

Minutes: 1 August 2022 (by Avi Sooful)

### **Session 1: Collective spheres and community building.** Chair: Ernst Wagner

Introduction based on the experiences regarding the Collective Memory Exhibition.

The presentation reflects on the challenges in relating the image to the idea of collective memory when the works are singular in their making. This may be considered chaos, chaos cannot be organised within the umbrella of education unless categorised under a system of familiar terms.

Categories

1. Analyzing works: what artists are doing?
2. Understanding this under the banner of collective memory. Separating Collective from Memory and what constitutes both.

### **Osuanyi Quaicoo Essel (Ghana): Perspectives on art works in the public space**

(Re)imagining communal and national identities and memory-making in public sculptures of Winneba. A student project with post-graduate students on their interpretation of a sculpture selected from 5 works. Students question the reason for the reconciliation sculpture when both leaders were not collegial to each other. The heritage sculpture is seen as a resource for teaching (Gender & history), moral values. The final analysis of the student writings was the relevance of these works to the communities -public art education, identity making (collective memory) through identity connects.

1. Reconciliation( Nkrumah and Danquah)
2. Hornblower
3. Heritage Centre Sculpture
4. Ofarnyi Kwegya (fisherman)
5. Fisherman Square

### **Paul-Henri Souvenir Assako Assako (Cameroon): Trajectories of relationships to art**

**Markus Schlee (Germany): Confrontation of artistic ways to deal with the theme “collective memories” in higher Art Education**

Break away sessions

### **Session 2: Towards transcultural and collaborative learning/teaching: Practice examples.** Chair: Patrique deGraft-Yankson

#### **Isadora Canela, Lis Haddad and Thais Machado: Re-interpreting an ethnological museum in Germany**

Selection of objects from the Museum Funf Kontinente. Experiences were not positive, information was not accessible (information in German only), and visual objects were mixed under the umbrella of Latin America. Reference to Brazil was minimal as the information presented was depersonalized.

Class participation: language barriers. Objects could not be explained completely. Suggestions towards rewriting, and re-presenting Brazilian objects correctly were made and appreciated.

**Katharina Linsel (Germany): My Image, Your Image - in cooperation with Zhang Ming, China)**

Project on children in China and Germany explaining their image making concerning well-known artists such as Marc Chagall.

Discussion and wrap up

**Opening of the exhibition 'Beyond Waste'**

Curated by Avitha Sooful and colleagues. Explanations by Diane Victor, Avitha Sooful, and Gordon Froud