ART IN DEMOCRACY

THE FIGHT FOR DEMOCRATIC VALUES THROUGH THE EYES OF EUROPEAN CONTEMPORARY ARTISTS

PEDAGOGICAL KIT

DISCOVER
THE EXHIBITION

European Parliament

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INTRODUCTION

The aim of this pedagogical kit is to **give educators practical guidance to the exhibition 'Art in Democracy'**. Physically, the exhibition can be visited in different venues in Brussels and Strasbourg, but most importantly, **all the material is also accessible online**. The information that is provided takes a more **generic approach** so that it can be **adapted to educational contexts at international level** that vary in the different countries. So, please feel free to use this offer according to your own needs.

With the next **European Elections approaching in June 2024,** it is interesting for students to reflect on democracy and what it means to them. Seeing Europe and its **democratic values through the eyes of its artists** offers the opportunity to **address the topic of democracy and democratic values via aesthetic and experience-based learning**. Artistic expression can more easily lead to **student engagement, facilitate classroom discussions and trigger reflection on this topic**.

In section 1, the kit gives **specific information about how the seven selected topics as well as the individual artworks of the exhibition relate to the overarching theme of democracy**. Below each artwork you will find a so-called '**teacher's corner**' with some hands-on ideas of how to initiate students' own creations based on the given artistic example.

Section 2 of the kit gives ideas for using the **interviews** that some of the represented artists gave about their works in the exhibition as well as their personal views on the importance of art in democracy. This part includes **key statements** of the artists and a **set of 5 questions** to be asked in the classroom. To create interest about the topic you may first want to ask the students for their own views on art in democracy and compare it to those of the artists afterwards.

Most importantly, section 3 of the kit offers a concrete **lesson plan**. This provides a very practical approach to teachers with a variety of activities that can be applied in the classroom. Students will be asked to verbalise their thoughts and feelings, they will have to debate, make compromises or follow decisions in a group based on majority votes. In this way, theory gives way to an understanding of democracy via real life experiences, interactions and collaboration with others to arrive at a common goal.

Relation to the exhibition 'Art in Democracy'

The 'Art in Democracy' exhibition is based on artworks from the contemporary art collection of the European Parliament. Simone Veil, the first President of the directly elected European Parliament, started the collection in 1980. With its over 500 European artworks, it is a unique collection and testimony of Europe's motto "United in diversity". It reflects Europe's cultural heritage and is an expression of its cultural identity as well as of intercultural dialogue. The collection is constantly growing and artistically illustrates the European Union's journey so far and what is yet to be built and created.

Conscious of the cultural and communicative power that art wields, the 'Art in Democracy' exhibition showcases selected artworks from the collection, grouped in 7 thematic areas that touch upon the topic of democracy from different angles.

PART 1

List of artworks and their relation to democracy

In this section, all the artworks that are part of the exhibition are sorted into seven thematic areas. Some artworks relate to several of these topics. Feel free to group them or arrange them differently based on your teaching requirements. The information about each artwork aims to specifically highlight their relationship to the topic of democracy. In a dedicated teacher's corner below each artwork you will find ideas on how to initiate own creations of your students. The lesson plan in part 3 can be adapted to the artworks you chose to work on. The aim is not only for students to develop their own artistic expression, but also to reflect upon and discuss the achieved results.

1. **European Union. The project of European construction. Democracy and its rules of the game**

This first theme showcases artworks of the collection that deal with the construction of the EU and ideas related to it. This includes aspects such as
- the construction of Europe
- the European Parliament as the heart of democracy
- the division of powers in the EU
- the EU – a confluence of a multitude of cultures, people, languages etc. and their constant aspiration for fraternity, understanding and co-existence.

Françoise Schein < Ideoglyphe Européen > (1988)

This artwork has a complex maze-like design of intersecting paths and routes on a rusted metal surface. Within this design, small electric bulbs indicate where the capitals of the EU would be on a map. In addition, a row of small clocks show different time zones, symbolizing the understanding and agreement among the countries.

The artist described her panel-relief as an *'abstract work that deals in fact with the theme of European construction. Describing the borders of a continent in motion and in full swing, this work was conceived two years before the fall of the Berlin Wall. Premonitory of an event that would shake Europe after the Second World War, I made this sculpture after having lived in New York for ten years, a long period of absence and estrangement that undoubtedly allowed me to understand, thanks to that regard from the outside, the cohesion that exists among all the countries of Europe, cohesion created by a single people: the Europeans.'*

The Ideoglyphe was one of the first of many large-scale works she created starting in 1989. Her international urban art project, which was displayed in various subway stations in European capitals, focused on a fundamental theme: the network. She expressed how close the relationship between knowledge and democracy is through her art.

https://art-collection.europarl.europa.eu/en/collections/ideoglyphe-europeen/

INTERVIEW
https://multimedia.europarl.europa.eu/en/video/art-in-democracy-exhibition_EP156086

John Vassar House < Parlamento Europeo > (1979)

Parlamento Europeo represents the significant role of the European Parliament as the driving force of parliamentary democracy in Europe. It resembles a large compass, astrolabe, or scientific navigation tool and symbolizes a specific moment in European history when the universal suffrage was first introduced for the European Parliament. It serves as a tribute to the 1979 elections and signifies when several European countries were on the verge of joining as members.

The wedge-shaped elements within the ring represent the nine member countries, each sized according to its voting strength. The external surfaces reflect the uniqueness of each country, while the inner surface of the ring symbolizes their unity within the European Parliament.

The inner ring's three counter-clockwise movements represent the chronological progression of recent European cooperation: France-Germany, Benelux-Italy, and Denmark-United Kingdom-Ireland. Greece stands ready to enter the circle. The base, symbolizing the electorate, consisting of various political currents that support the entire parliamentary structure. These currents converge as a kinetic force that drives the activities of the Parliament forward.

These profound ideas were translated into a captivating rotating mechanism, resembling an imaginary compass or watch. When set at a dynamic angle on its axis, it illustrates the coordinated actions between the countries that were part of the European Union in 1979 and those that were waiting to join soon.

https://art-collection.europarl.europa.eu/en/collections/parlamento-europeo-1979/

John Goudie Lynch < Hemicycle Strasbourg > (1987)

This piece depicts a moment from a plenary session in the hemicycle chaired by then European Parliament President P. Dankert in 1987. It is in the chamber - or hemicycle – that European legislation is debated. The scene captures the multitude of simultaneous micro-events (whispered comments, document perusing and a plethora of others) that sessions in the hemicycle entail. A fragment that summaries a democratically elected European institution at work.

https://art-collection.europarl.europa.eu/en/collections/hemicycle-strasbourg/

Oliver Strebelle < Confluences > (1989)

Oliver Strebelle created a striking steel sculpture resembling a sturdy tree with a cylindrical trunk that reaches upward and branches out into numerous clusters of tubes. These tubes come together, spread apart, and gently sway within the atrium of the European Parliament's Paul-Henri Spaak Building.

The artwork is placed in the centre of the staircase that leads from the protocol entrance of the European Parliament where heads of state and other dignitaries are welcomed up to the third floor on which the hemicycle is located. The hemicycle in Brussels is used for short plenary sessions or conferences, while the main plenary sessions take place in Strasbourg. Starting from a common base on the ground floor this artwork represents a sphere of coming together, meetings, fraternity, and mutual understanding, emphasizing the importance for European nations to foster these qualities in their interactions and shared endeavours.

Teacher's corner:
Ask students
- to find new visual expressions for 'confluences' in Europe.

or
- to create an own sculpture that symbolises togetherness in the EU.

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https://art-collection.europarl.europa.eu/en/collections/confluences/

2. Civic and political engagement

The following artworks pay tribute to archetypical figures who fought for freedom and democratic values in Europe. They serve as examples of how the dedication, persistent effort, and leadership of certain political figures are crucial for the establishment and success of parliamentary democracy.

Fabian Edelstam < Portrait of Paul-Henri Spaak > (2013)
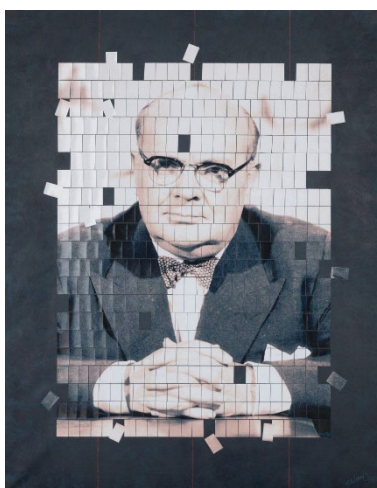
With the nickname "Mr Europe" for the huge influence he had on European politics and the creation of the European Economic Community (ECC), Paul Henri Spaak (25 January 1899 – 31 July 1972) was the prime minister of Belgium in 1938 and served as the Foreign minister in the Belgian government during World War II. As a supporter of multilateralism, Spaak supported international cooperation and hoped to include geopolitical enemies of Belgium and NATO such as the Soviet Union and its satellite states. He also became NATO's second Secretary General in May 1957. He was well versed in international affairs having presided over the first General Assembly of the United Nations in 1945 and signed the North Atlantic Treaty for Belgium in 1949.

The European Parliament building hosting the protocol entrance and the Brussels hemicycle is named after him to pay tribute to the achievements for Europe of this influential statesman.
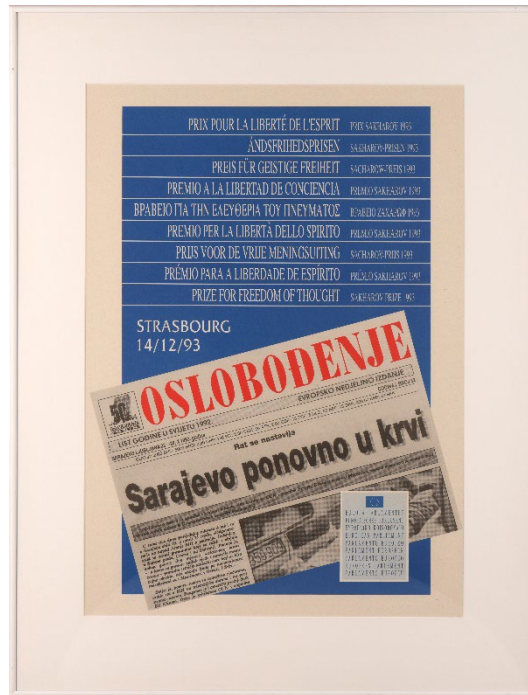

Teacher's corner:

Ask students
- to identify personalities that were important for the construction and development of the EU. This can include historical figures that lived long before such as e.g. Kant.
- to draw or paint portraits of those that impressed them the most in this context.

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https://art-collection.europarl.europa.eu/en/collections/portrait-of-paul-henri-spaak/

< Poster of the Sakharov prize for freedom of thought > (1993)

The European Parliament's Sakharov Prize for Freedom of Thought is the most prestigious recognition of human rights advocacy awarded by the European Union. It pays tribute to individuals, groups and organizations that made outstanding contributions to protecting freedom of thought. Through the prize and its network, the EU provides assistance to laureates by supporting and empowering them in their efforts to defend their causes.

The prize has been awarded to a diverse range of recipients, including dissidents, political leaders, journalists, lawyers, civil-society activists, writers, mothers, wives, minority leaders, an anti-terrorist group, peace activists, an anti-torture advocate, a cartoonist, long-standing prisoners of conscience, a filmmaker, the United Nations as an institution, as well as a child advocating for the right to education. It promotes freedom of expression, minority rights, respect for international law, the development of democracy and the implementation of the rule of law. Several laureates, including Nelson Mandela, Malala Yousafzai, Denis Mukwege and Nadia Murad, were also awarded the Nobel Peace Prize.

The European Parliament awards the Prize at a formal plenary sitting in Strasbourg towards the end of each year. The selection of the Sakharov Prize laureate(s) is made by the Conference of Presidents, a European Parliament body led by the President, which includes the leaders of all the political groups represented in the Parliament. This collective decision-making process ensures that the choice of laureates reflects a truly democratic European perspective. The Sakharov prize is not only a recognition or reward to a person or group of people – it is the endorsement and legitimation of a cause.

https://www.europarl.europa.eu/sakharovprize/en/home

< József Antall's typewriter >
European Parliament Art and Culture Collection

József Antall (8 April, 1932 – 12 December, 1993) held a significant role in Hungary's history as the first Prime Minister to be democratically elected after the end of Communist rule. He was a teacher, librarian, historian, and political figure. From 1989 to 1993, he led the Hungarian Democratic Forum (MDF). In his role as chairman, he forged a coalition with two other parties, the Independent Smallholders' Party (FKgP) and the Christian-Democratic People's Party (KDNP). For the sake of the governability of the country, he made an agreement with the Alliance of Free Democrats (SZDSZ), which laid the foundations for the parliamentary functioning of Hungarian democracy.

One of the European Parliament's wings in Brussels was inaugurated in 2009 and named after Antall. The typewriter was a gift from the Antall family and the Hungarian National Assembly.

Paul Graham < Untitled, Belfast (Concrete bench) > (1988)

Paul Graham puts focus onto the everyday, unsung heroes rather than the well-known figures. These ordinary people take centre stage in Paul Graham's photographic collection. Graham's photos often capture these individuals in seemingly unplanned and spontaneous moments, whether on the street or indoors. In the photograph, the very same people are curiously absent but symbolically represented in a quiet corner of Belfast, where a plain cement bench occupies their space. Untitled/Belfast (concrete bench) is part of Graham's documentation of the Irish conflict. By focusing on such a mundane element as a bench, Graham isolates his subject from the general political and ideological environment that is simply suggested. As a result, he presents a sense of normalcy within doubt and chaos.

Teacher's corner:

Ask students
- to imagine two people with different opinions or backgrounds sitting together on the empty bench. Imagine a conversation between them on the topic that divides them. Can they find common ground?
- to create a collage based on above made reflections.

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https://art-collection.europarl.europa.eu/en/collections/untitled-belfast-concrete-bench/

Jörg Immendorff < Wähle! > (1979)

Immendorff views art as a way to address and rectify social and political grievances. This artwork is a passionate encouragement to people to express their thoughts freely and make their choices among various alternatives, thus pointing to active participation in issues that concern civic life and democracy. This painting is part of Immendorff's popular painting series 'Café Deutschland' from the 1970s, in which he combined autobiography with social and political commentary. His former tutor Beuys, renowned for his "extended definition of art" and his frequent open debates on a wide range of subjects, is often included in the painted scenes.

Teacher's corner:

Ask students

- to reflect on the word 'Wähle!' – 'Vote!' and the choices it could imply.
- to imagine their own visual contexts, which in the artwork cannot clearly be seen, and visualise their reflections in a drawing or painting, or
- to create a poster to invite citizens to use their democratic right and go to vote.

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https://art-collection.europarl.europa.eu/en/collections/wahle/

3. The relationship of citizens with public administration and justice

The relationship between citizens and institutions – both governmental and nongovernmental – is the fundamental theme that is explored here.

John Goudie Lynch < Girokantoor > (1983)

The glass window of a service office in J. G. Lynch's painting could belong to a bank, a ministry or a public agency. The reflection in the glass shows a woman carrying two bags or suitcases. It seems she made quite an effort to come here. Yet, the sign says "Gesloten", indicating that the establishment is already closed. This everyday scenario, portrayed and framed by Lynch, takes on a significant and critical meaning. It emphasizes the breakdown of communication and assistance from those in power (the institution or administration) towards citizens seeking help or making requests. The ambiguous gesture of the two employees or officials behind the glass that directly face the viewer reinforces this impression.

> **Teacher's corner:**
> Ask students
> - to change the scene to a positive message, in which citizens would get support.

https://art-collection.europarl.europa.eu/en/collections/girokantoor/

Hannah Collins < Power is work, Work is power (diptych) > (1990)

"Power is work, Work is power" reflects the bittersweet reality of certain positions and roles of authority. In the picture, the Queen's Counsel, who is characterised by the symbol of political authority – the wig, is shown with their back turned to the viewer. This presentation highlights the figure as distant and unapproachable, lacking a personal connection.

Teacher's corner:

Ask students

- to find examples in art history and contemporary publications depicting persons showing their back
- to discuss the impact this has on the viewer.
- to select a person of power and draw or paint them seen from the back.
- to reflect how the perception of this person is changed by this angle.

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https://art-collection.europarl.europa.eu/en/collections/power-is-work-work-is-power-diptych/

INTERVIEW
https://multimedia.europarl.europa.eu/en/video/art-in-democracy-exhibition_EP156094

Galli < An das Versorgungsamt > (1983)

In contrast to the two artworks above, Galli's drawing appears to be a light and whimsical dedication to the social security or pension office. It features a perplexing figure, recognizable only by its eye and hand. Galli depicted the violence in her generation through a naively mutated figure with semiotics, language, and symbolism. The unusual pose, combined with the simple, childlike lines, gives the drawing an air of mystique or enchantment, reminiscent of how a child might depict an imaginary creature.

The artist herself is of short stature, hardly above one metre tall. This personal background affects her approach of depicting figures. The viewer can feel that during her lifetime she had to defend herself as she did not conform to the norm and how strenuous this must have been.

Teacher's corner:

Ask students
- to reflect on the situation of people with a disability in our society and depict a situation in which their role becomes obvious. This can be done in different techniques and formats.

or

- to take photos and create a photo series of people waiting in public administration offices. Discuss the relationship between citizens and the administration. What is good? What can be improved?

!!! Students have to make sure to receive consent from the people they photograph.

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https://art-collection.europarl.europa.eu/en/collections/an-das-versorgungsamt/

4. Risks and dangers for democracy. Resistance of civil society against oppression

The artworks in this theme tackle the growing divide and conflicts among different communities, the apprehension about the future, and the increasing monitoring and control over individuals. These themes and concerns are evident in a collection of works that mirror times of crisis and unrest. They urge us to be conscious and consider our stance regarding the realities they depict.

Willie Doherty < Enduring, Derry > (1992)

Willie Doherty captured an urban scene, a desolate street in his hometown of Derry, shrouded in a glowing haze, with the residents either absent or confined indoors. Through the use of an ellipsis, he portrays a situation marked by hidden violence and tension, and labels it with the word "Enduring," signifying resilience, determination, and integrity.

Doherty employs a connection between words and images, a technique previously used by art movements like Dadaism, Surrealism, and later, Conceptual Art in the 20th century. He utilizes this linguistic device to reference the historical, political, and social conflicts experienced in Northern Ireland. It also alludes to the messages and graffiti found on the walls of Derry, written by opposing sides facing each other. This piece captures the juxtaposition of the city's current peaceful state with the once-unfathomable horrors of its past. Through this portrayal, Doherty raises questions about how such events could have occurred while implying that, even as time moves forward, this historical past is as much a part of the physical "place" as it is in one's memory.

> **Teacher's corner:**
> Ask students
> - to find similar places in their area, take a photograph and add a compelling one word message.

https://art-collection.europarl.europa.eu/en/collections/enduring-derry/

Willie Doherty < Many Have Eyes But Cannot See (Dyptich) > (1992)

These messages are succinct and, at first glance, cryptic. On the left and right panels, the words 'Vanishing Point' and 'Blind Spot' refer to areas that are devoid of surveillance, where cameras or patrols fail to reach, much like blind spots for the dead. The photographic perspectives in the artwork serve as a metaphor for memory, the past, and forgetfulness.

Teacher's corner:

Ask students

- to find places in their surroundings that are/are not under surveillance.
- to take photos of these places and arrange them either as a photo story or collage.
- to reflect on how the (lack of) surveillance affects people's behaviour in these areas. Discuss the advantages and disadvantages of public surveillance.

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https://art-collection.europarl.europa.eu/en/collections/many-have-eyes-but-cannot-see-dyptich/

**Two/Four/Two (Costas Mantzalos, Constantinos Kounnis) < Believe in me >
(2007)**

In the photograph 'Believe in me' by the duo Two / Four / Two, there's a compelling visual element that holds the power to observe and unintentionally examine specific regions of the land and social existence. This element takes the form of a disquieting image—a colossal human eyelid positioned behind a metal grid resembling prison bars.

Teacher's corner:

Ask students

- to create a similar grid – this can be done from a simple box.
- to take this box to different places and take photos.
- to discuss the effect this grid has on its environment and the viewer.

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https://art-collection.europarl.europa.eu/en/collections/believe-in-me/

INTERVIEW
https://multimedia.europarl.europa.eu/en/search?q=Costas+Mantzalos

James Hanley < The Convert > (1992)

Hanley is an established Irish portraitist from Dublin, usually working in a representational style. In his paintings, he puts figures as central focal points and protagonists, while creating narratives around them.

In the painting 'The Convert', the elements do not really seem to go together, which sparks the viewer's curiosity. A young man in a suit and boots is climbing a tree. In one of his hands he is holding a saw, the purpose of which is not clear in the context of the painting. He is obviously in a dangerous situation and seems to be escaping the fire beneath him. This is however a somehow useless and absurd enterprise. As soon as he reaches the top of the tree there is no further escape from the danger coming from below.

The title of the artwork 'The Convert' implies someone changing their beliefs, mainly in a religious or political context, but the image does not reveal the circumstances. Nevertheless, the young man is visibly in an unexpected desperate situation he is trying to escape from. The colours and the style of the artwork support this dramatic visualisation of a flight.

Teacher's corner:

Ask students

- to think of people that are fleeing from dangerous situations. There are currently many conflict zones people are escaping. Students should reflect and discuss the dangers they encounter, as well as the pros and cons of possible ways out.
- to create an image depicting the arrival in a safe environment. What are the people feeling, what do they carry with them and what do they encounter?

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https://art-collection.europarl.europa.eu/en/collections/the-convert/

Andrey Daniel < Trilogy: The elusive Meaning of Cause and Effect; To Bruegel: The Mating Season of the Leviathans; The Death of the Worker X > (2009)

When the government becomes a formidable machine that does not work for its citizens but instead manipulates and infringes upon their privacy, it turns into a monstrous character akin to a mythical Leviathan. Andrey Daniel visually describes apocalyptic events that he illustrates as warnings. He depicts the Leviathan emerging from the ocean. As an homage to Pieter Bruegel the Elder, Daniel's triptych also features ordinary people in the 21st century such as tourists and construction workers. In Bulgaria, Daniel was widely recognized as not just an artist but also a community leader, colleague, and mentor. Daniel firmly believed that artists should create and blend meaningful narratives. He once stated that if artists do not learn to invent and combine meaning, both for themselves and for larger groups of people, then their existence might seem more like a state of passive existence rather than a vibrant and purposeful one.

Teacher's corner:

Ask students
- to find characters in mythology or historic legends that could be related to today's societal and political situation.
- to make this relation visible in a painting, drawing or collage. It could also be a series of images, like in the given artwork.

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https://art-collection.europarl.europa.eu/en/collections/to-bruegel-from-trilogythe-elusive-meaning-of-cause-and-effect-the-mating-season-of-the-leviathans-the-death-of-the-worker-x/

Flo Kasearu < Fears of a Museum Director > (2014)

Flo Kasearu has created a series of drawings called `Fears of a Museum Director', in which she humorously portrays various dangers and disasters like terrorism, war, and vandalism. These drawings, while appearing comical on the surface, convey a more profound message. They express the anxiety about an uncertain future using a style reminiscent of editorial cartoons. Through these drawings, she presents a range of extreme and catastrophic scenarios that any public or private institution could potentially face, highlighting the threats to democracy and freedom.

Teacher's corner:

Ask students

- to continue the series of drawings with more dangers and disasters that could appear.
- to choose another institution that could be threatened, e.g. national parliament building, and depict threats that it might have to face.

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https://art-collection.europarl.europa.eu/en/collections/fears-of-a-museum-director/

Yannis Gaitis < The Parade > (1983)
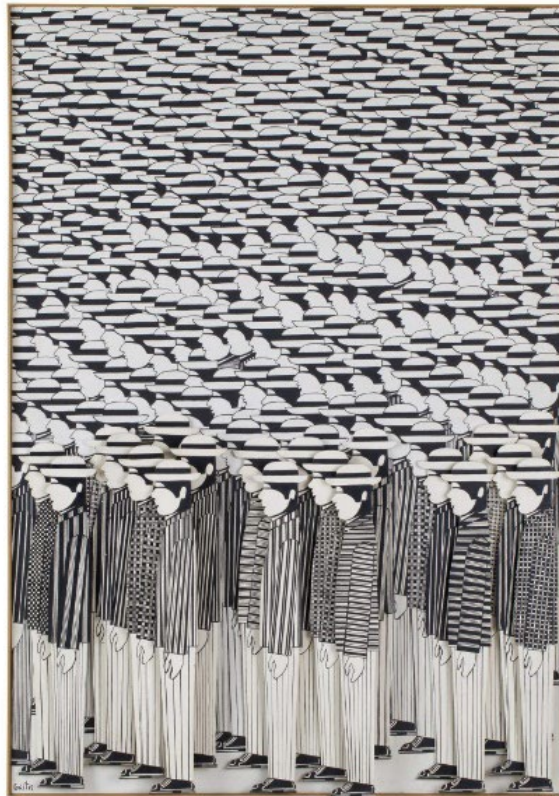
Yannis Gaitis' painting titled 'The Parade' from 1983 serves as a powerful allegorical depiction of the risks associated with uncritical thinking and social alienation. In this artwork, Gaitis illustrates the concepts of overcrowding, indoctrination, and homogenization by portraying a crowd of people who appear identical and stand in rows that overlap. He adds a touch of humour to this rigid assembly of individuals, making it more approachable for viewers. Through this representation, he sheds light on a social system that tends to enforce overwhelming uniformity among its people.

Teacher's corner:
Ask students
- to collect photos of mass assemblies, demonstrations and arrange them in a collage
- to discuss: when are these events beneficial for societies? When are they a danger?

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https://art-collection.europarl.europa.eu/en/collections/the-parade/

Dan Wolgers < Här slutar allmän väg (End of the public road) > (1995)

Dan Wolgers' work can evoke a sense of unease. In this piece, viewers may see themselves as the driver in the vehicle reflected on the metallic blue sign at the road's edge. From this sign onward the road is no longer accessible to the public. An anonymous owner indicates his private property – forbidden land – trespassing not allowed. If we view the public road as a symbol for civilization and the governance of laws, we can interpret this photograph as a somewhat cryptic cautionary message about what lies beyond the boundaries where the principle of legal certainty prevails.

Teacher's corner:

Ask students

- to find similar examples in their neighbourhood where public areas end.
- to imagine in a painting or drawing what lies behind such boundaries.
- to discuss the effect on citizens of such exclusions.

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https://art-collection.europarl.europa.eu/en/collections/end-of-public-road-iii/

5. Mass media and democracy

Olaf Metzel < Il Messagero, mercoledì 12. October 1988 > (1989)

The connection between power, media, and the public is a central theme in the artworks of Olaf Metzel and Antoni Clavé. Metzel's work takes a more direct and provocative approach by transforming news information into something akin to a golden idol.

In Olaf Metzel's art, he often explores the influence of media on the public's perception and opinions of everyday events. One of his prominent pieces, 'Il Messagero, mercoledì 12. October 1988' from 1989, is composed of metal matrices used for printing the Italian newspaper of the same name on the specified date. The critical issues represented in these matrices – such as kidnappings, terrorism, and tragedies – have become nearly indistinguishable to today's detached observers due to the intricate, cracked surface of this relief aluminium artwork.

Teacher's corner:
Ask students
- to choose a day and collect news they can find on the different media channels. The aim is to go beyond newspaper publications and compare the different presentation formats offered in the different channels, including social media.
- to create a similar collage putting their findings together.
- to discuss the impact this has on the audience.

https://art-collection.europarl.europa.eu/en/collections/il-messagero-mercoledi-12-ottobre-1988/

Antoni Clave < New York II > (1989)

Antoni Clavé's painting depicts the significance of the news and the press and how it spreads throughout urban spaces. The 'New York II' touches upon the dissemination of culture, its constant cycle of use, rapid deterioration, and replacement. Clavé employs pop art aesthetics and collage techniques, where images from newspapers and magazines are directly applied to the surface of the painting. This approach aligns with the artistic style of the American artist Robert Rauschenberg in the 1960s, where various images are layered in a way that resembles a palimpsest and are complemented by bold strokes of vibrant pigments.

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Teacher's corner:

Ask students

- to choose a day and one topic that interests them.
- to collect articles of the same topic in the different newspapers they can find.
- to cut and glue these articles on canvas or cardboard background.
- to fill the gaps with painted elements that relate the articles and refer to the topic.
- to discuss the presentation of the same topic in the different newspapers and the effect on the reader.

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https://art-collection.europarl.europa.eu/en/collections/new-york-ii/

Anna Baumgart < Wall > (2008)

Multimedia artist Anna Baumgart draws upon references to news conveyed through newspapers, including text and photographs. In this artwork, Baumgart brings to life a distressing and tragic real-life situation taken from a specific point in European history. She extracts the figures from the photo, those seen climbing through windows or walking away with their belongings, and recreates them as sculptures, painting only half of each.

One of the figures in the sculpture bears the inscription "Reuters Forum – news agency" in capital letters on her leg, indicating the source of inspiration for this group of sculptures. The visual reference here is a press photograph (right side) capturing a group of Berlin residents fleeing their homes in August 1961, shortly before the construction of the wall. Baumgart pays homage to the photojournalistic roots of her sculptures by dividing each person into two distinct halves: front-facing figures with grey gradations and solid white sections at the back. This division reflects the transition from a two-dimensional photograph to a three-dimensional sculpture.

Although the sculpture is more abstract than the original photo and does not provide detailed facial features of the individuals, Baumgart skilfully recreated the objects they carry, even capturing the texture of the boxes and bags. The urgency and fear expressed through the positions and gestures of the Berlin citizens in the photo are somewhat softened in the resin figures. Nevertheless, they still reflect the depicted people's panic as they are fleeing their home forever. The omission of the background shown in the photo puts the figures even more into the focus.

Teacher's corner:

Ask students
- to find similar scenes where people flee their homes.
- to create small models of these scenes. This can be done by using a simple shoe box and modelling material.
- to arrange the different results as a pyramid in a central place in their school so that others can see and compare the outcomes.

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https://art-collection.europarl.europa.eu/en/collections/wall-5-sculpture-ensemble/

Frank Thiel < Berlin > (1990)

The photographs witness the Berlin Wall being a deadly barrier, symbolizing the profound ideological divide between the Soviet bloc and the West in the previous decades. The historic moment when the wall was torn down in 1989 is commemorated in some of the photos in Frank Thiel's 'Berlin' series from 1990. His photographs lay testament to his careful observation skills and document changes in an urban landscape that is in a state of constant flux. They are snapshots reflecting times of transition and the resulting historical and urban patchwork.

His portraits document incompletion, transience and change, and allow the observer to view and comprehend historical developments in concrete form. This makes his works unsentimental contemporary witness accounts that form part of a larger ideological and architectural narrative.

Teacher's corner:

Ask students
- to find and/or take photos to show the urban development in your city.
- to arrange a photo story or exhibition to witness these developments.

or
- to create artistic works on the effect the fall of the Wall had on Europe.

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6. Democracy and urban transformations

This section features artworks that illustrate in various ways the influence that the incorporation into the European Union had on people's lives in their country. From critical and sceptical to idealistic depictions, they portray various aspects of urban landscape and also its transformations.

Nadezhda Oleg Lyahova < Motif I (State Machine) > (2008)

Motif I (State Machine) is part of a project called 'Globally and on a Long–term Basis the Situation is Positive', created between 2007 and 2009. This project includes a series of short videos filmed on the streets of Sofia, as well as a collection of digital prints on canvas, known as 'motifs', featuring still images extracted from these videos.

In this digital print, the artist addresses the issues related to excessive urban development and government intervention in the planning of major cities. The image depicts rows of excavation machines, aligned in a horizontal formation, resembling an army of aliens from a primitive video game. These machines symbolize the widespread construction boom that occurred in Bulgaria after the country's integration into the European Union.

As Lyahova herself has noted:

'As a result of its EU accession on January 1, 2007, Bulgaria was granted a full member status. Hence the opportunity to participate in all 'special', 'regional', 'innovative', 'cross–border', 'multicultural' projects aimed at the implementation of 'EU norms' and also allowing us to take advantage of a 'wide range of opportunities' offered by the EU.
[...]
There came entrepreneurial investors, bringing equipment and people of all sorts. Intensive construction work started. Construction equipment roared in the neighbourhood. Concrete and iron replaced the green grass. In the midst of thunder, mud and clouds of dust, enthusiastic people and machines do their daily bit to build our European future.'

https://art-collection.europarl.europa.eu/en/collections/motif-i-state-machine/

Rafal Olbinski < La Pologne dans l'U.E. > (2004)

In this poster, a female representation of Europe, reminiscent of the artistic styles of the Italian Renaissance, is peacefully asleep against a tranquil natural backdrop. From her dreams, iconic Polish buildings emerge, creating an idyllic and idealistic portrayal. These buildings are from Świętokrzyskie where Olbinski grew up in Poland. It represents the enlargement of the European Union with the new members joining and opening the window or door to the new EU.

Vasilena Gankovska < An Afternoon at Burggarten #2 > (2007)

'An Afternoon at Burggarten #2' showcases Gankovska's skillful ability to simplify intricate architectural elements and backgrounds into refined lines and grids. These provide the canvas upon which human social life and ideology are projected, reflecting her keen eye for graphic representation. The artist offers a fresh perspective on urban landscapes and significant landmarks, considering both their aesthetic and socio-cultural aspects. This painting portrays a cheerful and carefree depiction of young people leisurely gathering and discussing in Vienna's Burggarten Park, creating a pleasant vision of informal democratic activity in an urban setting.

Teacher's corner:
Ask students
- to take photos of outdoor school or social life in their area.
  The photo should include the urban setting.
- to convert the photo into a drawing or painting.

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https://art-collection.europarl.europa.eu/en/collections/an-afternoon-at-burggarten-2/

Boris Missirkov and Georgi Bogdanov < Valchevs Family, Buzludzha Peak > (From the "Weekend 2126" Series; Edition of 3 + 1) (2008)

This digital photography of the duo Boris Missirkov and Georgi Bogdanov directs our gaze towards the architectural legacy of the communist era. Specifically, it focuses on the Memorial House of the Bulgarian Communist Party known as Buzludzha, built in 1981. This structure is regarded as an extraordinary monumental relic that retains a futuristic and science-fiction-like appearance.

The building itself, resembling a UFO and characterized by a brutalist and retro-futuristic design, stands prominently against the backdrop of an imaginary landscape. In this landscape, we can observe members of a family dressed in traditional folkloric costumes, creating a juxtaposition between the futuristic architecture and the cultural heritage of the people.

Teacher's corner:

Ask students

- to choose an important building (e.g. town hall) that is related to democracy in their area and take photos of it.
- to use their imagination to invent narratives around the building.
- to make sure that they have all the necessary rights to take the photos.
- to create a gallery with a narrative related to the building.

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https://art-collection.europarl.europa.eu/en/collections/valchevs-family-buzludzha-peak/

7. Democratization of art

One notable characteristic that stands out in this theme's artworks is their integration into everyday life and their exploration of significant contemporary issues. These artworks delve into themes like the interplay between culture and the market, migration, and family dynamics, demonstrating a strong connection to current societal concerns.

Jaan Elken < Knock, Knock Knocking On Heaven's Door > (2007)

Today, art plays a significant role in addressing political and social issues, and one of the most impactful and recognizable forms of this expression is graffiti. 'Knock, Knock Knocking On Heaven's Door' created by Jaan Elken represents a creative fusion of tachisme (a style of abstract painting) and graffiti techniques.

Before delving into this style, Elken had previously focused on hyperrealism in his art. However, he was drawn to the world of graffiti during his time living in the Lasnamäe ghetto area. He often had to navigate through the urban symbols and graffiti-covered interiors of this neighbourhood to reach his studio. This shift in artistic direction reflects the influence of street culture on his work.

Teacher's corner:

Ask students
- to create their own graffiti as a painting. They should first get some background information on graffiti painting, which requires special techniques.
- to combine a painting with a text expressing a message related to democracy.

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https://art-collection.europarl.europa.eu/en/collections/knock-knock-knocking-on-heavens-door/

Joep van Lieshout < Medicijnkastje (Medicine cabinet) > (1992)

This piece appears initially as an unassuming metal box with a plain grey exterior, resembling an ordinary industrial unit. At first glance, it seems like a conceptual art piece, devoid of the artist's distinctive touch. However, it holds a fascinating contradiction. When you open the cabinet's door, you will find the artist's signature prominently scrawled at the bottom of the interior. This medicine cabinet, originally a replica of an industrial unit, transforms into a unique artistic statement through a process of replication and duplication. It goes beyond its original form, evolving into something greater than what it once was.

In 1995, Joep van Lieshout established Atelier Van Lieshout, a studio with a specific mission: challenging the notion of the artistic genius. This studio is dedicated to creating practical and imaginative art that incorporates humour and serves society. Van Lieshout's multidisciplinary approach blurs the lines between art, design, and architecture, exploring the delicate boundary between crafting art and mass-producing functional items.

Teacher's corner:
This artwork reminds of ready-mades (cf. Marcel Duchamp).

Ask students
- to identify an object from their daily life
- to give it a new context and meaning with a positive, future-oriented societal message.

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https://art-collection.europarl.europa.eu/en/collections/medicijnkastje/

INTERVIEW
https://multimedia.europarl.europa.eu/en/video/art-in-democracy-exhibition_EP156090

Marko Blažo < Warhol 1 > (2007)

The theme of food production and consumption, which has been significantly altered by the food industry and marketing, takes centre in Marko Blažo's homage to Andy Warhol. This artwork directly pays tribute to the famous American artist Andy Warhol's iconic 1962 series featuring 32 Campbell's soup cans, which is now considered a pivotal moment in the pop art movement.

Blažo surrounds the soup can with a Greco-Roman portico, a grand architectural structure reminiscent of ancient Rome and classical art. This artistic choice suggests a connection between classical culture and the mass-produced consumer culture, bringing together two distinct worlds.

Teacher's corner:
Ask students
- to find similar examples in history and today's world. The idea is to relate artistic and cultural heritage with contemporary times.
- to create an artistic work in which they bring the two together.

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https://art-collection.europarl.europa.eu/en/collections/warhol-1/

Ruth Bianco < Lines of Migration > (2020)

Migratory movements and their significant impact on families and societies have been central themes in the works of the Maltese artist Ruth Bianco. This artwork brings together different aspects of migration, encompassing both human and bird. The topic of migration became particularly contentious during the Covid-19 pandemic when the world relied on remote and socially distant forms of communication, borders became more fragile, and strict regulations were imposed on people's mobility and living spaces. The composition of the artwork assembles pieces of these ongoing stories, creating a visual representation of interconnected narratives, despite the fractures within them.

<table>
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Teacher's corner:

Ask students
- to create an own collage or assemblage around the topic of migration.
- to think of elements that are relevant and should be highlighted, e.g. the reasons to leave; deciding what to pack into your bag before leaving; dangers encountered along the way...

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https://art-collection.europarl.europa.eu/en/collections/lines-of-migration/

INTERVIEW

https://multimedia.europarl.europa.eu/en/video/art-in-democracy-exhibition_EP156088

Edith Karlson < Family > (2019)

This artwork titled 'Family' offers a unique perspective on family relationships. Karlson is known for her exploration of monstrous or animal-like characters, drawing inspiration from extinct creatures and medieval representations of mythical beasts that have influenced fantastic literature and movies. Her sculptures are often linked to fables because they imbue these animals or creatures with human qualities and behaviours, allowing them to serve as a commentary on modern society with a critical perspective.

Teacher's corner:

Ask students

- to collect family photos of the past and the present.
- to arrange a gallery in chronological order.
- to put captions explaining the societal changes and developments throughout times.

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https://art-collection.europarl.europa.eu/en/collections/family/

PART 2

Artists' Interviews

In this section, you will find ideas for using the interviews given by some of the artists represented in the exhibition. Their messages highlight different ways in which their artworks relate to democracy. They speak about their understanding of being an artist and the societal and political impact their art has in our contemporary world. Coming from different countries and backgrounds, their views include personal experiences that they reflect in their visual expressions.

To facilitate the classroom discussion, key statements were extracted from the interviews and the main messages highlighted. Each interview is accompanied by a set of 5 questions relating to the key statements. These can be seen as samples to start a discussion with students. Some of the points raised could warrant some additional background research. An additional resource list with useful links can therefore be found on the last page.

EP–156086 – Art in Democracy exhibition: Francoise Schein

Artwork: https://art–collection.europarl.europa.eu/en/collections/ideoglyphe–europeen/

Interview:
https://multimedia.europarl.europa.eu/en/video/art–in–democracy–exhibition_EP156086

Key words used in the video:

*'I missed all the **languages**, I missed even our crazy **history in Europe**, which you know I wasn't French, maybe I was Belgian, but I didn't feel that I was Italian or Polish or Spanish. **I was all of them together.'***

*'And it was very interesting for me to see that in 1989 [when USSR fell apart] as I said earlier, you know the sensitivity of knowing that Europe is not about just France and Germany and Poland. **It's all more about the people that move around and create other kinds of unconscious territories in some ways.'***

*'I think **democracy is frankly the only way to be and as people, as a continent**. In democracy, everyone, you and I, we can express what we think. **We have the right of opinion and the right of expressions**. Of course, there's a lot of people that have the right of expression, so it's complex, but it's the only political way of making Europe function. I mean just democracy is the way, there's no other way.'*

*'And **we should never forget that Europe was created in fact to protect and to create a huge continent**. You know with 450 millions of people and compared to the large other superpower like America and Russia and China, it's very important that Europe exists. I think if people don't understand that, they must be blind because **we must be together there's just no other question.'***

Questions to be discussed in class:

1. How do you understand the artist's statement *'I was all of them together'*?
2. What does the artist mean with *'people moving around and creating new territories'*?
3. What role does freedom of expression play in Europe according to the artist?
4. Why was the European Union founded? Compare the artist's view with historic developments.
5. Why does the artist point out the importance of 'togetherness' as being the only option in Europe?

EP–156094 – Art in Democracy: Hannah Collins

Artwork: https://art-collection.europarl.europa.eu/en/collections/power-is-work-work-is-power-diptych/

Interview:
https://multimedia.europarl.europa.eu/en/video/art-in-democracy-exhibition_EP156094

Key words used in the video:

*'I think my place has always been to talk about **power** and **to be within the systems that promote that**. And my work has to do with that, has to do with **giving people power** or certainly **giving us space to think and to look, that makes you make decisions. It doesn't sort of tell you what to think.**'*

*'The wig that is the long wig is the wig of **a judge**, [...] And the shorter curly wig is the wig of **a barrister**. The person **who speaks to power** and the person **who gives judgement**.'*

*'I totally believe in **voting**. I totally believe in **Parliament**. I think, given the other systems we're looking at, **we're very, very lucky to have them and we need to support them** through whatever means we have, through our **work**, through **protest**, through **voting**, through all the ways that we have to **talk about the society** and **contribute to the society that we are in.**'*

Questions to be discussed in class:

1. Which understanding does the artist have about power, the systems and individual people? What are their relations, what are their rights and obligations?
2. What power do people have in democracies?
3. In what way do a judge and a barrister depicted in these artworks represent the power the artist refers to?
4. Can you think of other ways than voting and protesting in which individuals can contribute to the society we live in? What is your own contribution?
5. Why is Parliament so important, according to the artist? Why do you think the European Parliament in particular is important for European democracy?

EP–156092 – Art in Democracy exhibition: Costas Mantzalos
(two/four/two)

Artwork: https://art-collection.europarl.europa.eu/en/collections/believe-in-me/

Interview:
https://multimedia.europarl.europa.eu/en/video/art-in-democracy-exhibition_EP156092

Key words used in the video:

'However like democracy, **it remains to bring power invested in the people** *and characterized by the* **recognition of the equality of opinions and voices***.'*

'In many cases our work in the last 10 to 15 years involves a process where the **art object became a series of interactive events, allowing audience participation and interaction.'**

'It's evident that **contemporary art practice** *in the 21st century* **has taken a completely new approach towards social and political issues** *[…]'*

'There is a general crisis concerning various institutions in the 21st century.

*'***Each one of us is responsible for this planet, so its future and its continuity are our own responsibility.*** We are the people of Europe, the politicians, the parliamentarians and the leaders.'*

'And there can be **no understanding between the hand and the head unless the heart acts as a mediator.'**

Questions to be discussed in class:

1. Which understanding of democracy does the artist express in this interview?
2. What advantages do you see in art objects that allow active audience participation and interaction? Do you know of some examples of interactive artworks that had an impact on the audience? Try to find some examples and discuss their societal effects.
3. Which new approaches in contemporary art practice is the artist referring to? What importance does this have for today's democracy in Europe?
4. To what extent do you feel responsible for this continent and its future? What can you actively do to protect it, and what can artists and politicians do?
5. What is the artist referring to when he sees people's heart as a mediator? What role does art play in this context?

EP–156090 – Art in Democracy exhibition: Joep van Lieshout

Artwork: https://art-collection.europarl.europa.eu/en/collections/medicijnkastje/

Interview:
https://multimedia.europarl.europa.eu/en/video/art-in-democracy-exhibition_EP156090

Key words used in the video:

'***Being an artist is always difficult*** *[...] It is really something **you really have to struggle very hard***, *but this struggle, this fight is that what attracts me, that what makes it interesting.'*

*'Commercially it is not always easy as an **artist because it is not something that they need** like that, say razorblades, bread or wine.'*

'I think democracy also needs to look at itself.'

*'I think it is also important to really go back to the core values of democracy: equality, freedom of expression, freedom of education, that everyone has the equal chances **[...]**'*

*'I believe **if you want to have a voice in the world, you should have a loud voice**. A voice like my own country the Netherlands, it is very small, but **as a united Europe, we are a large group of people that can change the world a little bit.**'*

Questions to be discussed in class:

1. What understanding does the artist have of his profession?
2. What is your opinion about the necessity of art, especially in democratic societies?
3. How do you interpret the artist's statement that '*democracy needs to look at itself*'?
4. What are the core values of democracy in your opinion? Do you agree with the list mentioned by the artist? Why is it important to rely on core democratic values?
5. What is the artist's understanding of having a '*loud voice*'? In how far can a united Europe make the world a better place?

EP–156088 – Art in Democracy exhibition: Ruth Bianco

Artwork: https://art-collection.europarl.europa.eu/en/collections/lines-of-migration/

Interview:
https://multimedia.europarl.europa.eu/en/video/art-in-democracy-exhibition_EP156088

Key words used in the video:

*'[…] my medium in this current work is **collage**. […] **I find a parallel with the plurality of present day life through our multicultural environments**.'*

*'[…] however, **migration is not simply about crossing borders**, but more is it about how we mediate space, how we mediate the world, how we create spaces to coexist with our differences, especially in our growing multicultural environments and shared problems.'*

*'I would **relate my work to democracy through its underpinning of connectivity**.'*

*'I would say that I see the **European Parliament as a defender of our European democracy**.'*

*'**Art has a unique way of conveying messaging**.'*

Questions to be discussed in class:

1. The artist sees the technique of collage as forming a parallel with the '*plurality of present day life through our multicultural environments*'. What does she mean by this?
2. To what extent do you agree with the artist that '*migration is not simply about crossing borders*'?
3. She states that her '*work relates to democracy through its underpinning of connectivity*'. Do you see a link between migration and connectivity?
4. In what way is the European Parliament the defender of European democracy?
5. To what extent can artworks convey messages? Can artworks have an impact on our society? Can you think of examples?

PART 3

Lesson Plan

Exploring Democracy in and through Art

Objective: Help students understand the concept of democracy and its importance in society. They will enhance their understanding as expressed in relevant artworks and through related artistic activities that explore different aspects of democracy.

Duration: 3 – 6 weeks – depending on class periods per week (45–60 minutes each) and the intensity of reflection on different topics

Age: 16 – 18 year olds

Material:
- Access to the online gallery of the European Parliament's art collection and information material about the exhibition 'Art in Democracy'
- Art supplies (paper, drawing materials, paints, brushes, recycled materials, etc.)
- Access to a computer or tablet for research (optional)
- Poster boards or display space for artwork exhibition

Procedure:
Lesson 1 aims to set the theme and get started. The following lessons can have a varied approach depending on the actual teaching and learning conditions.

Lesson 1
- Brainstorming on Democracy and related values
  - Begin the lesson by engaging students in a discussion about democracy. Ask questions such as: "What is democracy?" "Why is it important in society?" "What are some characteristics of a democratic system?" "What are the risks in a non–democratic society?" Write down their replies on the board.
  - Play or screen some of the online interviews of the artists that created some of the artworks. Students should discuss them and compare them with their own views previously collected on the board.
  - You find some guidance to the pedagogical use of the interviews in **Part 2** of this pedagogical kit https://art-collection.europarl.europa.eu/en/spotlights/

- Presentation of the exhibition 'Art in Democracy' (15–20 minutes)
  - Relate the collected students' answers to the exhibition organised by the European Parliament with selected artworks from the contemporary art collection. The exhibition is published on a dedicated website: https://art-collection.europarl.europa.eu/en/exhibitions/art-in-democracy/

  - Present the title and the themes under which the artworks are grouped:
    Art in Democracy
    The fight for democratic values through the eyes of contemporary European artists
    1. European Union. The project of European construction. Democracy and its rules of the game
    2. Civic and political engagement
    3. The relationship of citizens with public administration and justice
    4. Risks and dangers for democracy. Resistance of civil society against oppression
    5. Mass media and democracy
    6. Democracy and urban transformations
    7. Democratization of Art

- Ask the students to read the introduction to each topic as published on the website. Afterwards they should select 4–5 (depending on the size of the class) topics which they believe to be the most relevant theme for them related to democracy and which they would like to work on in the next lessons. During this process, the students have to verbalise their view on democracy-related issues and take majority votes for their favourite ones as a class.

Following lessons until the last lesson

Group work

Step 1 – selection of topic
- Write the selected topics on cardboard paper in different colours and place them on different tables. Ask the students to move to the tables that relate to the topic they would like to work on. Ask them to have approximately the same number of students in each group. Some might have to make a compromise –which is also an important aspect of democratic decision-making.

Step 2 – selection of artwork
- Once students have settled ask them to have a look at the artworks that were selected for their topic. They should discuss and decide to focus on one of the artworks.
- They should get a printed version of their selected artwork, glue it on a big cardboard paper and note down the main reasons why they chose this one. The aim is to keep track of their decision-making processes throughout their group work and present them to the whole class at the end.

Practical art work

Step 1 – analysis
- Ask students to analyse their chosen artwork practically: they should select visual elements and enlarge them with a pencil or crayons on separate drawing paper. If available, an overhead projector might help to fix the contours of the original on the drawing paper.
- The isolation and enlargement of details brings the existing artwork to a new level – a new visual experience that bears new insights as previously hidden details become more obvious.

Step 2 – interpretation
- In a second step, students should create own artworks as their own visual interpretation of the original one. They can take original elements and develop them further. This can be done by choosing different techniques, such as drawing, painting, collage, photographs, short videos (e.g. reels), small installations. The aim is to find their own definition of democracy and related values. Various examples of cues for the interpretation can be found in section 2 of this pedagogical kit, in the "teacher's corner" under each artwork.

Final lesson(s)

Students present the results of their group work to the class. After each presentation, there should be Q&A session with the other groups.

Depending on the intensity of the work, a second lesson might be needed to value all the work done by the different groups.

Optional
Cooperate with teachers from other subjects to deepen the approach to the general topic and base the work done in art classes on facts learned in other lessons, such as history or social sciences.

The lesson plan could also be applied as a project work with a multidisciplinary approach to widen the experience.

1–2 students could be allocated as observers of the whole process. Like journalists, they could prepare an own visual presentation of their observations – in how far was the work in the classroom successful and what did the students learn about democracy.
This result could also be made available to a wider audience, e.g. school website, school newsletter etc.

Proposals for suitable artworks of the exhibition
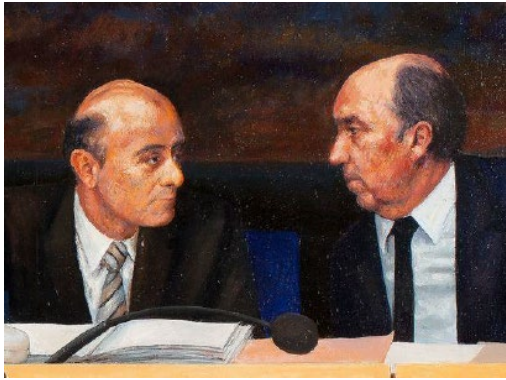

John Goudie Lynch (*1946)
The Netherlands
Hémicycle Strasbourg, 1987
Oil on panel,
96 x 194 cm

Isolation and enlargement of detailed elements – new images in themselves giving a more detailed view with another impact on the viewer of the depicted plenary session.

Possible follow up:

Example 1
Collect images of the real plenary session of the European Parliament in Strasbourg.

Students can do the same exercise with e.g. picture 3 – isolate and enlarge some of the persons depicted in the photo. Relate them to the people in the painting. What do all those images express about democracy and democratic processes?

Example 2:
Collect images of different European national parliaments –some samples below

Austrian Parliament

Belgium – Flemish Parliament

Belgian Parliament

Bulgarian Parliament

Czech Parliament

German Parliament

- Compare the images (architecture, seating arrangements, national symbols etc.) and relate them to democratic procedures in political decision making.
- Create a collage or poster representing your findings or
- Create a model with a new parliamentary structure that fosters democratic decision making.

Example 3
Create a cartoon or a poster with a message:
- Choose a current topic of political discussions such as AI and imagine what the depicted persons think or talk about.
- You could relate this to a deeper discussion on Pop–Art. Roy Lichtenstein is an example for an artist who used such a format.
- You may also find other examples in art history.

Let Art Speak

*M-MAYBE....
I should see
the exhibition*

Further artworks that might be suitable for the above described procedure

Anna Baumgart (*1966)
Poland
Wall [5 sculpture ensemble], 2008
Acrylic resin and acrylic paint, 123 cm

Ruth Bianco (*1954)
Malta
Lines of Migration, 2020
Collage diptych – montage on handmade paper,
160 × 250 cm

Flo Kasearu (*1985)
Estonia
Fears of a Museum Director, 2014
Pencil, paper
650 × 500 mm (each)

ADDITIONAL RESOURCES

EU

- https://together.eu/
- https://youth.europarl.europa.eu/home.html
- https://what-europe-does-for-me.eu/en/home
- https://www.europarl.europa.eu/infographic/legislative-procedure/index_en.html

Teaching of Art and Democracy

- https://www.living-democracy.com/
- https://learning-corner.learning.europa.eu/index_en
- A short guide to the EU – downloadable pdf
  https://learning-corner.learning.europa.eu/learning-materials/short-guide-eu_en
- https://www.coe.int/en/web/reference-framework-of-competences-for-democratic-culture
- <Democracy is yours> animated video, Anne Frank House
  https://www.youtube.com/watch?v=C4YwdbR2fl8
- Art of Democracy Festival on Tour in Graz, Austria 2022
  https://artofdemocracy.eu/
- Ted talk playlist < Why is art important to democracy >
  https://www.ted.com/playlists/733/why_art_is_important_to_democracy
  From this playlist:
  The good and the bad government – Lorenzetti's frescos in the Siena town hall
  https://www.ted.com/talks/anthony_d_romero_this_is_what_democracy_looks_like?referrer=playlist-why_art_is_important_to_democracy&autoplay=true
- Interview – With Klaus Staeck, Artist and Publisher
  https://www.dw.com/en/activist-artist-klaus-staeck-still-provokes-at-80/a-42518822
- Disney Parks | How-To Draw Cartoons Series
  https://www.youtube.com/playlist?list=PLflf8xbnbx65Z2oa2F9uqKZxJJn-4Nynr

References to Art History

- *The Allegory of Good and Bad Government*, in Siena's Palazzo Pubblico 1338-1339, Ambrogio Lorenzetti
- *David*, 1501–1504, Michelangelo Buonarroti
- *Liberty Leading the People*, 1830, Eugène Delacroix
- *Nie wieder Krieg!, (Never again War!)*, 1924, Käthe Kollwitz, Poster, Chalk and brush lithograph
- *Und Neues Leben Blüht aus den Ruinen (And New Life Blooms from the Ruins)*, 1980, Klaus Staeck
- *Guernica*, 1937, Pablo Picasso
- *Dove, 1949, Pablo Picasso*
- *Demokratie ist lustig (Democracy Is Merry)*, 1973, Joseph Beuys
- *Get off your rat's ass and VOTE!*, 2006, Banksy

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