



Training of Trainers' (ToT)

14 March 2023

EVC – a Project Focussing on Collective Narratives in Transnational Collaborations Praxis





2015

COLLO



QUESTION DE DIDACTIQUE
DANS L'EDUCATION ARTISTIQUE AU CAMEROUN

Leading ideas

1. Exploration of imageries that shape our perception of the world
- that again shapes our behavior and actions.
2. Understanding of these imageries as entangled imageries.
3. Exploration in transnational dialogue between artists, educators, and students.



2018

Labba
Douala



INSTITUT de
FORMATION
ARTISTIQUE

UNISA
university
of south africa



UNIVERSITY OF
EDUCATION, WINNEBA

2019



2019



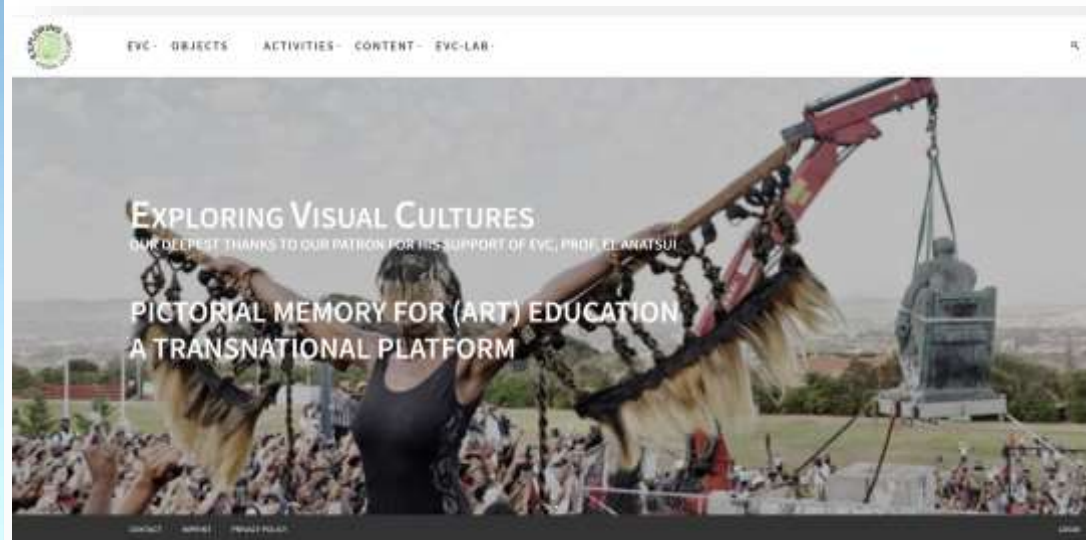
TECHNICAL UNIVERSITY OF KENYA

Education and Training for the Real World



Cameroon
Ghana
Germany
Kenya
South Africa
Brazil

Hong Kong
Japan
China
...



www.explore-vc.org



OBJECTS

Filter resources



The Netherlands



Verifiable history: "The Great Wave off Kanagawa"



Verifiable information in fiction



South African flag



Building built on sand through Spain



Two thousand feet



Remembering the first South African identity



1910s artwork



Remembering and memorializing: Hans Holbein the Younger



Remembering the Cuban Revolution



100 years since the Russian Revolution: 100 examples of artworks of Russia



Polynesian art



Remembering the history of art in the digital world



Various systems in China



Large High Street



Monumental art



19th-century art



Two thousand feet



In Place of Silence



Various systems in China



Remembering history



The "Monuments of the Great American West"



South African flag



Logo University of Toronto



The "Monuments of the Great American West"



South African flag



Logo University of Toronto



The "Monuments of the Great American West"



South African flag



Logo University of Toronto



UT OMNES UNUM SINT



South African flag



Logo University of Toronto



The "Monuments of the Great American West"



South African flag



Logo University of Toronto



The "Monuments of the Great American West"



South African flag



Logo University of Toronto



The "Monuments of the Great American West"



South African flag



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South African flag



Logo University of Toronto



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South African flag



Logo University of Toronto



The "Monuments of the Great American West"



South African flag



Logo University of Toronto

WHAT IS AN 'OBJECT'?

COLLECTIVE MEMORY

FASHION: A DECOLONISATION CONVERSATION

'GENDER' IN TRANSCULTURAL PERSPECTIVES

WORLD MAPS - WORLD VIEWS

EVC-LAB

What is an 'Object'?

By Stefan Eisenhofer



GALLERIES

Ground Floor

Viewing 100% online from the virtual gallery space. The virtual gallery space is available 24/7. The virtual gallery space is available 24/7. The virtual gallery space is available 24/7.



Face Forward ... into my home

The artist's work is a collection of portraits of women from different cultures and backgrounds. The artist's work is a collection of portraits of women from different cultures and backgrounds.

Water Bodies

The exhibition 'Water Bodies - Narratives of the Anthropocene at Mahalla Berlin' features works by artists from Africa, Latin America, and Europe. The exhibition 'Water Bodies - Narratives of the Anthropocene at Mahalla Berlin' features works by artists from Africa, Latin America, and Europe.



Thomas Jüttner/Bau

The artist's work is a collection of objects and materials. The artist's work is a collection of objects and materials.

Collection Memory

The exhibition 'Collection Memory' features a collection of objects and materials. The exhibition 'Collection Memory' features a collection of objects and materials.



Prisca Kemmly's Studio

The artist's work is a collection of objects and materials. The artist's work is a collection of objects and materials.

Reich Coasting

The exhibition 'Reich Coasting' features a collection of objects and materials. The exhibition 'Reich Coasting' features a collection of objects and materials.



Water Bodies

Hochparterre Mahalla Berlin



For the exhibition 'water bodies - narratives of the anthropocene' at Mahalla Berlin, nine artists from Africa, Latin America and Europe came together - as part of a documenta fifteen residency. They have dealt with the theme in very different ways: Their strategies range from whistle blowing to reflection, from documentation and shocking to healing.

Juste Constant Onana Amougui, Isadora Canela, Hugo Haddad, Lis Haddad, Esther Kute, Thais Paiva Machado, Theophilus Mensah, Shonisani Netshia, Christian Kabuß

15.8.2022 - 21.8.2022, Mahalla Berlin

In cooperation with Benjamin Merten (the again) and Joachim Boerner (Projekthof Kamitz)



Joint opening with Jim Anglin



How can we understand global learning in arts/cultural education today?

A Bit of Theory





Exclusion

Difference

Distance

Resonance

Basic patterns of cultural contact



Destruction

**Pluralism
Multiculturalism**

Interculturalism

Transculture

**static
isolated, pure**

**dynamic
entangled**

**Cultural Dimension
The notion that shapes the contact with "the other" in a contact zone**

Negotiation of equals
egalitarian/dynamic

Hegemony / Dominance
hierarchical/static

**Political Dimension
Power-Relations**

Basic patterns of cultural contact

static

dynamic

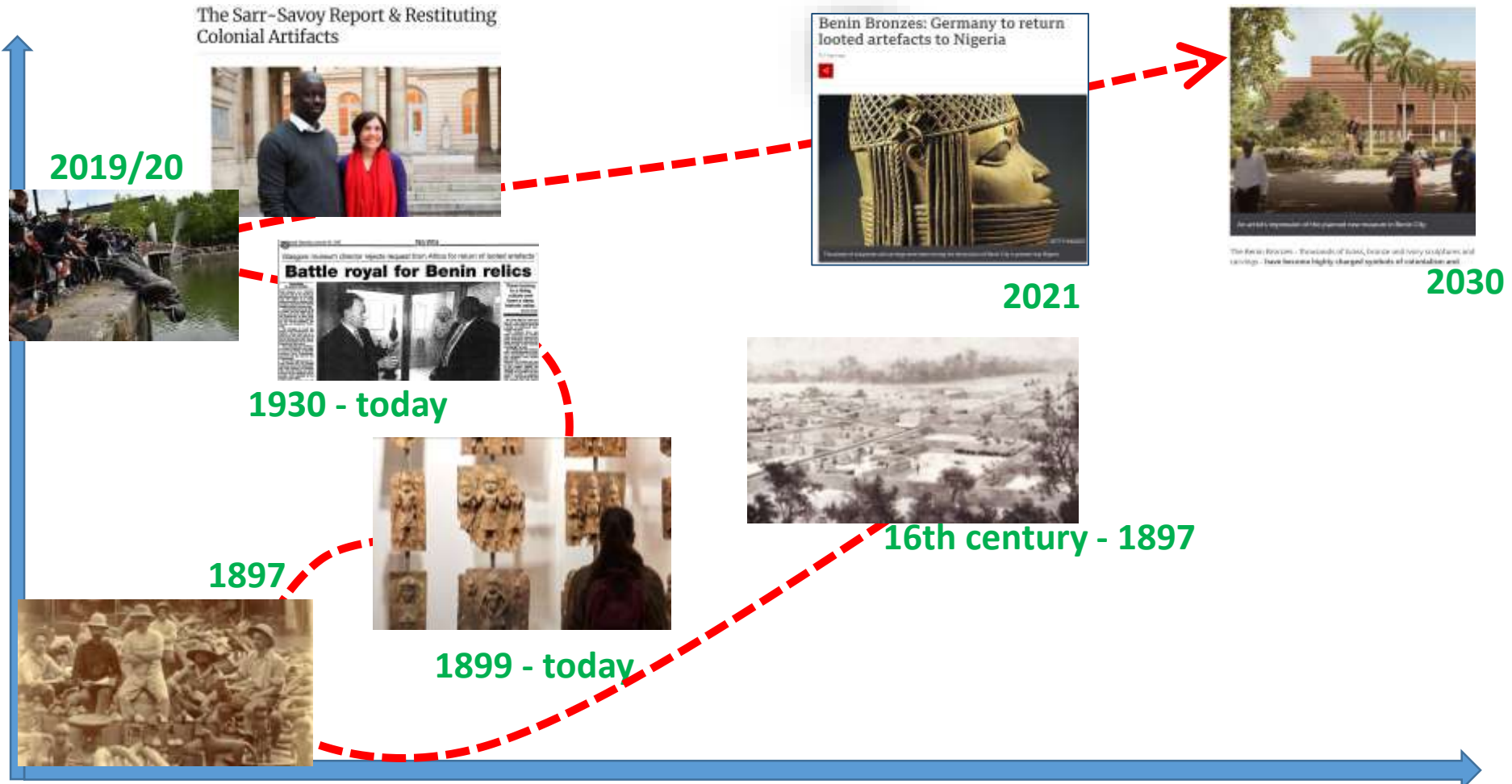


Negotiation of equals
egalitarian/dynamic

Self-empowerment of powerless groups
hierarchical/dynamic

Hegemony / Dominance
hierarchical/static

Political Dimension
Power-Relations



Destruction/Exclusion

Difference

Distance

Resonance

Basic patterns of cultural contact



New questions emerging

- **Who owns** the works? Can works, but also *bodies of knowledge*, be shared?
- **Who speaks** about the works? Which voices are heard? What perspectives are brought to bear?
- **Which narratives** are told in different contexts?
- **Which language** do we use, English or a local language (German, Èdó)? Does the chosen language limit the knowledge about the objects - but also the communication? What cultural concepts does the language convey that cannot be adequately translated into the other languages?
- Can the works be **negotiated**? Can we negotiate interpretations?
- How do we deal with **the non-translatable**?
- **What mode of being** do the “works/artefacts” have? Are they objects or sensitive 'non-objects', i.e. independently acting subjects, agents?
- What would be the **goal of this negotiation**? Is it also about reconciliation, healing?

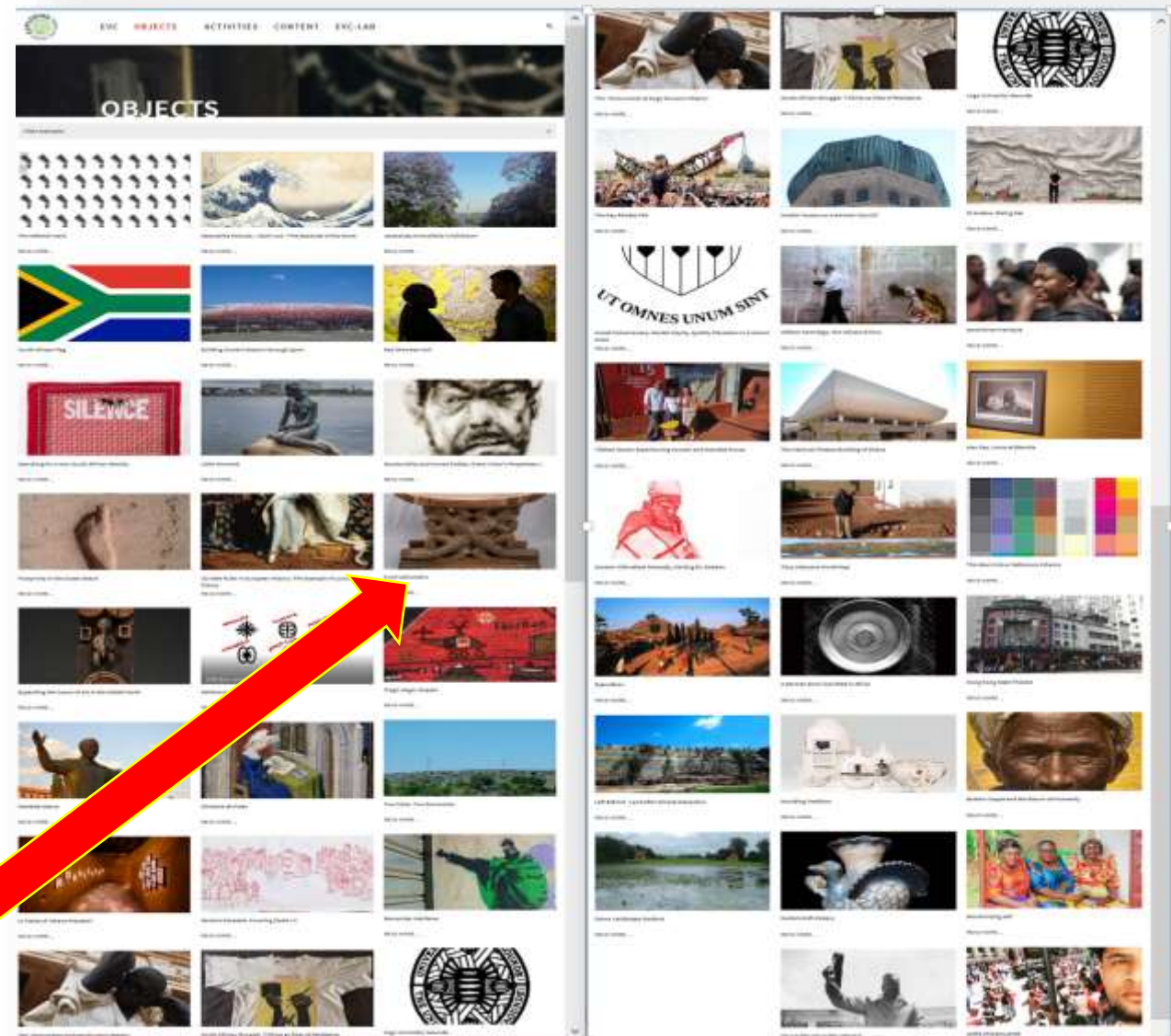
Attempts at Possible Answers

Theory meets Praxis



➤ **Who owns?** Where are the archives? Can bodies of knowledge be shared?

We understand EVC as sharing experiences between partners from the Global South and the Global North in order to build a common (experience) treasure and common 'knowledge'.





3. Identifikation und (Selbst-)befragung

“Eigene Kultur” und Position

2. Überraschung, Nachforschung, Rückfragen



1. Auswahl und Interpretation
Objekte repräsentieren eine Idee und sie wirken auf Menschen

Position, Perspektive des Partners



4. Ähnlichkeiten und Unterschiede

5. Feedback / Verhandlung

6. Mögliche Ergebnisse (beide Seiten)

- Erweiterung des Horizonts
- Differenzierung des Blicks
- Inhaltliche Positionierung
- **Aushandlung von Wissen als soziale Praxis**



➤ **Who speaks?** From which perspectives? Which voices are heard?

The ideal is that contributions are written in dialogue / polylogue.

Example: <https://www.explore-vc.org/en/objects/el-anatsui-rising-sea.html>



OBJECTS

Yinka Shonibare CBE (RA), Mrs Pinckney and the Emancipated Birds of South Carolina

Nobumasa Kiyonaga & Bernadette Van Haute & Ernst Wagner



Yinka Shonibare CBE: "Mrs Pinckney and the Emancipated Birds of South Carolina", 2017, Fibreglass mannequin, Dutch wax printed cotton textile, bird cage, birds, leather and globe, 248 x 115 x 134 cm. Yale Center for British Art Collection, New Haven. Courtesy the artist and James Cohan Gallery, New York. Photographed: Stephen White & Co.

Reading an image – in Shimonoseki (Japan), Pretoria (South Africa) and Munich (Germany)

Ways of accessing images differ in the various regions around the globe. Interested in diversity, i.e. differences, the three authors tried out the



Bernadette Van Haute

Mrs Pinckney and the Emancipated Birds of South Carolina (2017) is a sculpture in the round composed of a headless, female, 'white' mannequin swathed in historical dress and balancing on a globe. In place of her head is an empty birdcage from which three birds have escaped. The work was created by the internationally renowned artist Yinka Shonibare (born 1962) who is a black man of Nigerian descent living in the United Kingdom. He can thus be identified as a member of the African diaspora. In his artworks he usually engages with concepts that are related to the politics of colonialism and the slave trade and explores cultural identity in the context of globalisation. ^[1] While his creations are deeply

READ MORE



Nobumasa Kiyonaga

The oeuvre of Yinka Shonibare CBE is often characterised by a colourful and at the same time amusing appearance. This facilitates the viewer's immediate access. This is also the case with his 2017 work *Mrs Pinckney and the Emancipated Birds of South Carolina*. What one perceives here at first glance is the figure of a lady wearing historical European clothing, a "Robe à la Française" from the 18th century. However, the clothing is unusually colourful. Moreover, the woman is standing on a sphere, albeit shakily and leaning forward somewhat. This image quickly connects with the traditional European iconography of "Fortuna", i.e. the admonishing, allegorical symbol of "fate". It turns out that the sphere

READ MORE



Ernst Wagner

A life-size, headless, female mannequin balances on a globe showing the African continent from the



Objects at the Museum Fünf Kontinente - Perspectives from Ghana



BAC
COL
PER



Linguist Staff
Yeku Sekyi-Baidoo


Anonymous
Mid 20th century
Wood and metal foil
Length 188 cm
Origin: Ghana, exhibited at Museum Fünf Kontinente, Munich
Museum Fünf Kontinente München

The Elephant-Calf Icon on Asante Linguist Staff
 This contribution is part of the gallery *Perspectives from Ghana on Museum Objects in Germany*

The paper examines the elephant icon making up the finial of the linguist staff of the Asantehene of Ghana. It discusses the adoption of the motif of the Mother Elephant with its Calf standing on it as an icon of the Asantehene, and its cosmological implications including beliefs, philosophy and values. From the central point of view of the art, the paper discusses the aesthetics and 'ontology' of intergenerational elephants both as a natural art and artistic construction, and the social, cultural and educational significance of the icon in the specific context of the Asante royalty and in the general Akan context.

 Yeku Sekyi-Baidoo

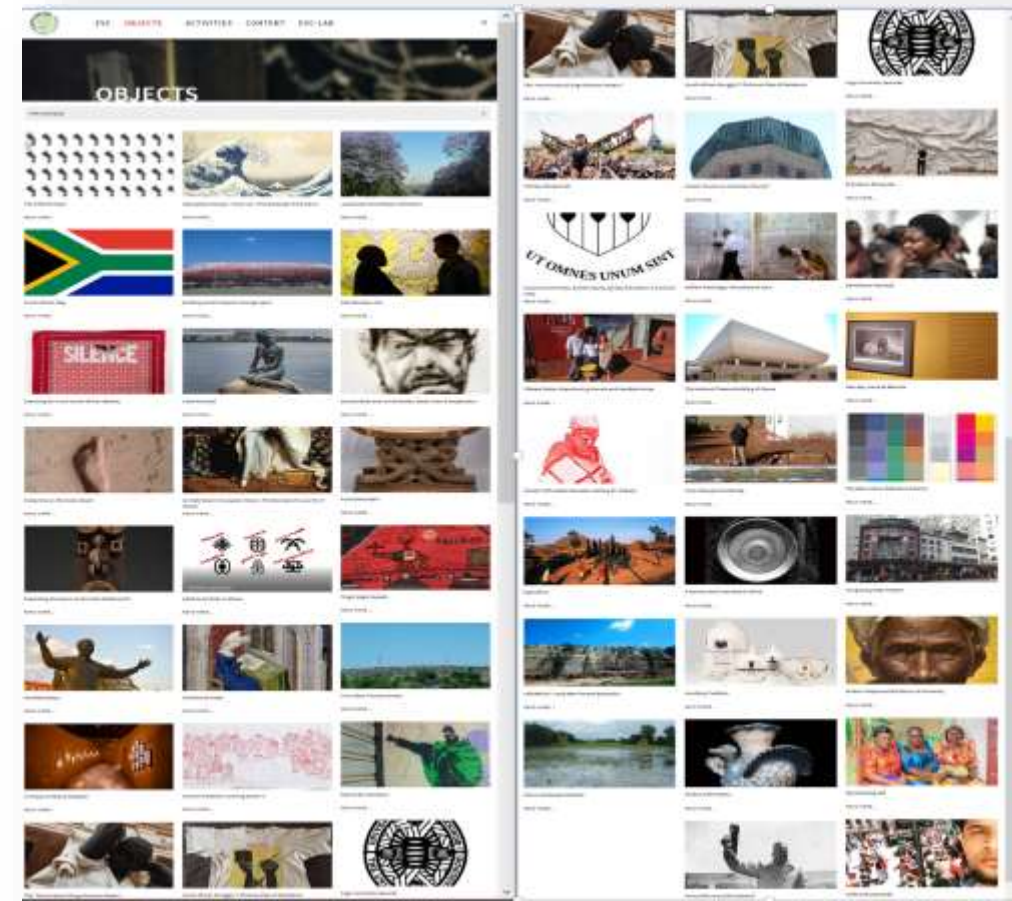
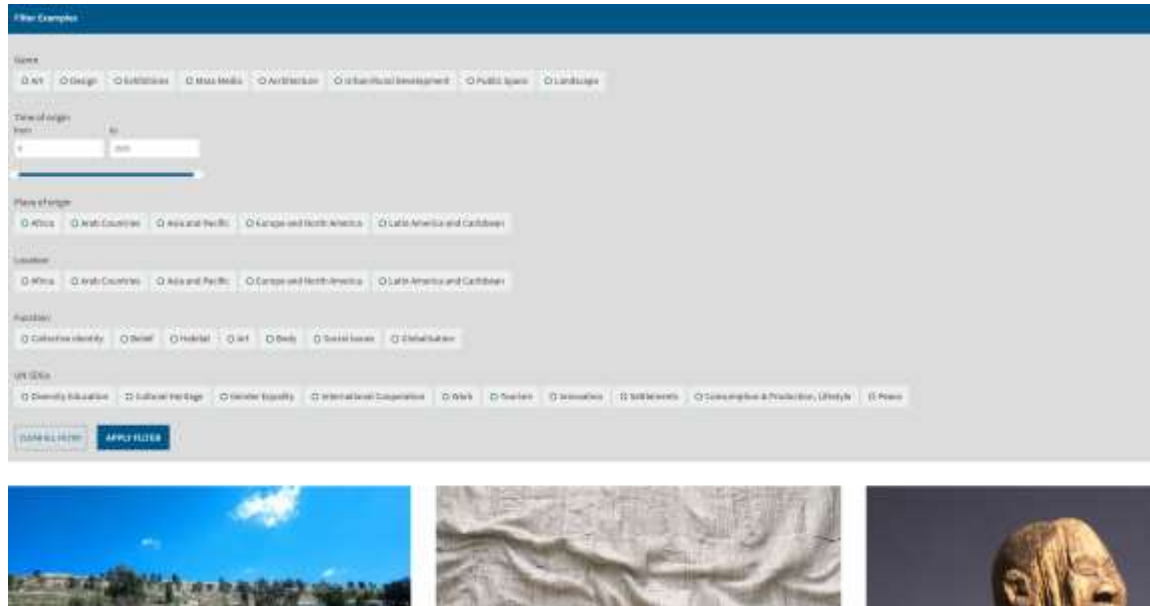
The Akan linguist staff icon represents various aspects of the philosophy, values and symbolism of clan, town or ethnicity. The elephant icon, like other symbols of the Asante empire, is used in fabric and stool designs as well as the finial of the staff (Sargang) (SOF134), which is an important royal funeral rite. Links of the staff include stoolholders, clan lineage, and wood charred historically to line the stool.

A blue, cloud-shaped graphic with a soft, irregular border, centered on a white background. Inside the cloud, the text "This is (also) an invitation" is written in white. The word "invitation" is in a larger, bold font than the rest of the text.

This is (also) an
invitation

➤ Which narratives are told?

Each narrative responds to the specific local context in education. The existing narratives show interesting differences in respect to functions of the objects, e.g. social cohesion, nation building, collective memory, or political agitation.



Exploring Visual Culture. Selection Criteria - The Cape Town Model

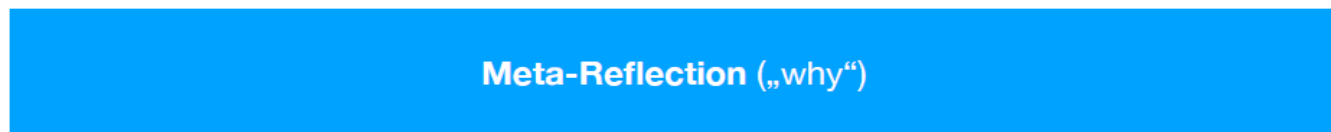


Tangible or intangible objects of
visual culture



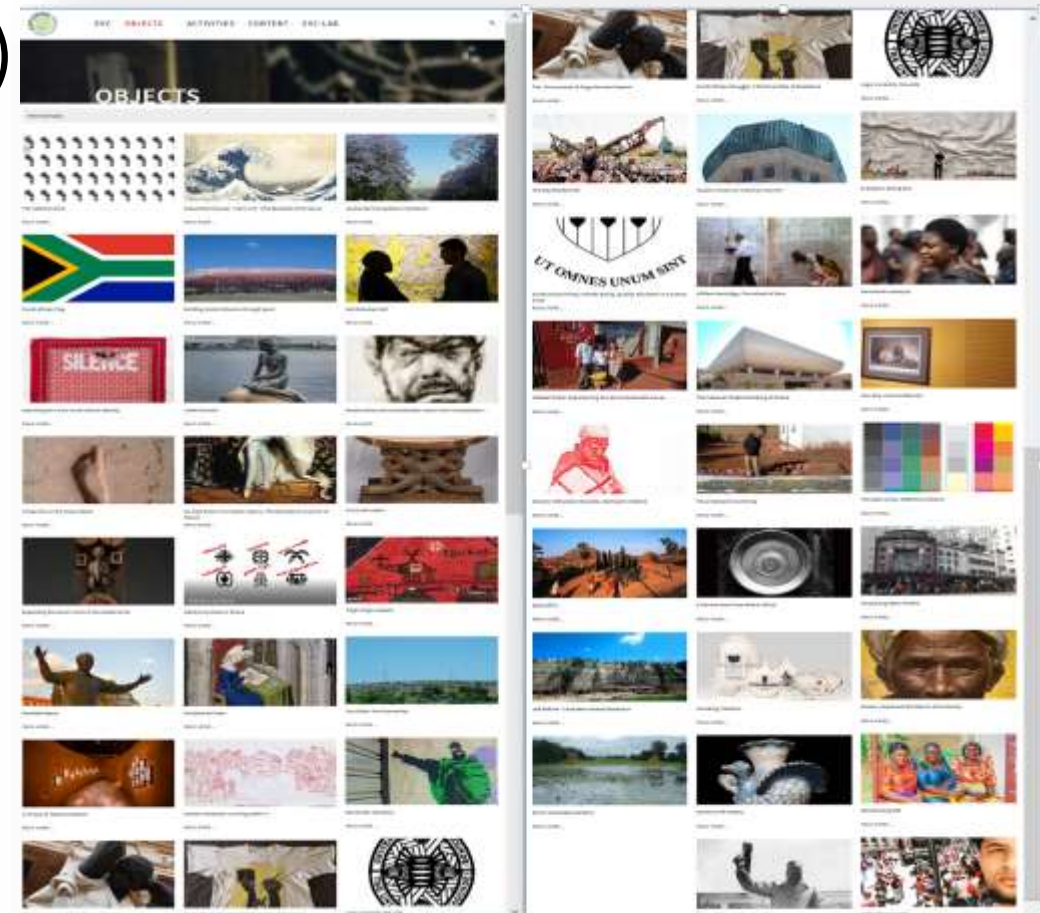
Transcultural
entanglements in the
context of globalization,
migration, and
decolonization

Relevance for Education
UNESCO's ESD



Interesting focal points appearing here, which can lead to team-specific profiles, e.g.

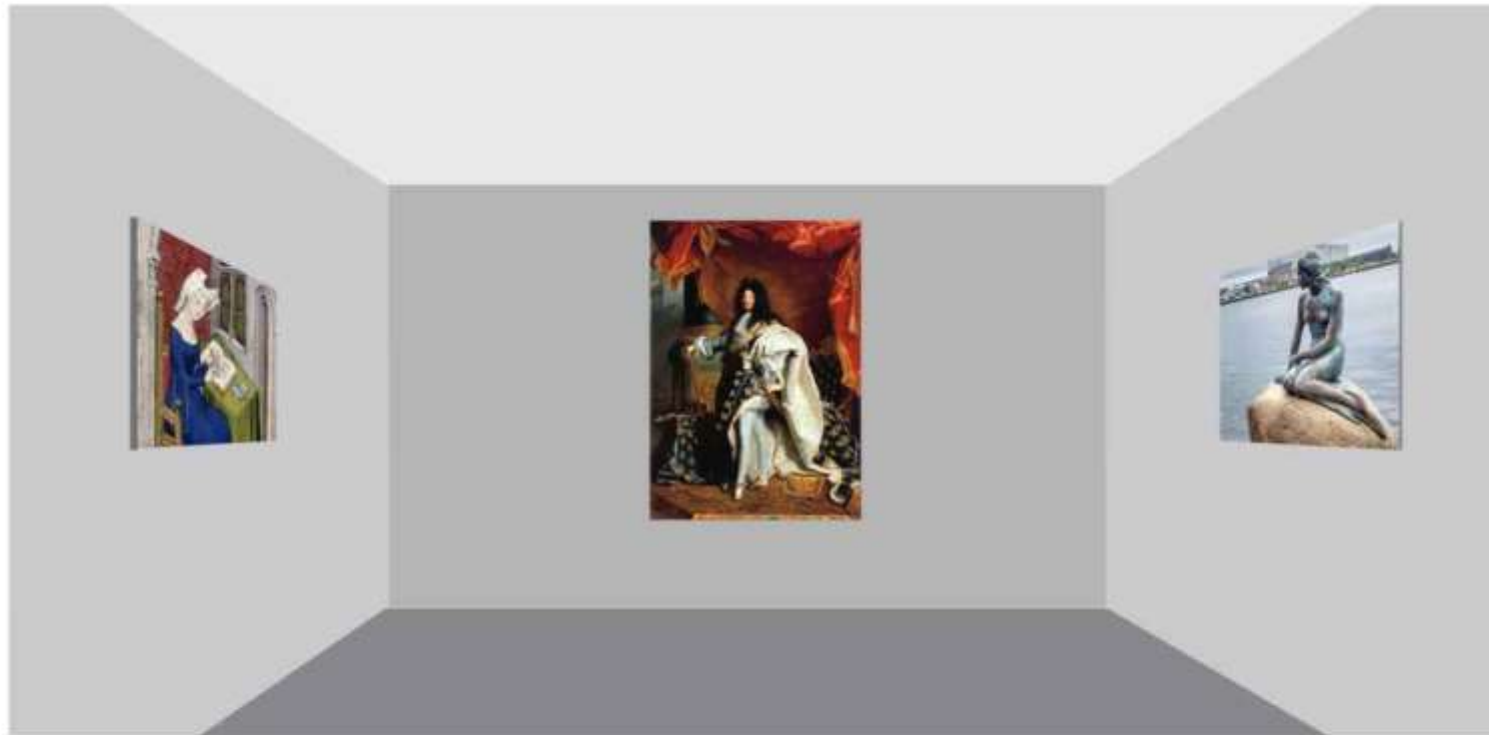
- Values-based, social education (Ghana)
- Nation building, identity (Cameroon, Kenya)
- Collective memory (Cameroon, Germany)
- Political Agitation (South Africa)
- Decolonization (all)
- Gender (South Africa, Germany)
- Entrepreneurship (Ghana , Kenya)



Perspectives on Gender

Transcultural Perspectives on 'Gender' between the Global South and the Global North

By Bea Lundt



This paper is a theoretical reflection of three chapters in the objects database on this website:

- › *Making women visible: Paintings showing [Christine de Pizan](#), an independent woman and creative writer of the 15th century in Europe*
- › *Deconstructing masculinities and male power in European History: A famous portrait of the French King [Louis XIV](#) from the 17/18th century.*
- › *Decoding a mythic figure as part of the symbolic order: A statue and paintings of the figure of a [mermaid](#) 19/20th century.*

What is an 'Object'?

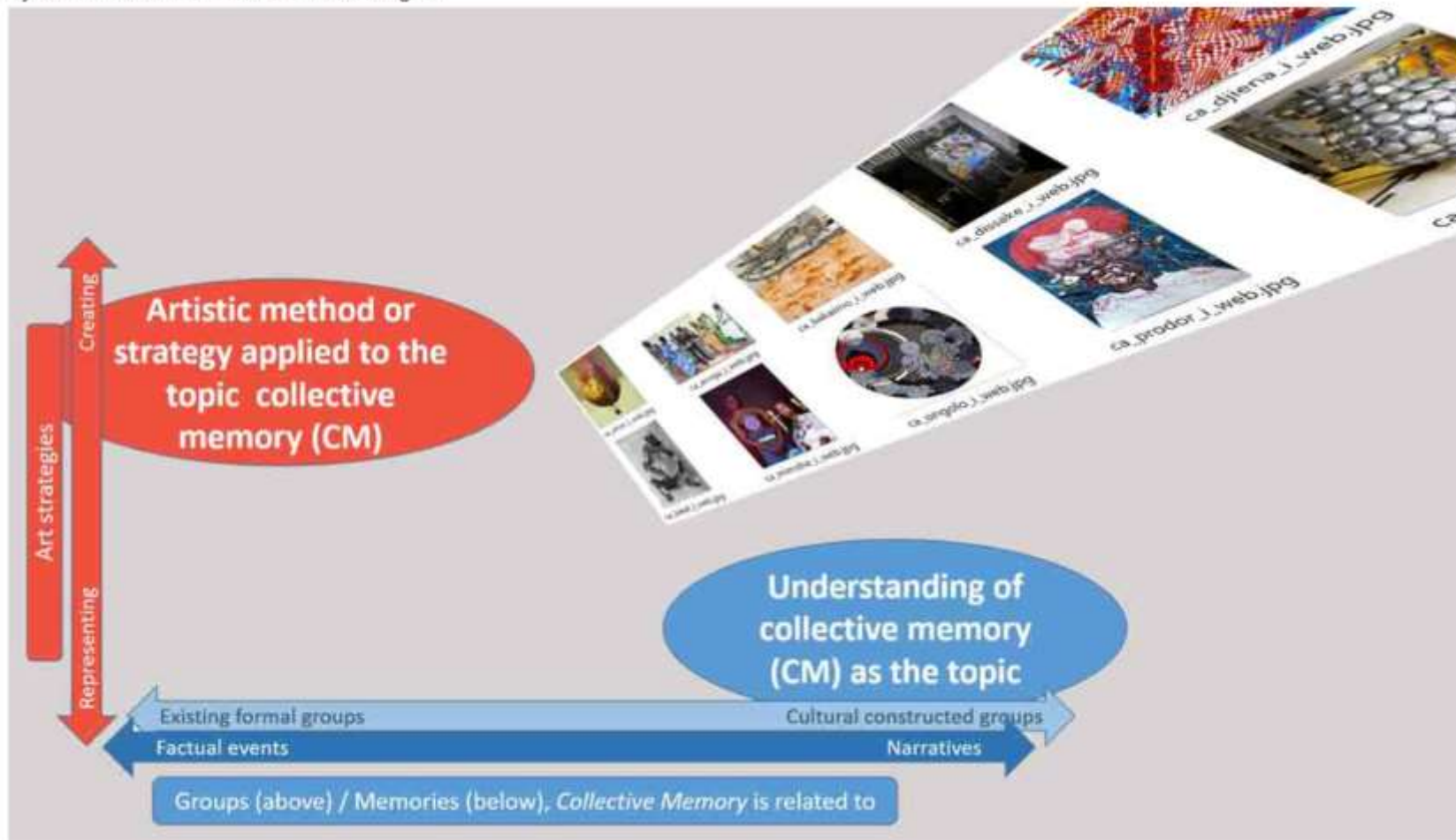
By Stefan Eisenhofer



Figure1: Vigango - Installation by Atis Rezistans - Ingolole

What art students from Africa and Europe think about Collective Memory

By Bernadette Van Haute and Ernst Wagner



➤ **Which language** do we use?

English is used, there was no alternative. In one case, Fante is used for naming the stool and parts of it.

<https://www.explore-vc.org/en/objects/funtumfunefu.html>



➤ Which language do we use?



Digital Benin Newsletter 2 November 2021

By Eiloghosa Obobaifo, Research Assistant and Data Steward, Benin City

„ [...] The next steps: Data Processing

Back in our office in Benin City we are currently in the data processing phase and are transcribing information from over 2000 catalogue cards, logbooks and other digitized material to make them accessible for the users of the database and online catalogue. While transcribing, we give importance to identifying missing information, linking and grouping objects. By connecting the object data transcribed from the National Museums our aim is to contextualize their stories and narratives to objects that have been translocated through the well documented colonial history. **We want to present these objects and tell their stories from an indigenous point of view.** Through the connection and recontextualization to the objects in the National Museums it is possible to **decontextualise them from the western perspective** in which they are displayed so far.

One example for this decontextualization of a Western perspective is that **Edo terms are only shown in written language (if at all) even though Edo is foremost a spoken language.** While transcribing we noticed that a few of the objects were misrepresented as their names were misspelled or omitted, for example *Uhunmwunelao*, *Uhunmwunekhe* and *Uhunmwunegho* were mostly classified as *UHUNMWUN* without their individual names. This posed a problem of properly identifying an object. We are currently exploring the option to include **recordings of vocalization of Edo words** in the process of transcribing in order to **give certain words the right context.** Every language has certain words that are spelt similarly but have different pronunciation and **meaning.** The inclusion of vocalizations of Edo words or names of the objects **would allow a representation in a local cultural context.**“



BACK COUPLING
COLLECTIVE MEMORY - NATIONAL MEMORY
PERSPECTIVES FROM GHANA ON MUSEUM OBJECTS IN GERMANY



digital art space, Munich



See and read more...



See and read more...

➤ **What mode of being** do the “works/artefacts” have? Are they objects or sensitive 'non-objects', i.e. independently acting subjects, agents?



Clive Pillay Women educating for change 1990, fabric (collection of the author)

OBJECTS

Figurative Coffin "Nike Trainer (Size 42)", by Paa Joe

Selasi Awusi/Sosu



Paa Joe, 2015, Wood, oil paint, synthetic fiber, foam, rubber thread, 72 cm x 57 cm x 155 cm, Origin: Ghana; exhibited at Museum Fünf Kontinente, Munich, © Museum Fünf Kontinente München

Collections, Collisions, Connections: The story of the three C's



This contribution is part of the gallery
[Perspectives from Ghana on Museum Objects in Germany](#)



From Art to Human Remains?

Museum Fünf Kontinente in Munich has a well introduced African exhibition which gives their visitors geographical understanding of the continent as a region. It is common knowledge that the global north has never invested in teaching the geography of the continent thus making it difficult for citizens to understand African countries, people and cultures. In some cases, even museums which are supposed to be centres of neutral dissemination of non-prejudiced information end up perpetrating stereotypes about regions of Africa through isolated exhibition spaces and choice of objects for exhibition. In some incidences, objects are displayed without geographical context making Africa look like one country.

My second observation is the curator's text explanations of the objects as having been made as utilitarian objects as well in addition to being arts and crafts in Western art perspective. This is a fact often missing in most Western museums and which makes their museum publics to view African objects as purely works of arts thus explored for their 'artistic' designs. By laying emphasis e.g. on artistic values of objects, there is tendency to misrepresent and misunderstand people who produce them due to the differences in values used to interpret the objects which are far removed from the makers' original intentions. It also makes it difficult for the local populations to understand what absence of these objects from local communities means to the producing cultures.

Given the ownership structures of museums in countries such as Germany, the local politicians will never support repatriation requests if they still solely understand objects as pieces of art/craft. It is high time we appreciate spirit, soul and body of these objects.

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EVC-LAB

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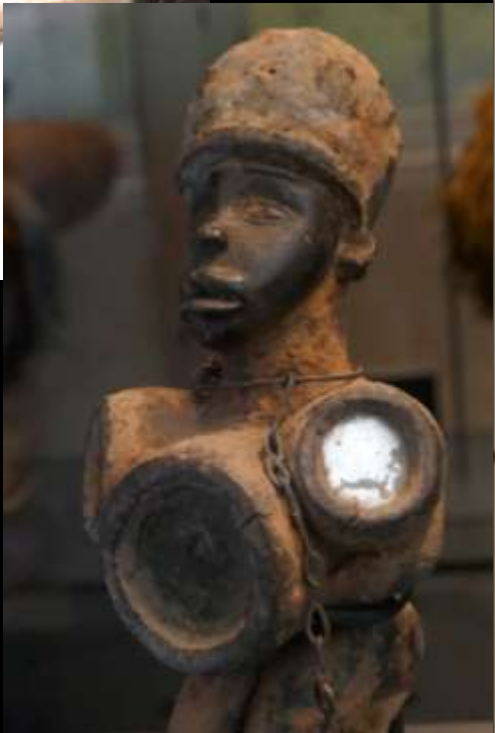
By Stefan Eisenhofer



➤ What is the **goal**?

Deconstruction of stereotypes

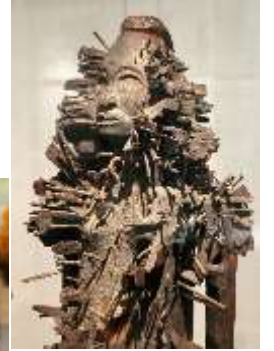
Unlearning



Negotiation of equals
egalitarian/dynamic

Hegemony / Dominance
hierarchical/static

Political Dimension
Power-Relations



Basic patterns of cultural contact

Destruction/Exclusion

Difference

Distance

Resonance



Süddeutsche Zeitung
SZ.de Zeitung Magazin

Politik Wirtschaft Meinung Panorama Sport München Bayern Kultur Gesellschaft Wissen Reise 4

22. Dezember 2020, 20:01 Uhr Geschichte

Musa Mansa, reichster Mann aller Zeiten

Mansa Musa in der Darstellung des Katalanischen Weltatlas, 1375 - die Goldmünze in seiner Hand steht für den unermesslichen Reichtum. (Foto: mauritius/magen/Science Source/NYPL)

Jeff Bezos, Bill Gates? Nein, der reichste Mann der Weltgeschichte war ein König von Mali, der im 14. Jahrhundert zu einer einzigartigen Bildreise aufbrach.

BBC RADIO 4 THE BRITISH MUSEUM **BBC**

A HISTORY OF THE WORLD IN 100 OBJECTS

Home Episodes Audio Transcript

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Ife Head

Status Symbols (1200 - 1400 AD) Episode 3 of 5

Neil MacGregor examines a sculpture, widely considered as one of the greatest achievements of world art, from Ife, a city now in south-western Nigeria.

Available now
15 minutes

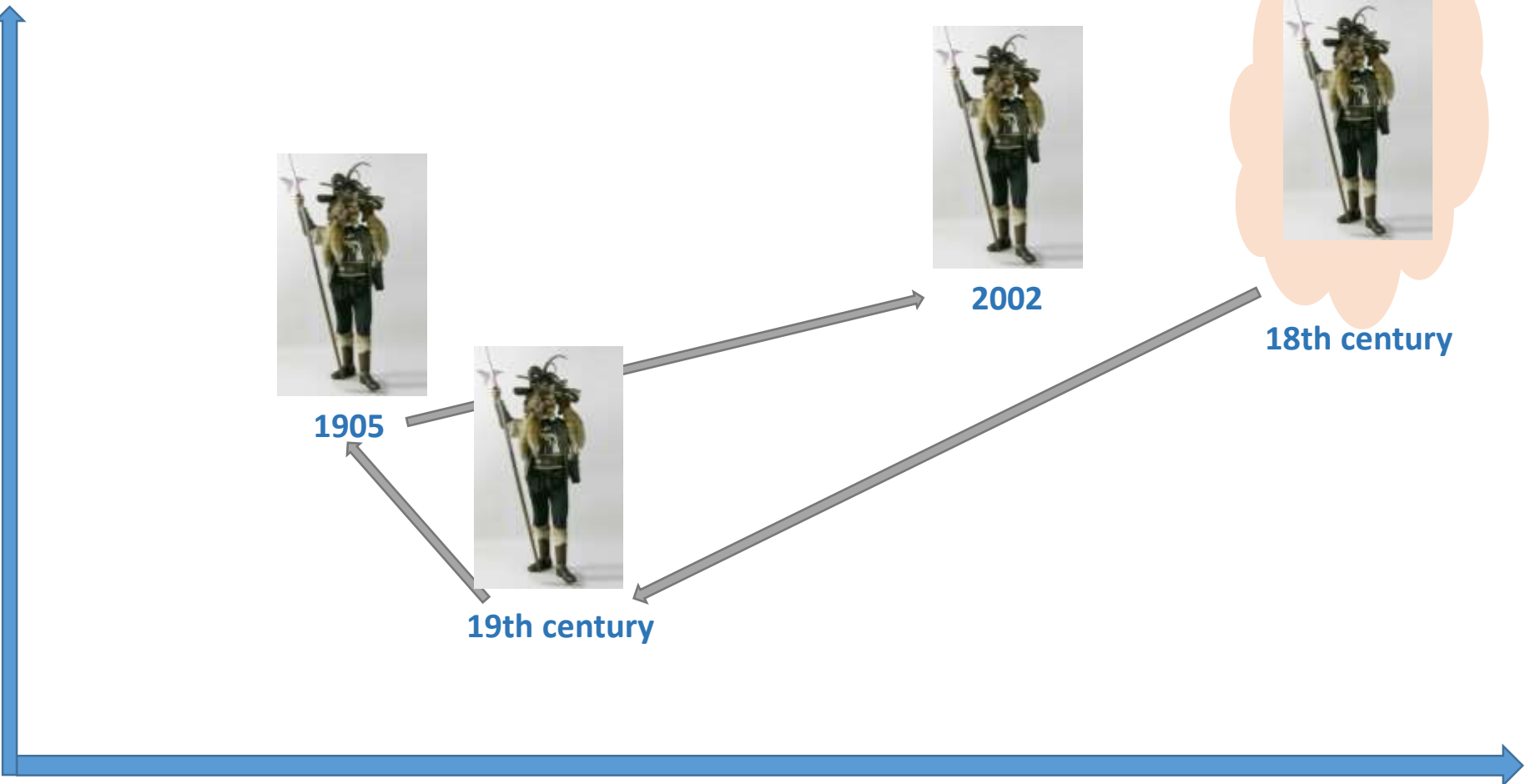
Figure in the clothes of a vineyard guardian
(„Meraner Saltner“), 1875, GNM Nürnberg



Negotiation of equals
egalitarian/dynamic

Hegemony / Dominance
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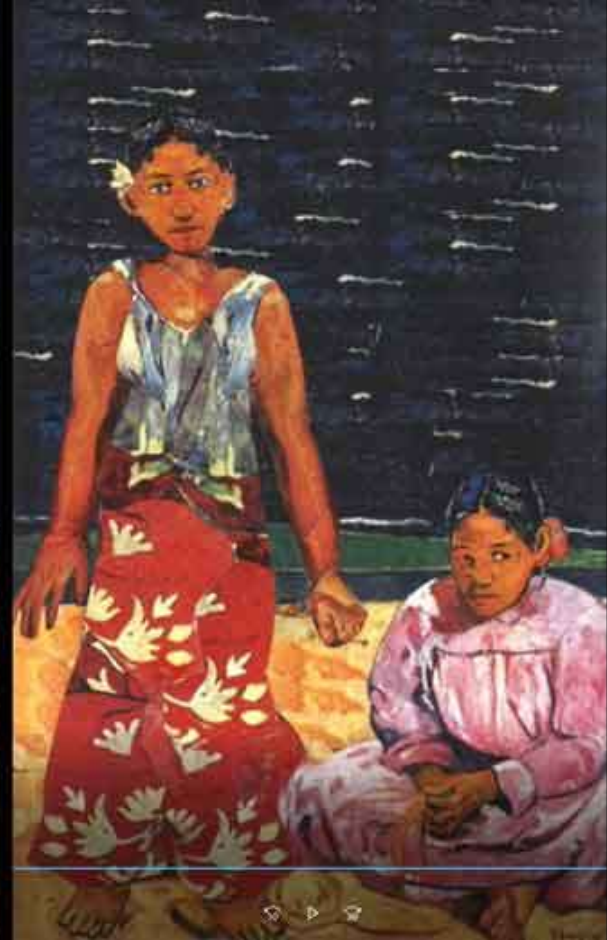
Basic patterns of cultural contact

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296076-3-2-miguel@ipg



Sind sie das Volk? Pegida – die Patriotischen Europäer gegen die Islamisierung des Abendlandes

Es waren nur ein paar Hundert Menschen, die Ende Oktober zum ersten Mal zu einem Spaziergang "Patriotischer Europäer gegen die Islamisierung des Abendlandes" in Dresden zusammenkamen. Innerhalb weniger Wochen wuchs Pegida hier zu einer Massenbewegung. Was genau in Dresden passiert und was Pegida ausmacht, analysiert Volker Weiß.





DER BEVÖLKERUNG

[Welcome](#) [Background](#) [Webcam](#) [Moments](#) [Interviews](#) [Participants](#) [Participate](#) [German](#)



Art project in the northern lighthouse of the Reichstag building

On September 12, 2000, Wolfgang Thierse, then President of the Bundestag (German

OBJECTS

Hans Haacke: Der Bevölkerung

Ernst Wagner





New questions emerging

- **Who owns** the works? Can works, but also *bodies of knowledge*, be shared?
- **Who speaks** about the works? Which voices are heard? What perspectives are brought to bear?
- **Which narratives** are told in different contexts?
- **Which language** do we use, English or a local language (German, Èdó)? Does the chosen language limit the knowledge about the objects - but also the communication? What cultural concepts does the language convey that cannot be adequately translated into the other languages?
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Thank you

ernst@wagner-mchn.de