



UNIVERSITY OF EDUCATION, WINNEBA



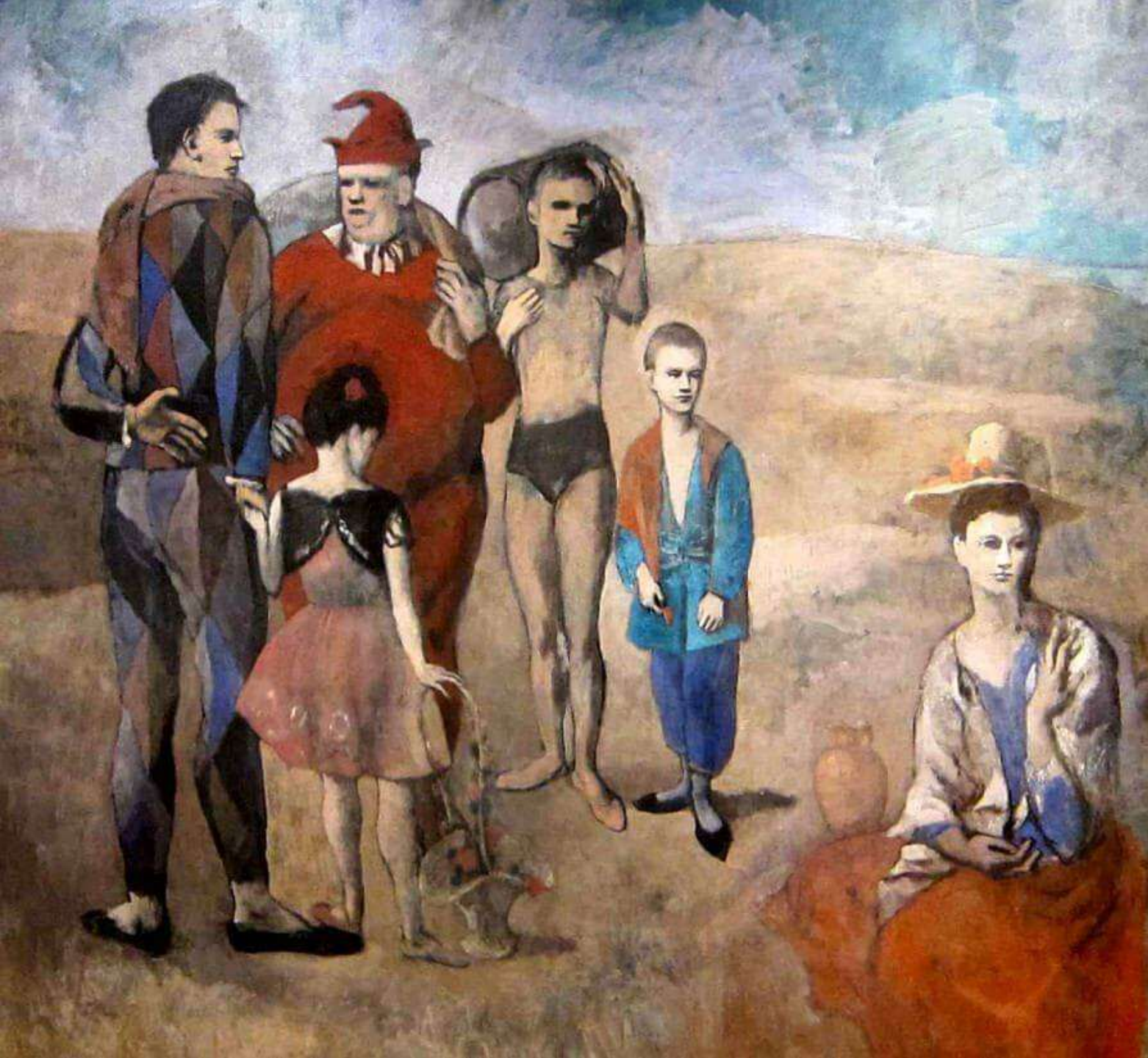


Dealing with Cultural Plagiarism and Appropriation in Multicultural Textbook for Art Education

Presenter

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**Saltimbanques (The Family of
Saltimbanques), 1905**



**Pablo Picasso *Les Femmes d'Alger*
Paris, June-July 1907**

Les Femmes d'Alger, was painted in 1907 and is the most famous example of cubism painting.



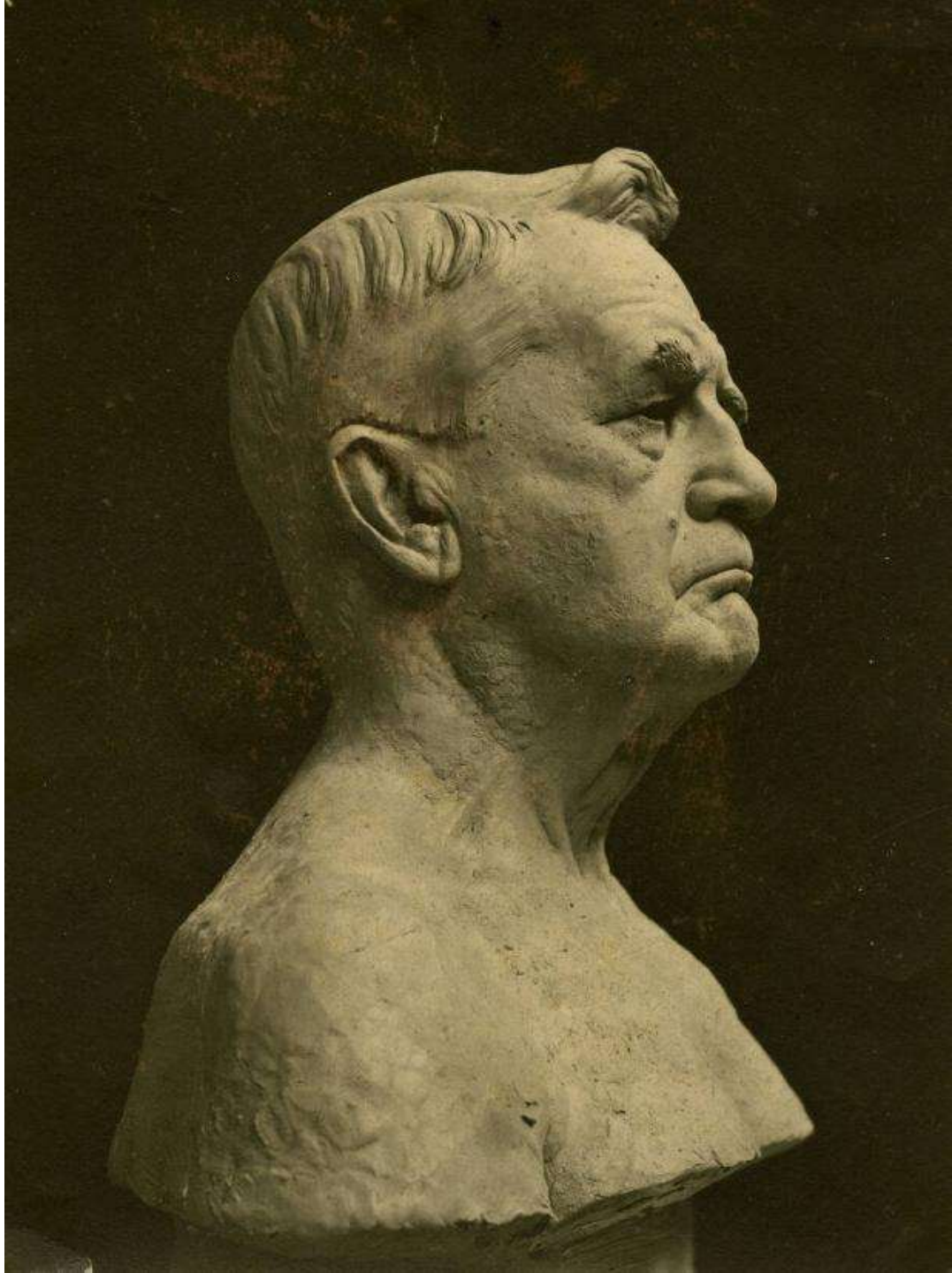
Woman in Hat and Fur Collar

Painted in Paris in 1937, and is one of the numerous portraits Picasso did of *Marie-Thérèse Walter*, his lover between 1927 and 1935, approximately, and the mother of his daughter Maya.



Picasso's **This Kiss** from 1969 only shows two heads joined by a single line occupying the entire pictorial space. Picasso does not hesitate to deform the faces in order to bring them closer together





1921

Self portrait 38.1 cm (15 in.)

[Henry Moore Complete Sculpture 1915-1986](#)



Maternity

1924

Hopton Wood stone

20.4 × 14 × 15 cm

Leeds Museums and Galleries (Leeds
Art Gallery)



Cultural appropriation or appreciation?





- **cultural identity** and
- **global citizenship**
in the school curriculum



art-based textbook for multicultural artistic impacts

legal and **social consequences** of

cultural plagiarism and appropriation

their **cultural acceptability**



- Cultural plagiarism

.. taking someone's cultural artistic expression, tangible or intangible without their consent and profiting from it



- Loss of credit and profit to the original source
- Uninformed cultural interpretation
- Lookdown on culture of others
- Reproducing stereotypes



- Cultural appropriation
- cultural apartheid
- Cultural exploitation
- cultural insensitivity
- power relations

‘Use’ one makes of what is appropriated



forms of cultural appropriation

all involve outsiders taking something from a culture other than their own.

- **Material appropriation** (tangible: e.g. Benin bronze; golden stools of Asante people)
- **Non-material appropriation** (intangible: e.g: Ananse stories, Onyame ye odimafo song, recording made by an ethnomusicologist)
- **Stylistic appropriation** (e.g: Easel painting; realism and abstractism)
- **Motif appropriation** (e.g. Picasso, Moore)
- **Subject appropriation**



Some considerations:

- cultural artifacts are communal property
- copyright duration
- Moral and legal copyrights
- World as multicultural society
- Purpose, 'intent' and 'use'



Trickle-Down

Trickle-Up

Trickle-Across



“The morale judgement of the whole concept of cultural appropriation however, cannot be determined based purely on what is being borrowed/adopted and the impacts they can have vary ...” (Cuthbert, 1998, pp. 257-260)



- **global citizenship**
- building cultural bridge for unity of purpose and development



Thank you