The homecoming

Gaining prominence around the world, African art has a vibrant local scene, too. Carolina Ruiz reports from Ghana

Interest in art from Africa has never been stronger. Western galleries are recognizing the continent's art is increasingly viable to museums in Europe and especially in the US, when traditional art is being to appear on the radar of the art world. And a dedicated art Fair was launched in London in 2013, and now takes place annually. In Africa, though, the picture is less rosy. Public funding is not easy. With the exception of South Africa and Nigeria, there are no commercial galleries and the artist's work cannot be expected to provide them. However, despite the global appetite for African art, emerging talents face challenges.

If any country occupies that conundrum, it is Ghana. The west African state provides public funding for contemporary art but has only a tiny commercial sector. Yet it has a vigorous art scene and is the headquarters of International Contemporary Art Fairs in America, and Europe. Although, the first African contemporary gallery for contemporary art, opened in March. Having taken shape from the heart of Ghana's independent, it is already playing an important platform for artists who have lived in Europe and continue to develop their careers, yet have limited access to that nourishing market. And increasingly, they are finding that it is difficult to find an audience for their work in their home countries. However, having made it to Europe, some artists were able to move back to Africa.

For all the work that Ghana has been able to accomplish in the installation and marketing of its own art, it has been relatively successful. Although it has beento the forefront of recent developments in Africa, it has not been able to make it in the global market. In recent years, Ghanaian artists have had the opportunity to work on several major projects, such as the installation of the African Pavilion at the Biennale in Venice. However, this has not been the case in recent years, as the government has been focusing on the development of the country's economy and has not been able to allocate sufficient funds for the arts. It has been challenging for artists to find support and funding for their projects, and they have had to rely on external sources, such as grants and private donations.

An important milestone for the Ghanaian art scene was the opening of the first African contemporary gallery, Léonard N'goumou, in 2009. The gallery, located in the heart of Accra, is dedicated to promoting contemporary African art. The gallery has since expanded its activities and now includes a space for exhibitions and workshops. It has also become a hub for artists to network and collaborate. The gallery's success has been due to the strong support of local and international collectors, who have been drawn to the vibrant scene in Ghana and its commitment to promoting African art.

One of the most prominent artists represented by the gallery is Elikat, who has been living and working in the UK for several years. Elikat's work is known for its playful and colorful style, which reflects his heritage and his experiences of life in the UK. The artist has been involved in several projects with the gallery, including a solo exhibition in 2010 and a group show in 2012. Elikat's work has also been featured in several international exhibitions, including at the Venice Biennale and the Armory Show in New York.

The growth of the Ghanaian art scene has been documented in the book "Contemporary African Art: Ghana," which was published by the museum of Contemporary Art in Accra. The book provides a comprehensive overview of the art scene in Ghana, including interviews with artists, curators, and collectors, as well as a detailed analysis of the development of the art scene over the past decade. The book is a valuable resource for anyone interested in the cultural and artistic landscape of Ghana, and it highlights the potential of the Ghanaian art scene to continue to grow and develop.

One of the most significant factors contributing to the growth of the Ghanaian art scene is the support of local and international collectors, who have been drawn to the vibrant scene in Ghana and its commitment to promoting African art. The support of these collectors has been crucial in helping artists to realize their potential and to gain recognition on the international stage. As the art scene continues to grow and develop, it is likely that we will see a greater number of Ghanaian artists gaining recognition on the international stage, and it is exciting to think about the potential for the future.