

# Presentation of Master's Thesis on Africa At the University of Art and Design, Helsinki

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## 1. Developing and Marketing Arts and Crafts Production in Namibian Framework, Satu Miettinen

### 1. Introduction

Art and crafts is an interesting and challenging area to work with in African framework where economical, social and educational infrastructures are very different from for example European framework. Basic arts education and even basic education are not equally available to everyone.<sup>1</sup> “One of the major problems is lack of coherent arts and cultural policy and market for art works and quality crafts as well as music is still controlled and dominated by small, very powerful and rich elite in Namibia.”<sup>2</sup> Still there is great potential and craftsmanship with long tradition that make this work area interesting.

The art of the 20<sup>th</sup> century was dominated by Europe and North America. The fact that extra-European art, above all art from Africa and Oceania, had a formative influence on modernism is undisputed. This however has not meant that extra-European art would have been accepted as equal partner in the international art scene. The artists of Africa, Latin America and Asia still see themselves in the role of outsider. Many of the African artists have never attended a school or college and this is seen as failure by most of the European art critics. However, an unbiased analysis of African art shows that it has great conceptual qualities.<sup>3</sup> “Modern African art is a young art whose discourse has not yet been ossified under the pens of the commentators. It is feeling its way, it is searching, experimenting, far from the sometimes disconcerting noise of the art market, for an art without market. No African artist – whoever he or she may be – ever forgets the material, the human side, the tellurian side of all creation.”<sup>4</sup>

*Interview with Joseph Madisia about being an African artist 10.8.2000 at his home in Khomasdal. Joseph Madisia is undisputedly one of Namibia's most eloquent and internationally recognised artists. As a Namibian, born in Lüderitz, Joseph Madisia had made many creative contributions toward his nation's contemporary artistic expression.*

### **Materials**

*There is quite a number of them. This is very interesting materials. Materials is that artist finds in his own environment. Artist like me living in urban area. I'm using lot of beautiful material that people throw away. Then you find artists that are living in a village. These people will have for example fibres like leaves for basketry. One can say that it is art materials that are appropriate to the artists context. That is how I'll*

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<sup>1</sup> Taubert, Elena: “Status of the Arts Education and Development in Namibian Schools and Education System”, a study by Ms. Elena Taubert, University Of Helsinki, Department of Asian and African Languages and Cultures, May-July 1999, student trainee programme, Embassy of Finland, Windhoek, Namibia

<sup>2</sup> Hausiku, Arnulf: “Artists Seek Arts Policy”, New Era; Friday, 14-16 April 2000

<sup>3</sup> Hug Alfons: The other Modernisms, in Die Anderen Modernen, zeitgenössische kunst aus Afrika, Asien und Latein Amerika, 1997 Haus der Kulturen der Welt, Berlin, Edition Braus, Heidelberg, Germany

<sup>4</sup> Njami Simon: African modernity, in Die Anderen Modernen, zeitgenössische kunst aus Afrika, Asien und Latein Amerika, 1997 Haus der Kulturen der Welt, Berlin, Edition Braus, Heidelberg, Germany

describe it. Materials are very interesting as they tell about the person itself. I find these materials that I use very rich and vibrant. It has even social perspective. Even artist from the same area will understand that much more better where as person working with imported paints and so find it much more difficult. Especially if you work is getting away from realism even to people who are not trained in art. The calabash (symbol of African heritage) that I use in my work even the person from the rural areas will be able to understand. She will know what it means, cultural significance of that item in the art.

### **Starting as an artist**

I started with watercolour. It was in the late 70's. I started only UNAM 1995 and I finished it last year. I got my certificate this year. I think that before independence people suffered a lot. They couldn't go out for various reasons. For me it was one of those reasons. I was the only son in the house and my father died when I was 15 years old. I tried to look after the house and so on. There wasn't just time for me to study. Only possibility was extra curriculum informal education. There wasn't formal art education during that time for a black artist. So opportunities were very little. So it made me work more then white artists. I had to work at least three or four times more then the white artists to prove that I was in their eyes equal to them and in my eyes even better. It was important for me during that time. This is how I work.

### **Being a black Namibian artist**

I think that artists should be able to take care of their own matters. I think that when someone is taking behalf of someone else it is where misunderstanding comes. If person who becomes a facilitator of an artist does not understand the artists pride. Most of Namibian artist after independence, there were very few black artist in the art market. I think it's our own task and I tell you why. It was one of my first tasks. I started with Franco-Namibian Cultural Centre 1992. I wanted to see that they take young talented artists and turn them in formal way in different art techniques. It something that is happening even today. I could see limitations and if I can to train some black artists. I had some exhibitions that were titled Joe Madisia and the friends. In this way I managed to get equal amount of black and white artists in Namibia. There was several artists that I trained and they became very popular. There is also one person who became teacher in the John Muafangejo Art Centre. So these people gain self confidence. So when I look back the work I did during those years I can see now artist that are prominent and I'm very proud of them.

### **Relationship between European and African art world**

Relationship is still very paternalistic in a way. Why I say this is that there are workshops held here in Namibia for example. I was one of the founder members of Tulipamwe International Artists Workshop in 1990. We started the whole thing from the ground so I know how it started. When European artist and African artist do cultural exchange the European artist is getting bigger share. I must be very clear there are artists coming from Sweden, Britain, Russia. First of all physical environment changes, the country where you arrive is in another continent, another environment, people speaking different language that is the exchange. For artists in Namibia it is so small only one or two artists can go abroad per year others stay in Namibia for international artists workshops. Who is the visitor and who is the host. International workshops are organised in holiday farms outside the towns so for Namibian the change is very small. Namibians are still at home they never travelled anywhere. They are still the host. It is always as if the Western artist come to learn from the African artist what is art. They come with expertise and force everything with what the Western standard should be so actually they take the platform from the African artist. They can come here and see a new technique and see that I can do this back home. Technique is always easy for an artist which is not highly educated. They are practical people. People who come are theoretically trained they just need the practical technique and they go further with how they see it. African artist is giving to that lot but is getting back very little in return.

### **Education**

In many times teachers teaching black artists have received Western art education. In my philosophy it is like prisoners learning from jail. All depends from the perspective you are taking. When artist coming from rural areas where artists have been trained according the customary traditional values. So if there is for example wood carver. This wood carver knows every wood. He knows the secret wood. He won't touch this wood. He uses the other wood which is used for daily purposes and so on. When there is an artist coming from the rural areas. He must learn English, history of art and so on he's starting from a zero one more time. If he wants to be a sculptor he has to forget the traditional customs and he's starting from the zero again. Who's aesthetic values should he learn?

## **Craft and art**

*Personally I feel that there is no difference between the two. Art is life and life is art. I can not talk in one level I must talk at least in three levels. Traditional village art: baskets, fibre art from material that is coming from their own environment. There is very good market for that. Small town art: art in the community, they like for example landscape paintings. I could almost classify that folk art but I don't want to do it. Then there is city art that is living on the edge. They do things that are expected. You find people who do things that are not accepted publicly. There is small market for contemporary fine art but it is very small because Namibia is not a big country. You can never take art away from science and technology. There are gifted commercial graphic designers.*

Art and crafts in Namibia have been influenced by the both colonial heritage and the long African tradition. It is essential to talk about art and crafts together as the policy of the National Art Gallery of Namibia includes both traditional and rural art into its programme.<sup>5</sup> African artists and craftsmen are using all the medias as a way of expressing art. Art and crafts in Namibia include weaving, jewellery, pottery and ceramics, basketry, leather work, embroidery, sculpture, paper work, graphic work and painting. This study will not cover all the areas of arts and crafts but case studies that can be used for analysis.

I'm researching art and crafts in Namibia from the European perspective as my educational background and working history in crafts is mainly concentrated in Europe. Yet I hope to find a way to understand rich and unique art and crafts culture in Namibian framework and longitude of African historical perspective in development of art and crafts. Simon Njami expresses his feeling of doubt in his writing about African Modernity of people trained in the fields of ethnology and anthropology of developing a coherent and sensible discourse about Africa. Yet he writes about travellers visiting Africa as "amateurs in the original sense of the world" having an opportunity of grasping something of the culture.<sup>6</sup> I hope to do my field work and study keeping this piece of advice in mind.

I have special interest in position of female artists and craftsmen in Namibia as I can position myself as female researcher of the topic. In many African countries producing crafts is a female chore done beside of fetching wood, taking care of children and cultivating land.<sup>7</sup> "Despite the burden of subsistence level economy in the rural areas and the considerable share of work which falls to women, it is the women who have preserved and continued most strongly the ancient traditions of their crafts. Most of the crafts done by women are practised throughout the community, mother passing her skill to the daughter."<sup>8</sup> Because of this I find it important to also study the female perspective of the subject.

My research topic is: "**Developing Arts and Crafts Production and Marketing in Namibian Framework**". The artists and craftsmen from peripheral countries can work in different circumstances and situations but they lack resources and face difficulties in utilising the resources which are available for them. Theory and practice are still far apart.<sup>9</sup> Marketing possibilities and potential of crafts business area are many times disregarded and unstudied. Still art and crafts sector can be important trade for people living in peripheral areas. Study is made for the Embassy of Finland in Windhoek, Namibia for the student trainee programme and it is also my Master of Arts thesis for the University of Arts and Design in Helsinki, Finland.

### **1.1. Aim of the study**

Aim of this study is to take an overview on Namibian art and crafts through few case studies and interviews. Interviews are the most important method used in this study. As there is not so much written materials about Namibian arts and crafts interviews are the best way to get up to date information. Aim of the first case study is to find out production and marketing models that artists and crafts producers are using. The first case

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<sup>5</sup> Eins, Annaleen: "Development of Art in Namibia", Standard Bank Namibia Biennale 1999, National Art Gallery of Namibia

<sup>6</sup> Njami Simon: African modernity, in Die Anderen Modernen, zeitgenossische kunst aus Afrika, Asien und Latein Amerika, 1997 Haus der Kulturen der Welt, Berlin, Edition Braus, Heidelberg, Germany

<sup>7</sup> Terry, M.E. & Lee, F.J. & le Roux, K.: A Survey of Natural Resource Based Craft Production and Marketing in Namibia, WWF LIFE Programme and The Rössing Foundation, October 1994, Windhoek, Namibia

<sup>8</sup> Melgin, Elina (ed.): African Crafts, The University of Industrial Arts Helsinki, Publications of the University of Industrial Arts Helsinki, UIAH B22, Government Printing Centre, Helsinki 1990

<sup>9</sup> Brissac Peixoto, Nelson: Peripheral Modernisms, in Die Anderen Modernen, zeitgenossische kunst aus Afrika, Asien und Latein Amerika, 1997 Haus der Kulturen der Welt, Berlin, Edition Braus, Heidelberg, Germany

study "Crafts tour in Namibia" also tool for trying to find out the niche area of Namibian art and crafts that could be used in marketing and development work of arts and crafts area. This study will not cover all the areas of art and crafts in Namibia nor give precise description and information of Namibian crafts tradition. Aim of the study is to give indication of the present situation of contemporary crafts in Namibia and find out points for further development.

Description of the study area covers information about the country, Namibia and poverty of the region. This information is essential for understanding what resources are available and what is the socio-economical position of the most craftsmen. Aim of this section is to give framework where all the crafts business is happening in Namibia and what kinds of economical problems artists and craftsmen have to deal with.

Theoretical background for the arts and crafts industry aims to give an idea of what is the size of the business area and what are the elements that are strategic for the further development. Goal of this section is also to introduce some aspects that are strategic for developing small scale projects in crafts and cultural sector. Aims of the donor organisations are essential as they provide funding and resources for projects in developing countries.

Chapters Four: Arts and crafts in Namibia and Five: Case-studies aim to give an idea what kind of crafts products are being produced at the moment in Namibia and what kind of production and marketing models are being used in terms of crafts tourism. Goal of the case studies and research on marketing is to find some key elements or concepts that could help in finding the niche area of Namibian arts and crafts. Case study about SADC Arts and Crafts Festival aims to give an idea about the regional situation in arts and crafts. Where Namibia lies in relation to other Southern African countries. This is important for understanding the many of the problems Namibia has are common for other SADC countries as well. Aim of the study is not to give out ready made applicable models but tools and concepts that can be discussed and could be used as base for further studies. In the case studies one of the aims is get perspective on Namibian arts and crafts. In the end of the study I will give an overview on findings and interesting points for discussion.

## **1.2. Method of the study**

The most important method of the study has been interviews of craftsmen, specialists working in educational, NGO and GO sector as well as in donor organisations. Interviews have been half structured around following themes: assessment of quality and quantity of crafts trade, different fields of crafts and geographical division of different crafts techniques, marketing crafts products, tourism and crafts, women as crafts producers, arts in Namibia, organisation of workshops, co-operatives and companies in crafts field, poverty in Namibia, gender issues in Namibia, SWOT-analysis of crafts trade and future perspective of crafts in Namibia. Interviews have lasted 45 minutes on average and they have been conducted in the workshops of craftsmen and in companies and organisations of the interviewed. Interviews were started with general questions about the craftsmen or organisation. Usually this was good way to get people talk about their organisation or functions and this led the interview on other fields as well.

These first interviews were for getting the general knowledge of the crafts field in Namibia and this information covered information about specific production techniques, what kinds of crafts were being produced and where etc. Notes were made of each interview and later on processed into text. Some of the key persons were interviewed two times to get more information about specific questions. These interviews were recorded for the accuracy of information as it was good to go back listening to the tape to focus again on interview. Usually it was the second interview that was recorded as there was already relationship between interviewer and interviewed. *There are some passages of the interviews in the text indicated with this style.* Interviews were a good method as there is not so much published information available. Yet cultural differences and language problems sometimes may have influenced in the right interpretation of the interview. As I was only able to interview only in English when that was not the native talk for many of the interviewed there is always room for interpretation. I had a possibility to spend three months in Namibia for the field work but this is not enough for deep understanding of culture nor the social or historical perspective. In this study I'll mainly concentrate on material that I gathered during my stay and what I could find in archives in Finland.

I was also using a method where I discussed my findings with local experts. Especially when I was making the Problem tree for Namibian Art and Crafts and SWOT-analysis. Especially the Problem tree model is a method that Foreign Ministry is using when the evaluate the situation in project countries. I had some

material that I had made with me in these discussion sessions and I went through my findings to get further information and conclusions from the experts.

Other methods were literature study which was an important way of finding information about socio-economical factors of Namibia and African tradition in art and crafts. There isn't much literature about Namibian art and crafts so interviews and assessment of workshops and products were important source of information for this. Assessment of workshop was contacted through visiting the place and getting an introduction what were the different functions on the spot. This gave me an idea about the size of the business and tools available. Sometimes workshop could be an outdoor spot where wood was being carved or baskets were being woven. Also printed brochures of crafts companies and some news paper articles collected by the craftsmen were good source of information. For studying marketing situation it was important to see what was available in crafts and souvenir shops and in the street market. This gave me an impression what was the price level and what kinds of products were being sold.

## **2. Mind Bar eli Kohtaamisia kenialaisessa kylässä, Riikka Ajanki and Nina Paajanen**

### *Abstarct*

This is a thesis on cross cultural topics. We worked as visiting art teachers in a Kenyan secondary school for two months. We gathered information in the field by observation, documentation and interviews. Photography and video typing was used. We produced multimedia demo based on the field material. A written report was included as well. The emphasis of the work was to attain and produce knowledge for the needs of co-operation project between the Department of Art Education and the Orthodox mission of Finland and the Kenyan party. Our aim was to raise up different original voices and viewpoints. In the multimedia a user can listen to the opinions of the Kenyans about their life. The other statement of the work is our own subjective stories about coming across with cultural otherness.

### *Tiivistelmä*

Lopputyömme on kertomus kulttuurien kohtaamisesta. Keskeisen sisällön työllemme antoi työskentelymme kenialaisessa ngorun lukiossa kesällä 1998. Kyseessä oli Taidekasvatuksen osaston ja Ortodoksisen Lähetys Ry:n käynnistämän Ngoru art and design-hankkeen ensimmäinen kenttätöosuus. Keräsimme matkamme aikana laajan haastattelu- ja kuva-aineiston, josta palattuamme työstimme multimediamuotoisen koosteen. Lopputyömme produktio-osuuden tulos on CD-Romille tallennettu multimedia-demo Mind Bar. Kirjallisessa raportissa keskeiselle sijalle nousee subjektiivinen näkökulmamme, omien taustojemme, intressiemme ja tavoitteidemme määrittely. Raportti sisältää niinikään multimediatyöskentelymme ja –tuotantomme tavoitteiden ja toteutuksen kuvauksen.

Nostamme esiin monenlaisia ääniä ja näkökulmia. Multimediamme ensimmäisessä osuudessa Ngorun lukion henkilökunta ja oppilaat kertovat mielipiteitään videokatkelmissa ja heidän elinympäristöään on kuvattu panoraamojen muodossa. Toisessa, omassa matkapäiväkirja-osuudessamme, annamme tilaa subjektiiviselle näkökulmallemme ja prosessillemme. Keskinäinen dialogimme työparina on toiminut jakamisen ja uuden oppimisen välineenä. Paljastamme niitä ajoittain vaikeitakin tuntemuksia, joita kulttuurisen toiseuden kohtaaminen meissä herätti. Oletamme, että keskustelumme toimii myöhemmin vertailukelpoisena ja ajatuksia herättävänä materiaalina muissa vastaavanlaisissa kulttuurien kohtaamisen liittyvissä tilanteissa.

Kattavana teemana työssämme on pyrkimys arvostaa oman ja toisen kulttuurin juuria ja perinteitä. Kulttuurien välisessä kohtaamisessa on tämän lisäksi tärkeää ja mielenkiintoista pohtia niitä erilaisuuksia ja samankaltaisuuksia, joita ihmisen elämään ja ajatteluun liittyy. Keniassa länsimaalaiset ja arfikkalaiset ainekset nivoutuvat yhteen kohtaamiemme ihmisten elämässä ja keskeiseksi aiheeksi haastatteluissamme ja omassa pohdinnassamme nouseekin tämän ilmiön kartoitus. Haastattelujen teemoina ovat länsimaalaisten vaikutteiden ilmeneminen ja toisaalta tradition merkitys jokapäiväisessä elämässä.

## **3. Suuntana Afrikka – Taidekasvatus osana kehitys yhteistyötä itäisessä Afrikassa, Outi Mäkinen and Päivi Määttä**

Lopputyön tarkoituksena on ollut selvittää kehitys yhteistyön näkökulmasta suomalaisten kansalaisjärjestöjen itäisessä Afrikassa toteuttamia kuvataidealan kehitys yhteistyö- ja kulttuurivaihtoprojekteja. Tavoitteenamme on ollut kuvata millaista taidekasvatuksen alueella tapahtuva kehitys yhteistyö itäisessä Afrikassa on ja mihin

suuntaan tätä toimintaa voisi kehittää. Lopputyön kenttätutyöosuus on toteutettu osana taidekasvatuksen osaston Ngoru Art and Design-hanketta, jonka puitteissa olimme touko-heinäkuussa 1999 Keniassa, Mukurwe-inin kylässä opettamassa valokuvausta Suomen Ortodoksinen lähetys ry:n perustamassa Ngorun lukiossa. Tutkimus perustuu oman opetuskokeilumme kuvauksesta ja pohdinnasta sekä muiden kuvataideprojektien kartoitusosuudesta. Matkalta palattuamme kartoitimme suomalaisten kansalaisjärjestöjen 1990-luvulla itäisessä Afrikassa toteuttamat valtion rahoitusta saaneet kuvataideprojektit. Tietoomme tulleet projektit ovat: Suomen Taiteilijaseuran Tansania-projekti, Suomi-Tansania seuran kampanjasarjakuvaprojekti Tansaniassa ja Suomi-Mosambik Seuran & Maailman Sarjakuvat ry:n kampanjasarjakuvaprojekti Mosambikissa sekä PAND – Taiteilijat rauhan puolesta ry:n Mosambik projekti.

Oman opetuskokeilumme osalta tutkimusmenetelmänä on ollut osallistuva havainnointi ja aineistona kenttäjakson aikana kirjoitetut päiväkirjat sekä valokuvat (omat ja oppilaiden ottamat). Kansalaisjärjestöiltä saamamme kirjallinen ja kuvallinen materiaali sekä kartoittamiimme projekteihin osallistuneiden työntekijöiden ja muiden avainhenkilöiden haastattelut.

Tutkimuksessa korostuu kulttuurinäkökulma kehitysyhteistyössä. Taiteella ja taidekasvatuksella on perusteltu paikkansa osana (Afrikkaan suuntautuvaa) kehitysyhteistyötä maiden välisen yhteistyön ja monikulttuuristen arvojen sekä ymmärtämysten ja suvaitsevaisuuden lisäämiseksi. Kartoittamamme kuvataidealan projektit ovat varsin erilaisia, mutta yhteistä on se, että ne on toteutettu suomalaisten taiteilijoiden tai taideopiskelijoiden toimesta ja suunnattu kohdemaassa pääasiassa joko taideopiskelijoille tai valmiille taiteilijoille. Projekteilla on pyritty mm. kehittämään yksittäisen laitoksen toimintaa (taidekoulu, paperipaja) tai lisäämään taiteilijoiden ammatillisia valmiuksia järjestämällä heille erilaisia työpajoja, sekä kampanjasarjakuvaprojektissa kouluttamaan sarjakuvataiteilijoita hallitsemaan entistä paremmin sarjakuvan käyttö informatiivisena välineenä.

Loppupäätelmässä arvioimme Suomen virallisen kehitysyhteistyöpolitiikan mukaisten periaatteiden ja tavoitteiden toteutumista kuvataidealan projekteissa. Kartoitustutkimuksen tuloksina korostamme paikallistiedon merkitystä ja projektien suunnittelu yhteistyössä paikallisten ihmisten kanssa sekä projektien suuntaamista sinne, missä kohdealueen ihmiset itse ovat sitoutuneet toimintaan. Painotamme kohdemaan oman kuvakulttuurin ja kuvallisten traditioiden tukemista ja paikallisten resurssien hyödyntämistä sekä omavaraisuuteen tutkumista. Tähdennämme lisäksi projektien huolellisen valmistelun, dokumentoinnin, raportoinnin ja arvioinnin merkitystä, jotta projektien suunnittelu ja seuranta helpottuisi. Nämä työvaiheet ovat tärkeitä myös projektityöntekijöiden oppimisen ja toiminnan kehittämisen kannalta.

#### **4. MINUN AFRIKKANI - RASISMIN NOUSU JA TUHO, Seppo Sanni**

Lopputyö

Lopputyöni on valokuvanäyttely, joka koostuu värivalokuvista ja teksteistä. Materiaali on kuvattu Itä-Afrikassa, Keniassa ja Tansaniassa.

Lähdin Afrikan matkalleni innokkaana kohtaamaan vieraan kulttuurin. Perillä huomasin, miten harhaanjohtavia kuvitelmani ovat olleet. Niitä on sävyttänyt ihailuni Afrikkalaista musiikkia ja kuvataiteita kohtaan. Kolonialismi on jättänyt Afrikkaan syvän leiman. Afrikkalaisille oli paljon ennen tuloani määritelty, millainen olen. Edustin hallitsevaa rotua, rahaa ja valtaa, mahdollisuutta vaikuttaa elämän kulkuun. Koin mielistelyä ja halveksuntaa ja yritykseni tutustua ihmisiin osoittautui hyvin vaikeaksi. Ulkopuolisuuden tunne puolestaan synnytti pelkoja ja epäluuloa ja sai eristäytymään valkoisten maailmaan, jonka mielipiteissä heijastuivat rasistiset asenteet. Samanlaisia asenteita löysin itsessäniikin. Ihmettelin syvää kuilua ajatusmaailmojen välillä.

Lopulta löysin ihmisiä, joihin ystäväystyini. He alkoivat murtaa ennakkoluulojani. Ymmärsin, kuinka vaikeata kulttuurien kohtaaminen voi olla. Maailmaa katsoo väistämättä oman arvo- maailmansa sävyttämänä. Mutta erilaisen ajatusmaailman ymmärtäminen on rikas kokemus: se opettaa kyseenalaistamaan itsestäänselvyksiä, muuttamaan asenteitaan ja avertamaan maailmankuvaa. Näyttely kertoo tuosta prosessista, kuinka rasistiset asenteet muodostuvat ja kuinka niistä voi kasvaa irti. Tästä myös näyttelyn nimi, Minun Afrikkani - rasismin nousu ja tuho.

Kuvaustilanteisiin liittyviä ongelmia oli monenlaisia. Koko ajan liikkuessani olin utelioiden tarkkailun kohteena. Kameraa vastassa saattoi olla pelko siitä, että se varastaa sielun. Suurimpana ongelmana pidin kuitenkin tietämättömyyttäni ja välimatkaa ympäröivään maailmaan.

AINEISTO: kiertonäyttelykokonaisuus rasistisista asenteista

ASIASANAT: Afrikka, kulttuurien kohtaaminen, rasismi

SÄILYTYS-PAIKKA: Valokuvataiteen museo