

Minutes: 4 August 2022 (by Avi Sooful)

**Session 1: Towards transcultural and collaborative learning/teaching: Methodological considerations.** Chair: Paul-Henri Souvenir Assako Assako

Art Education and global understanding- reflecting on documenta exhibitions.

**Nicola Pauli (Germany): Branching Paths of Mediation: Should mediation of art be guided rather by history of art or by art education?**

**Selection of visual arts objects for German art classes:** Traditional curricula are guided along a chronological timeline. The works selected to support the timeline learning are European artists. Challenge: no exposure to artists outside of Europe. How can this be changed to be more inclusive?

A suggested approach to counteract this challenge will be to use a rhizome model that shows a spread/web of information to be meaningful and relevant that extends further than the borders of Europe. Education should consider the past, present and future. Consideration of storytelling, myths and remembrance, life and circle of life, hybrid creatures, nature, social interactions etc. Look at models of understanding. Look at teacher training roles. How do we consider contemporary challenges of emotional intelligence that affect students/staff post-Covid trauma? Challenge of global learning and global teaching. Latter not yet addressed as complete. Teacher training is in progress.

Belle Gille Gacha- Kenyans artist./ Reilly 2018 on concept promotion relating to museum set-ups.  
Paul Duncan- transforming visual culture using rhizome methods.

**Gertrude Nkrumah, Selasi Awusi Sosu, Ebenezar Acquah, Osuanyi Quaicoo Essel, Patrique deGraft-Yankson and Philipp Schramm, Werner Bloß (Ghana, Germany): Transnational collaboration for a textbook**

Textbook/handbook – considers topics suggested by Nicola. Colleagues from Winniba and Munich. Workshop took place at Bayreuth University. Topics:

- Ghana national theatre, Accra (architecture and its meanings)
- Coffin object in Germany (fuenf kontinente)
- Symbols (Sankofa symbol)
- Kente fabric (textiles)
- Artworks (hybridity)
- Aeroplane structures (installation by Ibrahim Malama)
- Verandah posts
- Sculptures
- Artworks (El Anatsui/ Uche Okeke/ Vincent Akwete Kofi)
- Hairstyles (Aesthetics – Akan society)
- Akuaba statue (forehead: intelligence- beauty; breast: fertility, sexuality; neck: personal care; waist/hips- childbearing, sexuality).

Curricula in Ghana are still European in content. This textbook is the other way round and has many perspectives. The selection of objects was selected by Ghanian colleagues.

## **Osuaryi Quaicoo Essel (Ghana): Teaching strategies – lessons that can be learnt from the teachers' competition**

Art competitions are held separately in Europe and Ghana. Spoke to the winning works and processes of how the works were done. (exposure to various artists, free choice of material used by students, and Personal investment by students in the making of the work. The framework of teaching and learning: creative thinking, communication, reflection, digital literacy and problem-solving towards cultural identity and global citizenship.

## **Bettina Keck (Germany), Iván Holguín Sarabia (Mexico), Alba Corina Valadez Solis (Mexico): How terms related to 'lumbung calling' can be used in art education at schools, universities and art collectives?**

Communication and human-centred-ness. A view in schools and at universities

One looks at the thinking (abstract) and understanding (values) processes and problem-solving (resources -orientated).

Exhibition (augmented reality) available for participation by the audience.

## **Session 2: Discussion of the posters and development of perspectives. Chair: Ernst Wagner**

Workgroups reflect on the various presentations and experiences. Feedback from each group.

### Group 1 (Hans)

Different perspectives. Systems of belonging. Questions asked? barriers and challengers are seen as learning opportunities. Dangers of exploitation (Hawkers game). Loss of the information in translation. Be aware of this.

### Group 2 (Gordon)

Relationship between presentations and documenta 15. No common understanding but understanding. How do these affect teaching? Students / viewers. Access to information. The viewer completes the work. Diversity of ideas and groups – Culture. Raised questions not all answers. Reflection on experiences, digest and process these. Must be inclusiveness. Collective memory here that leads to transformation = commonality of an understanding of art.

### Group 3 (Mary Clare)

Educational model. Ideas of group 3. Visual culture is a means of sharing ideas. Real-life issues, What we teach, content as educators, how to generate ideas, how to assimilate the knowledge that we teach, and how they realise the final product. Skills taught awareness, interpretation, and their relationship to the work. What is the final goal? (organise information). Make meaning, create new things

### Group 4 (Runette)

Case study. Thematic ideas for research. Looking at transdisciplinary approaches. Push /dissolve boundaries as methods for research. Constructing memory /re-memory- narrative as methodology.

### **Work Session (personal opinion)**

Installation of Atis Rezistans: Participants write answers to the question: "From your background, what do you think about the artwork/ installation? And send them via email to the web admin of the EVC website.

documenta fifteen: Participants write answers to the questions:

1. What surprised you
2. What key concepts did I observe?
3. What consequences will I draw and its consequences or impact on education?

Answers were collected and discussed.