curating a culture of respect

THE TOOLKIT - art against violence
In this toolkit:

- 9 Close-ups
- 36 Labels for pupil
- 36 Labels for teacher
The aim of the “Curating A Culture Of Respect” program is to raise awareness about violence and its consequences. This program relies upon the close relationship between the schools in Strasbourg and the Educational and Cultural Services of the Museums of Strasbourg. The “Art Against Violence” toolkit offers two educational features: the museum labels and the close-ups. This toolkit can be used in the classroom or at the museum.

**THE MUSEUM LABELS - Woes and their cures**

**Look at the artworks, analyze them, and give them a title**

36 works of art have been chosen among the collections of the Museums of Strasbourg. These artworks span across various media, and they have been hand-picked in order to discuss six specific woes, each summed up by a single word: brutality, weapons, oppression, pain, ruin and fear.

Each artwork has its own museum label, which a copy of the work on one side and the label on the other side (name of the artist, size of the artwork, medium, museum where the artwork can be found). There are two versions of these labels: one for the students, without the work’s title, and one for the teacher. The teacher’s version contains a summary of the subject and possible meaning of the work, as well as questions about the piece, and questions referring to contemporary issues.

**How to use the labels**

- First, the postcards might be passed around the classroom.
- Then each student may pick an artwork. The class can also be divided into groups, with each group choosing a different artwork.
- Once the students have had a look at the artworks (focusing for instance on the composition, the colors, the setting, or the figures and objects they depict), they can choose a title and explain their choice.
- Each label contains a clue to suggest what the artwork might be about.
- Afterwards, the teachers can join the conversation and guide the students’ reflection with a few questions related to the contents of the artwork and how relevant it is today.

**THE CLOSE-UPS - Curating a culture of respect**

**Further suggestions of groupwork and artistic projects**

9 works selected among the initial 36 are used as the basis for lengthier activities that can be done in class. The pupils are prompted to develop their creativity through writing, drawing, photography and sculpture.

Thanks to these activities, the students can gain a better understanding of the artworks as well as of contemporary issues. They can rely upon their personal concerns and their day-to-day experiences, in order to produce
The story
In Roman mythology, Pluto is the god of the Underworld. He falls in love with his niece, Proserpina, who is the daughter of Jupiter, king of the gods, and of Ceres, the goddess of agriculture. Pluto abducts her and takes her to his kingdom in the Underworld. The nymph Cyane, who was collecting flowers with Proserpina, is a witness to the abduction. Pluto makes Proserpina queen of the Underworld, but Ceres, furious about her brother’s actions, decides to neglect the harvest. In order to pacify her, Pluto agrees that Proserpina will be able to return above ground once a year. This corresponds to the rhythm of the seasons: in winter, Proserpina is underground, and far from her mother.

For the record
There are many versions of this sculpture. The original, made of marble and far larger than this one, is located in the gardens of Versailles!

Now it’s your turn to come up with a list of all the words that you could use to explain why this work is brutal, words such as: strength, rejection, abduction...

It’s up to you!
What if, rather than looking at the main group formed by Pluto and Proserpina, you chose to focus on the young nymph who is lying on the ground? Cyane tried to intervene to help Proserpina. Now you can try to imagine what happens next. Does she try to intervene again? Is she getting help? Everything is possible, she could even call the police or decide to learn martial arts!

Food for thought - What if this episode had happened nowadays? Would it be perceived differently? Would it have a different outcome? And what about you: how would you react if you witnessed an assault?

Title - The Rape of Proserpina
Artist - François Girardon
Date - 1693
Size - 107.5 x 43 cm
Medium - Bronze
Museum - Museum of Fine Arts of Strasbourg
The story

Utilitarian potteries in the shape of animals have existed since prehistoric times, such as pitchers in the shape of lions or sheep, or vases in the shape of ducks or ibises. This tradition of zoomorphic objects has endured throughout the centuries. The appearance of a new dish, meat stew, eventually led to the creation of the terrine. The Alsatian terrine is an earthenware dish. It takes the shape of the food that it contains. In Strasbourg, where the Hannong factory was located, potters invented the muffle furnace. This furnace introduced a new way of baking the dishes, and permitted a greater variety of colours. The Hannong factory thus began to create a whole bestiary in full colour: turkeys, boars, pheasants, geese, ducks...

For the record

In 1453, this object, the terrine, evolved from the adjective "terrin" (from the earth). The terrine was defined as an "earthen vessel, quite deep and with a lid, where meat is cooked and preserved". At first glance, terrines look like polychromatic sculptures, but a dark line shows the place where the lid comes apart from the dish.

It's up to you!

Now you shall be as creative as the potters of the Hannong manufacture. Draw a dish for a meal of your choice. It could be your favorite meal, or a family recipe, for example. How would your dish be shaped? What material would you use? And why? Do not hesitate to add the recipe to your drawing!

Now it's your turn to come up with a list of all the words that you could use to explain why this work is brutal, words such as: sinister, decapitation, realism...

Title - Terrine in the shape of a boar's head
Artist - Paul Hannong Factory
Date - circa 1750
Size - 30 x 40 cm
Medium - Polychromatic earthenware
Museum - Museum of Decorative Arts of Strasbourg
The subject

Conscription was a rite of passage. In France, until 1950, a random draw took place: depending on the number they drew, the men who were 20 years old would either do their military service, or be exempted. A tradition then appeared: during one year, the conscripts would organise the village celebrations before they left for the army. Nevertheless, in 1871, the German Empire annexed Alsace and the military service became compulsory for every man. However, the tradition of the conscript remained extremely popular. Sometimes, Alsatians brought back souvenirs from their regiment, like this beer mug on which are painted the weapons, the helmet of a soldier, and the number of his regiment (143).

For the record

Military service in the German Empire was very long, since a man had to fulfill military obligations from his 17th until his 45th birthday. However, service in the active army lasted between 1 and 3 years only.
Title - *Losbruch* (Uprising)
Artist - Käthe Kollwitz
Date - 1902-1903
Size - 72,7 x 91,5 cm
Medium - Etching, drypoint, aquatint
Museum - Museum of Modern and Contemporary Art of Strasbourg

**The story**
Käthe Kollwitz is a female artist. In this work, she represents a peasants’ revolt that took place in Germany between 1522 and 1525, following the Protestant Reform. Peasants were the main workforce at the time. Here, they are revolting against their rich oppressors, the lords. Through this evocation of an episode of the history of her country, Käthe Kollwitz is referring to much more recent events that she herself has witnessed: the misery of the poor people living in Berlin's northern districts.

**It’s up to you!**
Using newspapers and magazines, try to find a photograph that represents a revolt, an uprising or a demonstration, if possible with the same composition as in the engraving, that is to say without the oppressors appearing in the picture. Work together as a group to try to identify what are the causes of these uprisings, riots and demonstrations. **To go further** - Are there things that revolt you? For what cause would you be willing to rebel? In small groups, find a common cause and stage a living painting, inspired by the engraving, to represent your rebellion in favour or against the cause that you chose. Don't hesitate to use accessories that could function as clues, for instance handmade or printed signs, in order to help the viewer understand which cause you are defending, or against what you are rebelling.

**For the record**
The technique of the etching consists in scratching a metal plate covered in varnish with a particular type of needle, in order to create a drawing. The plate is then plunged into acid. The acid bites into the metal where it is exposed, leaving behind indentations corresponding to the drawing. Finally, the plate is inked all over and put through a printing press with a sheet of paper. The etched lines leave their imprint on the paper.

Let’s put our heads together
Where are the oppressors? How does the artist make us understand that they are at the heart of this work, without representing them on the engraving?
The story

This portrait depicts Elizabeth Harnister, who was the wife of George Harnister, a patrician and assessor of the Great Senate. From the opulence of her clothes, it is easy to guess that she belonged to the highest social circles of 17th century Strasbourg. At the time, the city was still ruled by sumptuary laws, which defined what kind of clothing, fabric and jewelry could be worn by each rank in society. The aim was to prevent the lower classes from imitating the appearance of the members of the upper-middle classes and of the aristocracy. Consequently, if Elizabeth Harnister wears fur and necklaces made of gold and pearls, it means that she belonged to the highest among the six social classes in Strasbourg.

For the record

While Elizabeth Harnister is portrayed with sumptuous jewelry and fur, a maid or an unmarried woman of the lower classes was only allowed to wear cheap linen clothes, and a simple silk ribbon to adorn her dress.

In your opinion

What is the central element (or even the subject) of this portrait?

Describe this work in detail (Elizabeth’s posture, her clothing, her accessories, the colors of the painting...). What information do these elements give about Elizabeth Harnister?

At the time, not all social classes were allowed to dress in black. What is your opinion on black clothing?

It’s up to you!

In your opinion, what kind of rules would appear in a sumptuary law nowadays? How would a member of the upper class look like in the 21st century? What would he/she wear? Come up with an idea for a costume. You can take a picture of yourself as a modern-day aristocrat, or you can draw a portrait.
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The subject
The sculptor depicts a man suffering from facial paralysis in a realistic manner.

Head-hunters
The depiction of facial expressions has a long tradition in art history, although it was rare at the time of Nicolas de Leyde to represent a disease with such precision. Such works came to be called "tête d’expression" or "tête de caractère", that is to say, quite literally, "expression heads". Starting in the 18th century, a contest was organized for the young artists of the Royal Academy of Painting and Sculpture in Paris. The aim of this contest was to perfect the depiction of human passions and to teach the young artists to distance themselves from the models of Greek statuary. The artists represented themes such as "Melancholy" or "Satisfaction".

In your opinion
What other expressions or emotions could the artists have represented? Have a look for examples in art history. Is it still possible to guess which expression is depicted by those works, even if we remove their titles?

Title - Portrait of a man with facial paralysis
Artist - Nicolas de Leyde
Date - circa 1470
Size - 32 x 20.5 x 23.5 cm
Medium - Sandstone
Museum - Museum of the Œuvre Notre-Dame
The subject

This observational drawing is part of a series called *Slow Agony*, in which Tomi Ungerer produces a meticulous depiction of the landscapes he saw in Nova Scotia, and of the inexorable passage of time. In the foreground, he draws the carcass of a car, which has been already taken over by the grass of the meadow where it was abandoned. In the distance, the horizon merely leads to the white background of the sheet of paper. The monochrome tones and the absence of a human presence reinforce the dreary and abandoned feeling that comes from this composition; as if we were suspended in space and time.

For the record

Tomi Ungerer gave captions to the works in *Slow Agony*. The captions came from the Bible, from country songs and even from bumper stickers! The quote for *Meeting Place* was the following: "Let them drink and forget their poverty and remember their misery no more" (Proverbs, 31-7). This quote accentuates the derelict atmosphere of the work.

It's up to you!

Do you think that the title and the two cans inside the car suggest that people are still meeting here? Or is it an ironic choice meant to reflect the desolation of the scene?

A glimmer of hope - We can always fight against desolation and ruin. Think about a place that this work evokes to you. Take a photograph of this place and print it in black and white, in order to recreate the almost colorless atmosphere that you can see here. Then give free rein to your imagination! You can add some colors, or draw and paste new elements, in order to transform the setting and bring this abandoned place to life!
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It's up to you!

What are the causes of superstition (hope, anxiety)? Why can it be dangerous? Bes protects the household, the private sphere. Nowadays, with the Internet, the distinction between the private sphere and the public sphere is fading. What consequences can it have on your daily lives? Do you think the Internet is always a safe place? Why?

In small groups, find an example that illustrates that some people have used the Internet to spread false information or have used it to bully or harass others (fake news, cyberbullying, absurd and violent challenges on social media that can have dramatic outcomes).

Once you have picked an example, warn your classmates against these risky practices. You can create a poster, a painting, a video or take a picture. You can also create your own “cyber-amulet” for your computer, a wallpaper for instance.

The subject

In Egyptian mythology, the god Bes is represented as a bearded dwarf. This is a domestic genius: he protects the household. This object is an amulet of protection. It has the power the repeal evil spirits.

A cure for fear

This amulet represents a form of superstition. People thought it had real power. Thanks to Bes, the household was protected from all evils, especially those for which there was no explanation, and even less remedy: evils spirits, reptiles...

His name in hieroglyphs:
curating a culture of respect

The story
This is a rare specimen of a gray wolf (*Canis lupus*), killed by two blows from an axe by a woodcutter who was defending himself against this “monstrous beast”. The killing took place in the forest of Haguenau, at the end of the 18th century. Collected by a certain Kilian Bucher, the animal was then naturalized for the Natural History Cabinet by Jean Hermann, hence his name. Hermann was a French doctor and naturalist, whose collection laid the foundation for the Zoological Museum in Strasbourg. This trophy, in the context of the eradication of wolves in Alsace, earned the woodcutter a bonus of 150 francs, and an additional 12 francs for the skin.

For the record
The fear of wolves eventually caused their complete disappearance from Alsatian forests at the beginning of the 20th century. The skull of the last wolf killed in Alsace is also kept at the museum. It dates back to August 30, 1908. Wolf hunting is no longer such an issue, and several wolves have been seen in the region in recent years, though their reappearance has been a cause for debate.

It’s up to you!
Why were people so afraid of wolves until the beginning of the 20th century? Is this fear still present today? Do you think people should be afraid of the reappearance of wolves in the French mountains and forests? Now, imagine that you have to pick a side regarding the reintroduction of wolves in the Vosges or elsewhere. Is it our duty to protect this species, due to the fact that we were responsible for its quasi-disappearance? Is there a “good” and a “bad” way to reintroduce wolves? Divide yourself into two groups: a group in favour of the reintroduction of wolves in the Vosges mountains, and a group against it. Use Hermann's wolf as inspiration for a poster to defend your point of view. You can either present the wolf as a harmless creature, or, on the contrary, as a dangerous monster. Try to find arguments to defend your views, maybe even a slogan!
A clue to guide you

Woes and their cures

Your title for this work

Lucio Fontana questions the notion of space: should an artwork be a flat surface, or is it possible to introduce a third dimension?

Lucio Fontana
Date: 1964
Museum: Museum of Modern and Contemporary Art of Strasbourg
Medium: Paper
Size:

A clue to guide you

The bearded man depicted here is Pluto, god of the Underworld in Roman mythology.

François Girardon
Date: 1693
Museum: Musée de la Ville de Strasbourg
Medium: Bronze
Size:
A clue to guide you
This object is placed on the table during a meal.

Why?

Your title for this work

A sculpture was smashed to pieces in 1793.

Why?

Your title for this work

Artist - Gothic master of the south transept of Strasbourg cathedral
Date - circa 1220
Museum - Musée des Arts Décoratifs de Strasbourg
Medium - Sandstone
Size -

Artist - Paul Hanon factory
Date - circa 1750
Museum - Museum of Decorative Arts of Strasbourg
Medium - Polychromed earthenware
Size -

Woes and their cures
Musées de la Ville de Strasbourg

brutality
pupils
brutality
ystem
Woes and their cures
Musées de la Ville de Strasbourg
Why?

A clue to guide you

This horse is about to trample something.

Size -
Medium - Limestone
Museum - Archaeological Museum
Date - Ancient Rome
Artist - Unknown

Your title for this work

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brutality
system
Woes and their cures
Musées de la Ville de Strasbourg
Why?

A clue to guide you

The young ladies on the right had come to draw water from the well.

Size -
Medium - Oil on canvas
Museum - Museum of Decorative Arts
Date - between 1640 and 1690 for the original, after 1944 for the copy of the museum
Artist - Copy of a copy of a copy of a painting

Your title for this work
brutality
pupils
Woes and their cures
Musées de la Ville de Strasbourg
Why?

A clue to guide you

This animal fears nothing.
Christian martyrs are often depicted with the instrument of their martyrdom.

A specimen collected by -
Unknown
Date - 1856
Museum - Zoological Museum
Medium - Naturalized specimen
Size - Your title for this specimen

Why?

A specimen collected by - Unknown
Date - 1856
Museum - Zoological Museum
Medium - Naturalized specimen
Size - Your title for this specimen

Why?
A clue to guide you
This object is an explosive weapon.

Your title for this work

Why?

Musées de la Ville de Strasbourg

Artist - Unknown (a soldier)
Date - 1916
Museum - Historical Museum of Strasbourg
Medium - Painted metal

A clue to guide you
This object is an explosive weapon.

Your title for this work

Why?

Musées de la Ville de Strasbourg

Artist - Tomi Ungerer
Date - 1967
Museum - Tomi Ungerer Museum
Medium - Printed poster

Tomi Ungerer made this poster during the Vietnam War.
A clue to guide you

This knife is not used to cut things.

Why?

Your title for this work

Musées de la Ville de Strasbourg

Weapons and their cures

Alsatians who served in the German army when Alsace was part of the German Empire often kept objects as souvenirs from their regiments.

Your title for this work

Artist - Unknown

Date - 19th century

Museum - Alsatian Museum

Medium - Wood, engraved iron

Size -

Musées de la Ville de Strasbourg
A clue to guide you
This character is cutting his cloak in half.

Your title for this work

Why?

A clue to guide you
The artist comes from the Dutch Republic, which dominated the maritime trade at that time and took part in the slave trade.

Your title for this work

Why?
Tomi Ungerer grew up in Alsace during the Second World War, while the region was under German occupation. He later spent time in the United States.

**Artist** - Tomi Ungerer  
**Date** - 1943  
**Museum** - Tomi Ungerer Museum  
**Medium** - Pencil, Indian ink and watercolor  
**Size** - 1991 x 1991

**Your title for this work**

**A clue to guide you**
Woes and their cures

Why?

Your title for this work

A clue to guide you

Clothing can be used to divide a population.

Käthe Kollwitz is using historical events to talk about events of her time.

Artist - Käthe Kollwitz
Date - 1902-1903
Museum - Museum of Modern and Contemporary Art of Strasbourg
Medium - Etching, drypoint, aquatint
Size -

Artist - Unknown
Date - 1611
Museum - Historical Museum of Strasbourg
Medium - Oil on canvas
Size -

A clue to guide you

Clothing can be used to divide a population.

Why?

Your title for this work

Käthe Kollwitz is using historical events to talk about events of her time.

Artist - Unknown
Date - 1611
Museum - Historical Museum of Strasbourg
Medium - Oil on canvas
Size -

A clue to guide you

Clothing can be used to divide a population.

Why?

Your title for this work

Käthe Kollwitz is using historical events to talk about events of her time.

Artist - Unknown
Date - 1611
Museum - Historical Museum of Strasbourg
Medium - Oil on canvas
Size -
A clue to guide you

During the Second World War, many Alsace-Lorraine pupils were forced to fight in the German army. Why?

Museum - Historical Museum of Strasbourg
Artist - Unknown
Medium - Bronze
Date - 1940-1948

Your title for this work

A clue to guide you

This tiny figure is a Bardeau, an enemy of Rome. Why?

Museum - Archaeological Museum
Artist - Unknown
Medium - Metal, wood, tissu, paper
Date - Ancient Rome

Your title for this work

Oppression and their cures
The Capybara is a cusplodeman with wide pincers.

Why?

A clue to guide you

This animal belongs to an extinct species that used to live in Australia.

A specimen collected by - Unknown (Tasmania)

Size -
Medium - Naturalized specimen
Museum - Zoological Museum
Date - Unknown

A specimen collected by - Unknown (Tasmania)

Your title for this specimen

Your title for this work

A disciple of Caravaggio

Date - beginning of 17th century
Museum - Museum of Fine Arts of Strasbourg
Medium - Oil on canvas

Why?

Why?
A clue to guide you

This man is pulling a face in spite of himself.

Why?

Your title for this work

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This man is pulling a face in spite of himself.

A clue to guide you

Max Beckmann was a nursing auxiliary during the First World War.

Why?

Your title for this work
Woes and their cures

A clue to guide you

Why?

size - Bone
medium - Neolithic (4900-4600 BC)
museum - Archaeological Museum

Your title for this work

This woman is called Lucretia and she belongs to the Roman nobility.

The act of trepanation (to drill a hole in the skull) had a specific purpose.

Your title for this work

A clue to guide you

Size - Oil on canvas
medium - Museum of Decorative Arts, Strasbourg
museum - Jean-François de Troy
artist - Museum of Decorative Arts

Your title for this work

A clue to guide you
<table>
<thead>
<tr>
<th>Woes and their cures</th>
<th>Musées de la Ville de Strasbourg</th>
</tr>
</thead>
</table>

Your title for this work

**Why?**

A clue to guide you

**Artist -** Tomi Ungerer
**Date -** between 1971 and 1983
**Museum -** Tomi Ungerer Museum
**Medium -** Pencil, ink, gouache on paper

When he lived in the United States and in Canada, Tomi Ungerer drew what he saw and offered the point of view of a foreigner on life in North America.

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<thead>
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Your title for this work

**Why?**

A clue to guide you

**Artist -** Gustave Doré
**Date -** 1872
**Museum -** Museum of Modern and Contemporary Art of Strasbourg
**Medium -** Drawing by Gustave Doré, woodcut by Adolphe Pannemaker

Gustave Doré published this engraving in a book called *Les Misérables*.
Woes and their cures

A clue to guide you
This gallery used to adorn a different building!

Why?

Your title for this work

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Artist - Jules Broutta
Date - 1870
Museum - Historical Museum of Strasbourg
Medium - Ink, watercolor, highlights in gouache
Size -

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The burning building is the Theatre of Strasbourg.

A clue to guide you

7KLVJDOOHU\XVHGWRDGRUQDGLɍHUHQWEXLOGLQJ
The habitat of this animal is being destroyed by global warming.

A clue to guide you

Your title for this work

оро and their cures ruin

Мusées de la Vile de Strasbourg

Why?
This animal was killed in the forest of Haguenau.

A clue to guide you

People used to wear this object as a pendant.

A clue to guide you
The topic

brutality

Let's talk about it

What do you think the artist wanted to express by cutting a sheet of paper?

Lucio Fontana questions the relation between his artwork and painting becomes a sculpture when Fontana cuts it. He adds a new dimension and suggests the idea of space beneath the artwork, while drawing the viewer's attention to the sheet of paper, which is no longer merely the means of creating art, but which becomes the artwork itself.

The subject

Fontana's works often bear large tears or slashes. The creative act is shown to be brutal, as if for Fontana, the creation of a new means of expression required the destruction of traditional artistic techniques.

The topic

What is the artist trying to say by painting a sheet of paper?

In your opinion, is the existence of destruction in the artwork, which in Fontana's case is expressed by cutting a sheet of paper, a metaphor or an aesthetic choice? What does the artwork mean to you?
Title - The Rape of Proserpina
Artist - François Girardon
Date - 1693
Size - 107.5 x 43 cm
Medium - Bronze
Museum - Museum of Fine Arts of Strasbourg

Title - Concetto Spaziale (Spatial Concept)
Artist - Lucio Fontana
Date - 1964
Size - 64 x 47 cm
Medium - Paper
Museum - Museum of Modern and Contemporary Art of Strasbourg
Why did the revolutionaries destroy statues and symbols?

Let's talk about it

The revolutionaries destroyed statues and symbols because they were symbols of the old regime. The statues that were destroyed were often of politicians, religious figures, or famous people who were associated with the old order.

The head of a statue, for example, was destroyed in order to remove the symbol of the person it represented. The revolutionaries wanted to destroy the symbols of the old regime and replace them with their own symbols.

Statues were often placed in public spaces to represent the power and prestige of the individuals they portrayed. The revolutionaries wanted to destroy these symbols and replace them with their own.

In some cases, the revolutionaries would destroy the statues completely, while in other cases, they would simply remove the heads or other parts of the statues. This was done to remove the symbols of the old regime and replace them with their own symbols.

The revolutionaries believed that by destroying these symbols, they were destroying the power and prestige of the old regime. They wanted to create a new society that was free from the influence of the old regime.

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Title - Head of Saint John
Artist - Gothic master of the South transept of Strasbourg cathedral
Date - circa 1220
Size - 32 x 25 x 23 cm
Medium - Sandstone
Museum - Museum of the Œuvre Notre-Dame
Title - Terrine in the shape of a boars head
Artist - Paul Hannong factory
Date - circa 1750
Size - 30 x 41 cm
Medium - Polychromatic earthenware
Museum - Museum of Decorative Arts of Strasbourg
Let's talk about it

Why is the character on the left attacking the man on the ground?

What impression do you get from this work?

Excessive? This work is located above a door in the Palais Rohan, in Strasbourg. The painted panel was damaged and repaired in the 19th century. The artist also chose not to reproduce the original version. Do you think that is a good idea?

The topic

The subject

The brutality

The soldier is represented in combats.

Augustus' second legion. The inscription on the headstone tells us that Comnisca died at 25, after seven years in the army.

Comnisca was a soldier in the Roman army.

Therefore, it is very positive to reproduce this work. It shows the brutality of the battle. The scene also plays on the idea of death and the group on the right which is composed of several soldiers. Therefore, the painter also draws a contrast between the violent and second because the groups are moving back. Some highlights. Others, the characters in action, since Moses is threatening a man with his stick.

The topic

The subject

The brutality

The soldier is represented in combats.

Moses and his adorer.

This scene of great violence, when we see here under the hooves of the horse. This scene of great violence is the result of the character in the background, with little space to represent himself, the soldier, or the violence.

The topic

The subject

The brutality

The soldier is represented in combats.

Moses and his adorer.

This scene of great violence, when we see here under the hooves of the horse. This scene of great violence is the result.
Title - Moses Defending the Daughters of Jethro
Artist - Copy of a copy of a Charles Le Brun painting
Date - between 1640 and 1690 for the original, after 1944 for the copy of the museum
Size - 100 x 120 cm
Medium - Oil on canvas
Museum - Museum of Decorative Arts of Strasbourg

Title - Funerary stele of the horseman Comnisca
Artist - Unknown
Date - Ancient Rome
Size - 210 x 80 x 30 cm
Medium - Limestone
Museum - Archaeological Museum
The wolverine’s resilience is not a coincidence. Why does he need this superior strength? This animal proves that appearances can be deceiving. Can you give other examples of animals that look less (or more) dangerous than they are in reality?

Let’s talk about it

This ferocious animal can scare off predators like bears and wolves. Its strength enables its survival in the animal world.

The topic

Weapons

The subject

In the painting, the saint is depicted as stern figure. In standing upright. She is very well-dressed and holds in hand the nail of her martyrdom. Zurbarán does not represent her suffering as she was protected from these sufferings by her faith. On the contrary, Engratia appears victorious, having overcome the instrument of her torture.

In the painting, the saint is depicted as stern figure. On the way to her wedding, Engratia, daughter of a rich Christian family, is arrested with her 18 companions. The Emperor Diocletian has ordered that Christians must be persecuted. Engratia is tortured and killed, with a nail driven through her forehead.

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On the way to her wedding, Engratia, daughter of a rich Christian family, is arrested with her 18 companions. The Emperor Diocletian has ordered that Christians must be persecuted. Engratia is tortured and killed, with a nail driven through her forehead.

The topic

Let’s talk about it

On the way to her wedding, Engratia, daughter of a rich Christian family, is arrested with her 18 companions. The Emperor Diocletian has ordered that Christians must be persecuted: Engratia is tortured and killed, with a nail driven through her forehead.

Engratia is holding the nail for a reason. Why do you think the artist chose such a sober depiction of the theme? What impression do you get from this work? An impression of pain, of resignation, of bravery, of spiritual victory, having overcome the instrument of her torture.

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Engratia is holding the nail for a reason. Why do you think the artist chose such a sober depiction of the theme? What impression do you get from this work? An impression of pain, of resignation, of bravery, of spiritual victory, having overcome the instrument of her torture.
**Title - Wolverine**
A specimen collected by - Unknown
Date - 1856
Size - 42 x 59 x 63 cm
Medium - Naturalized specimen
Museum - Zoological Museum

**Title - Saint Engratia**
Artist - Francisco de Zurbarán
Date - 1650
Size - 180 x 109 cm
Medium - Oil on canvas
Museum - Museum of Fine Arts of Strasbourg
The topic

During the First World War, soldiers from Strasbourg, like Russia. One day, while his unit was about to eat a shell fell from the roof and exploded in the soldiers' cooking pot. One of Muller's companions immortalized this lucky escape by painting on the shell the Russian landscape around them.

The subject

During the First World War, soldiers from Strasbourg, like Russia. One day, while his unit was about to eat a shell fell from the roof and exploded in the soldiers' cooking pot. One of Muller's companions immortalized this lucky escape by painting on the shell the Russian landscape around them.

The subject

The shell, an instrument of death, here becomes a symbol of hope. The soldier chose to represent the quietness and the beauty of the landscape, rather than the violence of war. The artist was killed, but Muller kept the shell. Later, his daughter donated it to the museum.

The subject

The US intervened in Vietnam, supposedly to help the Republic of Vietnam. Tomi Ungerer shows that this argument is false and dangerous: a bomb is hardly a gift. The topic

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The subject

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The subject

The US intervened in Vietnam, supposedly to help the Republic of Vietnam. Tomi Ungerer shows that this argument is false and dangerous: a bomb is hardly a gift.
Title: Give
Artist: Tomi Ungerer
Date: 1967
Size: 68 x 53 cm
Medium: Printed poster
Museum: Tomi Ungerer Museum

Title: Exploded and painted shell
Artist: Unknown (a soldier)
Date: 1916
Size: 22 x 15 x 8.5 cm
Medium: Painted metal
Museum: Historical Museum of Strasbourg
Let's talk about it

Can we still say that being an adult means, like for the conscripts, being able to carry out this mission, to be equipped like a real weapon?

The topic

Without protection, can you still say that being an adult means to take away from their mothers souvenirs from their regiment, like these beer mugs on which are painted weapons, the helmet of a soldier, and the number of their regiment? Is it meant to be a present to the regiment, or the bearer of a weapon? Why do you think this object has the shape of a knife, if it was not meant to cut anything? The blade bears an inscription: "You will not let a witch live." To whom is addressed such an inscription? You will not let a witch live. Where? To cut anything? The blade bears an inscription: "You will not let a witch live." To whom is addressed such an inscription?

The subject

Conscripts depending on the number they drew, the men who were 20 years old would either do their military service, or be exempted. A tradition then appeared: during one year, the conscripts would organise the village celebrations before they left for the army. Nevertheless, in 1871, the German Empire annexed Alsace and the military service became compulsory for every man. However, the tradition of the conscripts remained extremely popular.

This knife was used by the Jewish community in the ceremony "of the Circles". This ceremony was an exorcism: circles were drawn with this knife around the woman giving birth and the newborn to drive away the witch Lilith. According to the Jewish tradition, Lilith was created by God to be the equal of her husband. However, in compensation, the angels demanded that she be punished because she demanded equality with her husband. According to the Jewish tradition, Lilith was created by God to be the equal of her husband. However, in compensation, the angels demanded that she be punished because she demanded equality with her husband. According to the Jewish tradition, Lilith was created by God to be the equal of her husband. However, in compensation, the angels demanded that she be punished because she demanded equality with her husband. According to the Jewish tradition, Lilith was created by God to be the equal of her husband. However, in compensation, the angels demanded that she be punished because she demanded equality with her husband. According to the Jewish tradition, Lilith was created by God to be the equal of her husband. However, in compensation, the angels demanded that she be punished because she demanded equality with her husband. According to the Jewish tradition, Lilith was created by God to be the equal of her husband. However, in compensation, the angels demanded that she be punished because she demanded equality with her husband. According to the Jewish tradition, Lilith was created by God to be the equal of her husband. However, in compensation, the angels demanded that she be punished because she demanded equality with her husband. According to the Jewish tradition, Lilith was created by God to be the equal of her husband. However, in compensation, the angels demanded that she be punished because she demanded equality with her husband. According to the Jewish tradition, Lilith was created by God to be the equal of her husband. However, in compensation, the angels demanded that she be punished because she demanded equality with her husband.

...
REGIMENT MUG

Title - Regiment mug
Artist - Unknown (belonged to a conscript)
Date - end of the 19th century, beginning of the 20th century
Size - 15 x 10 cm
Medium - Ceramic and metal
Museum - Alsatian Museum

THE KREISSMESSER

Title - The Kreissmesser
Artist - Unknown
Date - 19th century
Size - 45 x 6.8 x 2.5 cm
Medium - Wood, iron engraved
Museum - Alsatian Museum
Let's talk about it

oppression

teachers

Woes and their cures

Musées de la Ville de Strasbourg

Let's talk about it

The topic

Saint Martin was a soldier in the Roman army, stationed in Amiens. At the city gates, he met a pauper shivering in the cold. Martin cut his cloak and gave half of it to the beggar. Christ then visited him in a dream and thanked him for this charitable act. Martin eventually left the army and converted to Christianity.

The topic

also the patron of drapers, farmers, and tailors. Saint Martin is depicted with his sword, the attribute of the soldier, a symbol of war and violence. However, the sword here has a positive connotation, since it is used to cut the cloak so Martin can share it with the beggar. Saint Martin is one of the saint patrons of soldiers, but because of this action, he is also the patron of drapers, farmers, and tailors.

The topic

Martin will give his cloak. Therefore, who is the beggar in this scene? To whom did the sculptor refer? What is the message of this sculpture? In your opinion, what is the character who is pointing at the scene, and looking straight at the viewer? This painting is considered a "genre painting", that is to say an episode of everyday life. What role is played by the character who is pointing at the scene? What may this gesture say about the living condition of black women? This scene represents an episode of the slave trade. This work is all the more striking today when we know how brutal the slave trade was. This world is all the more striking today when we know the slave trade. This work is all the more striking today when we know the slave trade was common in the 17th century.

The topic

Let's talk about it

What role is played by the character who is pointing at the scene, and looking straight at the viewer? This painting is considered a "genre painting", that is to say an episode of everyday life. What does this say about the living condition of black women? This scene represents an episode of the slave trade. This work is all the more striking today when we know how brutal the slave trade was. This work is all the more striking today when we know the slave trade was common in the 17th century. This scene represents an episode of the slave trade. This work is all the more striking today when we know how brutal the slave trade was. This scene represents an episode of the slave trade. This work is all the more striking today when we know how brutal the slave trade was. This scene represents an episode of the slave trade. This work is all the more striking today when we know how brutal the slave trade was. This scene represents an episode of the slave trade. 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This work is all the more striking today when we know how brutal the slave trade was.
Title - Saint Martin cutting is cloak
Artist - Master of Basel
Date - circa 1440
Size - 180 x 109 cm
Medium - Wood
Museum - Museum of the Œuvre Notre-Dame

Title - The Rape of the Negress
Artist - Christiaen van Couwenbergh
Date - 1632
Size - 105 x 127,5 cm
Medium - Oil on canvas
Museum - Museum of Fine Arts of Strasbourg

Title - Saint Martin cutting is cloak
Artist - Master of Basel
Date - circa 1440
Size - 180 x 109 cm
Medium - Wood
Museum - Museum of the Œuvre Notre-Dame
Let's talk about it

What is the meaning of the title of this poster? For a poster to convey a message, it must be simple, straightforward, without too much detail or color. Describe this poster. What message does the artist want to convey in the title of this poster? For a poster to convey a message, it must be simple, straightforward, without too much detail or color. Describe this poster. What message does the artist want to convey in the title of this poster?

The topic

Tomi Ungerer was 12 years old when he made this drawing. He was shocked by the usage of violence as an answer to racism, but he was also frustrated by the inefficiency of the protests. This drawing expresses in a synthetic way the many horrors of the war: fear (the bombings), devastation (the house in ruins) and death (the bloody bodies and the skeletons). The topic is a very violent depiction of the tensions between black people and white people. Do you think that this violence is necessary to make the message more impactful?

The subject

Tomi Ungerer spent some time living in the United States, where he was shocked by racial segregation. He created this drawing to express his view of the situation. The subject is a very violent depiction of the tensions between black people and white people. Do you think that this violence is necessary to make the message more impactful?
Title: 'HXWVFKODQGɋ (Germany)
Artist: Tomi Ungerer
Date: 1943
Size: 20,8 x 17,5 cm
Medium: Pencil, Indian ink et watercolor
Museum: Tomi Ungerer Museum

Title: Black Power / White Power
Artist: Tomi Ungerer
Date: 1967
Size: 75 x 50 cm
Medium: Printed poster
Museum: Tomi Ungerer Museum

Title: Deutschland!
Artist: Tomi Ungerer
Date: 1943
Size: 20,8 x 17,5 cm
Medium: Pencil, Indian ink et watercolor
Museum: Tomi Ungerer Museum
oppression

Let's talk about it

What is the role of the character in the foreground? Why is she dressed in black? What can you say about the character on the right? Does he look convinced by his actions?

This work is an engraving. The artist draws on a metal plate, then the plate is inked all over and put through a printing press with a sheet of paper. The etched lines leave their imprint on the paper.

Does a black and white engraving create a particular kind of atmosphere?

The topic

The artwork reveals the cause of the peasants' revolt: one can deduce their poverty and their desperation from their lean bodies and their pale faces.

The subject

Thisrichly dressed woman is Elizabeth Harnister, the wife of George Harnister, a patrician and assessor of the Great Senate. She belonged to the highest social circles.

The trousers

The engraving is a depiction of the past. Some laws no longer exist. Do you think that clothes can still lead to discrimination?

Their dresses wear cheap linen clothes, and a simple silk ribbon to adorn their bosoms. The first class, the lower, were only allowed to wear clothes made of gold and silver. People had to belong to the sixth social rank, the highest. Men or unmarried women that belonged to each rank in society. To wear a fur or necklace was synonymous with wealth. This led to discrimination.

oppression

Woes and their cures

The topic

The artist has witnessed the misery of the poor people living in Berigus northern districts. The artist has witnessed the misery of the poor.

The subject

Käthe Kollwitz is also reflecting on her time.

The topic

Käthe Kollwitz depicted a revolt led by peasants.

The subject

Thought this engraving is a depiction of the past.

The topic

This engraving is a depiction of the past.
Title - Losbruch (Uprising)
Artist - Käthe Kollwitz
Date - 1902-1903
Size - 72.7 x 91.5 cm
Medium - Etching, drypoint, aquatint
Museum - Museum of Modern and Contemporary Art of Strasbourg

Title - Portrait of Elisabeth Harnister
Artist - Unknown
Date - 1611
Size - 83 x 66 cm
Medium - Oil on canvas
Museum - Historical Museum of Strasbourg
Let's talk about it

What does this work evoke to you: the glory of the victor or the pain of the vanquished? This kind of object was made to commemorate the victory of the Romans over the Barbarians. It is a small military bronze that commemorates the victory of the Romans over a barbarian tribe. What does this work evoke to you: the glory of the victor or the pain of the vanquished? This kind of object was made to commemorate the victory of the Romans over the Barbarians. It is a small military bronze that commemorates the victory of the Romans over a barbarian tribe.

Oppression

This prisoner illustrates the outcome of all the military victories, whereby the vanquished are taken as prisoners after their defeat. Whether they wanted to or not, their will, they were sent to the front, some were impressed in Soviet concentration camps and many of them died. The neck, feet and hands of the prisoner are bound as a sign of his submission. The prisoners of Tambovo created a number of objects during their imprisonment. For 942, Nazi Germany established a compulsory military service in Russia. 4,000 of them were captured and impressed in Tambovo, Russia. A third of them died. The prisoners of Tambovo created a number of objects during their imprisonment.

The topic

The topic

The topic

The topic

The topic

The topic

Let's talk about it

This display commemorates the way Nazi Germany wanted to impose its ideology and culture in Alsace-Lorraine, and the consequences that this ideology had on a population that did not necessarily subscribe to it: the soldiers were often enrolled against their will, they were sent to the front, some were imprisoned in Soviet concentration camps and many of them died.

The subject

The subject

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The subject

From 1942, Nazi Germany established a compulsory military service in Russia. 4,000 of them were captured and impressed in Tambovo, Russia. A third of them died. The prisoners of Tambovo created a number of objects during their imprisonment. The subject

The subject

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Opression
Title - Photo album of missing people of the Bas-Rhin (1948), Insignia of the Infantry (1944), Armband of the Reichsluftschutzbund (anti-aircraft protection league, 1942), Helmet of the Wehrmacht, 0DXHU

Organisation of the RAD, Objects created in Tambov by Alsatian prisoners

Artist - Unknown (these objects belonged to Alsaciens-Lorrains)

Date - 1940-1948

Medium - Metal, wood, fabric, paper

Museum - Historical Museum of Strasbourg

Title - Hindered barbarian prisoner

Artist - Unknown

Date - Ancient Rome

Size - 3,5 x 1 x 2,1 cm

Medium - Bronze

Museum - Archaeological Museum
Let's talk about it

Do you think that hunting is a good way to regulate animal populations, especially when a species threatens human farms? Do you think it is a good idea to introduce a reward for anyone who has managed to kill the animal perceived as a threat? Some people think that thylacines could still be found in certain areas of Australia, but there is no concrete evidence to support this claim. Do you think it is possible for the thylacine to exist in the wild? Why or why not?

The topic

Thylacines illustrate the impact that humans can have on their environment. This animal became extinct due to human activities, which caused the disappearance of its habitat. The last thylacine died in 1936 in a zoo. This event had a profound impact on people, who felt a sense of loss and sadness at the loss of this unique species.

The subject

A young boy who was playing with a thylacine was accidentally injured by it. The boy went to the hospital, where he was treated for his injuries. Do you think that the boy was lucky to have survived the attack? Do you think that the thylacine was responsible for the attack, or was it a case of an animal defending itself?

Let's talk about it

In your opinion, why do artists depict pain? Can art help us understand pain? According to you, which artistic medium is best suited to express a moment like this, the moment of a great emotion? The boy's pain was depicted in a photograph, which was later turned into an artwork. Do you think that this type of representation often has several meanings? The boy's pain is not just physical, but also emotional. What other aspects do you think could be depicted in this moment?

The topic

Emotion is depicted in all its immediacy.

Let's talk about it

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Title - Thylacine
A specimen collected by - Unknown
(in Tasmania)
Date - Unknown
Size - 45 x 102 x 30 cm
Medium - Naturalized specimen
Museum - Zoological Museum

Title - Young boy pinched by a catfish
Artist - A disciple of Caravaggio
Date - beginning of the 17th century
Size - 98 x 72 cm
Medium - Oil on canvas
Museum - Museum of Fine Arts of Strasbourg
The topic

Facial paralysis in a very realistic manner.

The subject

The depiction of facial expressions has played an important role in the knowledge of diseases such as the one represented here. Experts at the time of Nicolas de Largillière believed that art might have the power to influence and even cure diseases. He was known for his detailed and realistic depictions of facial expressions, which were often used as teaching tools. However, the man at the center is surrounded by doctors and nurses, indicating a wartime context.

Let's talk about it

Do you think people might have reacted upon seeing this work? What was the purpose of the artist? Did he want to make people laugh, or did he want to make them think and feel compassion? At this time, medical knowledge was limited. Do you think that art might have played a role in the knowledge of diseases such as the one represented here?

The topic

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Title - Kleine Operation (Little operation)
Artist - Max Beckmann
Date - 1915
Size - 32 x 42,7 cm
Medium - Drypoint
Museum - Museum of Modern and Contemporary Art of Strasbourg

Title - Man suffering from facial paralysis
Artist - Nicolas de Leyde
Date - circa 1470
Size - 32 x 20,5 x 23,5 cm
Medium - Sandstone
Museum - Museum of the Œuvre Notre-Dame
Let's talk about it

Which moment of the story did the artist represent here? This kind of story is called an example of good behaviour, of moral righteousness. What good example is of this story still relevant today? Why?

The subject

Lucrètia was a Roman noblewoman, married to a politician. She was celebrated for her virtue. Sextus Tarquinius, one of the sons of the Roman king, tried to seduce her. When she was celebrated for her virtue, Sextus Tarquinius one of the sons of the Roman king, tried to seduce her. When she rejected him, he threatened and raped her. Lucrètia, unable to withstand this dishonor, killed herself. According to legend, the vengeance of Lucrètia's father and husband led to the fall of the monarchy in Rome, which became a republic in 509 BC. Lucrètia is a heroine of virtue. Her suffering led to change in law and society. She is a symbol of resistance to injustice and violence.

The topic

Trepanation had most likely a medical purpose: to try to treat an injury of the skull or to relieve pain when the source of the pain was unknown. For example in the case of headaches, epilepsy, meningitis. These practices might also have had to do with a ritual.
Title - The death of Lucretia
Artist - Jean-François de Troy
Date - 1731
Size - 162.5 x 131 cm
Medium - Oil on canvas
Museum - Museum of Decorative Arts

Title - Skull with double trepanning
Date - Neolithic (4900-4600 BC)
Size - 21 cm
Medium - Bone
Museum - Archaeological Museum of Strasbourg

Title - The death of Lucilla
Artist - Jean-François de Troy
Date - 1731
Size - 173 x 131 cm
Medium - Oil on canvas
Museum - Museum of Decorative Arts
Let's talk about it

Why can we say that there is a contrast between the title and the subject depicted here? What emotions does Tomi Ungerer use to create this atmosphere? How does the subject and the title interact? Have the subjects or themes of Ungerer’s drawings changed over time? How are they connected? Is the title appropriate for the subject?
Title - Meeting Place
Artist - Tomi Ungerer
Date - between 1971 and 1983
Size - 60 x 88 cm
Medium - Wax pencil, ink wash and highlights in white gouache on paper
Museum - Tomi Ungerer Museum

Title - Over London by rail
Artist - Gustave Doré
Date - 1872
Size - 19,8 x 24,7 cm
Medium - Drawing by Doré, woodcut by Adolphe Pannemaker
Museum - Museum of Modern and Contemporary Art of Strasbourg
During the siege of 1870, the Prussian army used new steel cannons. The bombing of 1870 was one of the deadliest episodes in Strasbourg’s history. Let’s discuss why did the army target public buildings and not just military buildings, who were the visitors to these places, and what was the purpose of these actions. This fragment of a gallery was dismantled and reassembled in a courtyard of the museum.

The first public building in ruins to face immense antiques from the modernization of cities, but also the means that can be deployed to keep a trace of past architecture. Do you think it is important to keep a trace of past architecture through the museums? How would the building you choose be inside the museum, a space that the visitors can go to choose one building in order to exhibit it in the memory of such events? Why? If you had to choose one building, in order to exhibit it in a museum, what building would it be? Why?

The topic of today is where the "Poele" of the corporation of marshals was located. A poele (literally "a stove") was a meeting place for the members of a corporation. A gallery is where the "Poêle" of the corporation of marshals was located. A poele (literally, "a stove") was a meeting place for the members of a corporation.

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Title - The burning theatre
Artist - Jules Broutta
Date - 1870
Size - 17.7 x 25.2 cm
Medium - Ink, watercolor, highlights in gouache
Museum - Historical Museum of Strasbourg

Title - Galleries of the Farriers
Artist - Unknown
Date - 17th century
Size - 2 floors
Medium - Sculpted wood
Museum - Museum of the Œuvre Notre-Dame
Let's talk about it

How does this composition suggest the idea of defeat? Where does the impression of movement in this tapestry come from? Does a tapestry have any advantages over a painting?

In your opinion, why did people want large movement in this tapestry come from? How does this composition suggest the idea of defeat? Why did the Queen Mary de Medici hire the painter for these tapestries?

Rubens arrived in Paris, invited by the Queen Mary. Rubens arrived in Paris, invited by the Queen Mary. After Constantinople defeated Maximus during the battle of the Milvia Bridge in 312, he became the emperor. After Constantinople defeated Maximus during the battle of the Milvia Bridge in 312, he became the emperor. After Constantinople defeated Maximus during the battle of the Milvia Bridge in 312, he became the emperor. After Constantinople defeated Maximus during the battle of the Milvia Bridge in 312, he became the emperor. After Constantinople defeated Maximus during the battle of the Milvia Bridge in 312, he became the emperor. After Constantinople defeated Maximus during the battle of the Milvia Bridge in 312, he became the emperor. After Constantinople defeated Maximus during the battle of the Milvia Bridge in 312, he became the emperor. After Constantinople defeated Maximus during the battle of the Milvia Bridge in 312, he became the emperor. 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Let's talk about it

Do you think humans are partly responsible for transforming the habitat of polar animals, such as the penguin, or is it mainly because of Global Warming? As we can see here, where the shapes intertwining to suggest movement.

Rubens is known for the animation of his paintings, where the shapes intertwine to suggest movement, as we can see here.
The victory of Constantine over Maxentius during the Battle of the Milvian bridge

Title: The victory of Constantine over Maxentius during the Battle of the Milvian bridge

Artist: Unknown (after Rubens)

Date: circa 1625

Size: 475 x 740 cm

Medium: Wool and silk, gold and silver thread

Museum: Museum of Decorative Arts of Strasbourg

King Penguin

Title: King Penguin

A specimen collected by Unknown

Date: Unknown

Size: 76 x 31 x 31 cm

Medium: Naturalized specimen

Museum: Zoological Museum
Museums of the Ville de Strasbourg

Let's talk about it!

Des FULEHWKLVEDNLQJWLQ'R\RXȴQGLWIULJKWHQLQJRUIXQQ" Let’s talk about it!

Why was a scary animal chosen for this baking tin, rather than a human? And why is this type of baking tin comes in this shape of things that scared the Alsatian population: for instance soldiers, the devil or even foreigners? As these sculptures served to drive away evil spirits, why couldn’t it be frightening today? Why would this type of mask still want to scare with this object in your opinion, who did people help to overcome one’s fears? Sometimes, an entire scene can be represented. Here, the maker of the wolf with regular fur, pointed ears and rather visible teeth.

Milk would go through the mouth of the spillway and fall into a trough. Cereal was the staple diet then, and mouldy grain could cause diseases such as ergotism. This disease, known as “Saint Anthony’s Fire”, caused convulsions or even the loss of limbs. This object refers the superstitions of the people who made it. Are these superstitions harmless or can they be dangerous, and why?

The topic

The subject

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The topic

The subject
Title - Baking tin
Artist - Unknown
Date - 18th century
Medium - Pear tree wood
Size - 18 x 13 cm
Museum - Alsatian Museum

Title - Mill's disgorger
Artist - Unknown
Date - 18th-19th century
Medium - Painted wood
Size - 49 x 36.7 x 7.5 cm
Museum - Alsatian Museum
fear
Woes and their cures

Let's talk about it

Do you think this wolf is a "monstrous beast", as described in the article?

The subject
This wolf was killed by two blows of a woodcutter's axe. The woodcutter was defending himself against this "monstrous beast", according to a nineteenth-century article about wolves in the region. The woodcutter earned a reward of 150 francs and an additional 12 francs for the pelt.

The topic
This wolf represents a form of superstition. People thought it had real power, thanks to the household was protected from evil spirits, especially those protecting the woodcutter. This object is now a domestic god. In your opinion, why was this god represented as a bearded dwarf. This is a domestic genius: he protects the household.

fear
Woes and their cures

Let's talk about it

Do you think people are less superstitious today than in Ancient Egypt? Why?

The subject
than in Ancient Egypt? Why?

The topic
Superstition; Reptiles.

For which there was no explanation; will protect from evil spirits, especially those protecting the household.

fear
Woes and their cures

Let's talk about it

This amulet represents a form of superstition. People thought it had real power, thanks to the household was protected from evil spirits, especially those protecting the woodcutter. This object is now a domestic god. In your opinion, why was this god represented as a bearded dwarf. This is a domestic genius: he protects the household.

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Title - Bes, the protector of households
Museum - Archaeological Museum
Medium - Turquoise blue earthenware
Size - 2.5 x 3 x 0.7 cm
Date - Late Period (715-330 BC)
Artist - Unknown

Title - Hermann's wolf
Museum - Zoological Museum
Medium - Naturalized specimen
Size - 52 x 99 x 43 cm
Date - 1798
A specimen collected by - Kilian Bucher
THE TOOLKIT - Art against violence

How can we talk about violence, so that we can understand it, and even overcome it?

The “Curating a culture of respect” program, initiated by FRAME, intends to rise to the challenge with the help of museums, art and creativity. This toolkit is meant for students as well as teachers. Its aim is to deal with the issue of violence autonomously, using artworks from the museums of Strasbourg. These artworks have been associated with six different themes.

Several activities will encourage the students to sharpen their critical skills, but also to develop their creativity and sensitivity.

“Curating a culture of respect”, a program by FRAME, led jointly by the Museums of Strasbourg, the Musée Fabre of Montpellier, the Palais des Beaux-Arts in Lille and the Clark Art Institute of Williamstown.

Cover: Tomi Ungerer, Sans titre, 2015, Musée Tomi Ungerer - Centre international de l’Illustration.

Conception: Educational and Cultural Services of the Museums of Strasbourg, with the participation of Etienne Eichholtzer, Hélène Fourneaux, Martine Debaene and Aude Claret.

Design: Anna Griot