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In cooperation with Ernst Wagner (Academy of Fine Arts Munich, Germany) and the project  
*Exploring Visual Cultures*

Call for Articles:

### **Gender in Visual Culture Africa – Europe**

The aim of the project *Exploring Visual Cultures* is to gather icons of cultural self-depiction to be collected in an online portal ([www.explore-vc.org](http://www.explore-vc.org)). Each of these entries includes one central chosen example of visual culture (further pictures can be added) with a text which analyses, interprets, and contextualises the image, describing the (historical) context and explaining how it has been /can be understood and used by different groups or at different times. The contributions should include comments on the educational and social values of the respective image in the context of the United Nations' sustainable development goals (2030 Agenda for Sustainable Development).

In order to expand and deepen these online entries, we plan to publish a book extending the short essays by introducing and comparing more examples of visual culture and more examples of visual culture, focusing on the topic of 'gender' as a main category for differentiating between individuals, understanding societies, and opening up transcultural dialogue. Critiquing stereotypical gender relations is essential to international ideals of equity and inclusivity for all. The 2030 Agenda plainly sets the following goals: 'Achieve gender equality and empower all women and girls' (Goal 5). [...] 'End all forms of discrimination against all women and girls everywhere' (Goal 5.1).

The Project *Exploring Visual Cultures* (<https://www.explore-vc.org/en/evc-lab/gender-in-transcultural-perspectives.html>) strives to connect these global goals, amongst others, reflecting the research traditions on gender in cultures of the global North and the global South.

Visual culture is particularly fitting for an exchange of perspectives between cultures, as it represents other types of experience as compared to written sources. Visual art fulfils a primary function for the representation of cultures and for the self-concepts of their members. Many pieces of art were stolen from Africa by Europeans during colonial times. The eventual restitution of these artefacts is the subject of global discussion. This process is important for the decolonisation of consciousness. The realisation of this transaction might inspire new reflections and discussions and a new interest in the similarities and differences of the gender issues related to it.

We are looking forward for contributions for this volume from different African and European countries.

Examples of visual cultures focusing on gender could take place on different levels:

- Making women visible as agents, producers, and objects of visual culture. Explaining their roles and places in hierarchical structures of society as being shown in the chosen artwork(s).
- Deconstructing manly (self-)presentations, discussing men's roles of heroism and rulership, comparing them with (hidden) examples of female performances in history and society.
- Looking for the symbolic level. What do fictional characters and metaphors in fiction, media, and literature tell about gender when they are visualised? Where are they used and by whom? To what purpose?
- Methods and ideas of using images in gender education. Introducing examples of paintings done by pupils and students.
- Structures of the art market and the life situations of male and female artists and producers of visual culture and their opportunities for realising ideas, cultural representations, and politics (exhibitions, museums).
- Others

Please send your abstracts (one to two pages) and a short CV to:

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Our time-frame is not fixed, as we want to discuss with our authors about their offers, but we hope to get your answer at the end of February, your contribution (15-20 pages and some pictures) in September, so our book can be published end of 2021/beginning 2022.

The book will be published as part of a new series *Gender in Transcultural Perspective Africa-Europe*, edited by: Cyrelene Amoah-Boampong (University of Ghana), Henry Kam Kah (University of Buea, Cameroon), and Bea Lundt (Europe University of Flensburg/University of Education Winneba, Ghana).