

功夫狂想：
非洲手繪電影海報黃金時期（加納 1985-1999）

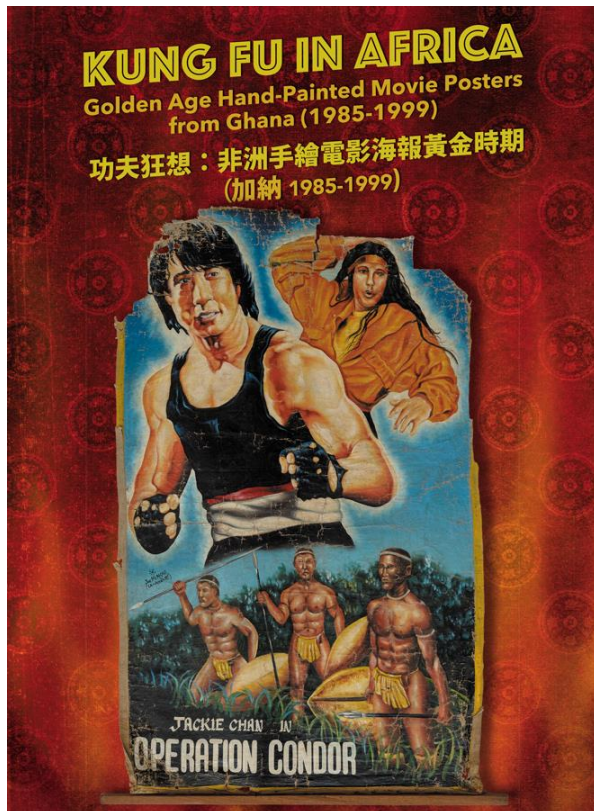
KUNG FU IN AFRICA:
Golden Age Hand-Painted Movie Posters from Ghana (1985-1999)

開幕酒會 2016年3月11日（週五）下午6到8時
Opening Reception Friday, 11 March 2016, 6 to 8pm

特備節目現場 — 非洲音樂表演 2016年3月21日（週一）下午6到8時
Live African Music Performance Monday, 21 March 2016, 6 to 8pm
with cocktail reception

策展人 Ernie Wolfe III
Curated by

非洲繪畫大師 Joe Mensah, Leonardo, Death is Wonder, Alex
Master African artisan-painters Nkrumah Boateng, D.A. Jasper, Stoger, Bright
Obeng, Gilbert Forson, Samuel, Dan Nyenkumah,
Africatta, Babs, Muslim



漢雅軒

香港中環畢打街十二號畢打行四零一室

Hanart TZ Gallery

401 Pedder Building, 12 Pedder Street, Central, HK

詳細資料，請聯絡

T +852 2526 9019

E hanart@hanart.com

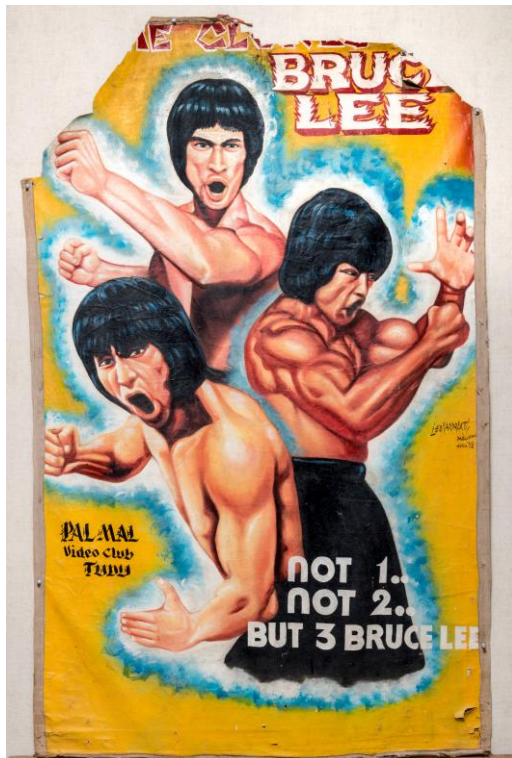
For more details, please contact

W www.hanart.com

《功夫狂想：非洲手繪電影海報黃金時期（加納 1985-1999）》訂於 2016 年 3 月 11 日（週五）晚上 6-8 時在畢打行漢雅軒開幕。是次聯展由漢雅軒與 Ernie Wolfe Gallery, Los Angeles 協辦，Ernie Wolfe III 策展，展出三十二幅精選非洲手繪電影海報。各個來自非洲加納的畫家們把心中的「武術精神」糅合在生動多樣的圖像造型之中，成為別具一格的美學，呈現出一個奇特的「中國」。

這次展覽的十三位畫家均來自加納，是自學成材的繪畫大師，各有獨一無二的風格。畫家包括：Joe Mensah, Leonardo, Death is Wonder, Alex Nkrumah Boateng, D.A. Jasper, Stoger, Bright Obeng, Gilbert Forson, Samuel, Dan Nyenkumah, Africatta, Babs, Muslim.

武術在全世界都廣受歡迎，主要以中國功夫為主，相關圖像既多姿多彩，又有著類似的主題，互相緊扣。武術電影業在七十年代的香港崛起，由著名電影商如邵氏兄弟開始發行，功夫電影旋即風靡全球，甚至迷倒遠至加納鄉郊的觀眾。功夫電影演員如成龍、李小龍、李連杰、劉家輝等，以精湛的演技和拳腳功夫，在非洲觀眾中成為名副其實的明星。



Leonardo 《神威三猛龍》 Bruce Lee
1993

油彩 畫布 木製掛軸 Oil on canvas on a dowel 172.7 x 106.7 cm
圖檔由 Ernie Wolfe Gallery 提供 Image Courtesy of Ernie Wolfe Gallery



Muslim 《少林搭棚大師》 Return to the 36th Chamber of Shaolin
1994

油彩 畫布 Oil on canvas 190.5 x 111.7 cm
圖檔由 Ernie Wolfe Gallery 提供 Image Courtesy of Ernie Wolfe Gallery

Hanart TZ Gallery and Ernie Wolfe Gallery, Los Angeles are pleased to present **'KUNG FU IN AFRICA: Golden Age Hand-Painted Movie Posters from Ghana (1985-1999)'**, a selection of 32 of the most outstanding examples of the unique genre of hand-painted movie posters by master African artisan-painters from Ghana, curated by Los Angeles-based specialist Ernie Wolfe III.

The exhibition, which opens on 11 March 2016 at Hanart TZ Gallery, features the work of **Joe Mensah, Leonardo, Death is Wonder, Alex Nkrumah Boateng, D.A. Jasper, Stoger, Bright Obeng, Gilbert Forson, Samuel, Dan Nyenkumah, Africatta, Babs, Muslim.**

This exhibition presents a rare and singular perspective on China through these artists' interpretations of martial arts as both an aesthetic language and a dynamic life force. The pan-humanic appeal of martial arts is embodied in the wonderfully diverse yet thematically linked images created by these artists in a unique kind of folk-pop style, focused on the activity of Kung Fu. Through the martial arts film industry, which began in Hong Kong in the 1970s with famed production houses like the Shaw Brothers, Kung Fu cinema became a worldwide phenomenon—reaching even audiences in rural Ghana. Jackie Chan, Bruce Lee, Jet Li, Gordon Liu, all became celebrities to African audiences with their star performances in martial arts movies.



兒童們在藝術家 Leonardo 所畫的電影海報旁嬉鬧，為成龍的功夫電影《簡單任務》招觀眾。攝於加納海岸角區溫尼巴鎮，90 年代中期。
Children frolic near an in-situ hand-painted movie poster by the artist Leonardo, beckoning customers to stop and see Jackie Chan in his kung fu movie
'First Strike'. Winneba, Cape Coast region, Ghana, mid-1990s.

攝影：Ernie Wolfe III。 Photograph by Ernie Wolfe III.

圖檔由 Ernie Wolfe Gallery 提供 Image Courtesy of Ernie Wolfe Gallery

策展引言

功夫狂想- 揚名非洲，衣錦還港 Ernie Wolfe III

非洲加納的手繪電影海報想像豐富，魅力洋溢，1985 年至千禧年期間正值其「黃金時代」。當時，加納尚未受國外市場壓力所影響，海報專為當地電影觀眾繪製，風格獨特，富有本土情調。那一代最優秀的藝術大師和後起之秀，就在大眾眼前以這種新興畫作激烈比併，火花四濺；大部份手繪海報都有藝術家簽名和創作日期，反映畫家的認真態度。這些藝術家以精湛手繪工藝堅守陣地，抗衡全球化的影響，抵禦印刷技術發展的必然潮流。曾經，他們合力建起一片綠洲；曾經，人手在此一度戰勝機器。

外國電影由乘坐公車到處串公路跑單幫的錄影帶播映販子帶進加納的大街小巷，流動影院文化應運而生。早年，大城市的電影發行商或其助手會穿州過省，帶著小型汽油發電機、一個 20 吋電視機、幾個揚聲器、卡式錄影機，少不了幾張漂亮吸引的手繪電影海報，展開本地版的電影巡迴馬拉松。日間，電影會在當地的某戶人家或小小的社區會堂播放，晚間就是幕天席地的露天影院了。後來，電影多數在錄影帶電影會(video club) 播放。早期的手繪電影海報是畫在布上的，多數是循環再用的麵粉袋，用木棍之類捲起，方便運送，也可以插在路邊展現。流動影院早已成為歷史，這些早期的手繪海報為這種已經過去的藝術形式留下痕跡，它們既為提高知名度，亦為方便運輸而設計，是非洲以至加納的獨有文化。



路邊電影院 Ahenfie Theatre 是 Ernie Wolfe 於 1991 年第一次在加納看到手繪電影海報的地方。
該影院在 90 年代末拆毀。

The Ahenfie Theatre, a roadside indoor cinema house near Teshie, Ghana, where curator Ernie Wolfe III saw his first movie poster painting in 1991.
The theatre was demolished in the late 1990s.

攝影：Ernie Wolfe III。 Photograph by Ernie Wolfe III.

圖檔由 Ernie Wolfe Gallery 提供 Image Courtesy of Ernie Wolfe Gallery

詳細資料，請聯絡

For more details, please contact

T +852 2526 9019

E hanart@hanart.com

W www.hanart.com

是次展覽名為《功夫狂想—非洲手繪電影海報黃金時期（加納 1985– 1999）》，精心挑選 32 幅手繪電影海報代表作，足以反映加納電影海報的「黃金時代」。13 位畫家均來自加納，是自學成材的藝術大師，各有獨一無二的風格。這次展覽透過藝術家對武術的詮釋，包括將其視之為美學詞匯和充滿動態的生命力，展示一種對中國的罕見視角。武術在全世界都廣受歡迎，主要以中國功夫為主，相關圖像既多姿多彩，又有著類似的主題，互相緊扣。武術電影業在七十年代的香港崛起，由著名電影商如邵氏兄弟開始發行，功夫電影旋即風靡全球，甚至迷倒遠至加納鄉郊的觀眾。功夫電影演員如成龍、李小龍、李連杰、劉家輝等，以精湛的演技和拳腳功夫，在非洲觀眾中成為名副其實的明星。



Babs 《迷踪霍元甲》 *The Young Hero*
1998

油彩 麵粉袋 Oil on flour sack 157.5 x 104.1 cm

圖檔由 Ernie Wolfe Gallery 提供 Image Courtesy of Ernie Wolfe Gallery



Dan Nyenkumah 《少林小子》 *Tai Chi*
1997

油彩 畫布 Oil on canvas 165 x 114.3 cm

圖檔由 Ernie Wolfe Gallery 提供 Image Courtesy of Ernie Wolfe Gallery

是次展出的電影海報畫作，代表著一種非洲通俗流行風格，這種風格當年在不出十年間迅速興起。那時，全球化正以武術電影的形式影響加納，令這些滿有才華的加納畫家得以透過電影接觸一個完全陌生的世界，並以藝術推崇那個世界裡的英雄人物。更重要的是，功夫電影是香港與非洲之間的直接溝通渠道，中間完全沒有西方文化的阻隔和影響。

在我看來，這些「黃金時代」的電影海報畫跟一般海報霓虹燈箱並無兩樣，只是沒有得助於電力而已。無論是坐在巴士上路過，隔著時速四十英里的沙塵暴，還是站在五英尺的對面馬路，這些海報都吸引異常，馬上就能捕捉人的注意。「黃金時代」早期的海報，往往充滿極其有趣的圖像，甚至完全脫離電影本身的情節和場景。

很多「黃金時代」的藝術家都認為無需先看電影才繪製海報，所以這些海報都以藝術家的想像力為主，輔以奇異獨特的圖像。海報畫顏色鮮艷，風格強烈，在加納當地稱為

「群眾磁石」，吸引力甚大；有時，海報的創作靈感源自藝術家自己對主演者的印象、對電影主題的自我詮釋，甚至純粹只是藝術家對電影氣氛的理解。換句話說，海報的圖像運用和背後原動力，往往跟電影本身無關，而是純粹發自藝術家本身的想像。他們對作品的自豪感，甚至在最早期的電影海報畫中都充份流露：大部份海報畫作上，都有藝術家自己的簽名和完成日期。

這批「黃金時代」藝術家的輝煌歲月在九十年代末驟然告終。當時，手繪海報雄霸一時，但卻漸漸受全球化帶來的科技所挑戰，而且日益敗退。沒多久，防水印刷海報就以更低的價格、更小的面積像蜉蝣般擴散，迅速取代手繪海報。人們都渴望進電影院看戲，基本上已經無需用視覺宣傳品去吸引他們入場了。加納生活平淡簡樸，人自然總想去看電影，而非看著夕陽在芒果樹梢寂然西沉。

加納藝術家為當地觀眾繪製海報，介紹中國武術電影—這些圖像所引發的跨文化對話實在令我深感興趣。固然，香港的電影商大概想也沒想過這些功夫電影會在加納上演；也許，這些加納的藝術家也沒想過自己創作的圖像甚至海報本身，竟然有機會在香港展出，而這裡正正是拍攝電影的地方，電影正正是作品的靈感來源。實在忍不住要歡呼：嗚呼！

能看到「世界大同」的一抹美麗風光在香港頂尖畫廊漢雅軒裡綻放，我實在感到非常榮幸。我一直相信，我有責任令其他地方和文化的藝術品發揮潛能，成為跨文化的親善大使；這樣，我們所有人也能藉此看到大千世界的種種相似，求同存異。

(中文翻譯: 林嘉敏)



1995年6月，釣魚愛好者兼策展人 Ernie Wolfe III 跟從朋友們到加納大阿克拉邊洋捕魚後拍攝。
Fishing enthusiast and curator Ernie Wolfe III and friends after fishing offshore from Princess Osu, Greater Accra, Ghana, June 1995.
圖檔由 Ernie Wolfe Gallery 提供 Image Courtesy of Ernie Wolfe Gallery

Curatorial Essay

KUNG FU IN AFRICA: Back Home In Hong Kong
Ernie Wolfe III

Starting in about 1985, and continuing until just before the millennium, there existed a 'Golden Age' of hand-painted, imagination-driven movie posters in Ghana. This was a time when market forces from abroad were minimal and these unique and exotic paintings were created solely for the local Ghanaian movie-viewing audience. The best and brightest artists of a generation competed fiercely and directly in the public eye to produce this exciting new work, being careful to sign and date the great majority of their paintings. Their hand-made artistry stood its ground against the inevitable tide of printing technology that globalization thrust upon them, and for a short while, they carved out a small oasis in time, where man actually won out over machines.



Stoger 《我是誰》 *Who Am I*
1999

油彩畫布 Oil on canvas 160 x 111.7 cm

圖檔由 Ernie Wolfe Gallery 提供 Image Courtesy of Ernie Wolfe Gallery



Samuel 《老虎出更》 *Tiger on the Beat*
1996

油彩畫布 Oil on canvas 172.7 x 116.8 cm

圖檔由 Ernie Wolfe Gallery 提供 Image Courtesy of Ernie Wolfe Gallery

Cinema from abroad was brought to the back roads and byways of Ghana with the help of bus-riding, road-warrior entrepreneurs, and a mobile cinema tradition was born. In the early years, a big city distributor or his aide would roll into town with a portable gas-powered generator, a 20" TV monitor, speakers, a VCR, and stunning, hand-painted movie posters and begin the local version of a movie marathon. By day, this would generally occur within the confines of a family home or possibly some small communal meeting centre; by night, in the open air. Later on the movies might be seen in the context of a video club. Painted on cloth, often on recycled flour sacks, rolled up on a stick or dowel for ease of transportation and as a counterweight when unfurled at the

roadside, these early painted movie posters are the physical vestiges of this now obsolete art form, created for high visibility and mobility, unique in all of Africa to Ghana.

KUNG FU IN AFRICA presents a carefully curated selection of 32 of the most outstanding examples of these hand-painted Golden Age movie posters, by 13 largely self-taught master artisan-painters from Ghana, each with his own distinctive voice and style. This exhibition presents a rare and singular perspective on China through the artists' interpretations of martial arts as both an aesthetic language and a dynamic life force. The pan-humanic appeal of martial arts is embodied in their wonderfully diverse yet thematically linked images, which focus on the activity of kung fu. Through the martial arts film industry that began in Hong Kong in the 1970s with famed production houses like the Shaw Brothers, kung fu cinema became a worldwide phenomenon—reaching even to audiences in rural Ghana. Jackie Chan, Bruce Lee, Jet Li, Gordon Liu, all became celebrities to African audiences with their star performances in martial arts movies.

These movie poster paintings, representing what can be described as an African folk-pop style, emerged during a decade in which globalization in the specific form of martial arts movies brought the opportunity to these talented Ghanaian painters to celebrate heroes whose worlds were completely different from their own, and conceivable only through the medium of film. What is more, this was a direct Hong Kong-to-Africa transmission, without any kind of Western filtering.

I consider these Golden Age movie posters to be the visual equivalent of neon signage, but without the benefit of electricity. Whether viewed from a passing bus, through swirling dust at forty miles per hour, or studied from a distance of five feet on the side of the road, the imagery in these posters is undeniably arresting. Not uncommonly, these early Golden Age posters were filled with fantastical images that went far beyond anything actually depicted in the movie itself.



圖為正在發動的手攜式汽油動力發電機，為小型錄影帶學會的電視跟錄影機提供電力。攝於加納海岸角附近，1998。
A portable gasoline-powered generator purrs and puffs smoke as it powers a VCR and TV monitor in a small video club. Near Cape Coast, Ghana, 1998.
攝影：Ernie Wolfe III。 Photograph by Ernie Wolfe III.
圖檔由 Ernie Wolfe Gallery 提供 Image Courtesy of Ernie Wolfe Gallery

Many of the Golden Age artists considered it unnecessary to see a particular film before creating their imagination-driven, idiosyncratic images. These colourful, highly stylized poster paintings were known locally as ‘crowd-pullers’, and sometimes were inspired solely by the artists’ accumulated knowledge of the leading actor, or by their own interpretation of the subject of the film, or even just by its vibe. Thus the artists’ imagination, rather than the movie itself, became the driving force behind their imagery. Their pride of creation is underscored by the inclusion of dates and signatures on the great majority of even the earliest movie poster paintings.

The reign of this group of Golden Age artists ended quite precipitously in the late 1990s, when their hand-painted poster monopoly was challenged by competing technologies brought to Ghana in the wake of increasing globalization. It did not take long for the proliferation of ephemera in the form of cheaper, smaller, offset-printed paper posters to replace them. People were eager to go to the movies and ultimately an absolute minimum of visual agitation was necessary to lure them in. The Ghanaian public would gladly see nearly any movie rather than the alternative, which might be just another night watching the sunset through the mango trees.

I am very interested in the intercultural conversations generated by these images of Chinese martial arts films painted by Ghanaian artists for their local audience. It is unlikely that the Chinese film makers ever intended or imagined that their films would be seen in Ghana; or that these artists in Ghana ever considered that not only the images they created, but also the actual art work itself would have a chance to be seen in the culture where the movies that so inspired them were produced. Wow!

It is extremely gratifying to see this beautiful bit of ‘continental convergence’ celebrated in an exhibition at Hong Kong’s preeminent Hanart TZ Gallery. I believe it has always been my job to help artworks from other lands and cultures realize their potential as cross-cultural ambassadors and, in this way, remind us of the commonalities that exist between our disparate worlds.

無雙狼人 Ernie 和加納的功夫熱 張頌仁

頭一次聽到 Ernie 的狼嗥在大學一年級生的宿舍走廊 Lehman Hall，之後我們斷斷續續一起混過了幾屆迷惘放縱的學年。豪爽的 Ernie 拒絕被功課壓迫，以迷幻的優雅，舉重若輕地應付了學科要求，同時一直不吝對老友們遍送歡樂。聽說他大學幾年都沒有錯過年度的獵鹿季節。

不過我倒從來沒聽說 Ernie 對功夫感興趣，只知道他是拿執照的鮑魚潛水員、鮪魚釣客、野豬獵人、獵鹿者。他當然知道潛水得來的鮑魚最終結局在哪裡，所以對華夏文明必定早就有所仰慕。

但是把 Ernie 帶領到中國的環節卻是非洲。

誰也不會猜想 Ernie 會成為當代藝術界一個旗手，而且，在藝術世界裏，像加納的民間波普這塊沃土還是個奇特的角落。他把這個藝術形態提煉出來，可以說是給西方當代藝術界發明了一種類型。這批無忌的生猛畫家以手繪電影海報的形式把中國功夫和美國好萊塢轉化成非洲的新視覺語言。通過全球主義的潮流，這些加納畫家被帶入了新藝術史的全球想像，給武術正能量與街頭道義還一個公道。他們的視覺手法給壓抑的欲望提供了語言，給失敗的社會建構編寫史詠，也給神鬼魔怪發聲的機會。有些畫家還不止於創造夢幻世界，他們同時積極為陰界做裝修工程，設計奇誕瑰麗的葬棺和遺物紀念箱。Ernie 早在幾十年前就看到這個創作領域的普世意義，在西方持續為這些藝術家推介，包括 2003 年廣為專業圈認可的大展 Outrageous Supercharge，在 MASS MoCA 麻省當代藝術館展出。

對 Ernie 來說，非洲不僅代表事業與交情，還象徵了終極關懷。他早就計劃好要躺在一座加納訂製的五彩龍蝦棺木進入陰界，（除非這件作品被藝術館收購）。他最後告別大概也是一句當地的祝福 Harambee!

我們都知道非洲的功夫奇想源自香港電影。銀幕的功夫霸主李小龍就是從香港出發走向世界，一身功夫打遍天下。李小龍以截拳道、旋風腿、雙截棍把身體的能量發揮為個人自衛自信自立的最終依歸。功夫以精煉的肉體叛逆科技世界、對抗工業文明壓迫、打爛金融、辦公室、種族、階級界線，打破所有壓制人性的機制。加納畫家開心過癮的英雄主義把香港的夢工廠發揮為群眾自強、街坊解放的全球想像。

謹此感謝加納諸位師傅分享作品！歡迎轉世龍蝦 Ernie！

人民共和六十七年猴年正月

The Inimitable Ernie Wolfe and Ghana's Kung Fu Dream **Chang Tsong-Zung**

I first heard Ernie Wolfe's roar in the corridors of Lehman Hall, our freshman dormitory at college. A gregarious burly bear who romped his way through our common, dissipated college years, Ernie bore the burden of academic pressure with hallucinatory grace, generously dispensing humour beyond the walls of the classroom. It is rumoured that Ernie never missed the deer-hunting season throughout his school years.

I never knew Ernie as a kung fu aficionado, but as a licensed abalone diver, salmon fisher, boar stalker, deer hunter, yes. He clearly knew from the start where all the abalone was going, and that must have given him an early intuition of the glories of China.

Ultimately, however, it was Africa that connected him to the Central Kingdom.

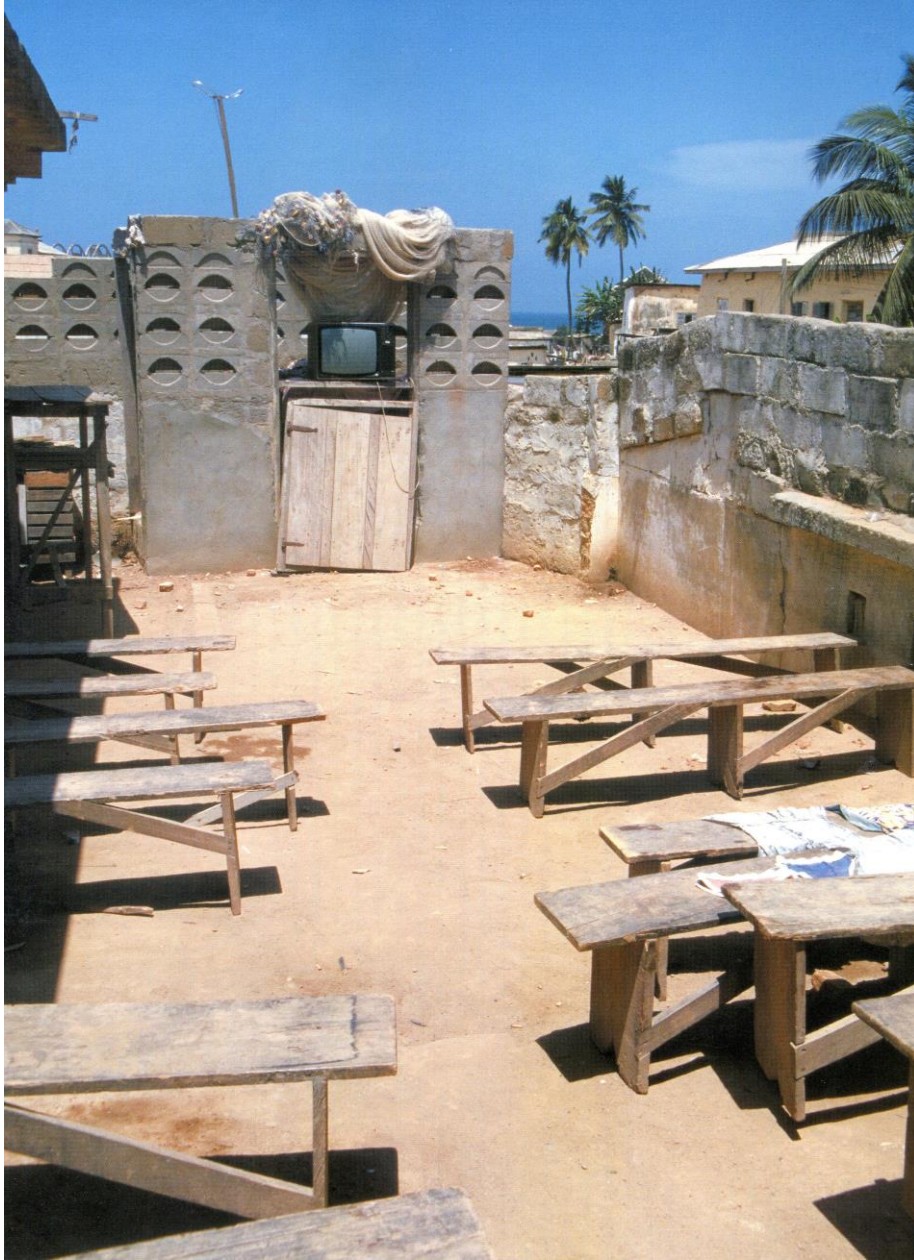
That Ernie would end up as an expert in the contemporary art world, and in a corner of that world as unique and esoteric as Ghanaian folk-pop art, was something beyond anyone's prognostications. It is fair to claim that in drawing attention to this genre, the intrepid Ernie has actually invented it for the western contemporary art world. So here we are, accosted by a new brand of wildly exuberant painters who in turn have re-imagined Kung Fu China and Hollywood America in their hand-painted movie posters made for their local African audience. Canonised by a new art history that speaks the language of global imagination, these Ghanaian painters step beyond the films to conjure a world activated by the drama of street justice and muscle-heroism. These paintings have inaugurated a new language for expressing suppressed desires, for making an epic of failed social histories, and giving shape to outlandish ghost stories and ancestor worship. Some of the best artists both invent dream worlds in their paintings and also take part in decorating the underworld, by designing 'fantasy coffins' and making memento reliquary boxes of all descriptions. Ernie recognized the universal appeal of their work, and brought these artists to international renown with a series of seminal exhibitions, including the breakthrough show *Outrageous Supercharge* at MASS MoCA (Massachusetts Museum of Contemporary Art) in 2003.

Africa is not just about friendship or business for Ernie, but also beckons as a destiny. He has eventual plans for greeting the underworld in a polychrome lobster-shaped fantasy coffin (which he calls FAV, for 'Fantastic Afterlife Vehicle') that was commissioned in Ghana (unless a museum acquires it first). The traditional tribal blessing 'Harambee!' is how he will probably sign off.

We know that the Chinese kung fu magic seen in Africa has its source in the world of Hong Kong film. It was from Hong Kong that Bruce Lee, the king of kung fu on screen, began his mission to spread the word to audiences worldwide. With his lightning-fast *Jeet Kune Do* (*Way of the Intercepting Fist*), cartwheel spin-kicks and brain-cracking nunchuks, Bruce Lee celebrated the body as the ultimate recourse for self-affirmation. A body fine-tuned prepares the rebel for battle against industry and technology, blowing asunder money, the workplace, race, class domination, all things unsightly and demeaning to the human spirit. The heroic fun created by Ghanaian artists magnifies

Hong Kong's dream factory, and celebrates it as an incubator of a global imagination of empowerment for the masses. Big thanks to the Ghanaian artists for sharing their visions and to Ernie the Lobster Incarnate for bringing them to us!

Hong Kong
On the First Moon of the Year of Fire Monkey



每當夜幕低垂，這個位於海岸角，以大海為背景的庭院式錄影帶電影會(video club)即蓄勢待發，準備播放電影。
漁網在切換電影時候會用作布幕，遮掩屏幕。攝於加納海岸角，1998。

With the sea as a backdrop, this courtyard-style video club in Cape Coast is ready for use once darkness falls. The fishing net is used to cover the TV monitor between movie showings. Cape Coast, Ghana, 1998.

攝影：Ernie Wolfe III。 Photograph by Ernie Wolfe III.

圖檔由 Ernie Wolfe Gallery 提供 Image Courtesy of Ernie Wolfe Gallery

簡歷

Artists Biography

JOE MENSAH

1966年生於加納阿克拉
加納阿克拉地區 作

「媽媽告訴我，她在我三歲時已看出我有藝術天份。那時，我用木炭在我們住的房子牆上塗塗畫畫。媽媽說，女房東很不高興，常常投訴。」

— Joe Mensah, 2000

Joe Mensah 是一位資深的電影海報畫家，活躍於「黃金時代」的加納中部地區，由 1987 年開始創作直至 1999 年，幾乎橫跨整個黃金時代。兼任老師及畫家，既臻畫技，亦長於表達想像；他注重畫面細節，親自訓練一小批學徒，後來亦成為重要的海報畫藝術家，包括 Samuel、Manu 和 Nyenkumah。非常沉迷於局部細節和用色，光是一個人的頭髮就可以用上十種顏色去描繪，營造出彩虹般的髮色。在他公認最好的佳作中，每一吋都有著豐富的顏色層次；以地圖般的仔細態度描繪紋理、肌肉甚至衣飾。喜愛繪畫滾滾而來的烈火。幾乎沒有任何來福槍或手槍能難得到他，甚至能設計出匪夷所思的槍械，例如雙輪雙槍筒噴射獵槍！他的海報令人彷彿感受到當中的烈焰般魅力，吸引大群觀眾入座。「人氣王」當之無愧！

Born 1966, Accra, Ghana
Works from the Accra region, Ghana

'My mother told me that she saw the talent in me when I was three years old. I used to draw with charcoal on the house where we were staying. According to my mother, the landlady didn't like it. She always complained.'

—Joe Mensah, 2000

Joe Mensah is a senior, seminal Golden Age movie poster painter from the Coastal region, very active from 1987 until 1999--basically the entire Golden Age of movie poster painting. A teacher and master painter who excels in technical skill as well as the expression of his imagination; he trained a small cadre of important, detail-driven poster artists as his original apprentices, including Samuel, Manu and Nyenkumah. Obsessive about detail and colour. Quite capable of using ten colours in one single head of hair, creating a veritable rainbow coalition of hair colour. Every square centimeter fussed with and over-painted in his best work. Gives an almost topographical feel to rippling, muscled flesh and even clothing. Loves towering cumulonimbus clouds of billowing fire. Never saw a rifle or pistol whose design he couldn't improve upon: created the impossible, such as a double-barrel side-by-side pump action shot gun! Truly lets the fire roar in his posters. A king of the crowd pullers!

簡歷

Artists Biography

LEONARDO

1960 年生於西非加納
加納 阿克拉地區 作

「我沒有師父。沒人教過我藝術。這是神給我的禮物，可以說我的藝術才華是與生俱來的天賦。藝術就是我賴以維生的飲食。只有藝術能滿足我的心靈所需。」

— Leonardo, 2000

Leonardo 是一位自學成才的電影海報畫家，活躍於黃金時代初期。極富生命力，滿有幽默感。尤喜血腥。云云加納傳統電影海報畫家之中，最擅長畫一束束熊熊火熱的火焰。作畫仿如進攻，熱血非常，遊刃有餘，將畫布填滿互相搶鏡的圖像；十分強調健碩的肌肉，無論肌膚是否裸露於空氣中，都能感受到人物肌肉贖起的力度。最喜愛以武器為裝飾，例如劍刃或刀刃所反射的星狀光芒。筆下人物常似不受重力所限制。皮膚仿似透明，露出表皮下的肌理、靜脈和關節。亦擅於發明字體，特別是自創的亞洲文字。非常「奇女少」「有走取」！

Born 1960, Ghana, West Africa
Works from the Accra region, Ghana

'I had no master in the arts. I was not taught by anyone. Mine is a gift from God, so I can say my prowess in art is natural. I eat and drink art. Art is the only thing that can satisfy my soul.'

— Leonardo, 2000

Leonardo is a self-taught, seminal movie poster painter of the Golden Age. Has a lively sense of humour. Loves gore. Possibly the best painter of pure, billowing bundles of fire within the tradition of movie poster painting in Ghana. Relishes the opportunity to attack and fill a canvas with competing images; frequently includes ripple-osity on both the bodies and clothing of his subjects. Starbursts on shining swords or knife blades are among his favourite accessories. Figures often appear not to be subject to conventional gravity as we understand it. Creates see-through skin to expose raw muscularity, complete with veins and sinew. Also an excellent font inventor—especially of faux Asian characters. Positively fonteriffic!

簡歷

Artists Biography

DEATH IS WONDER

1969 年生於西非加納
加納 阿克拉地區 作

「我跟阿姨說，想請她送我去當藝術學徒，她拒絕了還堅持我應該回去磨玉米。那時，我意識到自己身犯險境，必須逃走，因為我知道自己有種與生俱來的藝術天分。現在，我計劃找個幫手，發揮我的天賦，讓全世界都知曉。」

— Death is Wonder, 2010

Death Is Wonder 是藝術大師 Sowwy 的門生，是一位多產的電影海報畫家，在九十年代初期至中期創作。其師 Sowwy 主要在阿克拉地區創作，現在是一位牧師。Death Is Wonder 跟一般畫家有別，很少注重空間或大小，擅長描繪極具創意的隨身武器。其處理表面凹凸紋理的技藝已臻化境，尤其描繪身材健碩的人物時，連衣服下的肌肉都彷彿觸手可及。在「黃金時代」裡，他特殊的筆法和風格對電影情節和動作場面的詮釋，可算是眾多電影海報畫家中最為怪異的佼佼者。

Born 1969, Ghana, West Africa

Works from the Accra region, Ghana

'I proposed to my aunt to send me into an art apprenticeship, but she refused and insisted that I should go back to grinding maize. There I realized that my life was in jeopardy. I had to run away because I knew I had some art talent within me. Now my future plan is to get a helper and extend my natural talent to be seen by the entire world.'

— Death is Wonder, 2010.

Death is Wonder apprenticed under the Accra-based master painter Sowwy (now a Christian pastor), and was a prolific movie poster painter from the early to mid-1990s. He often shows little concern for conventional spatial reality or scale. Specializes in highly inventive personal weaponry. Truly a king of the tuck and roll surface effect, especially in muscled bodies; even the clothing he paints ripples with muscles! Perhaps the most eccentric interpreter of movie plots and action sequences of all the Golden Age painters, using his special gestural style to great effect.

簡歷

Artists Biography

ALEX NKRUMAH BOATENG

1954 年生於西非加納
加納 阿克拉地區 作

「我是自學繪畫的。有一天，我看見電影院用著一些很小的畫做海報。1985 年，我首次嘗試用畫布畫海報，那齣電影叫《Five For Hell》。海報反應很好，吸引很多觀眾來看電影。我就是這樣開始創作電影海報的。」

— Alex Nkrumah Boateng, 2010

Alex Nkrumah Boateng 是加納首位以電影海報畫作成名的藝術家。他為殖民時代電影院繪製海報，其作品也隨著八十年代中的流動影院巡迴各地鄉郊。Boateng 才華洋溢，畫技超卓，擅於以立體角度描繪栩栩如生的畫面，包括肌肉關節、火焰場面和拳腳動態。他更擅長極其細緻的局部描繪，如鱗片、血滴、毛髮、草葉等，在傳統中煥發自然主義的表現手法，畫面的宏觀佈局與微觀細節皆得心應手。亦以其西方名人肖像畫見稱，筆下人物有米高積遜等，畫技嫻熟。同樣擅長大小幅面的海報畫。

Born 1954, Ghana, West Africa
Works from the Accra region, Ghana

'I learned to paint all on my own. One day I saw that the cinema business was using very small pictures. My first attempt for a canvas poster was in 1985 for a film named Five For Hell. It was good because it attracted so many people. This was how it all started.' --

— Alex Nkrumah Boateng 2010

Alex Nkrumah Boateng is arguably the first artist to be identified with movie poster painting in Ghana, creating posters both for colonial-era movie theatres and for the mobile cinema that was beginning to take hold in rural areas in the mid-1980s. Boateng is a talented technical painter who can handle tricky 3D perspectives to create lively scenarios involving muscles, fire and action. Capable of extremely detailed depictions, he is a powerhouse of naturalistic expression within the tradition. He excels at micro-details such as scales, blood, hair and blades of grass, and melds macro and micro detail very effectively. Also is known for his skillful 'praise portraits' of Western celebrities such as Michael Jackson. Equally adept at large and small format poster paintings.

簡歷

Artists Biography

D.A. JASPER

1966 年生於西非加納
加納 阿克拉地區 作

「小學時，繪畫科的成績最好，父母就建議我跟 Emmanuel Okai 先生習畫，因為他是附近最好的藝術家。因為 Okai 先生，我的畫開始由交功課轉化為油畫和設計。我主要靠想像力去詮釋藝術，這讓我有能力用不同媒介創作。1986 年，我畫了我第一張電影海報……我愛上了海報創作，開始畫照片的背景，當時從沒有人這樣畫。」

— D.A. Jasper, 2012

D.A. Jasper 來自加納沿海地區，屬於電影海報黃金時代初期的多產藝術家。他終生熱衷健身，遂把這種對身體構造的深入了解和熱愛帶進電影海報創作；功夫電影海報傳統以賣起的肌肉為賣點，這個重要視覺詞匯的大量使用，他居功至偉。尤喜將典型功夫人物作超現實詮釋，例如加上連串火球、熔岩噴湧作背景。出道初期，他亦以建築物外牆畫和廣告板聞名，以及手繪造型棺材作品系列《Fantastic Afterlife Vehicles》，這批雕塑作品在 Kane Kwei、Paa Joe 和 Theophilus Nii Anum Sowah 三位藝術家的工作室製作，大部份作品外殼由 D.A. Jasper 繪畫，畫功精細入微。

Born 1966, Ghana, West Africa
Works from the Accra region, Ghana

'During my primary school, drawing was my best subject so my parents advised that I should study under Mr Emmanuel Okai because he was the best artist in the vicinity. It was under Mr Okai that my subject drawing transformed into painting and designing. I depended on my own imagination skills and ability to interpret, and that made me a multi-artist. I painted my first movie poster in 1986...I fell in love with posters and also began painting photo backgrounds, which were not in existence at that time.'

—D.A. Jasper, 2012

D.A. Jasper is a prolific, seminal Golden Age movie poster painter from the Coastal region. A life-long bodybuilding enthusiast, he brought his love and intimate knowledge of musculature to the genre of movie posters, and is largely responsible for bulging muscles being a major part of the visual vocabulary of this entire tradition. Makes hyper-realistic interpretations of original action images. His orbs of fire, bunched like hanging grapes, seem to spew molten spits of lava. Early in his career, he was also known for painting building facades and billboards, as well as the nuanced and detailed exteriors of the vast majority of FAVs, Fantastic Afterlife Vehicles, sculpted in the workshops of Kane Kwei, Paa Joe, and Theophilus Nii Anum Sowah.

簡歷

Artists Biography

STOGER

1972 年生於西非加納
加納 阿克拉地區 作

「在學時，我總是比不上同學的成績好，例如英文或數學科；不過說到畫畫，我就是全班最好的。哥哥看出我內心對藝術的熱愛。作品有沒有人願意付款，我都不在乎。無論貧富，我都喜歡畫畫。」

— Stoger, 2012

Stoger 是天才電影海報畫家 D.A. Jasper 的弟弟，受其所教。他的名字 Stoger 是加納本地土語，得自他在舞台上極富節拍的流麗舞步。其海報畫作充滿想像力，人物動感十足。超現實主義的畫風著重細節，常常結合明顯的筆觸，繪畫飄動的衣飾和彈動的肌肉。很少依從典型的空間構圖。運用極其細緻的局部細節，既炫耀畫技，亦訴說自己對電影的理解。為海報上的人物創作閃電般的框線，為本來已相當立體的氣氛加添爆炸感。他由九十年代中期開始手繪電影海報，直至 2010 年左右。

Born 1972, Ghana, West Africa
Works from the Accra region, Ghana

'At school, I found it difficult coping with my colleagues when it came to subjects such as English or Mathematics, but when I came to drawing or painting, I was the best in class. My brother saw the zeal in me. Whether it pays or not, I do not care. In riches or poverty I enjoy painting.'

— Stoger, 2012

Stoger trained under his older brother, the gifted movie poster painter, D.A. Jasper. Named for his smooth and rhythmic excellence on the dance floor – known as a *stoger* in local Ghanaian parlance. His imagination-driven posters tend toward an abundance of action-based imagery. Hyper-realistic detailed style is often combined with more gestural brush strokes in rippling clothing and musculature. Formal spatial orientation a non-issue. Can use exacting detail both to flaunt his technical ability and to tell 'his' version of a movie. Creates electrified borders on figures to give explosive quality to his already almost 3D renderings. Painted movie posters from the early mid-1990s until the dawn of the millennium.

簡歷

Artists Biography

BRIGHT OBENG

1974 年生於西非加納
加納 阿克拉地區 作

「我繪畫時的感覺：我感到身心愉悅，特別是成功畫出心目中的圖像時。我習畫三年，然後正式出道成為一位藝術家。」

— Bright Obeng, 2010

Bright Obeng 師承藝術大師 Victor Martky (又名 Afrimartey)。八十年代晚期,還是少年的 Bright Obeng 瘋狂迷上功夫電影，並開始繪畫電影海報。畫面豐富細緻，圖像密集，卻毫無壓迫感。藝術家善於把不同物件放在畫面中，雖然物件之間似無關聯，大小不同，遠近各異，卻因神韻相似而融為一體。筆下的主人翁洋溢英雄的典型神髓，肌肉賁起，四肢健碩，常帶著側身一瞥的表情。衣飾紋理飄然若真，皮膚肌理細膩，仿似能摸到脈搏一般。尤其善於繪畫叢林，彷彿成竹在胸，亦擅於繪畫肌肉和特定時代服飾。

Born 1974, Ghana, West Africa
Works from the Accra region, Ghana

'How I feel when I am painting: I feel happy, especially when I come out with a real image of the picture I am imagining. I spent three years in apprenticeship and came out to be an artist.'

— Bright Obeng, 2010

Bright Obeng apprenticed with master Victor Martky (aka Afrimartey) and began painting movie posters as a teenager in the late 1980s. An avid kung fu movie fan. Paints in great detail and with no fear of density in imagery. Throws seemingly unrelated images of completely different scale and dimensional planes together with verve. His protagonists really pop in heroic propaganda poses, muscles blaring. Likes to include a sideways glance on his character's faces. Can create ripples on clothing as well as flesh, with veins protruding in abundance. Knows his jungle foliage in addition to muscles and period clothing.

簡歷

Artists Biography

GILBERT FORSON

1975 年生於西非加納
加納 阿克拉地區 作

「九歲時，我為學校贏了藝術大獎第一名，初中時更取得獎學金。後來，我被迫輟學，回鄉幫媽媽務農。幸得神眷顧，我在媽媽屋子牆上畫的一幅素描被人留意，我才再次得遇伯樂。我成為一名藝術學徒，因為勤奮、順服和尊重的態度，後來獲委任管理工作室。」

— Gilbert Forson, 2010

Gilbert Forson 是一個行吟詩人般的藝術家，創作讓他來回於加納中部及沿海地帶的不同地區，後來他在沿海地區設立了自己的工作室。他擅長繪畫想像力豐富的圖像，跟主體有相當密切的關係；尤其擅於繪畫一些想像中的虛構武器，筆下的人物肌肉發達，身材健碩，裝束怪異獨特。可惜，後來電腦軟件設計的打印圖片湧現，這些充滿熱情和心血的手繪電影海報漸漸被取代。

Born 1975, Ghana, West Africa

Works from the Accra region, Ghana

'It all started when I was nine and I won the first place for the whole school in art. Afterwards I had a scholarship throughout my Junior Secondary level, but afterwards I needed to go to the village to help my mother in farming. By His Grace my talent was again noticed when I drew a sketch on the wall of my mother. I became an apprentice and then through my hardworking, obedience and respect, I was put in charge of the workshop.'

—Gilbert Forson, 2010

Gilbert Forson is an art troubadour whose work has taken him to various locales around the Central and Coastal regions of Ghana, where he would set up his studio for years at a time. Specializes in imagination-driven images with the norm being an out-of-scale relationship between featured subjects. One of the very best depictees of yet-to-be-invented weaponry, and is equally adept with explicit muscularity and eccentric garb. Laments that the advent of computer-printed images has effectively displaced him from his real passion, painting movie posters.

簡歷

Artists Biography

SAMUEL

1969 年生於西非加納
加納 阿克拉地區 作

「十一歲時，我唸小學五年級。當時全班有四個男孩子都叫 Samuel，不過因為我的藝術科成績總是很好，所有朋友都叫我『藝術 Samuel』。我為一家錄像帶圖書館畫了五年錄像帶海報。」

— Samuel, 2010

Samuel 是 Joe Mensah 的姪兒，也是他的第一代門生，後者是黃金時代初期的海報畫大師。Samuel 活躍於九十年代初期至晚期，手繪電影海報。喜用藍色，從海報背景，以至頭髮光影、手槍、皮草和皺起的衣服，都以藍色繪製。使用的意象往往傳達一種有趣而扭曲的自然主義。他繪畫的火焰常常看似熔岩奔流，似乎只為了營造氣氛和戲劇效果。筆下的人物從未溫和敦重，每一張臉都充滿焦慮！非常重視細節的操控，從紙幣上的人面紋理，到人物身邊的煙霧，處處皆見功夫。跟 Joe Mensah 一樣熱愛男子肌肉洋溢的陽剛之氣。很少如實描繪電影中的動作場面和其他場景，專注創作過於寫實。

Born 1969, Ghana, West Africa
Works from the Accra region, Ghana

'In primary school class five, when I was eleven, we had four boys called Samuel, but because I had always been good in art, all friends called me Samuel Arts. I drew video posters for a video library for five years.'

—Samuel, 2010

Samuel was among the first-generation apprentices of his uncle, the seminal Golden Age master poster painter Joe Mensah. Actively painted movie posters from early to late 1990s. Loves blue everything, from backgrounds to hair highlights to guns, fur and ruffled clothing. Imagery often conveys an interestingly distorted naturalism. Seemingly just for the effect, he paints molten, lava-spitting hydrangeas of fire. Never a gentle countenance painted by Samuel—there's angst in every face! His control of detail extends all the way from the micro-depiction of faces on paper money to the wispy smoke outlines he often adds to his figures. Shares his Uncle Joe's passion for overt muscularity. Not too concerned with verisimilitude between actions in the movie, and his creative representations thereof.

簡歷

Artists Biography

DAN NYENKUMAH

1969 年生於西非加納
加納 阿克拉地區 作

「我三歲開始在沙上畫畫。六歲入學，就在紙上和木板上畫畫。有時，我會畫古老曆書上的故事，也會畫《聖經》裡有關祖先的事跡。後來，我決定要成為一個優秀的、於當代具代表性的藝術家。」

—Dan Nyenkumah, 2010

Dan Nyenkumah 是海報畫大師 Joe Mensah 的第一代門生，嚴格遵守其畫派講究細節的風格，在一眾門生中可謂表表者。其手繪電影海報作品橫跨九十年代，被譽為抽象超現實之王。尤其擅於結合波紋、直線和圓形圖騰，揮灑自如。從蛇身的細小鱗片至纖幼的睫毛，他都遊刃有餘。人若仔細察看他的海報作品，就會發現畫作上的色塊，其實是由大量單色油彩點點所組成的。藝術家甚喜塗抹多層油彩，令作品有種立體的錯覺；亦喜繪畫熔岩紛飛的火球場面。作品稀少。曾為 2000 年展覽《Extreme Canvas》的圖錄繪製封面，作品為一電影海報。

Born 1969, Ghana, West Africa
Works from the Accra region, Ghana

'I started drawing on sand at the age of three. At age six, when I started my schooling, I began drawing on paper and wood boards. Sometimes I used to draw stories from old calendars and from the Bible about our ancient ancestors. After that, I decided to learn to be a good-time artist.'

— Dan Nyenkumah, 2010

Dan Nyenkumah is a first-generation apprentice of the master poster painter, Joe Mensah, and is a titan of the Joe Mensah school of exacting detail. Painted movie posters from the early to late 1990s. A king of abstracted hyperrealism. Unusual ability to combine rippling, straight lines and circular motifs with equal aplomb. No detail, from individual snake scales to eyelashes, is too exacting for him to depict. Careful inspection will reveal nary a spot of single-tone paint to be found on any of his posters. Through obsessive over-painting he achieves perceived multi-dimensionality. Loves to paint swirling orbs of molten fire. Not prolific. Painted the cover (movie poster) image of the exhibition catalogue *Extreme Canvas* (2000).

簡歷

Artists Biography

AFRICATTA

1967 年生於西非加納
加納庫馬西市作

「六歲時，我學著用粉筆在石板上寫寫畫畫。這馬上就觸動我對藝術的熱愛。很慶幸，我的家人都很欣賞。爸爸鼓勵我，說：『兒子，別放棄！』如他所言，我的確沒有放棄，因為我愛藝術，藝術與我合一。」

—Africatta, 2012

Africatta 是加納電影海報「黃金時代」初期的畫家，亦是一位藝術教師，於加納中部庫馬西市任教。他用普通畫筆在微濕的油彩上點刷，營造出噴筆的效果。這種人造噴筆風格在他筆下登峰造極，被譽為「Africatta 神筆」。藝術家充份運用微妙的招牌畫風，略過具體細節，轉而以宏觀方式描繪影像，以「神筆」令其栩栩如生。Africatta 是「庫馬西四人組」的首腦成員，四人組包括畫家 Babs、Kofi Issah 及 Francisco，三人都是 Africatta 的門生，在其工作室受教。

Born 1967, Ghana, West Africa.
Works from Kumasi, Ghana

'As a little boy of six I developed the passion of art immediately after learning the use of chalk on a slate. I was very fortunate because my family appreciated it, and my dad said 'boy, don't stop, keep on it'. I haven't stopped as my dad encouraged me because I love art and art is in me.'

--Africatta, 2012

Africatta is a seminal Golden Age movie poster painter and art teacher from Kumasi in Central Ghana, who perfected the faux airbrush style know as 'Africatta's master stroke'. In spite of its airbrushed appearance, this stroke is actually executed with a regular paintbrush and a dobbing technique utilizing wet paint. He makes the most of his subtle signature style without depicting specific micro-detail, allowing the macro parameters of the image to be realized through his 'master stroke'. Africatta is known as the leader of the 'Kumasi Four', which also includes the painters Babs, Kofi Issah, and Francisco, all of whom apprenticed in his studio.

簡歷

Artists Biography

Babs

1975 年生於西非加納
加納庫馬西市作

「我自幼熱愛藝術，約五歲時開始描摹，後習素描。繪畫成了我的愛好。Sam Francisco 是我的老師，是他推動我立志成為藝術家的。199 年，我開始跟他一起畫電影海報。」
— Babs, 2010

Babs 是「庫馬西四人組」中最年輕的成員。成員都是加納中部的海報畫家，以稱為「Africatta 神筆」的噴筆風格創作，畫面細節纖毫畢現，筆觸卻幾近隱形。藝術家運用鮮艷顏色結合動作圖像，畫面效果強烈，極具爆炸感，以作電影宣傳之用。這種噴筆風格的作品畫面平滑，紋理看似簡單，藝術家卻喜挑戰極限，以此創作層次複雜的構圖。他傾向使用大膽的配色，如橙配藍、紅配黑等，亦常以藍白色光影加強畫面的戲劇感。

Born 1975, Ghana, West Africa
Works from Kumasi, Ghana

'I started having an interest in arts since my infancy around the age of five years when I used to trace pictures and later practice drawing by sketches. It became my hobby. I was motivated to become an artist today by Sam Francisco, when he imparted his knowledge in me. I started painting film posters with him in 1994.'
— Babs, 2010

Babs is the youngest of the 'Kumasi Four' -- poster painters who worked in the airbrush style epitomized by 'Africatta's master stroke', associated with the Central region of Ghana. Achieves the effect of great detail without any visible brushstrokes. Uses explosive combinations of vibrant colour and action images to promote his version of events. The smoothness and seemingly textural simplicity of the airbrush style are always challenged by Babs' penchant for creating complex, often overlapping compositions. Prefers bold colour combinations such as orange and blue, red and black. Frequently enhances highlights with dramatic blue-white light.

簡歷

Artists Biography

MUSLIM

1967 年生於西非加納，1995 年卒
加納 阿克拉地區 作

「關於已故的 Muslim Mohammed，他的密友 Africatta 引述他的話：『我喜愛繪畫電影海報，尤勝其他畫種，因為我能用海報充份發展畫技，特別是用不同顏色描繪健碩男兒的時候。』 Africatta 補充說：『Muslim 的確是一位技藝超凡的畫家，他筆下的人物和物件幾可亂真，彷彿觸手可及。』」

— 2010

Muslim 師承海報畫大師 Africatta，在庫馬西市受訓，不過大部份海報畫作則是他居於阿克拉沿海地區居住時繪製的。加納的一眾電影海報畫家都十分喜愛 Muslim 的作品。雖然他能以「Africatta 神筆」這種噴筆風格作畫，他後來專注於一種超現實主義的表現手法，更類近另一位藝術大師 Joe Mensah 的風格。他甚至因 Mensah 的「彩虹髮色」畫技（用十種顏色描繪頭髮上的光影）而聞名，亦喜用藍色調作畫。尤擅描繪肌肉，彷彿觸手生溫，彈性十足，可媲美 Leonardo、Dan Nyenkumah、Joe Mensah 及 D. A. Jasper 幾位藝術大師。善於營造肌膚的深淺色調變化。畫面的細微局部，以至火焰的種種形態，皆遊刃有餘。在庫馬西市和沿海地區皆公認為才華橫溢的電影海報畫家，惜英年早逝，1995 年因鎌狀細胞性貧血而病逝，得年 28 歲。加納的藝術英才偉人，巨星殞落，為世未知。

1967 - 1995, Ghana, West Africa
Worked from the Accra region, Ghana

Of the late Muslim Mohammed, his close friend Africatta quotes Muslim as saying, "I love painting cinema posters better than any other painting because that's where I can best express my skills on the canvas, especially when it comes in terms of treating the colors to bring out a muscle man." Africatta adds, "Muslim was a skillful painter indeed, because he could paint realistically to bring out figures and objects in the scenes as if they were touchable."

— 2010

Muslim apprenticed with the master Africatta in Kumasi, but painted most of his posters while living on the Coast outside of Accra. He is the Ghanaian movie poster painters' own favourite artist. Although he studied the airbrush style of the 'master stroke of Africatta', he later devoted himself to a hyper-realistic representational style much more akin to the school of Joe Mensah. He is even known to use Joe's 'Rainbow Coalition' of hair colour highlights, and is another espouser of the blue hue. He can create an abundance of musculature and ripples of flesh at the same level of excellence as Leonardo, Dan Nyenkumah, Joe Mensah and D. A. Jasper. Excels at creating skin-tone variation all the way from dark to very light. Micro detail, fire in every form, no problem. Is recognized both in Kumasi and on the Coast as the genius movie poster painter whose career ended far too soon in 1995, when he tragically died of sickle cell anemia at the age of 28. An art hero in Ghana and gone before the outside world even knew he was there.

簡歷

Biography

策展人

Curated by

Ernie Wolfe III

Ernie Wolfe III畢業於美國麻薩諸塞州的威廉姆斯學院。是一位將畢生奉獻于探索非洲藝術及文化，自 1973 年 起到訪非洲近 50 次。1981 年，Ernie Wolfe於 西洛杉磯建立了以他的名字命名的畫廊，擅長於並列非洲繪畫及雕塑和美國廣受好評的當代藝術家作品的展覽。他曾撰寫四本有關各種非洲藝術現象的書，從傳統題材如肯尼亞的文化(《概論肯尼亞的藝術》，史密森尼學會出版, 1979)，到一些更現代的主題，包括加納手繪電影海報(Extreme Canvas 1, 2000;Extreme Canvas 2, 2012)。

Ernie Wolfe III has made nearly 50 trips to Africa since 1973. He is a lifer in the world of African art, culture, and adventure, establishing his gallery in West Los Angeles in 1981, where he specializes in juxtaposition exhibitions between African painting and sculpture and the work of acclaimed contemporary American artists. He has authored four books on various African art phenomena ranging from the traditional material culture of Kenya (*An Introduction to the Arts of Kenya*, Smithsonian Institution, 1979) to more modern topics, including hand-painted movie posters from Ghana (*Extreme Canvas 1*, 2000 and *Extreme Canvas 2*, 2012). Ernie is a graduate of Williams College, USA.