

PEDAGOGÍA DEL ARTE AFRICANO EN CANARIAS: LA COLECCIÓN PIPINO

Antonio S. Almeida Aguiar¹, Idalmy González González²

¹Universidad de Las Palmas de Gran Canaria

²Universidad Nacional de Educación a Distancia

Abstract

Africa's relations with the Canary Islands transcend geographical proximity. In our case, African art has been presented as one of the least visible connections in the Canary archipelago. Currently, there are several collections, both private and public, that allow us to approach from a pedagogical perspective the meaning of the art of the African continent in relation to society, traditions, etc. being an ideal instrument to address issues about interculturality. One of these sources of great value in our island context and through which we can achieve this objective to understand the symbols that are represented and approach from our perspective the diverse reality in African art, is the *Pipino Collection*, composed mostly for masks, sculptures, paleocoins, utensils for ceremonial use and, which is currently preserved by the Ethnographic Federation of Canarian Crafts (FEDAC) of the Cabildo of Gran Canaria. The pedagogical importance of the collections in the Canary Islands is not only aimed at the local population, but also aims to reach the entire migrant community that arrives to our islands.

Keywords: African art; Canary Islands; pedagogy; educational resource.