing visual languages for social conditions met in everyday communal life, making audience engagement a central curatorial consideration: the works were invitations to reflect, not merely objects for contemplation.

Artist statements and biographies were essential to the exhibition's interpretive strategy. They offered points of entry into works whose cultural or social contexts might otherwise be unfamiliar, and they preserved the artists' own voices within the show. Because curatorial interpretation inevitably adds another layer of meaning, care was taken to ensure that the curator's reading did not replace the artists' explanations of their work. At the same time, the statements did not dictate how audiences should understand the works: viewers could bring their own backgrounds and perspectives to the encounter. The approach thus provided context without closing interpretation.

The participation of artists from three countries expanded the exhibition's interpretive field. Ayallo Zilper Adhiambo's Kenyan work documented Eastern African hairstyles and headdresses through tie-dye, screen printing and

fabric collage; Londiwe Mtshali's *Homescapes* explored homemaking, memory and belonging through installation; Entle Mabusela's *Waiting to be Seen* examined visibility, identity and public space through tufting and embroidery. This diversity made it necessary to resist presenting African fibre art as a single, uniform category. Yet recurring interests in identity, memory, community and social experience created genuine connections. The curatorial process acknowledged these relationships while insisting that difference remained part of the exhibition's meaning.

The physical qualities of the works shaped interpretation in their own right. Visible stitches, seams, layers and textures drew attention to the labour of making, and the slow repetition of embroidery and applique introduced ideas of patience, care and perseverance. In several works, the labour of making reinforced the labour represented, so that process and subject converged. The incorporation of polythene, sacks, paper, synthetic hair and other discarded substances repositioned waste as material worthy of attention, extending from the environmental works to works on memory, identity and survival. Material choice thus became part of the exhibition's conceptual framework.

The thematic range, from slavery and environmental destruction to festivals and communal life, posed a real challenge: a single narrative would have flattened individual works. The structure therefore allowed multiple thematic conversations to emerge rather than forcing every artwork into one category. A related challenge lay in reconciling artistic intention with curatorial interpretation, especially where cultural subjects and personal experiences were involved. Artist explanations of specific materials, colours, techniques and symbols grounded the curatorial reading and guarded against misrepresentation.

Selection, grouping, positioning and contextualisation themselves demonstrated the mediating role of curatorial practice. Curating operates as mediation between artists, artworks, contexts and audiences, and the exhibition became both an artistic and an educational space, extending fibre and textile practice from visual presentation towards knowledge sharing and critical engagement.

Many participants were students or developing practitioners whose works showed experimentation and a growing command of fibre and textile practice. Their inclusion recognised emerging artistic voices and revealed the range of ideas now being explored within contemporary textile education. The works could therefore be read not only as finished products but as evidence of developing creative identities, technical abilities and professional directions.

The curatorial process revealed the capacity of fibre and textile art to operate across artistic, cultural, social, environmental and educational contexts, functioning as visual storytelling in which material and meaning remain inseparable. The exhibition was more than an assembly of

artworks, it was a space of dialogue among artists, materials, communities, histories and audiences, facilitated through selection, contextualisation, interpretation and presentation. Rather than imposing a single reading, the structure allowed different voices to coexist, recognising that artworks carry meanings beyond their makers' intentions and that audiences help construct meaning through their own encounters.

The exhibition also invited a reconsideration of fibre and textile art's position in contemporary practice, challenging the perception of textiles as decorative or craft-based through their engagement with complex cultural, social and historical concerns. The curatorial experience ultimately affirmed the importance of material, story, context, artist voice and audience in exhibition-making. The works from Ghana, Kenya and South Africa generated a broad field of dialogue in which heritage, identity, memory, environmental responsibility and social experience could be examined through fibre and textile practice. In this regard, the exhibition served as a platform through which emerging artistic voices could communicate ideas, preserve experiences, interrogate social realities and contribute to contemporary conversations about African art and society.

Noble Jessie Glikpoe

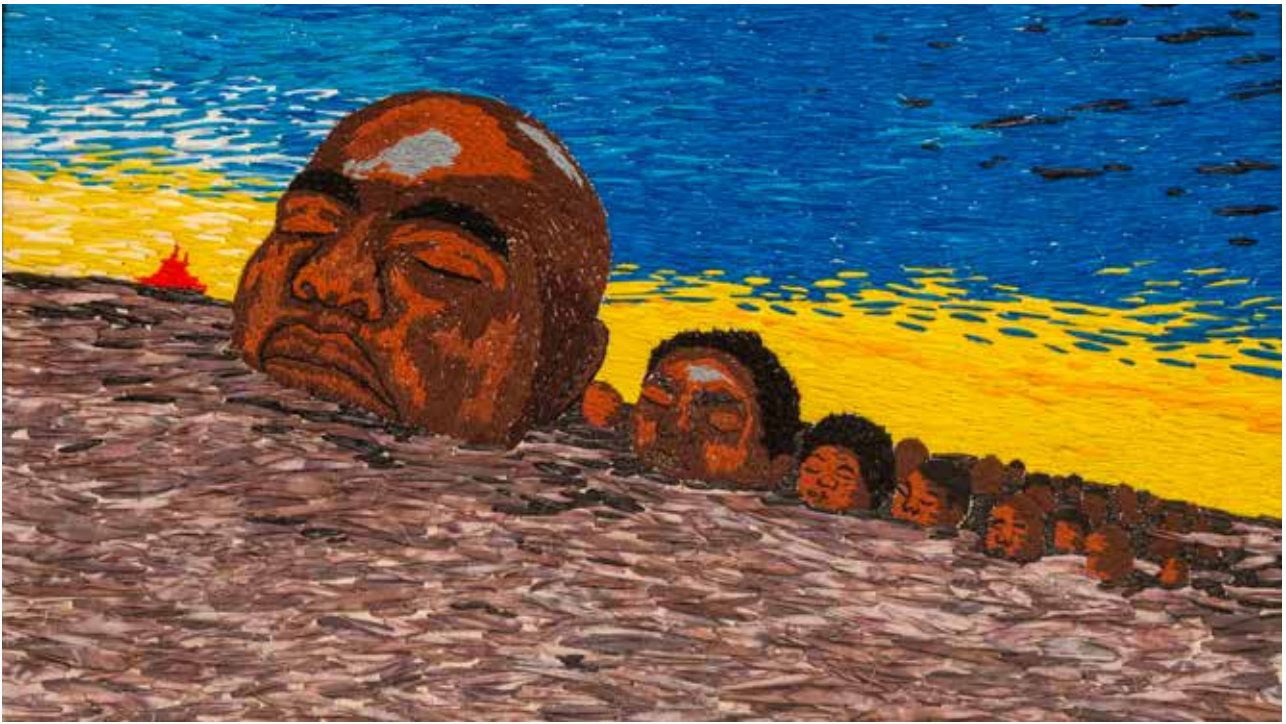
PhD Arts & Culture Student, CeRCCA

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ENTRIES

GHANA





Dorothy Ekua Dadzie Mensah. *The Igbo Slaves*. 2026. 59.4 x 84.1 cm. Dyed fabrics, polythene bags and thread.

Artist Statement

I create fibre-based artworks that explore history, memory, and resilience. My current theme is inspired by the story of the Igbo captives of 1803, who chose drowning over slavery. This act of courage and defiance speaks to dignity and resistance, and I want my work to honour their legacy. I am interested in how materials can carry emotion, cultural meaning, and untold stories, and how art can give voice to silenced histories. I work with dyed fabrics, threads, and polythene bags, combining them through stitching, layering, and arranging to create textured compositions. My process involves cutting, dyeing, and assembling these materials to reflect both fragility and strength. I choose thread because it represents continuity and connection, fabric because it holds memory

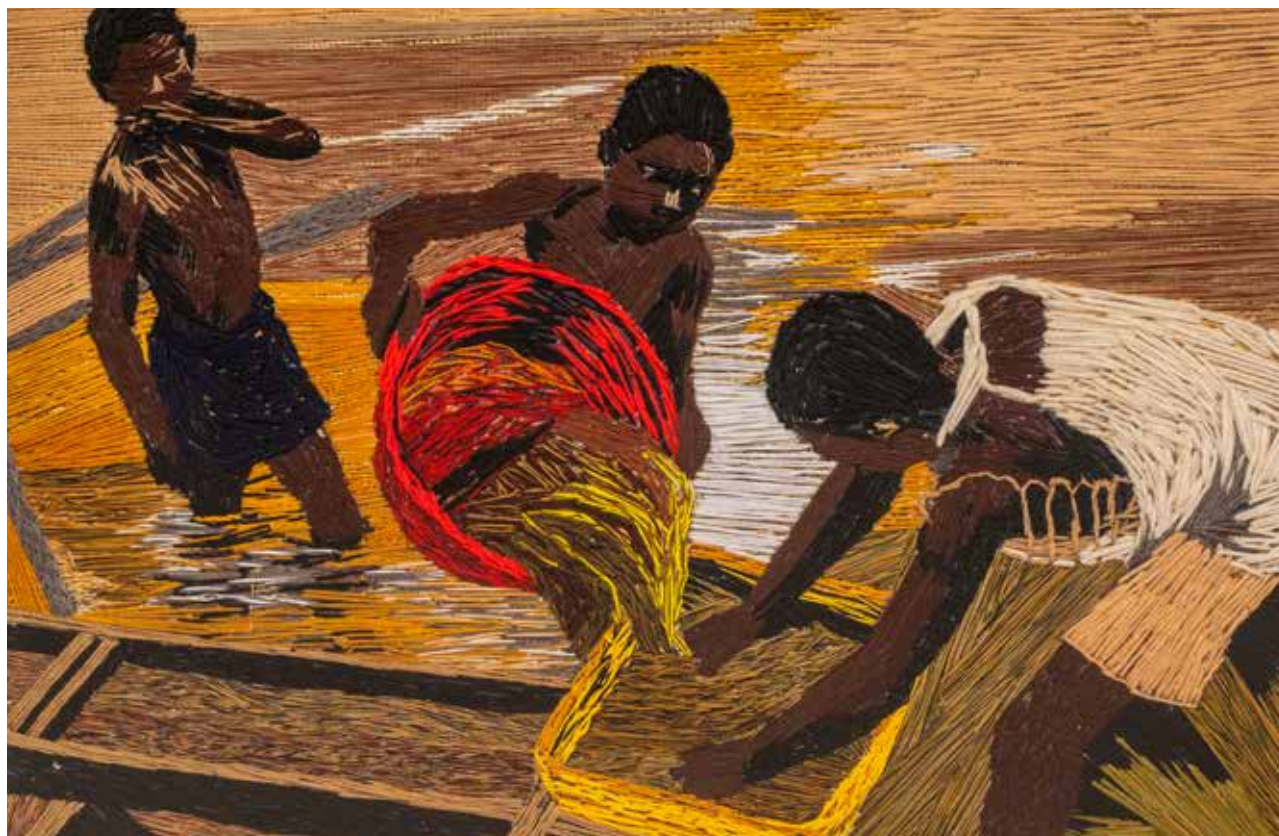
and identity, and polythene bags because they speak to survival and modern waste. By transforming these everyday and overlooked materials, I aim to bridge past and present, showing how resilience can emerge from what is discarded. The layering of textures allows me to build depth and contrast, echoing the tension between oppression and resistance. Through this work, I want viewers to reflect on the courage of the Igbo slaves and the broader struggles for freedom. My art invites the audience to slow down, look closely, and connect with the textures and symbolism. I hope the viewer feels both the weight of history and the possibility of transformation, as ordinary materials become vessels of memory, resistance, and cultural strength.



DOROTHY EKUA DADZIE MENSAH

Biography

Dorothy Ekua Dadzie Mensah is a Ghanaian fibre artist from the University of Education, Winneba whose practice explores themes of history, identity, and resilience. She works with dyed fabrics, threads, and polythene bags to create layered textile works that honour overlooked stories and materials. Her current project reflects on the Igbo captives of 1803 who chose drowning over slavery, using fibre art to connect cultural memory with contemporary issues. Dorothy has participated in student workshops and exhibitions, and she hopes to inspire young artists by celebrating African traditions, transforming everyday materials into powerful narratives, and preserving stories of courage.



Kumalbeog Mercy. *Illegal mining and Its Impact*. 2026. 59.4 x 84.1 cm. Embroidery on fabric.

Artist Statement

My artwork explores the effects of *galamsey* (illegal mining) on the environment and communities in Ghana. Through embroidery and the use of different colours, textures, and threads, I present a visual story about how illegal mining changes the natural environment and affects human life. The figures and forms in the artwork represent people whose lives and livelihoods are connected to the land and water. The use of dark colours, rough textures, and contrasting lines reflects the destruction caused by mining activities. The yellow and earthy tones represent the soil, minerals, and mining activities, while the blue and darker

areas suggest polluted water and the damage caused to nature. I chose embroidery as my main technique because it allows me to build the image slowly, using thread to create texture and meaning. The different stitches and materials help me show both the beauty of Ghana's natural environment and the painful effects of its destruction. This work is a reminder that the search for gold should not destroy the land, water, and lives that communities depend on. Through this piece, I want viewers to think about the consequences of *galamsey* and the importance of protecting Ghana's environment for future generations.



**KUMALBEOG
MERCY**

Biography

I am a textile and fibre artist with an interest in embroidery, surface decoration, and the use of textiles to communicate social and environmental issues. My creative practice explores everyday experiences, Ghanaian culture, nature, and issues affecting communities. I enjoy combining different threads, colours, textures, and materials to create meaningful visual stories. My work on *galamsey* reflects my concern about environmental destruction and its effects on people and their surroundings. Through my art, I aim to create awareness, encourage conversation, and show how textile art can be used to communicate important messages in a simple and creative way.



Appiah Dorothy. *National unity*. 2026. 84.1cm × 59.4cm. Embroidery thread, sewing thread, crocheting thread, polythene bag, sack, fabrics, and stick.

Artist Statement

At first glance, this artwork may look like a colorful arrangement of people, buildings, and activities, but a deeper story is hidden within every stitch and piece of fabric. The embroidered and applique composition represents Ghanaian culture, unity, community life and national development. I was inspired by the different ways people contribute to society. The farmers, traders, and construction workers represent hard work and determination, while the traditional clothing, beads, baskets, and patterns reflect our cultural heritage. The Ghana flag and national structures represent patriotism, progress and national pride. I wanted to show that everyone has an important role to play in

building the nation and that development should go together with preserving our culture. I used embroidery and applique techniques with sack, polythene bags, fabrics, embroidery threads and sticks. Fabrics and polythene bags were cut and attached to create different forms, while threads were used for outlining, filling, and decoration. The recycled materials show how waste can be transformed into meaningful artwork. The work leaves the viewer with one question: Can Ghana truly develop without losing its cultural identity? I believe true progress comes when culture, unity, hard work and development move together. Every stitch tells a story about the Ghana we are building.



DOROTHY APPIAH

Biography

Dorothy Appiah, a Ghanaian emerging embroidery artist and a student of Textiles and Fashion Education at the University of Education, Winneba. I am passionate about embroidery and appliqué, using threads, fabrics, polythene, and other materials to create meaningful textile artworks. My work explores social issues such as disability inclusion, child labour, and national unity. I enjoy experimenting with texture, colour, and different stitching techniques to tell stories through my art. As a developing artist, my goal is and society.



Malibe Uwumborbe Rita. *The love that won*. 2026. 84.1 x 59.4cm.
Embroidery thread, fabric on canvas

Artist Statement

The Love That Won is a hand-embroidered and appliquéd fiber artwork that captures a tender, unguarded moment of family reconciliation in an ordinary compound, at the quiet edge of a sun-warmed village scene. Using delicate thread painting for the vast sky and rolling hills, vibrant appliquéd Ankara fabric for the figures' clothing, and coarse, textured raffia and jute stitching to render the earth beneath their bare feet, I wanted the materials themselves to carry the emotional weight of the story soft, layered thread for tenderness and warmth, rough

natural fiber for the difficult ground people stand their conflicts on. The scene depicts a determined mother pleading between two visibly tense men in the middle of a heated disagreement, while a small, frightened child looks on, caught between fear and fragile hope. I drew this from lived experience: the quiet, often invisible labour African women perform to hold their families together mediating, absorbing tension, and insistently choosing love even when it is inconvenient. The title reflects my deep conviction that in every family or community

dispute, it is ultimately genuine love, not stubborn pride, that must triumph if the bond is to survive. Through patient embroidery and careful appliqué, I wanted to elevate this humble domestic moment often unfairly dismissed as too small or too feminine to matter into something permanent and worth stitching into cloth. The

slow, deliberate techniques of piecing, layering, and hand-stitching mirror the real labour of repair. This piece is my sincere contribution to the broader conversation about fiber art as a legitimate space for women's stories of care, agency, and quiet, enduring strength.



**RITA
UWUMBORBE
MALIBE**

Biography

Rita Uwumborbe Malibe was born on February 2, 2003, and hails from the humble village of Sabonjida in the Bimbilla District of Northern Ghana. She completed her basic education at the D/A Primary in Sabonjida and Pentecost Preparatory at Yeji in 2016 and 2019, respectively. She proceeded to Business Senior High School in Tamale and completed it in 2022. She is currently a level 200 student at one of the renowned universities in Ghana, the University of Education, Winneba, studying textiles and fashion design.



Mohammed Memunatu. *Echoes of a wounded earth*. 2026.
59.4cm × 84.1cm. Mixed-media textile.

Artist Statement

Echoes of a Wounded Earth explores the effects of environmental pollution, human activities, and neglect on the natural environment and surrounding communities. The artwork presents a visual representation of a world gradually being affected by the actions of humanity. The dark and heavy sky symbolizes air pollution, environmental degradation, and the growing threats created by activities such as improper waste disposal, deforestation, industrialization, and other harmful practices. The buildings beneath the polluted sky represent human settlements and communities that exist within this affected environment. They suggest that environmental problems do not only affect nature but also influence the lives, health, and well-being of people. The relationship between the damaged environment and the surrounding communities reminds viewers that humans are both contributors to environmental problems and victims of their consequences. The rough, layered, and

uneven textile surfaces communicate disorder, destruction, and the changing condition of the environment. I use patchwork, fabric collage, and embroidery to construct the artwork from different pieces of fabric. The combination of these textile techniques reflects the fragmented condition of nature while also demonstrating how discarded materials can be transformed into something meaningful. The choice of fabric as a medium is intentional because it connects the artwork to ideas of reuse, recycling, and

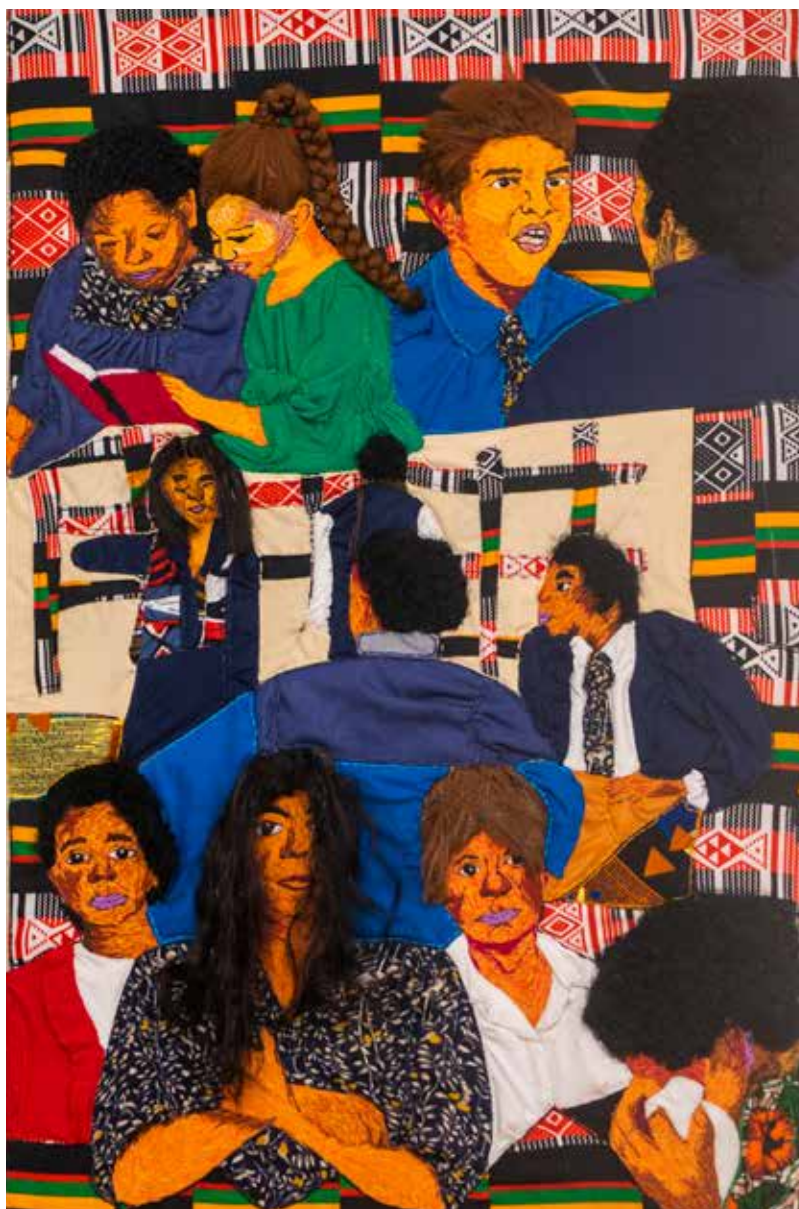
sustainability. Instead of allowing unwanted materials to become waste, they are given a new purpose through creative expression. Echoes of a Wounded Earth therefore serves as both an artistic expression and an environmental message. It encourages viewers to examine their relationship with nature and consider how everyday choices can either contribute to environmental destruction or help create a cleaner, healthier, and more sustainable world.



**MOHAMMED
MEMUNATU**

Biography

Mohammed Memunatu is an emerging textile artist with a passion for exploring environmental and social issues through creative art. The artist works mainly with fabric, patchwork, embroidery, appliqué, and hand stitching to create meaningful visual compositions. Her artistic practice focuses on the relationship between humans, nature, and the environment. Through the combination of different colours, textures, patterns, and textile materials, the artist communicates ideas about pollution, environmental destruction, emotions, and human responsibility. Her works encourage viewers to appreciate nature, recognize environmental challenges, and consider their role in protecting the planet. The artist continues to develop innovative textile techniques and storytelling approaches.



Florence Oboley Yaa Ayiti. *Racism, a threat to humanity.*
Embroidery and applique. 2026. 59.4cm × 84.1cm

Artist Statement

I create textile artwork that explores racism and its effects on people. My work focuses on discrimination, identity, inequality, pain, unity, and hope. I am inspired by racial discrimination between people of different races and the way it can affect a person's identity, dignity, and sense of belonging. Through this work, I want to encourage people to see one another as human beings despite differences in skin colour. I use appliqué to dress the individuals in my artwork, using different fabrics to create their clothing. I also use embroidery as a stitching method to

create the skin of the individuals. I use different colours of embroidery thread to represent their different skin tones. The different tones show the diversity of people and remind us that differences in skin colour should not be a reason for discrimination. I also use an African-inspired fabric pattern as the background to represent African identity, culture, and heritage. The combination of appliqué, embroidery, stitching, fabrics, and colours helps me communicate the effects of racism in a meaningful way. I want viewers to reflect on the pain and unfair

treatment caused by racism. I hope my work encourages people to understand one another, respect differences, and reject discrimination. Through this artwork, I want to promote unity, equality, love, and hope. I believe art can create

conversations that encourage positive change and greater understanding among people. No matter our skin colour, we all deserve equal respect, dignity, and opportunities because we are connected by our shared humanity.



**FLORENCE
OBOLEY YAA
AYITI**

Biography

Florence Oboley Yaa Ayiti is a second-year Bachelor of Arts in Art Education student at the University of Education, Winneba. She is a Ghanaian artist from the OTI Region of Ghana who works with textiles, fabrics, and threads. Her practice involves techniques such as appliqué, embroidery, and stitching to create expressive textile artworks. She is interested in exploring social issues, particularly racism, discrimination, identity, and their effects on individuals and society. Through her art, she aims to create awareness, encourage people to discover and understand the effects of racism, and promote equality, respect, unity, and acceptance among people of different backgrounds.



Amoanu Theresa. *Women's strength and economic empowerment*. 2026. 28 x 39 inches . Fabric appliqué, embroidery thread, and textile materials.

Artist Statement

My embroidery and appliqué artwork combines colourful fabrics, embroidery threads, and decorative stitches to create texture, depth, and visual interest. I use appliqué to layer fabric pieces and embroidery stitches to enhance details, while the balanced composition and harmonious colours emphasize the confidence, resilience, and determination of women. This artwork was inspired by the hardworking women who contribute to the economic growth of their families and communities through

their skills, dedication, and perseverance. My design portrays women confidently engaged in productive work, symbolizing independence, dignity, and self-reliance. Through embroidery and appliqué, I communicate the importance of women's economic empowerment, equal opportunities, and their vital role in national development. The artwork encourages society to appreciate and support women in education, entrepreneurship, employment, and leadership.



**THERESA
AMOANU**

Biography

Amoanu Theresa is a Fashion and Textiles student at the University of Education, Winneba (UEW), Ghana. She has a passion for embroidery, appliqué, and textile design, using her creativity to address social issues through art. Her work combines traditional and contemporary textile techniques to produce meaningful and visually appealing designs. Her project, *“Women’s Strength and Economic Empowerment,”* reflects her commitment to promoting gender equality, resilience, and women’s contributions to society. Theresa aims to use textile art as a tool to educate, inspire, and create positive social change.



Stephany Kwarteng. *The festival Scene*. 2026. 59.4 x 84.1cm. Fabric, beads, threads, pieces of paper.

Artist Statement

The Festival Scene is a mixed textile artwork created in 2026 with a size of 59.4 x 84.1cm. I used fabrics, beads, pieces of paper, and threads to build a vibrant composition that celebrates the energy of Africa Ghanaian festivals. Through embroidery, I wanted to capture the moments of movement, noise, and joy that fill the air when people come together to honor culture, express identity, and share happiness. In this work, fabrics represent the colorful outfits and uniforms seen during celebrations, while threads and stitching add texture and direction, guiding

the viewer through the scene. Beads bring sparkle and rhythm, reminding us of the details that make festivals memorable from decorations on garments to the shining highlights of the environment. I also included pieces of paper to create contrast and layered meaning, adding a sense of storytelling and depth. As I stitched, I focused on patience and precision, letting each thread hold a part of the festival's spirit. The Festival Scene is not only an image of an event, but a tribute to tradition, community, and the beauty of shared moments.



**STEPHANY
KWARTENG**

Biography

I am Stephany Kwarteng, an embroidery artist. I was born on 19th May 2006, and I currently study at the University of Education, Winneba, where I continue to develop my creativity and skills in my chosen field. Embroidery is my passion, and I enjoy working with detailed stitches, rich textures and meaningful designs. Through my training and practice, I have learned the value of patience, precision and hard work. I use my art to express my ideas and to show my dedication to the craft. My journey is still unfolding, and I look forward to creating many more beautiful pieces.



Nakuja Yajaborm Rita. *Celebration of culture*. 2026. 59.4cm × 84.1cm. Embroidery threads and fabrics.

Artist Statement

Celebration of Culture is an hand-embroidered and appliqué fibre artwork depicting a vibrant traditional festival scene, where dancers in kente cloth move joyfully before drummers, elders, and a watching community. Using rich thread painting for the village backdrop, appliqué kente and Ankara fabrics for the dancers' garments, and beaded embellishments for jewellery and adornment, I sought to honour the layered textures of African communal celebration the movement, the music, the color, and the ancestral pride woven into every gathering. The composition centres young dancers adorned in golden beads and kente wrappers, caught mid-motion, while a group of elder women stand watch in the background, their presence a quiet reminder of continuity between generations. The drum and traditional regalia on the right anchor the scene in ritual and rhythm, while

the pots and baskets at the foreground root the celebration firmly in everyday communal life. Every stitched pattern of kente was chosen deliberately, as the fabric itself carries centuries of symbolic meaning within Akan culture, communicating status, values, and history through color and geometry alone. Through embroidery and appliqué, I wanted to preserve and elevate this living cultural practice often experienced only in passing into something permanent, tactile, and worthy of sustained attention. The painstaking, hand-stitched process mirrors the intergenerational labour of cultural transmission itself: slow, deliberate, and passed down with care. This work is my tribute to the resilience of African traditions and my contribution to positioning fiber art as a serious vehicle for cultural memory, identity, and pride.



**RITA
YAJABORM
NAKUJA**

Biography

Rita Yajaborm Nakuja, hails from Gambuga in the Bimbilla District in the Northern Region of Ghana. Born on April 4, 1998 at Gambuga, she completed Bincheratanga Primary School and JHS in 2017 and 2020 respectively. She proceeded to Osei-Bonsu Senior High School at Nkoranza and completed in 2023. She is currently a Textile, Fashion and Design student of University of Education Winneba-Ghana.



Winnifred Tetteh. *Echoes of hunger*. 2026. 59.4cm × 84.1cm. Threads and fabrics.

Artist Statement

I create textile artwork that explores economic hardship, hunger, and the struggles faced by some families in the world. This work is inspired by the difficulties many families experience when they cannot afford enough food and other basic needs. I am interested in how poverty affects individuals and the emotional well-being of parents and children. For this artwork, I use fabric, thread, embroidery, and appliqué techniques to create a family sitting around a dining table with empty plates. The empty plates symbolize hunger, poverty, and the inability to provide basic necessities. The worried expressions and body positions of the family members communicate sadness, disappointment, and helplessness. I use different colours and textures to make the scene expressive and meaningful. My process involves arranging fabrics, cutting and

layering appliqué pieces, stitching details, and developing the composition to tell a meaningful story. The dining table, normally a place where families come together to share food and happiness, becomes a symbol of hardship in this artwork. Through this contrast, I want viewers to understand the emotional impact of poverty on a family. I hope the viewer feels empathy for the family and reflects on the reality of hunger and economic hardship in Ghanaian homes. Through textile art, I want to communicate social issues, create awareness, encourage compassion, and inspire people to support families facing difficult circumstances. I also want my work to remind society that every family deserves dignity, care, and access to food, while encouraging communities to work together toward a better future together.



**WINNIFRED
TETTEH**

Biography

Winnifred Tetteh is a Ghanaian textile and fashion art student at the University of Education, Winneba. She creates textile artworks using fabrics, threads, embroidery, and appliqué techniques. Her artistic interests focus on social issues, culture, family life, economic hardship, and the experiences of people in her community. Through her work, she uses textile materials to communicate meaningful stories and emotions. She is particularly interested in using art to create awareness about challenges affecting families and society. Her artwork combines creativity, colour, texture, and storytelling to encourage viewers to think deeply about important social issues and the everyday experiences of people around them.



Asomaniwaa Amanda. *Voices of power*. 2026. 84.1 cm × 59.4 cm. Thread, Batik fabric, Tie-Dye fabric, jute sack, sanitary pad case, kinky hair.

Artist Statement

This embroidery artwork explores the power of human voices, disagreement, and dialogue in shaping society. Titled *Voices of Power: A Dialogue for Change*, the work presents two individuals engaged in an intense exchange of ideas, representing opposing opinions, perspectives, and the struggle to be heard. The expressive faces, pointing hands, and open mouths communicate tension, argument, and the importance of speaking out. The dark background creates a serious atmosphere while allowing the figures and their contrasting materials to command attention. I deliberately used unconventional materials to move beyond traditional embroidery and create different textures and meanings within the artwork. Cloth was cut into fine strips and used as thread, while hair, ordinary thread, and jute were incorporated

to develop the figures and their clothing. A sanitary pad case was also reused as part of the artwork, demonstrating how discarded and everyday materials can be transformed into meaningful artistic elements. The combination of these materials represents the different voices and experiences that exist within society. The roughness of the jute, the softness of the hair, and the irregularity of the cut cloth create a visual contrast that reflects the complexity of human opinions and interactions. Ultimately, the artwork encourages viewers to recognize that dialogue, even when it involves disagreement, can become a pathway to understanding, awareness, and change. It celebrates the power of having a voice while reminding us that every voice contributes to the larger conversation of society.



ASOMANIWAA AMANDA

Biography

My name is Asomaniwaa Amanda. I am a student at the University of Education, Winneba, with a passion for textile art and embroidery. I enjoy expressing my ideas and creativity through fabrics, threads, colours, and different materials. Through my artwork, I explore social issues and everyday experiences while developing my skills as a textile artist. My goal is to create meaningful artworks that communicate powerful messages and connect with viewers.



Gifty Mawuse Wordekpor. *Strength of hawkers*. 2026. 84.1 x 59.4cm. Fabrics, yarns and threads.

Artist Statement

My work is a conversation between fabric and freedom, a fusion of bold appliqué and delicate hand embroidery that transforms discarded textiles into vivid artwork, and one-of-a-kind home pieces. The process is deliberate and deeply communal. I cut striking motifs from repurposed cloth, layer them onto a base fabric, and bind them with running stitches, building texture, colour, and story with every pass of the needle. But these stitches carry a weight far beyond decoration. I create alongside unemployed women who once had no choice but to hawk on unsafe streets balancing pans under a scorching sun, dodging traffic, risking their safety just to earn a living. I chose these methods because they mirror the women's stories. The careful, repetitive stitches of embroidery represent the intimate, often invisible hopes and dreams each woman carries in her heart as she navigates the city streets. In contrast, the layered, pieced-together patches of appliqué symbolize the multifaceted nature of their survival, how they

patch together resources, juggle multiple roles as mothers and providers, and adapt to ever-changing urban and rural environments. I refuse to accept that survival should cost a woman her dignity, so I offer an alternative, a stable, fair livelihood that keeps her safe, feeds her children, and lets her return home without the scars of the day's struggle. My greatest inspiration is their transformation. The way exhaustion melts into quiet concentration, the laughter that rises when a novice masters her first stitch, the pride that lights up their faces when they sign a finished piece with their own name. I watch them use their earnings to pay school fees, buy medicine, and dream again. The vibrant local prints we salvage and the unbreakable spirit of these women remind me daily that creating is never just about beauty, it is about reclaiming agency, rewriting futures, and proving that with thread and intention, we can weave a world where no woman has to risk her life to earn her keep.



**GIFTY
MAWUSE
WORDEKPOR**

Biography

I am Gifty Mawuse Wordekpor, a level two hundred student at the University of Education, Winneba, pursuing a degree in Textile and Fashion. I hail from Botoku in the Volta Region of Ghana; my creative practice is deeply rooted in the socio-economic realities of my community. As a designer and textile artist, I employ the intricate, firsthand techniques of embroidery and appliqué to translate these narratives into fabric. Through the intimate precision of embroidery and the dynamic layering of appliqué, I visually articulate the complexities of everyday survival, celebrating the unyielding spirit of Ghanaian women.



Abaidoo Grace. *Thread of cultural heritage*. 2026. 36 x 24 inches. Sack, sinamay, crocheting thread, beads and fabric

Artist Statement

I create fiber art inspired by Ghanaian culture, traditional crafts, and everyday life. My work explores cultural identity, creativity, and the importance of preserving traditional skills. I am interested in how clothing, baskets, beads, hairstyles, and handmade objects tell stories about our people and way of life. I use materials such as fabric, embroidery threads, beads, yarn, raffia, and other fibers to create my artwork. My process involves stitching, embroidery, attaching, and arranging the materials to form figures, clothing, baskets, and other traditional objects. I chose these materials because they give my work different colors and textures. The bright yellow, blue, red, purple, orange, and

brown colors make the artwork lively, while the different fibers create a strong handmade effect. I also use patterns and textures to represent the beauty and creativity found in Ghanaian traditional crafts. My work is inspired by traditional Ghanaian artisans and their ability to turn simple materials into useful and beautiful objects. Through this artwork, I want viewers to appreciate our cultural heritage and the effort involved in traditional craftsmanship. I hope the viewer feels connected to Ghanaian culture and understands that our traditional skills, crafts, and stories are valuable. Through my work, I want to encourage people to respect, celebrate, and preserve our heritage for future generations.



GRACE ABAIDOO

Biography

Grace Abaidoo is a Ghanaian student artist with a strong interest in textiles, fashion, and African culture. She is currently pursuing her studies at the University of Education, Winneba, where she is developing her skills in textile and fiber art. She works with a range of materials, including fabric, beads, yarn, embroidery threads, and raffia. Her practice is primarily inspired by Ghanaian traditions, indigenous crafts, clothing, and everyday life. She employs stitching, embroidery, and other handcraft techniques in the creation of her works. Through her art, Grace seeks to celebrate Ghanaian culture, preserve traditional knowledge, and express her creativity in a thoughtful and meaningful way.



Rebecca Dadzie. *Stop illegal mining*. 2026. 33.1 x 23.4 inches. Thread, discarded fabrics

Artist Statement

My textile artwork, Stop Illegal Mining, reflects my concern about the increasing destruction of Ghana's natural environment through illegal mining activities. I created this piece to draw attention to the damage caused to rivers, forests, farmlands, and wildlife, as well as the negative impact on the lives of people who depend on these natural resources. Through this work, I encourage viewers to think about the importance of protecting the environment and making responsible choices for the future. To create this artwork, I used embroidery and appliqué, two fibre art techniques that allow me to express ideas through texture, colour, and layered forms. I carefully selected fabrics and threads to represent both the beauty of nature and the scars left behind by illegal mining. The appliqué technique helped me build strong visual images, while embroidery added detail, depth, and emotion to the composition. Every stitch and fabric layer contributes to the story

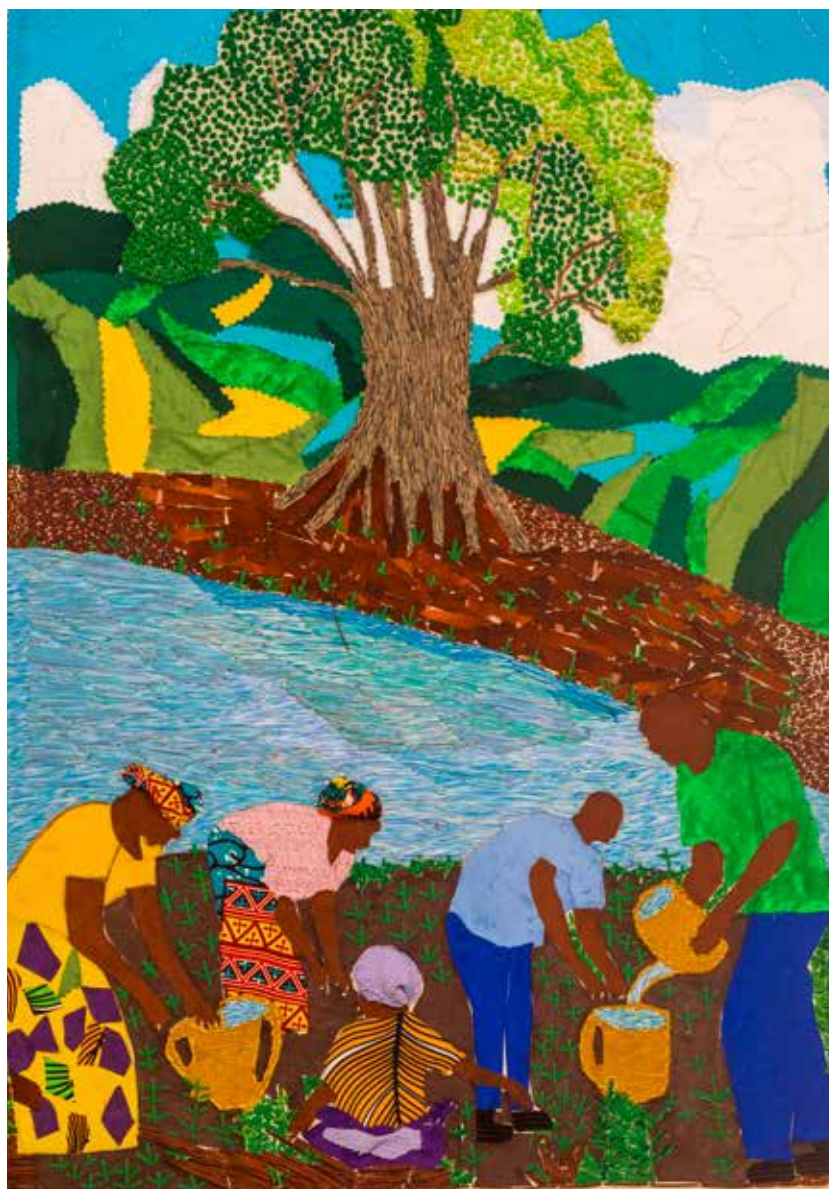
the artwork tells. My inspiration comes from the environmental challenges facing Ghana today and my desire to use art as a means of communication and advocacy. I believe that textile art is more than decoration; it is a powerful medium for sharing ideas, preserving culture, and promoting social awareness. By combining traditional fibre techniques with a contemporary issue, I seek to connect artistic expression with environmental responsibility. Through Stop Illegal Mining, I hope viewers will gain a deeper appreciation for nature and recognize that everyone has a role to play in protecting it. My goal is to inspire conversations that lead to positive action and greater respect for the environment. I believe that art has the power to influence hearts and minds, and I hope this work encourages people to support sustainable practices and preserve Ghana's natural heritage for generations to come.



**REBECCA
DADZIE**

Biography

Rebecca Dadzie is a Ghanaian, from Breman Kokoso under Asikuma, Odoben Brakwa district. A level 200 student pursuing Textiles and Fashion at the University of Education, Winneba. She creates fibre artworks using embroidery and appliqué, combining traditional textile techniques with contemporary themes. Her creative practice focuses on environmental issues. Through her artwork, she seeks to inspire awareness and encourage positive social change, particularly regarding the effects of illegal mining in Ghana. Rebecca is committed to using textile art as a means of storytelling and advocacy while continuously developing her artistic skills and contributing to the growth of contemporary Ghanaian art.



Gifty Brown. *Roots of hope*. 2026. 34 by 24 inches. Sewing threads, printed fabric, plain fabric embroidery thread.

Artist Statement

I make textile works that explore our relationship with the land, and the space where loss and renewal exist side by side. "Roots of Hope" is about deforestation, but it is also about what comes after. The title comes from the large tree at the center of the piece. Its roots are wide, exposed and holds the community together. When we care for the earth, we care for each other. I created this fibre artworks using technique like embroidery, appliqué, and patchwork. I cut and layered pieces of fabric to build the hills, sky, clouds, ground, soil, and

figures. I love working with fabric and thread because they feel natural, grounded, and human. I used thread to embroidery the thin roots of the large tree, to build the textures of the earth, to show the movement of water, and to render the small green shoots coming from the ground. I appliqued, then I stitched over them to add depth, life, and detail. I emphasized the exposed roots and the people gathered by the river watering young plants to show both the damage that has been done and the response that is possible. Through this work, I invite the

viewer to pause and look closely. I hope you feel the quiet strength of the tree and the care in the community gathered together. “Roots of

Hope” asks us to see deforestation not only as an ending, but as a call to plant, to water and to protect.



**GIFTY
BROWN**

Biography

Gifty Brown is a Ghanaian fibre artist from the Central region. A graduate of Komenda College of Education with a Diploma in Basic Education, she is currently a second-year student in the Department of Textiles and Fashion at the University of Education, Winneba. Through her vibrant fibre artworks, she uses fabrics and threads to blends textiles techniques like embroidery, applique and patchwork. She created “Roots of hope” a piece exploring the theme of deforestation. The work contrasts environmental loss with community and nature, celebrating resilience and the need to protect Ghana’s landscapes.



Theresa Gadri. *Keepers of the flame*. 2026. 59.4cm × 84.1cm.
Woven fabric, African print fabrics, jute fabric, sewing thread,
crocheting thread, and synthetic hair.

Artist Statement

I create textile art that shows the strength, beauty, and important role of African women. My artwork is titled *Keepers of the Flame*, and its theme is The Enduring Spirit of African Womanhood. The work is inspired by the way African women care for their families, protect their culture, and pass traditions from one generation to another. I want my work to show that women are strong and important in society. I use African print fabrics, woven fabric, jute fabric, sewing thread, crocheting thread, and synthetic hair to make this artwork. I use different techniques such as quilting, patchwork, appliqué, and hand embroidery. I use hand

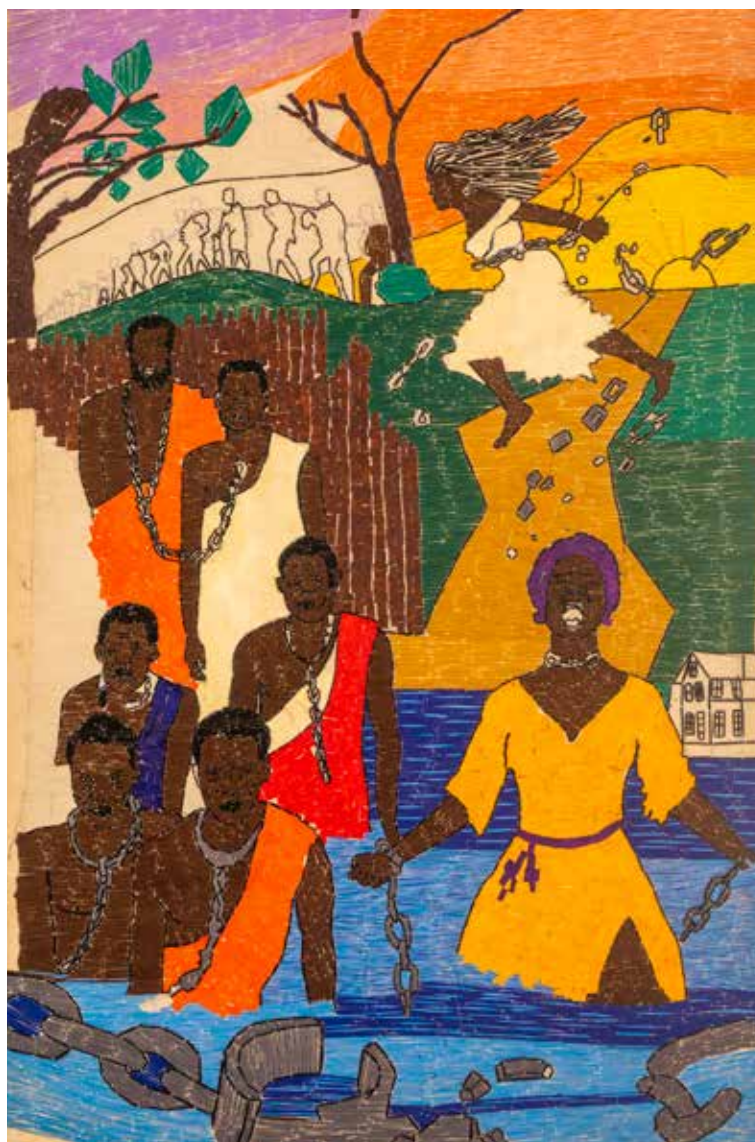
embroidery to make the basket, and I use both hand embroidery and appliqué to make the trees and grass. I join different pieces of fabric through patchwork and quilting to create the artwork. I chose these materials because they are connected to African culture and everyday life. The basket represents the things women carry and protect. The trees and grass represent growth, strength, and life. Through this artwork, I want people to understand and appreciate the strength, hard work, and contribution of African women. I also want viewers to value our culture and the traditions passed down from one generation to another.



**THERESA
GADRI**

Biography

Theresa Gadri is a Ghanaian textile art student from the Volta Region of Ghana. She is a Level 200 student at the University of Education, Winneba, where she studies Fashion and Textiles Education. She works with materials such as woven fabric, African print fabrics, jute fabric, sewing thread, crocheting thread, and synthetic hair. Her techniques include quilting, patchwork, appliqué, and hand embroidery. Her artistic interests focus on African culture, identity, women's strength, and the role of women in preserving traditions. Through her textile artworks, she uses different materials and techniques to communicate meaningful ideas about African womanhood and culture.



Boateng Stella. *Breaking the chain of silence*. 2026.
59.4cm × 84.1cm. Fabric, glue, embroidery thread.

Artist Statement

I create fiber art that explores the theme “Breaking the Chains of Slavery.” My work is inspired by the history of slavery, the courage of those who fought for freedom, and the hope for a just society. Through my artwork, I express ideas of freedom, resilience, dignity, and human rights, encouraging viewers to reflect on the value of liberty. I use materials such as cotton fabrics, threads, yarn, beads, and recycled fabric pieces to create my fiber artwork. My process involves sketching my ideas, selecting suitable materials, cutting and arranging fabrics, and applying techniques such

as appliqué, embroidery, stitching, and fabric layering. I choose these materials because they allow me to create different textures and communicate the message of freedom and struggle. The texture of the fabrics helps me express emotions such as pain, strength, and hope. I carefully select colours and patterns that support my theme and help viewers understand the journey from slavery to freedom. Each stitch and material choice contributes to the meaning of my artwork. I hope the viewer feels a sense of reflection, hope, and appreciation for the value of freedom. My work invites the audience to

understand the struggles caused by slavery and recognize the importance of equality, respect, and human dignity. Through my fiber art, I share

a message of strength and resilience, while connecting with the history and experiences of people who have fought for liberation.



**BOATENG
STELLA**

Biography

Boateng Stella is a Ghanaian textile and fashion student from Adumasa. She is currently pursuing a four-year programme in Textiles and Fashion. Her creative practice focuses on fiber art, using materials such as fabrics, threads, yarn, beads, and other textile materials. She is interested in exploring themes of freedom, identity, culture, and human experiences through her artwork. Her current project, “Breaking the Chains of Slavery,” reflects her passion for using textiles to communicate powerful social messages. Stella continues to develop her skills in embroidery, appliqué, and fabric techniques while creating meaningful and expressive artworks.



Mawutor Abba Agba. *When sanitation becomes a bane for civilization*. 2026. 59.4cm × 84.1cm. Discarded pieces of fabrics, synthetic hair, threads.

Artist Statement

My fibre artwork explores the devastating consequences of poor sanitation, indiscriminate dumping of waste, and blocked drainage systems in our communities. My work tells a story of how everyday human actions can contribute to environmental destruction and eventually affect the lives, health, homes, and livelihoods of people. I used embroidery, quilting, and fabric appliqué as the main techniques to communicate this message. Different pieces of fabric, polyurethane bags, packaging rubbers, threads, and other discarded materials were incorporated into the work to represent the waste that blocks gutters and prevents the free movement of rainwater. The embroidered and appliquéd floodwater shows how heavy rainfall combined with choked gutters can cause severe flooding. The figures of women

throwing garbage indiscriminately into gutters represent careless attitudes towards sanitation. The blocked gutters and overflowing waste demonstrate how these actions can turn a simple environmental problem into a major disaster. Fabric representations of houses, buses, women, and children surrounded by floodwater portray the destruction, displacement, and suffering caused by flooding. The lower part of the artwork focuses on the aftermath. It represents people becoming sick, families becoming homeless, properties being destroyed, factories being affected, and individuals experiencing emotional and psychological distress after losing their homes, belongings, and sources of livelihood. My artwork therefore moves from the cause of the problem to the disaster and finally to its consequences.



**MAWUTOR
ABLA AGBA**

Biography

Mawutor Abla Agba enjoys art with a strong interest in textiles, fibre art, embroidery, quilting, and appliqué. She focuses on social issues that affect people and their communities. She loves working with fabrics, threads, recycled materials, and other unconventional materials to create artworks that communicate meaningful messages. She experiments with different textile techniques and materials and transforms ordinary and discarded materials into artworks that tell stories about society, the environment, culture, and human experiences.



Addo Eunice Obiyaa. *Community and cultural heritage*. 2026. 28 x40 inches. Fabric pieces and recycled fabric, threads and yarns.

Artist Statement

I create fibre artworks that explore Ghanaian culture, community life, and women's labour through textured visual storytelling. My work is inspired by everyday scenes in villages and markets, where women and families engage in activities such as carrying goods, trading, farming, cooking, and caring for children. These ordinary moments form the central theme of my work, as I aim to show how daily life reflects resilience, unity, and cultural identity. The main theme of my work is community and cultural heritage, with a strong focus on the strength, dignity, and contribution of African women. I use textile art to celebrate how women sustain families and communities through both physical and emotional labour. My work also reflects the idea that culture is not only found

in ceremonies, but also in everyday actions and shared experiences. Working with recycled fabric, thread, yarn, raffia, and found textiles, I construct layered and textured surfaces that connect directly with Ghanaian textile traditions, clothing, craft, and domestic life. Through hand stitching, embroidery, looping, wrapping, and layering, I create compositions that represent movement, energy, interaction, and human connection. I incorporate stitches such as running stitch, backstitch, chain stitch, blanket stitch, and French knots to build distinct lines, patterns, and details. The resulting textures symbolise memory, relationships, and lived experiences, while vibrant colours reflect the richness and vitality of Ghanaian community life.



**ADDO
EUNICE
OBIYAA**

Biography

Addo Eunice Obiyaa is a Ghanaian student artist based in Winneba, Ghana. She is a Level 200 Fashion and Textile student at the University of Education, Winneba (UEW). Her practice focuses on fibre and textile art using recycled fabric, thread, yarn, raffia, embroidery, hand stitching, and appliqué techniques. She is interested in culture, heritage, community life, women's labour, and identity, creating textured artworks inspired by everyday Ghanaian experiences. Eunice is currently developing her skills in textile design and fibre art as she works to promote Ghanaian textile traditions through contemporary artistic practice. Her work also reflects the idea that culture is not only found in ceremonies, but also in everyday actions and shared experiences.

Working with recycled fabric, thread, yarn, raffia, and found textiles, she constructs layered and textured surfaces that connect directly with Ghanaian textile traditions, clothing, craft, and domestic

life. Through hand stitching, embroidery, looping, wrapping, and layering, she creates compositions that represent movement, energy, interaction, and human connection. I incorporate stitches such as running stitch, backstitch, chain stitch, blanket stitch, and French knots to build distinct lines, patterns, and details. The resulting textures symbolise memory, relationships, and lived experiences, while vibrant colours reflect the richness and vitality of Ghanaian community life.



Dorothy Asiedu. *The silence voice of childhood*. 2026. 48 x 36 inches. Fabric, bead, thread, wood.

Artist Statement

I create fibre art that explores child labour and the challenges faced by children in rural communities. This artwork focuses on children involved in farming, selling goods, carrying loads, and performing household and market activities instead of enjoying the freedom and opportunities of childhood. I am interested in how everyday community life can reveal difficult social issues that are sometimes overlooked. I use fibre materials such as fabric, beads, woods and thread to create this narrative textile artwork. My process involves carefully developing the figures, environment, animals, plants, buildings, and market activities through

embroidery and layered textile techniques. I use different textures and stitches to make the people and surroundings appear realistic and expressive. I chose fibre art because its slow and detailed process allows me to communicate the amount of effort and labour represented in the subject. The earthy textures and natural forms also connect the artwork to farming and rural life. Through this work, I want to draw attention to the burden placed on children who are expected to work at an early age. The different scenes show that child labour can occur in many parts of everyday life. I hope the viewer looks closely at the children in the artwork and thinks

about their experiences, responsibilities, and future. Through this piece, I want to encourage awareness of the importance of protecting

children and giving them opportunities to learn, grow, and enjoy their childhood.



**DOROTHY
ASIEDU**

Biography

Dorothy Asiedu is a Ghanaian emerging artist and fashion and textile design student whose creative practice explores culture, society, and everyday life. Through embroidery and textile art, she transforms meaningful stories into detailed visual compositions that connect tradition with contemporary experiences. Her work often focuses on social issues affecting communities, particularly children, labour, education, and rural life. Dorothy's artistic approach combines creativity, craftsmanship, and storytelling, using fabric, thread, bead, color, and texture to communicate emotions and encourage reflection. Her goal is to create artworks that preserve cultural experiences while inspiring awareness and positive social change.



Edna kyereboah. *Diversity in cultures*. 2026. 54.4 x 84.1 cm. Sock, beads, fabric, and thread.

Artist Statement

I created this fibre artwork to celebrate the richness and diversity of African cultures. My work explores how different cultural traditions, clothing, adornments, and customs reflect connects us as one people. I was motivated by the beauty of traditional cloth, bead work, body decoration, and the values that have been passed from one generation to another. My artwork is aim to remind my valued viewers that cultural diversity is a strength that should be respected, preserved, and celebrated. I constructed this artwork using fabric, thread, beads, and cloth. The process involved selecting suitable fabrics, arranging the composition, and applying hand-stitching, embroidery, and decorative embellishments to create texture, and visual interest. I carefully added colors,

patterns, and textile element to present the cultural identities which are shown in the cloth. I carefully chose these materials because they are closely connected to African textile traditions and allow me to express both cultural heritage artistic creativity. The aim of this fibre artwork is to portray to my viewers the beauty found in cultural differences and the need to appreciate it. Again, I I want my viewers to recognize that hr, strengthens our communities rather than dividing them. I believe the work promote respect for every culture, promotes unity among people in Africa, and inspires future generations to preserve Africa's rich cultural and heritage through art and tradition. My artwork also connects past traditions with present artistic expression and cultural understanding today.



EDNA KYEREBOAH

Biography

Edna Kyereboah is a Ghanaian Level 200 student, studying clothing and textile at the University of Education, Winneba. Her artistic practice focuses on fibre art and textile design, using fabric, thread, beads, and sacks to create expressive artworks. Her work examines the themes of diversity in cultures in. Edna look forwards to promote Ghanaian fibre art and inspire appreciation for Africa's diverse cultural heritage. Through her studies, she continues developing her skills and exploring ways to distribute ideas through textile materials. She believes art can educate, unite, and encourage people to value roots and appreciate creativity, while connecting generations and communities.



Roselyn Duku Ampofo. *Pain in private*. 2026. 59.4 x 84.1cm. fabrics, cotton yarn and glue on board.

Artist Statement

I create narrative textile artwork to explore domestic violence and to show how violence goes on and can affect individual and families. I choose this , Pain in Private because the home is expected to be a place of love, safety and comfort but for some people. It can become a place of fear, pain and suffering. The figures in the artwork represents family member who may experience or witness domestic violence. Through this piece, I try to capture quite but powerful statements about the hidden pain and silence that can exist behind closed doors. I use materials such as colourful African print fabrics, cotton yarns and glue and stitch them on an A1 canvas. My process involves traditional and contemporary techniques like applique, patchworks, cutting, layering, overlapping and

hand stitching to use fiber as a serious medium for artistic inquiry. I choose African print fabrics to represent family, culture and patterns show the beauty that people may see from the outside while the darker areas express what is hidden. I used visible stitches around the fabric pieces to represent emotional and physical wounds caused by violence. The overlapping fabric symbolizes how different experiences and emotions can become connected within a family. Through this artwork, I want to communicate a message of hope, strength and the importance of creating safe homes. I hope this work encourages victims to seek support and remind others to offer compassion and show that the stories stitched by women matter.



**ROSELYN
DUKU
AMPOFO**

Biography

Roselyn Duku Ampofo is a contemporary textile artist based in Ghana. She is currently in a second-year student studying in the Textiles and fashion Department at the University of Education Winneba. In her creative practice, she works primarily with colourful African print fabrics, cotton yarn and glue on board. She uses techniques like applique, patchwork, cutting, layering, overlapping and hand stitching to investigate symbolic and emotional themes such as family life, hidden trauma and domestic violence. Through her work, she aims to raise social awareness and create meaningful conversation that promote healing within her community.



Agyei Serwaa Betty. *Protect our water bodies*. 2026. 59.4cm × 84.1cm. Discarded fabrics, yarns, and papers.

Artist Statement

My embroidery and appliqué artwork explores the theme of environmental pollution. I created this piece to raise awareness about the harmful practice of dumping refuse into rivers. I used appliqué for the major objects such as the trees, houses, canoe, and human figure, while embroidery stitches were used to add texture and detail to the water, vegetation, and waste materials. My artwork illustrates the harmful effects of indiscriminate waste disposal into rivers. In the foreground, a man is seen emptying a bag of refuse into the river while heaps of

plastic bottles, tyres, cans, metal drums, and other waste lie along the riverbank. The middle ground features a canoe floating on the polluted water, symbolizing how pollution affects transportation and fishing. In the background are houses, healthy trees, and vegetation, showing that pollution occurs close to where people live and threatens both human life and the natural environment. Through this artwork, I hope viewers will recognize the importance of keeping our environment clean and protecting our water bodies for present and future generations.



AGYEI SERWAA BETTY

Biography

Agyei Serwaa Betty was born on 20th October 2005 in Kade, in the Eastern Region of Ghana. Growing up, she was constantly encouraged by her mother and guided by her grandmother, who played important roles in shaping her character, confidence, and determination. Their support inspired her to remain resilient in the face of challenges and to stay focused on her dreams and aspirations. She attended Asamankese Senior High School, where she developed an interest in creativity, design, and the arts. She is currently pursuing a degree in Textiles and Fashion at the University of Education, Winneba. Through her studies, she continues to develop her creative abilities, technical skills, and understanding of fashion and textile design. Agyei Serwaa Betty is passionate about fashion, creativity, and makeup artistry. She enjoys exploring new ideas and expressing herself through creative design. Her ambition is to become a successful fashion designer and entrepreneur who can create innovative and meaningful fashion pieces while building a strong and sustainable career in the fashion industry. She is also interested in using fashion as a means of promoting environmental awareness, encouraging responsible use of materials, and contributing positively to community development.



Agyei Serwaa Betty. *Protect our water bodies*. 2026. 59.4cm × 84.1cm . Discarded fabrics, yarns, and papers.

Artist Statement

I create fibre art that explores the challenges faced by school-going children in fishing communities, particularly the conflict between education and fishing activities. My work is inspired by my personal experience growing up in a fishing community, where I witnessed children leave school to participate in fishing. Seeing children exchange the classroom for the fishing environment made me reflect on how poverty, family responsibilities and the fishing livelihood can affect their education and future. Through this artwork, I present two contrasting environments. The classroom represents education, hope and opportunity, while the fishing scene represents the struggles that can lead children away from school. The children in the water symbolize school dropouts, while the boat and fishermen represent the

fishing livelihood that attracts them. The rope connecting the boat to the water suggests the strong connection between the children and fishing, as well as the struggle that holds them back from education. I work with materials such as threads, fabrics, cord, leather and synthetic hair. I use these materials to create different textures and forms, including the water, fishing boat, vegetation, classroom and human figures. Through stitching, layering, attachment and manipulation of fibres, I transform ordinary materials into a visual story. I hope viewers will reflect on the importance of education and the challenges faced by children in fishing communities. Through this work, I want to create awareness and encourage parents and communities to support children to remain in school and build a better future.



**ELLIOT
BLEKETU**

Biography

Elliot Bleketu is a Ghanaian fibre artist and second-year Textiles and Fashion Design student at the University of Education, Winneba. His artwork explores social issues affecting Ghanaian communities. His theme, “School Dropout in Fishing Communities,” reflects his observation of children leaving school to participate in fishing activities. He uses handmade fibre techniques, including embroidery and appliqué, to create visual narratives. By combining fabric, yarn, cord, leather and synthetic hair, he constructs figures, boats, water and classroom scenes. His art promotes education, child protection, creativity, culture, social awareness and community responsibility.



Alnice Yaa Morklah. *The roots we cut*. 2026. 59.4cm × 84.1cm . Fabrics and yarns.

Artist Statement

My work explores environment, memory, and responsibility through textile and embroidery. In “Roots We Cut” I depict a Ghanaian landscape in profile bare stumps in the foreground, cracked and eroded earth, and distant hills fading from green into dust and haze. Chainsaws, smoke, charcoal bags, and timber trucks sit beside one fragile sprouting seedling. The composition embodies loss, warning, and the urgent need to protect what remains of our forests for future generations. I work primarily with fabric appliqué, hand embroidery, and layered natural dyes. I choose textiles over paint because fabric carries memory — the frayed edges, faded colors, and textures already hold stories of shade, rainfall, farmland, and the communities that depend on trees for food, medicine, and livelihood. The felled trunks, exposed roots, and scattered sawdust are symbols of extraction and consequence. The lone seedling and patches

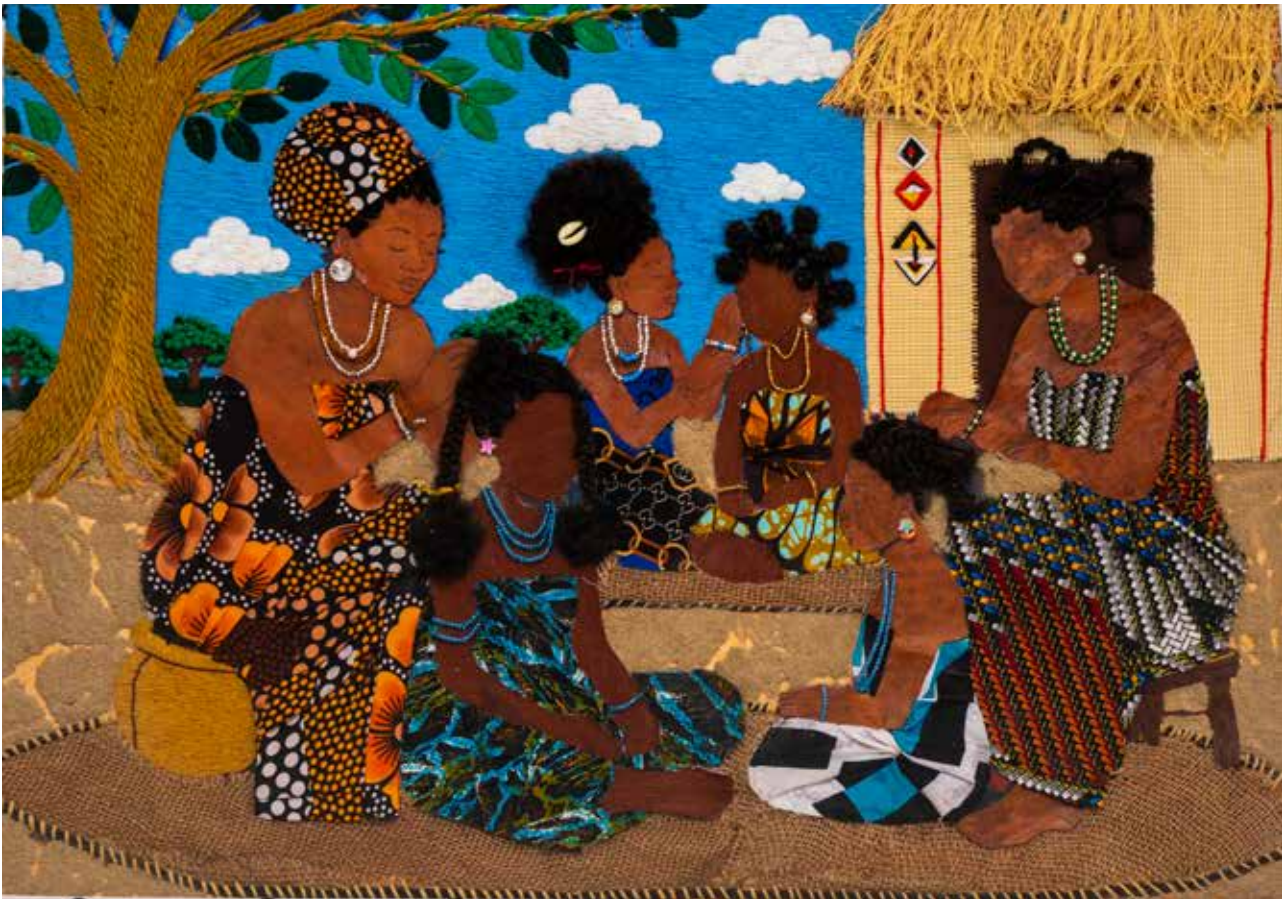
of regrowth represent resilience, care, and the possibility of choice. The palette of muted browns, ochres, dusty greens, and ash grey speaks to soil, scarcity, and grief, while small touches of fresh green speak to hope and restoration. Through this piece I aim to reclaim traditional materials and techniques while giving them a contemporary voice on climate. I want viewers to confront the impact of deforestation and to see everyday materials, labor, and land care elevated as art and activism. For me, art is not just decoration. It is documentation. It records what we take from the earth, what we destroy through silence or action, and what we can still restore if we act now. This embroidery is my tribute to Ghana’s forests, to the rivers and wildlife they shelter, and to the communities fighting to mend what we have broken before it is gone.



**ALNICE YAA
MORKLAH**

Biography

My name is Alnice Yaa Morklah. I was born on 13th December 2003, and I come from the Volta Region of Ghana. I am the last born of five children. I am the daughter of Thomas Kwaku Morklah and Doris Atsufo Morklah. I am currently a Level 200 student at the University of Education, Winneba (UEW), in the Department of Textiles and Fashion Education. I am passionate about education, creativity, and fashion. I am committed to developing my skills and knowledge so that I can contribute meaningfully to society and inspire others through my work.



Oguah Abena Princess. *African hair identity*. 2026. 59.4cm × 84.1cm. Thread, jute sack, grass

Artist Statement

My work examines African hair as an important part of identity and self-expression. I am interested in the ways African women wear, care for, and style their hair, and how these choices can carry personal and cultural meaning. I created this artwork to draw attention to African hair because it is not always given the recognition or importance it deserves. Natural African hair and traditional hairstyles can sometimes be overlooked because they are not considered as fancy or fashionable as other hairstyles. I want my work to challenge this idea and show that African hair deserves to be seen, valued, and celebrated. I use fabric, thread, yarn, raffia, and other textile materials to construct the women, their hairstyles, clothing, and surroundings. I build the composition by cutting, stitching, weaving, layering, wrapping, and arranging the

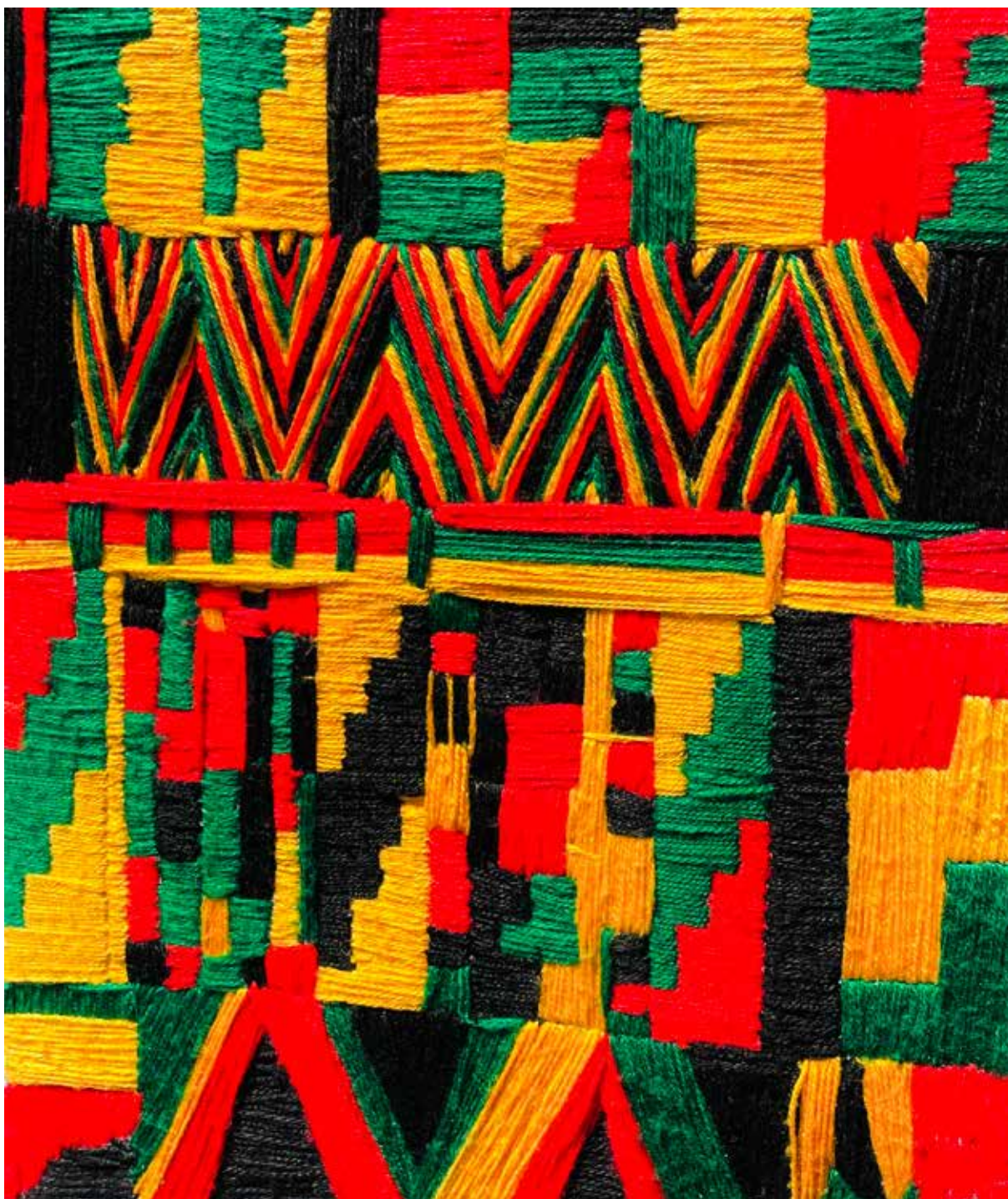
materials by hand. I pay special attention to the hair because it carries the main message of the work. I use different textures and forms to represent the variety of African hairstyles and the creativity involved in caring for and styling African hair. The women gathered together also represent the sharing of knowledge between generations. Hair care and styling can create opportunities for mothers, daughters, sisters, and friends to connect, communicate, and pass on traditions. I want viewers to look beyond hair as simply an aspect of physical appearance. Through this work, I hope to encourage greater appreciation for African hair, particularly the natural textures and traditional styles that are often overlooked. My aim is to present African hair as a meaningful expression of identity, confidence, creativity, and heritage.



OGUAH ABENA PRINCESS

Biography

Oguah Abena Princess is a 200-level student of Textiles and Fashion at the University of Education, Winneba (UEW), originally from Apam. Her creative practice is rooted in textiles, African identity, and the visual stories of everyday life. She works with fabric, thread, yarn, and raffia, exploring techniques such as stitching, weaving, layering, and fabric manipulation. Her artistic focus examines African hair identity, natural and traditional hairstyles that often receive less attention in contemporary beauty and fashion. Through her work, Princess seeks to highlight the character, history, and significance of African hair as an important part of African identity and heritage.



Batse Antoinette Emefa. *Threads of identity*. 2026. 29.7 × 42.0cm. Embroidery threads

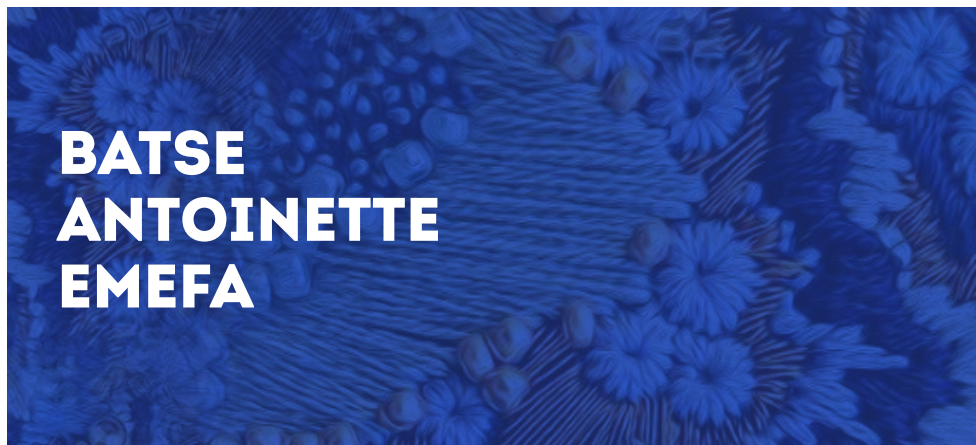
Artist Statement

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or importance it deserves. Natural African hair and traditional hairstyles can sometimes be overlooked because they are not considered as fancy or fashionable as other hairstyles. I want my work to challenge this idea and show that African hair deserves to be seen, valued, and celebrated. I use fabric, thread, yarn, raffia, and

other textile materials to construct the women, their hairstyles, clothing, and surroundings. I build the composition by cutting, stitching, weaving, layering, wrapping, and arranging the materials by hand. I pay special attention to the hair because it carries the main message of the work. I use different textures and forms to represent the variety of African hairstyles and the creativity involved in caring for and styling African hair. The women gathered together also represent the sharing of knowledge between

generations. Hair care and styling can create opportunities for mothers, daughters, sisters, and friends to connect, communicate, and pass on traditions. I want viewers to look beyond hair as simply an aspect of physical appearance. Through this work, I hope to encourage greater appreciation for African hair, particularly the natural textures and traditional styles that are often overlooked. My aim is to present African hair as a meaningful expression of identity, confidence, creativity, and heritage.



Biography

I am Batse Antoinette Emeffa, a 27-year-old art educator and designer with a Bachelor's degree in Art Education from the University of Education, Winneba. My path has been shaped by a deep belief that art is more than a skill, it is a way for people to understand themselves, their culture, and their place in the world. During my undergraduate studies, I completed an internship teaching Creative Arts and Design, where I mentored learners to use art as a tool for self-expression, cultural identity, and creative thinking. I also gained hands-on experience in print production and visual communication design through a practical attachment at the University Printing Press, University of Education, Winneba. At the heart of my work is a passion for celebrating African culture through design and education, and for inspiring the next generation of creatives to tell their own stories with confidence and pride.



Joan Ankudey. *No water no rescue*. 2026. 84.1 × 59.4 cm. Applique' And Embroidery

Artist Statement

My artwork *No Water, No Rescue*, depicts a market fire, where firefighters respond to an emergency only to discover their fire tender is completely empty of water. Left with no alternative, they are forced to combat the towering flames using basic hand-carried buckets instead of the state-of-the-art fire engine. I created this piece to criticize the inefficiencies and institutional failures within public services. It explores the frustration that occurs when well-intentioned individuals are hampered by inadequate planning and resources. The burning market symbolizes not only the destruction of property but also the loss of hope, income, and security. The firefighters represent the willingness to serve, while the empty fire engine reflects the challenges created by poor logistical support and insufficient resources.

The artwork was produced using layered

fabrics through appliqué to build the buildings, fire engine, flames, smoke, and surrounding environment. Embroidery was used to define forms, add texture, and emphasize movement, particularly in the smoke, flames, figures, and outlines. These techniques create depth and reinforce the emotional intensity of the scene.

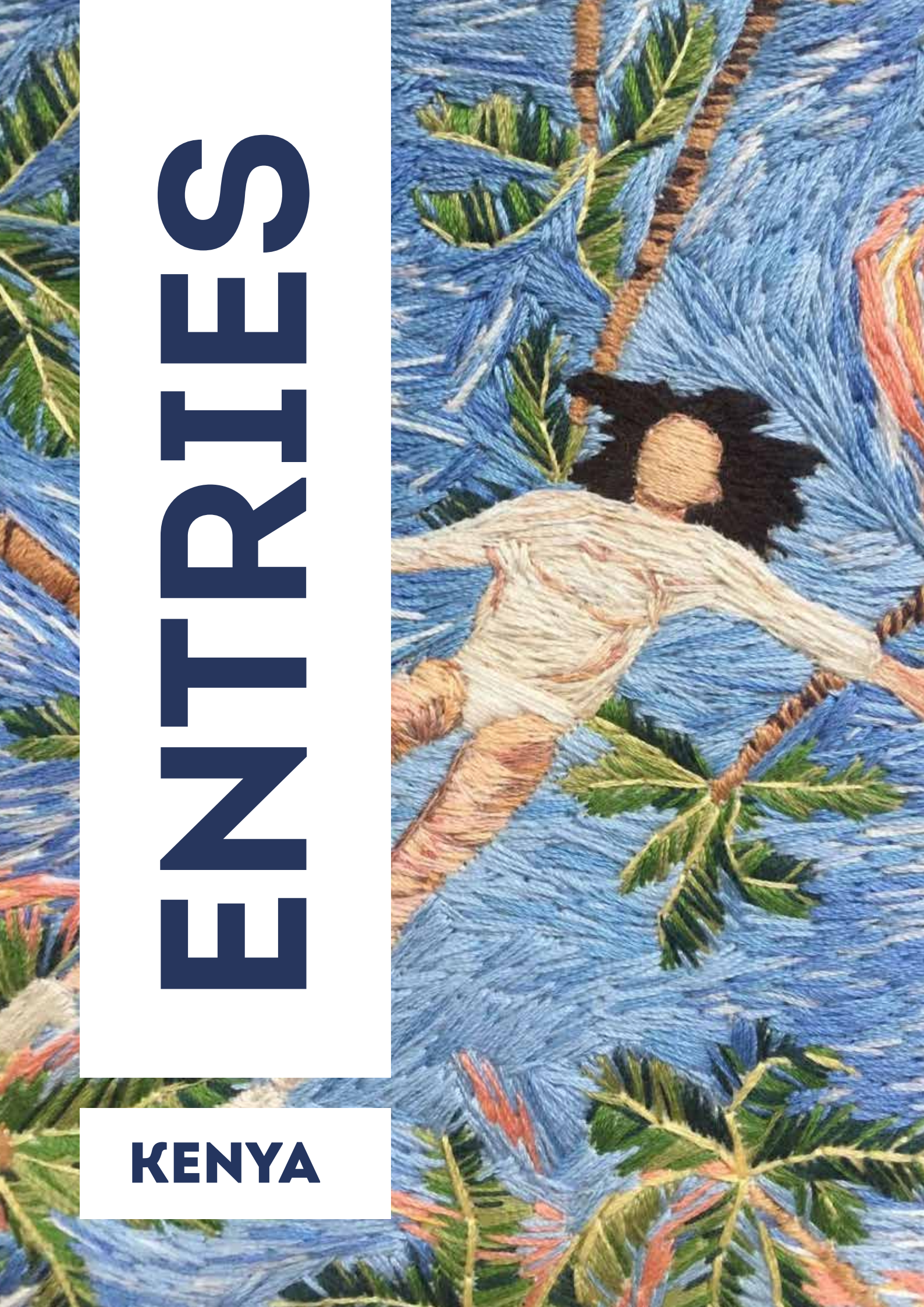
Through this work, I want viewers to reflect on the importance of efficient public services and accountability in times of crisis. I hope the artwork triggers conversations about the need for proper investment in emergency response systems and reminds us that lives, and livelihoods can be lost when institutions are not adequately equipped. Ultimately, *No Water, No Rescue* is both a visual record of a painful event and a call for responsibility, preparedness, and meaningful change.



**JOAN
ANKUDEY**

Biography

Joan Ankudey is a Level 200 student pursuing a Bachelor of Education in Textiles and Fashion Education at the University of Education, Winneba (UEW), Ghana. She is an emerging fiber artist whose work focuses on using art to address social issues and promote public awareness. Her primary media include appliqué, embroidery, fabric collage, and mixed textile materials, which she combines to create expressive narrative artworks. Based in Ghana, Joan draws inspiration from everyday experiences and contemporary social challenges. Through her creative practice, she aims to produce meaningful fiber artworks that educate, inspire reflection, and contribute to community development.



ENTRIES

KENYA



Ayallo Zilper Adhiambo. *Untitled*. 2024. 86.5cm x 62cm. Cotton Fabric and Fabric Dye.

Artist Statement

Generally, my work revolves around tie dye, batik and screen-printing. I create original works of art inspired by different elements within the African Culture. For this particular piece my inspiration came from traditional Eastern African hairstyles and headdresses. The aim of production of this piece was to try and visually document these cultural elements, using fabric. This was achieved by my use of different surface decoration elements like tie dye and screen printing. Different fabric pieces were decorated and combined to come

up with a composition, the printed fabrics were hand screen printed and patterns were inspired by the traditional Eastern African hairstyles. It was created to create a fabric collage known as froissage, which basically involves the crumpling and creasing of the collage material. All this is a bid for the viewer to get a sense of both visual and tactile texture, where they are able to relate with the piece, thus creating a nostalgic experience.



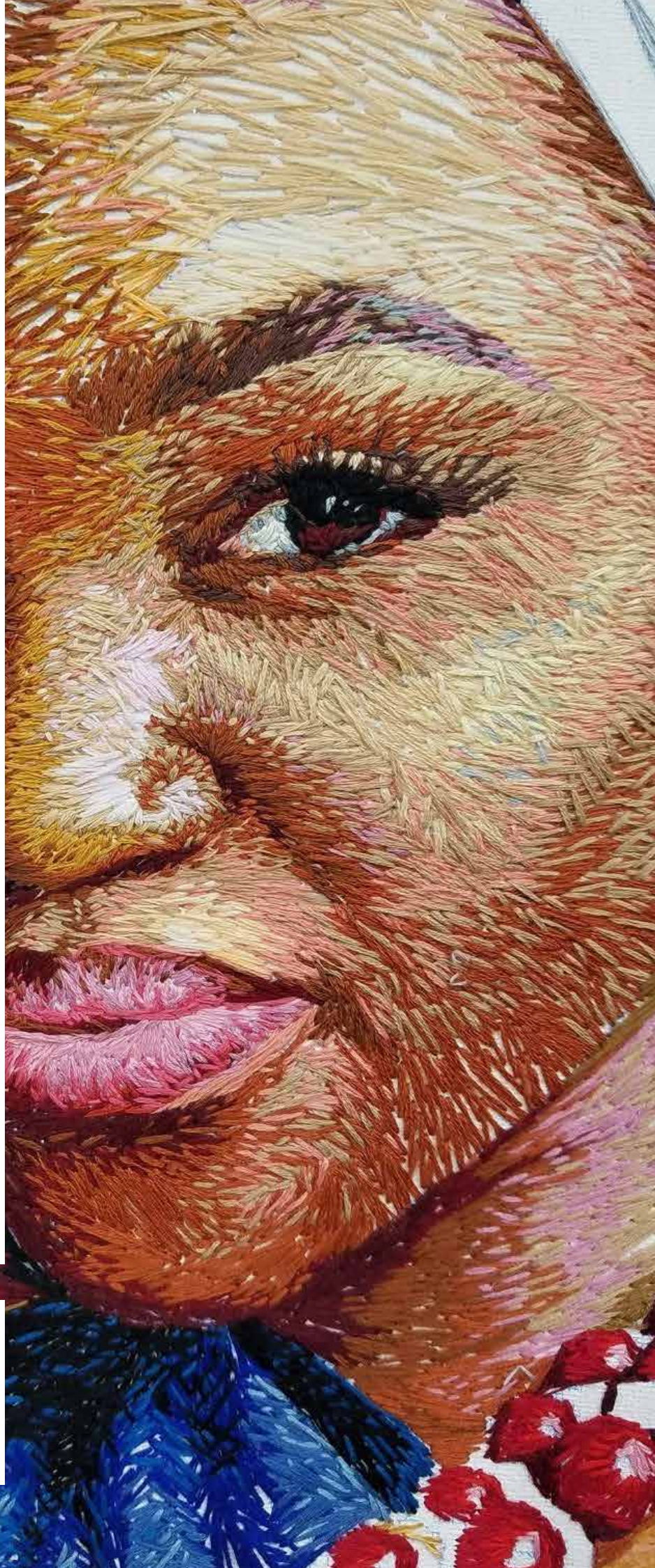
AYALLO ZILPER ADHIAMBO

Biography

Ayallo Zilper Adhiambo is a female, freelance Fabric Designer from Kenya with a keen interest in Fabric and Fiber art and works to create intricate works of fabric incorporating sustainable design, recycling and upcycling. Her works are centered on traditional forms of textile surface decoration, such as batik, tie dye, beadwork, hand screen printing as well as hand embroidery. She is a passionate upcoming artist that blends different techniques of fabric surface decoration to create simple but elaborate pieces of art work. She blends mostly bright colored fabrics with printed works creating a rather interesting array of texture, that is both visual and tactile enabling the audience have a connection with her pieces.

ENTRIES

**SOUTH
AFRICA**





Londiwe Mtshali. *Homescapes*. 2024. Installation.

Artist Statement

This work celebrates the ritual and traditions of homemaking, the inherent beauty, and the significance of the acts of creating place. I engage deeply with how we inhabit spaces, physically, emotionally, and spiritually. At the centre of this installation is a line of lace that is formed by table runners borrowed from women in my family to form a tangible matrielinal line. I create a visual conversation about the complexities of belonging, the continuation of tradition, and the conflict between the personal and collective histories. Through a combination of visual and

auditory elements, I seek to capture the essence of these ideas and convey their emotional or even cultural significance. My practice encompasses installation, printmaking, video, sound, and text. This work will intertwine concepts that have been central to human experience for centuries. I aim to create a dreamlike atmosphere as an invitation to contemplate home and daily lives, to find meaning and beauty in the practices of homemaking, and to appreciate the value of the traditions and practices and to question what makes a home.



LONDIWE MTSHALI

Biography

Londiwe Mtshali (b. 1994) is a visual artist, writer and scholar. She is interested in Black women's homeownership, memory, theories of personal identities, traditional practices, and politics of language. Mtshali works across the disciplines of installation, printmaking, video, photography, textile and text. She completed a Master of Arts in Fine Art (MAFA) at the University of the Witwatersrand. Mtshali is one of the recipients of the 2026 City of Bremen's Art Grant (Bremer Kunststipendium). Notable exhibitions and projects include: 'Now Now' (2023), Gallery 114 (USA), 'Tactile Visions-Woven' (2020), and the KLA ART Festival Residency (2024).



Entle Mabusela. *Waiting to be seen*. 2026. 43 x 30 cm. Tufting and embroidery.

Artist Statement

A woman waits at a bus stop surrounded by familiar objects: a red skirt, a black fur bag, and a yellow plastic bag. As she bends to pick up her bag, she is caught somewhere between waiting and moving. Behind her, the words 'Waiting to be Seen' are written across the bus stop. The work explores visibility, belonging and the experiences of occupying public space through an everyday moment of waiting. To be seen is to be recognised, acknowledged, and allowed to occupy space, yet waiting to be seen suggests an uncertainty – how long must one wait before

their presence becomes visible? Through tufting, embroidery, and punch needle, the labour and intimacy of these fibre form-making processes are placed against the public space of a bus stop. Creating tension between what is private and what is visible. The work sits within the tensions of waiting and movement, visibility and invisibility, intimacy and public presence. The bus stop becomes a place of possibility; where a person can pause, be seen, and claim their presence.



**ENTLE
MABUSELA**

Biography

Entle Mabusela (b. 2002) is a fibre artist born and raised in Pretoria, South Africa. Their practice explores queerness, identity, and memory through fibre-based processes. Through experimenting with tufting, crochet, embroidery, and punch needle, among other fibre-based processes, they develop a visual language rooted in fibre form-finding. Mabusela is interested in the relationships between material, gesture, and making, and how they can challenge normative ways of knowing. They use fibre as both material and means of inquiry, particularly in relation to Black lesbian and queer experiences and everyday spaces.

STITCHED FEMININE VOICES

THE YOUNG WOMEN FIBRE ARTISTS PROJECT 2026

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