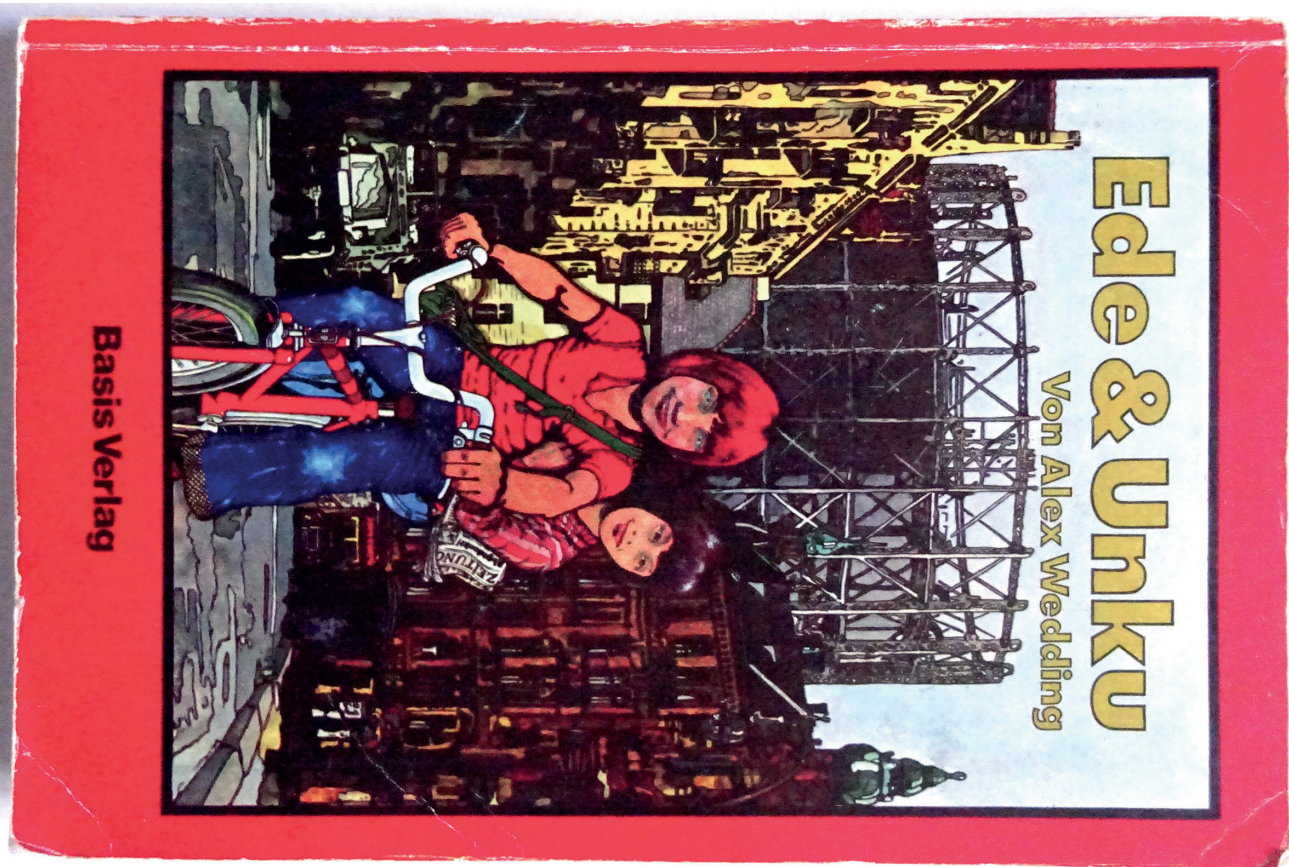
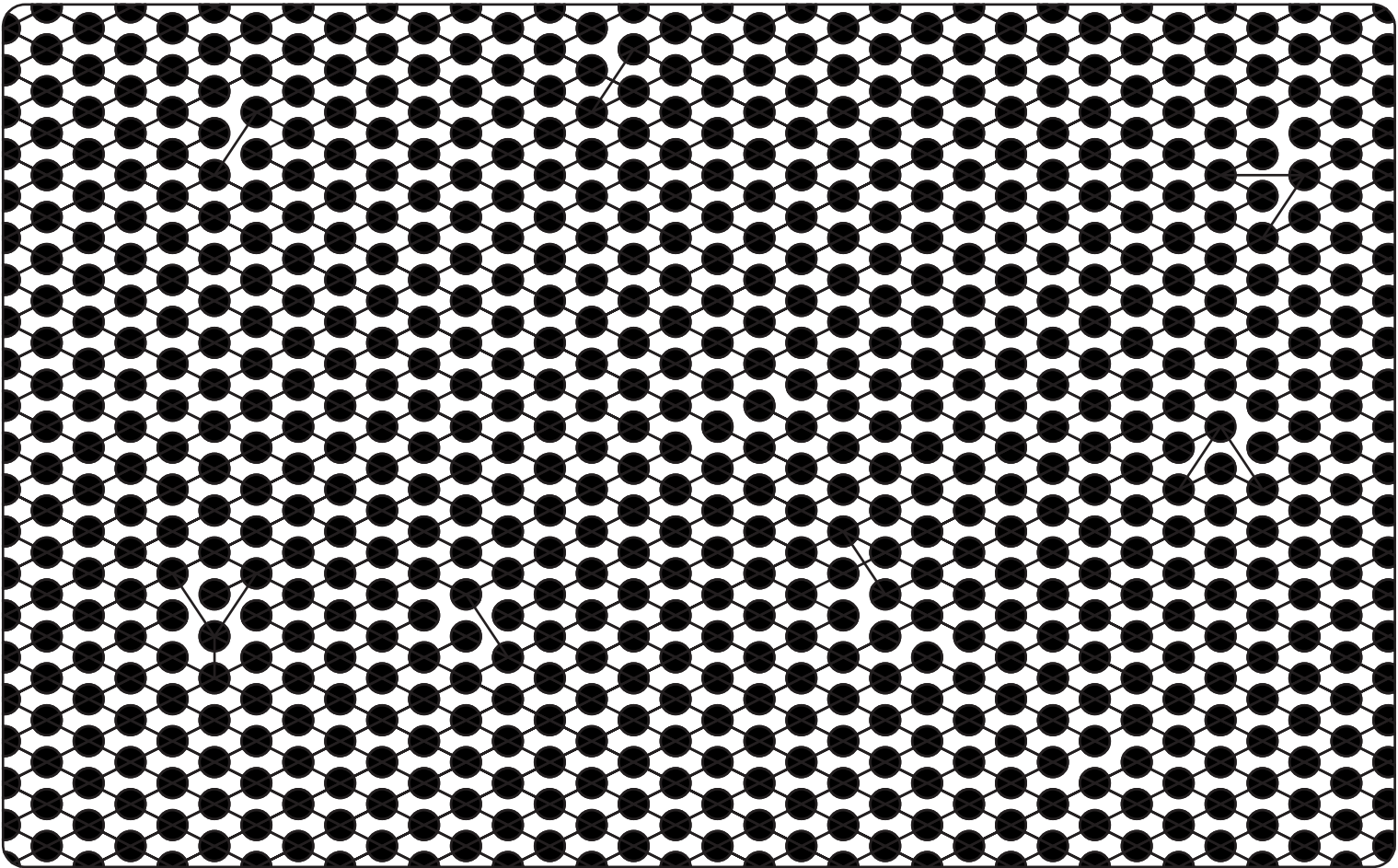




WORKING GROUP: BERLIN

Ede and Unku is a children's book by the author Grete Weiskopf (born 1905 in Salzburg, Austria, died 1966 in Saalfeld/Saale, DDR). She published the book with Malik-Verlag in 1931 under the pseudonym Alex Wedding. The book was burned at the 1933 Nazi book burning in Germany. Basis Verlag Berlin reprinted it without mention of the year.

In 1980, the book was made into a film with the title "When Unku Was Ede's Friend" by the DEFA (GDR film production).

The story relates the fate of a Berlin family, told from the perspective of the son Ede, who is about 10 years old. Ede's father is made unemployed. Following this, Ede attempts to support his family financially by delivering newspapers. In order to do this, however, he needs a bike. He borrows the deposit for the bike from Unku, a Roma, whom Ede meets during the first chapter of the book, in which he ventures alone to a fairground. In the meantime, the unemployed father is recruited for shifts in a company, in which the workers are currently on strike. By means of a trick, Ede is successful in protecting his father from being seen as a strikebreaker.

The book describes how Ede and Unku, who are socially marginalised in different ways – Ede as a representative of the working classes, and Unku as a representative of the Roma people – form a strong alliance in a time of existential threat, fear and distrust.

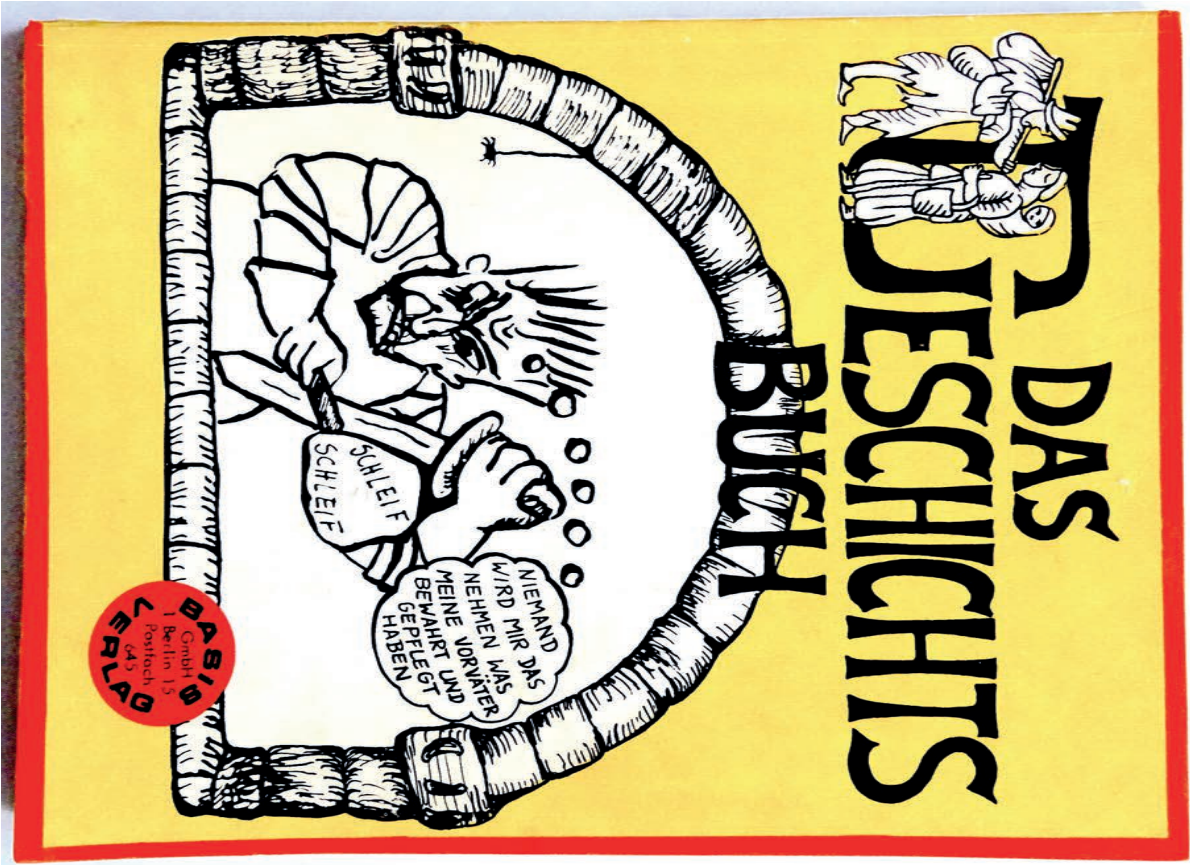
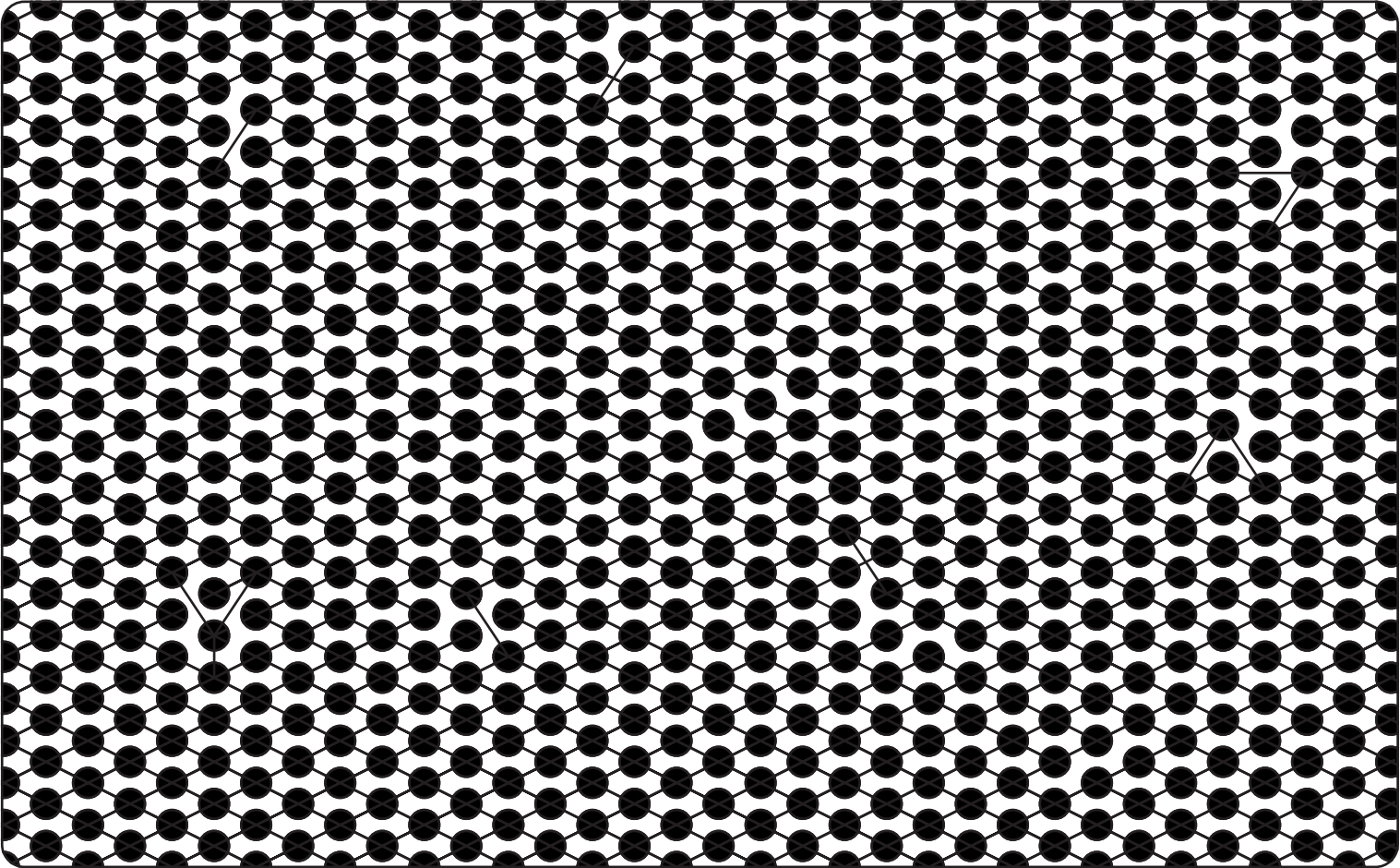
References:

"Ede and Unku", Alex Wedding, Malik Verlag, Berlin 1931

"Ede and Unku", Alex Wedding, Basis Verlag Berlin (1970?)

With the reprint of the book "Ede and Unku", Basis Verlag makes an artistic and political reference to the period of the Weimar Republic. In doing so, it has positioned itself within the history of leftist children and teen literature orientated towards social realism. With what references do I equip my artistic/educative/activist work?

Are there any books from my field of work that I would like to reprint? Why?



WORKING GROUP: BERLIN

1971 West Berlin. The socialist publishing collective Basis Verlag in West Berlin produces "The History Book". It is a book comprised of comics about the formation of Capitalism and Colonialism, and their effects and consequences in the 1960s. The title of the original edition is "Historie-Boken" (Ordfront, Barnhult 1970).

The German version, "Das Geschichtsbuch", by the authors Annika Elmquist, Gittan Jönsson, AnnMari Langemar and Pål Ryberg is a translation from the Swedish original by the translators Doris Jacobi, Ingrid Schwarz and Peter Jacobi.

At the time, criticism of capitalism was the topic of many (educational) publications. Awareness that the development of capitalism was related to the development of colonialism was first made clear by this book (not just within the publisher's programme of Basis-Verlag). A particular type of criticism was made available through a translation.

1970 The book "Historieboken" by Annika Elmquist, Gittan Jönsson, AnnMari Langemar and Pål Ryberg was released by the publisher Ordfront in Stockholm, Sweden.

1971 The book was translated into German ("Geschichtsbuch") by Doris Jacobi, Ingrid Schwarz and Peter Jacobi. It was published by Basis Verlag Berlin. Translation of the book into Danish by Carol Baum Schmorleitz, publisher unknown.

1974 Translation of the book into (US) English. "The History Book" by Carol Baum Schmorleitz, The Midnight Special, Venice, California, USA, 1974.

1977 Translation of the book into Italian and Spanish:

- "Libro di storia. Controstoria del mondo moderno (1400-1974) narrata e illustrata per bambini rivoluzionari, genitori democratici e per tutti i proletari". Edizione italiana a cura di Luigi Manconi Presentazione di Gianni Sofri, Ed. César Viguera, Savelli, place unknown.

- "Libro De Historia", Colección De Boca En Boca, Barcelona, 1977.

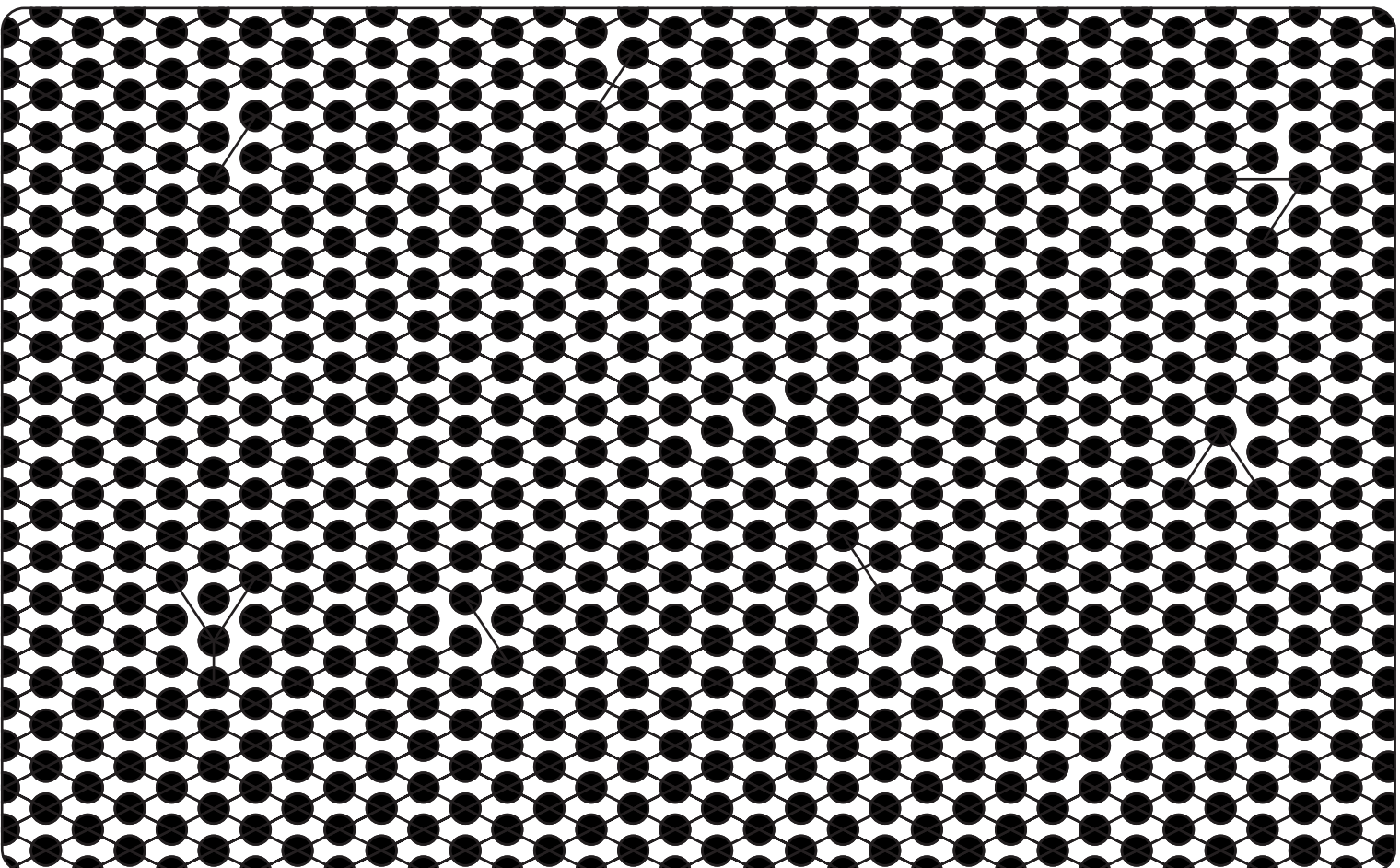
References:

"Das Geschichtsbuch" / "The History Book" by Annika Elmquist, Gittan Jönsson, AnnMari Langemar and Pål Ryberg, Basis Verlag, Berlin 1970.

How is the entanglement of capitalism and colonialism taught today in schools?

How is German colonialism taught in schools today?

Which images are used today to teach about colonialism?



1975

1970

Basis Unterricht 4

Chris Searle

Mein Lehrer ist wie ein Panzer

**Texte englischer
Arbeiterkinder
Zur Schule
im Kapitalismus**



Basis Verlag

WORKING GROUP: BERLIN

"....intellectual alienation is a product of the middle classes. I understand a middle class society as one that in its predetermined form refusing any kind of development, growth, advancement, or disclosure. I see the middle class as a closed society, in which life is boring, the air is contaminated, in which thoughts and people are tainted. And I believe that anyone who resists this death is in a sense a revolutionary".

Frantz Fanon

The book's introduction "This New Season – Our Class, Our School, Our Worlds" by Chris Searle opens with a quote from Frantz Fanon and broadens the critical educational focus of the Basis-Verlag to a dimension not present in the books of the German authors. In the preface of the book it becomes clear that the criticism is directed towards the white middle class, with the institution of school as a bastion of their culture. Here criticism of capitalism necessarily comprises criticism of racism.

The book contains poems from English working class children, written during school lessons with Chris Searle. The poems formulate statements about the lives of the children in school within a racist society.

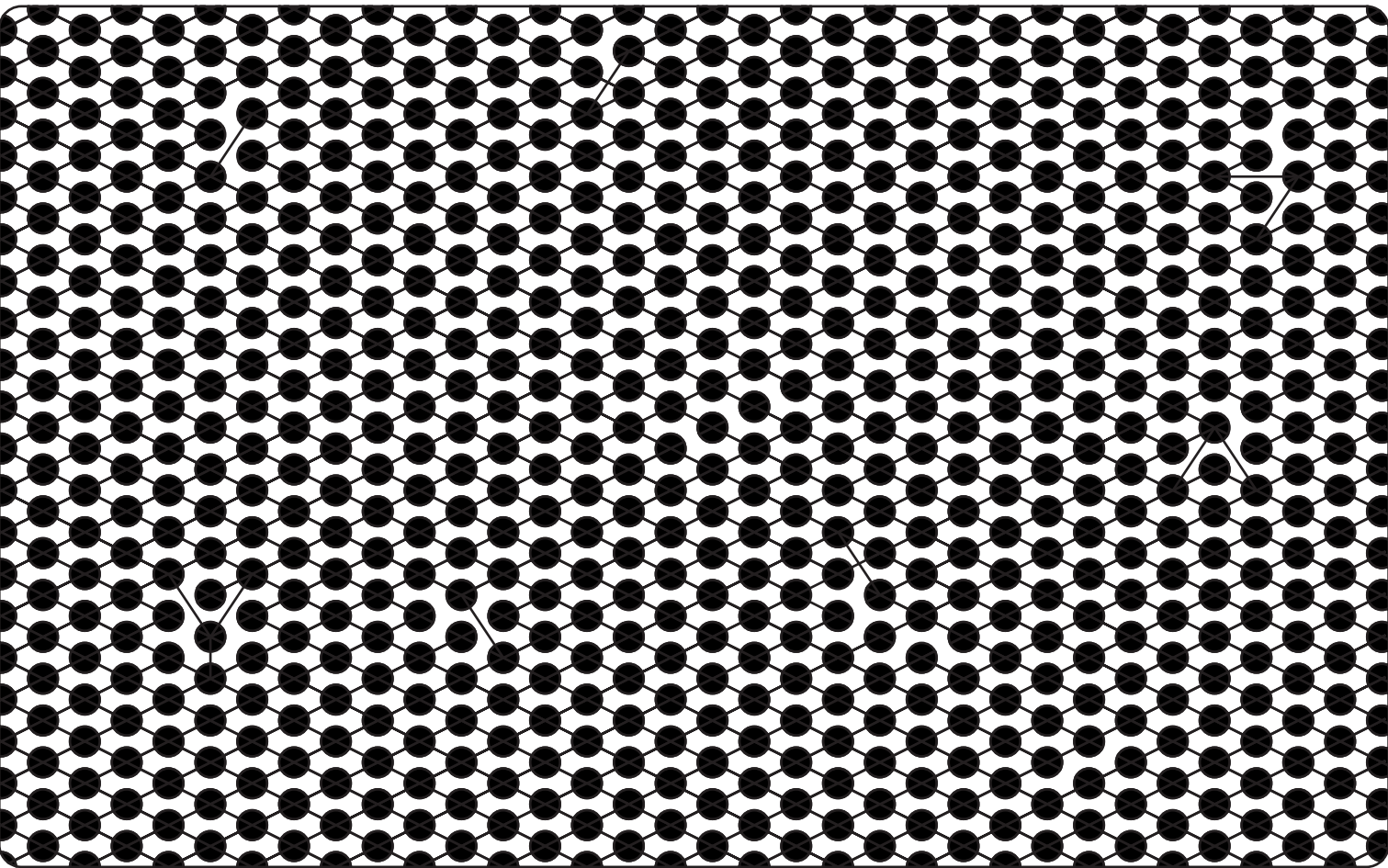
The first photograph in the book shows three black children – a photograph which is unparalleled in other Basis-Verlag publications and actually in other educational literature at that time. Searle, however, irritatingly does not censor white working class children's expressions of their racist prejudices towards other groups within society affected by migration.

1970 First published: "My Teacher is Like a Tank. Text by English Working Class Children. On School in Capitalism".

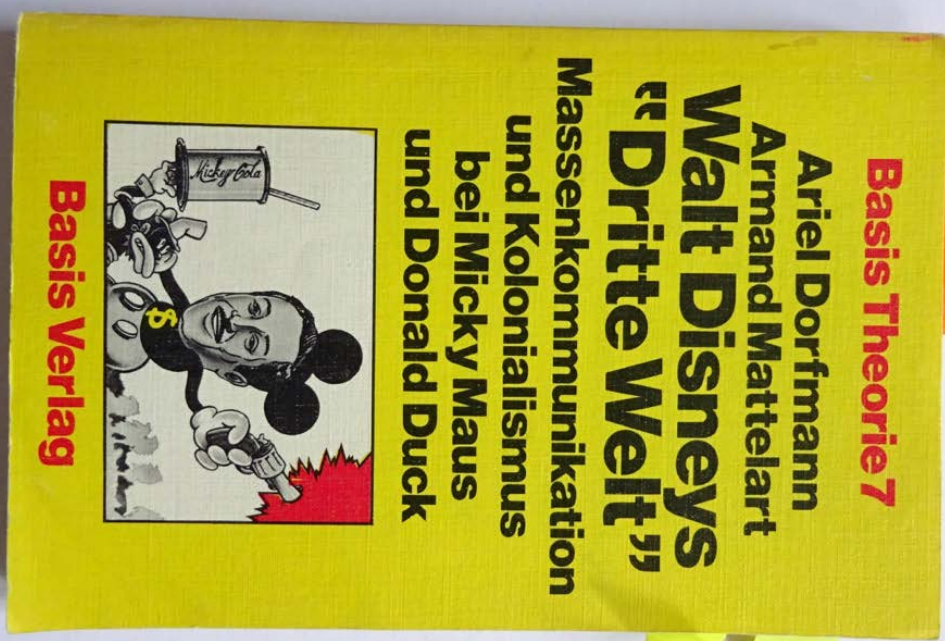
1975 Translation into German: "Mein Lehrer ist wie ein Panzer. Texte englischer Arbeiterkinder. Zur Schule im Kapitalismus".

Central to the book, which was published in 1970 in Great Britain, is the criticism of the white middle class and of school serving as the medium for the reproduction of their values and norms. Whose values and norms are reproduced in your country today, in the different types of schools (primary and secondary education, grammar schools, alternative and progressive schools etc.)?

It becomes clear in the book that the white middle class is not marked as white. This is the starting point for the concept of "Critical Whiteness". Have you come across the concept of „Critical Whiteness"? If yes, when was that?



1971 1975 1977



BERLIN # COLONIALISM
WALT DISNEY # IMPERIALISM
MASS COMMUNICATION # CHILE

WORKING GROUP: BERLIN

"This childlike, seemingly harmless imaginary world in Micky Mouse stories is the utopia of a class. In Disney's comics, one never meets a worker or proletariat; no one ever produces anything industrially. However, this does not mean that the proletariat is not present. On the contrary, the proletariat appears hidden behind two masks – as the 'good savage' and as the 'criminal rascal'. Both of these figures eliminate the proletariat as class and conserve the myths, which the bourgeoisie have been producing since taking power. These are myths, which prevent solidarity, which make sure the system functions smoothly, and which force the oppressed to partake in their own ideological subjugation". Inside cover of the book.

Ariel Dorfmann and Armand Mattelart show how Disney characters are always occupied with acquisition, conquest or possession. The book is a contribution within the liberation of Chile under the Unidad Popular government (1970–1973) from their dependence on the USA. Dorfmann and Mattelart write that it is no coincidence, that the criticism of Disney's ideology came from Chile, being one of the most culturally and economically dependent colonies of the USA.

1971 "Para Leer al Pato Donald", Ediciones Universitarias de Valparaíso, Erstausgabe des Buches in Chile.

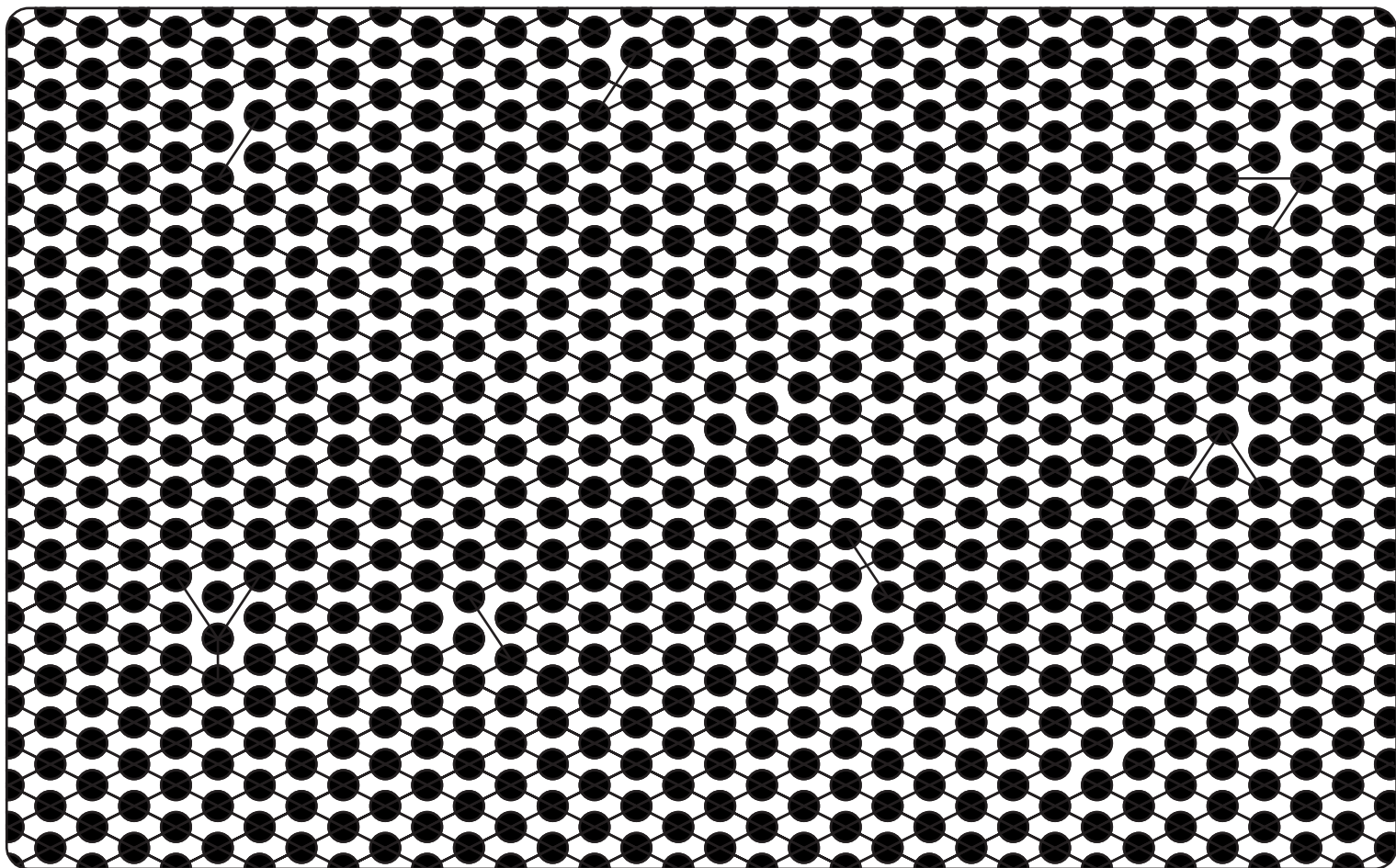
1975 "How to read Donald Duck", International General, New York, American translation.

1977 "Walt Disneys 'Dritte Welt'", German translation by Gaston Richter and Frowin Haas, Basis-Verlag.

Which roll did comics play in your childhood and youth?

How did this book influence the discourse on the criticism of mass media or (on?) visual communication in West Berlin and West Germany respectively?

Are there any apparently innocent images of the world that children and teenagers in your surroundings are confronted with?



WORKING GROUP: BOGOTA

This image is the cover of one of the guide texts that were elaborated for the teachers in Colombia between 1975 and 1978. These give the direction to the arts education of the moment under the influence of the German pedagogical missions. At the same time, they are the primary sources that subsequently give origin to the national curricula in aesthetic education of 1981. It is important to point out that the texts produced between 1975 and 1978 are titled "aesthetic and manual education" and these differ from musical education.

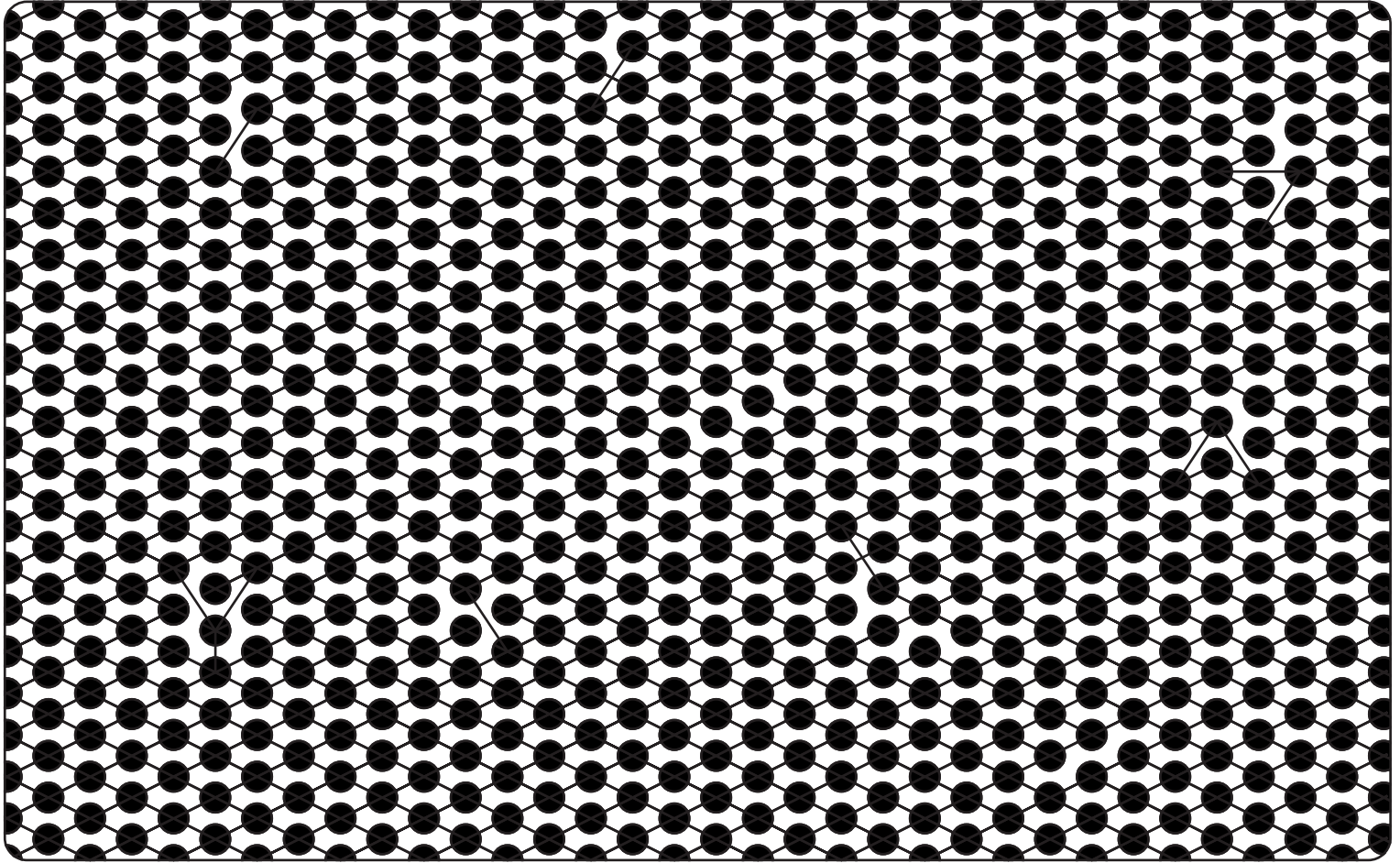
The connections between institutional and private archives of some people who participated in the curricular processes in this period are very interesting.

Where do the main influences on the arts education curriculum come from in your context?

Are there different names to talk about arts education in each context? Which ones?

1985

1984



WORKING GROUP: BOGOTA

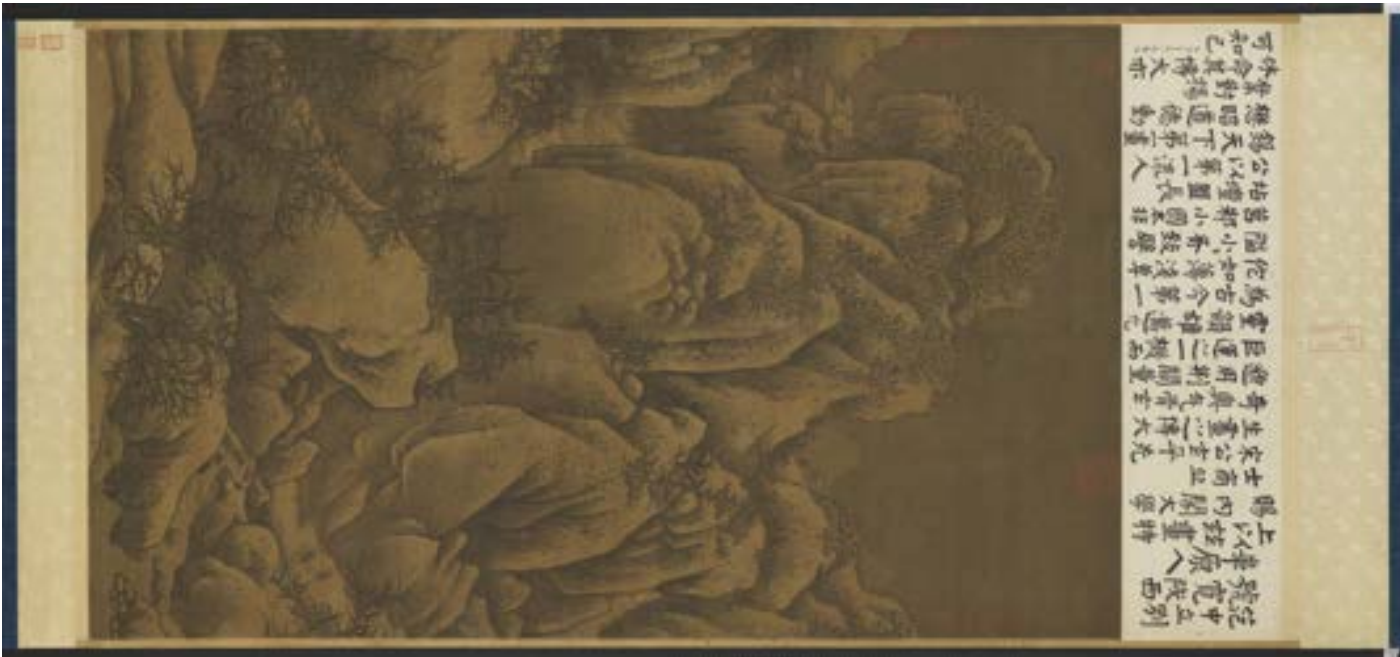
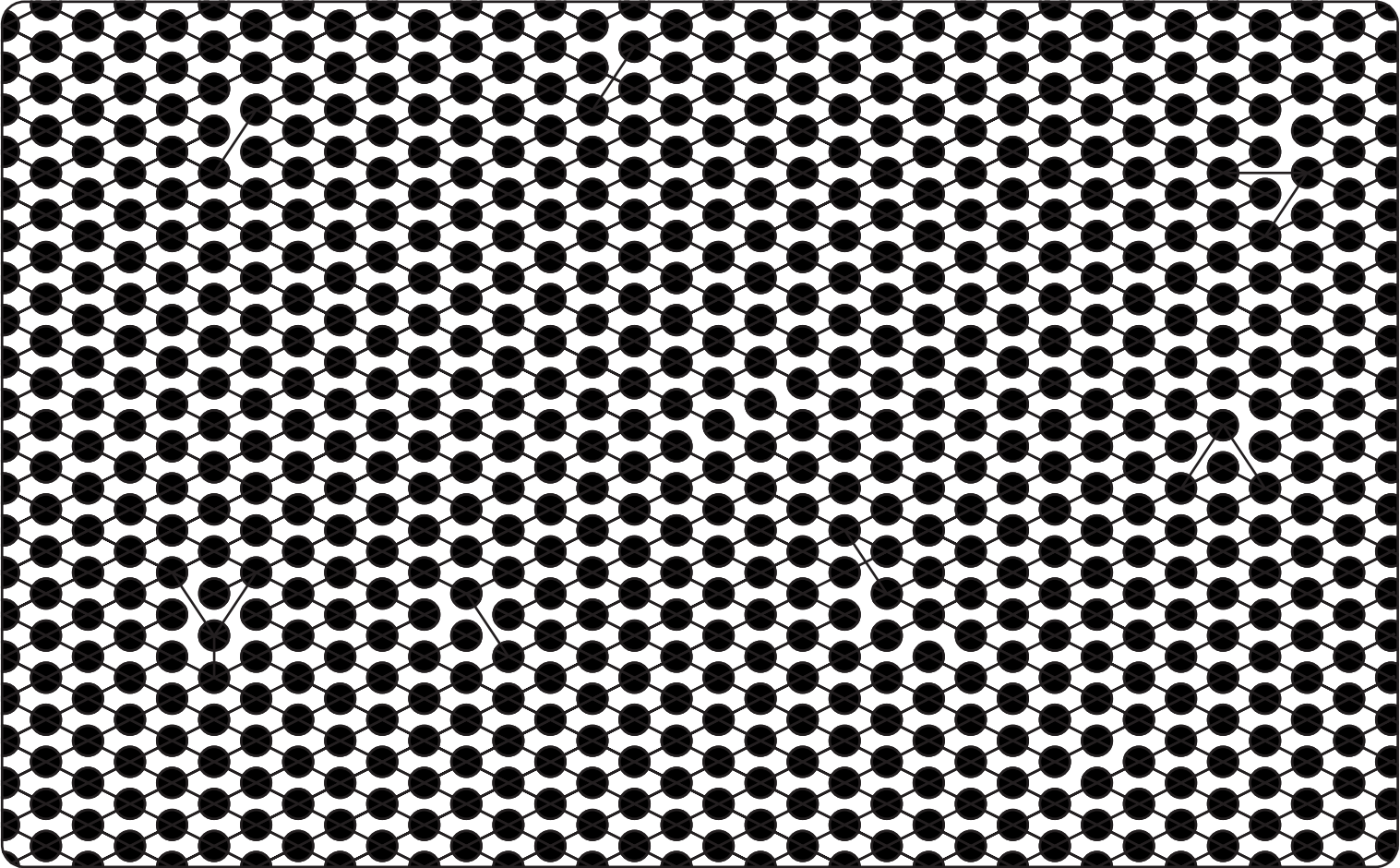
One of the primordial experiences of artistic pedagogy, in the recent history of Colombia, were the Children's workshops of the Arts museum of the National University. These emerged in 1985, where several art students who propounded the problem of the pedagogical in the university education of arts participated, although this was framed in the education of museums. Still, this is a point of reference because from there several actors arose whose positions proved to be important in what would later be arts education in the national context.

The years 1984-1985 are crucial as several circumstances converge: this milestone program is installed within the National University as described above; curricular programs of aesthetic education of the national curriculum are published (see image on the cover) that will be valid until the general education law (1992) which modifies the denomination of arts education and includes it as a compulsory area in the curricula.

In this same year 1984, the Latin American Council for Education for Art (CLEA) is formed which, with the influence of Herbert Read, marks the development of arts education in a large part of Latin America with the perspective of education through art.

Is education through art still present in current artistic education proposals? Why does this phenomenon occur?

What perspectives of arts education coexist in each one of our contexts of action?



WORKING GROUP: HONG KONG

HE JINGYUAN 何景元 (1927), "XIAOXUE MEISHU YU GUOHUA" 《小學美術與國畫》 (PRIMARY FINE ART AND CHINESE PAINTING).

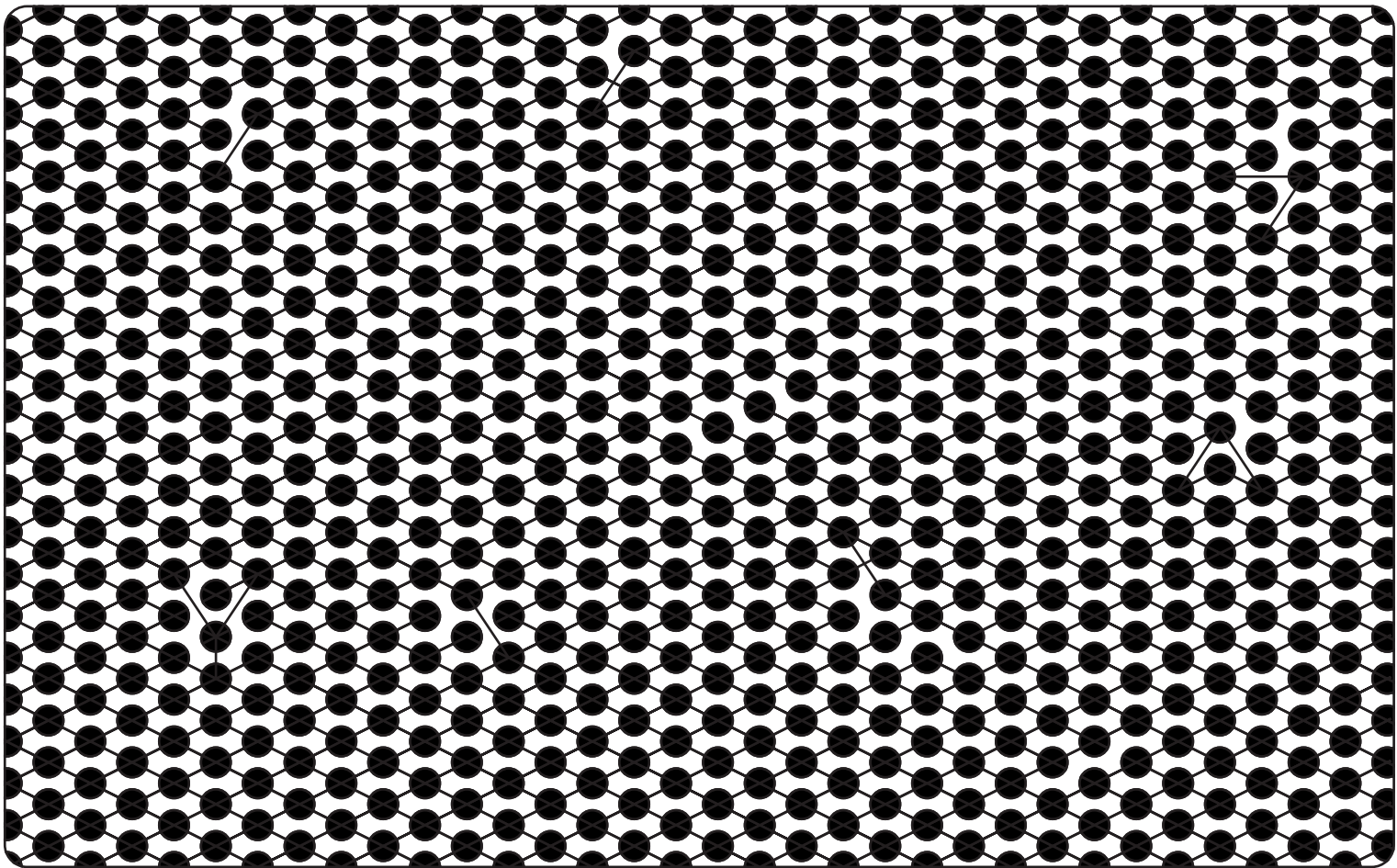
In the early 20th century, Chinese cultural aesthetic, visual art and arts education traditions were omitted from official curriculum guides in – 1902, 1903, 1912, 1923, 1929, 1932 and 1936. The teaching of Chinese painting was also neglected from the numerous discussions about primary school art education. According to the author's research findings, there was an overwhelming amount of Chinese writings devoted to importing Western ideas on art education in the early 20th century. He Jingyuan 何景元 thus noted this phenomenon with disapproval in 1927:

"Xingxiang yishu (formative art) is formerly known as Mei shu (art). Chinese painting is also a category of art, but it is so strange that not a single word about Chinese painting is mentioned among the discussions about primary school art education."

Image: Fan Kuan 范寬, Desolate Temple in Snowy Mountains 雪山蕭寺圖 (ca. 950-ca. 1031), Song dynasty, The Collection of National Palace Museum

What kind of visual arts are being referred to in the discussions about art education in your country/cultural context? What does this demonstrate?

What might be the reasons for the neglect of cultural traditions in the discussions about art in primary schools in early 20th century China?



中小學圖畫科宜投圖畫議

俞劍華

吾國處於世界之強國，其於自
之衰弱，於是一變而外之習，而為
外之心，於是科學、醫學、技、去舊
更新、凡歐美之所有，俱為吾人
者，吾人之需要與否，不顧也。凡
其之所無，亦俱為吾人所不應有
之性質，與否，不顧也。於是學校學
以歐美為主，在與學之初，又
直接取自西洋，見其東鄰之日
法西洋，不數十年而可以勝中
俄國，於世界強國之列，遂將
之課程，為吾人之課程，其適
否，不顧也。其後與歐美日漸
歐美其象日見明瞭，於是純粹
之學校，以出，直視中國為毫無
化之國，非使中國人盡變而為外
人不可。嗚呼！吾國學校之弊，已三
餘矣，其時不可不慎，不久，宜可以

富國強民，與歐美並駕齊驅也。然外
倫，類亦國難日深，不但不足以方駕
歐美，即區區東鄰三島，亦且獲我土
地，殺我人民，如入無人之境，為所欲
為者，何哉？則學校教育之效力可知
矣。

教育之於國家，各有其特性，各
有其專長，各有其發達之途，各
有其補偏救弊之法。如衣之適於寒
者，必不適於溫，華之適於為者，必不
適於補。今一切不顧，見人之用之而
效也，而亦採而用之，不問其適與
否，其弊誠令人不寒而慄。與英、德、日
美之效，既無所助，於是復興民族
之呼聲，以起，國人今日始知大夢初
覺，於歐美文化以外，始知有中國
有之文化焉。且尚有數種文化為歐
美所不及焉，而學校教育亦方日據

所以切合國情，發展固有之美德，發
顯固有之文化，以期達到振興民族
之目的。如物理化學、算術等科學為
吾國所無，為今日科學時代所必需
者，固應採用西洋者，以為研究之方
便，然為吾國所固有，而且精粹遠
於西洋，又豈可舍己任人，以自墮其
家珍哉？余研究繪畫者，也。聞諸繪畫
論之中國，非無繪畫也，而中國繪畫
之妙，且遠在西洋以上。但試一究今
日學校之圖畫科，有校國畫者乎？有
不沿習數十年前，襲自日本之課程
而仍授西畫者乎？此不獨學校為然，
而試一讀最近教育界之課程標準，
亦無一語及中國畫，僅於欣賞中，並
列中西繪畫，而於教學目標及教材
大綱中，則毫無涉及，使吾人觀之，

似為歐美人所訂之課程標準，而非
為中國人所訂之標準也。

或者以為圖畫不遜於學校教
育，或者以為圖畫在我有上無甚價值，
既不能引起教育界之注意，此實皮
相之談。日今教育界不知提倡國畫，
學校中不教授國畫，乃由於一般教
育家對於國畫多無研究，不知國畫
之價值。而一般國畫教員又多僅受
西洋教育，而未嘗受國畫教育，即開
西洋畫科，亦以為學校功令應授
西洋畫，其進退皆非，是為其此為
甚。

今試檢尋一紙對於國畫不滿
者之意見，不外（一）出世（二）臨摹
（三）摹古（四）不合時代（五）不合
西洋……等，茲分別其意見，而加以
解答於下。

（一）出世 說者以為國畫係
出世而北入世，乃山林隱逸之士，高
蹈絕世之流，風流清瀟，陶寫性情，隨
筆揮灑，不求實用者之所作，以之為

兒童課業，易致養成厭世觀念，頗發
惡想，殊不合於現代科學競爭之時
代。不知國畫之種類至繁，而美術本
色，固實用美術與純粹美術而異。國
畫亦然，其寫景、寫物、寫人、寫事，
在於陶冶性情，養其美感，懸諸人生，
固不以實用為指歸也。且山林隱逸
之士，雖畫以消遣，並非畫者必為山
林隱逸之士也。歷
代畫家多為士大
夫，又何嘗必須出
世哉。

（二）臨摹 說者以為國畫只
有臨摹而無寫生，
以致陳陳相因，十
篇一律，洵沒性靈，
無創造能力。此亦
耳食之言，國畫何
嘗不重寫生，何嘗
不重臨摹。國畫在
唐宋時代，純為寫

生，及後畫幅既多，臨摹脫寫生為便
易，於是好題意者，乃多臨摹而少寫
生。然此不過國畫一時之現象，固不
能以國畫為只有臨摹也。持論寫真
以天開十萬匹為師，曹不無誤。無
疑，臨摹為真，真則莫過於欲寫嘉陵
江傳東其地，其後如黃子久、王叔明、
石濤、梅清、山陰、吳昌碩、俱寫真山，又何



風雨歸舟

品精古仿宋王

CHINA # CLASSICISM
EXPRESSIONISM # REALISM
ROMANTICISM # WESTERNIZATION

WORKING GROUP: HONG KONG

LU XUN, IMPORTATION OF AN "ISM"

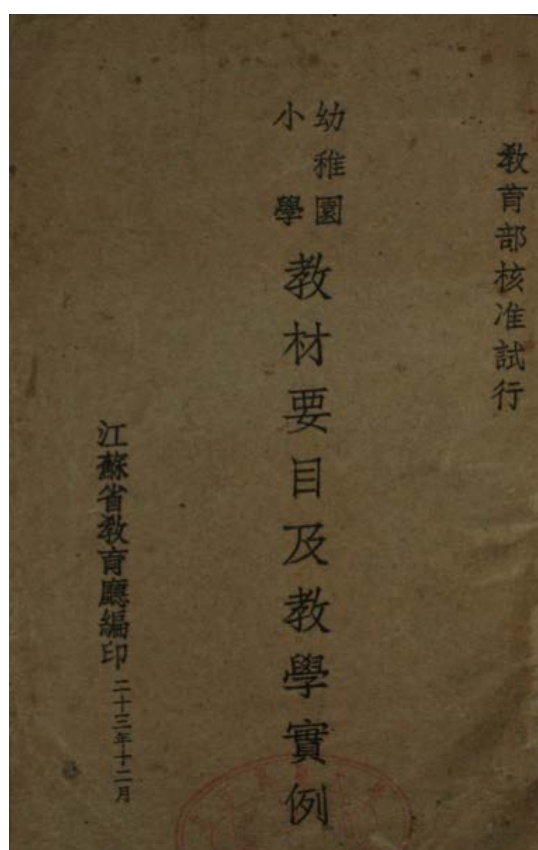
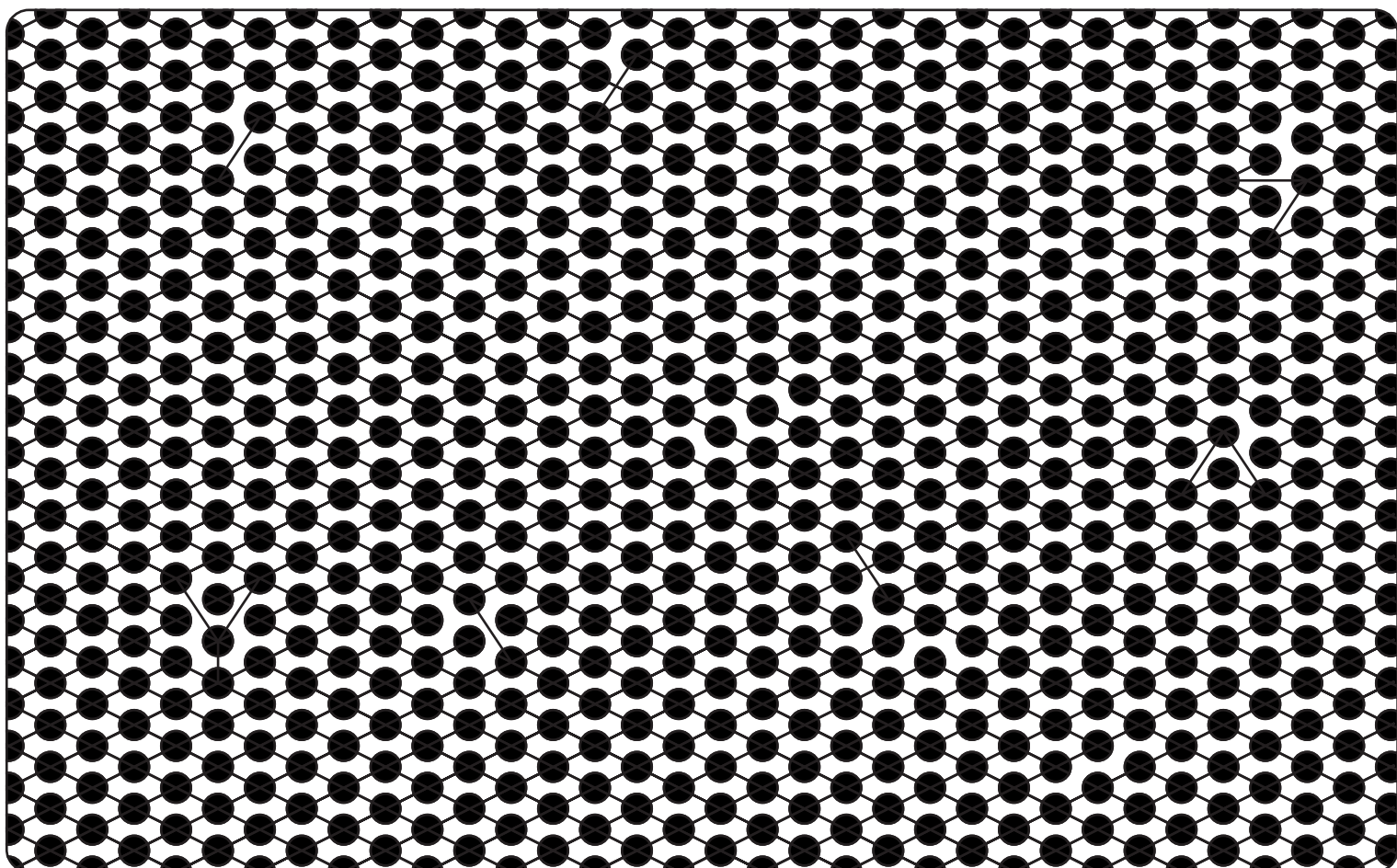
In early 20th century, Lu Xun 鲁迅, a famous author described the following phenomenon in China:

"A horrifying phenomenon in the world of literature and arts in China now is the importation of an 'ism', without first introducing the meaning of this 'ism'.

As a result, everything is subject to interpretation. When a person reads a work mainly on the author himself, it is called 'Expressionism'. If it concerns other people more, then it is 'Realism'. To be moved by a girl's exposed legs to write poetry is 'Romanticism', but to look at a girl's legs and not be allowed to write 'poetry is called «Classicism»." A head falls down from the sky, on this head stands a cow, oh, love ... such is 'Futurism', etc., etc."

Quoted in Kao Mayching (1972), China's Response to the West in Art: 1898-1937. Doctoral Dissertation. Stanford University. 125-126.

Are there any artistic traditions from other countries/cultural contexts that have been imported into your home country? Whether the answer is yes or no, what do you think this choice indicates?



WORKING GROUP: HONG KONG

HE JINGYUAN 何景元 (1927), "XIAOXUE MEISHU YU GUOHUA" 《小學美術與國畫》 (PRIMARY FINE ART AND CHINESE PAINTING).

In 1934, Yu Jifan 俞寄凡 criticised art education in early 20th century China in the preface to his book Xiaoxue meishu jiaoyu de yanjiu 《小學美術教學的研究》 (Study of Art Teaching in Primary School):

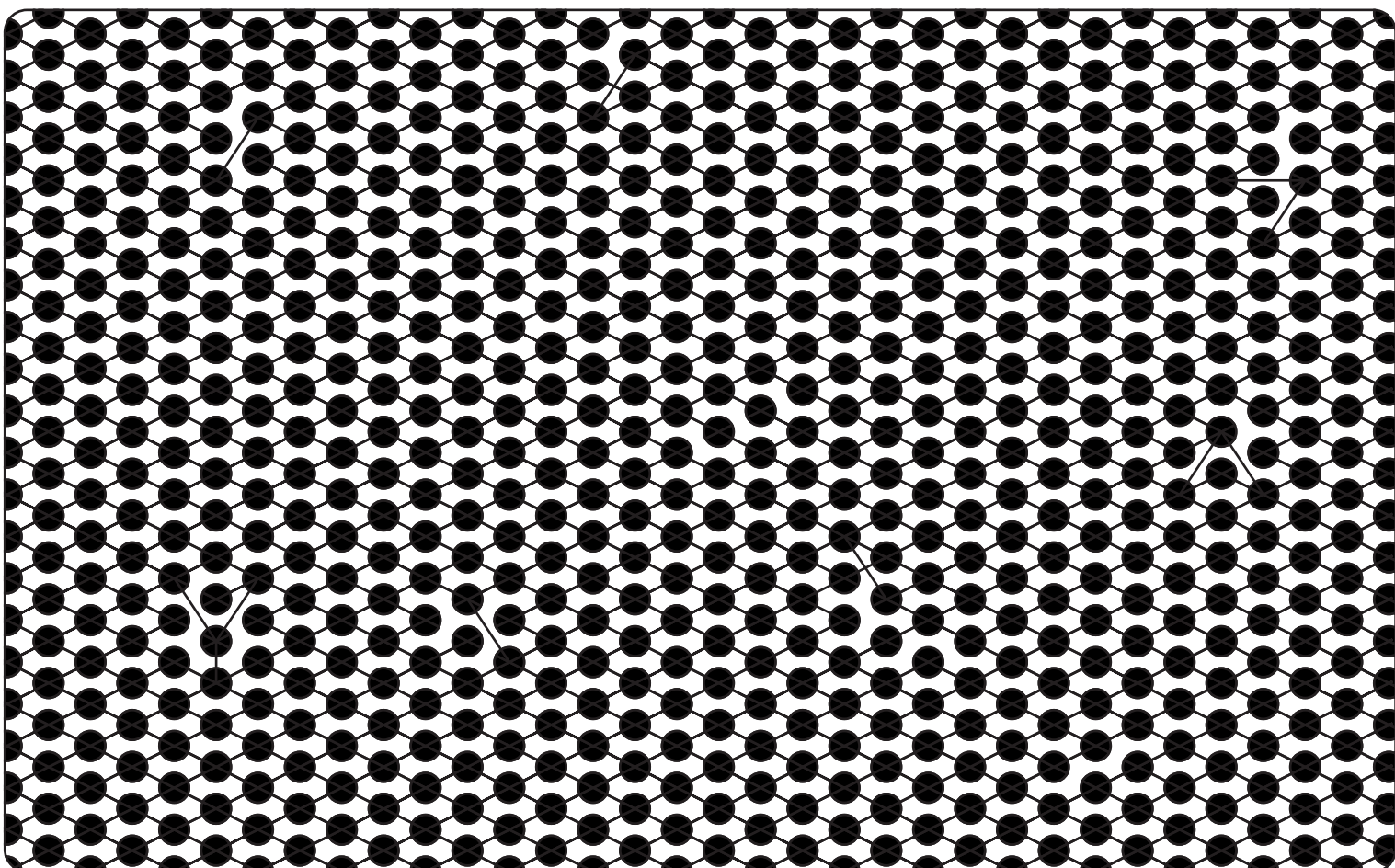
"In the past, our country's drawing lessons in primary school followed the trend of international educational thought and joined the mission towards utilitarianism. Recently, the Education Ministry has set three objectives of primary school art lessons: 1. arouse the children's interest in studying art by conforming to their natural fondness for beauty; 2. enable the children to reach a higher standard of appreciating and recognising beauty, and foster their ability to create beauty; 3. assist the children in learning the principle of art, and applying the knowledge to their lives. The content of these objectives is similar to those being emphasised in Europe, America and Japan. These are: respect of the children's character and cultivating children's personalities through art.

The other walks, we walk; the other runs, we also run. We are not able to show any results if we use slogans plagiarised from others to replace our signboards."

Reference:

Jiangsu Province Education Department (1934), Kindergarten, Primary School. Teaching Materials and Examples of Teaching and Learning. Jiangsu Province Education Department

What do you think is required to develop the art education for a country? What is the problem of art education in primary schools in early 20th century China? Does the same problem arise in your home country and what do you think this problem reveals?



WORKING GROUP: JOHANNESBURG

ALTERNATIVE SPACES OF LEARNING AND CREATING NEW LANGUAGES

"[Tsotsi Taal] Its a language of passion and it served as a gateway to the streets of Sophia Town. Yet others believe that it was a parlance of secrecy in a bid mainly to stay one step ahead of white state authorities, especially during the apartheid era."

Molamu, 2003, p.13

This language is a mixture of Afrikaans, Zulu and Sotho which was mainly created, not through policies or academic institutions, but rather in popular shebeens (unlicensed drinking spaces), stokfels (house functions which were a means to saving or investment societies), taverns, restaurants, weddings, funerals or any social event (Molamu, 2003 p. 13). Tsotsi Taal language was introduced and understood by locals.

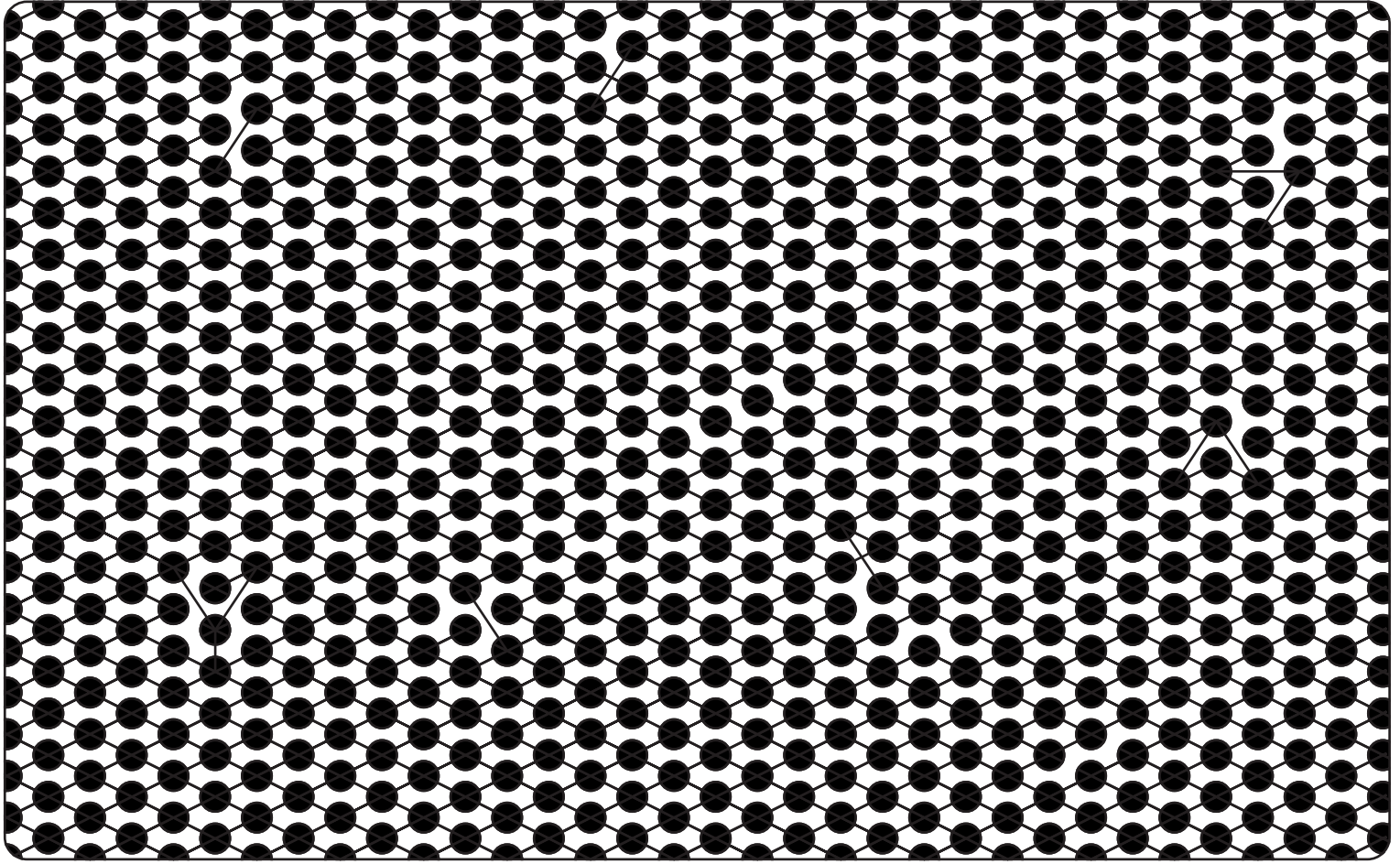
Alexander (2014 p. 114) indicates that language planning as profession and academic discipline should be versatile; be able to change frequently; and do many different things. I find that Tsotsi Taal started to do what language planning is suppose to do, which is to be more flexible, current, imaginary and adaptable.

Alexander, R 2008, Education for All, the Quality Imperative and the Problem of Pedagogy, University of Sussex, Brighton.

Malamu, L 2003, Tsotsi-taal: A Dictionary of the Language of Sophiatown, University Of South Africa, Pretoria.

Tsotsi Taal is a language used by many South Africans, however it is not an official language. Similarly, should one consider alternative learning spaces other than the "official" "conventional" learning spaces like a classroom or curated spaces?

What are such examples of these spaces and what is the language associated with this space?



WORKING GROUP: JOHANNESBURG

WE DO NOT WANT AFRIKAANS!

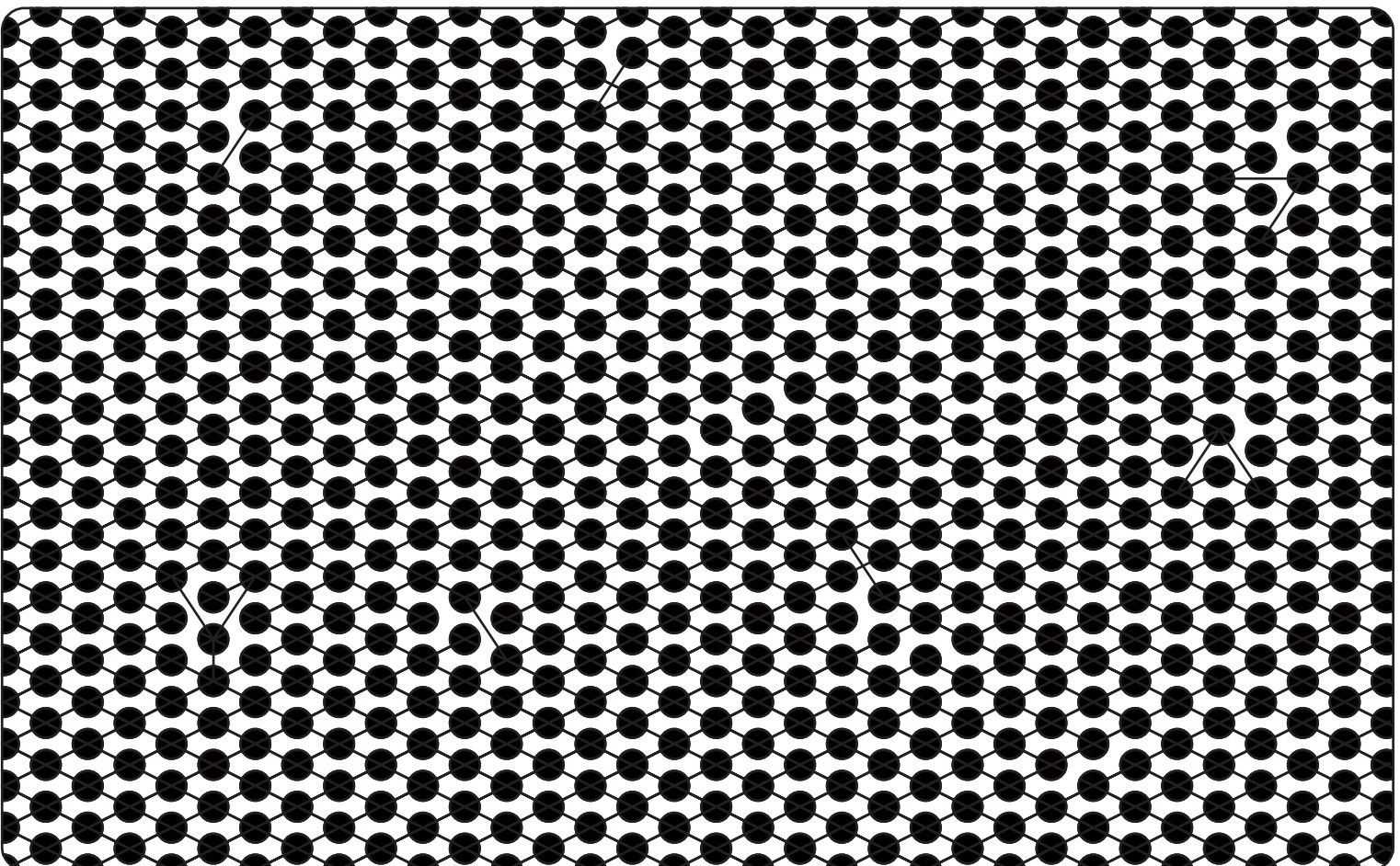
The South African apartheid government introduced a set of policies which were a result of the Bantu Education Act. The term Bantu locally referred to as Abantu defines “people” (IsiZulu), however the apartheid system used this term to further complicate and alienate that which we find to be “human”. Bantu replaced “Native” as official government language and the term became despised by black South Africans as it was associated with apartheid; inferior treatment; and a symbol of the oppressors. The Bantu Education Act was designed to educate Abantu as laborers, workers, and servants only, again, suited to better structure the apartheid system.

In 1974 the Afrikaans language became a compulsory element to the curriculum as a medium of instruction. This is when the South African Students Movement started to mobilise students from various secondary schools to do a peaceful protest. This led to the 16 June 1976 Soweto Uprising where students protested for better education and police responded with teargas and live bullets.

What are the ways in which one can localise content through language?

As the context changes, terms and meanings also change, is there a way to bring that element of flexibility in a classroom situation?

NO RECORDED
DOCUMENTATION
AT THE TIME OF
PRINT



WORKING GROUP: JOHANNESBURG

SILKSCREEN WORKSHOP IN A SUITCASE

In the "Brief Description of Medu Art Ensemble" in which the collective defines itself, they state "All forms of art produced by Medu are orientated towards finding simple and accessible forms of expression and distribution". One of these attempts include the conception of a mobile printing unit through the "silkscreen workshop in a suitcase" that could produce posters on the run. The South African History Online expands:

"Medu searched for methods of producing graphics that used materials and skills that could be made available in community organisations and townships. Silkscreening could be developed as a relatively low-cost and available technology. Medu explored ways to adopt newer silkscreen (such as photo stencil) technologies to township conditions, where people might not have running water or electricity. By 1984 the graphics unit proposed producing and distributing the 'silkscreen workshop in a suitcase'. This would be a portable box (50 cm x 75cm x15cm) with an silkscreen press that could print A2 posters, ink, squeegee, and stencil material. This would enable township organisations to make posters in even under ill-equipped or illegal conditions."

(SAHO)

The 1980's claimed two "official" state of emergencies in South Africa. what has changed?

With the assistance of Dutch donors, a few pilot suitcases were built; but following Medu's destruction in 1985, they were not put into use. (SAHO)

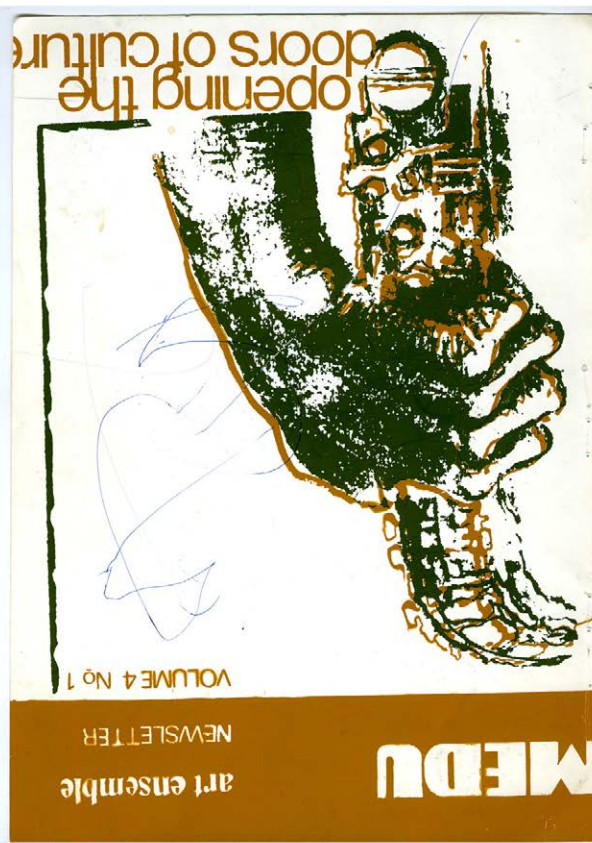
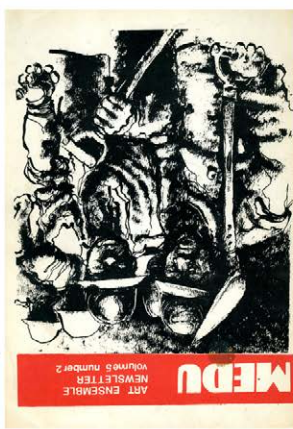
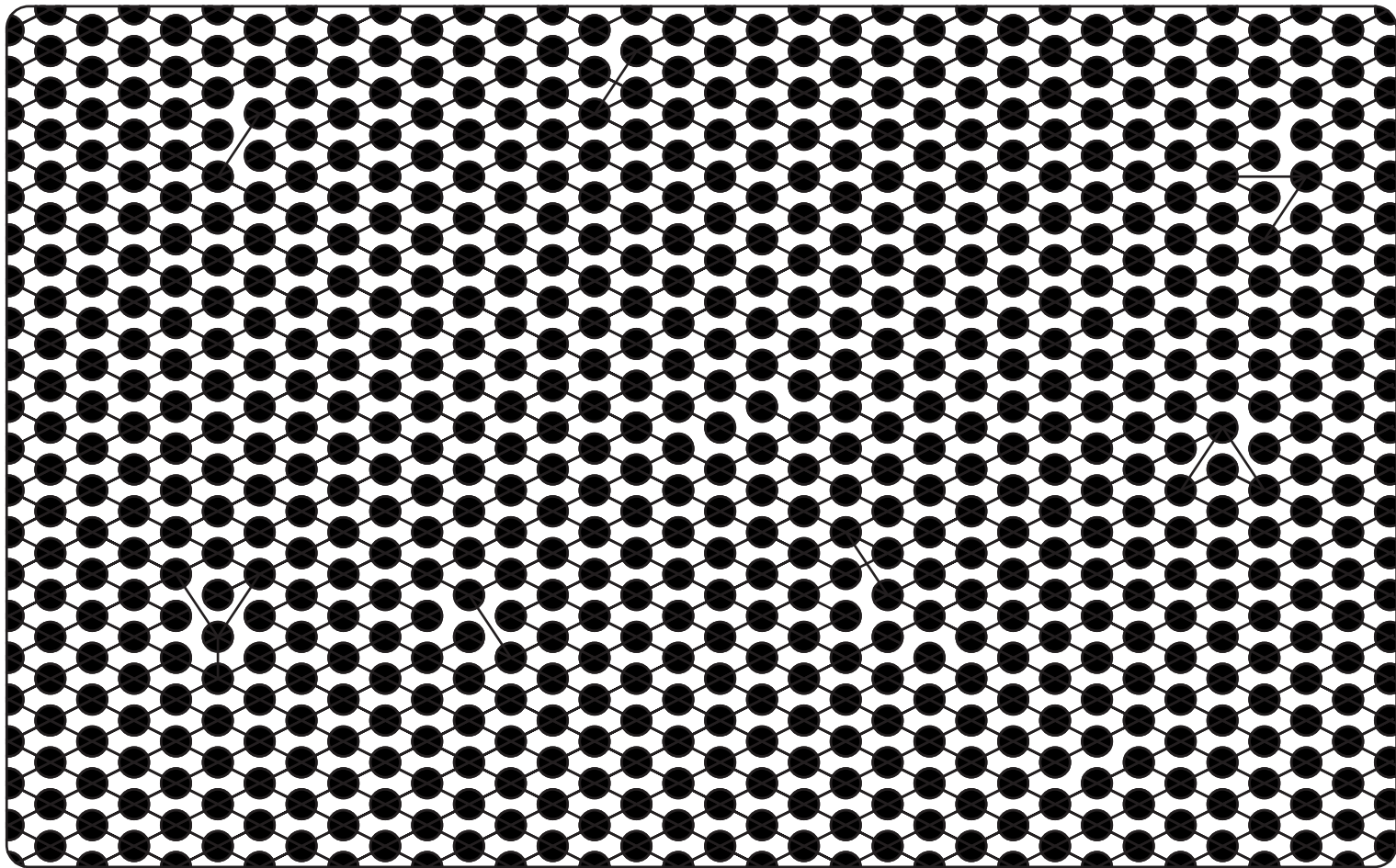
The mobile printing unit, through the use of silkscreen without a darkroom was part of extended imaginations to forge access to cultural production in a time of political suppression.

Brochure to the "Thami Mnyle + Medu Art Ensemble Retrospective" exhibition, Johannesburg Art Gallery, 2009.

What is common when it comes to the question of access to tools/platforms for cultural work?

How are educators, artists, activists and intellectuals participating in the quest for solutions for a more equitable cultural production today?

Why is the field of cultural work still considered elitist?



WORKING GROUP: JOHANNESBURG

The first Medu editorial, typed on the unit's only typewriter as reproduced in 2009 Thami Mnyele + Medu Art Ensemble Retrospective catalogue reads:

"This is the first issue of MEDU ART ENSEMBLE. This is our modest attempt at recreating a consciousness that will re awaken our people's thirst for freedom. Someone once asked us, 'How is your art going to aid in the liberation struggle? I mean', he continued, 'how are poems and trumpets going to bring the downfall of Vorster's regime?'"

"Unlike the writers, the artists were a curiosity in the community, and what they painted seemed less destined for the immediate community. It lacked immediacy of communication. The artist always had contempt for one another. Wherever you visit one he tells you the other copies his style; that the other is a politician more than an artist; that those in the township seldom buy berry or cigarettes, that he wants to go overseas one day and to hell with South Africa."

- Thami Mnyele (undated - reproduced in Thami Mnyele + Medu Art Ensemble retrospective, 2009)

"Medu members preferred to call themselves 'cultural workers' rather than 'artists'. The term implied that art-makers should not see themselves as elite and isolated individuals, touched by creative madness or genius; but simply people doing their work, whether painting, music or poetry."

- Brochure to the 'Thami Mnyele + Medu Art Ensemble Retrospective' exhibition, Johannesburg Art Gallery, 2009.

"In what ways are we organized? And when we realize we have suspended agency due to faith in a seemingly less hostile system, do we create movements when we realize that the hostility has just been recast in some cases?"

- Harmony Holiday (2015, Chimurenga Chronic)

"Although many artists, intellectuals and activists have repeatedly criticized and distanced themselves from state-initiated cultural politics -as, for example, community archives and art centres in Apartheid South African or collectives such as Laboratories Agit-Art in post-independence Senegal have from early on-in the last two decades and more recently so, the last ten years, a cluster of new spaces and initiatives have been founded"

Koyo Kouh (Condition Report, 2013)

References:

Koyo Kouh, Condition Report: Symposium on Building Art Institutions in Africa, 2013

SAHO - The South African History Online: www.sahistory.org.za/article/medu-art-ensemble

Hamorny Holiday: What Follows? The State of Black Collectivity in the Year of the Sheep

Chimurenga Chronic www.chimurengachronic.co.za/what-follows-the-state-of-black-collectivity-in-the-year-of-the-sheep

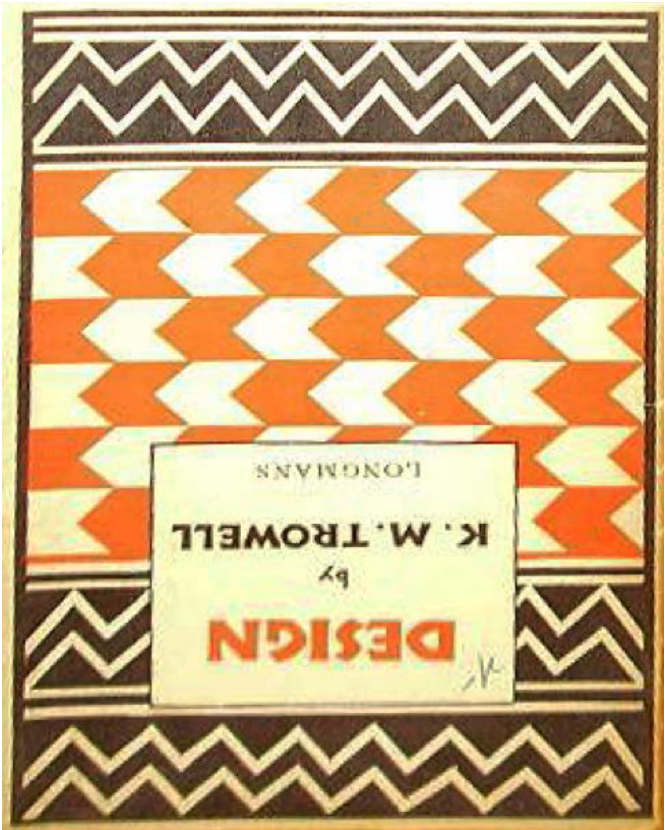
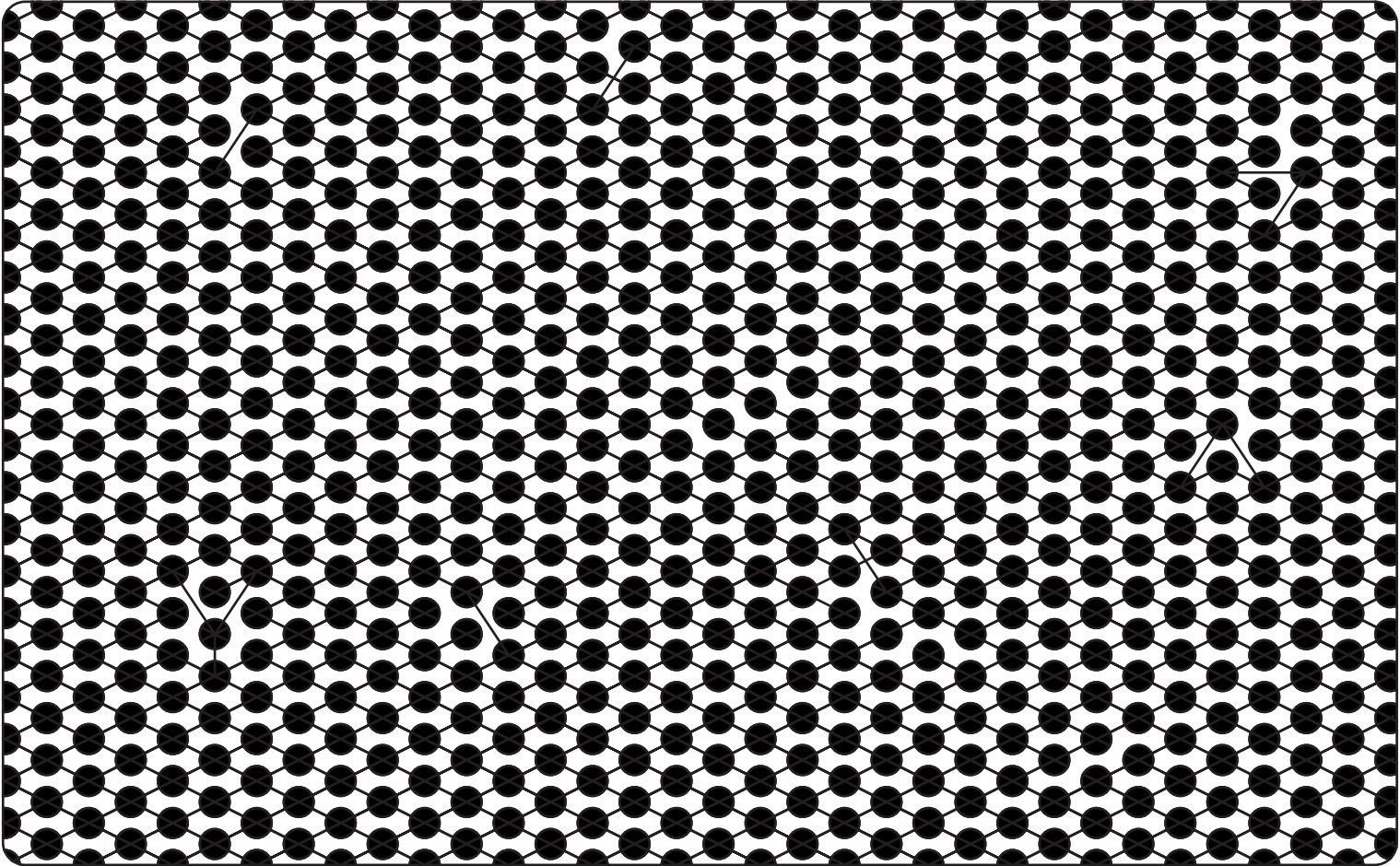
Thami Mnyele (undated - reproduced in "Thami Mnyele + Medu Art Ensemble Retrospective", 2009)

Brochure to the "Thami Mnyele + Medu Art Ensemble Retrospective" exhibition, Johannesburg Art Gallery, 2009.

What are the legacies of artist-led spaces you may be familiar with?

How do artist-led spaces impact society in ways the state platforms do not?

What is common about the impulses that have pushed artists to organize beyond their 'studio' practices into the space of civic action? Is such a distinction warranted?



UGANDA # ART SCHOOL
COLONIALISM # EUROCENTRISM
COPYING # MARGARET TROWELL

WORKING GROUP: KAMPALA

"Every race and every nation has its own tradition of art, and its art can only be great when it develops from that tradition and does to merely try to copy the art of other people. This is as true of Africa as of any other country [sic]... We do not set children to copy other people's essays, nor should they copy other people's pictures; if they do that they will never learn to do any-thing on their own. Even a poor original picture is worth more than a good copy; coping should never be allowed in the school."

Trowell, Introduction to Art Teaching in African Schools, p.6-7

"[Africans] are to-day being brought at breakneck speed into contact with our so-called civilisation, and their sense of values must be continuously put to severe strains. They have, moreover, a special aptitude for imitations which may be a great danger to them in the realm of art and aesthetics."

Sir Philip Mitchell, Governor of Uganda, "Foreword" , Catalogue of the Uganda Exhibition, Imperial Institute, London, 1939.

Trowell displayed a marked antipathy to copying throughout her teaching career in the Uganda Protectorate. This was partly the influence of the British New Art Teaching Movement of the 1920s and 30s, which strongly rejected copying and object drawing in favour of exercises that would strengthen each students' "unique inner vision" and their "power of seeing things in the mind's eye". However Trowell's rejection of copying also reflected British colonial policy at the time, which actively discouraged any activity which would give the colonised an opportunity to demonstrate that they were capable of doing anything as well as their colonisers.

References:

Bruce Holdsworth, "Marion Richardson [1892 – 1946]" in: Mervyn Romans (ed.), Histories of Art and Design Education, Bristol: Intellect Books, 2005.

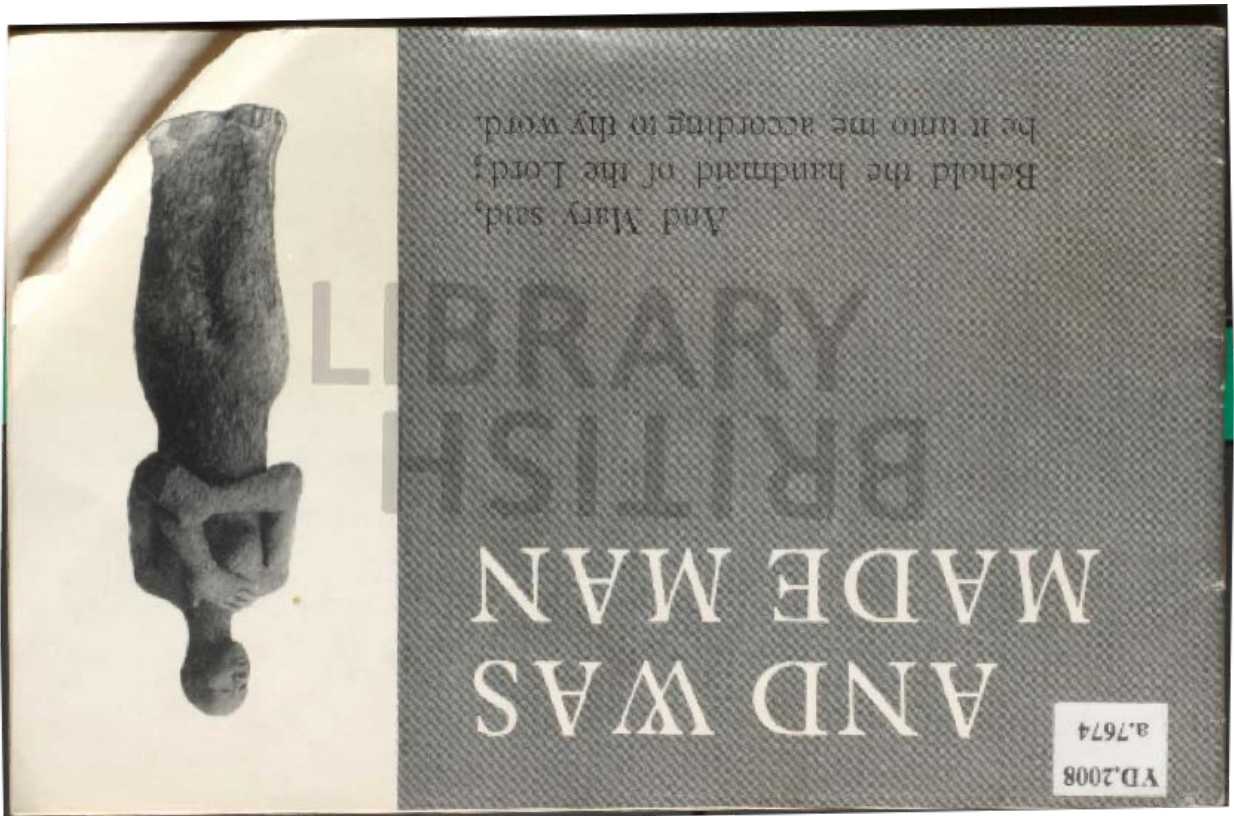
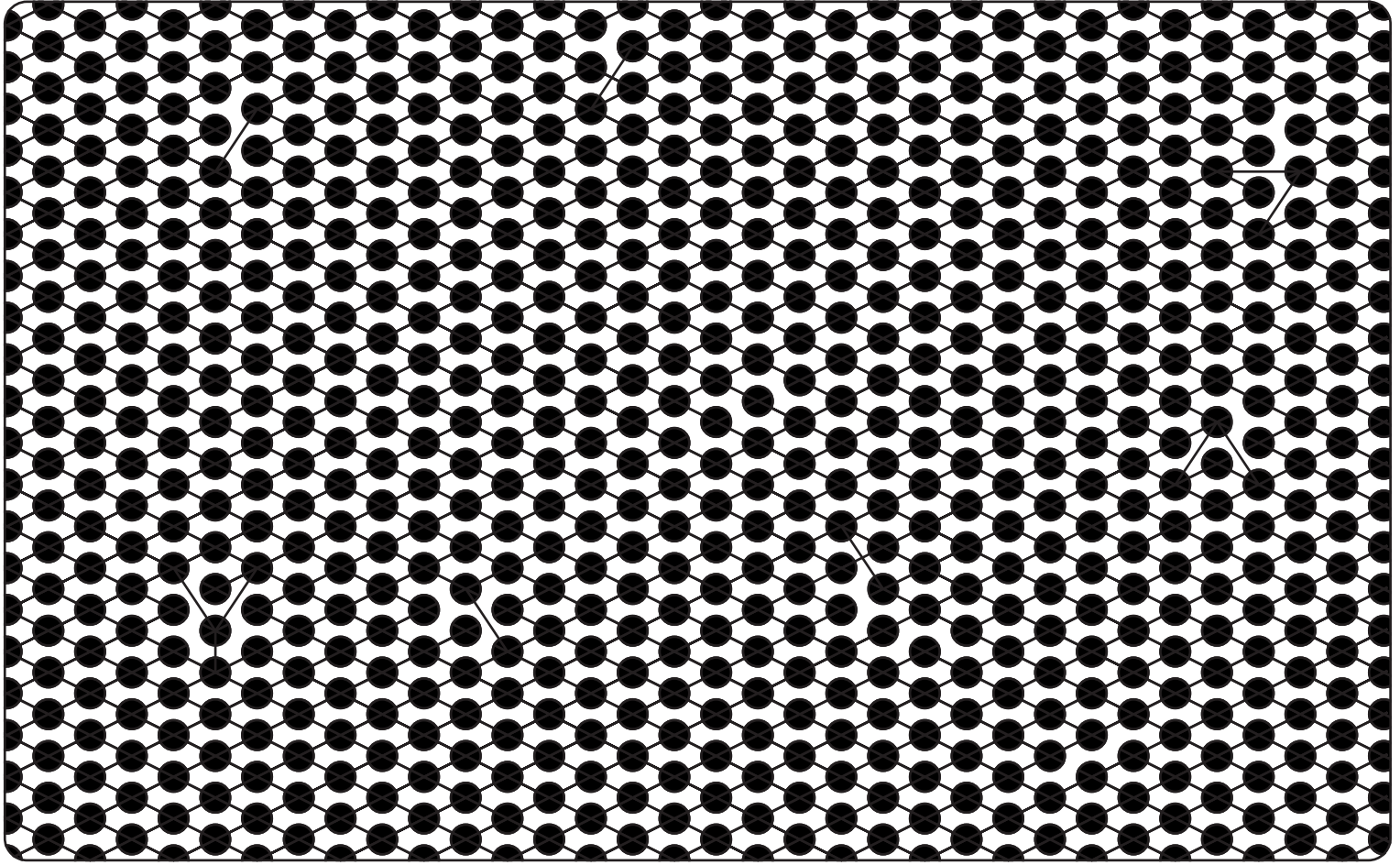
Sidney Littlefield Kasfir: "African Art and Authenticity: A Text with a Shadow", in: African Arts , Vol. 25, No. 2 (April 1992).

Olu Oguibe, "Nationalism, Modernity, Modernism" in The Culture Game, Minneapolis & London: University of Minnesota Press, 2004.

Margaret Trowell, Art Teaching in African Schools (vol. 1: Design; vol. 2: Materials, vol. 3: Basket Work; vol. 4: Picture Making, vol. 5: Modelling), London: Longmans & Green, 1949-1954.

What is the place of copying in art education in your context – either historically or in the present day?

Do you detect any connection between an attitude towards copying in art and the political/ideological context within which you are teaching and learning – either now or in the past?



WORKING GROUP: KAMPALA

RELIGION AND SPIRITUALITY

Margaret Trowell, founded the first European-style art school in Anglophone East Africa in the 1930s. As a devout Christian, one of her chief reasons for training indigenous Africans in painting and sculpture was to get them to produce Christian imagery to aid religious conversions.

"I do not think we shall fully preach Christianity in Africa until we too speak to men's eye as well as to their ears, and tell the story of Christ in a language which all can understand. We can show Him not historically in foreign dress but as a man amongst men as we know them here, for Christianity belongs to every race and time..."

Trowell published the book *And was made man* in 1967 with the assistance of the UK-based Society for Promoting Christian Knowledge. It comprises a selection of images of the paintings and sculptures made by her students juxtaposed with quotations from the Bible. It is the only publication of her students's work that Trowell ever produced. None of the works featured are attributed.

"The old pagan African felt the spirit world all round him and took for granted the in-tervention of spiritual powers in our daily life. I believe the matter of fact way in which our young African artists portray the earthly life of our Lord may be due to their acceptance of that unity of the spiritual and material. If that is so it is a quality of which we are badly in need today."

While Trowell wanted indigenous Africans to abandon their traditional beliefs in favour of Christianity, at the same time she greatly admired what she saw as the spirituality embedded in indigenous worship. She felt that these were qualities that could be appropriated by Christian, thus renewing the faith worldwide.

Both quotations are from Trowell's introduction to *And Was Made Man*.

Bibliography:

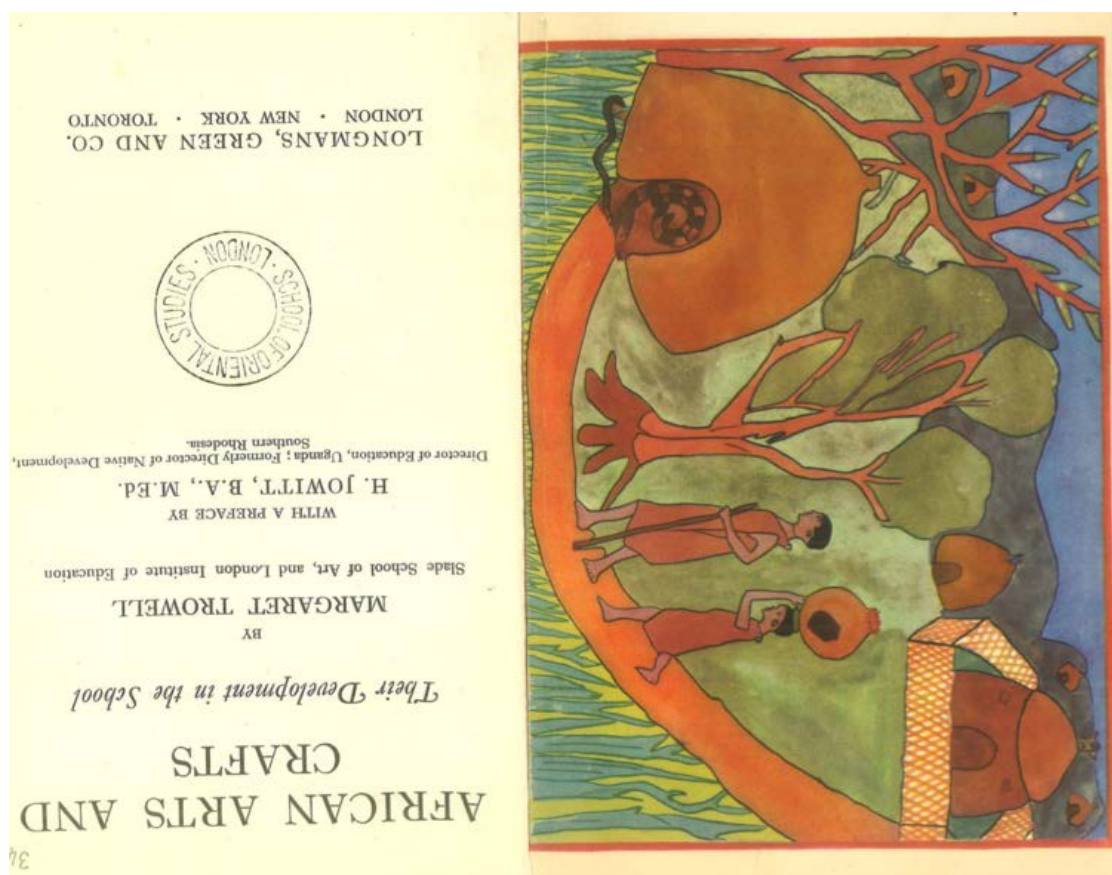
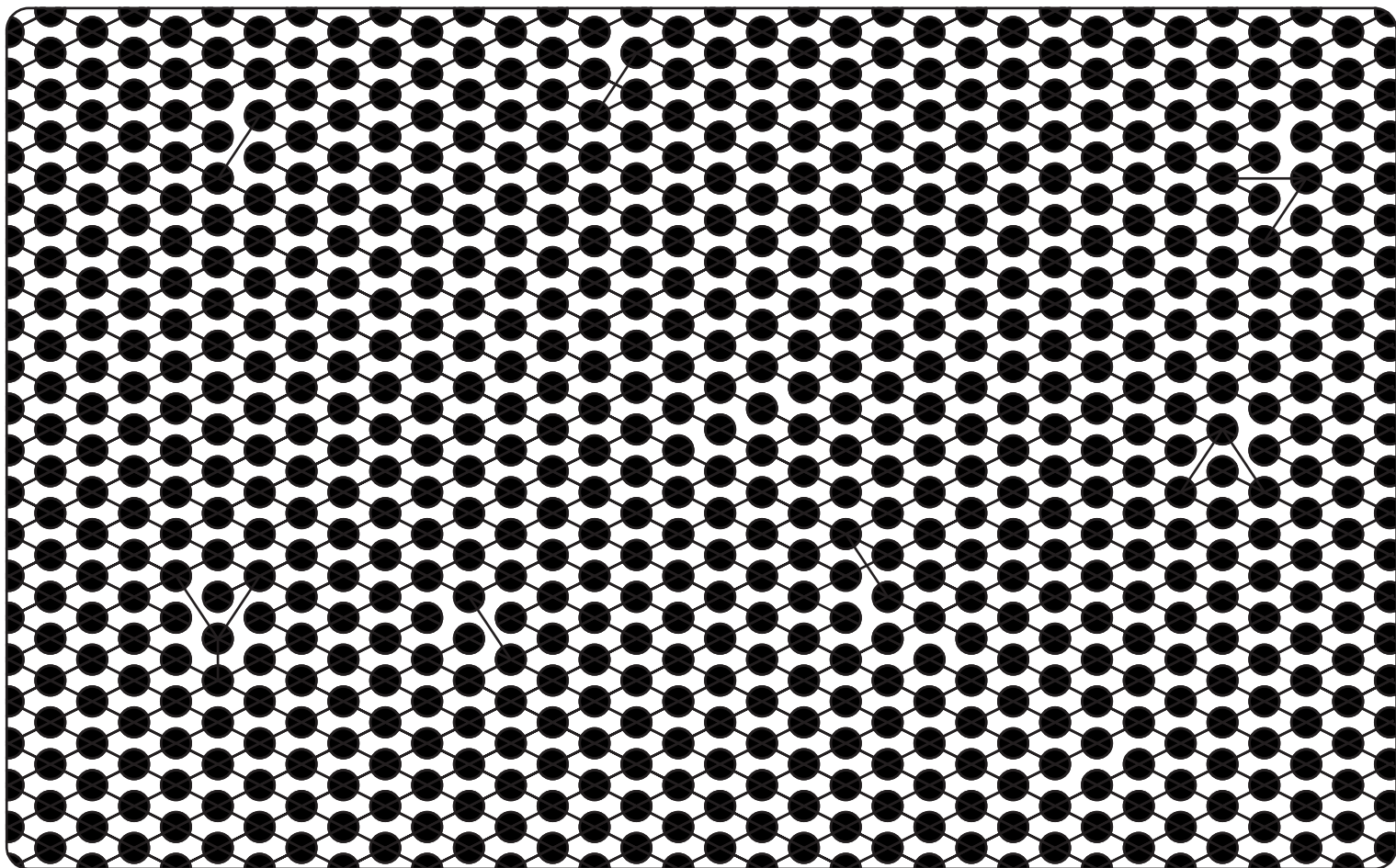
And Was Made Man: the life of our Lord in Pictures by students of the Makerere College Art School: Society for Promoting Christian Knowledge, 1967.

Sunanda K. Sanyal, "Imaging Art, Making History: Two Generations of Mak-erere Artists", Emory University 2000, p.32 (unpublished PhD thesis).

Do religion or spirituality play a role in art education your context - either in its historical development or in the present-day curricula?

If so, how would you describe it's impact?

If not, what impact do you think it could have if it were to be incor-porated into the curriculum?



WORKING GROUP: KAMPALA

CULTURAL AUTHENTICITY

"Many of my friends teaching in missions and schools all over the country are awake to the danger of African art being temporarily swamped beneath the inrush of Western goods and Western teaching, and they would be only too eager to do something for it if they could... They say, 'I know nothing about teaching drawing, but I feel it ought to be done. I'd like to keep the children's work really African, but I don't in the least know how to set about it. Tell me what to do, but don't forget I've no money for materials and very little time for preparation.'"

"[...] you could help tremendously if you would send me snaps of local types of face, clothing, and houses, so that we may try to evolve a 'typical African'."

A white British woman called Margaret Trowell (1903–1989) established the first formal school of art and design in Anglophone East Africa in the 1930s. Because there is no substantial pre-colonial tradition of figurative art in this part of Africa, by teaching indigenous East Africans figurative drawing, painting and sculpture in the European style, she was effectively introducing entirely new art forms to the region.

However Trowell was worried about the extent to which these art works, produced by African students under the instruction of a European teacher, trained in Europe, might be distinguished from those produced by artists or art students of European extraction. In her writing she expresses a strong desire for this "new" figurative African art to bear little or no European resemblance – despite its lack of indigenous aesthetic antecedents.

Paradoxically, it is also evident from Trowell's writings is that she had a clear idea of what "real" African painting and sculpture ought to look like. But how "authentic" could it be if she was the one who invented it?

Bibliography:

Mahmood Mamdani, *Citizen & Subject: The Legacy of Late Colonialism*, Kampala: Fountain Publishing, 2004.

Sidney Littlefield Kasfir: "African Art and Authenticity: A Text with a Shadow", in: *African Arts*, Vol. 25, No. 2 (April 1992).

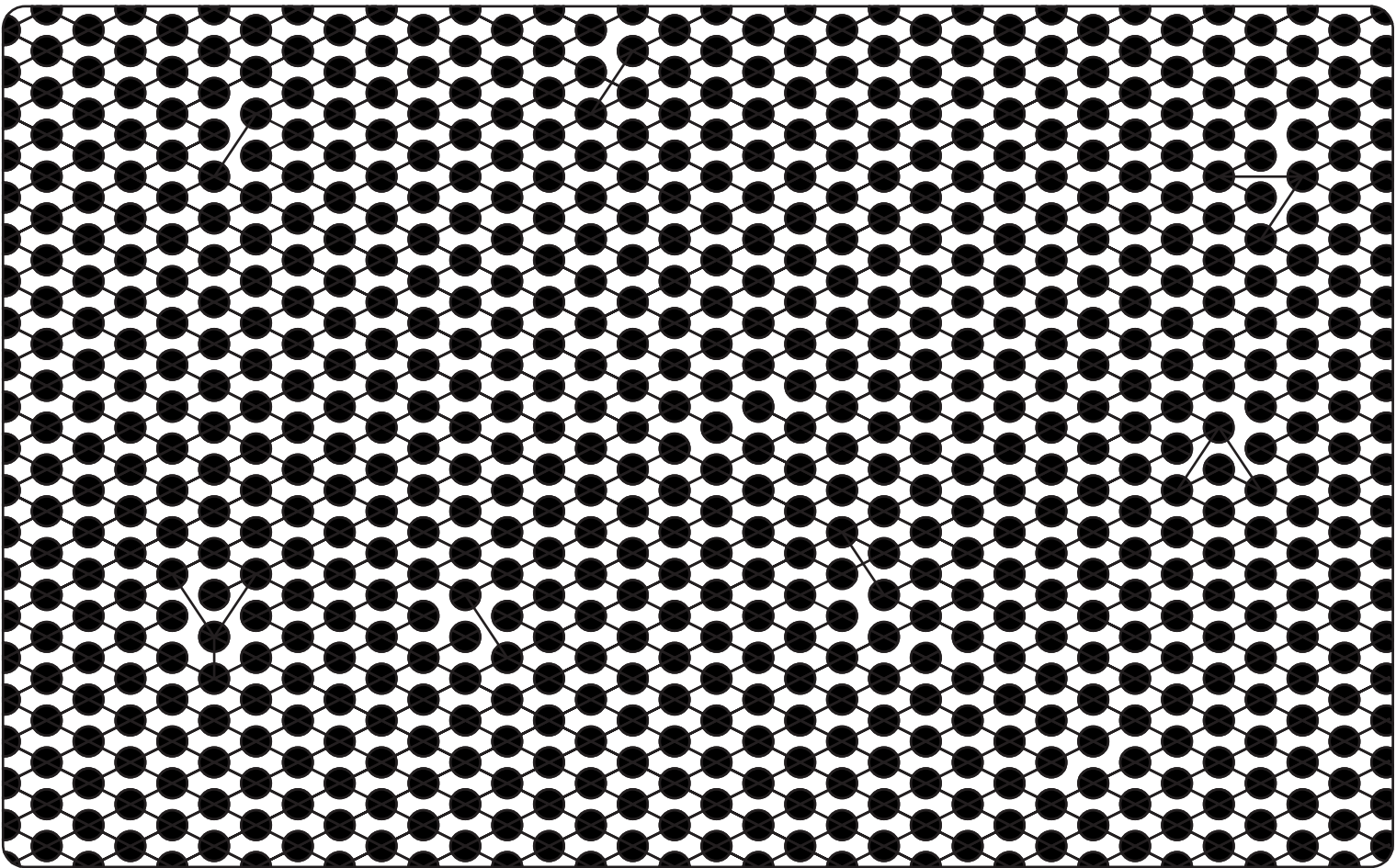
Olu Oguibe, "Nationalism, Modernity, Modernism" in *The Culture Game*, Minneapolis & London: University of Minnesota Press, 2004.

Margaret Trowell, *African Arts & Crafts: Their Development in the School*, London: Longmans & Green, 1937.

What role do issues of cultural authenticity play in art education in your context?

How is that "authenticity" defined, and by whom?

When that definition of cultural authenticity has changed in the past, how has it happened and what effect have those changes had?



UK # LEGACY
BLACK ARTS MOVEMENT # INTERGENERATIONAL
ARTISTS OF COLOUR # INSTITUTIONAL RACISM

WORKING GROUP: LONDON (COLLECTIVE CREATIVITY)

BLACK ARTS MOVEMENT UK

"Thinking through legacy: Redefining the Black arts movement" a Collective Creativity roundtable session that took place on Saturday 11th of January 2014, brought together key figures from the "Black Arts Movement" (1980's) and a newer generation of artists of colour, (2000's), all of whom were/are practicing artists. We had conversations about how we challenge repressive institutions responsible for perpetuating states of otherness, being co-opted by the very forces we meant to combat, internationalism and multiculturalism, being coopted and/or having our knowledges instrumentalised, but also how we connect to the legacies of this so called "Black Arts Movement". This important informal conversation allowed us insight and depth into the politics around this artistic movement and how it has been framed (the past), to be able to connect it to the contemporary moment (the present), to address what has/nt changed and what that means for us for our (futures). This dialogue, a pedagogical learning exchange, allowed us to ask important questions and gain some answers, as well as allowing us to establish relationships between artists of different generations and across gender, race and class, who were/are all interested in the politics of what it means to be an artist of colour within the arts worlds we inhabit.

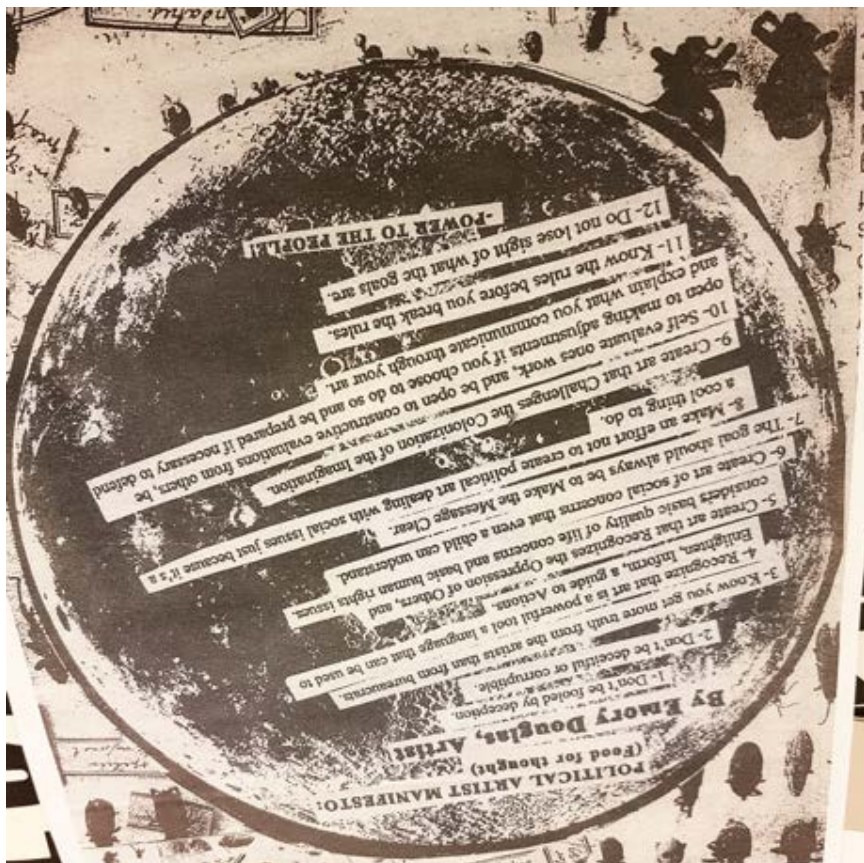
Watch the full video documentation of the session here: www.vimeo.com/84657360

Image: "Thinking through legacy: Redefining the Black arts movement" a Collective Creativity roundtable, Saturday 11th of January 2014, Photograph by Keith Piper

What have been our influences as black artists and artists of colour in our educations?

What does a legacy of black artists and artists of colour mean now, to younger generations of artists working today?

Many international black artists and artists of colour are present in major institutions. In what ways are black artists and artists of colour present and absent?



WORKING GROUP: LONDON (COLLECTIVE CREATIVITY)



MANIFESTOS FOR SURVIVING IN THE ARTS WITH COLLECTIVE CREATIVITY

On January 15th 2017, Collective Creative led a manifesto workshop at MayDay rooms in London. This took place as part of the United Against Dividers festival (13-15 Jan 2017), "a weekend of workshops, debates, questions and networking to equip and activate the arts community after the UK's EU Referendum". It was organised by Keep it complex, a "collaborative and evolving organisation which confronts political issues through ideas and action."

Our mission statement as a collective includes the following:

"Collective Creativity: critical reflections into QTIPOC creative practice is a space that is explicitly inclusive of, and created for and by, people of different sexualities AND genders by and for people of colour. This space is for those who wish to engage, discuss, critique, converse, share, hang out and build community with each other. This is a collaborative collective project."

During the session, group members Evan Ifekoya, Raisa Kabir and Raju Rage shared manifestos that have inspired their thinking and politics before posing the following question to participants - How do we visualise our concerns?

From there we individually, and in some cases collaboratively, developed collaged manifestos which we put through the riso printer, allowing us to create multiples which we exchanged amongst ourselves in the group.

www.makeitclear.eu/posts/3-unite-against-dividers
www.qtipoccollectivecreativity.tumblr.com
www.maydayrooms.org

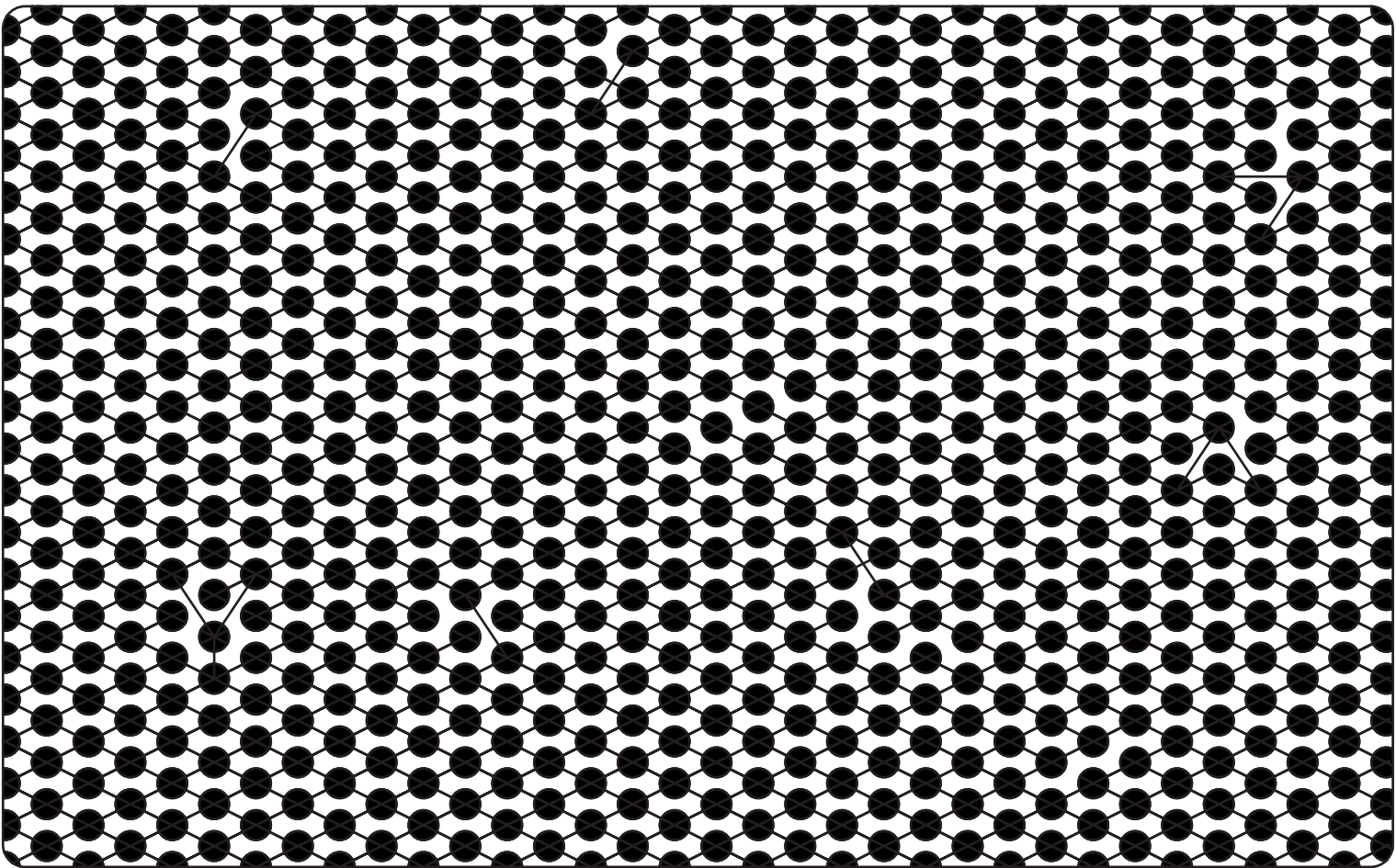
Image (cover): Political artist manifesto by Emory Douglas, year unknown

Image (above): Some examples of our individual and collective statements on struggle and survivorship in the arts laid out on the table during workshop at MayDay rooms

Can you think any of any other examples of manifestos by artists?

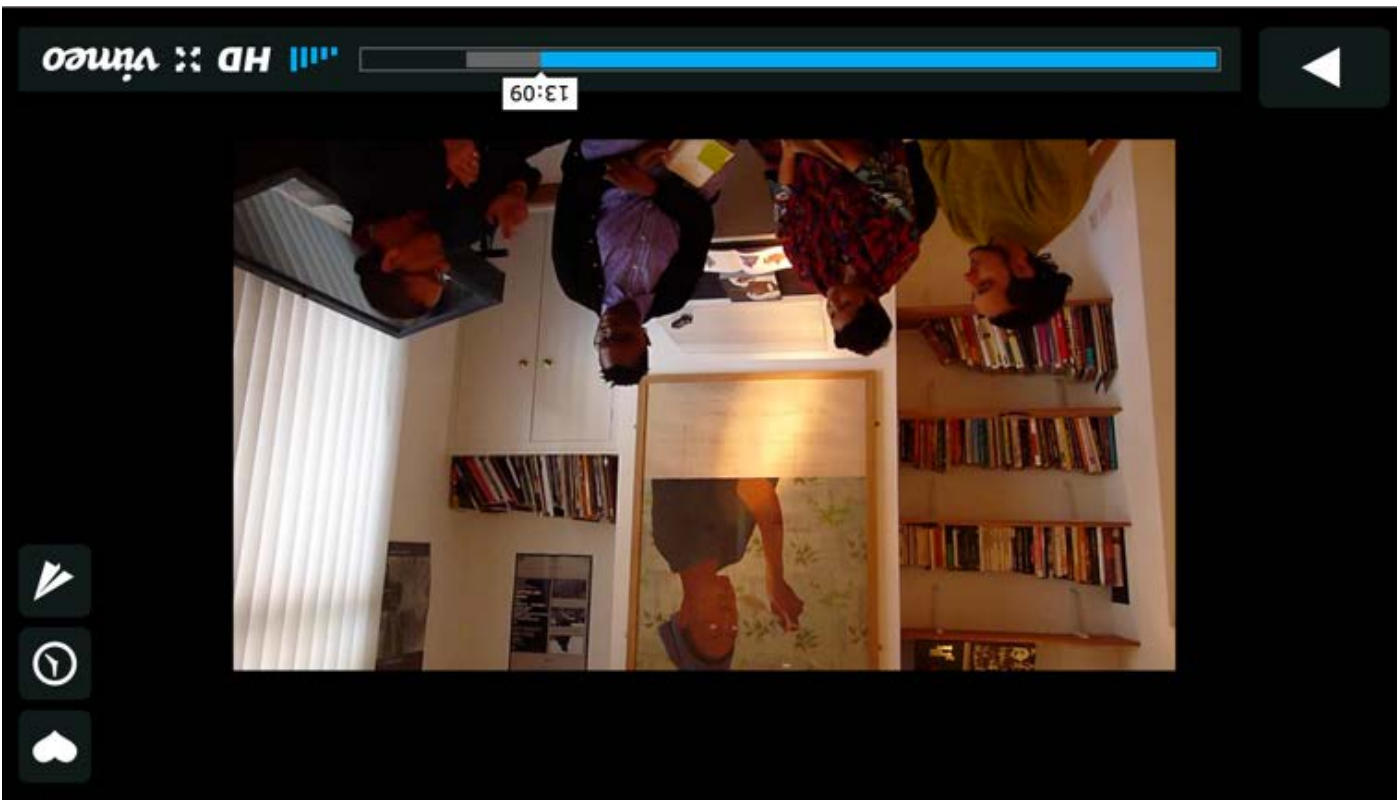
What are the pressing issues or concerns that shape your practice?

What form might your manifesto take?



Visited February 2015

1970s to now



#UK # RADICAL KNOWLEDGES
MAPPING ARCHIVES # BLACK ART HISTORY
ARTISTS OF COLOUR

WORKING GROUP: LONDON (COLLECTIVE CREATIVITY)

MAKING HISTORIES VISIBLE ARCHIVE, CENTRE FOR CONTEMPORARY ART HELD AT
UNIVERSITY OF CENTRAL LANCASHIRE, PRESTON - COLLECTIVE

Archives can extend our collective ways of imagining knowledge – what we assume to understand about art histories and what they should include. The materiality of archives can give sense, shape and image to what has been hidden or previously erased. In the case of the Making Histories Visible archive, it is a space for Black art and artists of colour in the UK Diaspora. It documents an important political period in mapping the art production of artists of colour and their contribution to the canon. It was an archive built around the artist Lubaina Himid's personal ephemera which included – posters, letters, exhibition leaflets, invites, reviews, publications, and artist slides. It charts the time of her involvement in the Black Arts Movement in the UK from the 1980's. It is so much more than a collection of static objects. The archive cements an ecology of practice between artists of colour, black women's art and practices still to come, as the archive is continually being added to.

Archives become pivotal when they are engaged with. In 2014 and later again in 2015, Collective Creativity – a queer collective of artists of colour, visited the archive in Preston for an extended research visit and interviewed Professor Lubaina Himid. The interview went on to be transformed into the video "Redefining Legacy: Navigating 'Emerging' Practice As Artists Of Colour"* and documents the performing and participating of the archive, and creates an intergenerational platform of voices.

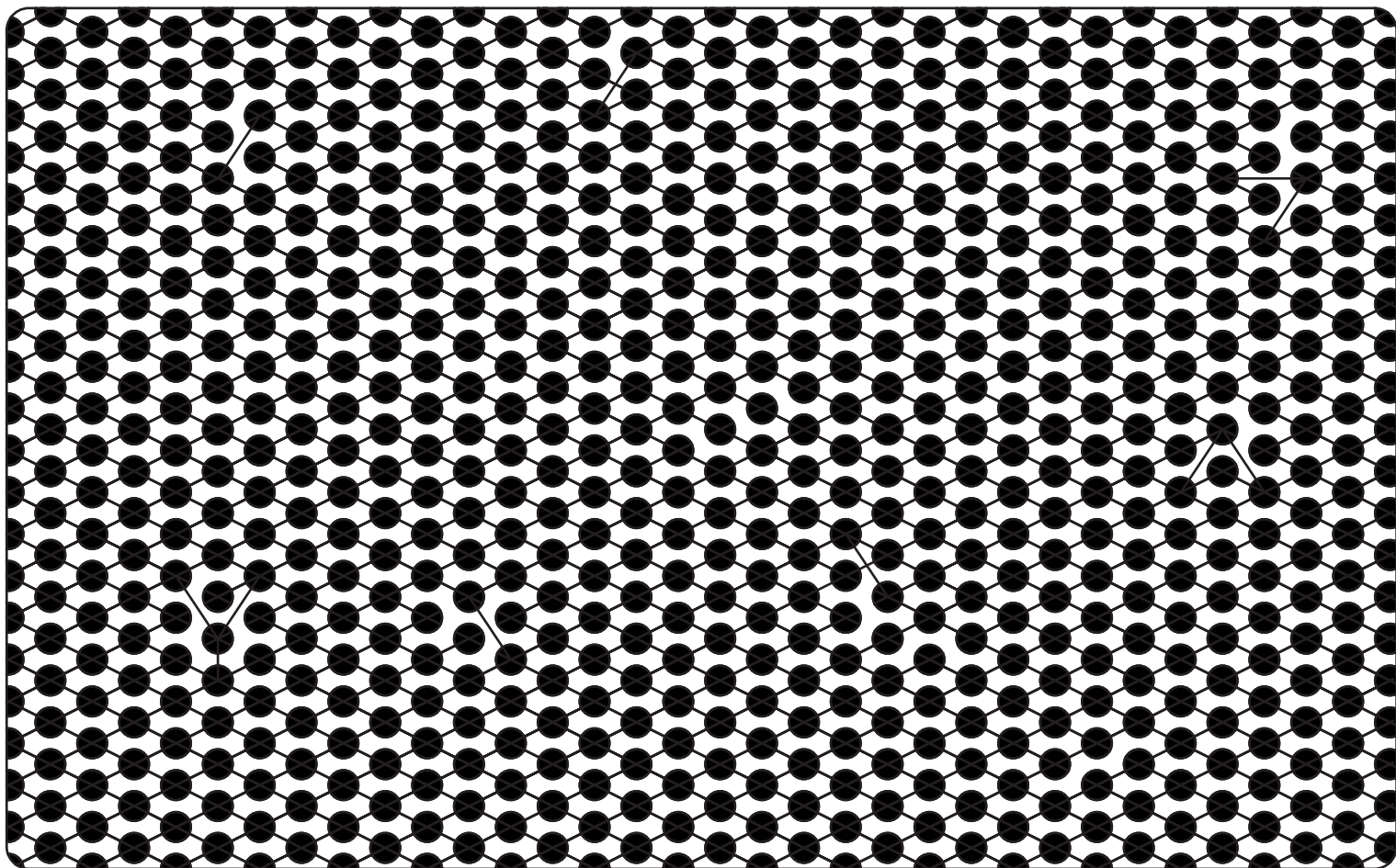
Watch the video here: <https://vimeo.com/123412348>

Image: Screenshot from video "Redefining Legacy: Navigating 'Emerging' Practice As Art-ists Of Colour", 2014

How do archives shape our perceptions of art histories and the role of artists of colour within that?

How useful do you think it is that knowledges are contained or distributed through archives?

When things are absent or omitted, what does this tell us?



WORKING GROUP: LUBUMBASHI

As part of the educational reforms of 1971, President Mobutu created the National University of Zaire (Université Nationale du Zaire, UNAZA). He banished the “defiant” social sciences faculty from the capital Kinshasa to the city of Lubumbashi, some 2,000km away to the south. Among the faculty members were a number of notable intellectuals such as Valentin-Yves Mudimbe, Georges Ngal, Isidore Ndaywel é Nziem, Bogumil Jewsiewicki, Victor Bol and Johannes Fabian.

Lubumbashi did not have a formal institute for visual arts education, but the city nonetheless served as the site of vibrant encounters between Congolese visual artists and the social scientists. In particular the popular painters enjoyed considerable attention.

It was in this context that the painter Tshibumba Kanda Matulu met the German anthropologist and linguist Johannes Fabian. Tshibumba had had the idea of narrating the history of Zaire in a series of paintings. The presence and patronage of Fabian enabled him to realise them. Out of multiple encounters with Fabian, Tshibumba created 101 paintings collectively entitled *Histoire du Zaire* (History of Zaire), which the anthropologist subsequently documented in the online Swahili/English publication *Archives of popular Swahili* (1998) and in his book *Remembering the present* (1996) .

Now famous, Kanda Matulu’s *Histoire du Zaire* paintings are frequently cited in academic circles as an excellent pictorial example of “history from below” or “grassroots historiography” and of the potential for sharing artistic, historical and sociological knowledge through art. The work however also raises questions about the contact zone as a space of transculturation and autoethnography.

Tshibumba’s *Histoire du Zaire* is increasingly visible within the global contemporary art scene. After having been presented in Jerusalem and in Brisbane, the series was shown in its entirety in Athens, Greece within the context of Documenta 14 (2017).

Tshibumba Kanda Matulu disappeared in 1981 under mysterious circumstances. We don’t know if he is still alive. We don’t know if he is aware of his fame.

References:

FABIAN, J. 1996. “Remembering the present. Painting and popular history in Zaire”. Berkely: University of California Press; FABIAN, J. 1998. “Archives of popular Swahili” Vol 2, Issue 1. <http://lpca.socsci.uva.nl/aps/tshibumbaintro.html>

BLOMMAERT, J. 2004. “Grassroots Historiography and the Problem of Voice: Tshibumba’s *Histoire du Zaire*”, *Journal of Linguistic Anthropology*, vol. 14/1 : 6–23.

Do you know of an artwork created in your context that resulted from a collaboration between an academic and artist?

Is there an iconic art work in your context that is considered to be a narrative of your history?



WORKING GROUP: LUBUMBASHI

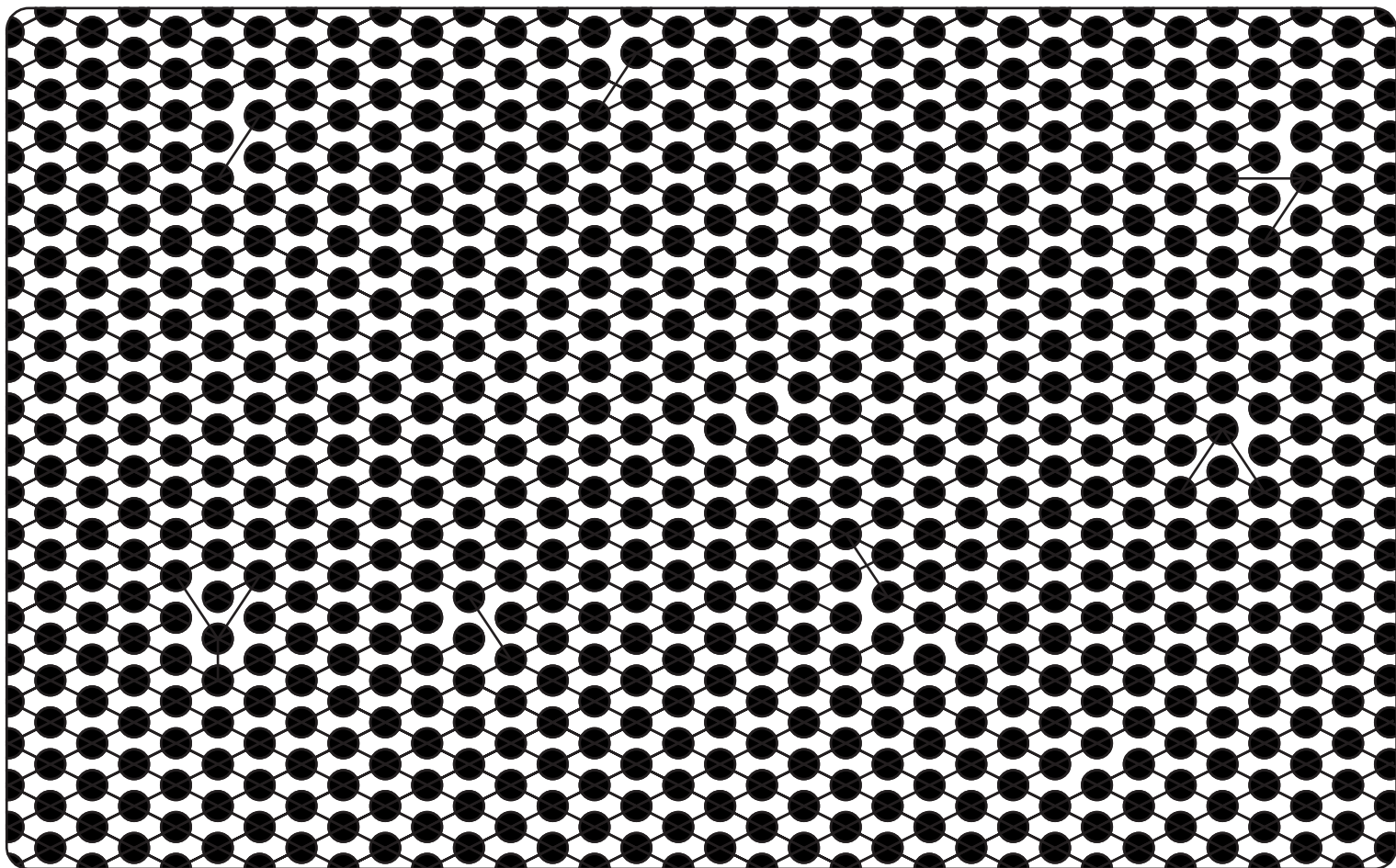
SEMINAL EXHIBITIONS ON POPULAR PAINTING IN LUBUMBASHI AND KINSHASA

In 1978, researcher Jean-Pierre Jacquemin organised the exhibition "Peintres Populaires Lushois" in Lubumbashi, showing for the first time popular painters such as Tshibumba and Moke along with painters graduated from the Lubumbashi Academy of Fine Arts such as Amisi, Mode or Mwembia. This exhibition had little impact as regards for the audience (the show had to be put down only some days after the opening because of political upheaval but good response from the Lubumbashi university academics. V.Y. Mudimbe, then dean of the Faculty of Humanities decided to integrate a similar exhibition in the program of the conference of the International Association of Arts Critics (AICA) held at the Kinshasa "Académie des Beaux-Arts" later that year. Jacquemin curated the exhibition together with Congolese art historian Badibanga ne Mwine the exhibition, called "Art Partout", showing for the first time in Kinshasa the today very famous generation of Congolese popular painters such as Moke or Chéri Samba along with "academists" artists such as Alfred Liyolo. The presence of work by popular painters in the fine art school has raised many questions about the nature and the value of this genre, considered as simple and clumsy advertisement craft by teachers of the fine art school.

This debate is still ongoing in the art field and despite the recognition that the Congolese popular painting has gained over the years, mostly on international art scene, it is still considered scornful by fine art teachers today.

In your context, is there an exhibition that shifted the notion of academic or curatorial valorisation of the art in general or of a specific genre?

How did the (conventional) art school reacted to it?



LUBUMBASHI

ART COLLECTIVE

CROSSDISCIPLINARITY

SHARING KNOWLEDGE

BAAMATEURBATONGAKAARCHEDENOE

WORKING GROUP: LUBUMBASHI

VICANOS CLUB OR THE STORY FROM AN AMATEUR EXPERIMENTAL ART COLLECTIVE TO INDIVIDUAL PROFESSIONALISM

Vicanos club collective was officially founded in 1993 in Lubumbashi by pupils of a public school. Very active from 1996 to 2004, the collective developed experimental knowledge sharing with collective reading review sessions, copying by hand books on art and cinema and adapting them to local context, or inventing new words to express concepts for art and society in Kiswahili or a mix of Kiswahili, Lingala, English and French many called "Sponge".

The collective however is mainly dedicated to art creation and achieved many productions such as the first analogue animation movie "Makaku Makwete". In the early 2000s, the collective started to collaborate with important institutions in Lubumbashi and participated to the production of the magazine "L'Ecole pour Tous" (the School for All), sensitising in a creative way access to education. Vicanos also worked with Halle de l'Etoile, the French cultural centre in Lubumbashi.

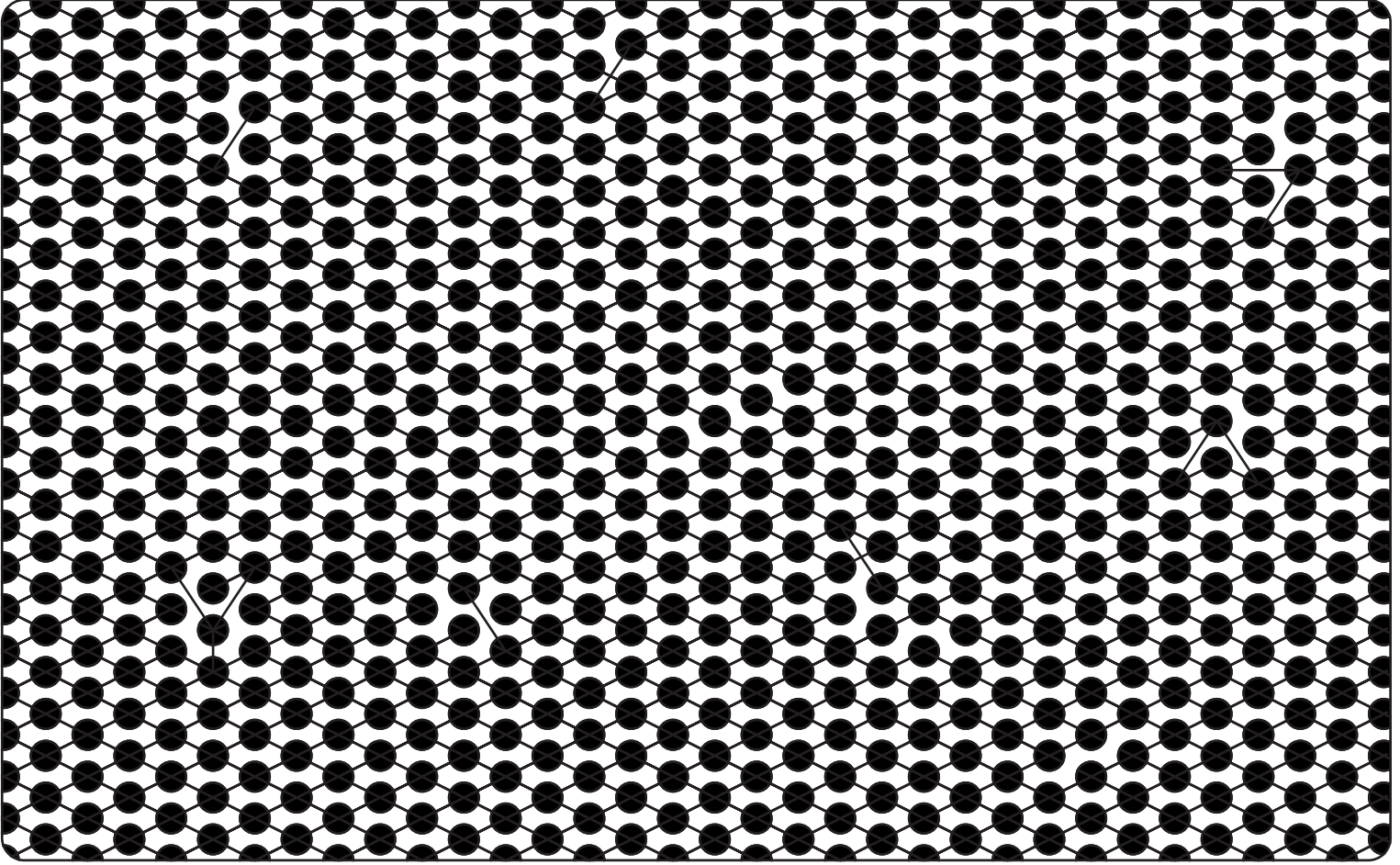
Those experiences raised the challenge for some members to develop their professional career more individually or in smaller groups. This collaboration with institutions and the shift from local to the international scope and from amateur to professional practice are seen in a controversial manner. Many consider the amateurs momentum as more productive, free and more embedded in the local.

The contemporary art scene of Lubumbashi recognises the legacy of this collective and many of its current figures were members of this collective.

#BAAMATEURBATONGAKAARCHEDENOE - The full sentence is «*ba amateur ba tongaka arche de Noé, ba professionnel nde batongaka Titanic*» means literally "amateurs built Noah's ark, but professionals built the Titanic" to express how amateurs can be very efficient in realising big things because they don't care about what is possible or easy to do.

In your context, do you know an art collective that developed experimental knowledge sharing methods as part of their artistic creation process?

How does that collective experience the transition from amateurs to professional career?



COLONIALISM # INSTITUTIONALISM
PATERNALISM # BELGIAN CONGO
CANONIZATION

WORKING GROUP: LUBUMBASHI

THE GHOST OF PIERRE ROMAIN-DESFOSSÉS: WHITE 'MENTORS', BLACK 'HANDS'.

"[...] so that there will be no poverty for my wonderful artists for whom I have sacrificed everything to maintain in them this ambition to create [...]. I consider these three boys as my children [...]."

Excerpt from Romain-Desfossés testament, 25 March 1954 (De Plaen 2015 : 26)

The arrival of Pierre Romain-Desfossés in Elisabethville (Lubumbashi's former name) in the 1940s, is considered as the starting point of the city's art history, with Romain-Desfossés "discovering" the artists he mentored in The Academy of Popular Indigenous Art, known as "Le Hangar" workshop. The most known artist coming out from Le Hangar are Pilipili Mulongoy, Bela Sara and Mwenze Kibwanga, who Romain-Desfossés considered as his children. Also the creation of the Academy for Fine Arts in the 1950s, the promotion of "popular painters" by expat intellectuals since the 1970s, the work in the National Museum during the 1980 and more recently with the Galerie of Contemporary Art linked to the museum or the work of the Institut Français since the mid-2000s, are considered as the successful moments for artistic dynamic in the city, always characterised by the presence of a white mentor.

So, the artistic creation in Lubumbashi is presented as a chain where institutions created and supported by Western mentors build the landscape and where the Congolese artists are actors "awakened" by these dynamics. It also maintains the idea that art, in its so called "modern" or "contemporary" form, is a Western or even (neo)colonial import, and that the only way to appreciate it and give it value is by reading it through the canons of Western culture.

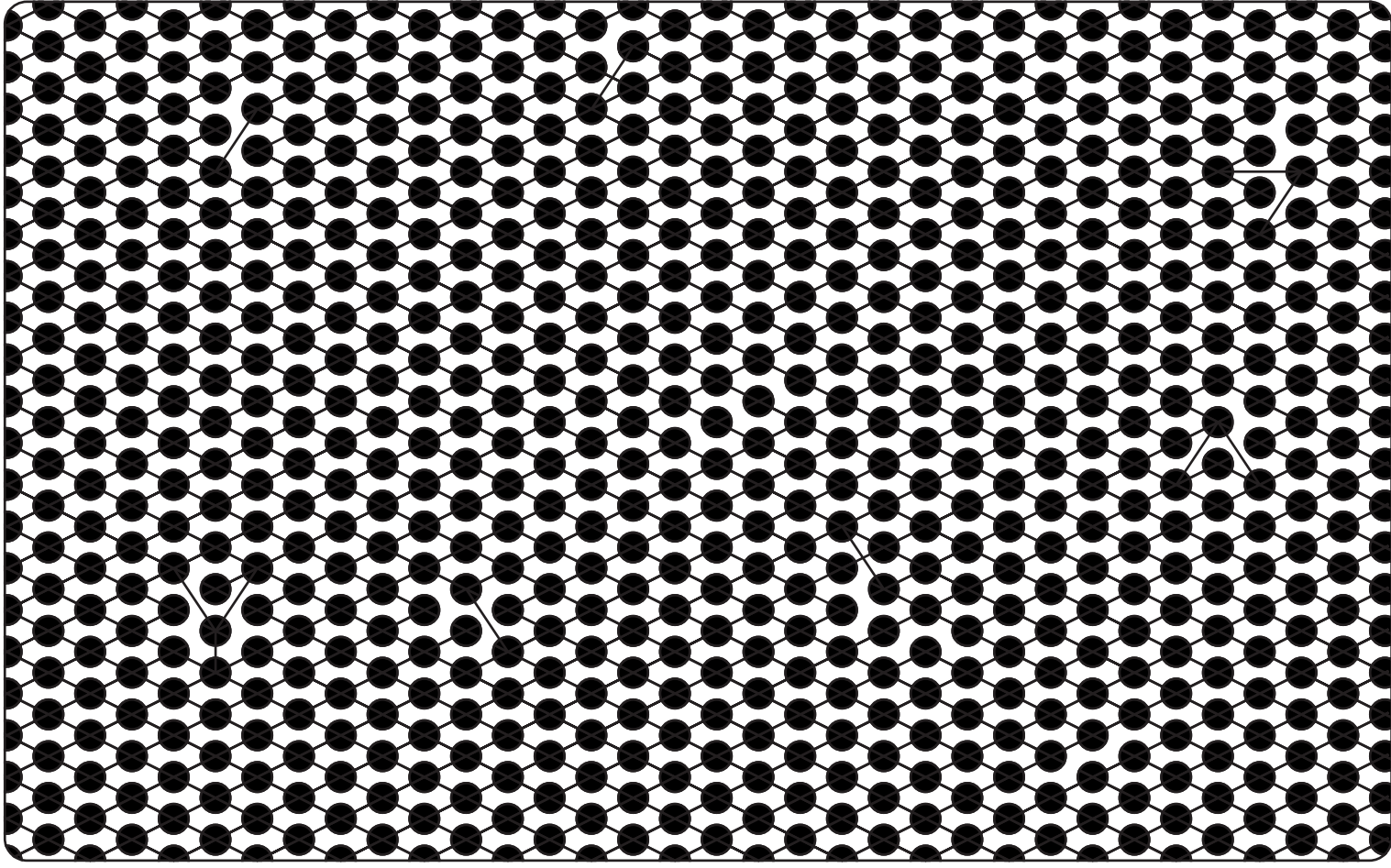
The history of art education in Lubumbashi (DRC) is described as a succession of Western mentors as the only "impulsors" of creative dynamic.

To what extend does art history and practice in your context starts with the arrival of westerners? If so, what didn't get the attention in this narrative?

To what extend is art history and practice in your context defined by foreign institutions? What is the impact on the art scene today?

What are the names of the artists that remain often "blind spots" in such narratives dominated by western mentors?

They say it
was said...



WORKING GROUP: MASERU

FOUNDING OF THE BA RE E NE RE LITERATURE FESTIVAL

In March of 2011, a bold young Mosotho woman, called Liepollo Rantekoa, organised a series of literary events in the towns of Maseru and Morija, Lesotho that she called the Ba re e ne re Literature Festival. In Sesotho, the expression "*Ba re e ne re...*" means "They say it was said..." or once upon a time. It is how folktales begin.

Liepollo was born in Lesotho, though she mostly attended school in South Africa. Her parents wanted her to study accounting at university, but she wanted to better understand history, politics and culture, and so she gravitated towards sociology, taking classes at the University of Cape Town's Centre for African Studies.

However, the classroom couldn't contain Liepollo. She found greater stimulation in Cape Town's arts and literary circles, eventually joining the team at Chimurenga – Cape Town's radical Pan-African journal. At Chimurenga, she found the creative freedom to unlearn and to dream. But home was calling, and Liepollo felt a responsibility to bring to Lesotho the energy she found in literature. It was in this spirit that Liepollo organised the Ba re e ne re Literature Festival in March 2011.

As a unique programme in Lesotho, the Ba re e ne re Festival aimed to return the power of storytelling in and about Lesotho to the plural voices of Basotho people. With its vibrant performances and discussions, the festival was well attended by people from a variety of backgrounds and ages.

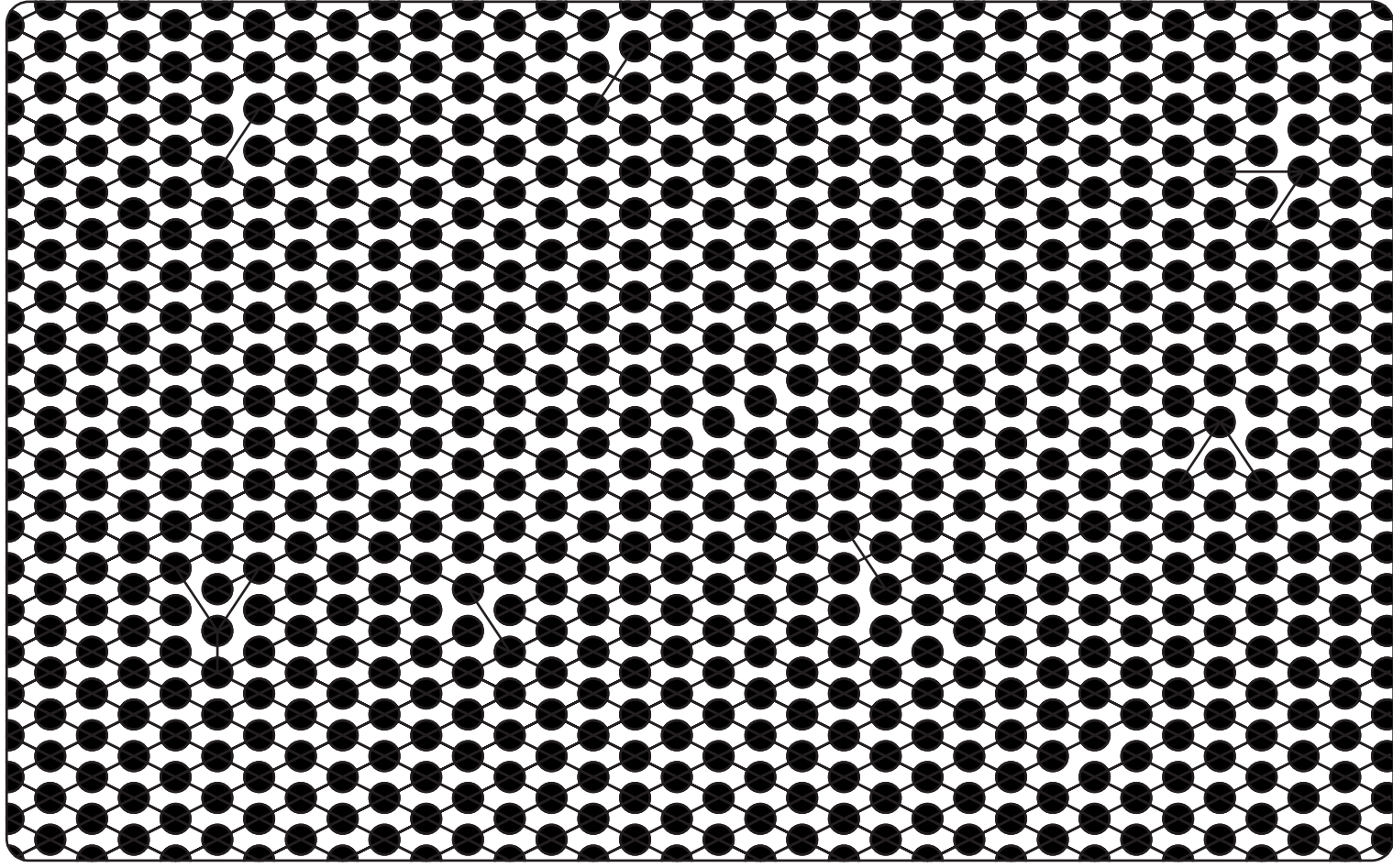
Before Liepollo had a chance to see the Ba re e ne re Literature Festival grow, she was senselessly killed in vehicle accident in 2012. Determined to honour Liepollo's inspiring life, her friends and family came together to revive the Ba re e ne re Literature Festival in 2014 and annually since then. Building on her creative vision, they founded Ba re e ne re Literary Arts, an organisation whose remit has expanded beyond the festival to incorporate publishing, research, workshops and more.

Can you think of an inspiring figure in your creative community whose life was cruelly cut short? What is the direct or indirect legacy of that figure today in terms of creative production?

What stories do people tell about the region you call home? How many of those stories are defined by people from your region? And do those stories suggest a diversity of perspectives?

What's an example of creative publishing in the city you live in?

"Interested in discovering Basotho heritage, history and culture? The cultural center of Lesotho, Morija is the perfect destination to get a taste of Basotho heritage, it's unique way of life and discover Basotho cultural assets in a friendly and relaxed manner. Morija is known for its historical significance and is regarded as the cultural center of Lesotho. It is where one of the first European mission sites was settled in Africa. It is also the seat of Christianity in Lesotho. You will see beautiful old buildings and leafy pastoral scenes."



WORKING GROUP: MASERU

MORIJA, THE FIRST MISSIONARY SETTLEMENT IN LESOTHO

The Morija Mission was established by Thomas Arbousset, Eugene Casalis and Constant Gosselin in 1833. These Frenchmen had been sent by the Paris Evangelical Missionary Society to the Kingdom of Lesotho to assist the London Missionary Society in bringing about what that society described as the “regeneration of the Negro race and its adoption into the mainstream of human progress” (Kimble 1978:105). In pursuance of this aim, Arbousset, Casalis and Gosselin opened schools. The first of these was the Morija Theological School, which opened in 1882. Its primary activities were the teaching of reading and writing, the study of the bible and instruction in the spiritual values and teachings of the Christian faith. European cultural values were emphasised; students had to adopt a biblical name, wear European clothing, and practice European eating and living habits.

The Morija mission began publishing books in Sesotho in 1861 after the founding of the Morija Printing Works by Adolphe Mabile. The Morija Museum and Archives was formally established in 1956 to house the collections of the two prominent European missionary families: the Dieterlens (who had collected ethnographic and historical material) and the Ellenbergers (who had collected paleontological and geological specimens). In 2011 Patrick Rorke, a descendant of former Morija’s missionary settlers, opened the Maeder House Art & Craft Gallery and the Morija Arts Centre at this site.

Because they were neither English nor Dutch (the two groups then aggressively colonising southern Africa), French, Swiss and German missionaries at Morija experienced less resistance to their activities in Lesotho during the early to mid-19th century. However, when Lesotho became a British colony in 1868, the Basotho leaders accepted grants from the British Colonial Government to run schools and abided by British colonial policies and curricula.

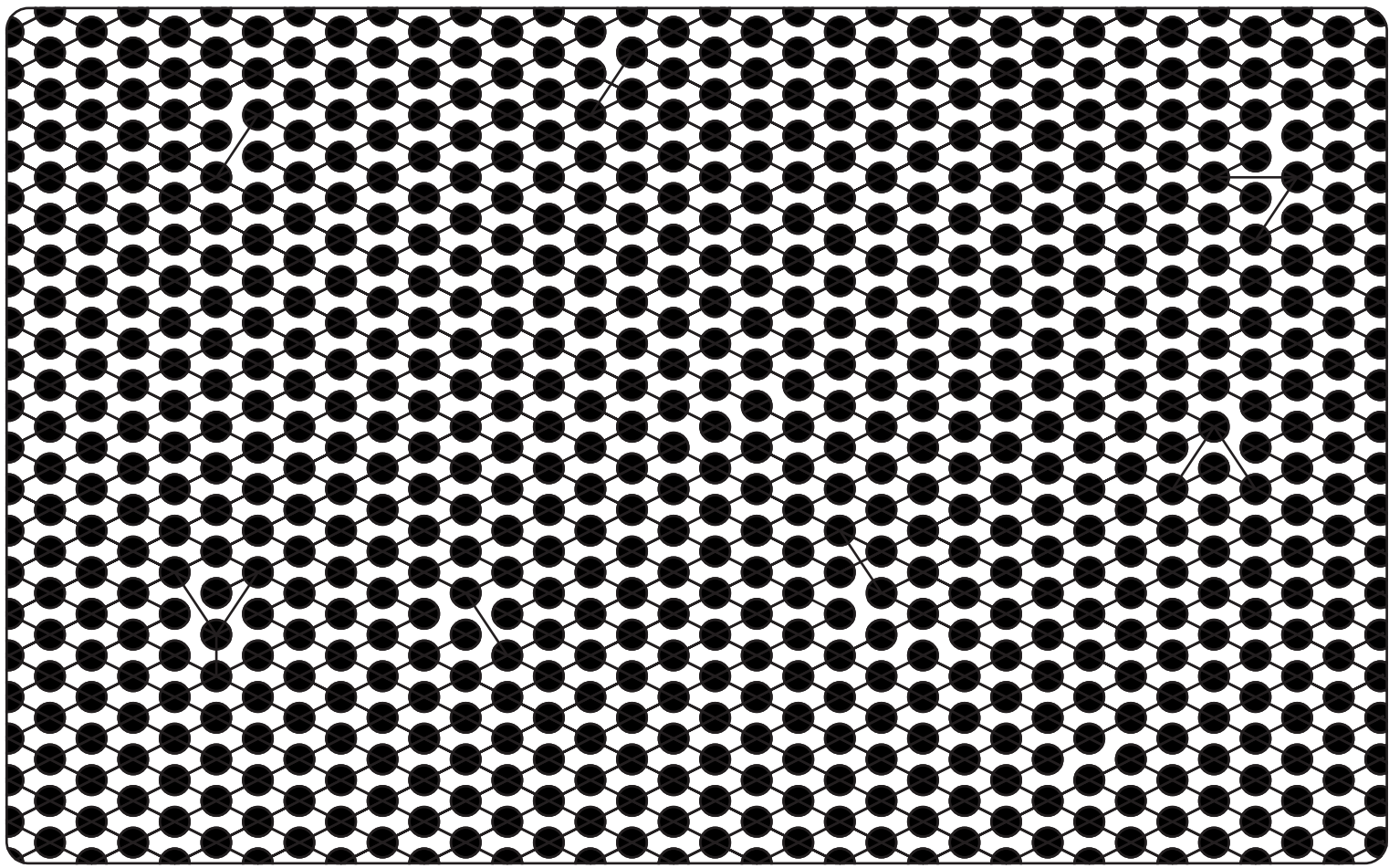
Quote: last accessed on 26 February 2018 from www.morija.co.ls

Take another look at the quotation from the Morija Mission and analyse whether the phrasing and language used here appropriate? Explain.

Does the custodianship of the memory and knowledge of a former colony matter? Think about this question based on your own local context.

In your view, how does the legacy of colonial and missionary education affect schools in the present?

Thomas Mofolo, Author



1948

1876

WORKING GROUP: MASERU

The fictional work produced by the celebrated author Thomas Mofolo is important in the ways that it challenged colonial notions of literature and art in early 20th century Lesotho. After graduating from the Paris Evangelical Mission Society school with a teacher's certificate in 1898, Mofolo worked for over a decade as a manuscript writer, proof-reader and secretary for the Sesuto Book Depot, while at the same time contributing regularly to the mission newspaper Leselinyane. Mofolo's personal experience of working in support of the colonial order is not a unique one for the time, however it is important to note his progression towards a decolonialised mindset in his fiction and in his political writings about missionary education.

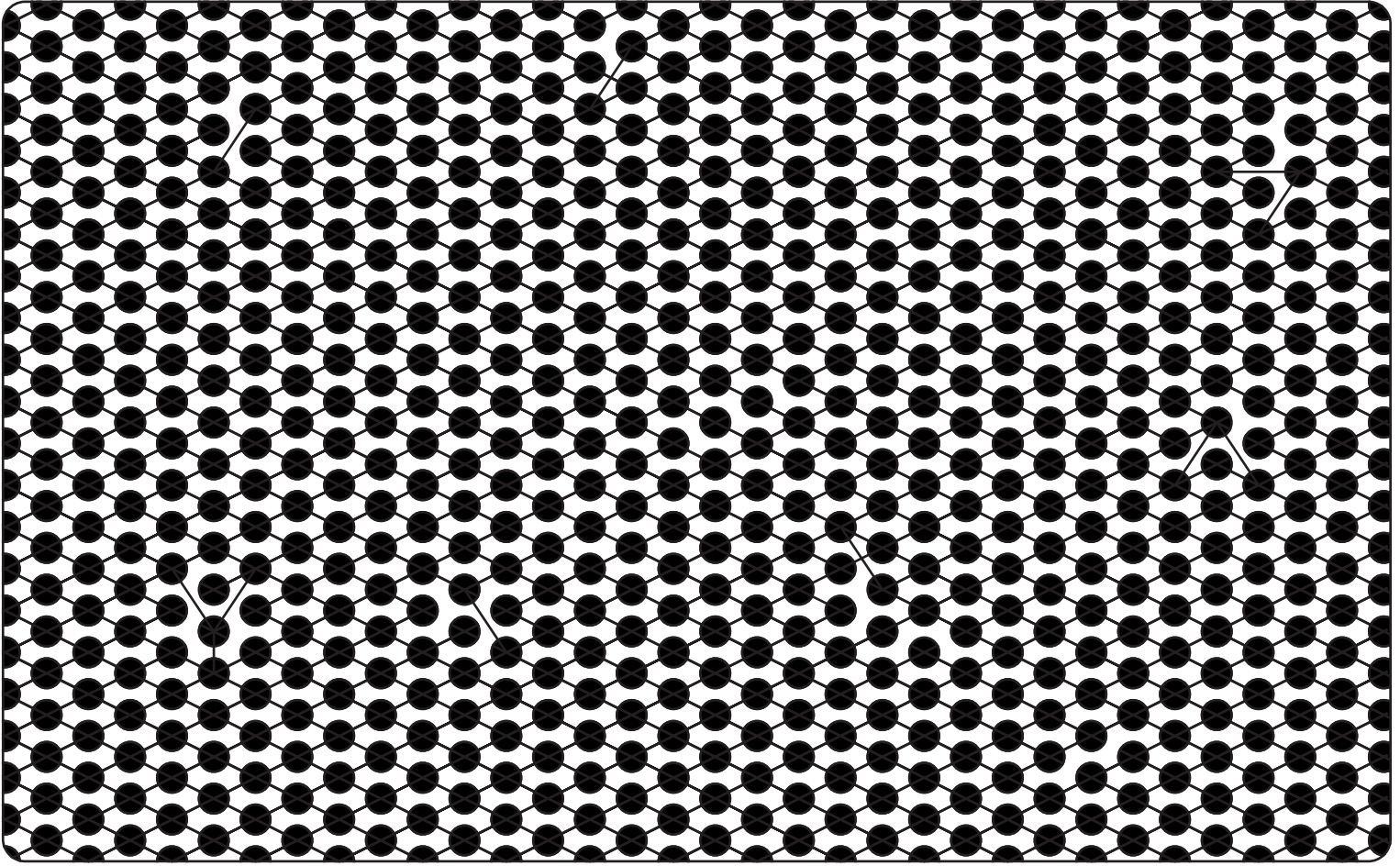
Mofolo's first two books *Moeti oa Bochabela* (1907) and *Pitseng* (1910) are some of the earliest recorded works of fiction in the Sesotho language. Both clearly reflect the influence of his colonial and Christian education. Their protagonists are presented as pillars of their societies because of their proximity to the church which itself propagates Christian virtues and morality. Interestingly, however, in *Pitseng*, Mofolo ultimately describes formal Christianity as a debasement of love and suggests that the sacred love found through God is maintained by the unconverted. This is a crucial turning point in Mofolo's political and philosophical development.

In *Chaka* (1925), Mofolo seemingly disassociates from his colonial Christian education by writing a fictionalised account of the demise of a renowned Zulu warrior king. In this book there is no condemnation of what would have been perceived by Europeans as the uncivilised and tribal way of life. Mofolo explores with nuanced detail the intricacies of Chaka's life, and by so doing he humanises the experiences of the character and his society. This defiant narrative was considered so threatening by the colonial administration that the release of the book was delayed for 15 years.

Which authors in your context played a critical role in the decolonisation of literature?

In which ways was their work pivotal to the progression of the decolonisation movement?

Has their work influenced contemporary art and creative expression? If so, how?

*Hlompho Letsieho*

WORKING GROUP: MASERU

HLOMPHO LETSIELO, VISUAL ARTIST

"If you intend to break a rule you should always learn it first to make sure your breaking of it is all the more effective!"

This was the principle Hlompho Letsiello lived by. A photographer, cartoonist, poet and cinematographer, Letsiello was a visionary who set the path for visual arts in Lesotho between 2009 and 2015, when he died. He played a key role in the cultural scene and became a role model and mentor to creative peers and those practicing visual artists; video, photography and comics, and literary arts; poetry, music and essays. His work was shown in exhibitions during his years as a student at Johannesburg, South Africa's Market Photo Workshop and in commercial campaigns for creative local products including Bonono Merchant and House of Thethana. He also directed music videos.

Freelancing as a photo-journalist for the likes of Getty Images, Corbis and AFP, Letsiello always gave meaningful captions to his work, and prioritised the humanising of his subjects above technical and aesthetic considerations. His signature was to shoot images discreetly; stealthily, out of sight, from uncommon angles and in silhouettes or deep in the heart of an excited and unpredictable crowd, Letsiello was drawn to danger and drama. The rawness of his images haunted him and the risks he took only caught up with him after the adrenaline wore off. A thoughtful storyteller, Letsiello was aware of his own projections by virtue of the image-making process and the images that he shared with the public. However, he was deliberate about creating the right circumstances for the viewer of his works to draw his/her own conclusions.

Letsiello aimed in his visual work to counter the stereotypes and images that he felt created a distance between the photographer and the photographed. After all: "Documentary testifies, finally, to the bravery or (dare we name it?) the manipulateness and savvy of the photographer, who entered a situation of physical danger, social restrictedness, human decay, or combinations of these and saved us the trouble. Or who, like the astronauts, entertained us by showing us the places we never hope to go. War photography, slum photography, 'subculture' or cult photography, photography of the foreign poor, photography of 'deviance'" (Rosler: 1981). He found the depiction of Lesotho's stories often based on colonial gaze preconceptions and tone-deaf media representation informed by limited intimate knowledge about the locale. Therefore, instead of contrasting himself and his subjects based on oppressive western ideologies and orientalisng perspectives, he set himself apart by imaginatively assuming the identity of the subject and to think from the inside about how s/he would wish to be portrayed. He used his lens to communicate the complexities of his characters along with the layers that constituted their being, even if only in the moment captured in the image. An apt example is the image on the cover. (A herd-boy plays a musical instrument as his flock grazes in Qacha's Nek, Lesotho. 2013 Part of an ongoing series, #Meraka)

Letsiello assiduously pursued his formal education until he excelled at it, then used the same education to break the rules, dismantle, disrupt, highlight and experiment. This resulted in him creating his own aesthetic and poetry through photography and teaching others to do the same.

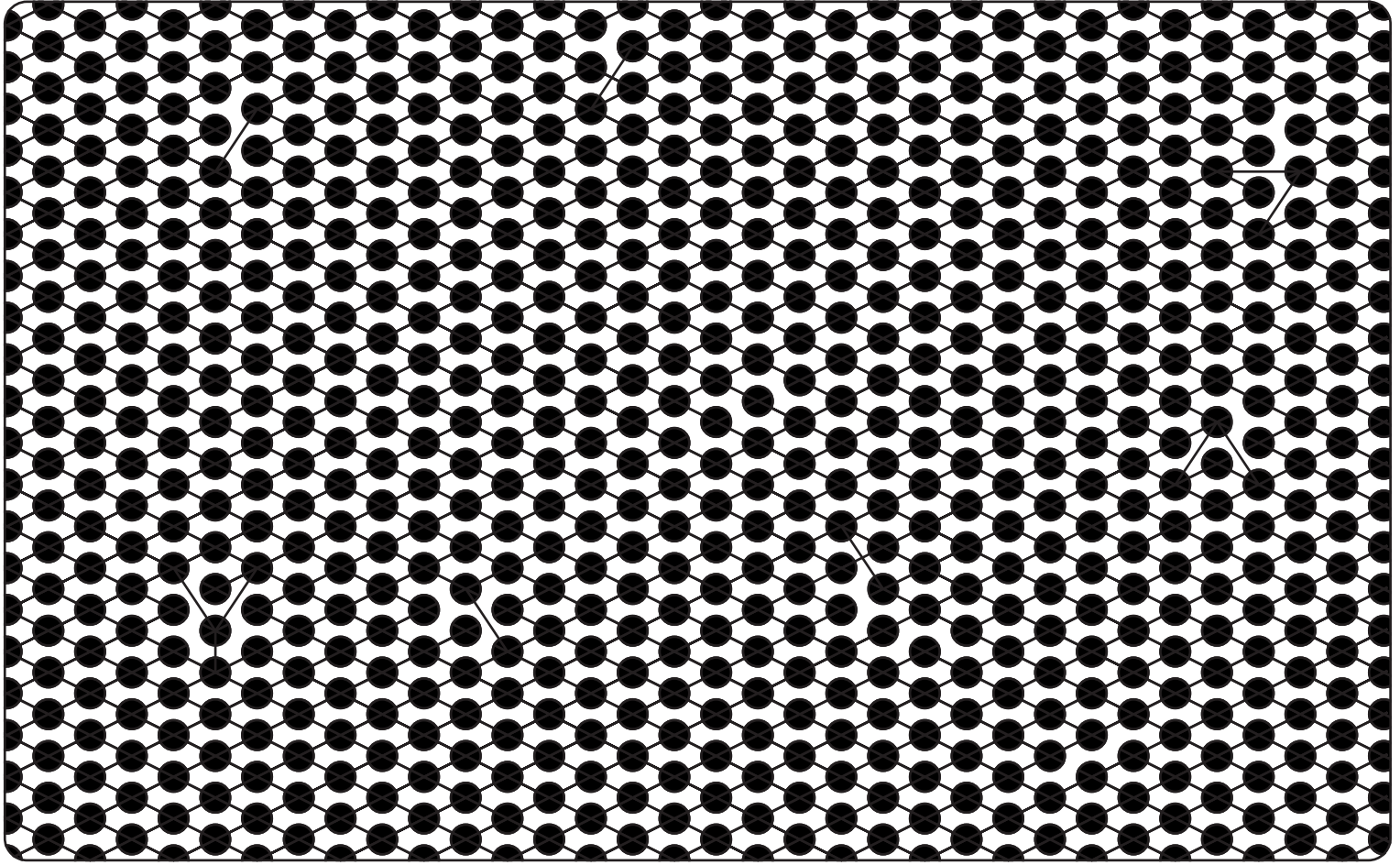
In what ways do you think you look differently at your surroundings?

How do you think your own formal/informal education has shaped the way that you see the world and represent it to others?

How do you think you could stretch the limits of education in your own creative processes and storytelling techniques?

Subtlety and nuance are obviously critical to storytelling, what other ways of expressing these through experimentation and dissidence can you think of?

Brainstorm about ways to critique what you consider oppressive mainstream representations in your context?



WORKING GROUP: QUITO

In 1973, Leif Duprez wrote a letter to Helen Mackintosh – Freire’s colleague at the World Council of Churches– in which he narrates having met indigenous leader Paulina Lerma in Quito, who worked with “Freirean methods” promoting self-organization among indigenous kichwa-speaking merchant workers.

In Duprez’s words, Paulina Lerma explained how they managed to organize a union of 1,200 lifters at the market, who met regularly, maintained dialogue with national organizations, and fought for a true “Agrarian reform”.

Based in the conversation held with Lerma, Duprez concludes that “these people (the Kichwa people) are afraid to be physically exterminated and run the risk to be culturally reduced and dispossessed of their own pride and heritage”

Nowadays, in Quito, popular markets continue to represent strategic sites for popular organization, indigenous education, and the reproduction of the kichwa language.

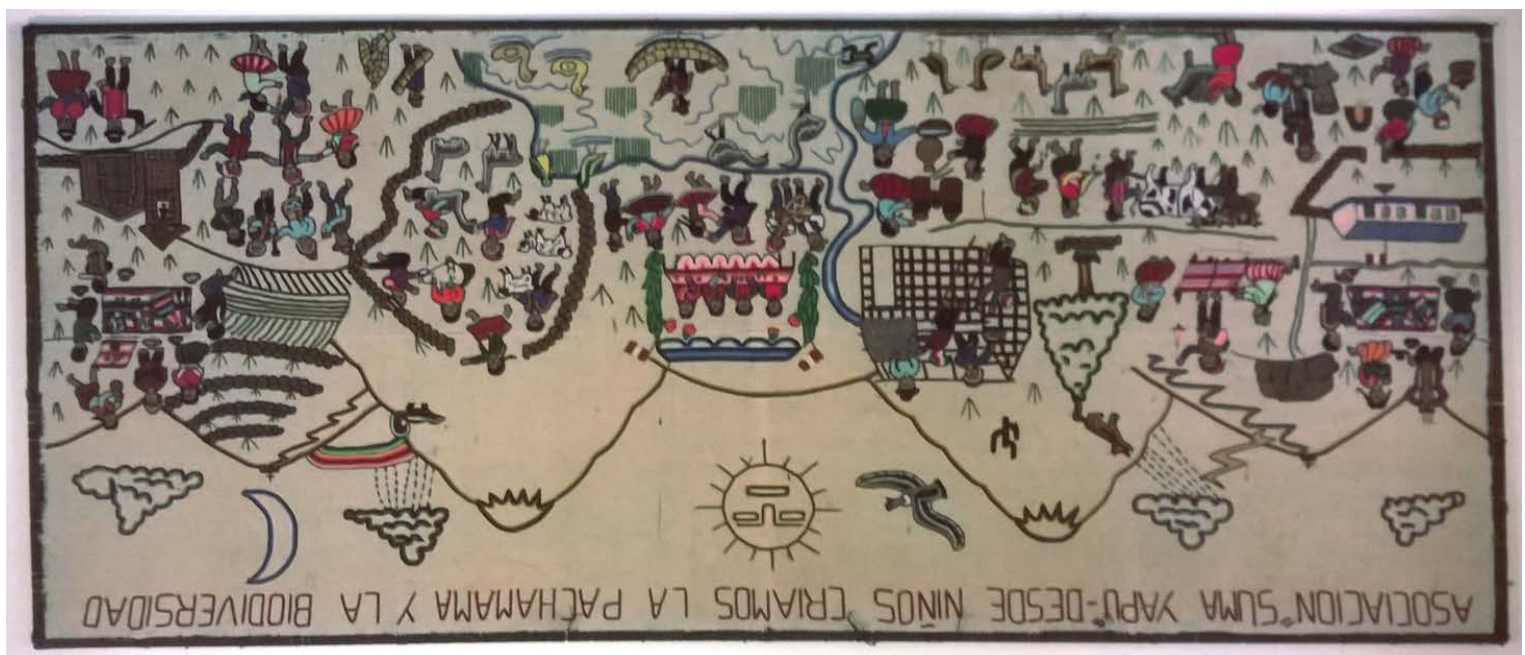
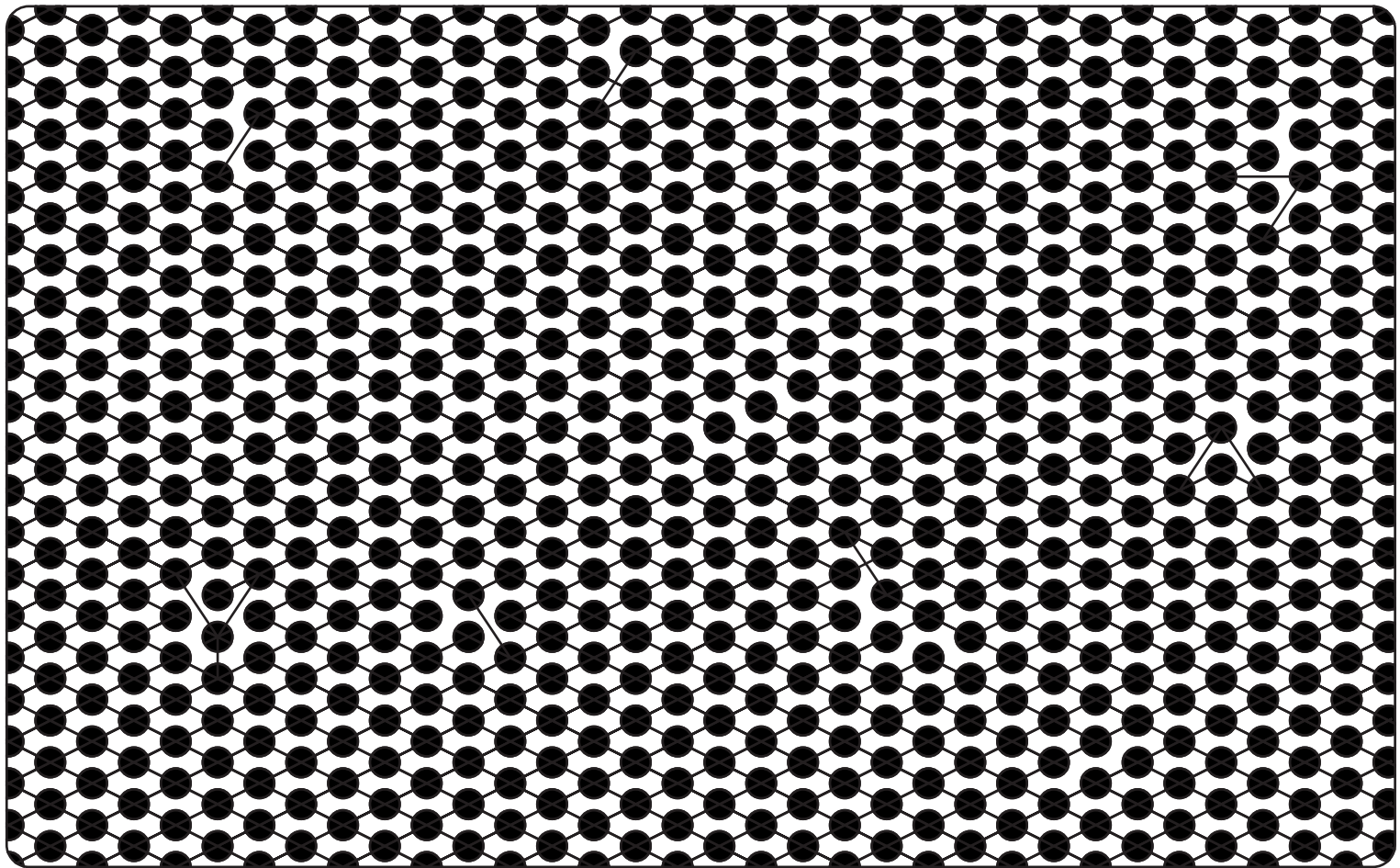
Generally, stories around popular education in the Andean region are often focused on the ideas, actions and texts of protagonic figures of the Liberation Theology movement. In contrast, Duprez’s letter reminds us how in popular education processes there were vast networks and articulations of collectivities such as self-organizing communities, educators and women leaders acting often from anonymity.

Image: Mural painting at Transito Amaguaña Intercultural Bilingual School, Authors: Anne Stickel, Warner Benítez and children from the school. Wholesale Market of Quito, Ecuador, 2014.

Do you know of educators, women leaders or colectivities who have supported and sustained popular organization and direct action in the history of your local context?

Within the historical social movements that you know, which are examples of concrete practices related to critical education?

If you are aware of historical references of popular education, how are they currently relevant, and resonant?



# QUITO	# CULTURE/NATURE
# PAULO FREIRE	# EPISTEMOLOGIES OF THE SOUTH
# INDIGENOUS COMMUNITIES	# CRITICAL LITERACY

WORKING GROUPS: QUITO, CUERNAVACA

Grimaldo Rengifo was a member of literacy campaigns in Andean indigenous communities in Peru. There, educators inspired by the Pedagogy of the Oppressed sought to mobilize communities to confront and act upon conditions of disparity and exploitation. Their work was strictly guided by the seeing–judging–acting process, supported by the use of generative images and dialogue upon them. In this process, educators found themselves prioritizing the abstraction of a given reality, and discouraging the use of indigenous “magical” ideas. Thus, they reinforced the differentiation of human action from nature, while analyzing experiences in order to transform them.

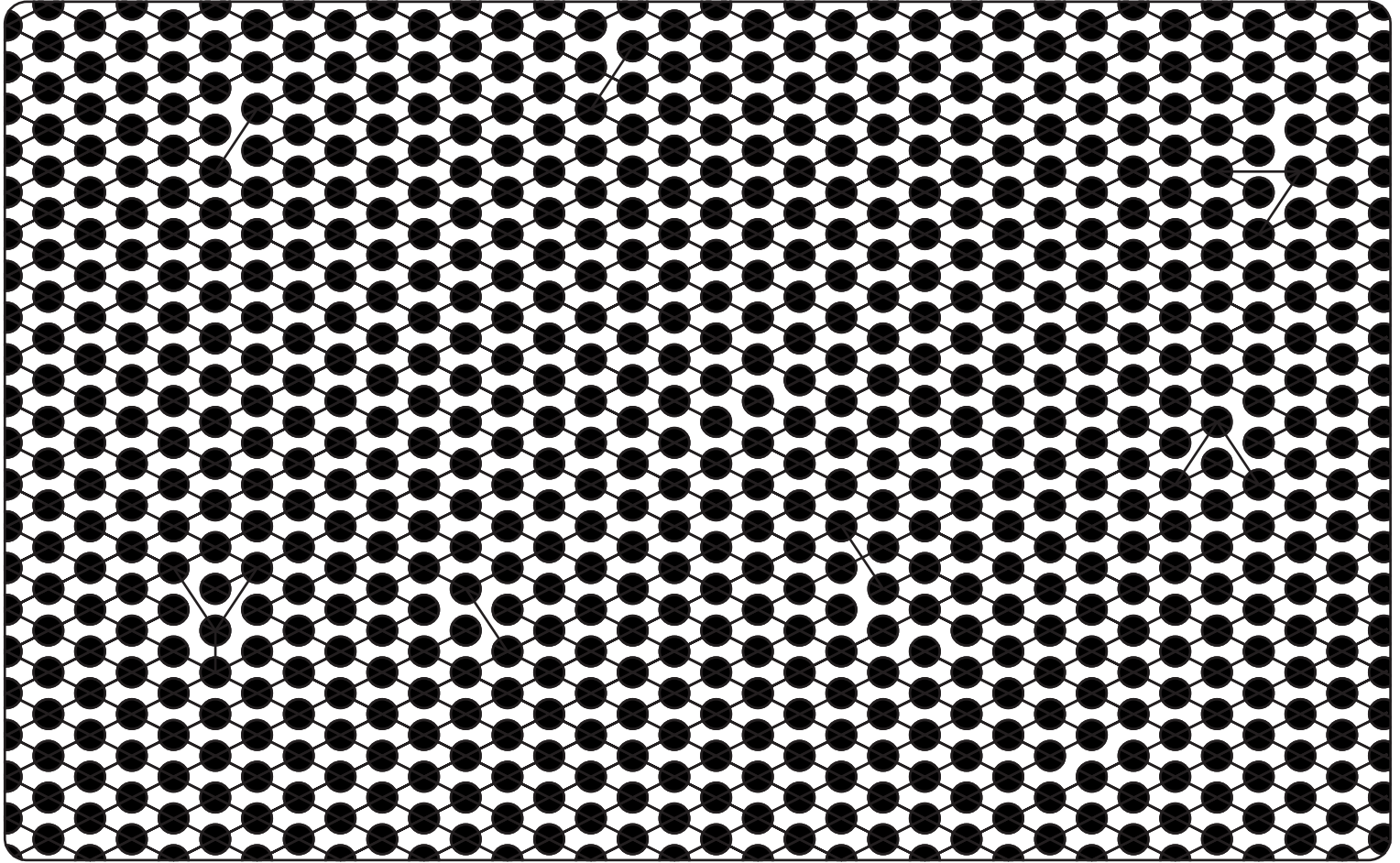
By privileging illustrated rationality, the critical literacy method disavowed the communities’ own Andean epistemology, which sustains an interrelated condition of human action, and nature, understanding the world as a dialogical subject.

Image: Embroidered agrofestive calendar at the organization Waman Wasi, Lamas, Peru.

Are you aware of experiences of critical literacy in your context, that may have been influenced by Paulo Freire’s thinking? How were these culturally or linguistically contextualized – or not – within the specificities of your locality?

Can you identify forms of reading the world within your local context and history that may have been infantilized, minimized or disavowed for not being framed within the paradigm of rational, scientific, objective knowledge?

What are, have been, or could be examples of educational practices that are not based in the binary culture–nature opposition?



Die Vielfalt
der Vorstellungen eines Palmenbauern,
"der Palme",
decken sich mit der Vielfalt von Fragen,
die ein Museumsobjekt auslösen kann,
wie auch mit der Vielzahl von Blickwinkeln,
aus welchen ein Gegenstand,
ein Objekt angesehen werden kann.
H.H.

#VIENNA
DIVERSITY
EXOTICISM

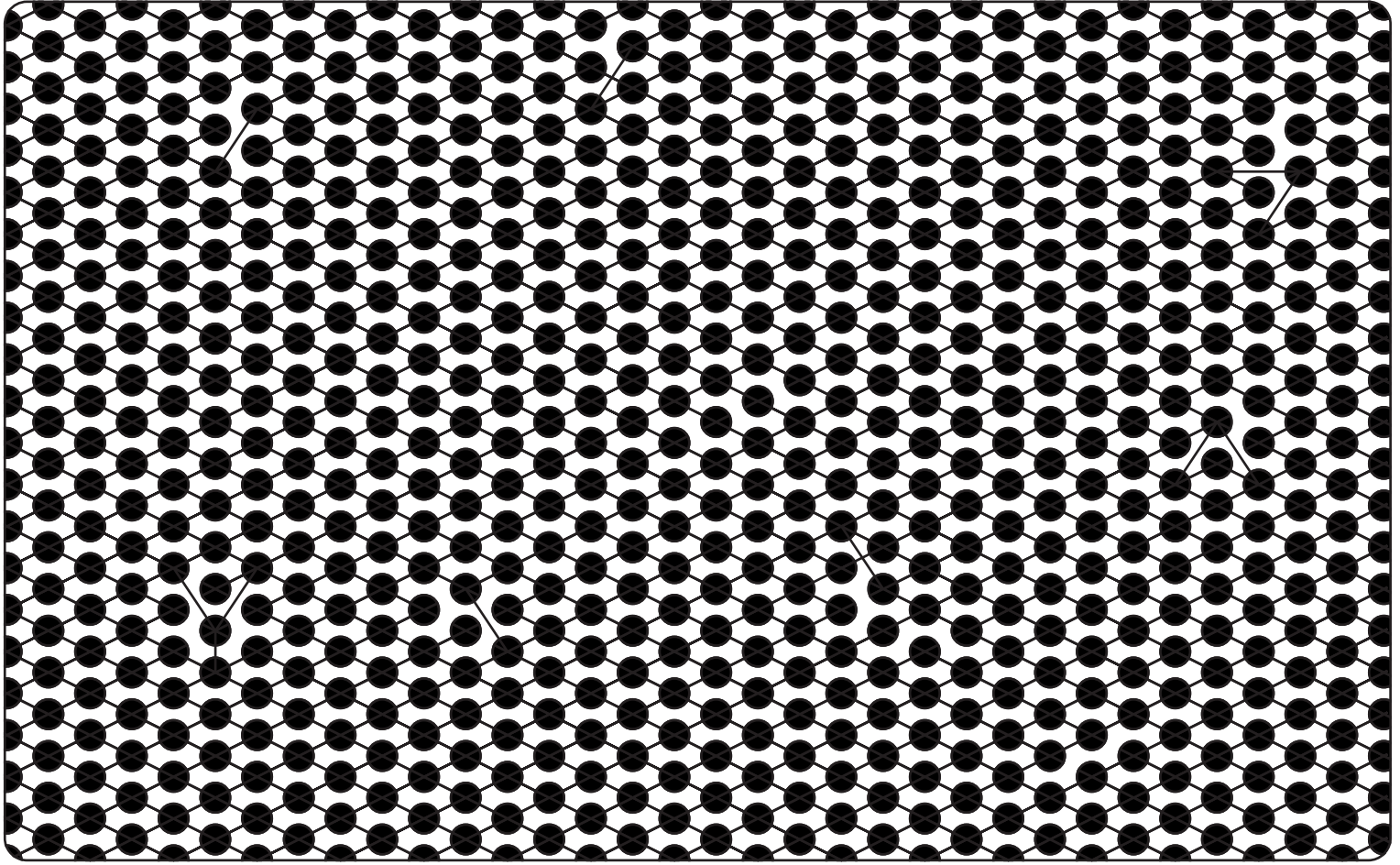
WORKING GROUP: VIENNA

The Palm Book is one of the most important references for art-based methods of museum education in our context, written in the 1990's in Vienna by Heiderose Hildebrand and Eva Sturm. The book contained a number of doodles of palm trees as illustrations, that the artist Christoph Eiböck had collected by asking people he encountered in his daily life to draw for him. Heiderose Hildebrand comments on this in the book: "The diversity of imaginations of a palm tree, of the 'Palm', is in alignment with the diversity of questions a museum object can trigger, as well as with the diversity of perspectives from which such an object can be viewed." In Vienna, palm trees grow only in greenhouses and are not part of an everyday life experience. They can be considered as a symbol for "the Other" and "the Foreign", for an exotic adventure, relaxation in the paradise, going on holiday or dreaming about Hollywood.

Image on the cover and quote: Pages from the first edition of the "Palmenbuch" ("The Palm Book") by Christoph Eiböck, Heiderose Hildebrand, Eva Sturm, ed. Museumspädagogischer Dienst, Vienna 1991

Do you have an idea why "the Palm" was used in a book about art education as a way of suggesting diversity of objects and perspectives in museum spaces?

What kind of other symbols do you know, that are or have been used in art education contexts to illustrate and/or support ideas around diversity?



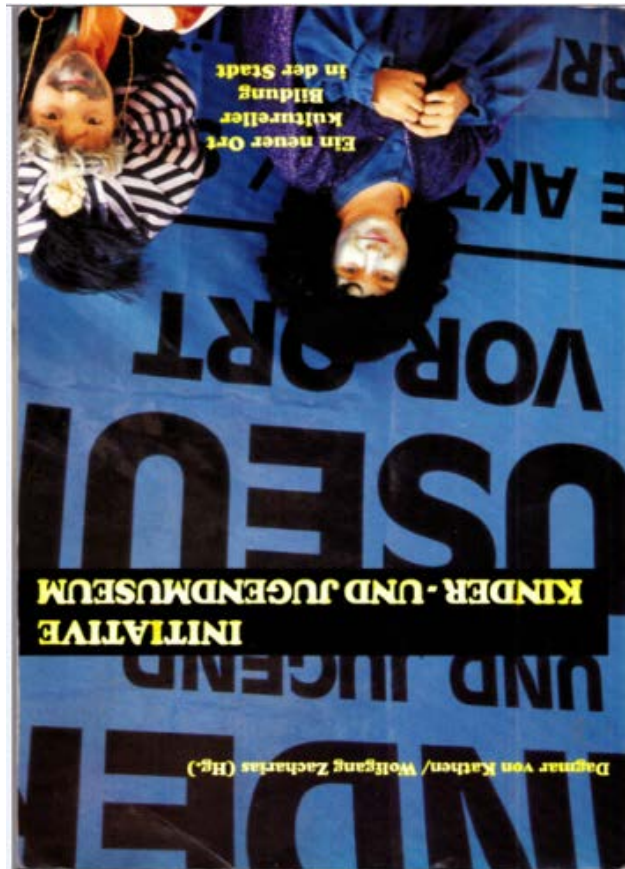
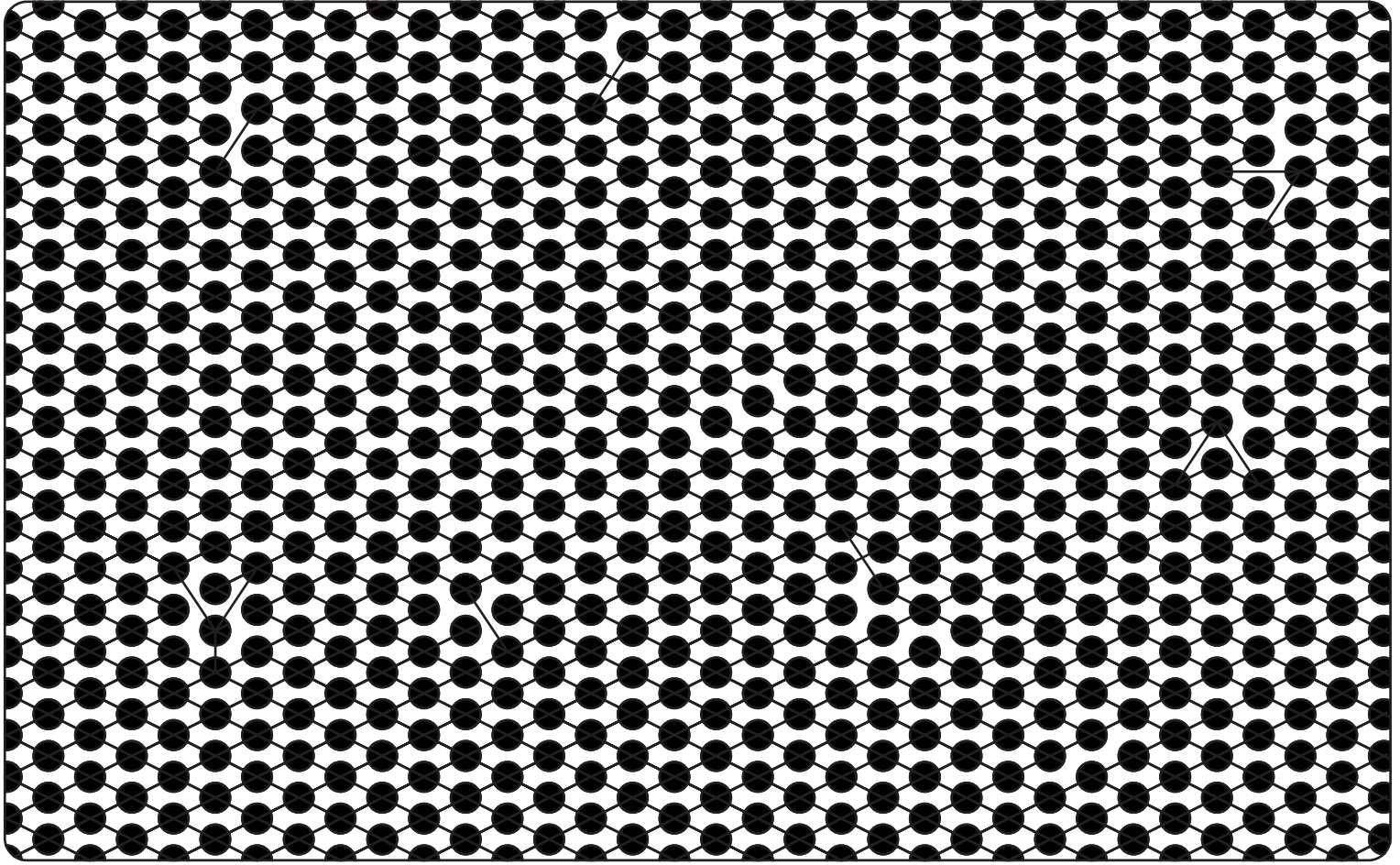
WORKING GROUP: VIENNA

Franz Cizek was a pioneering figure of the Child Art Movement in Vienna. In 1897, he opened a private Juvenile Art Class that later became internationally renowned. Convinced that children were “naturally born” artists he put as a central guideline of his teaching that they should be allowed to express their creativity freely and without the influence of any type of schooling. Cizek worked in close collaboration with the avant-garde artists of his time – Vienna, Secession and Gustav Klimt, who all tried to break free from the classical traditions of their teachers. Historical sources show that both the art educator and the artists considered the creativity of children as the newly discovered origins of art.

Image: Cover of Wilhelm Viola, Child Art and Franz Cizek, Vienna, Austrian Junior Red Cross, 1936

Are there any founding myths for the type of art education that you are doing or have encountered? If so, are they also connected to stories about founding moments (artists, artist groups, exhibitions, museums) of “new” art movements claiming to break with traditions?

In your context, have there been any art movements positioning themselves as progressive or “new” that refer – as a crucial factor – to the art or creativity of children?



VIENNA
THE WILD CHILD
MUSEUMS

ARTS EDUCATION FOR CHILDREN
CHILDREN

WORKING GROUP: VIENNA

The gallerist and artist Heiderose Hildebrand is the founding figure in a new approach to art-based gallery education in Austria. In 1993 she gave a passionate plea for a (at this time fictive but already projected) children and youth museum in Vienna. She said this desired museum should become a "PLACE FOR THE OTHER" (in capitals in the original quote) ...

"(...) for that, which still has to be found out, for that, which doesn't yet exist, spaces for movement, discovery, for the wild, the unique, however you wish to invent it (...). Is it conceivable to create a space, within which bizarreness, magic and absurdity is permitted in its interaction with reality, is it allowed to wish for developing a place of 'sacred times', times, which allow immersion in elementary needs, that have nothing to do with learning, with tasks, with orderliness, at least partially. Should an institution be created in which children and young people also have a say, it will be thinkable to include the unusual organically by taking their proposals seriously."

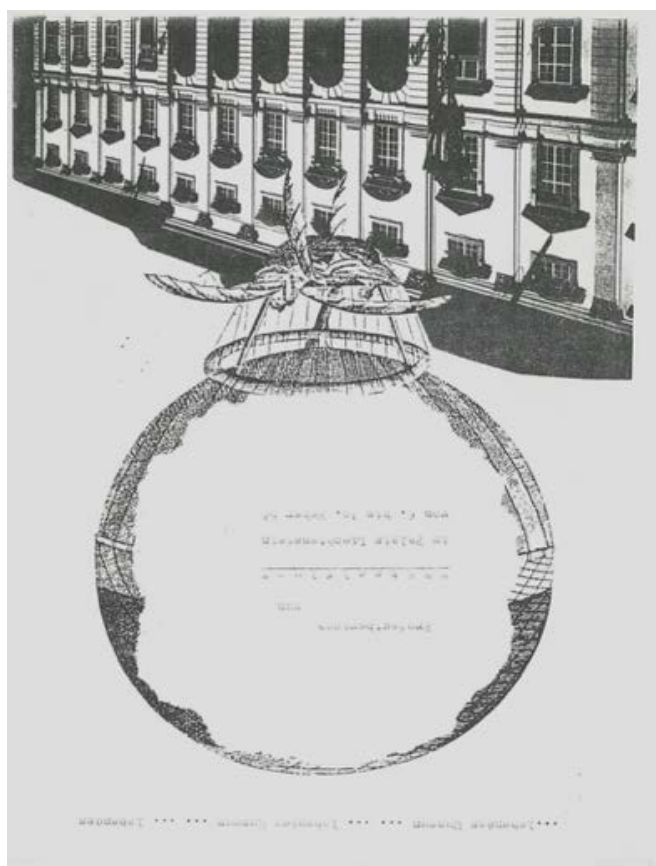
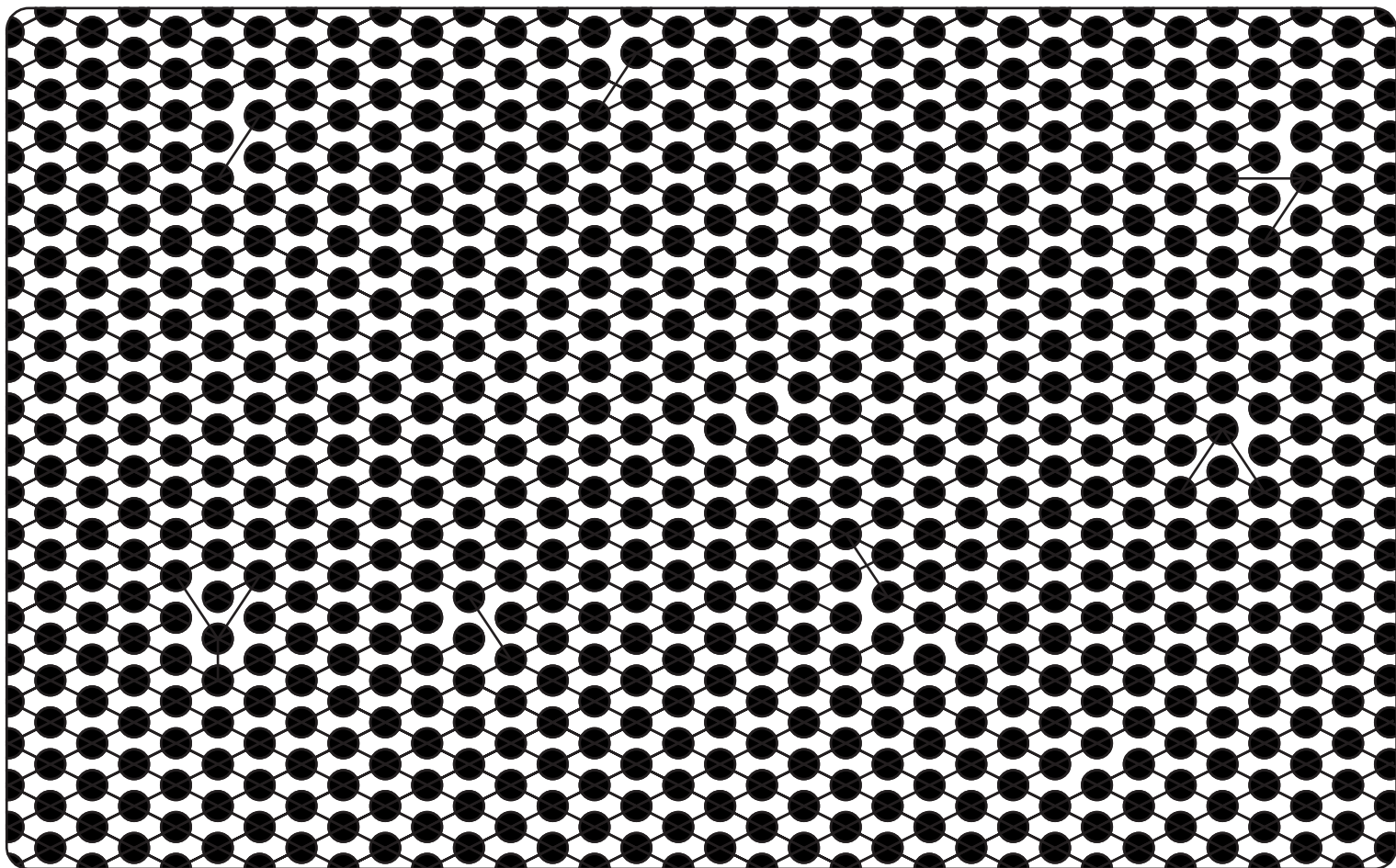
Quote: Heiderose Hildebrand, Ideenwerkstatt Kinder- und Jugendmuseen, in: Dagmar von Kathen, Wolfgang Zacharias (ed.), Initiative Kinder- und Jugendmuseum. Ein neuer Ort kultureller Bildung in der Stadt [Initiative Children and Youth Museums. A New Place for Arts Education in Town.], Unna (LKD-Verlag) 1993, p. 27 (Cited text originally in German, self translated)

Image: Cover of Dagmar von Kathen, Wolfgang Zacharias (ed.), Initiative Kinder- und Jugendmuseum. Ein neuer Ort kultureller Bildung in der Stadt [Initiative Children and Youth Museums. A New Place for Arts Education in Town.], Unna (LKD-Verlag) 1993

Is there a connection between "children" and "the wild" in your context and if so, what discourse does it refer to, and what does it mean to you?

Does the idea that children are in need of special, separate spaces also relate to your context? Would a term like "sacred times" apply to this? If so, what would it mean?

The front picture shows the cover of the book that we took the quote from. What suggests that the children are dressed up, and how does this relate to the quote?



WORKING GROUP: VIENNA

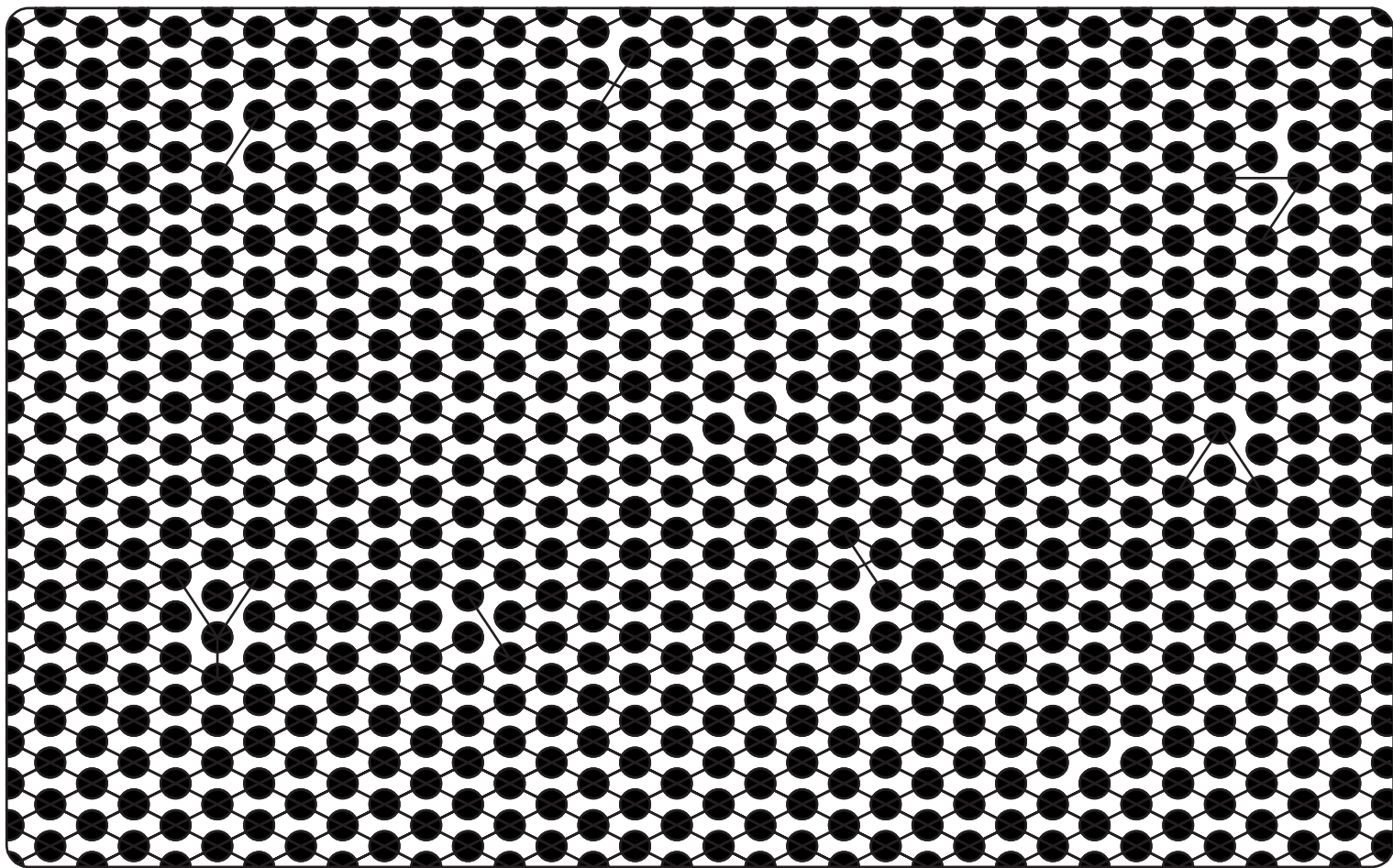
The image shows the cover of a report by the art educators working group "... the living museum ..." on their project "*Rätselflug*" ("Flight of Riddles") that took place at the Museum of Modern Art Vienna in 1984. A hot-air balloon is depicted floating in front of the facade of the museum's first housing – the baroque Palais Liechtenstein. From the 1970s to the mid 1990s different initiatives in Austria started to "bring life" to supposedly old and dusty museums. The idea was to open the doors of the museum to children or for child-like activities (such as moving, performing, touching,...) as a the focus.

Image and quote: Heiderose Hildebrand, Bernd Schaudinnus, Tamara Grcic, Hadwig Kräutler, Dieter Schrage u.a. (Workgroup "... the living museum ..."), Report on the project "*Rätselflug*" ("Flight of Riddles") at the Museum of Modern Art Vienna, Location Palais Liechtenstein, February 6th to 10th, 1984

Do you see any links between the name "living museum", the term "riddle flight" and the hot air balloon?

What is the perception of "the museum" in your local context? Are they "lively" spaces, old-fashioned, far-away and not existing as part of everyday life?

What meaning do the terms "life" or "lively" have for you? Do they always come with a positive connotation? Do you see any problems?



"[...] language mistakes should never be corrected. A golden rule for a "coordinator" and for "teachers" is: If a guest worker "makes a mistake", the "teacher" can only correct it if he has understood. This means the communication worked. [...] What would be much more important is to let proletarians ("guest workers" and germans") develop their own language according to their needs and capacities."

"We believe that the establishment of a multinational culture in Germany has real chances. We even believe it to be a precondition for the multinational class struggle. [...] The expression of this consciousness will be an autonomous proletarian culture, based on a multinational proletarian language. [...]"

FRANKFURT
PAULO FREIRE
LANGUAGE

TRAVELS & TENSIONS OF CRITICAL
PEDAGOGIES
MIGRATION

WORKING GROUP: ZURICH / GENEVA

Place: Frankfurt am Main / Germany

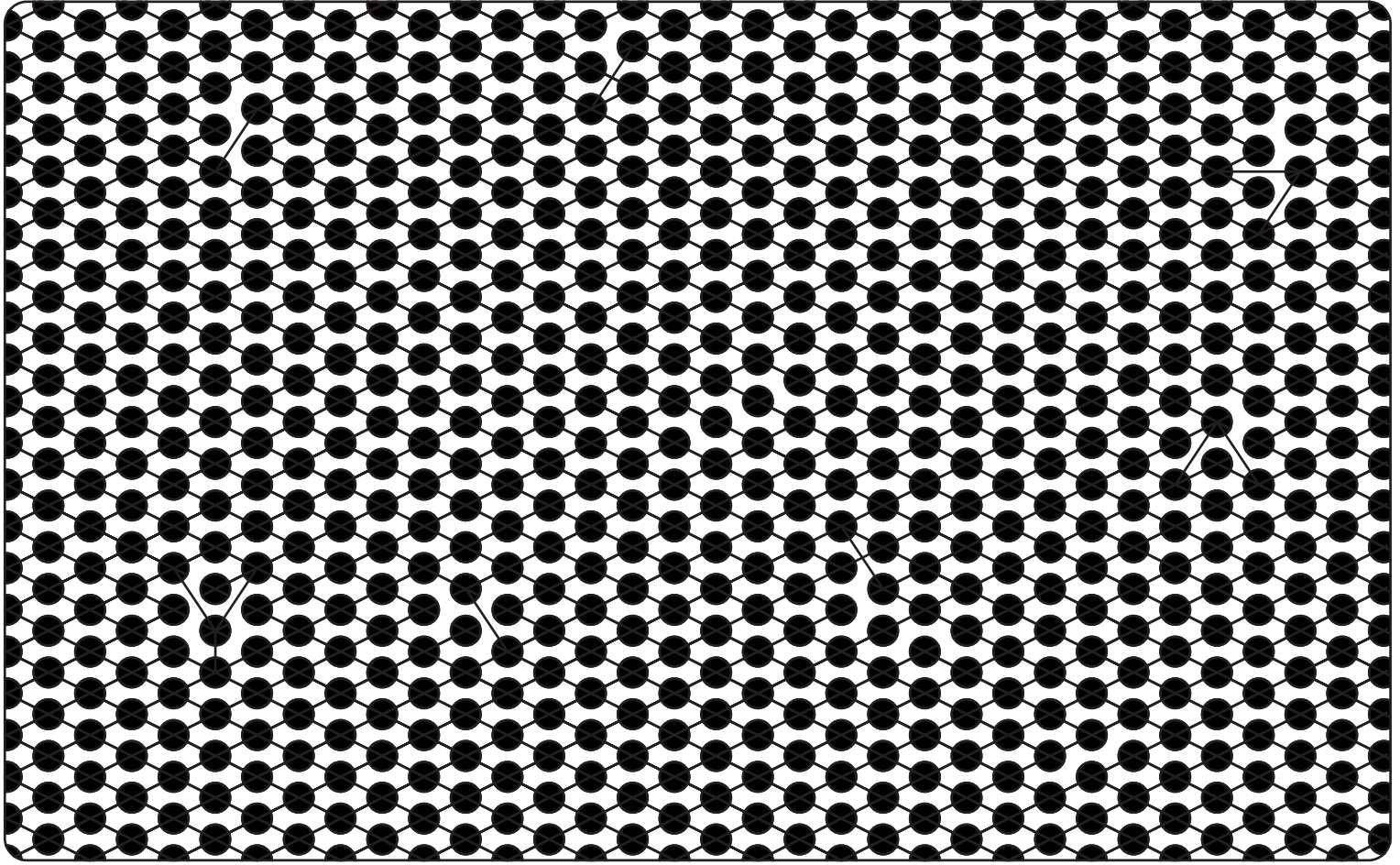
In 1973, a collective of people who organized a German language course and a group who had come to Frankfurt as “guest workers” from Italy who participated in the course published a text reflecting on their experiences.

Rejecting the concept of “integration” and the oppression they found in common language teaching methods, they came across Paulo Freire’s ideas and tried to adapt them to their setting. They concluded that Freire’s method of alphabetisation was not enough for truly liberating and autonomous learning. If the learning materials are “codifications” produced by the facilitator out of research on the learners’ everyday experience, then learners “decode” what the teacher has “coded” for them beforehand. Did Freire not see that the interpretation of the learners of their everyday life were de-codifications in their own right? Although Freire emphasises dialogue, it is mostly the teacher who asks the questions. Considering police and bureaucracy they concluded that whoever asks the questions has the power.

Instead they propose a learning scenario where learners ask the questions. They question whether “learning German” should be the purpose of their course – instead, the change immigrants bring into language should be fostered in the development of a multinational proletarian culture. They replace the decoding of images with joint media production and consider surrealist inspirations. They plan to create the “International Solidarity Center” in Frankfurt.

Can you think of examples of self-organized learning in your context?

If the learner is asking the questions in the educational context, does it change the power relations?



GENEVA # GENEVA
PAULO FREIRE # CRITICAL PEDAGOGY
COPYING # CRITIQUING SCHOOL

WORKING GROUP: ZURICH / GENEVA

In *Pedagogy of Hope* (1983), Paulo Freire tells this anecdote, that happened to the son of his friend Claudius Ceccon, exiled in Geneva in the 1970's, as Freire was:

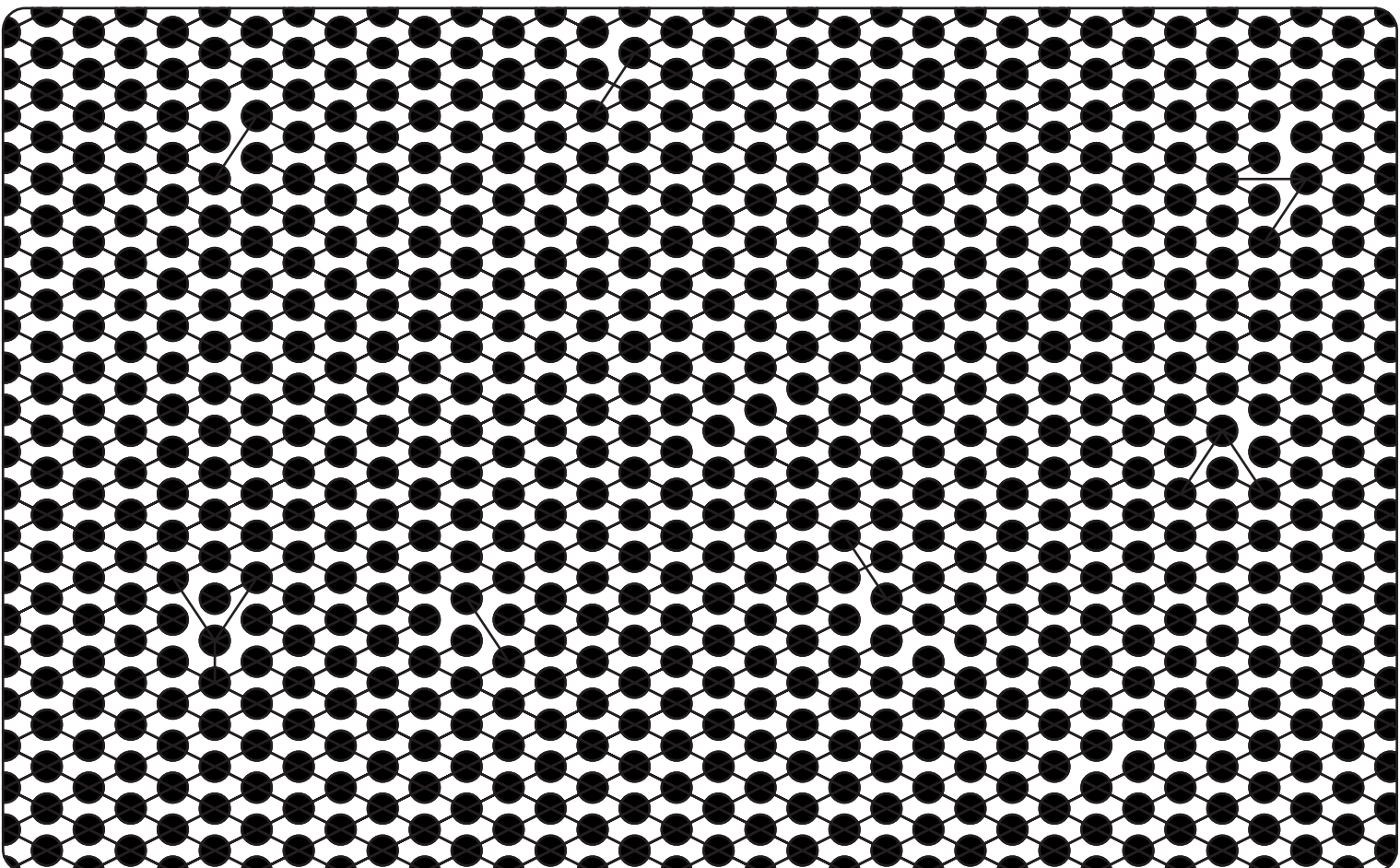
"One day, the young Flávio comes back from school sad and discouraged. His teacher had torn apart one of his drawings. His father meets her to discuss the case. She praises Flávio, his talent and autonomy. Then, she proudly shows him a series of almost identical cats realized by the pupils from the observation of a statuette. She explains that copy is a way to avoid 'terrifying situations for the children' where they must choose and create. Therefore, she couldn't accept Flávio's cat, which had 'impossible colors'".

Freire presents this anecdote as a metaphor of school system as a whole, a system fearing liberty, creation, adventure, risk and leaving no space for transformation:

"And that, it appeared, was the way the entire school functioned. It was not merely that one educator who shook fear at the very mention of freedom, creation, adventure, risk. For the whole school, as for her, the world should not change [...] Blaze trails as we go? Re-create the world, transform it? Never!"

Can we avoid reproducing models?

What are the risks of walking off the beaten track in school or gallery education?



WORKING GROUP: ZURICH / GENEVA

During the 10 years Freire lived in Geneva, a discussion about his approach apparently didn't take place within the public school structures. During an interview with Paulo Freire's younger son [Paulo Freire Institute, São Paulo, October 26th 2016], Lutgardes Freire indicates that his father didn't want to publicly criticize the Swiss school system, being grateful to the country for welcoming his family.

He did nevertheless directly played a role in alternative forms of pedagogies developed in Geneva by and for migrant people. First, as he describes it in *Pedagogy of Hope*, Spanish workers (who were allowed to bring their families to Switzerland) came to him after reading *Pedagogy of the Oppressed*, to discuss a "challenge school" or "counterschool" project that their children could attend through regular sessions, in parallel to their curriculum in the Swiss school : "Their 'school' would be established precisely for the purpose of conducting an ongoing criticism of the Swiss schools attended by the Spanish children. It would be a 'school' that would *problematicize* the Swiss school – render it problematic [because reproducing the dominant ideology] in the eyes of the workers' children".

Secondly, from 1971, he helped three students in education sciences (Antonietta Pastore, Chantal Depierre and Jean-Marie Kroug) who were transposing his pedagogy to develop a French literacy work with season workers in the Geneva area. He told them: "For your work, you must choose first themes from the concrete reality and observe the way to talk and to live of the dominant class (which always wants to dominate) and of the season workers".

Are there other examples of "counter schools" developed by migrant people?

Can an alternative school qualify as a space to produce a counter narrative to the dominant model, if it doesn't replace the structure in place but exist as a parallel entity?

Chicago Mural Group

July 31/77

DEAR IAMELA KÖELER,

John Weber
4830 N. SPRINGFIELD
CHICAGO, IL. 60625
USA

I met Paolo Freire in early June in Chicago and had the privilege of showing him some of the mural art of our working-class neighborhoods.

I also gave him a copy of my book "Toward a People's Art" which he was to discuss.

Send me a copy of the book - which I will be sending you - excuse my writing and Spanish be delighted to exchange documents and slides.



Yours, John Weber

P.S. I have been delayed in writing by the birth of my third child,
2261 North Lincoln Avenue Chicago, Illinois 60614 871-3089

WORKING GROUP: ZURICH / GENEVA

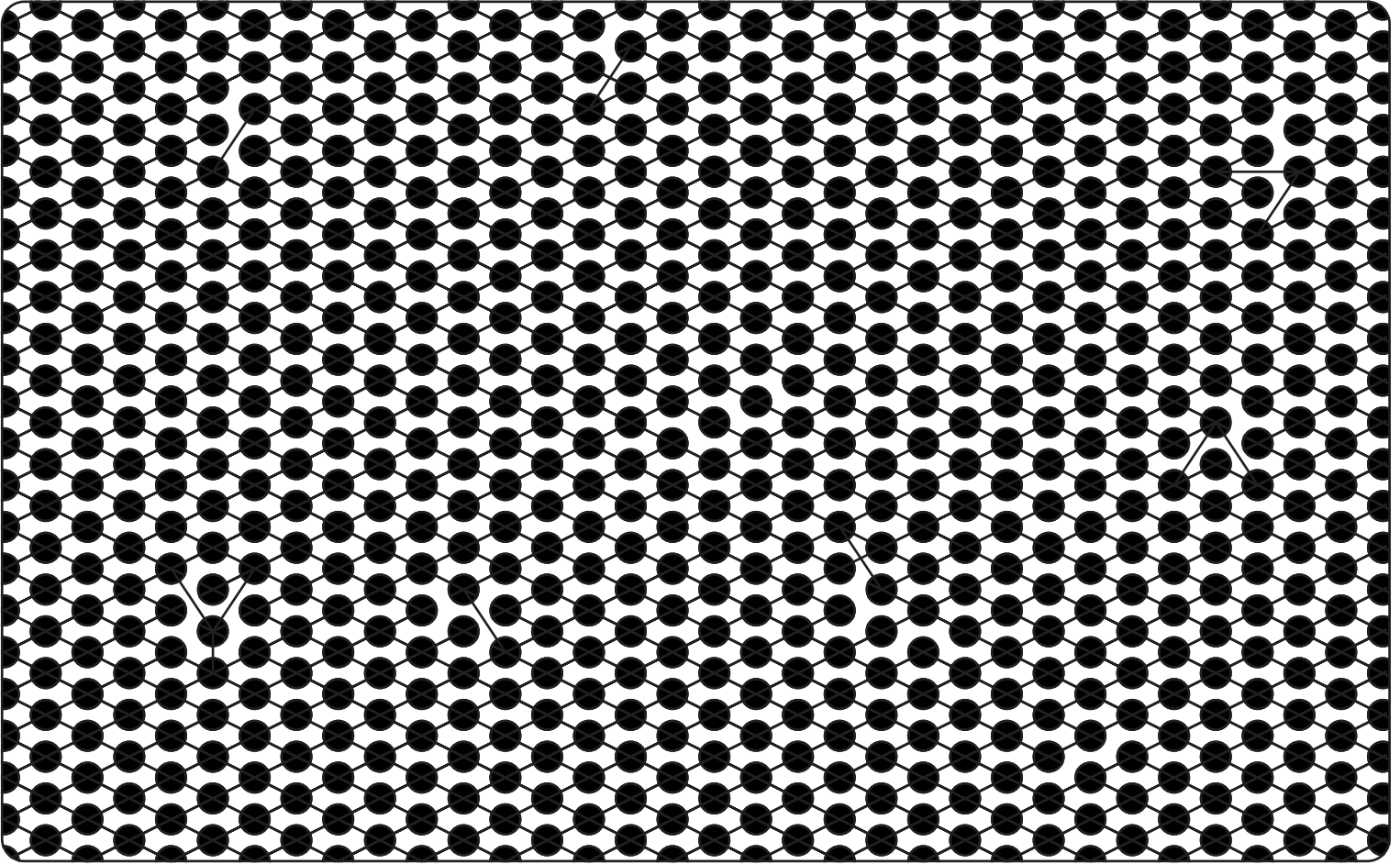
Paulo Freire has been a key reference for many contemporary artists and gallery educators. The use of images in his pedagogical approach and his approach of coding and decoding certainly played a role in this interest. As the former director of the Queen's Museum Tom Finkelpearl describes it (in the introduction of an interview held in 1996, that is a rare example of a text where Freire is discussing about art directly), his dialogical approach of education also echoes the interest of many socially engaged artists for dialogical art practices, practices involving non-artists.

During his lifetime, Freire didn't seem to have had much contact with contemporary visual artists nor a real knowledge of those practices. But in 1977 in Chicago, he did meet John Weber, a founding member of the Chicago Mural Group. In the interview with Finkelpearl, Freire – touched by the social dimension of the mural work – recalls his visit in Chicago with enthusiasm and mentions that one of his texts on codification was included in a mural.

For Freire, any work of art – meant by the artist as being political or not – can be a support for a problem-posing approach and produce political discussions. Moreover, he states that an artist and his work can never escape from being a product of a given social situation and that, therefore, this situation can always be used as an object of discussion.

How can existing artworks be used in a pedagogical process?

What are examples of artists who used direct references to education in their work?

[illegible]

WORKING GROUP: ZURICH / GENEVA

PILGRIMS OF THE (NOT SO) OBVIOUS

On September 6th 1974, the World Council of Churches organized in Geneva a seminar named "An Invitation to Conscientization and Deschooling – A Continuing Conversation". Paulo Freire, who works in the organization, is joined, among other participants by Ivan Illich – who is visiting Geneva for the 50th anniversary of the Geneva International School.

Freire and Illich summarize their positions and a debate is taking place. Illich speaks in a very dry and distinct voice as Freire is searching for English words in a warm voice. Freire disagrees with Illich on several points:

For Freire, school is a subsystem of larger structures which must be transformed, as Illich is seeing school as a more autonomous system. Freire feels that Illich is mythologizing education when he extends his critic of school to all forms of education. Freire shows a faith in people as change agents that Illich doesn't share so strongly.

Illich says that he learned on that day, listening to Freire, that "If education transforms, it is granted the power to transform only because it maintains that which it transforms".

Despite those differences, they both agree on the idea that some stumbling blocks are necessary for education and that those blocks are so obvious that they are often forgotten. Therefore, Illich and Freire present themselves as "pilgrims of the obvious" (which will become the title of a publication around the seminar), as a way to demythologize conscientization.

What would a contemporary model of deschooled society be?

Can society be transformed through schools?

Peixes grelhados segundo as chegadas (ver propostas de estação)
Poisson grillés selon arrivages (voir fanneke « proposition de saison »)

Bacalhau cozido com todos
agrémentée d'ail, d'ognons crus et d'un filet d'huile vierge du Portugal
Morue poêlée au court-bouillon, garnie de pommes en robe pois triché, œuf dur,

Bacalhau assado na grelha com batata e murro
Morue grillée, garnie de pommes rôties au gros sel, accompagnement d'ognons crus et d'un filet d'huile vierge du Portugal

Fritas de peixe
Frites en poisson

Gambas salteadas
Gambas sautées

Conchas à Bulhão
Coquillages crusants à bulhão

Folhada Brasileira (6.- para pratos dos molhos em suplemento) En hommage à
notre ami Paulo Freire.

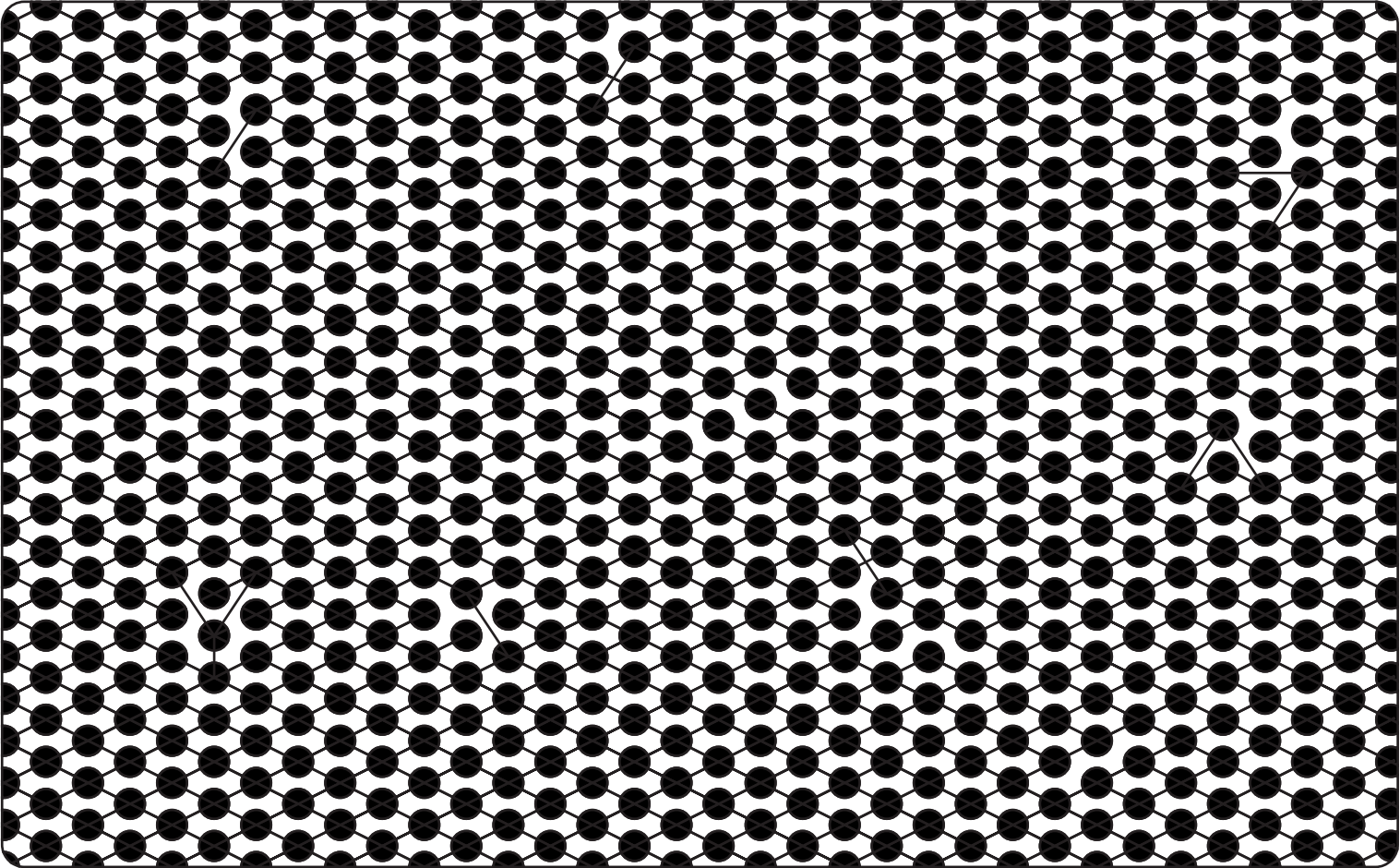
Patates, jarrat de bouill, Cochonnille, mijoltes aux haricots noirs, Riz au four.
(supplément de 6.- pour plat de garnitures brésiliennes)

Tipias à moda do Porto
Tipies de bouill et cochonnille, mijoltes aux haricots blancs Riz au four

Bife do Vazio com manteiga Alentejana
Entrecôte de bouill (200gr) poêlée à la comande fraîche tombée au beurre.
Garniture à choix.

Plats sur commande dès 72 heures à l'avance ou plus

Prix selon arrivages ou marché



WORKING GROUP: ZURICH / GENEVA

FEIJOADA

Freire left very few visible traces in Geneva, outside of the World Council of Churches archives. A rare, publicly visible mention of him is to be seen in a surprising context: a restaurant named "Le Portugais". On the menu of that venue, one can read: "Feijoada Brasileira, a meal cooked in homage to our friend Paulo Freire, famous Brazilian pedagogue who personally cooked the first Brazilian feijoada in our restaurant in 1974".

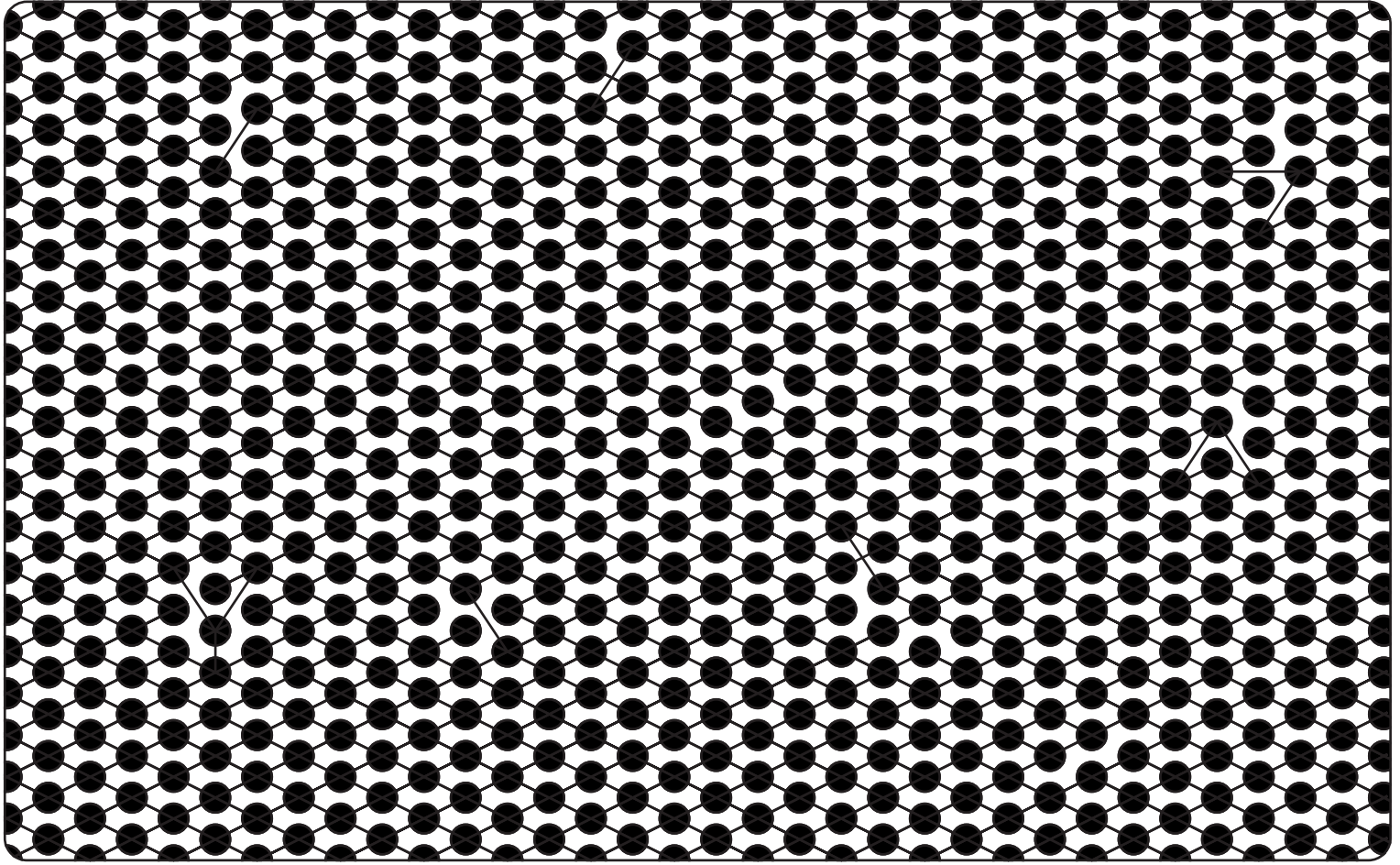
During an interview [Paulo Freire Institute, São Paulo, October 26th 2016], with Paulo Freire's younger son Lutgardes, it appeared that it is most likely his mother, Elza Freire, and not his father who shared that knowledge: "It was most certainly my mother who in fact taught the recipe to the cook, as my father never cooked".

In another interview [Geneva, February 6th 2018], this time with one of Paulo Freire's daughter, Cristina, the hypothesis was confirmed. Less anecdotally, Cristina insisted on the influence of Elza on the work of Paulo. She said: "my father didn't alphabetise anybody directly, only my mother had the experience of being on the field". The famous "tijolo" (brick) example (a word chosen to explain the alphabetisation process through splitting the word into "ti-jo-lo" and finding words beginning with each syllable) was chosen after Elza advised Paulo to reject another word that she identified as too difficult, based on her field experience.

Image: Menu of the restaurant "Le Portugais", Geneva, 2018 / Elza & Paulo Freire, Seminário Nacional de Alfabetização de São Tomé e Príncipe, 1976. (source: Centro de Referencia Paulo Freire, www.acervo.paulofreire.org)

What are examples of women's work's erasure from the "history of pedagogy"?

What kind of knowledge/know-how systematically are assigned to women?



WORKING GROUP: ZURICH / GENEVA

Place: Switzerland

To support Christian missionary activities ideologically and financially, European mission societies were founded. In Switzerland alone, nine new mission associations were founded between 1890 and 1920. Their images and periodicals for fundraising were sold in very high numbers (e.g. the yearbook of the "Association for spreading faith"/"Verein für Glaubensverbreitung" had a circulation of 300.000 by the turn of the century). The images were sold for children to collect. They provided an influential visual education.

The image on this card, in its original version, is a publicity card for the "Jesus' childhood association" ("Kindheit Jesu Verein") published with Benziger Editors in Einsiedeln, Switzerland, 1892.

It says on the top: "White [person], buy me!"

On the back it states, after a racist horror story of non-Christians abandoning their children: "Buy free the poor n*** children. Enter the Jesus' childhood association and help missionaries conquer the heather land. Don't spend any more money on sweets. Collect all your money for the nice heather children. It will bring rich reward in heaven. My child, don't ever forget what the poor n*** boy told you: White, buy me!"

Intervened image: "White, buy me". Publicity card for the "Jesus' childhood association" ("Kindheit Jesu Verein"), Benziger Editors Einsiedeln, Switzerland, chromolithography, 1892.

Teaching resource (in German): Fuchs, Karin/Menrath, Manuel/Nauer, Heinz/Ziegler, Sabine: Fremde Bilder - Koloniale Spuren in der Schweiz. Universität Luzern/ Pädagogische Hochschule Zentralschweiz Luzern, 2011. URL: http://globaleducation.ch/globaleducation_de/resources/MA/FremdeBilder_2011.pdf (25/04/2018)

The image on the cover has been cut out and the figure replaced by text. Do you have an idea of the figure that was drawn there originally? If yes, where and when have you seen images that "taught" this representation?

LISTE DER TRANSPARENTE DES INFORMATIONSDIENES VOM 27.1.77

T E X T

1. Dove sono i soldi promessi ? "Una volta è colpa del M.A.L., una volta è colpa dell'ENHIF" mi è spiegato siamo sempre inaffidabili.
2. Uns nutzen nichts aus solchen Worten sondern nur ein Stück von eurer Felle.
3. Non vogliamo una scuola all'italiana.
4. La scuola non è il gioco del ping-pong.
5. ACIL - EMAP avete tradito l'emigrazione.
6. Immigration muss Bereicherung sein.
7. ACIL - EMAP wollen oder wollen nicht.
8. Was?
9. Ja, Ich habe am liebsten Tschad gemacht.
10. Nur.
11. Conosc.
12. Member.
13. Zentrum.
14. La scuola.
15. Eine andere Schule öffnet auch uns Schweizer.
16. Unsere Schule soll kein Ghetto für Ausländer werden.
17. Roma non far la rumpeln con noi !
18. Ei come disse Maria : Se noi andiamo , chi resta ? Se noi restiamo , chi va ?
19. La politica delle ACIL non ci interessa. Noi vogliamo scuola !
20. Wenn gibt uns Alteson - sie schenkt uns aber Bildung.
21. Eine Schule ohne Geld ist wie ein Tord, das nicht gestellt.



WORKING GROUP: ZURICH / GENEVA

“OUR SCHOOL SHOULD NOT BECOME A GHETTO FOR ALIENS”

In Zurich the Scuola Professionale Emigrati (SPE) referred from the early 1970ies on to the pedagogical concepts of Paulo Freire and Lorenzo Milani.

The school was founded as association in 1974 by Italian workers together with Swiss teachers and with students hiving off another vocational training school in the aftermath of conflicts over financial, political and pedagogical requirements (comp. Sozialarchiv Ar 429.90.3). At the core of SPE, there lay the claim for educational opportunities, which would meet the demands of those Italian youth, who had to come to Switzerland with their working class parents: A school which would enable them to receive a professional diploma – a diploma comparable to those of the Swiss majority for escaping grunt work – and which would consider humane and socio-political education as important as vocational training (comp. Sozialarchiv Ar 429.120.1, Mappe 3).

During the following years teachers developed together with students and their parents the curricula and methodology. For example, in 1984–85 and 1986–87 they produced learning material inspired by the idea of generative images, a series of diapositives, designed by coding and decoding the common (hi-)stories of the Italian backgrounds and arrivals in Switzerland. The series was presented, possibly by students, as speech “the way to a professional training- a way to acculturation” at the European Council in Strassburg in 1987 (comp. Sozialarchiv Ar 429.140.1).

Illustrations legend:

Background: Note on poster lettering for the demonstration before the foundation of SPE, Zurich 1974 (source: Sozialarchiv Zürich, Ar 429.90.3). Middle: slide of the diapositive series and later speech the way to a professional training- a way to acculturation, designed by class Übergangsjahr/Vorlehrjahr at SPE, Zurich 1983/84 (source: Sozialarchiv Zürich, Ar 429.140.1). Foreground: painting by Francisco Brennand, source: <https://vifalahomenageiapaulofreire.blogspot.ch/p/dilalogos-com-brennand.html>.

How can cultural education support young people to realize themselves as actors capable of action in society, to develop and shape their own spaces?

How can formal institutions open to such informal educational processes?

How can children and adolescents learn – without any instrumentalization of their freedom?