Art (History) in Educational Contexts

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TABLE OF CONTENTS

PREFACE

These conference proceedings bring together the contributions presented at the international conference *Art (History) in Educational Contexts*, held on 10th and 11th February 2023 at the Faculty of Humanities and Social Sciences of the University of Zagreb, within the project *Art and the State in Croatia from the Enlightenment to the Present* (HRZZ-IP-2018-01-9364) of the Croatian Science Foundation. The topic chosen for the conference was aimed at (re)activating and revitalising the academic community's interest in the valorisation of the educational role and the position of art history, visual arts, and visual culture within various educational systems, institutional frameworks and pedagogical practices, and at affirming art history didactics as a scientific rather than merely a professional field. The relevance and timeliness of the given topic was corroborated by the interest to participate of experts from nine countries – Austria, Croatia, Italy, Germany, Poland, the United States of America, Slovenia, Serbia and the United Kingdom, and the conference proved to be a stimulating platform for initiating discussions and posing new research questions. Out of 26 submitted presentations, 24 were delivered within six thematic sessions: *History of Art (History) Education*, *Art (History) and Educational Policies*, *New Approaches to Teaching Art (History)*, *Museums and Formal Education*, *Participative Practices*, *(New) Media in Art (History) Education*. The presentations encompassed almost the entire educational vertical, from primary to higher education, with particular emphasis on examining the relationship between local, regional and/or national educational polices and teaching visual arts (history) in the historical as well as in the contemporary context. In addition to examples from formal education, instances from informal education were also presented showcasing museum

activities, programmes and participatory practices which incorporate visual arts and history of art in various ways. In the informal education segment, history of art and visual culture were examined in the context of lifelong learning, while certain presentations emphasised the work with vulnerable groups and pupils with special educational needs. The conference was open to the wider public, and it attracted the attention of high-school Visual Arts teachers, who found the presented topics highly relevant for their teaching practice.

Finally, the proceedings are prepared within the project *Representation, Development, Education, Participation – Art in Society in 19th-21st Centuries* (HRZZ-IP-2022-10-9843) of the Croatian Science Foundation. It comprises 14 papers written by 18 authors altogether, organised alphabetically by the authors' surnames. The papers in the proceedings reflect the conceptual and methodological diversity of approaches to visual arts (history) in educational contexts – from those that explore the topic from the lens of contemporary didactic and pedagogic theories, to texts that deal with the history of visual or art history education, either through focussing on certain moments in history or through chronological overviews, up to the papers which present results of empirical research and museum or university projects.

We extend our thanks to all the authors for the efforts invested, their valuable contributions and excellent cooperation and patience during the entire process of compiling these proceedings. We believe their texts will find their readership and incite future research, conferences and papers which will further deepen understanding of specific educational aspects of visual arts (history). In order to ensure quality and scientific validity, all papers have undergone double peer review. Therefore, we would like to take the opportunity to express sincere gratitude

to peer reviewers, who enthusiastically responded to our call for cooperation and contributed to the final versions of the papers with their professional comments. Sincere thanks to the proof-reader Ana Horvatović for her careful reading and linguistic refinement of the papers, the graphic designer Ivana Klement for creating a distinctive visual design for these proceedings and Ivanka Cokol and Boris Bui from FF Press for the layout. We also thank Professor Dragan Damjanović, the research project manager and the colleague from the History of Art Department of the Faculty of Humanities and Social Sciences in Zagreb, for his encouragement and support in organising the conference and publishing these proceedings. We thank the Croatian Science Foundation and the Ministry of Science, Education and Youth for their financial support in the proceedings design and printing.

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TEACHING PRACTICES IN ART EDUCATION AND DEVELOPMENT OF COMPETENCES FOR LIFELONG LEARNING

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Academy Of Arts, Novi Sad

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ABSTRACT

Problem-solving, critical and creative thinking, innovation, collaboration, engagement, and communication are common characteristics of learning aimed at developing key competences. Our literature review concludes that practices that are more focused on critical, multicultural, and student-centered approaches have a higher potential to support this type of learning. In addition, this paper examines traditional, dominant teaching practices in art education, how they are formed, and which attitudes support them. We find that art teachers must recognize the importance of emancipatory practices and a discursive environment in teaching, the multifaceted nature and role of art, the characteristics of the creative artistic process, and the contexts that influence them. They must be ready to critically evaluate the impact of positivist legacies in shaping the teaching process. Through collaboration with students, teachers can cultivate living knowledge and thereby shape teaching practices that contribute to the development of competences for lifelong learning.

KEYWORDS:

art education practices, critical education practices, lifelong learning competences, modern and postmodern approaches in art education, primary and secondary education

INTRODUCTION

Problem-solving, critical and creative thinking, innovation, cooperation, engagement, and communication can be considered important learning characteristics that should occur in order to achieve the conditions for the development of lifelong learning competences. In this paper, we explore

different approaches to art teaching, which include a certain attitude toward learning and knowledge, and we emphasize the characteristics of teaching that have the potential to support lifelong learning. We can define the relationship of learning and knowledge as a developed awareness of the construction of knowledge and involvement in the practice of uncovering the value structures that are at the basis of both one's own knowledge and that of others.[1] The postmodern debate in art education starts from these premises by highlighting the potential of critical practices in the teaching of art culture,[2] multicultural education based on the aspiration toward social reconstruction,[3] and teaching focused on the student,[4] with the aim to nurture such an attitude toward learning and knowledge.

Competences represent a dynamic set of knowledge, skills, dispositions, attitudes, and values.[5] Dispositions are broadly defined as relatively permanent "habits of mind" or characteristic ways of responding to experiences in different types of situations.[6] In this paper, we start from the premise that, unlike knowledge or skills, a disposition is not an end state that needs to be mastered once and for all; rather it is a trend or a consistent pattern of behavior, and it is established

1) Jovana Milutinović, "Critical Constructivism: Establishment of Open and Critical Discourse in Teaching," *Zbornik Matice srpske za društvene nauke*, no. 141 (2012): 583–594.
2) Connie Stewart, "The Dangerous Power of Art Education," *Art Education*, no. 6 (2019): 25–29, accessed March 9, 2025, https://doi.org/10.1080/00043125.2019.1648144.
3) Arthur D. Efland, Kerry Freedman and Patricia Stuhr, *La educación en el arte posmoderno* [Postmodern Art Education] (Barcelona: Editorial Paidós, 2003), 35.
4) Delane Ingalls Vanada, "An Equitable Balance: Designing Quality Thinking Systems in Art Education," *International Journal of Education & the Arts*, no. 11 (2016), accessed March 9, 2025, http://www.ijea.org/v17n11/.
5) Sylvia Vitello, Jackie Greatorex and Stuart Shaw, *What is competence? A shared interpretation of competence to support teaching, learning, and assessment* [Research Report] (Cambridge University Press & Assessment, 2021), 11.
6) Lilian G. Katz and Sylvia Chard, "The project approach," (February, 1992), *ERIC Document Reproduction Service No. ED340518*, accessed April 23, 2024, https://files.eric.ed.gov/fulltext/ED340518.pdf.

only by its repeated manifestation.[7] We believe that teaching practices should be shaped in such a way that they support the manifestation of a set of shared characteristics of learning enabling the development of key competences. In this paper, we start from the assumption that, in order to develop a critical attitude toward learning and knowledge, the teaching practices of art education should be built on critical foundations. To this end, we review the literature in order to define what constitutes a critical approach to shaping the teaching of general art education.

CRITICAL TEACHING OF ART

We define critical practices according to Nicholas Addison's definition, in which he equates such practices of art education with teaching that fosters an integrated approach to joint research, interpretation, and reflection.[8] According to this approach, learning processes occur in cycles of creation and reflection, discussion, and interpretation through the joint creation of knowledge. This type of teaching is connected with the basic tenets of critical constructivism, which implies that teaching and learning should be connected with the act of research, engaging students in the process of knowledge production, i.e., in analyzing, interpreting, and constructing different types of knowledge.[9]

The way the teaching will be conducted in the art classroom depends on several factors, with the curriculum and context of the school and community being among the most significant.

7) Ibid.
8) Nicholas Addison and Lesley Burgess, *Learning to Teach Art and Design in the Secondary School: A Companion to School Experience*, 2nd edition (New York: Routledge, 2007), 247.
9) Milutinović, "Critical Constructivism," 591.

Art teachers' artistic preferences, and aesthetic theories, and thus their conceptions of art influence the ways in which they shape their teaching approaches.[10] Another important factor shaping the teaching approach is the teacher's understanding of the learning and development of his students. For critical teaching, it is important for teachers to be aware of the ways in which these factors shape teaching, and, therefore, to reflect critically on their teaching practice.

The meaning of concepts such as child, development, and learning do not refer to natural entities or processes but are constructions within specific discourses that appear natural and are, as Dennis Atkinson states, "fictions-functioning-in-truth."[11] This author further explains that these discourses create norms, dictating expected behaviors and ways of understanding. In the context of art education, a key task is to examine how these processes of normalization influence the production and regulation of both teachers and students, to the point where conformity solidifies teaching and disregards the diversity of student responses.[12]

The term *critical* in the art classroom should be equated with the term *research*, with different interpretations and the examination of assumptions with the aim of discovering and analyzing the place and significance of visual and material culture. This promotes learning that goes beyond a shallow and superficial knowledge of art, craft, and design. It involves students in the activities of systematic reflection on the presented knowledge

10) Brent Wilson, *The Quiet Evolution: Changing the Face of Arts Education* (Los Angeles: Getty Education Institute for the Arts, 1997), 31–32.
11) Dennis Atkinson, *Art in Education: Identity and Practice*, Landscapes, v. 1 (Dordrecht; Boston: Kluwer Academic Publishers, 2002), 45, according to Lisa Blackman and Valerie Walkerdine, *Mass Hysteria: Critical Psychology and Media Studies* (Bloomsbury Publishing Plc, 2001), 103.
12) Atkinson, *Art in Education*, 45–46.

and reflection on accepted social practices.[13] Critical practices adopt many of the strategies from critical art pedagogy by accepting the postmodern concept of the value and meaning of art as socially contextualized and relational rather than autonomous, with the aim of creating and expanding critical awareness as a form of knowledge.[14] The essential goal of critical art pedagogy is not to cleanse knowledge of ideological influence but to decenter truth claims and to transform and reorient knowledge toward emancipatory ideals.

First of all, we believe that the complete absence of critical examination of the social and historical origins, and their influence on current knowledge, values, and practices characterizes practices that cannot be called critical. Uncritical art education, influenced by myths about the objectivity of knowledge and technical control, tends to promote myths about the stability of meaning and the objectification of value assigned to individual artworks. This can mislead students into thinking that art has fixed meanings and values, instead of encouraging them to think critically and question these assumptions.

POSITIVISTIC HERITAGE

It can be said that the majority of today's teaching practices are based on modern understandings of art, characterized by a formalist perspective and practices of creative self-expression. Finally, it can be asserted with some certainty that this is the case in the Republic of Serbia and in most Balkan countries.

13) Joe L. Kincheloe and Shirley R. Steinberg, eds., *Unauthorized Methods: Strategies for Critical Teaching*, Transforming Teaching Series (New York: Routledge, 1998), passim.
14) Richard Cary, *Critical Art Pedagogy: Foundations for Postmodern Art Education* (New York, London: Garland Publishing Inc., 1998), 184–188.

In the 1980s in the former state of SFR Yugoslavia, as part of the education reform, there was also a change in the art education program. The program is presented as a solution for overcoming the "neglect of artistic values" in the work of teachers.[15] The structure of the program consisted of topics regarding art elements and composition principles, accompanied by a corresponding proposal of works of art from art history to be explored during lessons. The program, with minor changes, has remained valid in the Republic of Serbia until today. As a major change, we can consider the introduction of outcome standards in 2013, which conceptually resemble the DBAE approach to art education (Disciplined-Based Art Education). Developed in the USA, the DBAE approach aims to ensure studying the structure of the art field rather than just facts about it. I consider these data significant when compared to the fact that in the 1980s, both the USA and the UK already began questioning the methods (still present today in Serbia) used to help students create and understand art, and that in the 1990s the debate about the relationship between postmodern and modern orientation in art became widespread. Therefore, the DBAE approach itself (at least its early versions) was criticized for its technocratic rationality, and uncritical implementation of modern conception and aesthetics, which, from a certain perspective, was close to ethnocentrism and elitism. The literature related to the aforementioned debate and criticism also provides important insights into the formation of teaching practices that are largely present even today.[16] In the following

15) Zdravko Milinković, Bojana Babić and Slavko Šćepanović, *Orijentacioni raspored nastavnog gradiva likovne kulture: za V razred osnovne škole* [Provisional Schedule of Visual Culture Curriculum: for the 5th Grade of Elementary School] (Beograd: Zavod za udžbenike i nastavna sredstva, 1985), 3.
16) Arthur Efland, "Change in the Conception of Art Teaching," in *Context, Content, and Community in Art Education: Beyond Postmodernism,* ed. Ronald W. Neperud (New York: Teachers College Press, 1995), 25–41.

text, we present some of the key influences of modernism on certain aspects of art education that shaped the ideology and resulting teaching practices.

Arthur Efland, Kerry J. Freedman, and Patricia L. Stuhr singled out the most important features of modernism and its influence on art and art education.[17] These authors associate the concept of modernity with the Enlightenment and the belief in the use of reason and scientific knowledge as the basis for progress, control of nature, and material well-being. Furthermore, they connect the ideology and belief in the progressive and evolutionary development of culture and society with the assumption of modern artistic discourse that each new generation of artists improves the expressive potential of their artistic media.[18] Likewise, the progress of art is identified with the abandonment of traditional conventions of representation associated with the academic art of previous centuries, which were seen as an obstacle to artistic originality. A related idea is that cultural progress is the work of the artistic and intellectual elite, the avant-garde, which generates new social forms or lifestyles, as well as new forms of art. The purpose of these innovative forms was to challenge the beliefs and assumptions of the public. It was therefore expected that, after an initial moment of incomprehension in the face of new ideas and new art, the public would gradually become receptive to these advances. Thus, the teacher's job was to bridge the gap between the public and the avant-garde through teaching.[19]

Cultural awareness in the era of industrialization, technological progress, and the movement of science toward increasing control and essentialism, among other things, contributed to

17) Efland, Freedman and Stuhr, *La educación en el arte posmoderno*, 16–18.
18) Ibid.
19) Ibid.

the development of formalism, a pseudoscientific conception of aesthetics. According to Freedman, the perspective on art was based on positivism, the theory that all knowledge is derived from natural phenomena that can be studied and verified by the methods of empirical science. Formalism focuses on the analysis of the physical and perceptual characteristics of art objects, reducing form to the elements and principles of design.[20] Thierry de Duve explains that all the great modern art theorists devoted considerable energy to breaking down the language of art into its basic components. They also demonstrated the universality of its perceptual and psychological laws, and many artists were actively involved in the creation of art schools and curricula based on the reductionist practice of the "fundamental elements of syntax immanent to the medium."[21]

The influence of positivism in art criticism is recognized in Clement Greenberg's view on formalism, which he considers both revolutionary and progressive. Greenberg also considered the removal of content to be a breakthrough in the history of art.[22] Such art criticism focuses on the surface, emphasizing the formal and technical aspects of color on canvas, moving away from the illusions of representation and social meaning. "The atomism and predictability of formalism"[23] simplifies the art curriculum and its evaluation. The constituent parts of the visual form are neatly assembled into the structure of the curriculum by dividing it into teaching topics and units. This model does not tend to consider the sociocultural aspects of visual culture, nor

20) Kerry J. Freedman, *Teaching Visual Culture: Curriculum, Aesthetics, and the Social Life of Art* (New York: Teachers College Press, Reston, VA: National Art Education Association, 2003), 27.
21) Thierry de Duve, "When Form Has Become Attitude and Beyond," in *The Artist and the Academy: Issues in Fine Art Education and the Wider Cultural Context*, eds. Nicholas de Ville and Stephen Foster (Southampton: Hansard, 1994), 23.
22) Efland, Freedman and Stuhr, *La educación en el arte posmoderno*, 25.
23) Freedman, *Teaching Visual Culture*, (2003), 27.

does it promote the analysis of the creation of the model itself because it is presented as universal and timeless.[24] The search for pure formal relationships capable of evoking an aesthetic experience is the foundation of supposedly universal aesthetics, the common denominator of any art in the world. Although the validity of the aesthetic claim of universality has been radically questioned, this tradition still persists in many contemporary art education textbooks.[25]

Myths about the objectivity of knowledge are reflected in the evaluation of formal properties in relation to rigid standards established outside the learning process and most often based on the opinion of experts about how an artwork should be experienced, what it really means and what its true value is. Tamar Garb sees the influence of the modern paradigm in art in the art history teaching, particularly in teaching practices that are based on traditional notions of individual genius, with a focus on the study of the personality of the artist, whose intentions and experiences hold the key to understanding the work. Modernist teaching practices are based on the understanding of art as an autonomous, self-moving force isolated from the cultural context. This understanding makes a strict division between images of *high art* and those of *popular culture*, whereby the latter is excluded.[26]

Colonialism contributed to the formation of large collections of artifacts in ethnographic museums at the end of the 19th century. The exploitation of so-called *primitive art* was perceived as a new artistic beginning. Many modern artists wanted to identify with or looked for inspiration in primitive art and noticed its similarity

24) Ibid., 27.
25) Efland, Freedman and Stuhr, *La educación en el arte posmoderno*, 27.
26) Tamar Garb, "New Methodologies in Art History: Implications for School Teaching," *Journal of Art & Design Education*, no. 3 (1984): 347–356.

to the sincere naivety of children's art. Efland, Freedman and Stuhr doubt that modern teachers are aware of the origins of the idea of free self-expression and the significance such practices had in the time and place from which they originated.[27]

Teachers often neglect both the concept of childhood and the image of the student because these concepts are strongly ingrained and taken for granted. Olga Ivashkevich explains that the majority of today's school practices, and therefore art education as well, are shaped by the ideas of the ideology of rescue. Ivashkevich connects this ideology with two related images of children and childhood, namely the view of children as mentally immature and the view of children as innocent and naive. The realization that children go through a process of development toward an improved stage of mental maturity and self-control is a direct product of the Age of Enlightenment and Immanuel Kant's philosophy, and is further strengthened by the Jean Piaget's psychological theory.[28] Today, these ideas still provide justification for educational intervention as an act of improvement, normalization, and rationalization of children. In art education, this can be seen through practices of introducing art culture to children in ways that can hardly be connected to the world that defines the reality of students' lives.

Olga Ivashkevich further explains that the second image, which depicts a child as naive and innocent, derives from the romantic ideas of Jean-Jacques Rousseau, which prevailed in public and intellectual discourse at the beginning of the 20th century when children became a symbol of adults' hope and nostalgia. Within modern educational institutions, children have limited

27) Efland, Freedman and Stuhr, *La educación en el arte posmoderno*, 26–27.
28) Olga Ivashkevich, "Rethinking Children: Power, Pedagogy, and Contemporary Art Education Practices," *Art Education*, no. 1 (2012): 40–45, accessed March 9, 2025, https://doi.org/10.1080/00043125.2012.11519159.

access to issues that undermine their presumed innocence. Such depictions of children as innocent and immature produce hierarchical power relations in which children's ways of knowing are seen as "subordinate knowledge", that is, "knowledge that is naive, minor, disordered, fragmentary and subordinated to the redefined, theoretical discourse of teaching."[29] In this way, the concept of innocent childhood and educational interventions aimed at saving and preserving innocence dictate power relations based on modernist ideas about childhood and children, that is, adolescence and adolescents. The influence of these ideas dictates extremely predictable teaching practices, which avoid conceptual conflicts and do not include anything conceptually difficult.[30] The assumption is that certain original expressive qualities of the students' artistic expression prove the success of the teaching practice.

The pursuit of an objective scientific approach formed an attitude toward children's artwork as a form of art. Consequently, a significant number of researches were object-oriented and focused on the assessment of the aesthetic and formal qualities of children's drawings.[31] Assessing children's graphic development and/or artistic qualities based on their drawings and paintings places great value on the "artefactual remains"[32] of image production while generally neglecting the contextual complexity of drawing practice as a lived social and cultural experience.[33] Such a product-oriented research paradigm gives

29) Ibid., 40.
30) Arthur Hughes, "Reconceptualizing the Art Curriculum," *Journal of Art & Design Education*, no. 1 (1998): 41–49, accessed March 9, 2025, https://doi.org/10.1111/1468-5949.00104.
31) Olga Ivashkevich, "Children's Drawing as a Sociocultural Practice: Remaking Gender and Popular Culture," *Studies in Art Education*, no. 1 (2009): 50–63, accessed March 9, 2025, https://doi.org/10.1080/00393541.2009.11518790.
32) Ibid., 50.
33) Phil Pearson, "Towards a Theory of Children's Drawing as Social Practice," *Studies in Art Education*, no. 4 (2001): 348, accessed March 9, 2025, https://doi.org/10.2307/1321079.

children's artworks the status of independent visual artifacts and objects of analysis.[34]

Modernity is reflected in the curriculum as the aspiration to rationalize the discipline and the insistence on standardization as a mechanism for progress. Myths about technical control led to the establishment of a precise list of strict procedures designed to work in all the environments and with all students and teachers. This includes carefully planned curriculum content as well as precisely defined academically oriented standards that do not encourage research practices. In this way, both teachers and students might be excluded from the chain of living knowledge creation. The art program thus becomes a "hybrid, divorced from contemporary ideas in the spheres of art practice, critical theory, art history or museology."[35]

The aforementioned influences of the modernist view on art and education can be found to a large extent in the contemporary practice of teacher-centered teaching, in the emphasis on the Western canon as a model for the style and content of the subject, the use of prescribed rules for criticism and analysis, the exclusion of different ways of knowing and experiencing, as well as in the fragmentation of the curriculum.[36] However, awareness of these influences does not mean that we should now judge and reject past ideas in a modernist manner, but to build an understanding of how the practice got to where it is. Understanding is important for making informed decisions in the context of opportunities and for seeing more clearly the changing relationships between parts and the whole of

34) Ivashkevich, "Children's Drawing as a Sociocultural Practice," 50.
35) Hughes, "Reconceptualizing the Art Curriculum," 41.
36) Garb, "New Methodologies in Art History: Implications for School Teaching," 347–356, passim.

the teaching process.[37] A meaningful and realistic analysis of teaching practice requires more than weighing the advantages and disadvantages of certain ways of working or singling out certain aspects of work.

POSTMODERN VIEW ON PAST APPROACHES

A teacher must be familiar with the socio-historical contexts that shaped certain "truths" in art education and thus shaped the teaching practice. Teachers must engage their critical awareness of the historicity of subject pedagogy and the historical circumstances of traditional, modern and postmodern (and contemporary) artistic paradigms. Certainly, the teacher must be aware of patterns of bias, blind spots, and intentional exclusions, as well as of the inventiveness, intelligence, and ambition of past approaches.[38]

The past is studied to trace the genealogy of present-day problems. For example, the application of formalism in the curriculum represents a dualistic problem. On the one hand, formalism enabled abstract art, primitive art, and children's artwork to be considered worthy of study, but on the other hand, this application prevented symbolic interpretation as a critical basis of art education. Freedman observed that Clive Bell's formalist theory expanded the possibilities of art, promoting an appreciation of diversity in the visual arts, but also helped establish an artificial dichotomy between form

37) Judith Burton, "The Practice of Teaching in K-12 Schools: Devices and Desires," in *Handbook of Research and Policy in Art Education*, eds. Elliot Eisner and Michael Day (Mahwah/London: Lawrence Erlbaum Associates; National Art Education Association, 2004), 553–575.
38) Neil Walton, "There Are No Formal Elements. Why We Need a Historicist Pedagogy of Art and Design," in *Debates in Art and Design Education*, eds. Nicholas Addison and Lesley Burgess (London: Routledge, 2020), 72–81, accessed March 9, 2025, https://research.gold.ac.uk/id/eprint/29683/.

and content. The problem was exacerbated by the application of this theory in the curriculum as the only, or first, way of analyzing the image.[39]

Attitudes toward traditional arts, the Western canon, and traditional approaches to teaching should also not follow a single line. The practice of traditional teaching consisted of observing nature and imitating previous art.[40] Teaching art according to the traditional conception means passing on the heritage of culture, its forms, skills, and meanings. It follows that most of the art of traditional or indigenous societies is conservative rather than creative. The modern idea, instead of traditional orthodoxy, values new forms or those that the individual discovers anew. In the modern paradigm, teaching practice is based on guiding experimentation and discovery, in order to break the habits and conventions that obscure the sources of art. However, postmodern aspirations require an engaged study of the traditional. Tom Anderson and Melody K. Milbrandt emphasize the social functions of traditional art, which serve to reinforce and transmit basic cultural values and beliefs. Traditional art helps people clarify and consolidate their social relationships, history, customs, and values. The purpose of art or performance in traditional societies is to transmit values and beliefs from one person and one generation to another, and the purpose of the aesthetic element in works of art is to make people pay attention to that message.[41] Postmodern currents, therefore, challenge and reject the modernist emphasis on socially irresponsible individualism in art, which, unintentionally, succeeded more in strengthening certain dichotomies and exclusions.

39) Freedman, *Teaching Visual Culture*, 30.
40) De Duve, "When Form Has Become Attitude and Beyond," 21.
41) Tom Anderson and Melody K. Milbrandt, *Art for Life: Authentic Instruction in Art* (Boston: McGraw-Hill, 2005), 4.

Postmodern and modern ideas are opposed in their understanding of tradition and change. Postmodern art education questions accepted assumptions about nature, children's artistic development, teaching practices, as well as ideas about aesthetic autonomy, normative, and definitive statements. Questions surrounding the social context of art creation and appreciation in the theory and practice of art education have become more legitimate, and therefore issues of race, class, gender, sexual orientation, and multiculturalism are now considered essential for the discourse of postmodern art education.[42]

RECOMMENDATIONS FOR CRITICAL PRACTICE

Postmodern inquiry in art education is closely related to critical inquiry. Nicholas Addison explains that a critical approach should enable students to explore the purpose and meaning of their own and others' work, to study art through the exploration of additional and complementary meanings of immediate perception or personal judgment, meanings that are culturally specific and ideologically conditioned. Art, therefore, should be explored as a social and cultural practice, inextricably linked to its historical context.[43] As a way toward this, a significant number of authors emphasize the importance of including a wider range of visual and material culture, where no single example has a privilege in itself.[44] Visual artifacts are components of beliefs and values shaped by history, politics, and social context

42) Ronald W. Neperud, *Context, Content, and Community in Art Education: Beyond Postmodernism* (New York: Teachers College Press, 1995), 4.
43) Addison and Burgess, *Learning to Teach Art and Design*, 247.
44) Doug Blandy and Paul E. Bolin, *Learning things: Material Culture in Art Education* (Teachers College Press, 2018), passim; Freedman, *Teaching Visual Culture*, passim.

and should not be studied in a vacuum. Critical pedagogy encourages the examination of these viewpoints and allows for the challenging of interest groups such as the state, the church, and other institutional authorities. Engaging with visual culture means broadening one's perspectives and asking questions that go beyond traditional norms. In this way, the perspectives and experiences of historically marginalized voices from different cultures, sexual orientations, and physical abilities can be more fully included in the larger discussion about how the world can be known.[45]

In order for the art teaching to be critical, the teacher should approach the design of the curriculum and the practice itself in the same way as a modern artist approaches themes or ideas. The practice and works of contemporary artists provide multiple experiences and multiple responses and raise the viewers' awareness of certain themes, ideas, and values. The practice of contemporary artists is interdisciplinary, aesthetically radical, inclusive, and multicultural. Contemporary practice in art, craft, and design blurs the boundaries between art and other forms of cultural production. The art object is no longer confined to the gallery, and the practitioner is no longer restricted only to the studio. Just as sites of practice can be anywhere from the natural environment to cyberspace, its methods can be interdisciplinary, spanning from anthropological to psychoanalytic.[46] Curriculum content, in the form of linear and sequenced formalistic content, can hardly support the introduction of such methods. A curriculum based on generative themes, the so-called big ideas, where the content in focus has the common functions of art in different cultures and the promotion of social change, builds space for the application of critical methods. The

45) Burton, "The Practice of Teaching in K-12 Schools: Devices and Desires," 553–575.
46) Addison and Burgess, *Learning to Teach Art and Design*, 2.

Croatian curriculum of the subject Visual Culture in primary schools and the subject Visual Arts in high schools[47] is quite open and based on generative themes. However, the number of classes is limited, and if appropriate integrated teaching is not implemented, there is a risk that student learning will not be realized as intended.

A teacher using an interdisciplinary approach should consider the methodological resources from other subjects in the school curriculum, such as semiotics, media or cultural studies, geography, ecology, religious studies, and interculturalism. It is important to develop an awareness and openness to such possibilities and to learn to recognize the potential reciprocity between art and other areas of the curriculum. The contemporary conception of art is undoubtedly the most radical in the pedagogical sense because it questions all institutional frameworks. The application of the modern conception of art in teaching practice has the potential to democratize and merge the roles of teacher and student, making education a non-hierarchical, collaborative endeavor.[48]

Critical teaching requires a more constructive use of language as a means of communicating, developing ideas, thinking, and understanding the experiences that form the basis of creation. It is also important how artists and, therefore, students as well come to represent these experiences. Addison[49] advises teachers to help students recognize the ways in which artwork, craft, and design convey meaning differently from the way language conveys meaning, and to understand the

47) *Kurikulum nastavnog predmeta Likovna kultura za osnovne škole i Likovna umjetnost za* gimnazije [Curriculum for Visual Culture in Elementary Schools and Visual Arts in Grammar Schools] (Ministarstvo znanosti i obrazovanja, 2019).
48) Burton, "The Practice of Teaching in K-12 Schools: Devices and Desires," 560.
49) Addison and Burgess, *Learning to Teach Art and Design*, 247–248.

significance of that difference. Discussing art and artists is an often-overlooked aspect of the art curriculum. Given the limited time available in art classes, the emphasis has traditionally been on practical work. When student work is grounded in personal experience and enriched by critical understanding, the creation becomes more meaningful to the student. Encouraging students to think, explore, and discuss the nature and purpose of art should be accomplished in ways that help students take responsibility for their own learning and support the creation of their own meaningful artworks. As artistic practice is an expressive, communicative and purposeful act, it is not surprising that people wanted to understand the social and cultural significance of such practice both in terms of the objects or events themselves and in relation to the purposes for which they were or could be used. According to Nicholas Addison, the social and critical act of discussion is a common means through which this takes place,

> (...) a social process supplemented and extended through written and filmed discourses in which participants (in the contemporary field: artists, audiences, collectors, communities, critics, curators, historians) propose and defend, champion and critique practices that reach into every corner of people's lives (from the built environment to the digital screen). It is only through participating in discussion that pupils can begin to consider the questions that arise from these discourses in order to understand how their own practice relates to wider concerns and to enable them to contribute to contemporary debates in the field, whether they be on matters of aesthetics, economics, environmental sustainability, morality, purpose or taste.[50]

50) Ibid., 247–248.

David Thistlewood proposed, as a criterion for inclusion in the critical canon of school art, "the notion of what, from the domain of experience, stimulates the creativity of the representative practitioner."[51] The realm of experience, that is, the contexts in which creation takes place, is as legitimate a focus for critical inquiry as the work of art itself. However, teaching often begins with the work of art rather than its context, and therefore research tends to focus on formal and stylistic features. By shifting the starting point from the work of art to the contexts that determine and condition cultural production and the types of experiences and artifacts that can stimulate responses and form the basis for research, established practices can be radically altered. Such teaching can enable students to challenge the idea of a fixed solution and to explore the dynamic interactions of dialogue as they build ideas from different mutual responses. Instead of promoting the search for a single correct answer, where the teacher is the distributor of indisputable knowledge, critical practice should encourage awareness of different possibilities in terms of communication and the influence of each artist in their art-making.[52]

Because appropriate curriculum content is sometimes based on the idea of promoting consensus, teachers are often concerned that conflict in the curriculum will only confuse students, and teachers are careful not to teach about professional conflict in school. However, if education is to be intellectually challenging, educators must take responsibility for teaching about conflict because conflict often gives meaning. If cultural institutions in a democracy are to educate enlightened citizens who participate in political decision-making and work together to improve

51) David Thistlewood, "Critical development in critical studies," in *Critical Studies and Modern Art*, eds. Liz Dawtrey et al. (Milton Keynes: Open University, 1996), 1–8.
52) Addison and Burgess, *Learning to Teach Art and Design*, 247–248.

cultural conditions, then relationships and conflicts of meaning in the field of imagery must be addressed in the curriculum.[53]

The complexity of teaching about diversity or any other social issue related to visual culture, such as multiculturalism or ecology, requires a deeper understanding of all those involved in education, as well as the general public. The character of teaching and the institutional boundaries of schooling, even seemingly neutral aspects of schooling such as timetables, must be reexamined if such an understanding is to be achieved.[54]

When critically dismantled, hierarchy in classrooms and schools should enable real collaboration and collegiality. Critical pedagogy offers non-rule-bound, participatory instruction that involves the co-construction of knowledge between students and their teachers through careful listening and open dialogue, in order to explore the widest range of learning possibilities. In order to understand the different ways in which one's subjectivity, knowledge, and identity are formed as a result of existing in certain political, economic, and aesthetic environments, extensive study and sifting of competing hypotheses and viewpoints are necessary. In this situation, the teacher's role is that of an extremely knowledgeable member of the learning community.[55]

The art curriculum itself cannot be held solely responsible for the way the subject is perceived, valued, understood, and ultimately taught. Teachers' constructions and reconstructions of the notion of arts curriculum are shaped by the combination of experiences they encounter and reconsider, in various formal and informal settings and relationships, over a long period

53) Freedman, *Teaching Visual Culture*, 124.
54) Ibid.
55) Barton, "The Practice of Teaching in K-12 Schools," 561.

of time. As for students, art is inseparable from the teacher, because the tasks, materials, goals, and lessons are imbued with the teacher's personal identity. Teachers' actions in art education are political in nature, as their decisions about whether to follow a disciplinary, socio/cultural, or other approach are ideological choices. Acting following an ideological choice is a political action. Awareness of differences enables choices to be made, while unquestioning and unreflective acceptance of a position makes choices impossible. Teachers can either be aware of the political choice they have made or act on unexamined assumptions, in which case choices are limited.[56] Making transparent how teachers translate their subject knowledge into practices that either support or hinder young people's learning needs to be the subject of discourse about the conception of the subject itself.[57]

CONCLUSION

In the paper, we explored the issue of a critical approach in teaching, which draws a lot from critical pedagogy in terms of guiding principles, which we consider important for developing competences for lifelong learning. We consider the issue of art criticism in the classroom is worth exploring. George Geahigan has highlighted several important premises in the practices of art criticism, and his guidelines are consistent with what we believe is important in shaping critical practice. This author first tackled certain terms, emphasizing that they can have multiple meanings, and if not precisely defined, can create an intellectual problem. For example, he states that the concept of art criticism is linked to critical discourse, that is, the meanings

56) Cary, *Critical Art Pedagogy*, 3–6.
57) Barton, "The Practice of Teaching in K-12 Schools," 571.

of critical research and discourse are mixed, so that students in art criticism classes observe works and talk or write about them. In this way, he leaves out what critics do in their work, which involves problem-solving in an effort to understand a work of art whose meaning is initially unclear. What is seen and understood in a work of art is always a reflection of the critic's background knowledge. And since it is, efforts to secure such knowledge must be recognized as an essential part of what critics do.[58]

In addition to clearly defining terms, George Geahigan argues that clearly defined procedures that apply to all classrooms and all conditions are not adequate, because in art criticism there are processes that go back and forth between interpretation and evaluation as the research continues. The problem of designing instruction for reflective thinking and inquiry in the classroom is not a problem of formulating a procedure for thinking, but rather of identifying the conditions that will encourage reflection and research. A key role here is played by what Dewey calls the "problem situation" in stimulating critical reflection. Reflection does not just happen automatically; certain conditions must be present. Reflection occurs when a normal train of thought or usual way of thinking is blocked or interrupted. Recognizing the problem depends both on the nature of the artwork and on the knowledge and understanding that the viewer brings to viewing that work.[59] Therefore, in critical teaching, the teacher does not convey universals, but looks for potentials for reflection and discussion. In order to do that, the teacher must be aware of the origin and place of certain knowledge and make certain choices, aware that those choices are shaped by their ideology.

58) George Geahigan, "Models of Critical Discourse and Classroom Instruction: A Critical Examination," *Studies in Art Education*, no. 1 (1999): 6–21, accessed March 9, 2025, https://doi.org/10.2307/1320247.
59) Ibid.

There is also the possibility that the ideological choice is wrongly defined, that is, the teacher believes that they have made a certain ideological choice, but their actions and the practice say otherwise. This is why it is important to define terms and what such an ideological choice means in relation to the student during the course of the lesson, not in the assumed future. It is important to define choices in the context of what we expect to develop in students. The curricula define competences – what they mean and how they manifest in each student's future. The task would then be to define what this means for the student in the context of art education at the present moment. What does the student do and know now? What can and what is the student allowed to do? And more importantly - how does the student feel and what kinds of relationships are built in art classes? Answers to these questions will give us a clear indication of whether we are on the right path.

It should not be hard to notice when someone enjoys, admires, and marvels at research and discovery. The motivation to communicate an idea or convey a message should not be invisible. Likewise, it should be evident that one is engaged, playful, and curious while experimenting, trying, and transforming, as well as when enjoying the joint venture, certain that one's contribution will be valued.

Recommendations for critical practice presented by various authors, as well as for practices of art criticism in the classroom as advocated by Geahigan, require high competence from teachers, which in turn raises issues of additional training and changes needed in initial education. Reexamining the origin and influence of certain knowledge, the origin and influence of certain ideologies, and the reasons for the positivist heritage being deeply rooted in art education at all educational levels would be a significant step forward.

BETWEEN TRADITION AND MODERNITY: APPROACHES TO TEACHING ART HISTORY IN SECONDARY SCHOOLS IN CROATIA

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ABSTRACT

In Croatia, the teaching of art history within the framework of the grammar school subject Visual Arts began in 1960 and continues to this day. After the subject was introduced into Croatian grammar schools, there was a strong need to design its content and didactic structure. This paper provides a critical review of the methodological approaches that have shaped art history teaching in Croatian grammar schools over time. It highlights the contributions of prominent art historians, whose scholarly and, particularly, pedagogical work has helped define the main methodological coordinates for teaching and learning visual arts.

KEYWORDS:

Visual Arts, grammar school, Grgo Gamulin, Milan Prelog, Jadranka Damjanov

INTRODUCTION

One of the significant moments in the history of art history in Croatia was the introduction of *Likovna umjetnost* (Visual Arts) as a secondary school subject in grammar schools in 1960.[1] This was, among other factors, the result of the efforts of

1) "Nastavni plan i program za gimnaziju" [Teaching Plan and Programme for Grammar School], *Prosvjetni vjesnik*, 13/8 (1960): 161–201. For more details, see Josipa Alviž and Jasmina Nestić, "Učenje i poučavanje Likovne umjetnosti u srednjoškolskome odgoju i obrazovanju – kritički osvrt i mogućnosti reforme" [Teaching Visual Arts in Secondary Education – Critical Review and Possibilities for Reform], in *Institucije povijesti umjetnosti: zbornik 4. kongresa hrvatskih povjesničara umjetnosti*, eds. Ivana Mance, Martina Petrinović, Tanja Trška (Zagreb: Društvo povjesničara umjetnosti Hrvatske; Institut za povijest umjetnosti, 2019), 233. It is important to emphasize that the situation was different in classical grammar schools, where art history content had already been taught as a separate subject in the 1930s. See *Programi i metodska uputstva za rad u srednjim školama* [Programmes and Teaching-Method Instructions for Work in Secondary Schools] (Beograd: Državna štamparija Kraljevine Jugoslavije, 1936), 31, 349–350.

two of the most prominent Croatian art historians of the time: University Professor Grgo Gamulin, who served as head of the Department of Art History at the Faculty of Humanities and Social Sciences of the University of Zagreb, and Milan Prelog, who was an assistant professor in the same department.[2] Their key idea was to introduce art history content into Croatian grammar schools through the compulsory subject Visual Arts, independent of the subjects *Crtanje* (Drawing) and *Povijest* (History), in which such content had been integrated during the 1940s and 1950s. In doing so, Gamulin and Prelog laid the foundations for a completely new didactic approach to visual arts education at the secondary school level, with art history occupying a particularly important place.

The reforms of grammar school education in Croatia that followed in the decades after the introduction of the subject Visual Arts led to the creation of new curricular documents that defined approaches to teaching and learning visual arts. In this regard, the new subject curriculum from 2019 is particularly important, as it introduced a significant didactic shift that aligned the subject with contemporary educational guidelines. The aim of this paper is to provide insight into the changes in didactic approaches to teaching the subject Visual Arts that have taken place since its introduction into grammar schools. The paper also highlights key documents and experts who have significantly influenced their development.

2) See Josipa Alviž and Jasmina Nestić, "Uvođenje povijesti umjetnosti u općegimnazijsko obrazovanje – doprinosi Grge Gamulina i Milana Preloga" [Introduction of Art History in High School Education – Contributions of Grgo Gamulin and Milan Prelog], *Peristil: zbornik radova za povijest umjetnosti*, no. 1 (2021): 129–139.

VISUAL ARTS PRIOR TO BECOMING AN INDEPENDENT SUBJECT – DIDACTIC SUBORDINATION TO THE SUBJECTS OF DRAWING AND HISTORY IN THE 1940S AND 1950S

Up until the mid-20th century, art history content was taught in grammar schools only to a limited extent, within the subject Drawing, which was taught from the first year of (lower-level) grammar school. However, the history of visual arts was predominantly covered in the upper years of secondary education (in the upper-level grammar school). During the 1940s and 1950s, minor changes occurred within this subject, both in its content and its name, but the focus remained on students' practical artwork, with art history topics addressed only in the higher grades. These topics were developed and presented chronologically, from Palaeolithic art to the Modern Age, including examples of national art.

In the 1944 curriculum, we find an explanation of the didactic connection between drawing and the history of art within the subject then called *Crtanje i povijest likovne umjetnosti* (Drawing and the History of Visual Arts), which emphasizes that "by developing a sense of artistic experience, the capability for and the sense of artistic expression are also developed,"[3] and that it is important to teach students to properly understand artistic phenomena within their corresponding socio-historical and cultural context.[4] Art history content was covered in the final two years of the subject (in Grades 7 and 8), and it included a general and national overview of art through a chronological approach. According to the 1945 teaching programme, the subject Drawing is taught throughout the first seven grades

3) All translations of the quotations are by the authors.
4) *Nastavni plan i program za gimnazije* [Teaching Plan and Programme for Grammar Schools] (Odjel Narodne prosvjete ZAVNOH-a, no. 803, November 1, 1944), 36.

of education, and art history content appears within the subject over the course of three years. In Grade 5, students are introduced to the characteristics of different art forms (sculpture, painting, graphic art, and architecture) along with an overview of Palaeolithic and primitive art. In Grade 6, artworks continue to be presented in chronological order (selected segments from the art of Antiquity to the Middle Ages, with references to national and Slavic art). In Grade 7, the focus is on Baroque art, the 19th century, and the contemporary era.[5] From the succinct explanations, it is clear that the art history content is structured primarily to support the further development of students' drawing skills, as their study is conducted "through drawing and the recording of the most characteristic style features of individual groups of figures."[6] According to the 1948 programme, Drawing was taught during the first six years, and art history content was covered within the subject in Grade 4 (10 lessons), Grade 5 (15 lessons), and Grade 6 (20 lessons), based on a chronological overview of art.[7] In the succinct instructions for content delivery, it is stated that, among other things, students should be taken to museums and galleries for exhibitions; they should observe architecture and monuments in person, alongside their teachers; and that "lectures on art history should, whenever possible, be accompanied by images and projections."[8] Expert confirmation of the shortcomings and inadequacy of this kind of art history content organisation within the subject Drawing can be inferred from the critical texts by

5) *Nastavni plan i program za gimnazije i klasične gimnazije: za školsku godinu 1945.–1946.* [Teaching Plan and Programme for Grammar Schools and Classical Grammar Schools: For 1945–1946 School Year] (Zagreb: Nakladni zavod Hrvatske, Ministarstvo prosvjete Federalne Hrvatske, 1945), 100–101.
6) Ibid., 101.
7) *Nastavni plan i program za gimnazije (od I. do VIII. razreda)* [Teaching Plan and Programme for Grammar Schools (from 1st to 8th Grade)] (Zagreb: Ministarstvo prosvjete Narodne Republike Hrvatske, 1948), 216–220.
8) Ibid., 220.

Grgo Gamulin, one of the leading art history authorities in Croatia at the time. Gamulin regarded art history as a cultural-historical subject and believed it should not be tied to drawing in any way. He also criticised the fact that art history classes were taught by drawing teachers, deeming them inadequate for the role, in contrast to art historians who had completed their studies at the University of Zagreb – specifically, the Faculty of Humanities and Social Sciences, which was the only institution offering the art history programme in Croatia at the time. He further pointed out the lack of essential teaching aids and materials, with classes often being conducted without projectors or visual resources.[9] In light of the above, it can be inferred that the aforementioned programmes did not place sufficient emphasis on the didactic specificities of teaching art history, and that the content of art history was merely an appendix to drawing, which was regarded as the essential foundational skill to be developed through the subject.

Due to the changed political, social, and economic circumstances following World War II, the 1950s in Yugoslavia, and similarly in Croatia, were, among other things, marked by significant reforms in the educational system.[10] These changes also affected the position of art history within grammar school teaching programmes. Specifically, since 1954, art history content was separated from the subject Drawing and began to be taught as part of the subject *Povijest i povijest*

9) Grgo Gamulin, "Gimnazije – škole opće naobrazbe (Problemi za diskusiju)" [Grammar Schools – General Education Schools (Issues for Discussion)], *Pedagoški rad*, no. 2–3 (1951): 61–62.
10) For more details on the state of schools in Croatia after World War II, see Dragutin Franković, *Povijest školstva i pedagogije u Hrvatskoj* [History of Education and Pedagogy in Croatia] (Zagreb: Pedagoško-književni zbor, 1958), 425–453. For more details on the need for reform in grammar schools, see the titles in note no. 4 in Alviž and Nestić, "Uvođenje povijesti umjetnosti u općegimnazijsko obrazovanje," 136.

umjetnosti (History and Art History).[11] From 1955 onwards, it was incorporated into the subject *Historija s historijom kulture i osnovama društvenog i državnog uređenja FNRJ* (History with Cultural History and the Basics of Social and State Organisation of the Federal People's Republic of Yugoslavia),[12] which included content from history, fine arts, music, philosophy, and religion, taught from a diachronic perspective. The didactic guidelines for this teaching programme emphasised the need to move away from the previous *ex cathedra* instruction, where students were passive recipients of knowledge, towards greater student involvement in the learning process, and the use of modern teaching aids and active teaching methods. Along these lines, obligatory *Seminari iz društvenih ili prirodnih znanosti* (Seminars in Social and Natural Sciences) were introduced, in which students were guided to independently or collaboratively research specific topics and issues, read literature, engage in classroom discussions, and present the results of their problem-oriented research. The separation of art history from drawing, which occurred for the first time in the previously mentioned 1954 programme, was justified by the observed low level of aesthetic culture among students upon completing grammar school.[13] Although the programme itself emphasized that, wherever possible, art history content would be taught by qualified professionals – specifically, art historians – this attempt at integration of the art history content into history lessons was met with disapproval from experts. In his response to this programme, Professor Gamulin argued that such an amalgamation of subjects was unjustified both

11) "Nastavni plan i program za V. razred gimnazije" [Teaching Plan and Programme for the 5th Grade of Grammar Schools], *Prosvjetni vjesnik*, no. 9 (1954): 93–106.
12) "Nacrt novog nastavnog plana i programa za više razrede gimnazije" [Draft of the New Teaching Plan and Programme for Higher Grades in Grammar Schools], *Prosvjetni vjesnik*, special edition of April 15, 1955.
13) "Nastavni plan i program za V. razred gimnazije," 95.

in terms of content and methodology. He pointed out that these are distinct fields of study with different methodological foundations: "While the methodology of history is based on providing information and understanding, the methodology of art history is rooted in experiencing."[14]

In his review of the current position of art history in the grammar school teaching programmes, Professor Gamulin also presented his expert views on the didactic principles for teaching art history, uncompromisingly stating that it had to be established as a separate subject and taught by trained art historians. These didactic principles are as follows: 1. the importance of direct visual engagement with works of art through projections and other technical aids; 2. the rejection of an exclusively "verbalistic" approach, i.e., teaching "without projections or relying only on their mechanical interpretation"; 3. opposition to the accumulation of teaching content; 4. the interpretation and development of visual sensibility; 5. familiarising students with contemporary artistic production.[15] In his reflections, Gamulin thus laid down very clear methodological guidelines in the early 1950s, which have become and remained the didactic foundation of visual arts education in Croatian grammar schools up to this day.

MILAN PRELOG'S VISUAL ARTS TEACHING PROGRAMME OF 1960

Gamulin's views and efforts were crucial for the introduction of the subject Art into Croatian grammar schools in 1960. In practice, Art was an overarching term for two subjects – Visual

14) Grgo Gamulin, "Likovna kultura kod nas" [Visual Culture in Our Country], *Kulturni radnik*, no. 5–6 (1956): 13.
15) Ibid., 13–14.

Arts and Music Art – each with its own separate teaching programme and taught independently, with two class sessions allocated per month for each subject.[16] Despite the limited number of lessons, the inclusion of Visual Arts in the grammar school teaching programme represented a significant step in recognising and implementing the educational potential of art history at the secondary school level.

The author of the first teaching plan and programme for the subject *Visual Arts*, published on 8 July 1960, was Milan Prelog, who at the time held the position of assistant professor in the Department of Art History. Prior to developing this programme, in 1959 he had been appointed to the Expert Council of the Institute for the Development of Education of the People's Republic of Croatia, as well as to the Textbook Committee.[17] The introductory section of Prelog's programme emphasises that the objectives of visual arts education are "to cultivate and further develop students' ability to feel, experience, and understand works of art, thereby influencing the development of their emotional lives," and "to contribute to the expansion of students' general education through art history materials."[18] The programme further states that classes should aim to "harmoniously intertwine" historical data on works of art with their formal analysis, with class content divided into three main sections: introduction, historical overview, and contemporary art. However, this structure could only be fully implemented

16) Alvіž and Nestić, "Uvođenje povijesti umjetnosti u opće-gimnazijsko obrazovanje," 136.
17) Josipa Alvіž, "Uloga i mjesto srednjoškolskog predmeta Likovna umjetnost u okviru umjetničkog područja hrvatskog odgojno-obrazovnog sustava" [The Role and Place of the High School Subject Visual Arts within the Arts Education Field of the Croatian Educational System], *Peristil: zbornik radova za povijest umjetnosti*, no. 1 (2021): 204, see note 2.
18) "Nastavni plan i program za gimnaziju – Umjetnost" [Teaching Plan and Programme for Grammar School – Art], *Prosvjetni vjesnik*, no. 8 (1960): 173.

in grammar schools with a socio-linguistic focus.[19] In fact, the subject was taught for all four years only in these types of grammar schools, while in grammar schools with a mathematical and scientific focus, it was taught for only two years. This division has, to a greater extent, remained in place in Croatian grammar schools to this day. The teaching content in Grade 1 was the same for both types of grammar schools, with the aim of familiarising students with the basics of architecture, sculpture, and painting. In the next two grades, students in grammar schools with a socio-linguistic curriculum were provided with a historical perspective, i.e., a comprehensive chronological overview of works of art covering periods, styles, and movements from prehistory to the 20th century. In Grade 4, the programme provided insight into modern and contemporary art. In accordance with this fundamental art history classification, the teaching content was divided into the following sections: in Grade 2, prehistoric art, the art of Antiquity, Islamic art, and the art of the Far East; in Grade 3, the art of medieval Europe, Romanesque and Gothic art, the Renaissance, the Baroque, and the 19th-century art;[20] and in Grade 4, modern art and heritage conservation, highlighting the importance of encouraging students' independent work, which included visits to galleries and art studios, as well as the exchange of ideas with students from art schools.[21] In grammar schools focused on mathematics and science, the Grade 4 programme from socio-linguistic grammar schools, that is, content related to contemporary art and heritage conservation, was taught in Grade 2.[22]

19) Ibid.
20) Instead of the 19th century, the document mistakenly refers to the 20th century; however, the brief description of the teaching content makes it clear that the intention was to focus on the 19th century art. Ibid., 174.
21) Ibid., 173–175.
22) Ibid., 174.

At the end of this programme, concise didactic guidelines were provided for each grade. For Grade 1, the guidelines emphasised that the proper implementation of the planned programme, which introduces students to the world of visual arts, requires the use of illustrative materials (i.e., projections) from "all time periods and all geographic areas" in order to familiarise students with "the immeasurable value and diversity of mankind's artistic heritage,"[23] spark their interest in art, develop their visual culture, and enhance their powers of observation. The guidelines also stressed that the focus should be on helping students understand the significance of visual arts in the lives of people throughout all historical periods and encouraging their active participation in class through conversation, discussion, and commentary on works of art. The didactic guidelines for Grade 1 conclude by stating: "Only secondarily should there be an effort to help students gradually master technical terminology, thus moving closer to addressing formal issues in specific branches of human artistic activity. Given the students' age, abstract modes of expression and a formal-morphological approach to certain issues should be avoided."[24] The didactic guidelines for Grades 2 and 3 were written as a single unit, as the programme for both grades focused on a historical perspective, offering a chronological overview of visual arts. A key concern raised was the insufficient number of class hours, which hindered a "broader, monographic approach to certain 'styles' and individual artists." The guidelines recommended introducing students to the basic characteristics of styles and periods in class, as well as encouraging them to explore additional literature and engage in report writing through extracurricular assignments. In Grade 4, it was considered important to introduce students to contemporary art, "'with a focus on

23) Ibid., 175.
24) Ibid.

practical work,' i.e., direct contact with works of art (analysis of artworks, visits to galleries, and art workshops)." It was noted that it was preferable to associate modern and contemporary works of art with artistic achievements from the past, and that the understanding of art should not be limited solely to painting and sculpture. Rather, it is important for classes to also address issues of modern architecture, urbanism, new spatial and visual concepts, industrial aesthetics, and similar topics. In conclusion, the guidelines state: "At this level, there should be a strong emphasis on developing independent student work, stimulating reports and discussions, and enabling contacts with art workers, applied arts schools, etc."[25]

A unique testament to the didactic features that the Visual Arts subject introduced into the education of Croatian grammar school students in the first decade of its implementation is the annual *Umjetnost i mi* (Art and Us), edited and published by students of the VII Gymnasium in Zagreb under the guidance of their teacher Jadranka Damjanov. The journal was published between the 1960–1961 and the 1968–1969 school year, and the diverse content of its nine issues gives us valuable insight into how the subject Visual Arts was perceived by grammar school students and the professional community. Choosing a journal as a medium to stimulate the activity, creativity, and productivity of grammar school students was, in itself, highly progressive and unconventional – not just at the time, but even in the contemporary educational context. In its own way, it served as a model example of the methodology Professor Jadranka Damjanov used.[26]

25) Ibid.
26) For more information, see Josipa Alviž and Jasmina Nestić, "The Annual *Umjetnost i mi*: Jadranka Damjanov's Contribution to the Beginnings of Visual Arts Education in Croatia," *Život umjetnosti: časopis o modernoj i suvremenoj umjetnosti i arhitekturi*, no. 1 (2022): 130–153.

JADRANKA DAMJANOV'S WORKSHOP-BASED TEACHING AND LEARNING METHOD

Having held the position of the leading authority in the field of art education methodology in Croatia for nearly forty years, Professor Damjanov sought to design and promote teaching methods among teachers that primarily aimed at developing students' attention and perceptiveness through in-depth, investigative observation of works of art. Continuously exploring educational approaches focused on maximising the individualisation of teaching and fostering student interaction, Professor Damjanov advocated for a workshop-based teaching model, in which the primary role was given to methodological exercises, through which students independently, in pairs, or in groups researched individual artworks. Thus, she placed the greatest emphasis on the first methodological postulate of visual arts education: the importance of direct, visual, and even tactile experiences of works of art, as well as the development of students' artistic sensibility and visual literacy.[27] This methodological principle was based on the results of her research,[28] as she believed that the traditional approach often encountered failures in the education system of that time: "The new approach we advocate is continually inspired by the daily

27) See Marko Tokić, "Metodika Jadranke Damjanov – osviještavanje doslovnog vida osjetilnog opažaja" [Jadranka Damjanov's Pedagogical Methodology – Becoming Aware of Direct Perception], *Metodički ogledi: časopis za filozofiju odgoja*, no. 1 (2016): 7–25.

28) In this context, it is important to highlight Professor Damjanov's research on tracking the eye movements of different participants while observing selected works of art using electronystagmography, as well as her research *Kulturni sadržaji u obrazovanju*. For more information, see Jadranka Damjanov, *Pogled i slika/ Eye movements* (Zagreb: Hermes izdavaštvo, 1996); Jadranka Damjanov, Dubravka Janda, Velibor Jerbić, *Kulturni sadržaji u obrazovanju: problemi umjetničkog obrazovanja djece i omladine, I* [Cultural Content in Education: Issues in Art Education for Children and Youth, I] (Zagreb: Zavod za kulturu SR Hrvatske, 1977); Jadranka Damjanov, Dubravka Janda, Velibor Jerbić, *Kulturni sadržaji u obrazovanju: problemi umjetničkog obrazovanja djece i omladine, II* [Cultural Content in Education: Issues in Art Education for Children and Youth, II] (Zagreb: Zavod za kulturu SR Hrvatske, 1977).

failures of the traditional approach. It is also grounded in our scientific research. The research results suggest that education should be nothing more than the process of becoming aware of what one observes, with the teacher's role being to find ways and means to achieve this effortlessly and effectively through lesson planning."[29] She upheld and presented the same principles in a series of her publications, including the secondary school textbooks *Likovna umjetnost I. dio: Uvod* (Visual Arts, Part I: Introduction; 1971) and *Likovna umjetnost II. dio* (Visual Arts, Part II; 1972),[30] the methodology textbook *Vizualna umjetnost i likovni govor* (Visual Arts and Visual Language; 1991),[31] and the book *Umjetnost Avantura* (Art Adventure; 1998).[32] The latter comprises eighty workshops that were held at the then Centre for Culture and Education in Zagreb, which Professor Damjanov began conducting in 1992 as a free, workshop-type school for a comprehensive introduction to visual art works.[33]

Professor Damjanov also designed the online didactic platform *Metodičke sintagme i paradigme* (Methodic Syntagms and Paradigms),[34] where volunteer members of the group called *Avant-garde* collaborated. The group was composed mostly of secondary school art teachers with shared views

29) Jadranka Damjanov, "Novi pristupi obrazovanju" [New Approaches to Education], *CARNet – Časopis Edupoint*, no. 2 (2002); 1.
30) Jadranka Damjanov, *Likovna umjetnost I. dio: Uvod* [Visual Arts, Part I: Introduction] (Zagreb: Školska knjiga, 1971), Jadranka Damjanov, *Likovna umjetnost II. dio* [Visual Arts, Part II] (Zagreb: Školska knjiga, 1972). For further information about the textbooks, see Josipa Alvіž, "Ad honorem et in memoriam Jadranka Damjanov," *Kvartal: kronika povijesti umjetnosti u Hrvatskoj*, no. 1–2 (2016): 87.
31) Jadranka Damjanov, *Vizualna umjetnost i likovni govor: uvod u likovno obrazovanje* [Visual Arts and Visual Language: An Introduction to Visual Arts Education] (Zagreb: Školska knjiga, 1991).
32) Jadranka Damjanov, *Umjetnost Avantura / Art Adventure* (Zagreb: Hermes izdavaštvo, 1998).
33) Ibid., XIV, XX.
34) *Methodic syntagms and paradigms* were initially hosted on the website http://msp.fsb.hr, and later moved to http://infoz.ffzg.hr/msp. Unfortunately, they are no longer available. For more information about the website, see Damjanov, "Novi pristupi obrazovanju," 6.

on art education.[35] The website offered around 500 prepared methodological exercises, along with execution descriptions, worksheets, and visual materials for teachers and students, organised by stylistic periods and years of study. It also included interactive games that enabled students to explore works of art more thoroughly across several levels and through specific problematisations.[36]

In terms of the didactic education of future visual arts teachers, the engagement and contributions of Professor Damjanov are also noteworthy. At the Department of Art History at the Faculty of Humanities and Social Sciences in Zagreb, the oldest faculty in Croatia where this teacher profile was trained, the course *Metodika povijesti umjetnosti* (Methodology of Teaching Art History) was introduced in 1965, thus marking the beginning of systematic training for secondary school visual arts teachers in Croatia, which continues to this day. This course was taught by Professor Damjanov until her retirement in 2002.[37]

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35) The members of the *Avant-garde* group, who were also the authors of the *Methodic Syntagms and Paradigms* website, along with the methodological exercises and games available on it, were: Jadranka Damjanov, Ivan Bogavčić, Vera Ćuže-Abramović, Anastazija Debelli, Danica Franić, Dubravka Gruber, Gordana Koščec, Davor Krelja, Ira Mardešić, Ida Mati, Kristina Rismondo, Jasna Salamon, and Zrinka Tatomir. See Josipa Alviž and Jasmina Nestić, "Likovno djelo u srednjoškolskom obrazovanju – novi doprinosi" [Artwork in Secondary Education – New Contributions], in *Umjetničko djelo u likovnom odgoju i obrazovanju. Zbornik umjetničko znanstvenih skupova 2009.–2011.*, ed. Antonija Balić Šimrak (Zagreb: Europski centar za sustavna i napredna istraživanja, Učiteljski fakultet Sveučilišta u Zagrebu, 2011), 189.

36) For more information about the organization of the website, see Miroslav Huzjak "Obrazovanje na distancu i e-učenje u Likovnoj kulturi" [Distance Learning and E-learning in Art Education], *Metodika* Vol. 11, No. 1 (2010): 15–16; Screenshots of the website can be viewed in Božica Breber, "*E-učenje likovne umjetnosti: analiza alata za učenje likovne umjetnosti i moguća primjena tih alata u nastavi informatike"* [E-Learning in Visual Arts: An Analysis of Tools for Teaching Visual Arts and the Potential Application of These Tools in Computer Science Classes] (Master's thesis, University of Zagreb, 2018), 23–27, accessed November 30, 2023, https://core.ac.uk/reader/299375310.

37) Before that, the methodology of art history classes was taught as part of the Pedagogical Seminar at the Faculty of Humanities and Social Sciences, and at one point, it was taught by Antun Kuman, an academic painter and, at the time, a teacher at the IX Gymnasium in Zagreb. For more information, see Jasmina

Despite Professor Damjanov's efforts, the concept of workshop-based teaching grounded in methodological exercises did not fully take hold in secondary school Visual Arts classes. While some teachers wholeheartedly embraced and sought to implement Professor Damjanov's methods in their teaching, a certain number of teachers were not as receptive to this kind of practice, remaining more loyal to the traditional (classical) art history approach that focused on the stylistic and iconographic analysis of artworks, as well as their socio-historical contextualisation.

BETWEEN THE CHRONOLOGICAL AND THE FORMAL APPROACH TO THE WORK OF ART – VISUAL ARTS IN THE TEACHING PROGRAMMES OF THE 1970S AND 1980S

After the introduction of the subject Visual Arts in grammar schools in 1960, the Croatian education system underwent several educational reforms. During the so-called Šuvar Educational Reform,[38] which began in 1974, the subject

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Nestić, "Povijest metodičke izobrazbe na Odsjeku za povijest umjetnosti i poveznice s nastavom Likovne umjetnosti u hrvatskom srednjoškolskom obrazovanju" [History of Teacher Education at the Department of Art History and Relations to Teaching Visual Arts in Croatian Secondary Education], in *Zbornik radova sa skupa 140 godina podučavanja povijesti umjetnosti na Sveučilištu u Zagrebu*, eds. Miljenko Jurković, Dubravka Botica (Zagreb: FFpress, 2022), 186–187. For more information about Kuman, see Ive Šimat Banov, "Nastavnici i kolegiji na Akademiji likovnih umjetnosti 1907.–1997." [Faculty and Courses at the Academy of Fine Arts 1907–1997], in *Akademija likovnih umjetnosti 1907.–1997.*, ed. Dubravka Babić (Zagreb: Akademija likovnih umjetnosti, 2002), 634.

38) Stipe Šuvar was a Croatian sociologist and politician who served as the Minister of Education and Culture between 1974 and 1982. He initiated, designed, and implemented the educational reform which came to be known as the Šuvar Education Reform. One of the key features of this reform was the abolition of grammar schools and the introduction of the so-called vocational secondary education. The aim was to create a vocationally-oriented education system that would better connect education with the labour market and the needs of the economy. Secondary vocational education lasted a minimum of three years, during which all students were to have equal access to education and general culture. Grammar schools and vocational schools were integrated into a new type of school whose goal was to prepare all students for both further studies at university and for a profession upon

Art, which still included the subjects Visual Arts and Music, was allocated a total of 70 teaching hours throughout the entire secondary education. The explanation of the teaching timetable stated that Art would be taught either as a separate subject or integrated into Croatian and Serbian language classes and history classes. The teaching schedule was evenly divided between the two subjects, so in practice, each subject was allotted 35 lessons.[39] In terms of content and structure, the Visual Arts programme from 1974, developed with the participation of Professor Jadranka Damjanov, was almost identical to the 1960 programme. It followed the same three-part division: an approach to the artwork, a historical overview from prehistory to the 19th century, and modern art, i.e., the art of the 20th century.[40] With regard to the implementation possibilities of this programme, the explanation states that, depending on the number of teaching hours and the type of school, it could be developed into either a "minimal" or a "maximal" programme without losing its three-part structure. In the "minimal programme," reducing the syllabus to examples illustrating the "main spatial-plastic frameworks of human

graduation. See Stipe Šuvar, *Škola i tvornica: u susret reformi odgoja i obrazovanja* [School and Factory: Towards the Education Reform] (Zagreb: Školska knjiga, 1977); Vladimir Podrebarac ed., *Socijalistički i samoupravni preobražaj odgoja i obrazovanja u SR Hrvatskoj 1974–1984* [The Socialist and Self-Management Transformation of Education in the Socialist Republic of Croatia 1974–1984] (Zagreb: Školske novine, 1985); Helena Perišić, *Reforma srednjoškolskog obrazovanja u Hrvatskoj sedamdesetih godina 20. stoljeća* [The Reform of Secondary Education in Croatia during the 1970s] (Master's thesis, University of Zagreb, 2019).

39) For more information on the subject Visual Arts within the context of Šuvar's educational reform, see Alvir, "Uloga i mjesto srednjoškolskog predmeta Likovna umjetnost," 205–206, note 29; Jasmina Nestić, "Visual Arts Subject in High School Education in Croatia in the Context of Educational Changes and Reforms from the Mid-20th Century to the Present Day," *Croatian Journal of Education: Hrvatski časopis za odgoj i obrazovanje*, Special Edition no. 2 (2021): 175–177.

40) About the 1974 Visual Arts teaching programme, see Ante Marjanović ed., *Osnove nastavnog plana i programa za srednjoškolsko obrazovanje u SR Hrvatskoj* [Fundamentals of the Teaching Plan and Programme in Secondary Education in the Socialist Republic of Croatia] (Zagreb: Školska knjiga, 1974), 61–62.

life" and design was recommended, while in the "maximal programme," the content was to be expanded with examples of painting and sculpture.[41]

In terms of content and didactics, the only significant attempt to change the Visual Arts teaching programme since its introduction in secondary schools was the 1984 teaching plan developed by Jadranka Damjanov.[42] It marks a shift from a chronological to an explicitly formal approach to works of art, focusing on visual language. The examples prescribed or suggested by the programme promote their synchronic understanding, in contrast to the previously dominant diachronic approach to content delivery. This teaching programme placed emphasis on the formal aspects of art, such as colour, surface, line, and volume, along with their various manifestations in works of art, while the chronological overview of art history was relegated to a secondary role.

The content for Grade 1 comprised the first teaching unit, titled *Formal Unity of Visual Media*. This unit was divided into the following lesson topics: A. *Fundamental problems of visual perception (elements of the visual language)* and B. *Fundamental types of organisation of visual language elements*. Lesson topic A was subdivided into six lesson units: 1. *Black-and-white dynamics, tonal contrast, characteristics, and functions*; 2. *Colour as a substitute for tone*; 3. *Colour*; 4. *Colour as hue*; 5. *Boundaries between tonal and colouristic phenomena*; 6. *Line*. Lesson topic B was divided into four lesson units, numbered sequentially following lesson topic A:

41) Ibid., 62.
42) "Zajedničke programske osnove srednjeg usmjerenoga obrazovanja. Jezično-umjetničko područje. Likovna kultura" [Common Programme Basics for Vocation-Oriented Secondary Education. Linguistic and Artistic Domain. Visual Culture], *Vjesnik Republičkog komiteta za prosvjetu, kulturu, fizičku i tehničku kulturu SR Hrvatske*, no. 13 (1984): 4–8.

7. *The correlation of size and quantity, ratio, and proportion*; 8. *Proportion and perspective* (including examples of artworks illustrating various types of perspective); 9. *Composition*; 10. *Depiction as a determinant of composition (fundamentals of iconography)*. For each lesson unit, art examples and correlations with other subjects were provided. In some cases, the units included implementation guidelines in the form of visual language concepts, as well as suggestions for practical exercises. The chronological approach was retained only through recommendations, i.e., a list of artworks for analysis in historical sequence, based on which students were meant to gain a better understanding of the "treatment of colour and form," as well as "issues of representation throughout history," using examples that illustrate the artistic treatment of form in prehistory and the depiction of space, ranging from ancient Egyptian art to the avant-garde movements of the first half of the 20th century. The didactic guideline for lesson implementation states:

> When covering lesson units, the artwork is not yet considered as a whole. Instead, its compositional structure is examined — that is, the way its elements are organised, regardless of whether the work is a painting, sculpture, building, or settlement, in analogy to musical compositions, literary works, or biological structures. The work of art is regarded as a structural whole, not as a medium-specific entity.[43]

The Grade 2 syllabus comprised the second teaching unit, titled *Media, Technical and Historical Differences in Artworks*. It was divided into the following lesson topics: A. *Treatment of the surface (in painting, sculpture and architecture)*, B. *Treatment of volume,* and C. *Treatment of space*. Lesson topic A was divided into 10 lesson units: 1. *Affirmation and negation*

43) Ibid., 8.

of the surface, 2. *Affirmation of the surface in painting*, 3. *Affirmation of the surface in sculpture*, 4. *Affirmation of the surface in architecture*, 5. *Negation of the surface in painting*, 6. *Negation of the surface in sculpture*, 7. *Negation of the surface in architecture*, 8. *Treatment of the edges*, 9. *Non-autonomous and autonomous painting (types of painting)*, 10. *Most common themes in painting–analyses*. Just like in Grade 1, lesson topic B was divided into four lesson units, numbered sequentially after lesson topic A: 11. *Affirmation and negation of volume in sculpture*, 12. *Affirmation and negation of volume in architecture*, 13. *Tectonics and atectonics, balance*, 14. *Attached and freestanding sculpture*. Lesson topic C was also divided into four lesson units: 15. *Affirmation of space*, 16. *Negation of space*, 17. *Space design – architectural constructions*, and 18. *The space-volume relation in urbanism*.

In Grade 3, with an annual allocation of 10 teaching hours, students were to become familiarised with the *Aspects of the 20th-century visual culture* through the following themes: *The modern city, its historical layers, and their treatment* (a. *Planned and unplanned urban expansion*, b. *Urban conservation issues*), *Contemporary architecture* (a. *The housing problem*, b. *Function and design*), *The dismantling of barriers between traditional art forms*; and *The affirmation and negation of science in the visual arts*.

In line with the new focus on visual language, the subject was renamed *Likovna kultura* (Visual Culture). It was no longer associated with a group of historical and social subjects but with the group of subjects from the linguistic and artistic domain — Croatian or Serbian language, literature, theatre and film arts, foreign languages, and Music Culture, with which it continued to share its syllabus. The total number of teaching hours per year was 34, with 17 hours allocated to each subject in Grades

1 and 2. In Grades 3 and 4, instruction in these subjects was conducted "according to the requirements of the profession and developmental needs."[44] In order to sustain continuity in the higher grades regardless of the professional requirements, 20 hours were allocated to content from visual and music culture in Grade 3, following the 10 plus 10 model, as part of the Croatian or the Serbian Language and Literature programme.[45]

In line with the changes made to the teaching programme, Professor Damjanov developed a corresponding methodological approach, which she elaborated on in the book *Vizualni jezik i likovna umjetnost: uvod u likovno obrazovanje* (Visual Language and Visual Arts: An Introduction to Visual Arts Education; 1991).[46] Compiled as a university textbook for students in the course Methodology of Teaching Art History at the Faculty of Humanities and Social Sciences in Zagreb, the book was published during a period of significant socio-political changes that marked the early 1990s in Croatia. These changes had repercussions on the educational system and, consequently, on the teaching of Visual Arts. The new policies introduced during Šuvar's educational reform were annulled, and new teaching plans and programmes were devised.

THE 1994 VISUAL ARTS TEACHING PLAN AND PROGRAMME

The 1994 Visual Arts teaching plan and programme for grammar schools reaffirmed the content of the 1960 teaching plan and programme. This included a return to a three-part structure for

44) Ibid., 2.
45) Ibid. For more information on the 1984 teaching programme, see Alviž, "Uloga i mjesto srednjoškolskog predmeta Likovna umjetnost," 205–206.
46) Jadranka Damjanov, *Vizualni jezik i likovna umjetnost: uvod u likovno obrazovanje* [Visual Language and Visual Arts: An Introduction to Visual Arts Education] (Zagreb: Školska knjiga, 1991).

organising the teaching content, which was once again divided into an introduction to the world of visual arts, a chronological overview from prehistory to the 19th century, and modern and contemporary art.[47] This framework could be fully implemented only within the four-year programme, which was taught in general, classical and language grammar schools, while natural sciences and mathematics grammar schools followed a two-year programme. In this programme, the Grade 1 syllabus mirrored that of the four-year programme, while in Grade 2, the syllabus covered the "principal human settlements (village, town, convent, fortress-castle, metropolis), which were significant for both historical periods and the contemporary world."[48] Unlike previous teaching programmes, the didactic instructions in this programme were far more detailed, guiding teachers to move away from factual learning when covering content and instead focus on cognitive processes and the changes in art. In terms of teaching methods and principles, emphasis was placed on interdisciplinarity, the mandatory use of visual aids (teaching through reproductions, slides or original artworks), and the continuous exposure of students to art, which was highlighted as the most important didactic aspect.[49] In outlining the objectives of the subject, it is stated that, alongside familiarising students with the most prominent works of art, the subject should also enrich students' emotional lives, develop their "manual dexterity" motivate them to engage in social and cultural activism in their surroundings, encourage visits to museums and galleries, and foster a proactive approach to the preservation of cultural heritage and the environment. This teaching plan also increased the number of teaching hours allocated to Visual Arts, as it was

47) "Nastavni programi za gimnazije – Likovna umjetnost" [Teaching Programmes for Grammar Schools – Visual Arts], *Glasnik Ministarstva kulture i prosvjete Republike Hrvatske*, no. 1 (1994): 90–97.
48) Ibid., 90.
49) Ibid.

no longer shared with the school subject Music Art. Thus, from 1994 onwards, both subjects were taught for one hour per week, over the four-year or the two-year teaching cycle, depending on the type of grammar school programme.

The author of the 1994 teaching programme was Radovan Ivančević, a university professor and, alongside Professor Jadranka Damjanov, one of Croatia's leading authorities in visual arts education and visual communications. In 1963, he co-authored a school lexicon on visual arts with Professor Prelog and Professor Damjanov,[50] and popularised the profession through his work as a screenwriter and director of numerous educational documentary and animated films on visual arts.[51] In addition to the previously mentioned textbooks by Jadranka Damjanov, which remained relevant even after the new teaching programme was introduced in 1994, from the second half of the 1990s, notable contributions to the field were also made by Professor Ivančević as the author of four textbooks for the subject Visual Arts.[52]

50) Milan Prelog, Jadranka Damjanov and Radovan Ivančević, *Likovne umjetnosti* [Visual Arts] (Zagreb: Privreda, 1963).
51) See Frano Dulibić and Željka Cipek, "Pojmovni film Radovana Ivančevića" [The Conceptual Film of Radovan Ivančević], in *Radovan Ivančević (1931–2004): zbornik radova/Znanstveno-stručni skup Hrvatski povjesničari umjetnosti Zagreb, 9–10 June 2014*, Đurđa Kovačić and Martina Petrinović, eds. (Zagreb: Društvo povjesničara umjetnosti Hrvatske, 2016), 259–272; Antonija Badurina Žakan and Petra Batelja, "Filmsko stvaralaštvo u službi umjetnosti – obrazovna komponenta u dokumentarnim i element-filmovima Radovana Ivančevića" [Filmmaking in the Service of Art – The Educational Component in Documentary and Single Concept Films of Radovan Ivančević], in *Radovan Ivančević (1931.–2004.)*, 275–284.
52) Radovan Ivančević, *Likovni govor. Uvod u svijet likovnih umjetnosti* [Visual Language. An Introduction to the World of Visual Arts] (Zagreb: Profil, 1997); Radovan Ivančević, *Stilovi, razdoblja, život I. Od paleolita do predromanike. Udžbenik za II. razred gimnazije* [Styles, Periods, Life I: From the Palaeolithic to Pre-Romanesque. Textbook for Grade 2 of Grammar School] (Zagreb: Profil, 1998); Radovan Ivančević, *Stilovi, razdoblja, život II. Od romanike do secesije. Udžbenik za III. razred gimnazije* [Styles, Periods, Life II: From Romanesque to Art Nouveau. Textbook for Grade 3 of Grammar School] (Zagreb: Profil, 1998); Radovan Ivančević, *Stilovi, razdoblja, život III. Umjetnost i vizualna kultura 20. stoljeća. Udžbenik za IV. razred gimnazije* [Styles, Periods, Life III: Art and Visual Culture of the 20th Century. Textbook for Grade 4 of Grammar School] (Zagreb: Profil, 1998).

THE PARADIGM SHIFT IN TEACHING VISUAL ARTS – THE 2019 SUBJECT CURRICULUM

In the early 2000s, educational discourse began to shift towards competency-based education and the definition of clear educational objectives and outcomes. In line with this, Croatia developed a series of curricular documents aimed at modernising the Croatian education system and aligning it with global and European trends.[53] In 2015, the commencement of the *Cjelovita kurikularna reforma* (Comprehensive Curricular Reform) led to the creation of a total of 55 documents, including 52 curricula and three methodological manuals.[54] One of these was also the *Kurikulum za nastavni predmet Likovna kultura za osnovne škole i Likovna umjetnost za gimnazije u Republici Hrvatskoj* (Curriculum for Visual Culture in Elementary Schools and Visual Arts in Grammar Schools in the Republic of Croatia).[55] After being officially approved in January 2019, this curriculum entirely replaced the 1994 teaching plan and programme, remaining in effect until the 2021–2022 school year.

53) For example, one of such curricular documents was *Nacionalni okvirni kurikulum za predškolski odgoj i obrazovanje te opće obvezno i srednjoškolsko obrazovanje* [National Framework Curriculum for Preschool Education and General Compulsory and Secondary Education] (Zagreb: Ministarstvo znanosti, obrazovanja i sporta, 2011).

54) For more information, visit the website *Cjelovita kurikularna reforma*, accessed December 1, 2024, http://www.kurikulum.hr.

55) *Kurikulum za nastavni predmet Likovna kultura za osnovne škole i Likovna umjetnost za gimnazije u Republici Hrvatskoj* [Curriculum for Visual Culture in Elementary Schools and Visual Arts in Grammar Schools in the Republic of Croatia] (Zagreb: Ministarstvo znanosti i obrazovanja, 2019), accessed November 30, 2023, https://skolazazivot.hr/wp-content/uploads/2020/06/LKLU_kurikulum.pdf. The following experts contributed to the Curriculum for Visual Culture in Elementary Schools: Miroslav Huzjak, PhD (Faculty of Teacher Education, Zagreb), Gordana Košćec Bousfield (SUVAG Polyclinic Primary School, Zagreb); Ida Loher, PhD (Academy of Fine Arts, Zagreb); Sonja Vuk, PhD (Academy of Fine Arts, Zagreb) and Dunja Pivac, PhD (Arts Academy, Split). The Curriculum for Visual Arts in Grammar Schools was designed by Josipa Alviž, PhD (Faculty of Humanities and Social Sciences, Zagreb); Maja Ferček, MA (I Gymnasium, Zagreb); Lana Skender, PhD (Academy of Arts and Culture, Osijek) and Elen Zubek (Velika Gorica Gymnasium, Velika Gorica).

Although the number of hours allocated to Visual Arts classes in grammar schools remained the same (one class per week over two or four years), the curriculum introduced a series of innovations aimed at addressing the shortcomings identified in the existing teaching programme, such as a focus on the prescribed curriculum content, content overload, low teacher autonomy, insufficient contemporary relevance for students, the inability to effectively apply modern teaching methods and strategies in regular classes, and a low level of horizontal and vertical subject integration.

As the title of the curriculum indicates, for the first time, the curricula for the primary school subject Visual Culture and the secondary school subject Visual Arts have been consolidated into a single educational document. This consolidation aims to strengthen the vertical connection between the two subjects, which was facilitated, among other things, by defining shared educational objectives and common domains, i.e., the conceptual framework for the subjects, within which the educational outcomes for the subject were delineated. The domains in question are *Creativity and productivity*, *Experience and critical stance,* and *Art in context*. This curriculum design seeks to maximise student engagement in the learning process through active learning and teaching methods. Thus, the achievement of educational outcomes defined in the *Creativity and productivity* domain is based on students' research work and the presentation of their research findings in a chosen medium. In the *Experience and critical stance* domain, the emphasis is on a reflective, analytical, and critical approach to works of art and visual arts problems. The outcomes within this domain aim to develop students' perception, visual literacy, and critical thinking. This is fostered through the analysis of works of art, discussions on various aspects of visuality, sensitising

students to the value of national artistic heritage, and their direct engagement with artworks. Through the *Art in context* domain, students are encouraged to understand the socio-historical, cultural-artistic, philosophical-ideological, and other contextual frameworks that are crucial for art production.

The greatest innovation introduced by the Visual Arts curriculum is an overhaul from a chronological approach to a thematic approach to the subject matter, which has opened up space for addressing works of art from various standpoints (philosophical, cultural, sociological, anthropological, ideological, technological, etc.), with the stylistic perspective being just one of them. This has created additional opportunities for interdisciplinarity, cross-curricular correlation and integration, as well as for the critical examination of visual phenomena. Chronology is still present, and teachers are given autonomy in choosing between a diachronic and a synchronic approach to the teaching content. The thematic concept in Grade 1 is *Art and man*, which encompasses two themes – *The human body in art* and *A worldview*. The theme *The human body in art* is developed through three subthemes – *The body as an object* (i.e., as an object of representation), *The body as a subject* or the bearer of artistic activity, and *The body in traces,* through examples of the deconstruction and simplification of corporeality. The theme *A worldview* is explored through four subthemes: *Different approaches to form*, *The selection and representation of themes characteristic of specific periods*, *Types of perspective,* and *The representation of visual reality in photography, film, and video*. The thematic concept in Grade 2 is *Man and space,* and it is realised through the following subthemes: *Fundamentals of architecture*, *Buildings specific to particular periods and styles*, *Urbanism and residential architecture*, and *The relationship between architecture, sculpture, and painting*. The thematic

concept in Grade 3 is *Art and the interpretation of the world,* which is explored through the themes *Art and spirituality* and *Art and science*. In Grade 4, the curriculum prescribes two thematic concepts. Within the concept of *Art and power*, the following themes are explored: *Art and propaganda*; *Art as a social commentary*; *Social status and the role of the artist*; *Art and censorship*; *Art and popular culture;* and *Institutionalisation, commercialisation, and exploitation of art*. Within the concept of *Art and the creative process*, students explore the development of an artistic idea from a sketch to final realisation within an individual artist's oeuvre. Although at first glance, it may seem that the new curriculum represents a major departure from previous teaching plans and programmes, it still respects tradition in the teaching and learning of visual arts. This is reflected in the choice of themes in Grade 1, intended to introduce students to the world of visuality (building upon the "introductory" Grade 1 themes in the teaching programmes of 1960, 1974, and 1994), as well as in the Grade 2 themes, in which the focus on architecture and urbanism mirrors the two-year programme from 1994.

The curriculum encourages significant teacher autonomy and enables the individualisation of the teaching process through the selection of teaching content (development of themes, selection of artwork examples, and visual culture content); the design and planning of teaching methods (choosing the order in which themes/subthemes are addressed, achieving outcomes, combining outcomes and linking them to specific themes, determining the number of hours allocated to each theme/subtheme); defining outcomes at the level of themes and lessons; selecting teaching activities; choosing teaching strategies, methods and forms of work; selecting teaching materials and aids; and selecting cross-curricular correlations.

CONCLUSION

When the subject Visual Arts was introduced to Croatian grammar schools in 1960, it earned the title of the youngest grammar school subject. The aim of teaching and learning this subject was to familiarise grammar school students with key examples of architecture, urbanism, painting, and sculpture, thereby fostering their general knowledge and cultural education. It also sought to sensitise students to the experience of various visual phenomena, develop their capacity for analytical observation, and encourage a critical attitude towards their immediate surroundings, particularly when addressing issues of contemporary architecture and urbanism. Some of the changes within the subject Visual Arts over the following decades are evident from the subject teaching programmes, which, in addition to subject content, also provide didactic guidelines for implementation. An analysis of these programmes reveals the desire of their authors, often distinguished university professors of art history, for continuous innovation in the approaches to teaching art history at the secondary school level. In the process, two main tendencies were noticed, which at times intertwined harmoniously, and at other times competed with each other. One tendency was to place emphasis on a chronological, or rather, a diachronic approach to teaching content, in which works of art and artistic phenomena were viewed within their respective time periods, art styles, or art movements. This "historical approach" dominated the Visual Arts teaching programmes from 1960, 1974, and 1994. On the other hand, some experts were more inclined to focus on students' research of the formal elements of artwork, specifically on familiarising students with visual language as its key determinant. This approach prevailed in the 1984 teaching programme. In this programme, the diachronic approach was minimised and substituted with the

synchronic approach, which compared artworks from different time periods based on their "visual language" similarities or differences. The most recent curriculum from 2019, however, marks a shift from a chronological to a thematic approach, with teachers being given significant freedom to choose between synchronic or diachronic approaches when addressing specific teaching topics. The new curriculum places equal emphasis on familiarising students with visual language as a fundamental tool for analysing artworks, as well as on their interpretation and understanding within the relevant socio-historical, cultural, artistic, and ideological context.[56]

56) This paper was funded by the research project *Umjetnička baština u razdoblju digitalne reprodukcije – pristupi istraživanju, očuvanju, prezentaciji i poučavanju* [Artistic Heritage in the Age of Digital Reproduction – Approaches to Research, Preservation, Presentation and Teaching] (Faculty of Humanities and Social Sciences, Zagreb, 2024). The paper was translated by Ivana Koruga.

A COMMUNITY MUSEUM IN MILAN: PARTICIPATION AS A FORM OF COUNTER-POLITICS

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ABSTRACT

The article analyses citizen participation in MUBIG, a community museum project, in the Milan's Greco district, curated by a cooperative within a multigenerational residential project. The forms of participatory curatorship that animate the MUBIG project are read here as a counter-narrative against the hegemonic dynamics that focus on urban regeneration, which is used as a Trojan horse to legitimise exclusive housing policies, rising housing costs, and neoliberal culture in general. The article critically analyses participatory practices from a methodological perspective, placing them within the contemporary scientific debate, highlighting in particular the relationship with the neighbourhood through the urban garden, as well as the role of walks and discovery boxes as tools for connecting with the urban and social fabric. Through these three foci, the aim is to demonstrate the political potential of museum participation at the local level, highlighting its function in resistance and its role as an interlocutor with institutions.

KEYWORDS:

neighbourhood museum, participation, urban regeneration, co-curating, community

INTRODUCTION

Can a community museum be a safeguard against gentrification, which attacks cities by driving up housing prices, accentuating the class divide and generating social tensions? How can the active involvement of citizens in practices of co-curatorship, collaborative construction of narratives and participatory museography ensure the dissemination of culture as a barrier

against neoliberal extractivism? Is intergenerationality, as a relational and design practice, successful in fostering identification with a territory, in terms of affection and investment? All these questions lie at the basis of MUBIG, a community museum born in 2020 in the Greco district, in the northeast of Milan.[1]

Participation as a form of political activation in the artistic sphere characterised the social turn of the 1990s, finding its "natural" theatre in the museum, art fairs and the *kunsthalle*. Since the 1970s, museology has also experimented with participation, partly under the impetus of community-based, or participatory art; partly within the framework of a museological reflection dissatisfied with the encyclopaedic and "vertical" paradigm, which the epochal processes such as decolonisation and globalisation have only superficially undermined.[2] More generally, the convergence of the humanities around the theme of representation and its interpretations in the fields of cultural and visual studies also contributed to the process.[3]

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1) The article was submitted in August 2023. Although other essays are being published that place this experience against the background of its socio-cultural context, the bibliography refers to texts published by this date.

2) On the transformation of museums at the turn of the 20th and 21st centuries, in terms of the multiplication of interpretations, see in particular Hilde S. Hein, *The Museum in Transition. A Philosophical Perspective* (Washington/London: Smithsonian Institution Press, 2002); Stephen E. Weil, *Making Museums Matter* (Washington/London: Smithsonian Institution Press, 2002); Gail Anderson, ed., *Reinventing the Museum. Historical and Contemporary Perspectives on the Paradigm Shift* (Lanham: Rowman & Littlefield, 2004); Ivan Karp, Corinne A. Kratz, Lynn Szwaja and Tomàs Ybarra Frausto, eds., *Museum Frictions. Public Cultures/Global Transformations* (Durham/London: Duke University Press, 2006); Simon Knell, ed., *The Contemporary Museum. Shaping Museums for the Global Now* (London/New York: Routledge, 2019). For a critical reading of this process through the lens of social justice, see in particular Richard Sandell, ed., *Museums, Society, Inequality* (London/New York: Routledge, 2002); Richard Sandell, *Museums, Prejudice and the Reframing of Difference* (London/New York: Routledge, 2007); Richard Sandell and Eithne Nightingale, eds., *Museums, Equality and Social Justice* (London/New York: Routledge, 2012); Robert R. Janes and Richard Sandell, eds., *Museum Activism* (London/New York: Routledge, 2019).

3) See for example Charles Jenks, ed., *Visual Culture* (London/New York: Routledge, 1995); Nicholas Mirzoeff, *An Introduction to Visual Culture* (London/New

Creating room for the public's voice in the museum – the traditional stronghold of high and specialised knowledge – entails a Copernican palingenesis that not everyone is willing to face (and, it must be said, sometimes also a trivialisation of the concept of participation that settles for small isolated gestures, without taking into account the political component of listening).[4] Over the last twenty years, however, more and more museums have been including citizen groups, associations, stakeholders, people with histories of marginality and exclusion, but also anyone with a story to tell in the project process.[5] I emphasise, as a condition for a true cultural shift, the aspect of the involvement of stakeholders and more generally citizens whose life trajectories are relevant to the museum's collections from the very beginning of the curatorial process, and throughout its development, possibly not on a voluntary basis but rather for remuneration, as the Van Abbemuseum in Eindhoven does, for example, with its constituent groups.

Having worked with participatory methodology for more than twenty years, I am aware of all the limitations from which the instrument suffers, particularly in the Italian context in which I operate: as Simona Bodo writes, for example, the misunderstanding of the museum as a "Samaritan" that benevolently lands a hand to the most fragile out of sheer "goodness" or "goodwill" is a widespread *vulnus* and an ingrained system of thought.[6] The experience described in this article

York: Routledge, 1999); James Elkins, *Visual studies. A Skeptical Introduction* (London/New York: Routledge, 2003).
4) See Markus Miessen, *The Nightmare of Participation (Crossbench Praxis as a Mode of Criticality)* (London: Sternberg Press, 2011).
5) See Adele Chynoweth, Bernadette Lynch, Klaus Petersen and Sarah Smed, eds., *Museums and Social Change. Challenging the Unhelpful Museum* (London/New York: Routledge, 2021).
6) See Simona Bodo, "Requiem per il museo samaritano? Una provocazione" [A Requiem for the Samaritan Museum? A Provocation], *AGCult*, January 3, 2022, accessed August 26, 2023, https://www.agenziacult.it/notiziario/requiem-per-il-museo-samaritano-una-provocazione/.

is intended to represent an attempt at radical participation, which develops only what the community has agreed upon in a collaborative curatorial practice. Because it is nomadic, without a fixed location, and low-cost, we hope that the case of MUBIG can be inspiring and replicable in terms of method in other contexts as well.[7]

MUBIG: A COMMUNITY MUSEUM AND ITS RELATIONSHIP WITH THE CITY

At a time when the occupation of land in Milan, like in many other European cities, is driven by private speculation, and when the administration's communication strategy aggressively sells the "Milan brand" as if it were not only for the very rich, the real cultural and political challenge is to ask how to protect the few remaining traditional residential areas from being sold at a low price in order to make high profits, following a mechanism of urban cannibalism that makes the city an increasingly exclusive place.

In the spring of 2023, a large number of students set up tents in front of the main Italian universities, starting with the Politecnico di Milano, to express their discontent with the exorbitant cost of housing. The protest, which received considerable media coverage, initiated a necessary and long overdue debate on the dynamics of exclusion and social segregation that characterise our society, which is presented by aggressive propaganda as a carefree reign of "diversity", "inclusion" and "creativity". As the urbanist Lucia Tozzi writes:

7) MUBIG, accessed August 25, 2023, www.mubig.it. For a general overview of the project from an urban planning point of view, see also Borgo Intergenerazionale Greco, accessed August 25, 2023, www.bigreco.it.

> Thanks to the Expo and the post-Expo media campaign, [Milan] has gained a reputation as a welcoming, liveable and cool city. Queen of greenwashing, it has climbed the rankings of sustainable cities while consuming more land, more oxygen and more waste than any other place. In spite of forced privatisation of services, and the concentration of investment in prestigious areas and luxury developments, Milan has proclaimed itself the Italian capital of participatory democracy and progressivism, and the ideal place for young people despite the exorbitant prices of housing and dining. A few kilometres of bicycle paths scattered here and there without any coherent design, small-scale interventions of "tactical urbanism", a massive influx of shared cars, motorbikes and scooters, and a handful of coworking spaces and fablabs have served to fuel the rhetoric of the smart city and innovation, while the proliferation of pseudo-cultural events, the continuous celebration of festivals and weeks dedicated to fashion, cinema, art, literature, architecture, design, but also to food, esoteric sports, emotions and feelings, and pets, has facilitated its hegemonic presence on the national cultural pages.[8]

The village of Greco, on the eastern side of the city (from which its name seems to have originated, evoking Greece, and therefore by extension the "East"), was incorporated into Milan in 1923, like many other small towns amalgamated into what was about to become the "rising city", with the industrialisation so well represented by Futurist paintings:[9] the first Italian metropolis. Until then, Greco was an autonomous

8) Lucia Tozzi, *L'invenzione di Milano. Culto della comunicazione e politiche urbane* [The Invention of Milan. Cult of Communication and Urban Policies] (Naples: Cronopio, 2023). All translations of the quotations are by the author.
9) *La città che sale* (The City Rises) is the title of a famous painting by Umberto Boccioni, 1910–1911, oil on canvas, Museum of Modern Art, New York.

municipality. This is testified by its layout, which starts from the central square with the 17th-century church of San Martino. A canteen for the disadvantaged and homeless, the *Refettorio Ambrosiano* (Ambrosian Refectory), managed by the city's diocese, overlooks the square. Frequented daily by hundreds of people, during the 2015 Expo, it was entrusted to a renowned chef and enriched with contemporary works of art. The rest of the neighbourhood has a few valuable historical traces (e.g. the Segnano Chapel, whose frescoes are preserved in the Louvre; fragments of rural farmsteads and ancient frescoes in the villas *de plaisance*, holiday homes of Milanese aristocratic families),[10] that punctuate the 20th-century configuration, characterised on the one hand by the transformation of some old rural farmsteads, historically intended for a single extended family and its animals, into private single-family dwellings, and on the other by the construction of middle-class apartment blocks that sprang up mainly in the 1960s and 1970s.

The railway tracks leading north-east from the city centre delimit the district on its eastern side, while the southern side is marked by the Martesana canal, the main section of which was covered over during Fascism for hygienic reasons, according to a project that transformed Milan from a city of water into a city of asphalt, changing its connotations forever.[11] The presence of water is central to the history and memory of Greco: many women, in fact, worked as laundresses (with some farmsteads still preserving the stone washhouse); the

10) Gianni Banfi, *Greco ieri. Aspetti di vita e tradizioni di un antico borgo milanese* [Greco Yesterday. Aspects of Life and Traditions of an Ancient Milanese Village] (Milan: Longe Prospicio, 1997). By the same author see also *Greco. Aspetti di vita e tradizioni fra le due guerre* [Greco. Aspects of Life and Traditions Between the Two Wars] (Milan: Longe Prospicio, 1988), and *Quelli di Greco* [Those of Greco] (Milan: Longe Prospicio, 2023).
11) On Milan's recent urban planning policies, see also Jacopo Lareno Faccini and Alice Ranzini, *L'ultima Milano. Cronache dai margini di una città* [The Latest Milan. Chronicles from the Margins of a City] (Milan: Feltrinelli, 2021).

canal had sandy bends here and there used as beaches, while the bridges served as perfect springboards from which to dive. Water was fundamental to agriculture, one of the main pillars of the economy of this area until the 1930s, when it was gradually replaced by labour.[12] The presence of such marked boundaries has ensured the neighbourhood a relatively stable identity over time. Immigration in the 1980s and 1990s led to greater cultural diversity, with the opening of a number of businesses run by immigrants (especially restaurants and grocery stores), but it did not substantially change the neighbourhood, as it happened in the neighbouring Via Padova (Padua Street).

Greco presents itself as an altogether safe community with a lively social fabric: it has numerous citizens' associations, a "social street",[13] a parish centre with multi-purpose halls, a seniors' university, numerous sports grounds – such as the basketball court financed by the NBA player Danilo Gallinari – and some important cultural spaces, including the Leoncavallo social centre, a historic site of left-wing dissident culture, and a rehearsal hall of the Teatro alla Scala (La Scala Theatre).

The cooperative behind the museum's design and curatorship, ABCittà (of which I have been a member for many years, first as an associate and since 2020 as a scientific collaborator for MUBIG), has been active in the field of participatory design for

12) The most important factories in Lombardy, such as Breda, Falk, Marelli and Pirelli, are located right next to the district. During the Second World War they were the scene of a very strong anti-fascist resistance and many workers were deported and killed in concentration camps. The memory of this resistance is preserved and disseminated by the ISEC – Institute for the History of Contemporary Age in Sesto San Giovanni (Milan).
13) "Social streets", an English expression also used in the Italian context, have become quite widespread, especially after the Covid-19 pandemic. They are an informal association of citizens living in the same street, or in the same neighbourhood, who organise themselves to share tools and resources, in the name of greater sociality and subsidiarity. Typical activities of a social street are dinners in courtyards, parties, vintage markets, free yoga or dance classes, etc.

more than twenty years.[14] Composed of architects, sociologists, urban planners, and social workers, ABCittà has over time defined its "ecological" profile, aimed at the empowerment and valorisation of the existing resources therefore counterbalancing the rhetoric of "urban regeneration" as a panacea that, in our opinion, has often brought residents more harm than good.[15] Starting from an awareness of our own shortcomings in this area, ABCittà's assemblies have, over the years, focused on how to communicate, more effectively, the work that has been done. In an aggressive market, where funding is no longer guaranteed by the public sector but increasingly by banking foundations, or in any case by the private sector, we realised that strengthening the network of relations and knowledges already existing on the area would become our objective. In retrospect, when assessing the effects of cultural policies on the city over the last decade, fidelity to a certain understatement, also dictated by the urgency to focus more on people than on the "cult of communication" characterizing the field, proved to be a respectful and protective choice for the neighbourhood's citizens (**Fig. 1**).

14) Based in Milan, the collective has worked mainly in the urban and regional territory, also participating in national and European projects focused above all on the protection of minors, on the fight against prejudices and stereotypes and on the negotiation of conflicts (in prison, in low-income neighbourhoods, in Roma camps etc.). See ABCittà, accessed August 25, 2023, www.abcitta.org.
15) Neil Smith, *The New Urban Frontier and the Revanchist City* (London/New York: Routledge, 1996); Neil Brenner and Nik Theodore, eds., *Spaces of Neoliberalism. Urban Restructuring in North America and Western Europe* (Oxford: Blackwell Publishing, 2002); Veronica Guerrieri, Daniel Hartley and Erik Hurst, "Endogenous Gentrification and Housing Price Dynamics," *Journal of Public Economics*, no. 100 (2013), 45–60; Giovanni Semi, *Gentrification. Tutte le città come Disneyland?* [Gentrification. All Cities Like Disneyland?] (Bologna: il Mulino, 2015).

Fig. 1. A general view of the housing project called BiG, where MUBIG is located. © ABCittà.

THE MUSEUM ON THE DOORSTEP

The MUBIG museum was created within a project, developed by ABCittà since 2016, involving the renovation of an old farmhouse, which had been used until the 1970s and then converted into a complex of mini-apartments. Within the framework of a public-private project, based on the proposal and social design of the collective in agreement with the financiers, the flats have been allocated to three groups of residents: university students or young workers, self-sufficient elderly people, and single parents with children (only the latter sent by the Municipality's Social Services). ABCittà plays the role of a service provider, based on a 30-year agreement (**Fig. 2**).[16]

16) Anna Chiara Cimoli, *Un quartiere, una corte, un museo. Il modello BiG/MUBIG a Greco, Milano* [A Neighbourhood, a Court, a Museum. The BiG/MUBIG Model in Greco, Milan], in *Per una Nuova Casa Italiana. Prospettive di ricerca e di progetto per la post-pandemia*, eds. Michela Bassanelli, Imma Forino, Luca Lanini and Marco Lucchini (Pisa: Pisa University Press), 2023, 64–73. The paper was presented at the national conference Per una Nuova Casa Italiana 2, DESTEC – Università di Pisa and DAStU – Politecnico di Milano, June 15, 2022.

Fig. 2. The area prior to redevelopment. © ABCittà.

The project, whose first inhabitants arrived in 2019, envisages rent at reduced prices, decidedly advantageous compared to the average cost of housing, within a framework of skills and services exchange both within the complex and aimed at the neighbourhood. Intergenerationality is considered here a powerful tool in order to overcome the fragmentation that characterises life in large cities, constituting a very serious brittle point. Numerous common spaces and facilities are available (meeting room, laundry, bike workshop, climbing wall, condominium library that also serves as a coworking and study space, archive, children's play area). There are also activities encouraging residents to participate (book club, care of the urban vegetable garden, zero-mile market, food distribution for vulnerable families, cultural events, etc.). The pact is in fact based on the commitment to dedicate a certain number of hours, approximately ten per month, to social activities and participation in the life of the neighbourhood, on a voluntary basis and welcoming the proposals of each inhabitant. It happens, for example, that some of the elderly make themselves available for babysitting or help with children's homework, while

the young people, who are freer in the evenings or at weekends, take care of cultural events or ensure the distribution of food and medicine on cargo bikes.

The long and slow process of integrating into the neighbourhood, for those of us who had not lived there before, was a real challenge, and a discovery. The fact that we moved the cooperative's headquarters here, guaranteeing a presence during office hours, allowed us to get to know well both the new inhabitants, who gradually chose to settle in Greco, and the citizens of the neighbourhood, some of whom turned out to be very strong allies. We formed a partnership based on collaboration and friendship with the historian of Greco, Gianni Banfi, a tireless scholar of the neighbourhood as well as a cultural animator. Thanks to his own networks and empathy, Gianni opened the doors to places and relations that, in an exponential way, allowed us to encounter a rich, stratified memory, in which rural and working-class Milan intertwines with the new face of the city.

The neighbourhood museum project was born after a long phase of listening within the Museums and Society working group of the cooperative. From the start it was conceived as a fluid and "light" project, without a physical location but capable of collecting and reviving memory, while connecting old and new inhabitants. MUBIG, which received funding from a private foundation,[17] was designed in collaboration with two partners: the Pinacoteca di Brera, the prestigious national museum directed by James Bradburne, and a local radio station called Stazione Radio. I have described the motivations and dynamics of these collaborations elsewhere.[18] Here, I am particularly

17) MUBIG was financed by the Fondazione di Comunità Milano.
18) Anna Chiara Cimoli, "Il museo di quartiere: agopuntura culturale per 'modeste rivoluzioni'" [Neighbourhood Museum: Cultural Acupuncture for 'Modest

interested in specifying the meaning of the collaboration between a small *agit-prop* group and a large national museum, based on the common desire to explore the relationship between the museum and the neighbourhood. The Brera Art Gallery, located in the neighbourhood of the same name, once the lively cultural centre of popular and bohemian Milan, now home to luxury showrooms and representative offices, was in fact interested in the methods used by ABCittà in facilitating dialogue with citizens and weaving relationships on a local scale. Within the framework of the collaboration, through a number of workshops, the educational staff of the two museums exchanged skills and practices, following a peer education model that drew on the *savoir-faire* that each had in its toolbox (for Brera, expertise in caption writing, mediation aimed at children and families, digital communication tested and enhanced during the recent pandemic experience; for ABCittà, expertise in cognitive accessibility, easy-to-read writing, active listening techniques). An attempt was made never to resort to the "centre-periphery" polarisation (the centre going to the periphery with a "colonial" or "Samaritan" approach), nor to the concept of "culturally-based regeneration" (Greco does not need to be "regenerated", let alone by external actors). Sharing this approach from the outset made it possible to establish a pact of clarity and "protection" with respect to the project.[19]

MUBIG aims to enhance the history of the neighbourhood not in a nostalgic but in a project-oriented way, with a focus on young

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Revolutions'], *ÆS Arts+Economics*, April 2023, 150–163; Id., "'A Sense of Place'. Musei e questione abitativa" ['A Sense of Place'. Museums and the Housing Issue], in *Il museo necessario. Mappe per tempi complessi*, eds. Simona Bodo and Anna Chiara Cimoli (Busto Arsizio: Nomos edizioni, 2023), 179–196; Id., "'Decolonising' Museums Through Experimental Practices. The Case of MUBIG, a Neighbourhood Museum in Milan," *Studia de Arte et Educatione*, no. 17 (2022), 61–72.

19) See the video made by the Pinacoteca di Brera and published on its YouTube channel, accessed August 26, 2023. https://bit.ly/4imofnL.

people. The activities it proposes – exhibitions, urban walks, discovery boxes, and other actions that will be described in the next paragraph – are designed with those inhabitants who have shown a desire to collaborate, within the "pact" I mentioned above.

PARTICIPATION IN PRACTICE: METHODS, ACTIONS AND PERSPECTIVES

The museum's project design largely overlapped with the Covid-19 lockdown (in Milan, two long periods between 2020 and 2021). The forced isolation and confinement at home prompted a reflection that has filtered into the process, which was forcedly transferred online. In collaboration with Greco Positiva (Positive Greco), an association of citizens active in the protection and enhancement of local tangible and intangible heritage, a call for documents was issued, starting with the question of which places in the neighbourhood were the richest in memory. The call was circulated via social networks and through postcards distributed in mailboxes and in the few shops that were open (pharmacies, grocery shops...). We received a huge amount of material (digital images, vintage photos and entire albums, scans of letters and documents of various kinds, books, pamphlets...) which we acquired digitally and which forms the core of MUBIG's digital archive.

Starting from this invaluable piece of public history, we worked with Stazione Radio to create a series of podcasts which, by referring to a map (both digital and paper), and using QR codes, allow a visit to the neighbourhood through the memory of its inhabitants.[20] The launch of the podcast (spring 2022)

20) Izi.Travel, accessed August 25, 2023, https://izi.travel/it/fe1b-mubig-museo-di-comunita/it.

was accompanied by a series of urban walks conducted by the inhabitants themselves, attended by a total of about 500 citizens. The word-of-mouth triggered by this process brought back to Greco families who had lived there in the past and who contributed to the reconstruction of pieces of history through a programme of interviews and the collection of documents for the museum collection (**Fig. 3**, **Fig. 4**).

Fig. 3. Gianni Banfi, a co-curator of MUBIG and neighbourhood resident, during the recording of the podcast. © ABCittà.

Fig. 4. One of the urban walks promoted by MUBIG, Spring 2022. © ABCittà.

Fig. 5. Detail of an exhibition on the transformation of the building and the neighbourhood, 2022. © ABCittà.

Fig. 6. The director of the Pinacoteca di Brera, James Bradburne, in dialogue with the inhabitants of the Greco district as part of the exhibition co-curated with MUBIG, May 2022. © ABCittà.

In May 2022, in collaboration with the Pinacoteca di Brera, we co-curated an exhibition of self-portraits by the 20th century Italian artists (Dino Buzzati, Fausto Melotti, Bruno Munari, and Mimmo Rotella) from the Cesare Zavattini Collection preserved in the museum. The exhibition *Inhabitants* started from the question of where to place the threshold between self and others, between individuality and collectivity, particularly in the light of the pandemic. Around the exhibition, a palimpsest of activities was built including a portrait workshop in collaboration with a neighbourhood art school, a talk with director James Bradburne, a visit to the parish, which, as we discovered on this very occasion, holds two ancient works from the Brera collection, and more (**Fig. 5**, **Fig. 6**).

The other activity co-designed with the Pinacoteca di Brera refers to two *discovery boxes* dedicated to the themes of physical and of perceived borders, based on a suggestion by the inhabitants, who have often highlighted the centrality of the border in the life of the neighbourhood, both in its tangible dimensions (the railway, the canal, etc.) and in immaterial ones (defined by class, gender, employment, age, etc.). The two series of discovery boxes, each produced in several copies, are designed to be lent, following the classic library mechanism, to schools, sports centres, families, and individuals. Each box, which is shaped like a suitcase, contains a series of materials and a *vademecum* that briefly explains the proposed activities, organising them by age group. The activities are above all conceived as "conversation starters": the aim is not to obtain a result, but to share perceptions and experiences, within a framework of exchange on sensitive topics often perceived as taboo. The materials (maps, balls of wool, flashcards, reproductions of authentic photographs from the collection, measuring instruments, etc.) also serve as mediators, activating

reflections, thus overcoming the sense of embarrassment that can sometimes arise when one feels invited to express oneself in front of others (**Fig. 7**).

Fig. 7. Testing of discovery boxes with a high school, May 2022. © ABCittà.

The psychogeographic dimension of urban drift,[21] which lies in the background of the activities to be done using the discovery boxes and which is a method that is often present in our planning, also informs the last strand of research that I am presenting in this article: the one linked to the shared care of the neighbourhood vegetable garden, entrusted to a group of citizens and associations of which ABCittà is a member. The vegetable garden, initially established autonomously by a small group of residents in a degraded area near the railway arches, was taken over in 2020 from a planning point of view by the

21) See for example Gert J.J. Biesta and Gillian Cowell, "How Is Community Done? Understanding Civic Learning through Psychogeographic Mapping," *International Journal of Lifelong Education*, no. 31/1 (2012): 47–61; and Francesco Careri, *Walkscapes: el andar como práctica estética* [Walking as an Aesthetic Practice] (Barcelona: Gili, 2002).

Milan City Council, which carried out the work of reclaiming the surrounding land, creating paths and installing benches, as well as an external gate.[22] The care of the garden, which we are currently reflecting on in light of future projects, intertwines many themes that are becoming increasingly relevant to the future life of the museum and its agency: the connection with the neighbourhood through a permanent garrison for the collection of stories (public history), the reflection on environmental sustainability, the protection of a communal space, the potential to guarantee a minimum food support for those in need, and more.[23] The garden, with its dog area, walking spaces, vegetables plots and a climbing wall soon to be installed under the railway arches, effectively serves as an open-air extension of MUBIG. By renouncing the solidity of walls, the rhetoric of an urban regeneration that is as photogenic as it is aggressive, and the appropriation of resources, narratives and spaces, MUBIG aims above all to be a place for active citizenship.

CONCLUSIONS

The aggressive dynamics of tourism, real estate speculation and an increasingly "hit and run" idea of culture have put many urban ecosystems to the test in recent years; Milan's is no exception. We started from the question of whether a small neighbourhood museum, lacking its own resources and therefore constrained to short-term planning, could become a space for cultural resistance, for nurturing relations and the

22) The garden, Bing, is managed by a group of associations coordinated by Legambiente Milano (ABCittà, the Ferrante Aporti Sammartini association, the Borgo Cascina Conti company and the Social street Greco Positiva). See Legambiente Lombardia, accessed August 26, 2023, https://www.legambientelombardia.it/il-giardino-condiviso-di-greco-bing-rinasce/.
23) See Helen V.S. Cole, Margarita Triguero-Mas, James J.T. Connolly and Isabelle Anguelovski, "Determining the Health Benefits of Green Space: Does Gentrification Matter?," *Health & Place*, no. 57 (2019): 1–11.

expression of instances and desires.[24] To date, we can answer in the affirmative: in these first three years, MUBIG has hosted exhibitions, workshops, urban walks; it has attracted the attention of the Milan Triennale, which has "moved" some of the theatre season's performances there,[25] and the Bicocca University, which has earmarked a PhD scholarship for its analysis (2023–2026). But the greatest achievement is seeing how the museum has become a permanent hub for the neighbourhood's inhabitants, who regularly stop by the ABCittà headquarters to exchange information, make proposals or simply have a chat.

Based on the analysis of the existing data, the next three years will be marked not so much by the planning of events, manifestations and outputs, but by the consolidation of the dynamics of co-curatorship, with a consistent focus on the intergenerational dimension, on reflection on the costs of contemporary living and on caring as a form of political resistance.[26]

24) We refer to the reflection of Andrea Staid, *Abitare illegale. Etnografia del vivere ai margini in Occidente* [Illegal Living. Ethnography of Living on the Margins in the West] (Milan: Edizioni Milieu, 2017).
25) Triennale Milano, accessed August 26, 2023, https://triennale.org/memorie-future.
26) On this last point, see Marie Moïse, Chiara Organtini and Giulia Grechi, eds., *CURA: Care – Cure – Curate*, monographic number of *Roots§Routes. Research on Visual Cultures*, no. 42 (May–August 2023), accessed August 26, 2023, https://www.roots-routes.org/.

VISUAL ART REACHING OUT TO COMMUNITIES IN THE SOUTH WALES VALLEYS: A CASE STUDY

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ABSTRACT

This paper introduces and evaluates the visual art component of a collaborative outreach initiative which took place in South Wales. It was conducted in the period from 2020 to 2022 under the name Blaenau Gwent residents engaging in arts, community and heritage. Aimed at adult learners of all ages and backgrounds, the project targeted geographical areas which had been impacted by closures in local industries leading to social deprivation and isolation. In particular, the paper discusses ways in which art historians and practising artists can work collaboratively to produce engaging and accessible learning events with satisfactory and successful outcomes for all participants.

KEYWORDS:

visual art, community, heritage, collaboration, participation, deprivation

INTRODUCTION

Blaenau Gwent residents engaging in arts, community and heritage, referred to as BGReach, was a collaborative initiative targeting potential adult learners in an area in south-east Wales where the closure of the traditional industries associated with coal and iron mining in the later 20th century left local communities experiencing social deprivation on many levels. The area comprises a series of broadly parallel, densely populated valleys which run down towards the south coast of Wales. It should though be stressed that the present social deprivation does not imply that these areas are deprived of community spirit, pride in their history and heritage, and an interest in

lifelong learning. The various activities associated with BGReach took place in the South Wales Valleys between early 2020 and summer 2022, though, like so many similar projects, they were impacted in many ways by the Covid pandemic and months of lockdown.

This paper therefore focuses on the visual art component of BGReach, taking a broadly chronological, and at the same time evaluative, approach. This covers some of the challenges in successfully getting this project off the ground in the first place, as well as those posed by the outbreak of the pandemic before the first series of sessions was completed, its continued impact on all those involved, and how the project was resumed and extended in 2022.

INITIATING THE PROJECT

Partners in this project, together with The Open University (OU) in Wales, were Linc Cymru Housing Association, a social housing provider, and Aberbeeg Community Group, all of whom collaborated in making a successful bid to secure funding from the public sector to get the project off the ground. Since this paper was first delivered in 2023, the overall project lead, Dr Richard Marsden, has published an article which includes an overview and evaluation of the project since its inception.[1] In explaining the overall aims of the project, Marsden focuses on the benefits both to the participants in the targeted local communities, and to the scholars involved in setting up and running it. At the level of the individual participant, "the acquisition of new creative skills and the reactivation of old ones" aimed to foster increased wellbeing and connection

1) Richard A. Marsden, "Heritage, Identity and the Creative Arts in the South Wales Valleys," *National Identities*, no. 26/1 (2024): 237–265.

with their immediate community.[2] At the community level, it was hoped to give a voice to those frequently marginalised in post-industrial Wales, both in reflection on, and articulation of, an understanding of their shared history in terms of a wider "cultural and natural heritage."[3] In terms of scholarship, it was envisaged that evaluation of the project would contribute to a richer understanding of perceptions of Welsh national heritage in the wider community at this particular point in its history. The visual art component therefore needed to be planned to address these aims while offering participants an interesting, engaging and worthwhile series of sessions.

The OU's significant presence in higher education in Wales includes arts and humanities tutors, associate lecturers such as I am, who normally teach undergraduate and postgraduate courses to part-time distance students registered for degree programmes. We were contracted as facilitators of the BGReach sessions, which covered music, creative writing and history, as well as visual art in the sense of both art history and art practice. In the case of visual art, facilitation was shared between me, as an OU art historian, and two artists from an arts collective called Malarky Arts, who have extensive local experience of running classes and community art events for all ages and abilities. This collective aims "to start every project with an open and creative conversation with clients and participants to spark new ideas and a fresh approach,"[4] and this meant I could plan a series of topic-led sessions, knowing that they would take their cue from me in enabling participants of any ability to realise a worthwhile piece of art in response to the ideas and images I presented.

2) Ibid., 238.
3) Ibid.
4) Malarky Arts, accessed August 13, 2023, https://malarkyarts.co.uk/about-us/.

The first series took place in just one venue, Aberbeeg Community Centre, identified as already having a lively constituency of users from this former mining village. The key to the successful launch was good local publicity, including setting up a Facebook page, and a Saturday-morning launch event with refreshments, which actively sought to dispel known reservations and fears from potential participants, given the perception of art history as an "elite", academic subject (as one of the community organisers later said: "You were from the university. We thought you'd turn up in cap and gown.").

Reassuring everyone that we were not delivering university-level lectures, and that no previous experience was necessary, was crucial. It was also helpful to be able to reassure participants that art history no longer simply offers a focus on the so-called fine arts such as painting, but also encompasses visual and material culture: this opened out the possibilities of what could be explored both in slide presentations and discussions, and in the more practical parts of the sessions. In terms of the latter, showing the participants the wide range of possibilities for visual creativity dispelled the idea inculcated in many at school that "I can't paint!"

The facilitators liaised closely to plan a series of six meetings, with the linking themes of local Welsh history, heritage and memory, broadly interpreted. The theoretical basis underpinning our development of these themes, together with that of the construction of national identity, is further explored in Marsden's article. To encourage a fairly informal engagement, and as wide a participation as possible, sessions were scheduled for different days of the week and at different times, though in retrospect this might have meant some people could not get to as many sessions as they would have liked, due to work or caring commitments.

SESSION CONTENT

Each meeting started with an art historical topic, followed by practical art-making. In order to make the art history contribution as relevant as possible to our participants, I carried out research and site visits to the local area beforehand. In the very first session, I gave a short illustrated talk built on my research into the Pitmen Painters, a group of miner artists in north-east England in the 1930s and 1940s. Their story suggested connections with Aberbeeg's local mining heritage, and also with what we hoped to achieve in our workshops. Where possible, I also drew on the collections and displays of the National Museum Wales in Cardiff for visual material. The following examples from a couple of the sessions give a flavour of what we discussed, based on this. One session considered the connections between the depiction of landscape and place and of everyday life. Laurence Stephen Lowry's 1962 painting of the nearby colliery village of Six Bells, the scene of a devastating mining disaster in the early 1960s, proved very popular with all groups; it brings together a familiar and resonant local place with an artist that a lot of our learners already knew for his "matchstick men" style.[5] It was, though, noticeable that none of the participants knew of this particular work, nor were they familiar with the Welsh national art collection, which led us to consider whether a gallery visit might be a useful supplement to the weekly sessions in terms of enhancing the participants' cultural capital, although ultimately the pandemic prevented this from happening. The narrative of Kevin Sinnott's large-scale painting *Running Away with the Hairdresser* (1995) equally takes place in the steep streets of former miners'

5) Laurence Stephen Lowry (1887–1976), *Six Bells, Abertillery, South Wales*, 1962, oil on canvas, 132 x 169 cm, National Museum Cardiff, *ArtUK*, accessed August 13, 2023, www.artuk.org/discover/artworks/six-bells-abertillery-south-wales-162106.

cottages typical of valley towns and villages.[6] This method of familiarising participants with the art-historical approach to the art we were exploring proved very helpful.

The session on *Tradition, protest and activism* drew on historical and political events in the area such as the 19th century Chartist uprising in nearby Newport. A contemporary engraving of the event served as a prompt for printmaking activities in the practical artist-led part of the session. It also proved to be a catalyst for some of our participants to develop their own art projects with facilitators' support, one on the tradition of strong Welsh female "warrior queens", and another related to recent activism to save a local area of natural beauty.[7]

IMPACT OF THE PANDEMIC

When the pandemic lockdown halted the course prematurely, after only four of the planned six sessions, ways of keeping in touch and maintaining momentum included newsletters and support for continued art-making at home by providing learners with kits containing art materials. The art history component of the newsletters offered activities around analysing one work of art, or a related group of works, and also included links to museum collections and the free OU resources for art history study provided via the public-facing platform OpenLearn. As a result of maintaining this continued contact, an online exhibition and a celebratory "live" online event bringing together art works, music and creative writing were organised during this time.

6) Kevin Sinnott (b. 1947), *Running Away with the Hairdresser*, 1995, oil on canvas, 132 x 169 cm, National Museum Cardiff, *ArtUK*, accessed August 13, 2023, www.art-uk.org/discover/artworks/running-away-with-the-hairdresser-160198.
7) "Visual Art – Blaenau Gwent REACH," *OpenLearn*, accessed August 13, 2023, www.open.edu/openlearn/history-the-arts/visual-art-blaenau-gwent-reach.

Following the lifting of Covid restrictions in early 2022, a celebratory exhibition showcasing the work produced in all the BGReach workshop strands, *Our Place – Celebrating Blaenau Gwent*, was held at St Fagans National Museum of History, near Cardiff, with support from the Welsh national museums, and representatives of the Welsh Senedd (Welsh Assembly Government) at the opening ceremony.[8] The work on show from participants in the visual art sessions demonstrated how effectively they had synthesised the art history and practical art-making aspects of these classes, and provided a well-received overview of what they had achieved despite the disruption to the original programme.

RESUMING THE PROJECT

At the same time, funding was secured early in 2022 to start a new series of three sessions and workshops in each of three locations: the original community centre venue at Aberbeeg, another community centre in the town of Abertillery, and at a care home in Ebbw Vale which had participated in an oral history project during the first programme. This time we based the visual arts theme around an exhibition running at the time in the National Museum Wales in Cardiff, *The Rules of Art?*. This involved designing the sessions around learning about the traditional academic hierarchy of genres, while exploring ways in which modern and contemporary artists have both engaged with and subverted this, and how our learners could develop this in a practical way, under the overall title *Exploring Art, Exploring Art History*.

8) "Valleys History Exhibition Arrives at St Fagans," *Linc Cymru*, accessed August 13, 2023, www.linc-cymru.co.uk/our-news-latest-updates/valleys-history-exhibition-arrives-at-st-fagans/.

It became clear from attendance that Aberbeeg had retained its active and inclusive community spirit, and the residents of the Ebbw Vale extra care home, many with multiple physical and mental disabilities, were ready to engage with enthusiasm: it was interesting that feedback from them at the end of the workshops was that, although some came along just wanting an art activity, and some wanting to listen to a talk, they really enjoyed the mix that we offered. We felt this endorsed the collaboration between art historians and artist facilitators that we had developed. This contrasted with the almost total lack of take-up in Abertillery: it is difficult to pin down whether this was because of continued post-Covid reticence to go out and mix with others, a lack of targeted and timely advertising, or because it is simply a different kind of community.

CONCLUSION

Overall, and despite all the challenges of the impact of the pandemic, we felt by the end of the second series of meetings that we had arrived at a format that offered a balance of art history and art-making that seems to have worked for our learners, and been generally well-received: this paper has been just one way of disseminating this experience.

Looking to the future, moves have been underway to instigate the development phase of a *Wales REACH* project (*Residents Engaging in Arts, Culture and Heritage*), funded by the National Lottery Heritage Fund, with a view to ultimately engaging marginalised and disadvantaged communities right across Wales with national heritage explored through the creative arts. It is exciting to think that our experience between 2020 and 2022 has contributed to a successful bid to broaden the project from Blaenau Gwent to – potentially – the whole of the Welsh nation.

MULTISENSORY TEACHING APPROACHES IN ART HISTORY LESSONS: INSIGHTS INTO THEORY AND PRACTICE

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ABSTRACT

The paper aims to discuss the intersection of theoretical findings on multisensory approaches to teaching and learning art history with practices at the high school and the university level. Since the 19th century when the Vienna School of Art History introduced Formalism as the first paradigm of a "scientific discipline" with an emphasis on sight, art historians have considered the visual aspect as the only relevant in art historical research. New Art History paradigms of the second half of the 20th century laid stress on the necessity of reducing the monopoly of the logocentric perspective, as well as on the need to elucidate possibilities of engaging different senses that are necessary for holistic and integrative art history education. These new circumstances inevitably call for a shift from the linguistic transmission of knowledge to the transformative multisensory educational model.

KEYWORDS:

art history pedagogy, didactics, sensory turn, multisensory approach, holistic education

INTRODUCTION

While updating the study material for the art history pedagogy course, I came across an article written by Marice Rose and Tera Lee Hedrick regarding multisensory approaches in teaching medieval art.[1] They designed assignments aimed at undergraduate students providing them with not only the

1) Marice Rose and Tera Lee Hedrick, "Multisensory and Active Learning Approaches to Teaching Medieval Art," *Art History Pedagogy & Practice*, no. 3 (2018), accessed August 25, 2023, https://academicworks.cuny.edu/ahpp/vol3/iss1/4.

visual but also auditory and kinaesthetic experiences. These included drawing patterns, which evoked religious meditation, or designing medieval luxury objects with an intention to step into the artist's shoes. Their preliminary survey explored several curatorial practices and case studies discussing multisensory perception of medieval art. It was a major discovery for me, as I had already planned a chapter on engaging multiple senses in high-school art history lessons. Being aware of the increased cognitive impact that such methods could have, I had never before thought of them in a direct connection to the methodology within the discipline itself and only later did it become clear to me that they are inextricably linked.

The paper will reveal how and when the idea of the multisensory approach entered art history teaching and how it is positioned in the current art history pedagogy. The conclusions, connecting theoretical findings on the latest approaches to teaching and learning with the actual professional experiences, will emphasize the necessity of multisensory methods in teaching art history. Reducing the monopoly of the logocentric perspective will illuminate the possibilities of engaging different senses for holistic and integrative art history education.

THE LEGACY OF THE VIENNA SCHOOL OF ART HISTORY

In a pioneering text on the matter, Jenni Lauwrens defined the sensory turn as the latest in a series of paradigm-changing phenomena in humanities and social sciences that appeared in the 1990s.[2] As all other – linguistic, cultural, and pictorial turns – it challenged the logocentric interpretations of works of visual art. Seen as an actual *return* of the empiricist Aristotelian tradition, it

2) Jenni Lauwrens, "Welcome to the revolution: The sensory turn and art history," *Journal of Art Historiography*, no. 7 (December 2012): 1–17.

negates Immanuel Kant's premise that sensuous pleasures are deceitful.[3] In art-historical writing, the sense of sight prevailed over all other senses at the turn of the 19th–20th century when the scholars of the Vienna School established Formalism as the first "scientific" paradigm of the discipline.[4]

Furthermore, formalists Alois Riegl and Heinrich Wölfflin examined *Kunstwollen*, the basic intrinsic creative drive that dictates which characteristics of art evolve in a certain era. Riegl outlined the evolution from works that functioned in a close-up aspect and in a more tactile manner to those that we observe from far away and that affect us more optically.[5] He singled out sight and consolidated its hegemony as the most reliable perceptual channel for art-historical inquiry.[6] Heinrich Wölfflin further explained that a tactile image had become a visual image and described this transformation as the most crucial shift in Western art.[7] Thus he created an ideological foundation for the prevalence of vision in the theory of Vienna Formalism.[8]

Throughout the 19th century, the beginnings of the Slovenian art history were limited to ekphrases in fictional literature, such as Josip Stritar's novel *Zorin* (1870), in which he described his synaesthetic encounter with the Parisian Louvre: "How could I even begin to express what I felt when I suddenly found myself

3) Ibid., 7, 11–16.
4) Francis Halsall, "One Sense is Never Enough," *Journal of Visual Art Practice*, no. 2 (2004): 112, accessed August 25, 2023, https://doi.org/10.1386/jvap.3.2.103/0; Rebeka Vidrih, "Institucionalizacija umetnostnozgodovinske vede in formalizem kot njena prva paradigma" [Institutionalization of Art History and Formalism as its First Paradigm], *Philological studies*, no. 1 (2019), 3–4, accessed August 25, 2023, https://journals.ukim.mk/index.php/philologicalstudies/article/view/660/581; Lauwrens, "Welcome to the revolution," 6.
5) Alois Riegl, *Historische Grammatik der bildenden Künste* [Historical Grammar of the Visual Arts] (Mailand / Udine: Mimezis Verlag, 2017), 345.
6) Ibid., 341.
7) Heinrich Wölfflin, *Kunstgeschichtliche Grundbegriffe. Das Problem der Stilentwicklung in der neueren Kunst* [Principles of Art History: The Problem of the Development of Style in Later Art] (München: Hugo Bruckmann, 1917), 24.
8) Ibid., 25.

Fig 1. Titian, Assunta, 1516–1518, oil on panel, 690 cm × 360 cm, Basilica di Santa Maria Gloriosa dei Frari, Venice, Wikipedia, accessed August 25, 2023, https://en.wikipedia.org/wiki/Assumption_of_the_Virgin_(Titian).

among (these) famous ancient Greek statues!"[9] The situation slowly began to change after the founding of the University of Ljubljana in 1919, and establishing the art history study programme in 1920. Its first professors, Izidor Cankar and France Stele, inherited the ideas of the Vienna School.[10] Cankar himself wrote an essayistic novel *S poti* (On the Way, 1919) in which he articulated an ekphrasis of Titian's *Assunta* through words of the main character, a young art historian Fritz (**Fig. 1**).[11] His description, springing from the subjective sensual experiencing evolved into a logical and rational morphological analysis.[12] Through the following

9) Josip Stritar, *Zorin* [Zorin] (Ljubljana: Mladinska knjiga, 1985), 15. All translations of the quotations are by the author. For more on the history of ekphrases, see Tomaž Brejc, *Realizem, impresionizem, postimpresionizem* [Realism, Impressionism, Post-Impressionism] (Ljubljana: Narodna galerija, 1988), 12–21.
10) Matej Klemenčič, "Oddelek za umetnostno zgodovino" [Department of Art History], in *Zbornik Filozofske fakultete Univerze v Ljubljani: 1919-2009*, eds. Valentin Bucik et al. (Ljubljana: Znanstvena založba Filozofske fakultete UL, 2009), 469–478.
11) Izidor Cankar, *S poti* [On the Way] (Ljubljana: Mladinska knjiga, 1986), 30–32.
12) Tomaž Brejc, "Assunta, Izidor Cankar in moderna umetnostna zgodovina" [Assunta, Izidor Cankar and Modern Art History], *Sodobnost*, no. 6/7 (1988): 670, 672, 674.

decades, scholarly interpretations of artworks were increasingly being presented as mere visual encounters. In the introduction to the second edition of Cankar's scholarly book *Uvod v umevanje likovne umetnosti: Sistematika stila (Introduction into the Visual Art: The Systematics of Style*, 1959) the author himself established the author himself established a premise that objective aesthetic judgments (as opposed to subjective ones) represent the core of scientific art history, emanating from the visible stylistic characteristics of artworks.[13]

In 1930, when art history emerged in the curriculum of the Slovenian classical grammar school, the priority of vision present within scholarly writing was also reflected in art history teaching right from the start, even though according to archive sources, multisensory activities were not ignored completely.[14] A document from 1945 expresses a request for field learning, arguing that art history lessons should not be stereotyped into a form of art-historical lectures.[15] In a draft curriculum from 1951, we find an illustrative guideline: "Students should visit art exhibitions and galleries with paintings under the guidance of an expert professor and discuss the visits and artwork in class."[16] After the Second World War, the promotion of field learning

13) Izidor Cankar, *Uvod v umevanje likovne umetnosti: Sistematika stila* [Introduction into Visual Art: The Systematics of Style] (Ljubljana: Slovenska matica, 1959), 13; For more on Cankar's *Uvod v umevanje likovne umetnosti: Sistematika stila*, a fundamental book in Slovenian art history, see Rebeka Vidrih, "The Scope and Ambition of Izidor Cankar's 'Systematics of Style'," *Journal of Art Historiography*, no. 22 (2020): 1–31, accessed August 25, 2023, https://arthistoriography.files.wordpress.com/2020/05/vidrih.pdf.

14) Marjana Dolšina Delač, "Umetnostnozgodovinski diskurz v procesih formalnega izobraževanja v Sloveniji" [Art History Discourse in Slovenia According to Official Curricula] (PhD diss., University of Ljubljana, 2020), 48.

15) Objasnilo o predlagani spremembi učnega načrta iz risanja v srednjih šolah [Explanation of the Proposed Change to the Drawing Curriculum in Secondary Schools], 1945, Box 5, SI AS 231, Ministrstvo za prosveto, Archives of the Republic of Slovenia, Ljubljana (hereafter cited as LJ Archives).

16) Učni načrt za risanje, lepopis in ročna dela za učiteljišča [Draft Curriculum for Drawing, Calligraphy, and Handicrafts in Schools for Teachers], 1951, Box 192, SI AS 231, Ministrstvo za prosveto, LJ Archives.

mirrored a general educational orientation towards pragmatism and problem-based learning.[17] It was also a consequence of the current resources and facilities, since according to a report from 1954 around two hundred Slovenian schools already had projection devices, but only in black and white.[18] A desire for pragmatism in art history education is expressed in many post-war archive documents, for example in the comments on the draft curriculum for grammar schools:

> In addition to more or less theoretical discussions about the elements of artistic language, we would like to emphasize the general aesthetic and educational approach causing students to develop a sense for a better understanding and aesthetic evaluation of not only paintings and sculptures, but also of handicraft products as well as everything else that surrounds us in everyday life (posters, textiles, furniture, tools, etc.). Above all, students should be able to know how to distinguish kitsch from real art. They should also familiarise themselves with the elements of architecture in order to be able to correctly assess the architectural value of buildings and the urban layout of cities.[19]

17) Stane Okoliš, *Zgodovina šolstva na Slovenskem* [History of Education in Slovenia] (Ljubljana: Slovenski šolski muzej, 2009), 116.
18) Poročilo o sestanku Aktiva zgodovinarjev in geografov Svetu za prosveto in kulturo LRS o uporabi barvnih diapozitivov [Report on the Meeting of Historians and Geographers to the Council for Education and Culture of the LRS on the Use of Colour Slides], 1954, Box 83, SI AS 249, Svet za kulturo in prosveto LRS, LJ Archives.
19) Pripombe inšpektorata za splošnoizobraževalno šolstvo k osnutku učnega načrta za gimnazije Zveznega zavoda za proučevanje šolskih in prosvetnih vprašanj [Comments of the General Education Inspectorate on the Draft Curriculum for High Schools of the Federal Institute for Education], 1958, Box 50, SI AS 250 Svet za šolstvo LRS 1956–1961, LJ Archives.

NO LONGER SOLELY SPECTATORS

Lauwrens explains *sensorium* as a social construct and claims that each culture and historical period shapes its own way of using and understanding bodily senses.[20] She agrees with Halsall's demands for an art-historical synaesthesia, since analyses of artworks should not focus exclusively on sight as the main channel for receiving information.[21]

The sensory turn first left its mark on curating exhibitions and on postmodern art installations. In the Walters Art Museum in Baltimore, USA, Martina Bagnoli in 2016 curated the multisensory exhibition *A Feast for the Senses: Art and Experience in Medieval Europe*.[22] Lauwrens also mentions another exhibition entitled *Still Sounds* that had occurred four years earlier, in 2012, in The Crypt Gallery at St. Pancras Church in London. It touched her deeply as it was the collaboration of sight, sound,

Fig. 2. Delcy Morelos, Earthly Paradise, 2022, installation, Venice Biennale, Venice. Photograph by Marjana Dolšina Delač.

20) Lauwrens, "Welcome to the revolution," 4.
21) Ibid., 16; Halsall, "One Sense is Never Enough," 120.
22) Martina Bagnoli, Virginia Brilliant, Carla Casagrande, Emma Dillon, Barbara Newman and Christina Normore, *A Feast for the Senses: Art and Experience in Medieval Europe*, ed. Martina Bagnoli (Baltimore: The Walters Art Museum, 2016).

touch, and smell, united in a holistic bodily experience.[23] Since then, we have been following similar examples, including one of them at the Venice Biennale in 2022, where Delcy Morelos envisioned a soil labyrinth, through which visitors move and see each other only from the waist up – as if they have just grown out of the fertile ground (**Fig. 2**). "Visitors can smell the earth's aroma mixed with hay, cassava flour, cacao powder, and spices like cloves and cinnamon while sensing the soil's moisture, temperature, texture, and darkness."[24] The author delivered an idea of being an earthly being in a unique sensual environment.

In 2006, Bissera Pentcheva published the article "The Performative Icon", in which she presents the context of the Byzantine religious ceremony: "... the icon is in fact a surface that resonates with sound, wind, light, touch, and smell. ... a synaesthetic experience in which the whole body is engaged."[25] By taking a walk through all five senses, she explains their role in the performance of a holy object in front of a worshipper and convincingly argues as to why the icon, in her words, "stages the most sensually rich experience of divine presence."[26] The most obvious shift from focusing on sight to embodying all senses was probably done by Herbert Leon Kessler, who upgraded the title of his book *Seeing Medieval Art* to *Experiencing Medieval Art*.[27]

Following the evolution of the discipline itself, art history pedagogy has embraced the sensory turn and the emergence

23) Lauwrens, "Welcome to the revolution," 1. In "Multisensory and Active Learning Approaches" Rose and Hedrick list other examples of multisensory exhibitions which led to the implementation of the sensory turn in scholarly art history discourse.
24) Manuela Hansen, *Delcy Morelos*, accessed August 25, 2023, https://www.labiennale.org/en/art/2022/milk-dreams/delcy-morelos.
25) Bissera V. Pentcheva, "The Performative Icon," *The Art Bulletin*, no. 4 (2006): 631–655.
26) Ibid., 651.
27) Herbert Leon Kessler, *Seeing Medieval Art* (Peterborough, Ontario: Broadview Press, 2004); Herbert Leon Kessler, *Experiencing Medieval Art* (Toronto: University of Toronto Press, 2019).

of active learning methods, arising from the cognitive-constructivist model of education.[28] Already in 2000, Jacqueline Chanda and Ashlee Basinger seized an inquiry-based approach to teaching aimed at a contextual understanding of African art.[29] They refused having to concentrate on remembering names, dates, and historical periods as they recognised the potential of inquiry-based learning for revitalising art history education.[30]

At higher levels of education, the long-established slide lecture that set the pace in traditional art history pedagogy, as "striding about the stage, the professor pointed to areas of the projected slide, revealing to the captivated audience hitherto unseen mysteries"[31] was at first enriched with elements of *problem-based learning* (PBL).[32] In 2005, Molly Lindner pointed out that students' experiences and life expectations have radically changed, hence a conventional method of *compare and*

28) Charles C. Bonwell and James A. Eison, *Active Learning: Creating Excitement in the Classroom* (Washington, DC: School of Education and Human Development, George Washington University, 1991).
Marie Gasper-Hulvat, "Active Learning in Art History: A Review of Formal Literature," *Art History Pedagogy & Practice*, no. 2 (2017), 4–6, accessed August 25, 2023, https://academicworks.cuny.edu/ahpp/vol2/iss1/2. For the historiography of art history pedagogy in Slovenian neighbouring countries, see: Roberto Sani, *La storia dell'arte come disciplina scolastica: dal primo Novecento al secondo dopoguerra* [Art History as a School Subject: From the Early Twentieth Century to the Post-Second World War Period] (Macerata: EUM – Edizioni Università di Macerata, 2022); Susanne Adina Meyer, *Cenerentola a scuola. Il dibattito sull'insegnamento della storia dell'arte nei licei (1900-1943)* [Cinderella at School. The Debate on Teaching Art History in High Schools (1900-1943)] (Macerata: EUM – Edizioni Università di Macerata, 2023); Jadranka Damjanov, *Umjetnost avantura: bilježnica* [Art Adventure: Notebook] (Zagreb: Hermes izdavaštvo, 1998).
29) Jacqueline Chanda and Ashlee M. Basinger, "Understanding the Cultural Meaning of Selected African Ndop Statues: The Use of Art History Constructivist Inquiry Methods," *Studies in Art Education*, no. 1 (2000): 67–82.
30) See also Jacqueline Chanda, "Art History Inquiry Methods: Three Options for Art Education," *Art Education*, no. 5 (1998): 17–24.
31) Kelly Donahue-Wallace, Laetitia Amelia La Follette and Andrea Pappas, "Introduction," in *Teaching Art History with New Technologies: Reflections and Case Studies*, eds. Kelly Donahue-Wallace, Laetitia Amelia La Follette and Andrea Pappas (Newcastle: Cambridge Scholars Publishing, 2008), 1–12.
32) Gasper-Hulvat, "Active Learning in Art History," 8–9.

contrast in a dimmed room does not do the trick anymore.[33] Instead of lecturing, she came up with some "problems" that students researched and gave oral presentations on, and finally they handed in their written assignments.[34]

The next step in introducing multisensory methods has been reached with *object-based learning* (OBL) which, according to Lidija Tavčar, originates in museum pedagogy. With teaching and learning centring on a physical object, a museum artefact assumes the role of a primary learning source.[35] Since OBL requires original artworks for learning activities to be carried out, it does not sit well with the conventional school environment. However, the idea of giving the same validity to information, gathered through different senses, classifies OBL as a multisensory method.

NEW ART HISTORY DEMANDS NEW PEDAGOGY

Nevertheless, it is necessary to examine why adopting new educational strategies is essential if our, now almost mythical, "art in the dark" methods have worked for generations. During my study of art history, lectures were exciting rather than tedious, filled with aha moments and with professors skilfully pulling together threads of data, then weaving them into patches of knowledge created and exposed in front of students' eyes.

33) Molly M. Lindner, "Problem-Based Learning in the Art-History Survey Course," *Newsletter of the College Art Association (CAANews)*, September, 2005, 7–9, 41–43, accessed August 25, 2023, https://www.collegeart.org/pdf/caa-news-print-archive/caa-news-09-05.pdf. Geoffrey Simmins, "Motivating Participation in Online Art History Courses: Issues and Ideas," in *Teaching Art History with New Technologies: Reflections and Case Studies*, eds. Kelly Donahue-Wallace, Laetitia Amelia La Follette and Andrea Pappas (Newcastle: Cambridge Scholars Publishing, 2008), 119–129.
34) Lindner, "Problem-Based Learning," 8.
35) Hulvat, "Active Learning in Art History," 6–8. Lidija Tavčar, *Homo spectator: Uvod v muzejsko pedagogiko* [*Homo Spectator*: An Introduction to Museum Pedagogy] (Ljubljana: Pedagoški inštitut, 2009), 84–88.

If the first two paradigms – formalism and iconography – have functioned well with the prevalence of sight, the third one is radically different. Bringing together various approaches in the discipline,[36] New Art History seeks to explore the context and often borrows unorthodox methodologies from other disciplines such as linguistics or anthropology.[37] "What was previously puzzled over as a mystery has now come to be understood as the task of fitting a work to a particular task, to a particular set of describable historical conditions,"[38] stated Svetlana Alpers, who used the term New Art History for the first time in 1972.[39] However, context has a broader meaning that extends beyond mere historical background and includes material, social, intellectual, and spiritual conditions, imbued with author's personal experiences. We therefore do art an injustice when we reduce it to a visual medium, since it is originally supposed to engage all the senses.[40] In 1934, John Dewey proposed an answer to the question as to why we forget to seek for the holistic experience and rely solely on the isolated visual aspect: "When an art product once attains classic status, it somehow becomes isolated from the human conditions under which it was brought into being and from the human consequences it engenders in actual life-experience."[41] He offers a theory of

36) Marxist art history, feminist art history, psychoanalysis, deconstruction semiotics, etc. Stephen Addis and Mary Erickson, *Art History and Education. Disciplines in Art Education: Contexts of Understanding*. (Urbana: University of Illinois Press, 1993), 45–69.
37) Addis and Erickson, *Art History and Education*, 69; Jure Mikuž, *Pogledati – gledati, videti – uvideti: zgodovinsko-antropološke študije* [To Look – to Observe, to See – to Perceive: Historical-Anthropological Studies] (Ljubljana: Narodna galerija, 2011), 15.
38) Svetlana Alpers, "Is Art History?," *Daedalus*, no. 3, *Discoveries and Interpretations: Studies in Contemporary Scholarship*, vol. 1 (1977): 1–13.
39) Mikuž, *Pogledati – gledati, videti – uvideti*, 18. For more on the development of art history in the 20th century, see Udo Kultermann, *The History of Art History* (New York: Abaris Books, 1993), 227–251.
40) Addis and Erickson, *Art History and Education*, XVI.
41) John Dewey, *Art as Experience* (New York: Perigee Books, 1980), 3.

aesthetic experience as the highest form of experience relying on the senses.[42]

MULTISENSORY ART HISTORY TEACHING AND LEARNING

Teaching and learning in Slovenian schools have so firmly stuck to the visual and auditory that even physical space is mainly arranged to support these two modalities. Pupils' desks are arranged in rows and oriented towards a blackboard and a teacher, who, sometimes even sitting, serves as the source of information, most of which students receive through seeing and hearing. Older school interiors even have a raised platform, resembling a stage, so everything can be clearly seen and heard. Meanwhile, there is no room for kinaesthetic activities and moving around.

Fig. 3. Jan van Eyck, The Arnolfini Portrait, 1434, oil on oak panel, 82.2 cm × 60 cm, National Gallery, London, Wikipedia, accessed August 25, 2023, https://en.wikipedia.org/wiki/Arnolfini_Portrait.

In 1998, Chanda thematised three options for inquiry-based art education using Jan van Eyck's *Giovanni Arnolfini and his wife* (**Fig. 3**) as an example. Two of the options, iconography and iconology, are still bound to visual perception, while social art history as the

42) Ibid., 22. See also Rudolf Arnheim, *Art and Visual Perception: A Psychology of the Creative Eye*. (Berkeley: University of California Press, 1974), 2.

third one already focuses on the context, potentially extending into the field of multisensory. Firstly, Chanda invites children to identify and list the objects in the painting, compare them to the photographs of real things and categorise them into groups. Secondly, they speculate about the meaning of symbols and prepare interpretations based on the actual historical context they glean from the given sources.[43]

Yet, children could also effectively grasp the context by smelling oranges that we find on the windowsill, filling the room with a distinct aroma or observing a lit candle that leaves a smoke trail in a wealthy bourgeois home. They could feel the softness of the materials by touching different surfaces, for example (artificial) fur that was originally an indication of prestige for its warm, pleasant touch, not for its appearance. Finally, they could listen to the barking of a little dog depicted out front, an ancestor of the breed now known as the Brussels griffon.[44] Acting in this manner could establish a meaningful link with a scene from the 15th century. Making a more casual and intimate comment, art historian Frances Lee relates to the depicted scene by trying to informally imagine the dog in her world of the 21st century:

> It is charming for me to think that people loved cute little dogs in the 15th century just as much as I love cute little dogs now. In Jan van Eyck's 1434 *Arnolfini Wedding*, I am so entranced by the fluffy brown dog on the floor standing just between the man and woman. She would not be out of place in my 21st-century, dog-loving household; I can see her cuddling with my sister on the couch, barking at the UPS truck, and playing with my other dogs. When I look at this

43) Chanda, "Art History Inquiry Methods," 20–24.
44) Anne Bass, "Arnolfini's Best Friend: Fellowship and Familiarity in Jan van Eyck's 'Arnolfini Portrait'," *Netherlands Yearbook for History of Art / Nederlands Kunsthistorisch Jaarboek Online*, no. 1 (2020): 20–47, accessed August 25, 2023, https://doi.org/10.1163/22145966-07001003.

> pup, I forget what my art history education has taught me (dogs mean fidelity!! dogs mean lust!! dogs mean wealth!! dogs mean fidelity, lust, AND wealth, all at the same time in the same painting!!). I forget about 'disguised symbolism'. I forget about the complicated marriage customs of the 15th-century Netherlands and how a dog could possibly fit into that context. All I can think about is how soft her fur must be. Maybe she's not simply a tool for the artist to deliver some higher symbolic meaning. Maybe she's a cute little dog hanging out with her humans. I value moments of realization and connection to the past like this so much. Ultimately, I don't relate to these static, long-dead people until I think about them doting over a lap dog.[45]

Certain questions regarding the social dimensions of the scene could now be posed: Who was the patron of the painting? Why did he commission the painting? What was the social setting, i.e. "information about the time, place, and social and economic conditions in which the work of art was created?"[46]

Lidija Tavčar has already been carrying out multisensory activities in the National Gallery in Ljubljana, explaining art historical concepts, such as simulating the *chiaroscuro* by lighting a candle or using a flashlight in a darkened room to observe how drastically illumination changes the image of objects and children's faces. After this empirical part of the programme, even five-year-olds can understand what *chiaroscuro* means and easily recognise it when present in paintings.[47]

When dealing with multisensory explanations in class, students start with a simple term *contrapposto* that can be explained

45) Frances Lee, *The Dog in Jan van Eyck's Arnolfini Wedding*, accessed August 25, 2023, https://millsapshooksproject.wordpress.com/art-hooks/the-dog-in-jan-van-eycks-arnolfini-wedding-1434.
46) Chanda, "Art History Inquiry Methods," 23.
47) Tavčar, *Homo spectator*, 79.

in three different ways, each of them emphasizing one modality. In order to stress visual perception, we look at a series of pictures, representing human figures leaning on one leg. To receive information via an auditory channel, we read aloud the definition from a textbook. Finally, as shown in **Fig. 4**, we recreate *contrapposto* kinaesthetically, with our own bodies and feel the unevenly distributed weight, the tension of certain muscles, while some others remain relaxed, creating a sensation of a curved body that rests in perfect balance.

Fig. 4. High-school students illustrating the contrapposto, 2023, photograph by Marjana Dolšina Delač.

Jari Martikainen went further with more complex activities, no longer alienating a single sense but inseparably uniting them into distinct sensory experiences. He gave his students assignments to modernise classical works of art through their own artistic creations with concepts adapted to the contemporary world, as he believed they "involve students more directly in the learning process."[48]

While traditional education used art history as an introduction, a theoretical foundation or a narrative framework for students'

48) Jari Martikainen, "Making Pictures, Writing about Pictures, Discussing Pictures and Lecture-Discussion as Teaching Methods in Art History," *Art History Pedagogy & Practice*, no. 1 (2017): 3, accessed August 25, 2023, http://academicworks.cuny.edu/ahpp/vol2/iss1/4.

own artistic creativity, Martikainen turned it the other way around and utilised artistic practice to attain an understanding of the non-discursive dimension of art: "Making pictures was understood as a means of visual thinking or thinking through and with pictures, which provides an alternative to the mere verbal processing of art historical topics and can integrate affects and emotions with profound learning processes."[49] Simple multisensory tasks work well at all levels of education, regardless of age, prior knowledge, or interests of learners, since as children we explore our world with all the available senses. Whenever we talk about a certain sound, we hear it in our minds, whenever we watch a movement, we relive it on the inside, so why not actually use all the sensory richness available to us?

Fig. 5 and Fig. 6. High-school students illustrating Romanesque and Gothic arches, 2023, photograph by Marjana Dolšina Delač.

49) Martikainen, "Making Pictures," 10.

My second example comes from teaching master's students. Within the art history pedagogy course, they prepare a lesson and simulate it in front of other students. Their lesson plan has to include at least one multisensory activity.[50] Every year, an array of original solutions comes up. Weight transfer in stone skeletons of Gothic cathedrals can be experienced through the tension of the muscles in the body, leaning against a wall in a form of a semi-arch, which burdens the muscles differently, depending on the size of the arch's span (**Fig. 5**, **Fig. 6**).[51] Furthermore, an Impressionist's desire to observe and depict the never-the-same reality depending on the changing light and colours is recreated by taking pictures of the selfsame object or a scene, but through different transparent colour foils or by using digital filters.[52] In the discussion that follows we thematise how a certain colour-scheme creates a particular mood, a sentiment, or even an attitude that we perceive in photos taken by students. Not only when discussing peers' assignments, but also in short anonymous end-of-semester surveys, the activities that at least at some point stimulate more than one sense are rated by most students as the best activities of the classes.

The third example comes from my teaching practice in a vocational high school, where sixteen-year-olds prepared multisensory activities for preschool children. We started the course in the National Gallery in Ljubljana where students walked through the permanent exhibition of Slovenian art from the Middle Ages to the 19th century in order to choose a particularly interesting artwork. A museum curator acquainted them with the gallery's educational programmes and pedagogical approaches for preschool children. After their fieldwork,

50) See also Marjana Dolšina Delač, Olga Paulič and Nataša Golob, *Učbenik za didaktiko umetnostne zgodovine* [Art History Didactics Textbook] (Ljubljana: Znanstvena založba Filozofske fakultete UL, 2023), 73–87.
51) Envisioned by MA student Domen Šega in 2021.
52) Envisioned by MA student Klara Zupančič in 2017.

students prepared oral presentations on the artworks with multisensory activities for preschool children. It was quite a difficult task, but some of them came up with original solutions. A student, who analysed a Biedermeier portrait of the Slovenian poet *Luiza Pesjak* from the middle of the 19th century, firstly noted the surname of the artist Mihael Stroj translated to *The Machine* in English. She also read about his fashionable bourgeois portraits being mostly painted in advance, using a prearranged set-up, which appears to be similar in most of his depictions of wealthy 19th-century ladies.53 After gaining factual knowledge, she envisioned a special machine for making portraits – a box that, when a handle is turned, produces replicas of Stroj's artworks, and then demonstrated its functioning in class (**Fig. 7**).54 This paved the way for preschool children to establish associative links between the name of the artist, his work, and the machine-like process of painting the early 19th-century Biedermeier portraits.

Fig. 7. High-school student presenting a Biedermeier portrait of Luiza Pesjak with an activity for preschool children, 2023, photograph by Marjana Dolšina Delač.

53) Mihael Stroj, accessed August 25, 2023, https://www.ng-slo.si/en/304/mihael-stroj?tab=collections&authorId=507.
54) Envisioned by high-school student Špela Zdravje in 2023.

CONCLUSION

At the end of the 20th century, the sensory turn not only resided in art historical exhibitions and scholarly discourse but also influenced art history pedagogy, emphasizing a sensual experience of art. Moreover, a percept of art is now understood not merely as a visual episode or a sequence of various sensory stimuli, but in a form of concomitant sensation, a synaesthetic knot, which provides information beyond the boundaries of the discursive. Implementing multisensory activities in our high schools and universities has always been difficult. The tradition of sitting silently and listening to lessons is deeply rooted as it ensures structure, discipline and, as a result, enables teaching larger classes.

In a fast-changing world, education needs to concentrate on procedural instead of factual knowledge, an in-depth understanding of processes instead of shallow verbatim memorisation, which inevitably brings us to active learning methods and the structure of knowledge that comes from within. A synaesthetic complexity of sensory teaching and learning provides various types of information and therefore helps us focus on the links between concepts rather than their bare meanings. As already stated by Hoffmann and Cavalier in their discussion on mind mapping, this leads to a *meaningful learning* which is no longer static but interactive and builds upon prior knowledge.[55] With multisensory methods, we bring art closer to students as we make sense of it; they understand it more easily by experiencing a specific historical situation through their own senses. This kind of perceptual richness is also

55) Eva Hoffmann and Christine Cavalier, "ARTIFACT: Mapping a Global Survey of the History of Art," in *Teaching Art History with New Technologies: Reflections and Case Studies*, eds. Kelly Donahue-Wallace, Laetitia Amelia La Follette and Andrea Pappas (Newcastle: Cambridge Scholars Publishing, 2008), 82.

a postulate of the latest art historical paradigm. New Art History has seized contextualisation as the basic methodological path for analysing and interpreting art so it cannot be overlooked.

In the future, new technologies will probably disclose fresh ways of bringing all the five senses back to life. Witcombe predicts the emergence of digitally created environments – classrooms where walls and ceilings convert into large digital surfaces and enable us to move across a staged space that addresses our senses visually, auditorily, and kinaesthetically.[56] Despite the unimaginable possibilities of creating virtual worlds, we are now – more than ever – aware of the irreplaceable value of an *in situ* encounter with an actual original, bringing its message in an authentic materialised form. As Tomaž Brejc puts it: "And that's what it is all about: I'm not diminishing the importance of textual interpretations at all, but everything starts with a painting, with the sensual charm of the original, with a direct experience, without which the delicately chosen words would be just empty professional craft."[57]

56) Christopher L. C. E. Witcombe, "Bye bye, Slides/Bye Bye Carousels/Hello, Internet/I Think I am a Gonna Cry-y" in *Teaching Art History with New Technologies: Reflections and Case Studies*, eds. Kelly Donahue-Wallace, Laetitia Amelia La Follette and Andrea Pappas (Newcastle: Cambridge Scholars Publishing, 2008), 21.
57) Brejc, *Realizem, impresionizem, postimpresionizem*, 9.

AESTHETIC PREFERENCES OF CHILDREN AND ADULTS IN RELATION TO WORKS OF MODERN ART

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ABSTRACT

Teaching about artistic heritage is essential for developing artistic and aesthetic competence in pre-university education. The key question in art education is how to effectively introduce art to children and youth, selecting and adapting content to their age and preferences. This study examines the alignment between the artistic-aesthetic preferences of elementary students and adults. A survey including 450 students (grades 5–8) and 450 adults (parents and teachers) and aiming at assessing preferences in relation to modern art was conducted in Belgrade, Sombor, and Novi Sad in the period from 2020 to 2022. Results showed general agreement on preferred artworks but it revealed differences in evaluation based on artistic style, form, and content. Children focused on formal aspects, while adults valued the theme and the method more. The knowledge gained from this research can be used as a useful guideline for further research and planning of methodical procedures for the mediation of art to children, providing valuable support for learning and development, while respecting children's individual and age-related capabilities and preferences in the process of learning and development.

KEYWORDS:

teaching methodology, art-aesthetic preferences, art education

INTRODUCTION

The primary function of art is the aesthetic–creative function. Fine arts and their quality reflect the social situation while at the same time they influence social trends with the ideas and novelties they introduce. Therefore, fine arts have a

social function, and have no meaning without society and people since the human need for beauty and creativity is the basic social characteristic of fine arts. Karlavaris, Kelebli and Stanojević-Kastori (1982) state that "it is impossible to form a modern man without solid roots in cultural tradition, but also in developing visual sensitivity, humane and creative impulses."[1] Furthermore, Karlavaris (1986) states, "The dialectic of human development is conditioned by two different human activities, which nevertheless form the unity of the activity of rational production and the activity of creativity, and change everything around us. Without the second, the first activity would die exhausted by the monotony of repetition."[2]

Art education as a pedagogical activity is conditioned by social factors and ideals, as well as the characteristics of art as a social phenomenon. Therefore, art pedagogy explores new ways of learning, and ways of educational work, thus influencing both art and society. In his *Art Education* (1986), Karlavaris singles out three functions of art education: the humanization of man (knowing oneself-spirituality), raising the quality of life (life worthy of man/humanism) and democratization of society (raising the culture of consciousness of all people to an equal level). Regarding art's role, Karlavaris believes that art cultivates the personality and activates children's positive abilities. Provided with art, an individual strives for better and more beautiful things, striving to creatively change the state of things, to shape and bring new ideas, to be filled with warmth and enthusiasm, and to become an active being.

1) Bogomil Karlavaris, Jovanka Kelebli and Miroslava Stanojević-Kastori, *Likovno vaspitanje za 2 razred pedagoške akademije* [Art Education for the 2nd Year of the Pedagogical Academy] (Beograd: Zavod za udžbenike i nastavna sredstva, 1982), 3.
2) Bogomil Karlavaris, *Likovno vaspitanje za 2. i 3. razred pedagoške akademije* [Art Education for the 2nd and 3rd Year of the Pedagogical Academy] (Beograd: Zavod za udžbenike i nastavna sredstva, 1986), 29.

Artistic creative processes have the function of liberating a person from stereotypes, repetition, and mechanical actions, and they have the function of emancipating the person. Art is a catalyst for developing new personality traits that personify it. Art encourages positive activity, and it is always engaged, either directly or indirectly. There is no neutral art or neutrality to aesthetic phenomena.[3]

The connection between fine art and fine art education is manifested in many aspects. One of the basic ones is that fine art education and training are not only based on what we know about the child's capabilities and needs, which is what science deals with, but also on the fine art experiences stemming from upbringing and education. "Art is a dynamic and unifying activity, with a potentially vital role in the education of our children."[4] Art education is acquired throughout schooling and represents the process of introducing young people to visual and artistic culture. If we define culture (in the broadest sense) as a way of life, then art culture is a way of life in which valuable art content contributes to a fuller and better-quality life for the individual and the community. Visual culture, as a broad concept, encompasses, besides other things, communication through aesthetic-artistic signs (artwork).

Nevertheless, what still occupies the attention of experts who deal with the methodology of art education is: How to bring art closer to children and young people? How to adapt teaching content to the age and individual characteristics and preferences of students? Answers to these questions could serve as guidelines in planning educational outcomes, content and activities in the process of art education, in order to ensure

3) Ibid.
4) Viktor Lowenfeld and William Lambert Brittain, *Creative and Mental Growth* (New York: Macmillan Publishing Co., Inc., 1975), 3.

the full development of all aspects of the student's personality, especially in the field of aesthetic education and emancipation.

DEVELOPMENT OF AESTHETIC CRITERIA IN CHILDREN AND YOUNG PEOPLE – THEORETICAL FRAMEWORK

Teaching aesthetic assessment implies the development and cultivation of aesthetic feelings, criteria, and preferences through interactions with objects, people, the living world, and works of art. Art expression is information that is transmitted to the viewer through art media, but to perceive and understand that message, preparation is necessary, that is, the viewer's ability to receive and experience certain art content needs to be developed. All people have the potential to develop the ability to perceive a work of art. It is a process that contains creative components, whereby the observer's consciousness receives and experiences a work of art in a manner that, more or less, reflects the creator's original intent. "Experiencing works of art is a specific psychological process that includes primary, anthropological sensitivities for the shapes and colours of our environment, but also certain life experiences, cultural habits and understanding of the language of art. Education should help in acquiring the habit and the need to experience a work of art."[5]

In the educational process, children are introduced to the world of linguistic and artistic communication, while artistic creation represents a synthesis of many factors and encompasses a range of psychological actions. Creativity depends on the cultivation of the entire personality through the development of all abilities. Graham Wallas (1926) defines creative processes

5) Graham Wallas, *The Art of Thought* (New York, NY: Harcourt, Brace and Company, 1926), 79–85.

as problem sets including preparation, incubation, illumination (creative idea, discovery), realization, and verification.[6]

Herbert Read believes that education through art, i.e. aesthetic education, is very important in childhood, because, according to research, the structure of a child's personality is closest to that of an artist. Read also believes that art represents and explains reality, and based on that belief he formulates his basic thesis, according to which "aesthetic activity is an organic process of physical and mental integration, the introduction of value into the world of facts," and consequently the aesthetic principle should enter into science, permeating above all the social and practical aspects of school life.[7]

Jean Sieb (1957) investigated children's attitudes towards works of art and determined that children between the ages of five and six appreciate children's drawings less and show more interest in artistic pictures. He also determined that the content/form and colour of the artwork are of decisive importance. Children between the ages of five and seven are attracted to pictures of houses, flowers, the sea, nature, and animals, bright and vivid colours, encompasses, Impressionist paintings, primitive art, modern art, and realism. The aesthetic ideal of children at a certain age is close to the form of their artistic expression, so teachers and educators must rely on these principles when working with children. Children of a certain age can accept the messages of those works of art that correspond to their life experiences, thoughts and emotional structures.[8]

6) Ibid., 85–86.
7) Sanja Filipović and Milica Vojvodić, "The effect of aesthetic education on the formation of the personal identity of children and young people," *Sociological Review*, no. 2 (2019): 561.
8) Jean Subes, "Sensibilité esthétique enfantine et influence du milieu" [Aesthetic Sensitivity in Childhood and the Influence of the Environment], *Enfance*, no. 10/1 (1957): 43–65.

Viktor Lowenfeld (1975), in an attempt to emphasize the difference between aesthetic preferences and aesthetic judgment, poses the question – why would anyone want a child under the age of twelve to understand the aesthetic value of anything? He believes that many students at this age, if given the chance, can point to a picture and say whether they like it more or less, but they cannot perform a formal aesthetic analysis of the picture. He states that it is easier to change what a child says than what he or she thinks. What is most often assessed in the educational process is the level of alignment of the student's answer with the teacher's position or what is found in the textbook and not the student's true attitudes and opinions about the surrounding world. Lowenfeld also provides research examples.[9]

Irvin L. Child (1964) concluded that through systematic work with elementary school students, it is possible to influence their aesthetic criteria for evaluating a work of art and eventually align their opinions with those of experts. However, when it comes to children's personal preferences, which are closely linked to their age, children's attitudes remain essentially honest and unchanged.[10]

E. E. Rump and Vera Southgate (1966), in a study with groups of children aged seven, eleven, and fifteen, found that 77% of the students agreed with their teachers' preferences for the pictures shown by the teacher. However, in the absence of the teacher 71% of the same students had a different opinion.[11]

9) Lowenfeld and Brittain, *Creative and Mental Growth*, 387–396.
10) Irvin L. Child, "Development of sensitivity to esthetic values," unpublished report, *Cooperative Research Project No. 1748,* (Office of Education, U. S. Department of Health, Education, and Welfare, 1964), 1.
11) E. E. Rump and Vera Southgate, "Variables affecting aesthetic appreciation, in relation to age," *British Journal of Educational Psychology*, no. 1 (1967): 58–72.

In his study, Pavel Machotka (1966) analysed the criteria children use to evaluate pictures, and he found that children like pictures of increased purity and realistic representations until about the age of eleven. They can emotionally connect with such pictures since they connect their contents to their own experiences and because children up to the age of eleven or twelve create representations that symbolically define their environment. They have no interest in shadows, atmosphere, spatial or colour relationships, which is also reflected in their preferences for works of art. After the age of eleven, students slowly begin to emotionally connect with the image that is outside of them, that is, the connection refers to the atmosphere or character of the image as a whole. Machotka links these changes to the reduction of egocentrism, which occurs after the age of eleven when thinking becomes less dependent on concrete data.[12]

Changes in aesthetic criteria are also related to changes in the student's personality. Research by numerous authors has shown that there is a close connection between students' personalities and their preferences for works of art, in the sense that these preferences depend on personality. In his research, Harlan Hoffa (1964) found the combined effect of the creativity of a person and his or her extensive artistic experience.[13]

In one of the conducted studies, preferences for artistic motifs were investigated among fourth-grade elementary school students from different cultural environments, taking into consideration data on gender, age, and social status. It was found that boys preferred dynamic and fantastic motifs, while girls preferred motifs reflecting motherhood and tenderness.

12) Pavel Machotka, "Aesthetic criteria in childhood: Justifications of preference," *Child development*, no. 4 (1966): 877.
13) Harlan Hoffa, "The relationship of art experience to conformity," in *Creativity and art education*, ed. William Lambert Brittain (Washington, D.C.: The National Art Education Association, 1964), 37–43.

No differences were observed in the preferences for art motifs based on social class. However, the results of the study raise completely new questions about preferences for works of art and cultural traditions. The novelty is that regardless of their social class, students of the same age within the same cultural context and country do not show any differences in terms of preferences for works of art. Such differences, however, were observed between the students from two different countries, that is, students coming from different cultural backgrounds. "Regardless of the similar tradition of art education, similar planning, implementation and evaluation of art-educational processes, evaluation of children's works of art and relatively small cultural differences (in the case of the aforementioned research, between Slovenian and Croatian students), the study found differences in artistic preferences between students from the two countries."[14]

When talking about the methods of development of artistic expression as well as aesthetic development, Michael D. Day (1969) found through his research that high school students who were simultaneously studying artistic heritage and engaging in practical artwork at school had better results in acquiring knowledge, building attitudes and aesthetic criteria, as well as in understanding art and creating personal meaning. He believes that discussions and analyses of art-related issues using artworks from different art history periods, which students simultaneously apply in independent artwork, enable them to find the meaning of creativity in different contexts.[15] Viktor Lowenfeld criticises the school and states that it turns its back

14) Matjaž Duh, Jerneja Herzog and Miroslav Huzjak, "Popularity of Art Motifs among Fourth-Grade Primary School Students in Slovenia and Croatia," *The New Educational Review,* no. 43 (2016): 101–102.
15) Michael D. Day, "The compatibility of art history and studio art activity in the junior high school art program," *Studies in Art Education*, no. 2 (1969): 57–65.

on the importance of aesthetic development in circumstances in which students need to participate in dialogue, engage in abstract thinking, as well as materialise their views through independent practical work.[16] In this context, the competences of teachers to mediate art to children have an important role in the development of appreciative abilities from the earliest age. "Teachers must be able to establish communication between children and the work of art. The attitude of the child towards a work of art must be seen from two points of view. On one side there is the child's innate feeling for visual order, and on the other side the acquired feeling for the beautiful and aesthetic."[17]

RESEARCH PROBLEM, METHODS AND TECHNIQUES

The basic research question in this study is based on identifying the level of coincidence between the art-aesthetic preferences of elementary school students for works of art and the preferences of adults regarding the art-aesthetic evaluation of artworks. Based on the results of previous research, this paper aims to investigate whether there is a statistically significant difference in the preferences of children and adults for fine works of modern art. Also, the paper aims to investigate whether certain formal or conceptual (ideal) aspects of modern art are especially valued as aesthetic qualities by children and adults and whether there are differences in their preferences. The research methods are quantitative. Respondents were surveyed using a questionnaire specially prepared for this

16) Lowenfeld and Brittain, *Creative and Mental Growth*, 373–374.
17) Tomaž Zupančič and Matjaž Duh, *Likovni odgoj i umjetnost Pabla Picassa. Likovno-pedagoški projekt u Dječjem vrtiću Opatija* [Art Education and the Art of Pablo Picasso. Art-Pedagogical Project in Kindergarten Opatija] (Opatija: Dječji vrtić Opatija, 2009); cited in Matjaž Duh, "Art Appreciation for Developing Communication Skills among Preschool Children," *Center for Educational Policy Studies Journal*, no. 1 (2016): 73.

research. In the questionnaire, the respondents evaluated selected works of modern art in accordance with the set criteria (value scale from 1 to 5), as well as by deciding whether they liked the displayed works or not in relation to the set criteria (*colour, shapes, method/style,* and *theme/idea*).

The null hypothesis H1 reads: The assumption is that there are no differences in the preferences of children and adults in relation to works of modern art. The null hypothesis H2 reads: The assumption is that there are differences in the preferences of children and adults for works of art in terms of their formal aspects, such as c*olour, shapes,* the *method/style* of the artist's work or the *theme/idea.*

The first task (Z1) is based on the reproductions of the selected works of art. The survey included children and adults (parents, teachers...) who needed to rate the selected works of art on a scale from 1 to 5 in relation to their personal preferences – whether the work is liked/attractive or not (1 – *I don't like it at all*; 2 – *I slightly like it*; 3 – *neutral* (both yes and no); 4 – *I mostly like it* and 5 – *I like it very much*). The second task (Z2) was to compare the responses of the two groups of respondents and find similarities and differences in their preferences for selected works of modern art: what would they particularly single out as the quality in the displayed works: *colour, shapes,* the *method/style* of the artist's work or the *theme/idea* of the artist.

The research was conducted during the two academic years 2020–2022 as part of the art education teaching methods course held within accredited programmes for the education of artists, future art teachers, at the Faculty of Applied Arts of the University of Arts in Belgrade, the Academy of Arts and the Faculty of Pedagogy of the University of Novi Sad. Materials were collected systematically through surveys administrated to

respondents across a wider area of the cities of Belgrade, Novi Sad, and Sombor.

The research sample included 450 children and 450 adults, which makes a total of 900 respondents. The population of children consisted of elementary school students aged 8 to 14, while the sample of adults consisted of children's parents and teachers with no age restrictions other than the requirement of adulthood. For this research, apart from age, other factors were not specifically monitored.

The instrument used in this study was a questionnaire prepared for this research and distributed to surveyed respondents. The artworks used in the questionnaire include Pablo Picasso, *Girl in Front of a Mirror*, 1932 (**Fig. 1**), Marc Chagall, *Village and I*,

Fig. 1. Pablo Picasso, Girl in Front of Mirror, 1932, oil on canvas, 162.3 × 130.2 cm, Museum of Modern Art (MoMA), New York City, NY, USA. https://www.wikiart.org/en/pablo-picasso/girl-in-front-of-mirror-1932 © Pablo Picasso. Fair Use

Fig. 2. Marc Chagall, *I and the Village*, 1911, oil on canvas, 192.1 x 151.4 cm, Museum of Modern Art (MoMA), New York City, NY, USA. https://www.flickr.com/-and-photos/lespetitescases/4850293540 © Gautier Poupeau, CC BY 2.0

Fig. 3. Vincent van Gogh, *Still Life – Vase with Fifteen Sunflowers*, 1888, oil on canvas, 92.1 x 73 cm, National Gallery, London, UK. https://www.wikiart.org/en/vincent-van-gogh/still-life-vase-with-fifteen-sunflowers-1888-1 © Public domain US

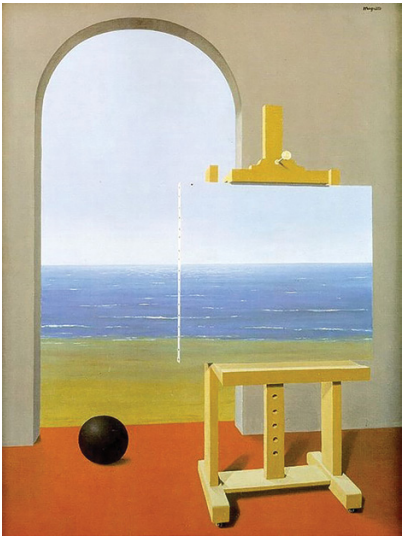

Fig. 4. Rene Magritte, *The Human Condition*, 1935, oil on canvas, 100 x 81 cm, Private Collection. https://www.wikiart.org/en/rene-magritte/the-human-condition-1935 © Rene Magritte. Fair Use

1911 (**Fig. 2**), Vincent Van Gogh, *Sunflowers*, 1888 (**Fig. 3**), Rene Magritte, *The Human Condition*, 1935 (**Fig. 4**), Kazimir Malevich, *Suprematist Composition*, 1915 (**Fig. 5**), and Hans Hinterreiter, *Study on Opus 39*, 1951 (**Fig. 6**).

The artwork selection was made by four independent art pedagogues based on their intersubjective agreement about the criteria. The selected works of art exhibit different formal characteristics in terms of the use of artistic elements and principles of composition, and this research focussed on the artistic elements of colour and shape. The artworks differ in term of method, i.e. the artist's authentic artistic poetics and style of work (Post-Impressionism, Cubism, Suprematism, Surrealism, Optical Art), as well as in terms of the subject matter (figuration, genre scene, still life, landscape, abstract motifs). The selection

Fig. 5. Kazimir Malevich, *Suprematist Composition*, 1915, 88.5 × 71 cm, oil on canvas, Stedelijk Museum, Amsterdam. https://en.wikipedia.org/wiki/Suprematist_Composition#/media/File:Suprematist_Composition_-_Kazimir_Malevich.jpg © Public domain

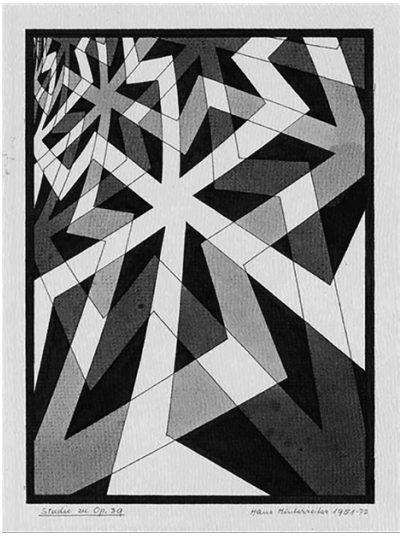

Fig. 6. Hans Hinterreiter, *Study on Opus 39*, 1951, ink on paper, Stedelijk Museum, Amsterdam. https://www.wikiart.org/en/hans-hinterreiter/studie-zu-opus-39-1951 © Hans Hinterreiter. Fair Use

of works was made based on the characteristics of each of the artistic movements to which these works belong.

The assumption was that the characteristics of the selected works of art in this research would give an insight into the different preferences of the respondents, but also the possibility to identify differences in respondents' answers that might be characteristic of each of the two samples, in this case, the sample of children and adults.

Data processing was conducted using measures of central tendency of average frequency values, while the Chi-square test, Yates' correction for observed frequencies and the contingency coefficient were used for the hypothesis testing.

RESEARCH RESULTS WITH DISCUSSION

The null hypothesis H1 was tested as part of the first task and it reads: The assumption is that there are no differences in the preferences of children and adults for works of modern art. As part of the conducted survey and interviews with the respondents through the questionnaire and based on the six proposed examples of works of art, the respondents rated their personal preferences – whether they like the work/it is attractive or not on a scale from 1 to 5 (**Chart 1**). The following results were obtained in relation to the research task and hypothesis (**Table 1**):

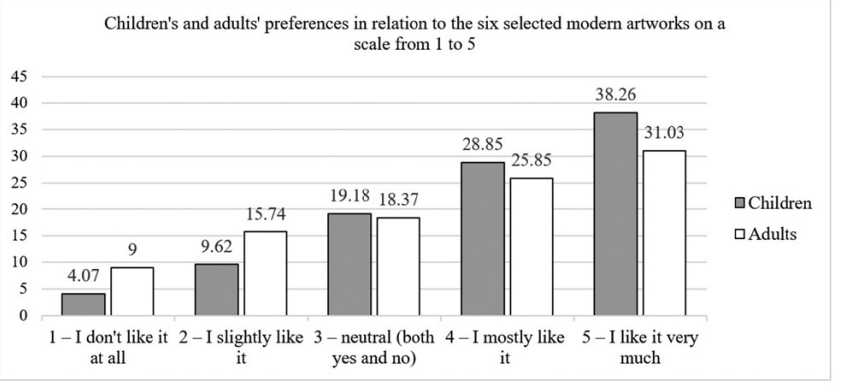

Chart 1. Results for the two independent samples a) children and b) adults in relation to personal preferences – whether they like the work/it is attractive or not for all the six artworks for the two groups.

Examples of modern artworks	Frequencies of preferences for both groups of respondents (children and adults) within the collective samples for all the six proposed modern artworks $\sum f_o = 900$; $f_t = 90$			
	a) Children $\sum f_o = 450$		b) Adults $\sum f_o = 450$	
Ratings on a scale 1-5	f_o	%	f_o	%
1	18.33	4.07	40.5	9.0
2	43.33	9.62	70.83	15.74
3	86.31	19.18	82.66	18.37
4	129.83	28.85	116.33	25.85
5	**172.16**	38.26	**139.66**	31.03
χ^2 – individual samples	$\chi^2 = 174.05$; $p > 0.01 = 13.3$; $df = 4$; $f_t = 90$; $C = 0.52$		$\chi^2 = 67$; $p > 0.01 = 13.3$; $df = 4$; $f_t = 90$; $C = 0.35$	
χ^2 – between two samples	c) Children and adults $\sum f_o = 900$ $\chi^2 = 18.836$; $p > 0.05 = 16.9$; $df = 9$; $C = 0.14$			

Table 1. Results for the two independent samples a) children and b) adults in relation to personal preferences – whether they like the work/it is attractive or not for all the six artworks for the two groups.

a) When it comes to children, the majority declared that they liked all the six modern artworks very much (38.26%) or the most (28.85%), which shows an extremely high probability of the association of the population of children with answers in the Chi-square test $|^2 2 = 174.05$; $p > 0.01 = 13.3$; $df = 4$; $f_t = 90$, as well as a high degree of association, with the contingency coefficient being $C = 0.52$.

b) In the group of adults, the overall results for all the six modern artworks also showed that they mostly liked the works very much (31.03%) or the most (25.85%), which is also supported by the result of the Chi-square test $|^2 2 = 67$; $p > 0.01 = 13.3$; $df = 4$; $f_t = 90$, which confirmed the probability of association of the population with the answers they gave, as well as a high degree of association, with the contingency coefficient being $C = 0.35$.

c) All of this is supported by the result of the Chi-square test for the group of children and the group of adults $|^2 2 = 18.836$; $p > 0.05 = 16.9$; $df = 9$; $C = 0.14$. The result confirmed the connection between the two variables, that is, the population of children and adults with the answers they gave, showing also a moderate degree of association, as indicated by the result of the contingency coefficient, which is $C = 0.14$.

When it comes to all the six works of art that were evaluated with the highest score of 5 on a scale of 1–5 (**Chart 2**), the results are as follows (**Table 2**):

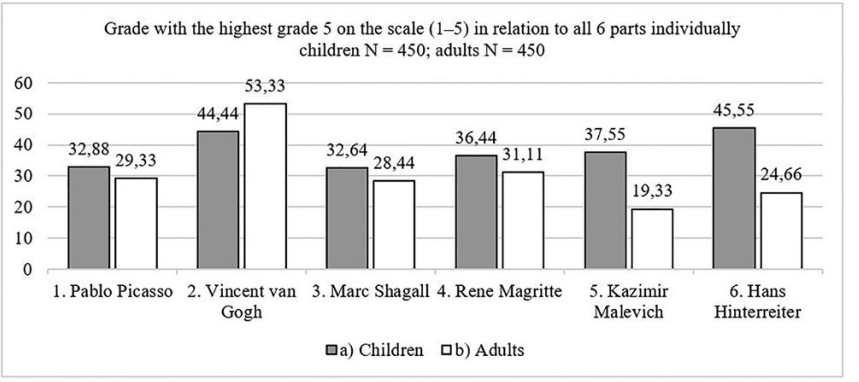

Chart 2. Results for the two independent samples a) children and b) adults in relation to the highest score of 5 on the scale (1–5) for all the six examples of artworks for the two groups.

Examples of artworks collectively 1-6	Frequencies of preferences for both groups of respondents (children and adults) within individual samples for all the six proposed modern artworks valued with the highest score of 5 on the scale of 1-5			
	a) Children $\sum f_o = 450$		b) Adults $\sum f_o = 450$	
	f_o	%	f_o	%
1. Pablo Picasso	148	32.00	132	29.33
2. Vincent van Gogh	200	44.44	**240**	**53.33**
3. Marc Chagall	147	32.66	128	28.44
4. Rene Magritte	164	36.44	140	31.11
5. Kazimir Malevich	169	37.55	87	19.33
6. Hans Hinterreiter	**205**	**45.55**	111	24.66
probability of association within individual samples	$\chi^2 = 18.277$; $p > 0.01 = 15.1$; $df = 5$; $f_t = 172.16$; $C = 0.13$		$\chi^2 = 117.49$; $p > 0.01 = 15.1$; $df = 5$; $f_t = 139.33$; $C = 0.33$	

Table 2. Results for the two independent samples a) children and b) adults in relation to the highest score of 5 on the scale (1–5) for all the six examples of artworks for the two groups.

a) The largest number of children (45%) who gave a score of 5 on the scale (1–5) opted for the work of the artist Hans Hinterreiter, *Study on Opus 39*, 1951–72 (**Fig. 6**). This result is statistically significant as confirmed by the result of the Chi-square test $\chi^2 = 18.277$; $p > 0.01 = 15.1$; $df = 5$; $f_t = 172.16$, which also confirmed the probability of association of the population with the answers they gave, as well as a moderate degree of association, with the contingency coefficient being $C = 0.13$.

b) The largest number of adults (53.33%) chose the work of the artist Van Gogh, *Sunflowers*, 1888 with a score of 5 on a scale (1–5) (**Fig. 2**), which is supported by the statistical significance of the Chi-square test results $|^2$ = 117.49; p > 0.01 = 15.1; df = 5; f_t = 139.33, which also confirmed the probability of association of the population with the answers they gave, as well as a high degree of association, with the contingency coefficient being C = 0.33.

Based on the obtained results, it can be said that the null hypothesis H1 is accepted and that there are no differences in the overall results regarding the preferences of children and adults in relation to selected modern artworks that they particularly like. Both samples, children and adults, show an almost equal preference for the works of modern art used in this research and rate them with the highest scores on a scale of 1–5. The obtained result is statistically significant.

Differences were observed in the number of respondents who gave the highest score of 5 on the scale (1–5) for each work individually. The largest number of children gave a score of 5 to Hans Hinterreiter's work (**Fig. 6**), while the largest number of adults gave the highest score of 5 to Van Gogh's work (**Fig. 2**). The results are statistically significant in both cases, i.e. for both samples of respondents.

Hypothesis H2 was tested in the second task and it reads: The assumption is that there are differences in the preferences of children and adults for works of art in terms of formal aspects of the work, such as colour, shapes, the method/style of the artist's work or the theme/idea.

When it comes to all the six works of art, respondents from both groups singled out particular qualities in the displayed works: *colour, shapes,* the artist's *method/style* or the *theme/idea* that

the artist conveyed in the selected works of art. The frequencies of the results within the individual groups (**Chart 3**) showed the following preferences of the respondents (**Table 3**):

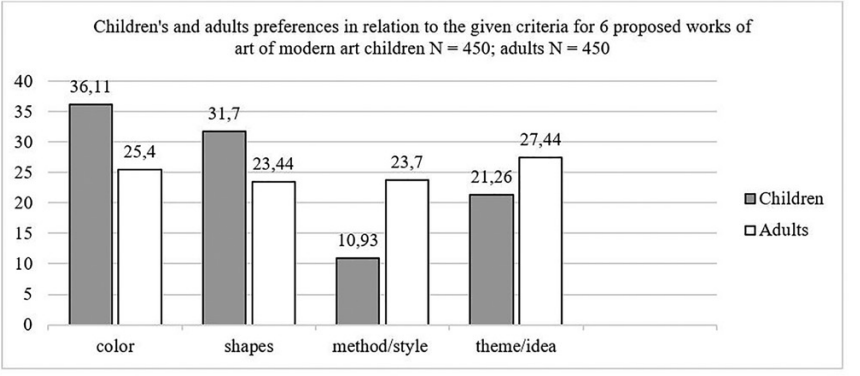

Chart 3. Results for the two independent samples a) children and b) adults in relation to personal preferences for individual criteria – colour, shapes, the method/style and the theme/idea for all six examples of artworks for the two groups.

Examples of artworks collectively 1-6	Response frequencies for both groups (children and adults) for individual criteria				c) χ^2 between two independent samples of children and adults for individual criteria $\sum f_o = 900$ Yates' correction: $f_o < 5 + 0{,}5$; $f_o > 5 - 0{,}5$
	a) Children $\sum f_o = 450$		b) Adults $\sum f_o = 450$		
Criterion	f_o	%	f_o	%	probability of connection
colour	**162.5**	36.11	114.33	25.4	$\chi^2 = 72.119$; $p > 0.01 = 6.63$; $df = 1$; $C = 0.11$
shapes	**142.66**	31.7	105.5	23.44	$\chi^2 = 43.968$; $p > 0.01 = 6.63$; $df = 1$; $C = 0.08$
method/style	49.166	10.93	**106.66**	23.7	$\chi^2 = 153.8$; $p > 0.01 = 6.63$; $df = 1$; $C = 0.52$
theme/idea	95.66	21.26	**123.5**	27.44	$\chi^2 = 27.7$; $p > 0.01 = 6.63$; $df = 1$; $C = 0.07$
$\sum \chi^2$	$\chi^2 = 68.483$; $p > 0.01 = 11.3$; $df = 3$; $f_t = 112.5$; $C = 0.36$		$\chi^2 = 1.184$; $p < 0.5 = 5.99$; $df = 3$; $f_t = 112.5$; $C = 0.06$		

Table 3. Results for the two independent samples a) children and b) adults in relation to personal preferences for individual criteria – colour, shapes, the method/style and the theme/idea for all the six examples of artworks for the two groups.

a) The majority of children opted for *colour* (36.11%) and *shapes* (31.7%), and slightly fewer for the *method/style* (10.93%) and the *theme/idea* of the work (21.26%). The statistical significance of the result is also corroborated by the very high result of the Chi-square test $\chi^2 = 68.483$; $p > 0.01 = 11.3$; $df = 3$; $f_t = 112.5$. This confirmed the probability of connection between the population

of children and their preferences examined in this part of the research, which also confirms the high degree of association, the contingency coefficient being C = 0.36.

b) Adults distributed their choices relatively evenly across all the four categories: the *theme/idea* (27.44%), *colour* (25.4%), the *method/style* (23.7%) and *shapes* (23.44 %). It was determined that there is no statistically significant difference between the categories, not even at the trend level, because the result of the Chi-square test is $|^2$ = 1.184; p < 0.5 = 5.99; df = 3; f_t = 112.5. The result did not confirm the probability of connection between the population of adults and their preferences examined in this part of the research as the degree of this association is low with the value of C = 0.06.

c) When it comes to preferences between the two independent samples, children and adults, for individual criteria for all the six works of art collectively, the Chi-square showed a high degree of association with regard to all the four criteria. For *colour* $|^2$ = 72.119; p > 0.01 = 6.63; df = 1, indicating a moderate degree of association with the contingency coefficient C = 0.11. For *shapes* $|^2$ = 43.968; p > 0.01 = 6.63; df = 1, indicating that the degree of association is weak because the contingency coefficient C = 0.08. When it comes to the *method/style*$|^2$ = 153.8; p > 0.01 = 6.63; df = 1, the degree of association is strong because the contingency coefficient C = 0.52. Values for the *topic/idea* are $|^2$ = 27.7; p > 0.01 = 6.63; df = 1, indicating that the degree of association is weak because the contingency coefficient C = 0.07.

Based on the obtained results, it can be concluded that the results for all the four categories (*colour, shapes, method/style,* and *theme/idea*) within the group of children are statistically significant, while this significance was not determined within the group of adults for the same four categories.

The results for these two groups of respondents, in relation to the overall results of the monitored categories for all the six works of art, show that children favour the criteria of *colour* and *shape*, while adults favour the criteria of *method/style* and *theme/idea*. Therefore, the hypothesis H2 is accepted — which reads: The assumption is that there are differences in the preferences of children and adults for works of art in terms of formal aspects of the work, such as *colour, shapes,* the artist's *method/style* or the *theme/idea*. While children prefer *colour* and *shapes*, adults prefer the *method/style* and the *theme/idea* of the work.

CONCLUSION

Starting from the theory of modern pedagogy claiming that every child has a potential to develop the ability to perceive, experience, evaluate, and create beauty, it can be noted that, when we talk about the requirements of aesthetic education, which is mainly based on general educational goals, there is less focus on studying aesthetic sensitivity in children and the influence of education on it. Mitrović (1982) points out that the consequences of this approach are clearly visible in educational practice. It is widely believed that the development of intellectual abilities leads to the decline of aesthetic sensibility and creativity, as well as that spontaneity and experience are the most suitable paths for aesthetic education in childhood. However, understanding how aesthetic taste develops in certain periods of children's lives is not sufficient to build a coherent theory of aesthetic education.[18] When it comes to the role of museums and museum didactics, one study focusing on the emancipatory potential of art in the educational process

18) Darinka Mitrović, *Problemi estetskog vaspitanja* [Problems of Aesthetic Education] (Beograd: Zavod za izdavanje udžbenika Socijalističke Republike Srbije, 1982), 51.

confirmed that the field of qualitative educational discourse offers museums a valuable perspective on connecting theory and practice, i.e. the potential for more immediate application of scientific results to improve educational practice.[19] "The difficult task that education in schools should accomplish is to focus on a more sensitive student who will later be ready to create change. This is a goal worth striving for."[20]

Children's artistic creativity should be nurtured through art and enriched with extensive and diverse experiences. Works of art contribute to sparking the child's interest, nurturing and developing the need for art, acquiring basic aesthetic criteria for works of fine arts, as well as acquiring visual and art culture.

The results of this research unequivocally showed that collectively the preferences of children and adults do not differ regarding the fine works of modern art that were used in this research, but that there are differences in the preferences and evaluation of the quality of individual works, as well as in the criteria, with children valuing *colour* and *shapes* more than adults, while adults showed a higher degree of preference for the *method/style* and the *theme/idea* of the work. These findings are significant from multiple perspectives in relation to methodological issues and procedures of mediating art to children in the educational process. Preferences of children and young people for modern art are changing, indicating the importance of incorporating such content in working with children within an educational context. The findings also

19) Olivera Gajić and Jovana Milutinović, "Vaspitanje umetnošću – emancipatorni potencijal u društvu znanja" [Art Education – Emancipatory Potential in the Knowledge Society], in *Zbornik radova: Daroviti u procesu globalizacije*, eds. Grozdanka Gojkov and Aleksandar Stojanović (Vršac: Visoka škola strukovnih studija za obrazovanje vaspitača „Mihailo Palov"; Arad: Universitatea de Vest „Aurel Vlaicu", 2011), 173–184.
20) Lowenfeld and Brittain, *Creative and Mental Growth*, 396.

indicate that there is a need to adapt methodical procedures to those new trends. This research shows that children prefer *colour* and *shapes* to the *method/style* and the *theme/idea* of the work, which certainly points to the need to pay attention to strengthening knowledge, critical thinking and building aesthetic criteria in children and young people in educational work through systematically planned activities in an educational context. Certainly, this research has opened up a series of questions and possibilities for further work on defining more precise criteria. For that purpose the research question should be expanded to encompass the methodology of working with children and young people in the field of art.

MAKING AMBIGUITIES VISIBLE … THERE ARE MANY WAYS TO APPROACH ART (HISTORY)

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ABSTRACT

Art history serves as a platform to challenge perceptions, fostering critical thinking and nuanced understanding. It requires close observation, "slow looking", and the skill of articulating impressions. This process engages not only analysis but also the sharing of subjective and collective interpretations, which enriches discussions by integrating ambiguity and personal reflection alongside factual narratives. This paper explores the pedagogical value of art history in teacher training and its application in museum education, particularly through participatory and interactive methods employed at Kunsthaus Graz and Neue Galerie Graz. Emphasising ambiguity as a productive space, the paper details how art education encourages dialogue, reflection, and multiple viewpoints, thus nurturing democratic practices and a tolerance for diverse interpretations. Theoretical insights from Gombrich, Belting, Hessel, and Kemp, among others, underpin these approaches, highlighting the importance of the interaction between artwork, viewer, and context. Ultimately, through the practice of nuanced observation and interpretation, art history can cultivate creativity, sensitivity, and an openness to complexity essential for contemporary education and democratic society.

KEYWORDS:

ambiguity, art history, critical thinking, slow looking, education, interpretation, museum education

INTRODUCTION

Art history has the potential to question what we see and to encourage critical thinking. As an art historian, you learn to

observe closely, to look slowly, and to find the right words to describe a work of art. From this comes analysis and interpretation. Translating images into words, articulating visual impressions or physical perceptions, and sharing them with others promotes communication that is as much about the presumed and the ambiguous as it is about the concrete and the provable.

How can visual impressions be recorded objectively and discussed subjectively? Why is this relevant to teaching? Furthermore, what added value does reflection on works of art or objects bring? The following paper aims to discuss the importance of art history in the training of teachers and to relate this to experiences from the practice of art education in museums. It is important to show that it is worthwhile to engage with art history, cultural studies discourses and to make use of them. It is important to name a historical framework that gives the subject a foundation, but also allows creative, critical or craft impulses for one's own activities in the classroom. In art education at Kunsthaus Graz and Neue Galerie Graz, we take a different approach.[1] The aim is to connect the exhibitions and their works with the realities of people's lives using a variety of (participatory) methods and (interactive) formats. Resolving ambiguities, allowing them and enduring them is inscribed in the attitude of art education and is due to an understanding of the museum's educational mission, which aims to allow many opinions in a thoroughly democratic sense. Slow looking as a method of art education means taking the time to carefully observe more than meets the eye at first glance and in the next step to think and to share the experience with others.[2] In both cases – in teaching and mediating – the aim

1) See: Monika Holzer-Kernbichler, Markus Waitschacher and Anna Döcker, eds., *Living Alien. 20 Jahre Kunstvermittlung Kunsthaus Graz* [Living Alien. 20 Years of Arts Education at Kunsthaus Graz] (Graz: Universalmuseum Joanneum, 2023).
2) Shari Tishman, *Slow Looking: The Art and Practice of Learning Through Observation* (New York: Routledge, 2017), 106.

is to link art, art history and a concrete reference to the present, to current discourses and events. Essentially, everything revolves around many different answers to the central question: And what has that got to do with me?

A small museum in a suitcase was the starting point for the work with the university students. This method was drawn from the practice of cultural education. Objects from a private collection – not art, but historical, curious, beautiful, or banal – were found in the suitcase to be worked on together. Wearing white gloves – like those worn by restorers – we took the objects out of the case and removed the protective bubble wrap. We placed them on a large cloth for closer examination. The staging and the appreciation of what is spread out are important for drawing attention to the objects and arousing the curiosity of the viewer. At first it was just a matter of looking at them, a haptic experience, a subjective classification along with the consideration of a whole range of possible questions: What did you say these objects are? Is there any indication of their age? How old are they? Who might have used them? What is the historical context of these objects? What was going on politically in the world at the time? What do they say about gender roles? What do they tell us about craftsmanship? What is their design, their form? What does the design tell us about the time the object comes from? Does the value play a role? How is the material processed? Was the object made by a machine? What do you personally think about it?

What does the object tell you about a possible context? Was it a mass product? What happens when you put two objects together?

The reasoning behind this close examination of objects should lead to a more intensive discussion on the objects within the

group and can become the starting point for many stories and narratives. How do we look at objects? How can we describe them and place them into the historical context? What can we learn about their history? How do we describe the context, how do we evaluate possible narratives? What is the role of the material and the production of the object? The intention is to make a link to everyday life, to an environment. Who knows such objects, who has ideas to answer these questions? Close observation usually holds significant value in terms of knowledge, but how can we disclose the meaning of the objects? How many different descriptions, stories and interpretations are allowed? In the first discussion, there are no categories of right and wrong, everything that is discovered and named is relevant.

Art historical methods prove to be good tools in this exercise. Of course, the answers found are not simple but varied. Discussion will reveal that the objects offer opportunities for personal reflection. The aim of this introductory exercise is to show how quickly judgements are made and alternative views are excluded. It has been observed how quickly personal references are made, how many individual experiences and associations or memories emerge.

The choice of words, the inadequacies of linguistic expression, finding the "right" words for what is seen and experienced through one's own perception is a process that requires a lot of attention and patience. However, it is so important for art education because it promotes communication within the group and sensitivity in expression. The path from the description through the analysis to the interpretation is not a straight line, but a path with many branches. It is through the spoken word that the range of expression and understanding, of sending and receiving, gets clearer. It is a process that includes and excludes many different meanings. It becomes evident that a description,

an analysis or an interpretation, no matter how much it tries to keep its distance, can never be neutral.[3] It always reflects one's own attitude to the subject.

Things do not speak in themselves, but how we describe them says a lot about us. This is also true of how we perceive art. In museums, dealing with objects (including art objects) is fundamental because they are the basis for museum collections and thus for the museum itself. For an art historian, looking at things from many angles and not being satisfied with the first impression seems natural. Ernst Gombrich, who had a major influence on the development of art history, speaks of the ambiguity of art in his iconic 1950 work *The Story of Art*, emphasising that works of art can often have multiple meanings and that their interpretation depends on different factors such as the cultural background of the viewer, historical contextualisation and personal experience.[4] Gombrich argues that the meaning of art lies not in the works themselves, but in the interaction between the work and the viewer. This ambiguity allows people to develop their own interpretations and connections with works of art. As he wrote a few years later in *Art and Illusion* (1960), no picture can be understood without supplementation on the part of the viewer.[5] For Hans Belting, image competence is the central concept of the *Rezeptionsästhetik*, which follows the English concept of reader-response criticism. This refers to the viewer's ability to

3) "In our work as educators, we are not able to negotiate content neutrally, because we always include and exclude things when we speak and show." Monika Holzer-Kernbichler, "Museal Communication Spaces of Art Education," *Journal of Museum Education*, no. 3 (2023): 230.
4) Ernst H. Gombrich, *The Story of Art* (London: Phaidon Publishers, 1950).
5) "Kein Bild kann ohne Ergänzung von Seiten des Bechauers verstanden werden." Ernst H. Gombrich, *Kunst und Illusion. Zur Psychologie der bildlichen Darstellung* [Art and Illusion. A Study in the Psychology of Pictorial Representation] (Berlin: Phaidon, 2004; sixth edition), 204.

engage with and understand works of art, with the perception of images playing a central role.[6]

In his approach to the aesthetics of reception in art history, Wolfgang Kemp also assumes that works of art, in their complexity, have the capacity to evoke divergent interpretations and to produce intellectual as well as emotional effects.[7] The context the work comes from and the context in which it is exhibited are equally essential. This triangle of work, viewer and context extends the framework of meaning into a sphere of reception that is influenced by prior knowledge, experience or even cultural background which are all fundamental to understanding and seeing a work of art. The effect on the viewer is subjective, and so interpretations, emotions and perspectives can vary greatly. However, Kemp emphasises the dual role of reception aesthetics:

> It processes the (internal) reception specifications with all the consequences for the work's own form, for the work-viewer relationship, for the constitution of the viewer-subject. But it also has to take into account the conditions of access that have been or will be set for the work in the architecture, the functional context, the reception situation.[8]

Starting from the relationship between the observer and the object, a clarification takes place based on verifiable facts. This

6) For example, see: Hans Belting, *Das echte Bild: Bildfragen als Glaubensfragen* [The True Image: Questions of Images as Questions of Faith] (München: C. H. Beck, 2006).
7) Wolfgang Kemp, "Kunstwissenschaft und Rezeptionsästhetik" [Art Studies and Reception Aesthetics], in *Der Betrachter ist im Bild. Kunstwissenschaft und Rezeptionsästhetik*, ed. Wolfgang Kemp (Berlin: Dietrich Reimer, 1992), 24.
8) "Sie erarbeitet die (inneren) Rezeptionsvorgaben mir allen Konsequenzen für die Eigengestalt des Werkes, für die Werk-Betrachter-Beziehung, für die Konstituierung des Betrachtersubjektes. Sie hat sich aber auch um die Zugangsbedingungen zu kümmern, die dem Werk in Architektur, Funktionszusammenhang, Rezeptionssituation gesetzt waren oder sind." Kemp, "Kunstwissenschaft und Rezeptionsästhetik," 24.

applies to the treatment of historical objects or works of art but can also be applied to everyday objects in a personal context.

The concept of art historical aesthetics of reception can, therefore, also be applied to the perception, analysis and interpretation of museum objects, even though an object is always just an object at the beginning. However, as soon as one gets involved and begins to participate as a viewer, asking questions and engaging in conversations about it, a comprehensive approach becomes possible, allowing for several different narrative strands. The message of the objects is essentially generated by the recipients. The objects studied have their own charisma, which is inimitable and, therefore, fundamental to human knowledge.[9]

In the museum, objects are used to develop narratives, to provoke a relationship between the visitor and the past. They take up a lot of space and are used in a way that is representative of a particular situation. In a museum setting, they create moods, generate experiences and become carriers of information. While works of art can function autonomously, cultural-historical objects have both a more factual knowledge as well as a sensory dimension. The sensory and scientific dimensions are experienced differently. While scientific knowledge is often conveyed through texts, the sensory dimension is primarily created through perception.

In the latter case, the scope for interpretation is usually greater for the viewer, who expects clear information from the accompanying text. If the viewer does not read the text and focuses on the visual image, personal associations and thoughts can be stimulated and perhaps more questions can be raised.

9) Thomas Thiemeyer, "Die Sprache der Dinge. Museumsobjekte zwischen Zeichen und Erscheinung" [The Language of Things: Museum Objects Between Sign and Appearance], *AlltagsKultur!*, October 2013, 3, accessed May 10, 2023, https://alltagskultur.info/wp-content/uploads/2023/05/Alltagskultur-Archiv_red.pdf.

In the museum, things, such as works of art, are placed in very specific spatial relationships and used as references to social, historical, political, or scientific contexts. Objects are the reason for a museum's existence. The museum collects and preserves, exhibits and communicates the power of its objects "as a place of material encounter with the strange and temporally distant".[10]

Even though immersive museum spaces can do without material objects, they remain the silent witnesses or evidence of another time, culture or art. Their aura only becomes manifest through the staging and narration in the museum. The museum is the space where thinking and reflecting on cultural objects is part of everyday life. The negotiating space created there should use this expertise to discuss different world views.

Scientific narratives always have gaps, voids and uncertainties that are filled or explained in the interpretive space of disciplinary debate. Returning to the example of art history discussed earlier, the discipline of art history pursues the claim of scientific objectivity in relation to historical contexts and concepts. It proves, questions and records many things. For many years, for example, art history was told as a story of heroes or geniuses. It promoted the creation of myths and thus also underpinned certain notions of gender roles. This form of hegemonic historiography must be critically evaluated from today's perspective, especially since it favours certain perspectives, narratives, and interpretations, while others are neglected, omitted, or at least underrepresented. Hegemonic art historiography reflects the interests, values, and judgments of the dominant group, which inevitably seeks to maintain power relations and promotes a particular representation of the past. In art education, as in education in general, it is necessary to point out the significance

10) Museum as "Ort der materiellen Begegnung mit dem Fremden und zeitlich Fernen." Ibid., 105.

of constant critical questioning of texts, scientific treatments or historical narratives as well as of the supposedly simple objects thematised at the beginning. Art historical descriptions, analyses and interpretations change in the course of history. They are an expression of contemporary debates.

Thus, in her *The Story of Art without Men* (2022) Katy Hessel[11] exposes the long-cultivated art-historical canon presented in the earlier mentioned *The Story of Art* (1950), in which Gombrich does not include a single female artist, so she presents the one that does without men – understood as a supplement. She fills many gaps in the history of art that have not been closed for a long time, also because stories were and are told the same way over and over again. She has made it her mission to liberate art from the stigma of elitism and to counter the Western male narrative that has unjustly dominated art history for a very long time. The male hero narrative has been perpetuated not only because of the well cultivated cult of genius but because it is a subject of language and its use as well.

"The organist is a woman" writes Evke Rulffes in her book *Die Erfindung der Hausfrau – Geschichte einer Entwertung* (The Invention of the Housewife – History of a Devaluation) (2021), pointing to a 1568 woodcut by Jost Amman, titled *Der Organist* (The Organist).[12] A young woman in an elegant dress can be seen moving her fingers over the keys, playing the organ.

11) Katy Hessel, *The Story of Art Without Men. Große Künstlerinnen und ihre Werke* [The Story of Art Without Men. Great Women Artists and Their Works] (München: Piper, 2022).

12) The woodcut is one of the illustrations in the book *Eygentliche Beschreibung aller Stände auff Erden, hoher und nidriger, geistlicher und weltlicher, aller Künsten, Handwercken und Händeln Durch d. weitberümpten Hans Sachsen gantz fleissig beschrieben u. in teutsche Reim en gefasset* [True Description of All Estates on Earth, High and Low, Spiritual and Secular, of All Arts, Crafts, and Trades, Diligently Described by the Renowned Hans Sachsen and Rendered into German Verse] (Frankfurt am Main, 1568). For the woodcut see: Wikimedia Commons, accessed March 5, 2025, https://commons.wikimedia.org/wiki/File:St%C3%A4nde_Amman_Der_Organist.png.

Rulffes elaborates on the problem of German as a patriarchal language (the word *organist* is a masculine noun in the German language), but also judges it in terms of the history of science: "The disappearance of women from history is also due to the fact that university historiography was exclusively male in its beginnings in the 19th century."[13] In her book, she explains how the stereotype of the housewife and good mother emerged in the 1800s and why it has remained so effective to this day. In short, language has the potential to falsify history, to create ideas that, in a certain sense, distort the content, because the reader is also in the text.[14]

These newer positions make it clear that art history cannot be told in isolation, but only embedded in current debates. This aspect has been discussed at least since 1983, when Belting questioned the independence of art history by recognising the new methods and perspectives of the then-young image sciences.[15] Nevertheless, history is being retold only very slowly, if at all, because the hegemonic patterns mentioned above are deeply ingrained and seem very difficult to dissolve. Art history, however, can no longer be perpetuated in its own tradition, but must face up to contemporary debates. Art museums have an important role to play in this. They have the sovereignty of interpretation, which puts them in a powerful position to transmit or deconstruct facts, patterns, or even stereotypes.

13) "Das Verschwinden der Frauen aus der Geschichte liegt auch darin begründet, dass die universitäre Geschichtsschreibung in ihren Anfängen im 19. Jahrhundert ausschließlich von Männern betrieben wurde." Evke Rulfes, *Die Erfindung der Hausfrau – Geschichte einer Entwertung* [The Invention of the Housewife – History of a Devaluation] (Hamburg: Harper Collins, 2021), 23.
14) The starting point for the *Rezeptionsästhetik* is literary studies, for example Susan Rubin Suleiman and Inge Crosman, eds., *The Reader in the Text. Essays on Audience and Interpretation* (Princeton, New Jersey: Princeton University Press, 1980).
15) Jörg Scheller, *Hans Belting. Der gute Konservative* [Hans Belting. The Good Conservative], *Die Zeit*, January 14, 2023, accessed May 10, 2023, https://www.zeit.de/kultur/2023-01/hans-belting-kunsthistoriker-kunst-bild-nachruf?utm_referrer=https%3A%2F%2Fwww.google.at%2F.

While the boundaries between contemporary art and the everyday are fluid and thus seem more difficult to negotiate for the audience, the old art seems to be easier to understand. In other words – the musealized-autonomous work seems more accessible through its figurativeness, perhaps also more unambiguous and clearer, but in any case traditional in its aesthetic uniqueness, with which the object fixes itself in its narrative from a constant perspective. However, the world around is changing due to new findings and events, transforming the sciences. Art history has lost its unambiguity through numerous heterogeneous and critical readings, filled gaps and discussions of restitution. How should art history be written? For whom, and to what end, are cultural studies conducted? "Who speaks?"[16] one might ask in the context of museum art education, which also critically questions the arc of interpretive sovereignty in this context.

How does this loss of unambiguity in science relate to a simultaneously diagnosed loss of ambiguity "in the world"? Perhaps this question, too, requires a brief historical review in order to better identify the major ruptures. Bringing "art" and "life" closer together was a frequently expressed goal of art movements around 1900. The increasing processes of individualisation and internationalisation not only make it easier to admit ambiguity, but also to differentiate concepts of culture. In 1991, Zygmunt Baumann ascribed to modernity as an epoch an increasing ambiguity permeating all areas of life.[17] Uncertainty and ambiguity replaced clear rules and unambiguous answers,

16) See: Beatrice Jaschke, Charlotte Martinz-Turek and Nora Sternfeld, eds., *Wer spricht? Autorität und Autorschaft in Ausstellungen* [Who Speaks? Authority and Authorship in Exhibitions] (Wien: Verlag Turia + Kant, 2005).
17) Zygmunt Bauman, *Moderne und Ambivalenz. Das Ende der Eindeutigkeit* [Modernity and Ambivalence. The End of Clarity] (Hamburg: Hamburger Edition, 2005, first English edition 1991).

leading to insecurity and fear, but also to greater flexibility and individual freedom. For Baumann, ambiguity describes the complexity of modern society, which must be recognised in its ambiguity rather than being reduced to simple answers or fixed identities. However, the resulting disorder causes "the intense discomfort we feel when we are unable to read the situation correctly and choose between alternative actions."[18]

Since the 1990s, this unease has been joined by a desire for a "unification of the world", accompanied by a significant loss of diversity, which can be explained by dominant global developments. As early as 1925, Stefan Zweig described the dark side of globalisation in his essay *Die Monotonisierung der Welt* (The Monotonisation of the World): "Everything is becoming more uniform in the external forms of life, everything is levelling out into a uniform cultural scheme. The individual customs of peoples are being eroded, costumes are becoming uniform, customs are becoming international. More and more countries seem to be pushed into each other, as it were, people act and live according to a scheme, more and more the cities resemble each other."[19] Thomas Bauer, quoting Zweig like many others,[20] notes the standardisation of the world by global

18) "(...) das heftige Unbehagen, das wir empfinden, wenn wir außerstande sind, die Situation richtig zu lesen und zwischen alternativen Handlungen zu wählen", Baumann, *Moderne und Ambivalenz*, 11.
19) "Alles wird gleichförmiger in den äußeren Lebensformen, alles nivelliert sich auf ein einheitliches kulturelles Schema. Die individuellen Gebräuche der Völker schleifen sich ab, die Trachten werden uniform, die Sitten international. Immer mehr scheinen die Länder gleichsam ineinandergeschoben, die Menschen nach einem Schema tätig und lebendig, immer mehr die Städte einander ähnlich." Cited in Thomas Bauer, *Die Vereindeutigung der Welt. Über den Verlust an Mehrdeutigkeit und Vielfalt*. [Was bedeutet das alles?] [The Simplification of the World: On the Loss of Ambiguity and Diversity. /What Does It All Mean?/] (Stuttgart: Reclam Verlag, 2018), 11.
20) Claudia Lenz, *Ambiguitätstoleranz – ein zentrales Konzept für Demokratiebildung in diversen Gesellschaften* [Ambiguity Tolerance – A Central Concept for Democracy Education in Diverse Societies], ufuq.de, accessed May 10, 2023, https://www.ufuq.de/aktuelles/ambiguitaetstoleranz-ein-zentrales-konzept-fuer-demokratiebildung-in-diversen-gesellschaften/#.

capitalism, describes the standardisation of agriculture and the loss of biodiversity. At the same time, his thesis is that "our time is a time of low tolerance for ambiguity. In many areas of life (...) offers that promise salvation from the inevitable ambiguity of the world therefore appear attractive."[21] He explores the reduction of diversity, complexity and plurality in many areas of life, between the poles of indifference and fundamentalism, with many understandable connections to everyday phenomena from food culture to science.

Recent debates in cultural studies question and relativise the ideas and principles of modernity, as Baumann still describes them, by turning away from the idea of a duality of nature and culture,[22] by questioning the notions of objective truth and linear progress.[23] Through Bauer's observations, it can be seen that the turning away from the idea of "modernity" is also successively accompanied by a process of "unification of the world". The cause of this change is digitalisation, which has given globalisation a completely new meaning and is driving global standardisation in many areas. At the same time, it is becoming increasingly difficult for individuals to make sense of the information they find. Simple messages have an easier time getting through to the masses. A completely transformed interplay of image and text in digital messages requires different forms of image literacy, as well as a new understanding of critical judgement to avoid believing everything that is spread through social channels.

21) "Meine These lautet nun, dass unsere Zeit eine Zeit geringer Ambiguitätstoleranz ist. In vielen Lebensbereichen (...) erscheinen deshalb Angebote als attraktiv, die Erlösung von der unhintergehbaren Ambiguität der Welt versprechen." Bauer, *Die Vereindeutigung der Welt*, 30.
22) For example Bruno Latour, *Wir sind nie modern gewesen. Versuch einer symmetrischen Anthropologie* [We Have Never Been Modern. Attempt at a Symmetrical Anthropology], translated by Gustav Roßler (Frankfurt: Suhrkamp, 2008).
23) For example Donna J. Haraways, *Unruhig bleiben. Die Verwandtschaft der Arten im Chthuluzän* [Staying Restless: The Kinship of Species in the Chthulucene], translated by Karin Harrasser (Frankfurt: Campus Verlag, 2018).

This brings us back to the everyday lives of trainees, who need to be made aware of this point and encouraged to take their time and think critically. Shortening content often involves simplification, but it also carries the risk of ambiguity. This is why awareness of ambiguity has taken on a whole new meaning since the 1990s. The key is preserving and communicating added value.

However, people tend to be what psychologists call ambiguity intolerant; they tend to avoid ambiguous, unclear, vague, contradictory situations. Applied to an increasingly diverse society, however, tolerance of ambiguity becomes a central concept for building democracy. In this context, the unambiguity of the world often goes hand in hand with the desire for a "simple", "clear", *de facto* mostly authoritarian political structure. Recent forms of communication, transformed by social media, promote short, simple messages that hide complexity, as it cannot be grasped at the speed of scrolling. Simple language and simple answers have many adherents in a world that is becoming increasingly complex in its global interconnectedness. "Simple answers calm us down instead of relieving our worries. They cloud our thinking," write Alex Karp, Jan Hiesserich and Paula Cipierre in their book *Von Artificial zu Augmented Intelligence* (From Artificial to Augmented Intelligence, 2003).[24] There, they defend the concept of ambiguity, not for political reasons, but from the point of view of a large software company, arguing that "unambiguity takes away the breeding ground for any creative solution. (...) We want to show that the greatest opportunity

24) "Die zunehmende Vereindeutigung der Welt unterdrückt ansonsten den Diskurs und entzieht jeder konstruktiven, jeder kreativen Lösung den Nährboden, derer sie aber bedarf. (...) Wir wollen zeigen, dass die größte Chance unserer Zeit nicht in der Vereindeutigung der Welt, sondern gerade in der Uneindeutigkeit, in der Unschärfe, in der Ambiguität liegt." Alexander Karp, Jan Hiesserich and Paula Cipierre, *Von Artificial zu Augmented Intelligence. Was wir von der Kunst lernen können, um mit Software die Zukunft zu gestalten* [From Artificial to Augmented Intelligence. What We Can Learn from Art to Shape the Future with Software] (Frankfurt / New York: Transcript Verlag, 2023), 8.

of our time does not lie in unifying the world, but precisely in vagueness, in fuzziness, in ambiguity."[25] Human creativity could be a great asset in the future, distinguishing us from artificial intelligence. Encouraging it is fundamental – especially in the processes involving design or product development.

CONCLUSION

As shown at the beginning, art has a high potential for ambiguity through its visual appearance. By applying the methods of art history and cultural studies, tolerance for ambiguity can be increased. The practice of describing, interpreting and analysing also provokes differentiated approaches to viewing and processing cultural objects. Sensitivity to "the other" increases. In a discussion about the meaning of a simple object, differing opinions are more easily tolerated than in political or very private issues. Viewing art or objects, but also art itself, can help develop a kind of tolerance for ambiguity – the ability to tolerate contradictions and to develop a sophisticated emotional culture. The importance of these skills for a creative, tolerant and democratic society is often mentioned, but their loss can only be prevented by actively promoting such processes.

The museum's educational mission provides the framework for art education to work multi-perspectively and critically with heterogeneous audiences, while remaining committed to ambiguity. In the training of art teachers, the processes described above not only promote aesthetic self-education and a sense of community through the methods mentioned, but also foster a critical approach to other social issues by promoting the acceptance of the other in its difference. Reflection and

25) Ibid.

thinking in broader contexts can be encouraged through the humanistic methods described. Creativity in looking at the objects in terms of their design, history or materiality encourages group discussion as well as recognition of the links between technology, ecology, economy and society. The effectiveness of a language that reflects its own basic attitude – and perhaps even feels committed to ambiguity in the future – can be seen in this.

TEACHING THE HISTORY OF PHOTOGRAPHY IN THE FIRST HALF OF THE 20TH CENTURY: THE CASE OF THE INSTITUTE OF ART HISTORY IN POZNAŃ

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ABSTRACT

The Audiovisual Archives of the Faculty of Arts Sciences at the University of Poznań holds an interesting collection of 104 glass slides, which were most likely used in a lecture on the history of photography. The origins of the collection and its subsequent history are linked to the complex history of the Institute of Art History in Poznań. Over its more than 100-year history, the Institute has been involved in several political upheavals, and (together with its library and teaching materials /photographs, prints and slides/) has been in the hands of both German and Polish art historians. The slide collection, which serves as the starting point for our reflections on the teaching of the history of photography, was most likely created during the Second World War at the Reich University in Poznań, but was also used in lectures by Polish teachers in the 1950s. In this text we focus on key issues: the role of photography in Poznań from the Nazi period to the teaching of Polish art history after the Second World War and, in a broader context, the history of teaching the history of photography.

KEYWORDS:

history of photography, teaching photography, photographic reproduction, history of teaching, photo archive

INTRODUCTION

The starting point of our research is a set of 104 glass slides on the history of photography, which were most likely used for teaching at the Institute of Art History at the Adam Mickiewicz University in Poznań, Poland. This set of slides, or rather, a photographic lecture, consists of reproductions of photographs

and prints from the 19th and the 20th centuries, ranging from X-rays, war photography, aerial photography, still life, motion studies, animal photography and camera equipment, to portraits of scientists, photographers and other cultural figures.

The origins of this set of slides remain a mystery. The caption on the slides, *Od rozwoju do nowoczesnej fotografii* (From Development to Modern Photography), is in Polish, suggesting a Polish lecturer. It is also known that a lecture, which included a brief outline of the history of photography, was planned as part of a practical photography course taught after 1945. However, some of the diapositives date from earlier times, for example, reproductions of illustrations from German books from the early 20th century. The various configurations, which we can reconstruct from the signatures on the slides or by reconstructing their origins, point to the complex history of Poznań's art history. So, before we move on to an analysis of the history of photography, as presented in classes for art history students in Poznań, let us first try to find out when and where the collection of glass reproductions in question might have come into being.

HISTORY OF THE ACADEMIC TEACHING OF ART HISTORY IN POZNAŃ

The academic teaching of art history in Poznań dates back to the beginning of the 20th century, i.e. to the time when Poznań was a German city. After the collapse of the Polish-Lithuanian Commonwealth at the end of the 18th century and the division of its territory between three neighbouring states (Prussia, Russia and Austria), Poznań became part of the Kingdom of Prussia and later the German Empire, remaining so for more than 100 years.

In 1903, the German Royal Academy, a substitute for a university, was opened in Poznań.[1] From the very beginning, the Academy offered courses in art history and, according to surviving sources, photography. In the summer semester of 1913, the art historian Richard Hamann, along with the chemist Emil Worner and the physicist Paul Spies, held *Photographic Exercises*.[2] The German art historian, best known as the founder of one of the largest archives of photographic reproductions of works of art, the Bildarchiv Foto Marburg at the University of Marburg,[3] spent two years in Poznań (1911–1913). On the threshold of his academic career, Hamann became involved in the teaching and cultural life of this remote town in the east of the German Empire. Together with Ludwig Kaemmerer, another lecturer at the Academy in Poznań and, at the same time, the director of the local Kaiser Friedrich Museum, he set up and developed the scientific framework of the Art History Seminar: a library and a collection of reproductions of works of art (photo library).[4]

The photographic exercises conducted by Hamann in Poznań were most likely of a practical nature. This is evidenced by the

1) On the history of the foundation and functioning of the Royal Academy in Poznań, see Christoph Schutte, *Die Königliche Akademie in Posen (1903–1919) und andere kulturelle Einrichtungen der Politik zur "Hebung des Deutschtums"* [The Royal Academy in Poznań (1903–1919) and Other Cultural Institutions of the Policy for the "Hebung des Deutschtums"] (Marburg: Verlag Herder Institut, 2008). On art history classes at the Royal Academy, see Mariusz Bryl, "Königliche Akademie w Poznaniu 1903–1918" [The Royal Academy in Poznań 1903–1918], in *Dzieje historii sztuki w Polsce. Kształtowanie się instytucji naukowych w XIX i XX wieku,* ed. Adam S. Labuda (Poznań: Wydawnictwa Poznańskiego Towarzystwa Przyjaciół Nauk, 1996), 120–144.
2) See Christoph Schutte, "Richard Hamann in Posen 1911–13," *Marburger Jahrbuch für Kunstwissenschaft*, no. 40 (2013): 7–26.
3) On Richard Hamann, see Angela Matyssek, *Kunstgeschichte als fotografische Praxis: Richard Hamann und Foto Marburg* [Art History as Photographic Practice: Richard Hamann and Foto Marburg] (Berlin: Gebr. Mann Verlag 2009).
4) On the history of the photo library in Poznań, see Kamila Kłudkiewicz, "The History and Role of Institute of Art History Photo Archive in the Art History Research and Education in Poznań. General Characteristics and the Result of Preliminary Research," *Krzysztofory. Zeszyty Naukowe Muzeum Historii Miasta Krakowa*, no. 37 (2019): 59–68.

participation of a chemist and a physicist in their execution, as well as the small number of students registered (seven students).[5] It is difficult to say whether Hamann also talked about the history of photography during those exercises. These subjects were certainly among his interests. He himself had been an active photographer throughout his life and was interested in the development of photographic techniques. He also took photographs during his stay in Poznań.[6] At the same time, his classes were the only ones dedicated to photography during the existence of the Art History Seminar at the Royal Academy in Poznań.

In 1919, the ownership of the German Academy was taken over by the Polish University of Poznań. Szczęsny Dettloff, a Polish art historian, played a key role in both organising and running the Polish Art History Seminar in the interwar period. Although he contributed significantly to the development of the collection of reproductions of works of art used in teaching,[7] no courses (either practical or theoretical) on photography were held during his time.

The outbreak of the Second World War marked the beginning of a new period in Poznań's art history. The property of the Polish University of Poznań was taken over by the Germans and became the basis for the organisation of the Reich University.

5) Schutte, "Richard Hamann," 10.
6) Hamman recalled his stay in Poznań in a letter to Karl Heinz Clasen, an art historian organising the Institute of Art History at the Reich University in late 1940 and early 1941: "I had also procured photographic equipment and started taking pictures of the museum and the city" (Ich hatte auch photographische Ausrüstung beschafft und Aufnahmen aus Museum und Stadt begonnen). Quoted after: Schutte, "Richard Hamann," 24 (footnote 50).
7) On the collection of reproductions of works of art used in classes in Poznań in the interwar period, see Kamila Kłudkiewicz, "Spuścizna niemiecka, kierunek Polski. Zbiór reprodukcji Seminarium Historii Sztuki na Uniwersytecie Poznańskim (1919–1939)" [German Legacy, Polish Direction. A Collection of Reproductions from the Art History Seminar at the University of Poznań (1919–1939)], *Artium Quaestiones*, no. 33 (2022): 135–161.

Officially opened on April 27, 1941, the Reich University of Poznań was one of several universities established by the Nazis on the borders of the Reich. Like the universities in Prague (November 1939), Strasbourg (November 1941), and Dorpat (1942/43 under the name University of the East), it was established in the borderlands of the Reich and had a propaganda character. From the outset, it was intended to teach art history, with Otto Kletzl playing a key role in its establishment.[8]

In the 120-year history of academic art history in Poznań, Otto Kletzl can certainly be counted among the few academics most interested in photography. Before arriving in Poznań in March 1941, Kletzl had worked for many years at the Preußisches Forschungsinstitut für Photographie (Prussian Research Institute for Photography) in Marburg, under the direction of Richard Hamann. Kletzl was an active photographer and he took part in many photographic campaigns on behalf of the Marburg Institute, documenting monuments in various corners of Europe.[9]

8) On the history of art at the Reich University in Poznań, see Sabine Arend, "Studien zur deutschen kunsthistorischen 'Ostforschung' im Nationalsozialismus. Die Kunsthistorischen Institute an den (Reichs) Universitäten Breslau und Posen und ihre Protagonisten im Spannungsfeld von Wissenschaft und Politik" [Studies on German Art Historical "Eastern Research" under National Socialism. The Art History Institutes at the ("Reich's") Universities of Wrocław and Poznań and their Protagonists Torn between Science and Politics] (PhD diss., Humboldt University in Berlin, 2009). See also Adam S. Labuda, "Instytut Historii Sztuki na Uniwersytecie Rzeszy w Poznaniu w latach 1941–1945" [Institute of Art History at the Reich University of Poznań 1941–1945], *Artium Quaestiones*, no. 13 (2002): 258–275; Adam S. Labuda, "Instytut Historii Sztuki na Uniwersytecie Rzeszy w Poznaniu i 'budowa narodowego socjalizmu' w Kraju Warty w latach 1939–1945" [The Institute of Art History at the Reich University in Poznań and the "construction of National Socialism" in Wartheland in 1939–1945], *Artium Quaestiones*, no. 14 (2003): 257–277. Most of the archival information is cited in work by Sabine Arend, on whose findings this text is based.

9) The Bildindex der Kunst & Architektur website, which makes the resources of the Deutsche Dokumentationszentrum für Kunstgeschichte – Bildarchiv Foto Marburg available online, contains almost 3,000 photographs, taken by Otto Kletzl. Most of them come from photographic campaigns organised by the Marburg Institute: in 1935 a photographic campaign in Bohemia and Moravia, in 1939 a photographic campaign in Bohemia, in 1940 a photographic campaign in

In Poznań, Kletzl pushed for the establishment of three support and partially research-focused units at the Institute of Art History: Das (Bild)Archiv für Osteuropäische Kunst (the Eastern European Art Archive); Die Forschungsstelle für angewandte Photographie (the Research Centre for Applied Photography) and Die Universitätsbildstelle (the University Photographic Agency).[10]

From 1943, the Eastern European Art Archive housed a collection of photographs depicting works of art from Finland to Romania.[11] The Archive was initially intended to be a collection of photographs depicting works of art from the East German area, including Brandenburg and Bohemia, but over time its geographical scope expanded to include the whole of Eastern Europe. In designing the Archive, Kletzl was clearly inspired by the collections of the Marburg Institute, although he limited his holdings to one region.[12]

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the Baltic countries. At least 128 photoprints, made during these campaigns, are also in the collection of the Audiovisual Archives of the Faculty of Arts Sciences. *Bildindex der Kultur & Architektur*, accessed September 9, 2024, https://www.bildindex.de/ete?action=queryupdate&desc=Otto%20Kletzl&index=obj-all.

10) Arend, "Studien zur deutschen kunsthistorischen Ostforschung," 309–324. The author worked on sources preserved in the Audiovisual Archives of the Faculty of Arts at the Adam Mickiewicz University. The collection documents the activities of the Institute of Art History at the Reich University.

11) Ibid., 309–319.

12) It was a photo archive that was to "record the movable and immovable works of art in Eastern Europe, process them in picture card indexes and (...) make them permanently accessible to German research through illustrated catalogues." Letter from Otto Kletzl to the Minister in the Reich Ministry of Science, Education and National Education Reichsministerium für Wissenschaft, Erziehung und Volksbildung" dated 7 July 1941, in the Adam Mickiewicz University Archive, 78/193, 41–42. Geographically, the planned area of work initially comprised "Eastern Germany including Brandenburg-Bohemia-East Mark", and also "Eastern Europe from Finland in the north-east to Romania in the south-east, including that part of Russia that is of significance for German and European art history". Special consideration was to be given to German art and its 'emanations' in the East. The letter from Otto Kletzl to Hiltgart Keller is dated 7 July 1941, in: documentation of the activities of the Institute of Art History at the Reich University, Audiovisual Archives of the Faculty of Arts at the Adam Mickiewicz University. This documentation is not inventoried and has no reference numbers.

In February 1942, Kletzl requested that the university authorities set up the Research Centre for Applied Photography,[13] which was to carry out research and experiments on the use of photography and, above all, film in the teaching and popularisation of art history. In the end, the Centre did not come into being due to a lack of funding. Instead, Kletzl managed to set up the University Photographic Agency,[14] which aimed to document events at the university and the monuments of Poznań.[15]

All of Kletzl's plans and intentions at the Reich University were related to photography and its importance for teaching, art historical research or propaganda. However, there is no evidence in the surviving sources that Kletzl taught any classes on photography (either theoretical or practical). Given his wide-ranging photographic interests, it is highly likely that it was he who commissioned the production of slides illustrating the development of photography, particularly those featuring reproductions from German books in the local library's collection. It is also no surprise that the slides were neither numbered nor described by Kletzel or his assistants. To this day, the slides from the Nazi era remain in the collection of the Poznań photo library unmounted and not even removed from their original packaging.

After the Second World War, the ownership of the Reich University was taken over by the Polish authorities. It is most likely that, at this time, the collection of slides was labelled with a Polish inscription and placed in a separate drawer of the glass

13) Arend, "Studien zur deutschen kunsthistorischen Ostforschung," 319–322.
14) Ibid., 322–324.
15) University Photographic Agency was responsible for the day-to-day documentation of university events, but very soon the war-related activity of capturing art objects came to the fore. This could have been documentation of university artworks, but also photographs of artworks collected in Poznań by the Nazi authorities. Ibid., 324.

slide cabinet, which still exists today. From the late 1940s, the photographers employed by the Institute of Art History (first Jan Ulatowski, later Zbigniew Czarnecki) gave photography courses.[16] These were practical classes in which students learned how to properly photograph works of art. They also included a lecture on theory, with a brief outline of the history of photography from its origins onward.[17] The sixty hours of photography training consisted of ten hours of theoretical lectures, thirty hours of practical classes and twenty hours of inventory photography exercises. During the theoretical part of the course, students were expected to learn the definitions of photographic terms, to become familiar with photographic equipment and to learn the ins and outs of chemical processes in the photographic laboratory. The lecture probably also included "a brief outline of the history of photography from ancient times, through the experiments of the medieval alchemists, to the discoveries of the mid-19th century, as a result of technical achievements and realist aspirations between 1840 and 1870."[18]

This is the only source-confirmed theoretical lecture on this subject in the history of academic art history in Poznań. However, the history of the Institute of Art History and the contents of the slide collection allow us to assume that, at least part of this collection was created before 1945 and that one of the Polish photographers (neither of whom was an art historian or academic) used and perhaps expanded the existing collection.

16) See: Projekt wykładów [Lecture Project], Poznań, November 1, 1949, Folder 1949, Archives of the Institute of Art History, Audiovisual Archives of the Faculty of Arts Sciences at the Adam Mickiewicz University, Poznań [hereafter cited as Archives of the Institute of Art History]; Szczęsny Dettloff to Kazimierz Ajdukiewicz, Rector of the University of Poznań, July 11, 1951, Folder 1951, Archives of the Institute of Art History.
17) Program ćwiczeń z fotografiki [Photography Course Programme], [undated], Archives of the Institute of Art History.
18) Ibid. All translations of the quotations are by the authors.

REFLECTION ON THE HISTORY OF PHOTOGRAPHY

The beginnings of the scientific reflection on the history of photography can be traced back to the 19th century. Beaumont Newhall, in his article on the history of the history of photography, places the momentum around the 1880s and links it to the Austrian chemist Josef Maria Eder and his publications in the journal *Photographische Korrespondenz* (Photographic Correspondence), which led to the publication of the book *Ausführliches Handbuch der Photographie* (Comprehensive Handbook of Photography) in 1887.[19] In 1891, Carl Schiendl, a Viennese photographic scientist, published *Geschichte der Photographie* (History of Photography), which presented the scientific study of photographic processes, tracing their history from the Middle Ages to 1890.[20] However, as Newhall states, it was not until 1929 that professional art historians became interested in the topic.[21] It resulted in Heinrich Schwarz's book on the Scottish

Fig. 1. Reproduction of the photograph: Hugo Erfurth, Portrait of Elizabeth Wolf, glass slide, Audiovisual Archives of the Faculty of Art Studies at the Adam Mickiewicz University in Poznań (hereafter cited Audiovisual Archives, Poznań).

19) Beaumont Newhall, "Teaching the History of Photography," *Aperture*, no. 1 (1957): 29.
20) Ibid.; Carl Schiendl, *Geschichte der Photographie* [History of Photography] (Wien; Pest; Leipzig: A. Hartleben's Verlag, 1891).
21) Newhall, "Teaching the History of Photography," 29.

Fig. 2. Reproduction of the photograph: Robert Adamson and David Octavius Hill, Monument of Sir Robert Denniston of Mountjoy at the Greyfriars' Churchyard in Edinburgh, 1843–1847, glass slide, Audiovisual Archives, Poznań.

painter and photographer David Octavius Hill, the first monograph on a photographer.[22] Our Poznań set of slides also recognized Hill's particularly important position in the history of photography – it contains 12 reproductions of Hill's sepia portraits, which stand out among other black and white reproductions. Another portraitist of note in our set of slides is the German photographer Hugo Erfurth (**Fig. 1**), an admirer of the work of David Octavius Hill (**Fig. 2**).[23] The connection between the two allows us to follow the development of the genre – from the painting-like portraits, heavily influenced by Hill's *mise-en-scène*, to the simplicity of Erfurth's photographs, reflecting German realism.

At the same time that Austria was beginning to reflect on the history of photography, Germany was developing anthropological research, using photography to study the Bantu and the Maasai peoples of East Africa. The area historically known as *Deutsch-Ostafrika* was a German colony from 1885

22) The book was first published in 1931 in Leipzig. Heinrich Schwarz, *David Octavius Hill. Der Meister der Photographie* [David Octavius Hill. The Master of Photography] (Leipzig: Insel-Verlag, 1931).
23) It is worth noting that there are no monographs on either artist in the collections of the Poznań University Library. It is very likely that the reproductions were made from the plates of one of the early books on the history of photography.

Fig. 3. Reproduction of the photograph: Carl Georg Schillings, Three lionesses, 1904, glass slide, Audiovisual Archives, Poznań.

to 1918 and thus a popular travel and safari destination for photographers and scientists. One of them was Carl Georg Schillings, who published *Mit Blitzlicht und Büchse* (With Flashlight and Rifle) in 1905,[24] including the photographs of people, and most importantly, early photographs of animals in the wilderness, and an overview of bird species collected by Anton Reichenow, an ornithologist working at the Humboldt Museum. The author of our photographic lecture placed the emphasis on the studies of animals, portrayed in the dark and in their habitats, caught in the act of running, eating or simply resting. The startled group of lionesses (**Fig. 3**), and the stiffened herd of wildebeests (**Fig. 4**) reveal Schillings' presence in front of

24) Carl Georg Schillings, *Mit Blitzlicht und Büchse: neue Beobachtungen und Erlebnisse in der Wildnis inmitten der Tierwelt von Äquatorial-Ostafrika* (Leipzig: R. Voigtländer, 1905); English edition: Carl Georg Schillings, *With Flash-Light and Rifle: Photographing by Flash-Light at Night the Wild Animal World of Equatorial Africa*, translated and abridged by Henry Zick (New York: Harper & brothers, 1905).

Fig. 4. Reproduction of the photograph: Carl Georg Schillings, Wildebeest (Gnu), 1904, glass slide, Audiovisual Archives, Poznań.

them, armed with both a camera and a rifle. In fact, Schillings was very explicit about the hunting part of his travels, mentioning in his journals all the technicalities involved in the craft. In addition to the collection of six slides by the photographer, the University Library in Poznań (founded in Prussian times as Kaiser Wilhelm Bibliothek / Emperor Wilhelm Library) houses several albums by Schillings, published between 1906 and 1910. The fact that the source material for our reproductions was available in Poznań at that time further supports our hypothesis that most slides of the set in question were created before 1945.[25]

25) In addition to Schillings' photo albums, the University Library in Poznań holds multiple books from the turn of the 19th century on German colonialism in Africa. For example, *Deutsch-Ostafrika: das Land und seine Bewohner, seine politische und wirtschaftliche Entwickelung,* an early study by Paul Reichard, a German explorer; and an edition of five volumes on expedition by Heinrich Fonck (*Deutsch-Ost-Afrika: eine Schilderung deutscher Tropen nach 10 Wanderjahren* part 1-5 with illustrations). For more information about the collection of Schillings' photo albums in Poznań visit our blog. Text available in Polish: https://archiwum.wnos.amu.edu.pl/blog/4.

Fig. 5. Reproduction of the photograph: Ottomar Anschütz, Storks in flight, 1884, glass slide, Audiovisual Archives, Poznań.

Schilings' studies of animals in nature are not the only ones in the collection. The author of the lecture also acknowledged the importance of works of Ottomar Anschütz, a German inventor, photographer, and chronophotographer, born in Prussia (Lissa/Leszno). His famous pictures of flying storks were part of a series of motion studies and early experiments with instantaneous photography. Anschütz's untitled photograph from 1884 (**Fig. 5**) depicts a stork (probably a mother bird) captured as it lands in its nest, with its wings outstretched and its head turned towards the small baby birds in the left corner of the frame. Furthermore, the photographs of storks inspired Otto Lilienthal's glider flights in the late 1880s. Although the Poznań lecture does not feature an exact reproduction of Lilienthal "flying", it does include several photographs of aeroplanes and balloons.[26] In view of the title of the lecture *Od rozwoju do nowoczesnej fotografii*

26) For example, slides AA WNoS_Dia_3682 and AA WNoS_Dia_3592.

Fig. 6. Reproduction of the photograph: unknown author, X-ray of the frog, 1890–1900, glass slide, Audiovisual Archives, Poznań.

(From Development to Modern Photography), one could imagine comparisons between the photographs by Anschütz and Schillings, or studies of birds and planes, projected onto the classroom wall.

As research into history of photography progressed, the medium soon celebrated its centenary, and the avant-garde debate on the technical progress and new visions, as well as Benjamin's reflections on the photographic reproduction, began to emerge.[27] The Poznań set of slides reflects this in many ways, encompassing reproductions of Carl Zeiss' aerial camera equipment, Julius Gustav Neubronner's invention of cameras for pigeons, and snapshots taken from aircraft. It indicates that, throughout history, the medium of photography has been used not only as a tool for exploring new ways of capturing reality but also as a highly political tool for exploring the topography, conducting investigations, and, during the First World War, espionage.[28]

One of the most interesting jubilee books that came out in 1939 was *A Hundred Years of Photography 1839–1939* by Lucia

27) See: Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in Walter Benjamin, *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1969), 217–251. German edition of Benjamin's essay was published in 1935.
28) See: Nicolò Degiorgis and Audrey Solomon, eds., *The Pigeon Photographer. By Julius Neubronner & His Pigeons* (Bolzano: Rorhof, 2017); Marta Bogdańska, *Shifters / Zmiennokształtne* (Kraków: Fundacja Sztuk Wizualnych, 2021).

Moholy, a photographer and editor associated with the Bauhaus school who was, at that time, working at Itten School in Berlin. She argued that the relationship between the medium and technique was far more balanced in photography than in any other art form, emphasizing the notion of the tool as a central category in the development of culture.[29] This kind of thinking was also close to the German art historian in Poznań, Otto Kletzl, and his unrealized concept of the Research Centre for Applied Photography. Like Lucia Moholy, Kletzl was an active photographer and attached great importance to the development of photographic technology.

Fig. 7. Reproduction of the photograph: Friedrich Paul, A page from the forensic photography handbook, 1900, glass slide, Audiovisual Archives, Poznań.

In one of the templates of her book, Moholy juxtaposed an X-ray of a frog, an infra-red photograph, motion pictures, and a telegraph of a fingerprint, accentuating the scientific usage and purpose of the medium. The Poznań lecture seems to take a very similar approach to the history of photography, emphasizing the importance of scientific breakthroughs, as well as the scientific role of photography itself. This approach is corroborated by examples such as the photograph of lionesses in the dark by

29) Lucia Moholy, *A Hundred Years of Photography 1839–1939* (London: Penguin Books, 1939), 15.

Schillings, an X-ray of a frog[30] (**Fig. 6**), forensic photography (**Fig. 7**), and the study of splashes capturing motion with high-speed photography.

All in all, the possible narratives surrounding the history of photography of the Poznań lecture include notions of progress, technical and scientific advances, the development of the portrait genre, and animal studies, among many other tropes. This collection of slides seems to reflect the photography's involvement in colonialism, the medium's engagement with scientific discourse, as well as the new angle of looking, particularly the aerial viewpoint associated with world wars.

CONCLUSION

What kind of history of photography was taught in Poznań in the first half of the 20th century? Although the set of slides contains art photography that explores the artistic values of the medium, the technical approach to the visual material suggests that photography was seen by the creator of the lecture as a tool used primarily in the field of science. Such a description would suggest an active practising photographer rather than an art historian. In the history of our institute, we can point to art historians who were deeply interested in the development of photography, such as the Germans Richard Hamann and Otto Kletzl. We can also point to Polish post-war photographers, without a degree in art history, who taught students how to photograph works of art, and probably provided a brief outline of the history of photography. Finally, perhaps our set of slides, most likely intended for a lecture on the history of photography, is the result of historical changes in the long history of art history

30) The author of the reproduced X-ray is not known, although it is possibly one of the early experiments by Josef Maria Eder.

in Poznań. The collection may have been built up in German times, but it was only in the post-war period and in teaching at the Polish University that it was fully used.

FORMING ART HISTORY DURING DRAWING LESSONS: THE DEVELOPMENT OF INTEREST IN ART HISTORY IN THE GERMAN PROVINCES BETWEEN 1815 AND 1918

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ABSTRACT

The aim of the paper is to investigate the narration of visual arts history created during drawing lessons in the Grand Duchy of Poznań between 1815 and 1918. Archival sources from two schools, St. Mary Magdalene Grammar School and the Royal Gniezno Grammar School, are analysed. The body of sources comprises archival school documents (inventories, correspondence with the Ministry of Education) and annual reports (curricula, book collections). The examined archival documents provide information about the methods used and postulated for the transmission of knowledge about art history. They provide a rationale for determining the timeliness of the transmitted knowledge in relation to the achievements of the discipline. Art history education was realised, in a particular way, through the teaching of drawing (eye training). Gradually, the focus in the art-historical narrative shifted from ancient art to contemporary and local art.

KEYWORDS:

aesthetic education, drawing lessons, art history education, grammar school, Prussian partition, teaching materials

INTRODUCTION

Most high school graduates enter university without any preparation in the field of art. And they leave the university with little improvement. For most of them, art will always remain a *terra incognita*. The consequence of this is great ignorance, which goes so far that, for example, a large number of younger philologists hardly know the names of Kugler, Schnaase, Winckelmann and Müller, let alone understand anything in

> the field of art. (...) It is the same with medical students, who really need an eye trained in form for their studies – how can they grasp physiology, osteology and myology, if they partly lack an understanding of form? Knowledge of art is of great importance to the theologian – factual knowledge of the works of painting, sculpture and architecture is an indispensable requirement for the ornamentation and preservation of churches. But how difficult is it to acquire such knowledge later on without previous art education at school, which provides a basis for further more serious study?[1]

The way in which Marian Jaroczyński – a teacher at the Poznań (Posen in German) secondary school (*Realschule*) – justified the necessity of introducing compulsory drawing lessons into the curriculum of grammar schools and secondary schools indicates that the aim of drawing lessons was imparting of basic art-historical knowledge as much as the training of drawing proficiency. This knowledge was not only to broaden the intellectual horizon of the students, but, in the teacher's opinion, could also be used practically in their professional lives. How was art history conveyed to students? What image of art was constructed? The aim of this paper is to provide a narrative of the history of art created in two selected grammar schools of the Grand Duchy of Poznań during drawing lessons and through teaching materials available in the schools. The paper will focus on a period when art history was just being constituted as an

1) *Der Zeichenunterricht auf höheren Realschulen und Gymnasien geschrieben in Folge der Aufforderung Eines Königlichen Hochlöblichen Provinzial-Schul-Collegiums zu Posen von 17. December 1859 von Marian von Jaroczyński Maler und Zeichenlehrer an der Ober-Realschule zu Posen* [The Teaching of Drawing at Higher Secondary Schools and Grammar Schools Written as a Result of the Request of a Royal Provincial Schule-Kollegium in Poznań of 17 December 1859 by Marian von Jaroczyński, a Drawing Teacher at the Ober-Realschule in Poznań], 1860, I. HA Rep. 76 Ve Sekt. 1 Abt. VIII Nr. 3 Bd. 3, Geheimes Staatsarchiv Preußischer Kulturbesitz [Prussian Secret State Archives], Berlin (hereafter cited as GStAPK). This document will be hereafter cited as *Der Zeichenunterricht*, 1860. All translations of the quotations are by the author.

independent university discipline in the German cultural area – in 1801 the famous dispute over Holbein (*Dresdner Holbeinstreit*) broke out and in 1873 the First Congress of Art History was held in Vienna.[2] Although issues related to the history of visual arts had been present to a certain extent in other school subjects many decades earlier, for example through ancient texts, it was only in the 19th century that the formula for teaching art history was significantly transformed.[3]

THE HISTORICAL CONTEXT OF TEACHING

The chronological span covered by this research is wide. It covers the period from 1815, when the region of the Grand Duchy of Poznań was created by the Congress of Vienna, to the outbreak of the Greater Poland Uprising (*powstanie wielkopolskie*) in 1918. During this period the region was part of the Prussian state and, from 1871, of the German Empire.[4] The Grand Duchy of Poznań initially enjoyed a relatively high degree of autonomy, which was gradually reduced. Symptomatic of this is the change of the region's name in 1848 (after the politically unstable period of the National Spring) to Poznań Province. The dependence on Prussia had two consequences important for the shape of visual arts education in the region. Firstly, researchers point to the decentralisation of the artistic community characteristic of the area.[5] It resulted from the Prussian state's maintenance of

2) Adam Labuda, *Wprowadzenie, czyli kilka myśli o uprawianiu historii historii sztuki oraz kształtowaniu się uniwersyteckiej historii sztuki* [Introduction, or Some Thoughts on the Practice of Art History and the Formation of University Art History], in *Dzieje historii sztuki w Polsce. Kształtowanie się instytucji naukowych w XIX i XX wieku*, ed. Adam Labuda (Poznań: Wydawnictwo PTPN, 1996), 17.
3) Art history is understood as a set of aesthetic rules in force today and in previous centuries, a canon of works of art judged positively against these rules, and a set of stories concerning artists and artistic objects.
4) For the sake of simplicity, the term "Prussian state" is used in this paper.
5) Witold Molik, *Inteligencja polska w Poznańskiem w XIX w i początkach XX w.* [Polish Intelligentsia in Poznań in the 19th Century and Early 20th Century]

the province's peripheral status,[6] its separation from the pre-partition cultural and scientific centre – Warsaw with its royal court – and the desire of Prussian authorities to limit the role of the nobility and the clergy, which disrupted the previous system of patronage. Over the course of the century, no strong artistic[7] or scientific centre[8] was established in the province which could create an alternative view of art history to the model taught at school. In urban centres, the role of creating and transmitting the visual arts narrative was fulfilled by grammar schools or secondary schools.[9] Not only did those schools employ members of the intelligentsia, sometimes highly educated scholars who combined teaching with their own research, but the schools were also an important link for subsequent generations of the intelligentsia. The completion of the appropriate level of the grammar school course, up to the passing of the final examination, the *baccalauréat*, made it possible to choose a specific career path: military, clerical, teaching, or university studies. The knowledge acquired at

(Poznań: Wydawnictwo Poznańskie, 2009), 101–102; Magdalena Warkoczewska, *Malarstwo i grafika epoki romantyzmu w Wielkopolsce. Dzieje i funkcje* [Painting and Printmaking of the Romantic Era in Greater Poland. History and Functions] (Warszawa–Poznań: Państwowe Wydawnictwo Naukowe, 1984), 62–63.

6) Scientific and cultural initiatives were blocked: the establishment of a university and the activities of Polish scientific societies were restricted, censorship was in force.

7) For political and economic reasons, projects to establish a drawing college in the 1820s (I. HA Rep. 76, Ve Sekt. 7 Abt. XVa Nr 6, GStAPK, Berlin) and a school for painters, sculptors, engravers and architects in the 1830s were not realised (I. HA Rep. 76, Ve Sekt. 7 Abt. XVa Nr 7, GStAPK, Berlin).

8) In the Grand Duchy of Poznań there was no institution teaching art history. It was only at the beginning of the 20th century that a university without the right to promote and award degrees was established – the Königlische Akademie [Royal Academy] (1903) and a Museum – the Kaiser-Friedrich-Museum [Kaiser Friedrich Museum] (1904). For more on this topic, see– Tadeusz J. Żuchowski, *Kaiser-Friedrich Museum a formowanie się historii sztuki w Poznaniu u progu powołania Uniwersytetu* [The Kaiser-Friedrich Museum and the Formation of Art History in Poznań on the Threshold of the University's Founding], in *Dzieje historii sztuki w Polsce*, 145–155.

9) The grammar schools had a philological programme, based on the study of ancient languages. Secondary schools had a polytechnic programme, incorporating the study of modern languages and science.

school shaped the perception of art and history for future political, cultural, and scientific leaders.

A second consequence of the region's subordination to the Prussian state was the introduction of a universal education system with a specific, time-varying curriculum set by the central education authority, the Ministry of Spiritual, Educational and Medical Affairs (*Ministerium der geistlichen, Unterrichts- und Medizinalangelegenheiten*), known as *Kultursministerium* (the Ministry of Culture). The curriculum included compulsory drawing lessons, as well as facultative drawing lessons at certain levels of education. The educational system that was introduced also unified various types of schools in terms of structure, appropriate teacher training, the set of teaching materials and methods used. Although there were differences due to the internal policies of schools, the location and subsequent reputation of the institution, gifts from individual donors enriching library collections and collections of teaching materials, or teachers' skills and background, the Prussian education system overall provided a consistent narrative.

SOURCES FOR THE RESEARCH

The source for this research is the documentation of two classical grammar schools: Marien-Gymnasium (St. Mary Magdalene Grammar School) in the regional capital of Poznań and Königlichen Gymnasiums zu Gnesen (the Royal Gniezno Grammar School) in a smaller town. The former has a long tradition, dating back to a Jesuit school which, after the dissolution of the order, was reformed according to the guidelines of the Polish Central Education Authorities and transformed into a classical grammar school of the Prussian type as early as 1815. The Gniezno Grammar School, on the other hand, was

founded as a modern school only in 1863. The selection of these two schools for this research was primarily dictated by the wide range of sources on the subject. The corpus of sources, different for both schools, includes archival school documents, especially inventories and correspondence between the schools and the educational authorities, as well as annual reports. The sources mentioned provide information on the collection of teaching materials used in drawing classes, but also on other subjects, such as ancient languages, and some teaching methods. It should be emphasised that there were differences between the institutions due to the internal policies of the schools, the location and subsequent reputation of the institutions, and gifts from individual donors that enriched their library collections. A report drawn up by the Posener Schule-Kollegium (regional education supervisory authorities) and Marian Jaroczyński in 1860 for the Ministry of Culture is also an important and unique archival source, indicating a change of vector in the narrative of art history. The expert report on the formula for teaching drawing in grammar and secondary schools provides insight into the detailed methods and aims of education.[10]

ART STORY VS. EYE EDUCATION

A fundamental change that took place with the introduction of drawing into the school curriculum was the move away from a verbal model of conveying knowledge about visual arts to visual contact with works of art. This was also linked to the creation of a new type of teaching material.

An image of art history education before the Prussian period can be found in the description of the subject History of Arts and

10) See note 1.

Crafts from 1782. A physics teacher was responsible for teaching this subject. The pupils of the highest class (sexta) were, among other things, asked the questions related to the nature of art and the development of the fine arts:

> 4. What division do scholars make between sciences, arts, and crafts?, 5. Which are the most special arts and crafts? Why do they form a great part of human skills?, 6. What is the opinion of great politicians about arts and crafts?, 7. What is the art of painting? 8. Who was the first to create the human figure? Who was the first to paint the folds, veins, and muscles? Who was the first to paint the mouth? 9. Who was the first to introduce proportions? And especially the most graceful mouth, face and hair?, (...) 11. Which painter was famous for his works that seduced the unintelligent birds?, 12. Who were the most famous painters? And how did the Romans take a liking to this art?, 13. What was the method of painting used by the ancients? Did anyone develop the art of painting with wax?, 14. What is woodcarving? How did the first craftsmen deal with it?, 15. Who do we owe the beginning [of sculpting]? To whom the refinement? Who were the most famous sculptors? When did the Romans develop a taste for it?[11]

The pupils, as the description indicated, could find the answers to these questions in texts translated from Latin by Pliny. The extent of knowledge at that time could only be derived from ancient texts and was primarily concerned with theoretical knowledge of artistic techniques and literary stories about the history of art.

11) *Popis roczny Szkół Wydziałowych Poznańskich z nauk, które w czterech wyższych klasach (...) dawał M. Nepomucen Tylkowski fizyki nauczyciel* [Annual Report of the Poznań Department Schools on the Sciences, Which in the Four Upper Grades (...) was given by M. Nepomucen Tylkowski, a Physics Teacher], 1782, 7–8. PAN Biblioteka Kórnicka [Polish Academy of Sciences Kórnik Library], Kórnik (hereafter cited as BK).

Under Prussian rule, the History of Arts and Crafts was removed from the school curriculum. Instead, drawing lessons were introduced and they were compulsory for some or all classes, depending on the period. From then on, students learned about the history of art not only from ancient texts but in their drawing lessons as well. Ancient text, however, still occupied an important place in the classical high school curriculum, but they were discussed in ancient language classes. Lessons in drawing enabled pupils to become familiar with the visual representation of works of art in the form of prints, casts and, towards the end of the 19th century, photographs. Through a new type of teaching material, not only was theoretical knowledge imparted, but the "eye" was also trained.[12]

The introduction of new courses into the corpus of basic subjects was the result of three factors, in turn, in the fields of pedagogy, philosophy, and social change. Firstly, from the time of Johann Heinrich Pestalozzi (1746–1827) and Johann Friedrich Herbart (1776–1841), the study of drawing was recognised as an essential part of the training of the hand (hand motility) and the eye (ability to evaluate measurements and proportions correctly). Secondly, in line with the idea of aesthetic education developed during the Weimar period, i.e., the conviction that it was necessary to sensitise broad sections of society to beauty and the well-being associated with it, drawing was seen as one of the basic tools of design. Learning to draw by imitating

12) The ability to look at works of art analytically and to recognise objective beauty in them was cultivated. Joseph Imorde, *Sehen lernen. Kunstgeschichte in der Schule. Lehrmedien der Kunstgeschichte* [Learning to See. Art History in School, Teaching Media of Art History], in *Geschichte und Perspektiven kunsthistorischer Medienpraxis*, eds. Hubert Locher and Maria Maennig (Berlin: Deucher Kunstverlag, 2022), 238–247. Jaorczynski wrote directly about educating students' eye and sensitising them to beauty: "It seeks to free his artistic individuality, to practise and train the eye with which he sees beauty, the nature of his artistic feeling, and to develop him into a spirit which grasps vividly, feels and recognises the beauty in the works of nature and art independently." *Der Zeichenunterricht*, 1860.

beautiful forms and constantly improving one's skills reflected the idea of self-formation – *Bildung* in German – which was the basis of aesthetic education. Thirdly, the study of drawing, especially line and design drawing, was an essential element in an increasingly industrialised society.[13]

TEACHING MATERIALS – SHIFTING EMPHASIS

In both the Poznań and the Gniezno grammar school, the teaching of drawing followed a model that was slightly modified in the 19th century. The first element of training was the introduction of the "grammar of drawing", i.e., geometric drawing, which involved redrawing straight lines, arcs, and basic geometric figures from the teacher's drawings or patterns. Gradually, *chiaroscuro* and perspective were introduced. The method of drawing from models then included more complex figures and compositions: arabesques and ornaments, parts of the human body, animals or plants, and, for the most advanced students, elaborate compositions and – at the other extreme – a planimetric drawing. In Jaroczyński's detailed description of the training method, an important remark is made in the context of the topic under consideration: by giving pupils appropriate drawing samples "the teacher should also draw the student's attention to the peculiarities of the conditions of ancient form, and introduce the student to the field of art by discussing previous works of classical sculpture."[14] Elsewhere, Jaroczynski

13) See Albert Hamann, *Reformpädagogik und Kunsterziehung ästhetische Bildung zwischen Romantik, Reaktion und Moderne* [Reform Pedagogy and Art Education between Romanticism, Reaction and Modernity] (Innsbruck-Wien: Studien-Verl., 1997) or Helene Skladny, *Ästhetische Bildung und Erziehumg in der Schule. Eine ideengeschichtliche Untersuchung von Pestalozzi bis zur Kunsterziehungsbewegung.* [Aesthetic Education and Education in Schools. A Study in the History of Ideas from Pestalozzi to the Art Education Movement] (München: Kopaed, 2012).
14) *Der Zeichenunterricht*, 1860.

outlines an even broader educational plan that also includes contemporary art and goes beyond learning from teaching materials: "Having reached this highest level, the teacher will not fail to provide the pupils with intellectual material on art and works of art by discussing works of art from the ancient and modern ages. For this purpose, the teacher and students will, wherever possible, visit antiquities and painting collections as well as exhibitions of modern masters."[15] The model for drawing lessons described by Jaroczyński, although based on the teacher's actual practice, was also idealistic and somewhat wishful, since, for example, visiting exhibitions in smaller urban centres was rather impossible.[16] The document, however, points to two important modifications in the teaching of art history, which are also confirmed in other sources. Firstly, the focus shifted from ancient texts to works of art, which pupils could familiarise themselves with through reproductions of various types (prints and spatial copies). Secondly, art from later periods, as well as contemporary art, was included in the scope of education.

The inventory of St. Mary Magdalene Grammar School, compiled in 1846 and completed in 1881, provides an insight into the stock of pictorial material.[17] The school had small drawings of heads and figures (more than 302 in total), ornaments and arabesques (more than 707), drawings of animals (148), landscapes (more than 277), drawings of flowers and fruit (more than 123), and

15) Ibid.
16) The purpose of Jaroczynski's report was, on the one hand, to present how drawing lessons were conducted in relation to the current teaching regulations (of the year), and on the other hand to identify areas that needed reform. The Ministry of Culture commissioned the reports from the School Colleges of the individual provinces as a basis for the elaboration of the educational reform (announced in the year).
17) *Inventarium der bei dem Königlichen Marien-Gymnasium vorhandenen Vorlege-Zeichnungen* [Inventory of the Preparatory Drawings Available at the Royal Marien-Gymnasium], 1846, 53/808/0/113, Archiwum Państwowe w Poznaniu [State Archives in Poznań], Poznań.

more than 1,000 contour drawings of subjects not specified in the inventory. In addition to the drawn or printed works, which make up the vast majority of the collection, there are also 18 plaster pieces and 70 wooden objects. In addition to the general categories (in which geometric motifs prevail), some of the inventory items relate to specific objects: copies of Raphael's painting *La Madonna Colonna* (ca. 1508), the engraving *The Destruction of Jerusalem by Titus* (1846) by Wilhelm von Kaulbach (1805–1874), and copies of landscapes by the Swiss painter and printmaker Alexander Calamé (1810–1864), 23 in all. The plaster casts and contour drawings in the inventory were probably developed from works of art, particularly from antiquity. Similar visual materials were commonly used in art academies during the early stages of study and were widely used in the trade. The copies of artworks are in turn a response to the interests of the time: it is worth recalling the particular cult of Raphael's genius in the 19th century. Reproductions of the aforementioned paintings by Kaulbach and Calamé in the school's collection are examples of copies of contemporary works from recent decades.

A separate category of materials through which pupils could extend their knowledge of visual arts, and more specifically of art history, were the books in the school library and the charts with engravings or photographs of monuments. Both groups were related to the didactics of drawing lessons, and they could serve as a bridge to connect the content of other subjects, such as ancient languages or history, with the images (forms) known from drawing lessons.

Of the books acquired by the school in Poznań, a significant number were concerned with the history of ancient Greece and Rome. Although most were broadly concerned with ancient history, some publications were thematically focused on the

subject of art, presenting architectural details and monuments: the book *Die schönsten Ornamente von Pompeii* (The Most Beautiful Ornaments of Pompeii) by Wilhelm Zahn, acquired in the late 1850s,[18] *Die Künstler und Dichter des Alterthums* (The Artists and Poets of Antiquity) by Herman Göll, acquired in the mid-1870s,[19] *Einführung in die antike Kunst nebst Bilderatlas* (Introduction to Ancient Art with Picture Atlas) by Rudolf Menge, acquired for the school library a decade later,[20] or *Denkmäler des klassischen Altertums* (Monuments of Classical Antiquity) by August Baumeister.[21] The schools also had books on German art, including *Geschichte der modernen deutschen Kunst* (History of Modern German Art) by Athanasius Raczynski, and, from the 1880s,[22] books on art in Poznań: *Geschichte der Kunst im Gebiete der Provinz Posen* (History of Art in the Province of Poznań) by Hermann Ehrenberg,[23] and *Verzeichnis der Kunstdenkmäler der Provinz Posen* (List of Art Monuments of the Province of Poznań) by Julius Kohte.[24] Since the 1880s, synthetic studies of art history have also been acquired for the library collection: Carl Stark's *Handbuch der Archäologie der Kunst* (Handbook of the Archaeology of Art), Wilhelm Lübke's *Geschichte der Plastik* (History of Sculpture),[25] Paul Knötel's *Illustrierte allgemeine Kunstgeschichte im Umriss für Schule und Haus sowie zum Selbststudium* (Illustrated General Art History

18) *Program Królewskiego Gimnazyum Ś. Maryi Magdal. w Poznaniu na rok szkólny 1859/60* [Programme of the Royal Gymnasium of St. Mary Magdal. in Poznań for the School Year 1859/60], 1860, 13, BK.
19) *Programm des Königlichen Marien-Gymnasiums 1875/76* [Programme of the Royal Marien-Gymnasium 1875/76], 1876, 16, Biblioteka Uniwersytecka w Poznaniu [Poznań University Library], Poznań (hereafter cited as BU).
20) *Programm des Königlichen Marien-Gymnasiums 1883/84*, 1884, 23, BU.
21) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1898/99* [Annual Report of the Royal Grammar School in Poznań 1898/99], 1899, 26, BU.
22) Programm des Königlichen Marien-Gymnasiums *1874/75,* 1875, 30, BK.
23) Programm des Königlichen Marien-Gymnasiums *1883/84*, 1884, 22, BU.
24) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1897/98*, 1898, 25, BU.
25) Both books: *Programm des Königlichen Marien-Gymnasiums 1880/81*, 1881, 45, BU.

in Outline for School and Home as Well as for Self-Study),[26] A. Wolfgang Becker's *Charakterbilder der Kunstgeschichte* (Character Portraits of Art History) and a series by the Leipzig publishing house Seemann on the art of European cities: the *Berühmte Kunststätten* (Famous Art Sites; volumes 7 to 19).[27] In addition, the Poznań library contained items relating to the latest formula for teaching art history: Alfred Lichtwark's *Übungen in der Betrachtung von Kunstwerken* (Exercises in Viewing Works of Art),[28] compiled in the form of a teacher-student conversation about works of art, and a publication referred to as *Der Kunst in Dresden am 28, 29.09.1901*, published in Leipzig in 1902.[29] It is noteworthy that these books were purchased a few years, sometimes only a year, after their first editions, and thus reflect the current state of knowledge in the field of art history.

Similarly, the Gniezno secondary school, according to a library inventory drawn up in 1895,[30] was in possession of books presenting up-to-date knowledge of art history. Although this collection mainly included publications on ancient art, it consisted only of books published in the second half of the 19th century, such as Jacob Burckhardt's *Der Cicerone. Eine Anleitung zum Genuss der Kunstwerke Italiens* (The Cicerone: A Guide to Enjoying the Art of Italy), and books by the Wilhelm Lübke and August Baumeister.

The schools' documentation contains information about two types of wall charts – modern teaching materials promoted in the German educational press since the 1880s. The first set of charts,

26) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1901/1902*, 1902, 22, BU.
27) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1902/03*, 1903, 19, BU.
28) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1898/99*, 1899, 27, BU.
29) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1902/03*, 1903, 19, BU.
30) *Katalog der Lehrerbibliothek*, 92/186/0/11/403, Archiwum Państwowe w Poznaniu Oddział w Gnieźnie [State Archives in Poznań Branch in Gniezno], Gniezno (hereafter cited as APPG).

the same in both Poznań and Gniezno, presents a traditional set of images depicting life in antiquity.[31] The second set, from the school in Poznań, is an interesting example of the visual canon in the field of architecture, i.e., a collection of images presenting the history of art through works from different periods and examples of different styles.[32] The following monuments were featured: the Cathedral of San Vitale in Ravenna, St Paul's Basilica in Rome, the Mosque of Córdoba, the Cathedral of Pisa, the Cloisters of Monreale, the Cathedrals of Bamberg, Orvieto, Burgos, and Strasbourg, the Piazza della Signoria in Florence, York Cathedral, the Brussels City Hall, the Certosa of Pavia, the Zwinger in Dresden, the Wartburg, and the Walhalla in Donaustauf. The selection presented European architecture from the Middle Ages (6th century) to the 1840s, when the late Classicist Walhalla was completed. At the beginning of the 20th century, a panel depicting the Roman Forum was added to the collection, extending the scope to include a monument from antiquity.[33]

Finally, the recommendations from the beginning of the 20th century addressed to schools by the central education authorities should be mentioned. The author of a letter from 1910[34] suggested that instead of drawing still lifes and animals, pupils should draw local architecture and monuments, especially small architectural and sculptural forms such as cemetery portals and tombstones, small chapels, and furniture. They should pay particular attention to objects in danger of destruction. Ultimately, the drawings should form a local archive documenting local architecture. Selected drawings would also be included in a travelling exhibition to be shown

31) *Katalog der Lehrerbibliothek*, 92/186/0/11/403, APPG.
32) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1898/99*, 1899, 28, BU.
33) *Jahres-Bericht des Königlichen Gymnasiums zu Posen 1902/1903*, 1903, 21, BU.
34) A letter dated February 7, 1910, 92/186/0/6/368, APPG.

in several provinces of the Monarchy. The plan to organise a travelling exhibition within the Prussian state indicates that the creation of these drawings was not only intended to enrich drawing lessons with plein-air exercises or to arouse interest in local monuments. Above all, these activities were intended to build identity and support the state's centralising policy.

CONCLUSIONS

The knowledge of art history in the drawing lessons was conveyed primarily through visual material (graphic and spatial teaching materials), which could be accompanied by a story or commentary from the teacher. The drawing patterns with which the pupils worked served not only to develop manual dexterity, but to fulfil more general educational purposes as well, in line with the idea of aesthetic education, especially sensitivity to objective beauty. To sum up, the way art history was presented in schools evolved alongside the development of art history as a discipline. This is evidenced by the systematic supplementation of library collections with new studies. In accordance with the main educational axis of the classical grammar school and the perception of antiquity as a model of artistic excellence, the greatest attention was paid to ancient art. As early as the 1840s, however, the Poznań school's collection of teaching materials was enriched with the works of contemporary artists: the history painter Kaulbach and the landscape painter Calamé. A copy of a painting by Raphael, whose work was considered at the time to be a display of supreme genius, was also purchased. This indicates an appreciation of contemporary art. Towards the end of the century, there was a shift in interest towards local, indigenous art. This second shift in attention was related to the centralising policy of the Prussian state (the nationalisation line).

THE CURATOR'S HANDBOOK – HOW TO WORK BETTER?

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ABSTRACT

How to Work Better is a well-known text-based work by artists Peter Fischli and David Weiss, who appropriated the text from a factory bulletin. This artwork can be seen as a working manual intended for artists and curators working in the contemporary art scene, pointing to the redefinition of the ways the artistic or curatorial work is done. In other words, what matters is not just what you do, but how you behave while doing it. In this paper, I am trying to apply the abovementioned considerations onto the pedagogical work with students at the Museum of Modern and Contemporary Art in Rijeka, as part of the recently launched course called "Museum and Gallery Practice", offered by the Department of Art History at the Faculty of Humanities and Social Sciences in Rijeka. I consider what kind of methodology could be used to bring students something "out of the ordinary", i.e., to offer them something other than traditional, frontal teaching, which takes place without active engagement of students and is mainly focused on well-known works and canonical repertoire.

KEYWORDS:

useful knowledge, (non)hierarchical teaching, students' motivation, curatorial practice, times of hyper-production

THE CURATOR'S HANDBOOK – HOW TO WORK BETTER?

In spite of the fact that the Rijeka Museum of Modern and Contemporary Art (MMSU) employs only one art educator and struggles with a shortage of staff, it devotes considerable effort to working with students. The young generation is one of the Museum's target audience groups, and students of arts and

humanities are the most frequent visitors of exhibitions. This text deals with the questions of how to activate a so-called invisible museum through students' workshops and classes, how to show often vague exhibition policies and how to get students interested in curatorial work. Given the scarcity of textbooks in the Croatian language on the topic of participatory forms of education in museums, the important question is: How to work better and how to introduce changes in teaching programs? In other terms, museums can also be sites of students' active engagement with curatorial and artistic practices providing learning from different cultural workers, designers, artists, and museum staff on site, as well as real interaction with artworks. Yet, changing the conventional ways we do things is a gradual process. In this context, it is useful to highlight the opinion of Aeron Bergman and Alejandra Salinas: "Let's not forget: institutions are formed of living bodies – people – whose daily decisions determine outcomes. Those who have the most power within an institution are also often the most obligated to serve its interests, and thus have the least freedom. If any change is going to happen it will stem from collective effort, probably led by those with the most tenuous bonds."[1]

STUDENT ENGAGEMENT AND THE INVISIBLE MUSEUM

Before I started working on the *Museum and Gallery Practice* course in 2022, offered by the Department of Art History at the Faculty of Humanities and Social Sciences in Rijeka, I had taken part in establishing the collaboration between the aforementioned department, the Department of Cultural Studies at the same faculty, and the Academy of Applied Arts

1) Aeron Bergman and Alejandra Salinas, "Forward," in *Forms of Education: Couldn't get a sense of it*, eds. Aeron Bergman, Alejandra Salinas and Irena Borić (Zagreb: Institute of New Connotative Action Press, 2016), 12.

in Rijeka.[2] Conceived as a long-term initiative, the abovesaid collaboration took different formats, addressing the needs of students and focusing on the specific content of the courses. At the local level, I would like to mention our links with the courses *Contemporary Art* and *Mediation and Critique* offered by the Department of Art History, because they aim to "activate" the museum collection, i.e., popularize both modern and contemporary artworks. This particular collaboration produced direct results in the form of student texts published on the Museum's website. By combining our instructions and those of their professors, the students write reviews of the works of art for the online collection, or explore specific chapters of the local exhibition history. Before doing this exercise in formal analysis of artworks, students first learn more about what happens "behind the scene", i.e., they are introduced to the museum archive, such as exhibition design materials and correspondence between artists and museum staff. Some of the students continue to be part of the museum audience even after completing their studies, becoming more directly involved in the museum's work.

Among the activities, I would like to mention the workshop *How to write about contemporary art?* that presents the MMSU as a place that promotes informal teaching methods and builds more lasting relationships with students. The workshop was created in 2022 in collaboration with the Croatian Section of AICA, with the help of our colleague and freelance curator Ivana Meštrov, who has been engaged in curatorial and pedagogical work since 2010. It is intended for students of art history and

2) Julia Lozzi Barković, Lidija Butković Mićin, Nadežda Elezović, Nataša Lah, Danko Dujmović (coordinator of the Museum and Gallery Practice course), Vjeran Pavlaković, Elvis Krstulović and Ana Labudović, teachers at the abovementioned departments, are the ones who have facilitated the collaboration between the University and the Museum.

related disciplines, and aims to foster exchange of different viewpoints on the role and activities of contemporary women artists. Focusing on writing short reviews of exhibitions held at the museum (Sanja Iveković, 2022; Raffaella Crispino, 2023; *The Visible Ones*, 2024),[3] the workshop is delivered in an intensive two-day format on the MMSU premises (**Fig. 1, Fig. 2**). In the online part of the workshop, the participants receive personalized comments on their reviews. They can share the reviews with their colleagues by publishing them on the museum website after they are finished and proofread. Since there is no textbook on informal ways of working with students, in 2024/2025 we plan to combine our efforts with Atelieri Žitnjak. It is an art organization which, among other things, organizes writing workshop. The aim is to exchange the methodology of work that too often remains "hidden" in non-institutional spaces and the curricula of higher education institutions.

Fig 1. Students' workshop during the exhibition by Sanja Iveković at MMSU, 2022.

3) For more about the exhibitions, see: *Sanja Iveković: MAKE UP – MAKE DOWN*, https://mmsu.hr/dogadaji/sanja-ivekovic-make-up-make-down-videoretrospektiva/; *Raffaella Crispino: We Want Mirrors – A Journey Into the Matrix of Coloniality*, https://mmsu.hr/en/event/raffaella-crispino-we-want-mirrors-a-journey-to-the-matrix-of-colonialism/; *The Visible Ones*, https://mmsu.hr/en/event/vidljive/, accessed July 10, 2024.

So, how should we write about contemporary art? The workshop begins with an informal presentation, during which mentors and participants speak about themselves in an anecdotal way. This is followed by a guided tour with the curators and a conversation with the students, during which they share their impressions of the exhibition. In addition to reading different types of texts – curatorial texts, interviews with the artist, and critical reviews – we talk with the participants about the structure of their own texts and the aspects they need to address in their writing. We look into the ways of structuring an introductory part providing an overview of the exhibition set-up and its atmosphere; we try to identify the motives for the creation of the exhibition, as well as its importance to the wider public, and conduct a deeper analysis including comments on the selection of artworks and their interrelations. We also discuss the (un)fulfilled expectations, as well as advantages and disadvantages of the exhibition program. It is important for us to encourage the students to present their own insights, instead of gathering mere facts and retelling already published texts, which is a common phenomenon both in the reviews published in the media and those written by students. Moreover, we want to encourage the participants to ask questions and express themselves freely, avoiding the incomprehensible jargon of art

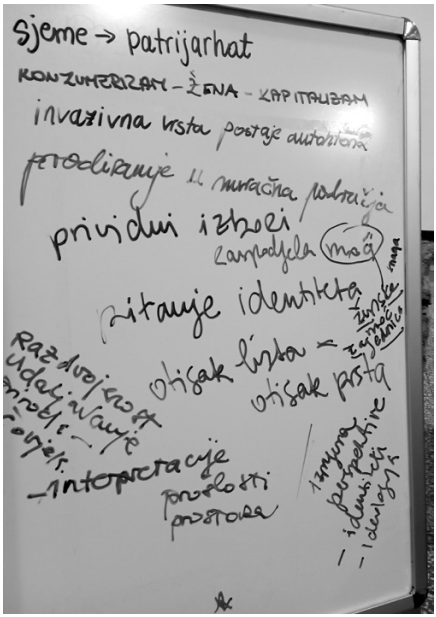

Fig 2. Student's sketch with the key terms about the exhibition by Raffella Crispino at MMSU, 2023.

historians. In the workshop *How to write about contemporary art?*, we rely on Kaya Yilmaz's concept of the constructivist learning as a process of designing a world where experience and prior understanding, as well as social interaction, play an important role, stimulated by posing challenging questions, analyzing the problems, but also by playing different roles.[4] My work in the *Museum and Gallery Practice* is motivated by the question of how to prepare the students, our future colleagues, for the demands of organizing exhibitions, as well as for the competitive and precarious working conditions. How can we support the students in a rapidly changing art system, how can we encourage them to do research-focused work that they would enjoy, instead of approaching a subject as a tedious task that has to be done with as soon as possible? As of recently, museums tend to be seen as public forums promoting discussions and opening to a varied audience, moving beyond the traditional role of shrines for expensive objects aimed at a homogenous audience. Yet, the discussions about contemporary art and inclusion of participatory practices in teaching are still not part of syllabi at national art history departments, especially in terms of teaching the methodology of curatorial work in relation to the current practice. Moreover, we do not know what will happen to teaching in the circumstances dictated by the "networked" society, with digital platforms and tools such as ChatGPT directly affecting the traditional role of art historians and curators.

My work with students attempts to address all of the aforementioned issues, and draws inspiration from the readymade artwork *How to work better?* created by artists

4) Lana Skender, *Vizualna kultura kao nova paradigma poučavanja likovne umjetnosti* [Visual Culture as a New Paradigm of Teaching Visual Art] (PhD diss., Josip Juraj Strossmayer University of Osijek, 2021), 151, accessed July 10, 2023, https://dr.nsk.hr/islandora/object/dsos%3A69/datastream/PDF/view.

Peter Fischli and David Weiss (**Fig. 3**). The artwork focuses on an inclusive work ethic as a prerequisite for every work and teaching process: "... Know the Problem, Learn to Listen, Learn to Ask Questions, Distinguish Sense from Nonsense, Accept Change as Inevitable, Admit Mistakes, Say it Simple, Be Calm, Smile."[5] The simply worded manifesto indicates the need for contextual learning, as opposed to uniform and reproductive knowledge. It emphasizes the embodied knowledge promoted by the increasingly popular educational projects in the arts. An international example is the exhibition *Really Useful Knowledge* (October 29, 2014 – February 9, 2015) by the curatorial collective WHW, which transformed the Queen Sofía National Museum Art Centre in Madrid into a learning space inhabited by collaborative and participatory artistic practices.[6] The "really useful knowledge" is presented as research based on exploration and situational experience, which is organized in a dynamic way (group work instead of a linear curriculum and strictly defined outcomes). In other words, instead of searching for universal truth and formulaic solutions, the goal is to enable people to cope more successfully with

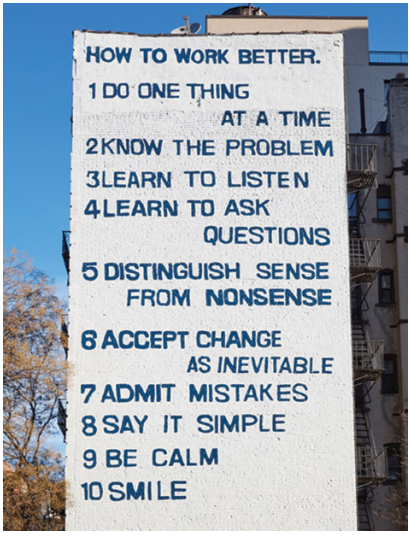

Fig 3. Peter Fischli, David Weiss, *How to Work Better*, intervention in the public space, 2016 (1991), Photo: Jason Wyche, https://www.publicartfund.org/exhibitions/view/peter-fischli-david-weiss-how-to-work-better/.

5) Peter Fischli and David Weiss: *How to Work Better*, accessed July 10, 2023, https://www.publicartfund.org/exhibitions/view/peter-fischli-david-weiss-how-to-work-better/.
6) *Really Useful Knowledge*, MNCARS, Barcelona, 2014, accessed July 10, 2023, https://monoskop.org/images/9/94/Really_Useful_Knowledge_2014.pdf.

the environment, solve specific problems more efficiently, and gain a better insight into their own assumptions. Encouraged by artistic practices in the 1960s and 1970s, active knowledge creation and critical questioning originate from the constructivist approaches to teaching and progressive pedagogy, which are still not a vital part of the formal education. The main idea is not to furnish the mind with ready knowledge but to provide practically applicable operational skills that make people more effective. In response to the rise of globalization, neoliberalism and digitization, the second wave of participatory and DIY principles began to spread in exhibitions and art academies in the 1990s, focusing on playing with language conventions and challenging the definitions of artists, critics and curators. This second wave, known as the "educational turn", is more present in theory and as part of curatorial and artistic experiments than as a systematically accepted and elaborated approach in education. As the curator and educator Janna Graham notes, this educational twist is full of various currents and versions, and therefore remains open to elaboration:

> In the context of 'the turn', this tension has been evident in a number of ways: between temporary, generally short-lived artistic or curatorial experiments and the long-term care work of educators engaged in the 'unglamorous task' of critical arts education (Sternfeld); between named artists and 'unnamed participants' (Sanchez); between artists' and theorists' conceptions of experimental education, and the reaction of social movement activists, who understand the impetus for the turn as a call to social and institutional action around the reshaping of education, suggested by the tendencies such as the Bologna Process of European Education Reform.[7]

7) Janna Graham, "Technologies for Living Otherwise: Arts Pedagogy as Social Reproduction and Movement Building," in *Creativity Exercises: Emancipatory*

DIRTY FINGERS VS. EX CATHEDRA

I am interested in classes delivered in places that are different from traditional lecture halls with their frontal teaching arrangements, as well as in classes with a smaller number of students – groups of up to ten people. Whenever possible, I use a circular chair arrangement in classes, and combine walking and standing. My aim is to create dynamics and "awaken" the body, which would otherwise remain inert, while also softening the hierarchical relationship between the lecturer and the student. The classes take place in museum spaces and galleries in Rijeka, such as the exhibition space of the Filodrammatica building, Drugo more (The Other Sea) and Studentski kulturni centar (Student Cultural Centre), where students learn how to create exhibition programs and organize exhibitions. Moreover, the students can get involved in the gallery work as part of their professional practice, and they can also propose future activities. In thirty teaching hours, we also visit the studios of artists and designers, e.g., the spaces of Delta 5 in Rijeka, where several artists have their studios, and with whom the students can discuss working conditions, as well as the conceptual and technical processes in creating a work of art. The gap between the production and the reception of art is bridged by visiting different classes at the Rijeka Academy of Applied Arts, along with discussions among students and teachers, who are each other's "first neighbors" on the campus, but have very little contact and no collaboration programs.

Our classes are mostly held at the Museum, in the exhibition area when it is closed to visitors, during different phases of exhibition preparation. In this way, students gain a firsthand

Pedagogies in Art and Beyond, eds. Dora Hegyi, Zsuzsa Laszlo and Franciska Zolyom (Berlin: Sternberg Press, 2020), 303–304.

insight into the exhibition demands and possibilities, including spatial conditions. Theoretically speaking, they are offered an insight into the planning and potential changes of the "exhibition architecture", which is covered in the lecture *White Cube as an Exhibition Standard*. Through practice, students gain a sense of spatial arrangement and the size of exhibits, which in classical teaching they mostly see in a two-dimensional format, either in a textbook or in a PowerPoint presentation. The students are also walked through different exhibitions, where they can see certain lapses that, due to the need for compromises, often accompany group exhibitions and heterogeneous media expressions, but are rarely discussed. Along with an analysis of current museum displays and preparatory models, the students receive an assignment to rearrange the artworks in a specific exhibition. This includes the introduction of additional artworks and elaboration of thematic and spatial relations within the newly created exhibition context, which is presented orally and discussed among the students. My intention is to incorporate lectures or workshops delivered by various experts into the classes, so that students can learn more about different possibilities of working in the culture sector. For example, the semester in 2021 brought together professionals such as Ivana Lučić (museum education and work with children), Ana Tomić and Marino Krstačić-Furić (design of the museum catalogues and exhibitions), and Jelena Androić (public relations; **Fig. 4**). In 2022, our guests were artists who are also engaged in curatorial work. Branka Cvjetičanin spoke about communication with the public that does not belong to professional circles and does not usually attend art events, and Elena Apostolovski held an online workshop on the role of a curator. She presented projects related to virtual space and digital curating, and talked about the International Student Film Festival, in the organization of which students from Rijeka can also participate.

Fig 4. Students visiting Delta studio, designers Ana Tomić and Marino Krstačić Furić, 2022.

Besides guest lectures and discussions, as an additional method of encouraging verbal and visual dialogue among students, I use the Knowledge Fair which was promoted at *Documenta* 2022 in Kassel by the educational platform Gudskul and the art collective Ruangrupa.[8] In addition to the Knowledge Fair, as an introduction to the class and a warm-up exercise for the question "What is an exhibition?", I read to students the instructions for organizing exhibitions *Sam svoj majstor* (DIY), written by Želimir Koščević.[9] I mention the experimentation with exhibition formats during the 1960s and 1970s, as well as the simultaneous popularization of the curatorial practice, and announce the reading of different curatorial or critical reviews, in Croatian and English, as an integral part of the classes. These reviews correspond to the topic of each lecture, and they have

8) "Gudskul", accessed July 15, 2023, https://documenta-fifteen.de/en/lumbung-members-artists/gudskul/.
9) Želimir Koščević, "Kako pripremiti izložbu" [How to Prepare an Exhibition], *Sam svoj majstor*, 7 (1985): 694.

an unrestricted, experimental or humorous form, as the aim is to encourage students to write the course assignments in a more relaxed manner. At the Knowledge Fair, which rests on the idea that everyone can be both a teacher and a student, the participants work in pairs and exchange their knowledge and impressions of exhibition typology. While one person expresses their perception of the exhibition format, the other notes it down using verbal concepts, drawings or diagrams. They then reverse the roles, and finally show their sketches and notes to other colleagues (**Fig. 5**). The simple, individualized implementation of the Fair's guidelines motivates students to use visual and verbal maps in the process of designing the exhibition program, which helps them define their own ideas and communicate them to others in an understandable and playful way, ignoring possible errors or differences in the levels of prior knowledge.

This type of applied teaching with group discussions, case studies and problem-solving in a real context that leans on the methods of participation and play, in addition to working with primary

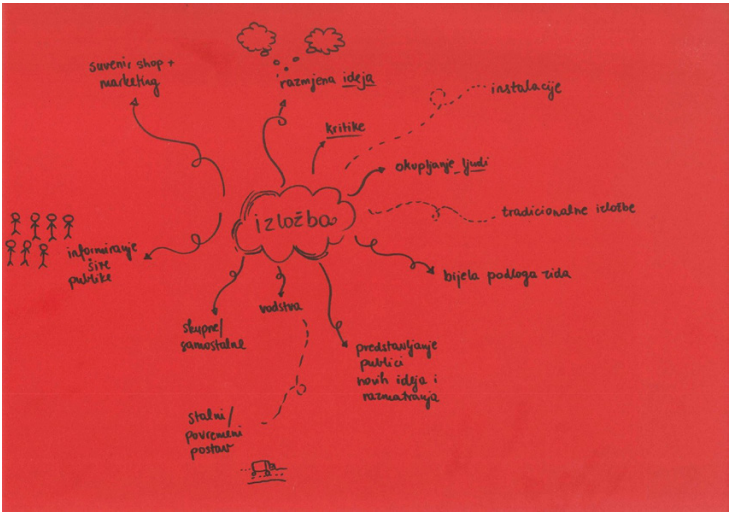

Fig 5. Students' sketch for *Knowledge Fair* around the notion of the exhibition, 2023.

sources – museum material and protagonists of the art scene (curators, artists, producers and others) – points to the advantages of conducting the art history course on the Museum's premises. In an actual setting, rather than in imaginary and often idealized contexts, students are presented with real working conditions. They get to see unarranged exhibits and storeroom spaces, and learn more about the technical and production aspects of a particular type of exhibition. The content of the course and the space in which it is delivered thus become inseparable. Such experiential learning offers students the chance to interact with artworks, their materiality, and spatial requirements. In addition to thirty hours of lectures and exercises, the course also includes fifteen hours of professional practice. The practice offers an insight into the invisible and often abstract aspects of the museum work: the students learn about artwork acquisition and documentation, as well as ways in which artworks are stored, exhibited and presented. As a specific activity within the professional practice, I should mention a workshop intended for other graduate students of art history, as well as for students of the Academy of Applied Arts, in which they learn how to hold guided tours for a younger audience. The workshop titled *Students for Students* addresses the following questions: how to speak more clearly about contemporary art, and how to apply the art history terminology in an actual context, so that it resonates with visitors? After the guided tour led by the museum staff, students get the opportunity to have a try at it themselves: they perform this task behind closed doors, in order to adapt the exhibition rhetoric to their own language and reduce the stage fright before speaking in public. To feel more comfortable, students do this in pairs, making the experience more dynamic for the audience as well. Instead of being passive listeners, the audience is encouraged to engage in an open discussion and ask specific questions about the artworks and motives for the exhibition.

THE QUEST FOR AN EXTENDED METHODOLOGY OF WORK

The course *Museum and Gallery Practice* focuses on the contemporary institutional practice and exhibition discourse. The students learn about models of curatorial work within the real context and personal experience. These models are compared with the canonized examples of curatorial practice, as well as with less known, regional programs of experimental nature. The selected examples are not shown in a linear, chronological manner but in a way that follows specific topics and allows comparison. All this helps students understand specific phenomena of the contemporary art scene. The content of the course, which is open for refinement and modification, was created with reference to similar international programs and curatorial courses, in which I have personally participated. The process also included conversations with colleagues and students about the possibilities and limitations of curatorial work, as well as the shortcomings of traditional teaching of art history. The key question posed here is: "What is good to know when you start working as a curator?" This question approaches the curatorial role on a practical level, as opposed to the state exams which mostly cover the legal and documentation aspects of institutional employment. The lectures – which explore the popularization of the curatorial profession, as well as the topics of artist-curator relationships, changes in exhibition standards, typology and methods of working with the collection and the public, and the writing of exhibition texts and displaying of works in public spaces – are arranged in a spiral manner. The spiral curriculum, which, according to Kerry Freedman, is best suited for teaching visual culture, relies on the repetition of related concepts, which enables a better understanding and deepens the complexity of the content.[10]

10) Skender, *Vizualna kultura kao nova paradigma poučavanja likovne umjetnosti*, 165–166.

One of the field exercises that students perform orally is called *Surprise me!* In the exercise, the students select two works of art from the website in order to draw a comparison between them later, when they see the same works in an exhibition. They can make notes which they can use as a guide, with keywords to determine the similarities and differences between the works and to describe what was different about seeing the actual artwork compared to seeing it online. In this assignment, students learn to identify related patterns in artworks, and develop visual and conceptual associations. The assignment is also useful as an aid in the evaluation of the exhibition itself, as the students observe the way the topic is articulated and how the artwork is displayed and arranged. The students have the chance to practice observation and to form connections between the process of looking and the way the artwork is arranged and represented, bearing also in mind the wider cultural and political context in which the exhibition is created.

Although some of the assignments are more popular than others, the students' reactions to classes and exercises are generally good, as demonstrated by their active participation in classes. In the first several hours, to make the students more comfortable and "break the ice", I try to talk about the course structure, presenting my own schooling and experience. After reading some examples, the students write their biographies in a descriptive rather than factual form, expressing their interests and goals. In this task, they can combine actual facts with fictional elements, responding to the question of where they see their career in a couple of years. Thus, to eliminate the students' discomfort about their "blank" CVs, I encourage them to speculate about their future work and instruct them on how to submit proposals for future public calls. From time to time, when I see that their attention falters and they start "scrolling"

on their mobile phones, I introduce certain "micro" activities to "wake them up" and bring their focus back on track. The instructions I give them are aimed at reversing the standard roles and models of reception, for example: present the artwork through pantomime, observe and analyze the behavior of visitors in front of a particular exhibit, present the concept of an artwork to a colleague imagining that he or she is a neighbor who has nothing to do with art. My favorite exercise, which encourages the students to write an exhibition text, focuses not only on the works of fine art, but also on the works from popular culture, created over the past hundred years. Students have to place the written analysis of the work in a sociopolitical, cultural and historical context, but also express a personal attitude by answering the question: Which work do you "feel at home" with?[11] This exercise helps the students gain perspective, elaborate on their ideas and maintain thematic precision and consistency, since the text has to be short (approximately 500 words, without quotations). The idea of "feeling at home with" seems suitable because it generates multiple meanings and different interpretations, instead of idealized assumptions.

The "grand finale", i.e., the final work, is a curatorial proposal, made in writing, which we discuss together – from basic concepts and visual maps to the final text, which often ends up being quite different from the initial idea. The students prepare the final work in accordance with the guidelines of public calls in Croatia, which we also cover in the classes. The proposal includes a description of motivation and topic, an explanation of its importance and specificity, and an exhibition concept, accompanied with related examples and references. Special attention is paid to working with the public, including

11) Similar instructions provided by the book and website "Wicked Art Assignments", accessed July 15, 2023, https://www.wickedartsassignments.com/.

the explication of accompanying activities, exhibition aids and types of exhibition publications. Students are free to choose the format of the program they are presenting (exhibition, film festival, workshops, interventions in public spaces and others), as well as the methodology and material, but it is important that the means and purpose of the program, including its space and audience, are clearly defined. This is the part that we discuss thoroughly in classes, as it is subject to changes. The aim is to expand the typology of curatorial work and possible places of its realization, with interesting outcomes such as a dialogue-based exhibition with students of the Academy and renowned artists of the older generation in the Student Cultural Centre, or a series of art interventions on Rijeka's beaches intended for the younger audience. An integral part of the final work is a self-interview in which students assume the role of their own critic, discussing the challenging points of their proposal, and potential weak spots. In this short text, they reflect on their own role as curators, looking back on their own experience and work process. I find this part of the assignment very important because it offers a valuable insight into the challenges and obstacles the students faced.

INSTEAD OF A CONCLUSION

To sum up, in teaching I rely on participatory teaching and experiential learning, encouraging students to navigate real situations and limitations and solve problems, which is the very definition of creativity.[12] Debates, group work and re-examination of traditional binary schemes also play an essential

12) Axel Wieder, "Pedagogies of Open Form: Oskar Hansen and the Politics of Collective Space," in *Creativity Exercises: Emancipatory Pedagogies in Art and Beyond*, 230.

role. I am preoccupied with the questions of how to present the conditions in which exhibitions and viewing take place as the subject of the course and at the same time avoid predictable, all-too-familiar solutions. More and more I see the need for a flexible yet structured approach, with practical assignments that help students learn how to begin their work and at the same time avoid falling into the trap of conventional thinking and obvious narratives. Perfecting and testing the models of teaching is a never-ending process, and this text is just an opportunity to examine what has been done so far. As the advocates of an open form of teaching say: "If we suppose that people possess unknown, suppressed, unused capabilities, the next step is to try to eliminate, or at least impair, the inhibiting elements. In other words, to say we are developing the imaginative faculty means not to realize that in fact we are developing nothing. When we crack open a walled-up treasure chamber, we are not adding to the treasure supposedly within; when we see something inside shining through the cracks, we feel all the more inclined to bring that wall down."[13]

13) Miklós Erdély, "Creativity and Fantasy Developing Exercises, 1976–78," in *Creativity Exercises: Emancipatory Pedagogies in Art and Beyond*, 103.
The paper was translated by Lidija Toman in 2023.

INSIDE AND OUTSIDE THE CLASSROOM WALLS: THE *UNI.AR.CO.* PROJECT

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ABSTRACT

The university is, or should be, a place for discussion, debate, and the development of critical thinking; a place that traditionally crosses the fine line that divides tradition and experimentation and innovation: and ideal place for contemporary artworks in which to place works of contemporary art. For these reasons, the University of Cassino and Southern Lazio installed works of art to transform a generic space into a well-defined place (Uni. Ar.Co project). This methodology has the potential to affect the participation in cultural life, develop social capital, improve the learning environment, foster economic growth, and strengthen identity and a sense of belonging. The project considers learning as a multicenter, complex, and holistic activity: the collection is a tool, not only useful for research, but also indispensable for communicating the values of the university itself.

KEYWORDS:

contemporary art, situated pedagogy, public art, learning, university

Try to live the questions themselves...
don't search for answers now.[1]
- R. M. Rilke -

INTRODUCTION

Universities, quoting Jongbloed, should be "sites of citizenship (...) contributing to the community's social and economic infrastructure, the building of social capital, contributing to

1) Rainer Maria Rilke, *Letters to a Young Poet* (New York, NY: Random House, 1984), 136. (Original work published in 1934).

the solution of local issues, supporting equity and diversity and education for democratic citizenship."[2] Universities, also, are or should be the place for discussion, debate, and the development of critical thinking; a place that traditionally crosses the thin line between respect for traditions and research aimed at innovation. European universities traditionally had two main tasks: teaching and research. Recently, another task, public engagement, has been considered to reflect the involvement of universities with society. In this context, art could play a key role. Mark Di Suvero, an artist known for his works displayed on numerous American campuses, argues that universities should offer their students the tools they need to expand their social and cultural horizons. According to the artist, artistic interventions created specifically for these spaces can perform this task very well; he says: "Most people come to college to expand their horizons, not to see and do the usual thing."[3] Likewise, the artist Bruce Nauman underlines that:

> a university is a little bit of a special situation because it is not like putting something in the middle of a downtown plaza or a shopping center where you really are dealing with an enormously diverse audience. I think that in school you can do something that takes a little more effort. I think it can be more challenging in that situation. Art, in fact, provokes and asks a lot of questions. That is precisely why it is important, especially in a culture of learning (...). Making the arts visible is about showing us who, why, where, and how we are human beings in a place where such questions should be routinely examined.[4]

2) Bem Jongbloed, Jürgen Enders and Carlo Salerno, "Higher Education and Its Communities: Interconnections, Interdependencies and a Research Agenda," *Higher Education,* no. 56 (2008): 313.
3) Mark di Suvero quoted in Sarah A. Clark-Langager, *Sculpture in Place. A Campus as Site* (Bellingham: Western Washington University, 2002), 53.
4) Bruce Nauman quoted in Clark-Langager, *Sculpture in Place. A Campus as Site*, 77.

Contemporary art in educational contexts, such as a university, can encourage learners to question the intent of both textbook illustrations and the on-screen images that permeate contemporary culture outside of the classroom.

Starting from a similar premise, academic contexts could, therefore, be the ideal context in which to place works of contemporary art; works that tend to raise questions rather than provide answers, activate rather than simply attract the viewer; works that have the potential to become a vehicle through which to promote an alternative interpretation of our age and improve meta-cognitive abilities beyond disciplinary boundaries. Contemporary art, even more in universities, performs the function, to quote Michel Foucault,[5] of a discourse-creating tool, not offering ready-to-use clichés or social stereotypes, but producing objects that stimulate debate and cannot be ignored by those who come across them. Art and its languages represent an indispensable element of the educational experience (internal and external to the university): it goes beyond the limits of everyday life, generates amazement, and allows us to open up to the world deeply.

But what kind of contemporary art could play a vital role in an academic context? The reasons for placing art at universities are dichotomous: it can be just decorative or morally uplifting, personal or social; it can have a specific goal (for example, the celebration of someone or something as in the case of a traditional monument) or can be open to different interpretations (as in the case of a site-specific public artwork). What is evident is that art located at universities overturns the traditional learning

5) Michel Foucault, *The Archaeology of knowledge and the discourse on language* (New York: Pantheon, 1972); Id., "The Discourse on language (1970)," in *The Routledge Language and Cultural Theory Reader*, eds. Lucy Burke, Tony Crowley and Alan Girvin (London: Routledge, 2000), 231–240.

models based on teachers, redirecting them towards students.[6] In this way the university is no longer just the place of what Émile Durkheim defined as moral authority[7] and of what Pierre Bourdieu and Jean-Claude Passeron[8] called social stratification but, thanks to contemporary art and its meanings, reinforces its role in the construction of values such as diversity, growth, and equality.

THE *UNI.AR.CO* PROJECT

The need to develop our project, the *Uni.Ar.Co* project, has therefore evolved from the need to seek an alternative to the polarization between continuing to speak about the history of contemporary art in university classrooms following traditional methodologies, and the radical idea to transform a classroom, to quote Félix Guattari, into a work of art. From 1996 to 2001, the University of Cassino and Southern Lazio undertook a series of international conferences-exhibitions called *Incontri di Cassino* (Meetings of Cassino) in collaboration and with the support of the Longo Association (an association for contemporary art founded by a family of local entrepreneurs). The first edition was held in Cassino in 1996 and was titled *Tempo e forma nell'arte contemporanea* (Time and Form in Contemporary Art).[9] On that occasion, curated by Bruno Corà, site-specific artworks were placed in the spaces of the then Faculty of Engineering

6) For more on this topic, see Steven T. Bossert, *Tasks and Social Relationships in Classrooms: A Study of Instructional Organization and its Consequences* (Cambridge, MA: Cambridge University Press, 1977) and Philip W. Jackson, *Life in Classrooms* (New York, NY: Holt, Rinehart & Winston, 1968).
7) Émile Durkheim, *L'éducation morale* (Paris: Alean, 1925).
8) Pierre Bourdieu and Jean-Claude Passeron, *Reproduction in Education, Society, and Culture* (London: Sage, 1990, second edition).
9) For more on this topic, see Bruno Corà and Raffaele Bruno, eds., *Tempo e Forma nell'arte contemporanea* [Time and Form in Contemporary Art] (Cassino: University of Cassino and Southern Lazio, 1997).

and in the area of the Roman and medieval city: the objective was, in fact, to rethink the potential of contemporary art as an activating tool for a new relationship between cultural heritage and civil society, enhancing every historical detail of the memory of Cassino. Ten works of art were placed in the building of the Faculty of Engineering, building a path aimed at enhancing unusual angles and perspectives: *The Hours II* (1990) by Jaume Plensa, *The Guardian* (1987) by Bizhan Bassiri, *Rubber Faces 4* (1994–1996) by Alfredo Pirri, *Abyss* (1987) by Nunzio, *If the Form Disappears its Root is Eternal* (1982–1987) by Mario Merz, *Breath* (1969) by Giovanni Anselmo, *Furniture: A Lake of Moonlight, Then Nothing* (1995) by Alfonso Gatto, *Vertical, I Inhale, I Exhale, Smile* (1996) by Remo Salvadori, *7x90* (1996) by Jack Sal, *Untitled* (1996) by Eduard Winklhofer. The archeological area hosted works by Jannis Kounellis, Eliseo Mattiacci and Renato Ranaldi.

The second edition, titled *Spore. Arti contemporanee nel transito epocale* (Spore. Contemporary Arts in the Epochal Transition), curated by Bruno Corà, was held on May 21 and 22, 1999.[10] The purpose of the initiative is to continue the planning of the 1996 event. In addition to temporary installations, on this occasion the University of Cassino and Southern Lazio organized an exhibition which placed permanent site-specific installations *Heavenly Ladder* (1999) by Renato Ranaldi, *Untitled – Four Pillars* (1999) by Sol LeWitt (**Fig. 1**), *Untitled* (1999) by Klaus Münch, and *Untitled* (1999) by Vittorio Messina in the spaces of the Faculty of Engineering. Also, the temporary artwork *Future Days* (1999) by Jost Wischnewski was placed there and Maria Nordman staged a series of performances entitled *The City of*

10) For more on this topic, see Bruno Corà, ed., *Spore. Arti contemporanee nel transito epocale* [Spore. Contemporary Arts in the Epochal Transition] (Cassino: University of Cassino and Southern Lazio, 1999).

Fig. 1. Sol LeWitt, *Untitled (Four Pillars)*, 1999, hollow concrete blocks, University of Cassino and Southern Lazio – Department of Engineering. Photograph by Gaetano Alfano, Archivio Laboratorio Museo Facile, UNICAS.

Music (1999). Once again, the archaeological area of the city of Cassino was involved and a collective work of Bizhan Bassiri, Jannis Kounellis and Franz West, *Untitled* (1967–1999) by Jannis Kounellis, *Changeling* by Diego Esposito (1999), and *Untitled* (1999) by Beverly Pepper were placed there. Two performances were held: *Hieros Gamos* (1999) by Chris Saker and *Gas Soul* by Elmerindo Fiore. This second edition of the *Incontri di Cassino* (Meetings of Cassino) also opened up to new spaces in the city: in a small circular square, *Untitled* (1999) by Hidetoshi Nagasawa was installed while Evelien La Sud organized a cycle of performances entitled *Fuse* in the central-western area of the city.

The third and final edition of *Incontri di Cassino* (Meetings of Cassino), titled *Inonia. Quali città d'arte a venire?* (Inonia. Which Art Cities for the future?) was held on May 25 and 26, 2001. The event included two days of meetings with Daniel Buren, Peter Cook, Gillo Dorfles, Dani Karavan and Anne and Patrick Poirier,

and a widespread exhibition at the Faculty of Engineering, in the university car park, in the archaeological area, in the municipal villa of the city of Cassino and in the house of the Longos.

On this occasion, permanent site-specific artworks by Bizhan Bassiri (*Solar Mirror,* 1997) (**Fig. 2**), by Antonio Gatto (*It Will Never Be Less Than Being There*, 2001), and by Cristina Pizarro (*Orion*, 2000) were installed. In the next years, two other permanent public artworks were installed: *Three Spheres* (2006) by Eliseo Mattiacci (**Fig. 3**) and *Untitled – The Well* (2006) by Jannis Kounellis (**Fig. 4**).

On 26 and 27 October 2017, the project *Itinerary in the Places of Contemporary Art in Cassino. From Sol LeWitt to Mimmo Paladino* took place. The two days included lectures, events, book presentations, exhibitions, and itinerant visits to the University's contemporary works of art. The project also involved the Abbey of Montecassino, where one of the most famous illuminated manuscripts of the Western Middle Ages,

Fig. 2. Bizhan Bassiri, *Solar Mirror*, 1997, stainless steel, University of Cassino and Southern Lazio – Department of Engineering. Photograph by Gaetano Alfano, Archivio Laboratorio Museo Facile, UNICAS.

Fig. 3. Eliseo Mattiacci, *Three Spheres*, 2006, iron, University of Cassino and Southern Lazio – Campus Folcara. Photograph by Gaetano Alfano, Archivio Laboratorio Museo Facile, UNICAS.

Fig. 4. Jannis Kounellis, *The Well*, 2006, bitumen, stone, iron, University of Cassino and Southern Lazio – Campus Folcara. Photograph by Gaetano Alfano, Archivio Laboratorio Museo Facile, UNICAS.

the *Encyclopaedia of Rabano Mauro*, is kept. The miniatures executed in the Benedictine monastery at the beginning of the year 1000 impressed Mimmo Paladino, one of the leading exponents of the *Transavanguardia* and contemporary Italian

artistic culture, who, inspired by the manuscript, presented his graphic work *Rabanus Maurus – De Universo*, exhibited at the Cassino Museum of Contemporary Art (CAMUSAC) together with a selection of works created by Sol LeWitt.[11]

The following exhibitions have been set up on the premises of the University since 2022: *Installazioni d'artista* (Artist Installations),[12] *Carte d'artista* (Artist's Papers),[13] *θνητῷ* (Mortals),[14] *Sogno, Segno, Colore* (Dream, Sign, Color),[15] *Sospesi* (Suspended),[16] and *Scriptorium. Macchine e voci dello spirito* (Scriptorium. Machines and Voices of the Spirit).[17] At the end of each exhibition, the artists donated a work of art that adds to the University's collection. Temporary exhibitions are an opportunity for students to engage directly with artists, experience installation processes, explore the writing of critical texts and thus take their first steps into the complex system of contemporary art.

The *Uni.Ar.Co* collection was built starting from the desire to rethink teaching and learning methodologies. Thanks to the collection, our teaching methodology includes three

11) Ivana Bruno and Giulia Orofino, eds., *Luoghi del contemporaneao a Cassino. Museo Facile. Medioevo Contemporaneo* [Contemporary Places in Cassino. Easy Museum. Contemporary Middle Ages] (Cassino: University of Cassino and Southern Lazio, 2017); Bruno Corà, ed., *Luoghi del contemporaneo a Cassino. Mimmo Paladino e Sol LeWit al Camusac* [Contemporary Places in Cassino. Mimmo Paladino and Sol LeWitt at the Camusac] (Cassino: University of Cassino and Southern Lazio, 2017).
12) The exhibition was held at the Teaching Centre in Frosinone, from November 10, 2022, to February 28, 2023, and featured works by Giulia Apice, Riccardo Bernardi, Antonio Limonciello, Silvia Sbardella and Anna Maria Tanzi.
13) The exhibition was held at the Rector's Atrium in Cassino from March 2 to April 2, 2023, and featured works by Giampaolo Cataudella, Raffaele D'Aquanno, Mario De Luca, Danilo Salvucci, Giovanni Vacca.
14) Solo exhibition by Giampaolo Cataudella, held at the Rector's Atrium in Cassino, from May 23 to July 23, 2023.
15) Solo exhibition by Danilo Salvucci, held at the Rector's Atrium in Cassino, from November 29, 2023, to January 29, 2024.
16) Solo exhibition by Mario De Luca, held at the Rector's Atrium in Cassino, from April 15 to May 30, 2024.
17) Solo exhibition by Antonio Poce, held at the Rector's Atrium in Cassino, from October 7 to November 7, 2024.

fundamental and interconnected steps: professors and students work together in art, about art, and through art. But what does it mean to work in such a way? "Working in art" is an expression we use to identify all the knowledge we create about the art system through collaboration with artists and/or curators, restorers, museum directors and every other figure of the art system. Furthermore, sometimes students become part of artistic creative processes as spectators or collaborators. The second step is "working about art". For us this is a very important step because it involves working with and relating directly to the works of art we have in our collection in order to understand not so much their meaning, but to uncover the ways in which they can help us understand the world. Finally, the third step is "working through art": it is a way to use art as a tool that is able to investigate, understand and intervene in the world.

So, thanks to artworks, we reconsider sites of learning, and ask how these sites might be expanded to involve new forms of learning, discussion, and debate, and consequently new forms of competence and new economies of knowledge. Education returns as cultural capital.

The choice to place contemporary art in the public spaces of the University of Cassino and Southern Lazio is based on the idea that learning is a multicenter, complex, and holistic activity that is being structured during the entire university experience: "art as experience" to quote John Dewey.[18] According to Dewey, in fact, art is "the most effective mode of communication that exists"[19] and works of art are "the only media of complete and unhindered communication between man and man that can occur in a world full of gulfs and walls that limit community of experience."[20]

18) John Dewey, *Art as Experience* (New York: Minton, Balch and Company, 1934).
19) Ibid., 286.
20) Ibid., 105.

For this reason, contemporary art collections must relate to the educational centre and its training and educational matrix, and, at the same time, they act as an interface between the academic world and the external society. The reasons for the university to have a contemporary art collection are to be found, in fact, in an attempt to integrate and complement the missions of teaching, research and transmission of knowledge.

So, our collection, in view of a new approach to the training-exhibition binomial, becomes a tool, not only useful for research, but also indispensable for communicating the values of the university itself: this methodology is defined as object based. According to this approach, the artwork must not be viewed as a culmination of a theoretical discourse (the visit to the museum as the final part of a university course, for example), but as a starting point of a more complex discourse: observing the object of study to develop a deeper critical thought on it. It is what has been defined by situated pedagogy: a pedagogy that considers places and objects not only as the main topic of student inquiry or academic study, but as the space in which performative actions, interventions and transformations could happen. This theory was developed by Jean Lave and Étienne Wenger in 1991: they believed that students were more fascinated by a participatory teaching methodology than by the more traditional lecture-based approach. Situated learning is a mechanism that creates meaning from the real-life activities where learning occurs.[21] This means that information becomes meaningful only if presented in relation to its context.[22]

21) Jean Lave and Etienne Wenger, *Situated Learning: Legitimate Peripheral Participation* (New York: Cambridge University Press, 1991).
22) For more on this topic, see Eric Bredo, "Reconstructing Educational Psychology: Situated Cognition and Deweyan Pragmatism," *Educational Psychologist*, no. 29 (1994): 23–35; William J. Clancey, "*Situated*" *Means Coordinating Without Deliberation* (Santa Fe, NM: McDonnell Foundation Conference, 1992); David Hung, "Situated Cognition and Problem-Based Learning: Implications for Learning and Instruction with Technology," *Journal of Interactive Learning Research*, no. 13 (2002): 393–414.

In this way all educational projects could be considered as art projects. According to Claire Bishop: "There has been a recent surge of interest in examining the relationship between art and pedagogy, dually motivated by artistic concerns and developments in higher education [...]. Artists have become increasingly engaged in projects that appropriate the tropes of education as both a method and a form."[23]

Starting from similar premises, the *Uni.Ar.Co* collection is a way of making art a tool for dialogue. This approach considers the theory of dialogism developed by Mikhail Mikhailovich Bakhtin according to which a relational dialogue "always includes a question, an address, and the anticipation of a response, it always includes two (as a dialogic minimum)."[24] So, if "art is a language, public art (especially in university contexts) is a public speech"[25] whose goal is achieved only when participants in dialogue can produce, rather than repeat and/or recapitulate, discourses.

Fig. 5. Teaching activity: exhibition set-ups, 2023. Photodocumentation of the University of Cassino and Southern Lazio – Rectorate.

23) Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012), 241.
24) Mikhail Mikhailovich Bakhtin, *Speech Genres and Other Late Essays*, eds. Caryl Emerson and Michael Holquist, trans. Vern W. McGee (Austin, TX: University of Texas Press, 1986), 170.
25) Jonathan Jones, "The New Embraceable Britain," *The Guardian*, February 18, 2008, accessed June 13, 2023, https://www.theguardian.com/artanddesign/2008/feb/18/art.

For these reasons, our contemporary art collection is considered a permanent workshop for student training (teaching activities, drone-based photogrammetric surveys, restoration, exhibition set-ups), for the dissemination of knowledge outside the academic context and for the development of strategies aimed at expanding access and providing opportunities for cultural growth in the local area (**Fig. 5, Fig. 6, Fig. 7**).

Fig. 6. Teaching activity: restoration, 2022. Photograph by Gaetano Alfano, Archivio Laboratorio Museo Facile, UNICAS.

Public art on our university campus is not a top-down strategy, but a bottom-up one, an open-ended exploration of our contemporaneity. Traditionally, public art addressed this imperative through allegorical depictions of civic values, such as diversity, growth, and equality that supported a harmonious learning environment. So, the artworks in public spaces on the campus have introduced alternative modes of teaching: exposure to the arts improves students' critical thinking skills;[26] understanding an artwork involves "learning to see it and to see in terms of it", a cognitive process based on sustained presence that "requires accessibility of works."[27] Rather than being

26) For more on this topic, see Tom Anderson, "Attaining Critical Appreciation through Art," *Studies in Art Education*, no. 37 (1990): 132–140; Judith M. Burton, Robert Horowitz and Abeles Hal, "Learning in and through the Arts: The Question of Transfer," *Studies in Art Education*, no. 47 (2000): 228–257; Nancy Lampert, "Critical Thinking Dispositions as an Outcome of Art Education," *Studies in Art Education*, no. 47 (2006): 215–228.

27) Nelson Goodman, *Of Mind and Other Matters* (Cambridge, MA: Harvard University Press, 1987), 173.

Fig. 7. Teaching activity: drone-based photogrammetric surveys: 2022. Photograph by Marco Saccucci.

directed toward problem-solving, as in science classes where students study the relationship between cause and effect, artworks broaden our capacity to empathize with others and communicate ideas.

So contemporary artworks on university campus could be considered an educational tool because: all the people that live on the campus have an everyday relationship with them as part of their daily routine; the works of art encourage conversation between people; they stimulate thinking and imagination; they define a unique space and establish relationships with users; they express the qualities, beliefs and values of diverse cultures and artists; the works of art teach us about our past, present and future; they are physically and intellectually accessible to all; they facilitate the construction of personal narratives and diverse interdisciplinary interpretations.

Our project is a way to blur the line between the educational world and the outside world; we try to make university spaces

look like an art gallery; we try to turn university spaces into art galleries and to transform these spaces with the energy and freedom of people and artists working in the outside world.

We seek to educate our students both inside and outside the classroom, and our collection is an excellent and inspiring teaching tool. The role of art on campus also extends beyond classroom or studio curriculum. Rather than being mere decoration, campus art is considered essential to teaching and scholarly mission of the University. So, outdoor art serves primarily as a resource for teaching and research in visual arts and the aesthetic education of the entire University community: in this way it is possible to propose new educational methodologies that do not rely on rigid standards, assessments, and accountability (all those being factors that could devalue the teacher's role as an educator).[28]

The experimental conjunctions of art, education, and teaching may perpetually reinvent one another in, to quote Claire Bishop, "their insistence that we learn to think of both fields together and devise adequate new languages and criteria for communicating these transversal practices."[29]

28) For more on this topic, see Henry Giroux, *Teachers as Transformative Intellectuals*, in *Educational Foundations: An Anthology of Critical Readings*, eds. Alan S. Canestrari and Bruce A. Marlowe (Thousand Oaks, CA: Sage, 2009, second edition), 197–204; David Hursh, *High-Stakes Testing and the Decline of Teaching and Learning: The Real Crisis in Education* (Lanham, MD: Rowman & Littlefield, 2008); Laura H. Chapman, "An update on No Child Left Behind and National Trends in Education," *Arts Education Policy Review*, no. 109 (2007): 25–36; Robin Alexander, *Culture, Dialogue and Learning: Notes on an Emerging Pedagogy*, Conference keynote at the International Association for Cognitive Education and Psychology (IACEP) University of Durham, UK, July 12, 2005; Jonathan Kozol, *The Shame of the Nation: The Restoration of Apartheid Schooling in America* (New York: Crown, 2005); Peter McLaren and Ramin Farahmandpur, "The Pedagogy of Oppression: A Brief Look at 'No Child Left Behind'," *Monthly Review*, no. 58 (2006): 94–96.
29) Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, 274.

CONCLUSION

We are convinced that contemporary art has the potential to expand knowledge and radically transform the environment in which it is located.[30] Our teaching methodology is entirely built on that. The *Uni.Ar.Co* project conceives contemporary art both as a strategy and as an experience;[31] so contemporary art becomes a thinking tool that raises multiple questions and proposes different horizons. In 2003, Elliot W. Eisner wrote that contemporary art in educational contexts develops receptive, critical, intersubjective, imaginative, and reflexive thinkers.[32] Drawing on and quoting Gilles Deleuze and Félix Guattari, the *Uni.Ar.Co* project can create and develop rhizomatic thinking and is able to offer students and other stakeholders the freedom to create knowledge and understanding.[33]

Although the effects of public art on a university campus vary from person to person, from student to student, and from professor to professor, what is evident is that the daily confrontations with it create what Donald Woods Winnicott defined as a transitional space;[34] it is a space that can question

30) For more on this topic, see Jeff Adams, Kelly Wormwood, Dennis Atkinson, Paul Dash, Steve Herne and Tara Page, *Teaching through Contemporary Art: A Report on Innovative Practices in the Classroom* (London: Tate Publishing, 2008); Dennis Atkinson, *Art, Equality and Learning: Pedagogies Against the State* (Rotterdam Boston Taipei: Sense Publishers, 2011).
31) See Dewey, *Art as Experience*; Elliot Eisner, "Art and Knowledge," in *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues*, eds. John G. Knowles and Ardra L. Cole (Los Angeles, CA: Sage Publications, 2008), 3–12.
32) Elliot W. Eisner, "Artistry in Education," *Scandinavian Journal of Educational Research*, no. 3 (2003): 373–384.
33) Gilles Deleuze and Félix Guattari, *A Thousand Plateaus. Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1987). For more on this topic, see Ronald Bogue, "Search, Swim and See: Deleuze's Apprenticeship in Signs and Pedagogy of Images," *Educational Philosophy and Theory*, no. 3 (2004): 327–42; Simon O'Sullivan, *Art Encounters Deleuze and Guattari: Thought Beyond Representation* (London: Palgrave Macmillan, 2006).
34) Donald Woods Winnicott, *Playing and Reality* (New York, NY: Routledge, 1989).

traditional goal-based education and encourage students to take ownership of their learning.

Contemporary art communicates what is often difficult to understand: "the very possibility of thought is predicated upon our opportunities and capacities to encounter the limits of thinking and knowing and to engage with what cannot, solely through cognition, be known."[35] Also, public art on campus places "the learning self in transition and in motion toward previously unknown ways of thinking and being in the world."[36]

The arts play a vital role in expanding our capacity to think critically, creatively, and broadly. Experiencing the world from a different perspective is particularly appropriate within a university because the paradigm shifts one experiences in a learning environment are often a portal for discovery and personal growth. The arts also provide ways of understanding ourselves and other people, of expressing our values and thinking critically about them.

If "art is the opening of the universe to becoming-other,"[37] as critical theorist Elizabeth Grosz suggests, then teaching and artmaking, teachers and their students, and artists are all part of that interconnected universe.

In the end, in times of war and conflict, in a world increasingly defined by divisiveness, the arts remain one of the most powerful ways we can bring people together.

35) Elizabeth Ellsworth, *Places of Learning: Media, Architecture, Pedagogy* (New York, NY: Routledge, 2005), 25.
36) Ibid., 16.
37) Elizabeth Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth* (New York: Columbia University Press, 2008), 23.

STUDENTS' ATTITUDES TOWARDS APPLICATION OF 3D TECHNOLOGY IN THE FIELD OF VISUAL ARTS EDUCATION IN CROATIA

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ABSTRACT

Theoretical starting points for this work are based on the knowledge about the importance of encouraging spatial abilities of young people and the need to modernize the teaching process. Based on these findings, we have designed research that aims to examine students' attitudes towards the application of the 3D technology in teaching various visual arts and art-historical courses. The research was conducted in 2022 using a random sample of 145 examinees. The measuring instrument consisted of two questionnaires used to examine students' attitudes towards the use of computer 3D models in the teaching process, using a Likert self-assessment scale. The results were processed using the IBM SPSS Statistics 23 software, and they indicate that students have a high interest in 3D models being used for teaching, since their use would modernize the teaching process and positively impact development of students' spatial abilities.

KEYWORDS:

visual arts education, 3D technology, computer 3D models, spatial abilities, modern educational strategies

INTRODUCTION

The time we live in is undoubtedly called the digital age. A significant part of our everyday life takes place on the Internet. We communicate, work, and learn using different applications on our computers, tablets, and mobile phones. The population of students is the most significant group of digital media users, because most of their free time they spend exposed to the influence of content from the Internet, television, videos,

animations, interactive media platforms, and computer and mobile games. We are witnessing the digitization of everyday life. Therefore, the pedagogue Milan Matijević emphasizes that "the effects of these media present a strong competition for school pedagogical efforts, so that we can talk about the presence of an alternative digital school in every home of today's children and young people."[1] Furthermore, Matijević states that "every adult, by the time they turn 18, spends more time exposed to the influences of various digital media than the influences of school teaching."[2]

Due to all the above and the fact that today's students are the so-called net-generation, it is necessary to modernize learning contents as well as learning and teaching strategies. One of the ways to modernize teaching is the inclusion of digital media in the teaching process. It is not only their educational content and their ability to arouse interest among students that are important, but the interactive component they provide to users also plays a role. Mila Nadrljanski, Đorđe Nadrljanski, and Mirko Bilić believe that "education using modern interactive media is of significantly higher quality than classical education. Digitized information can be more easily edited and is supported by images, animation, and sound, simultaneously affecting several senses, giving complete information."[3] In addition to encouraging the use of several senses, and thus arousing greater interest in the teaching topic, the use of digital media

1) Milan Matijević, "Novi mediji i razvijanje vrijednosti mladih" [New Media and the Development of Youth Values], in *Kultura i obrazovanje – determinante društvenog progresa (dostignuća, dometi, perspektive)*, ed. Drago Branković (Banja Luka: Filozofski fakultet, 2010), 303.
2) Ibid.
3) Mila Nadrljanski, Đorđe Nadrljanski and Mirko Bilić, "Digitalni mediji u obrazovanju" [Digital Media in Education], in *INFuture2007: Digital Information and Heritage*, eds. Hrvoje Stančić and Sanja Seljan (Zagreb: Zavod za informacijske studije Odsjeka za informacijske znanosti Filozofskog fakulteta Sveučilišta u Zagrebu, 2007), 528.

in the teaching process provides students with the experience which they are used to outside the educational institution. Interactive digital content is close, appealing, and stimulating to young people. Therefore, presenting selected teaching content through new media would modernize teaching, and motivate and activate students, providing them with more opportunities for independent learning.

The use of digital media in the field of visual arts education in the Republic of Croatia is promoted by the current *Curriculum for Visual Culture in Elementary Schools and Visual Arts in Grammar Schools in the Republic of Croatia* (2019),[4] which has been in effect since 2019. Within the Curriculum, educational outcomes are grouped into three domains: A. *Creativity and productivity*, B. *Experience and critical stance*, and C. *Art in context*. These domains make the structure of the subject curriculum and represent three key areas in which we want to develop students' competencies: "Students develop digital and computer skills by applying art/visual language when using different media technologies and computer programs in their own creative processes. They use them for the presentation of knowledge, activities, exploration, and evaluation of various data sources. By researching innovations in media technologies and their influence on art, values, cultures, and ideas, it is possible to understand the co-shaping of society and technology,"[5] the Curriculum states.

4) *Kurikulum nastavnog predmeta Likovna kultura za osnovne škole i Likovna umjetnost za gimnazije* [Curriculum for Visual Culture in Elementary Schools and Visual Arts in Grammar Schools in the Republic of Croatia] (Zagreb: Ministarstvo znanosti i obrazovanja, 2019), accessed August 25, 2023, https://mzom.gov.hr/UserDocsImages/dokumenti/Publikacije/Predmetni/Kurikulum%20nastavnog%20predmeta%20Likovna%20kultura%20za%20osnovne%20skole%20i%20Likovna%20umjetnost%20za%20gimnazije.pdf. The Curriculum was first published in: *Narodne novine: službeni list Republike Hrvatske*, no. 162 (2019), accessed August 25, 2023, https://narodnenovine.nn.hr/clanci/sluzbeni/2019_01_7_162.html.
5) *Kurikulum*, 56. All translations of the quotations are by the authors.

This paper focuses on possibilities of implementing digital media in the teaching process, in the form of 3D technology within practical and theoretical classes in the field of art, and on examining students' opinions and attitudes towards the use of 3D technology in art teaching. The use of 3D technology in teaching modernises the teaching process in many ways. It helps present certain teaching content more vividly and interestingly, facilitates the development of students' digital and computer competences, motivates and activates their learning process, and it can also stimulate the development of their spatial abilities.

SPATIAL INTELLIGENCE, TEACHING AND 3D TECHNOLOGY

The theory of multiple intelligences was created by Howard Gardner, American developmental psychologist, professor, and scientist.[6] His pluralistic understanding of intelligence contrasts with the traditional understanding of intelligence as a unique ability of an individual that is measurable using standardized intelligence tests and known as the intelligence quotient (IQ). According to Gardner's reflections and research, a certain type of intelligence prevails in each person and characterizes them. An individual's aptitude and success in a certain area will also depend on the predominant type of intelligence. Gardner's original categories of intelligence include musical, bodily-kinaesthetic, logical-mathematical, linguistic, spatial, interpersonal, and intrapersonal. Subsequently, he added naturalistic and existential intelligence to them. Gardner and his colleagues are aware that new research in psychology, neuroscience and genetics will influence, change, and reformulate the above classification.[7]

6) Howard Gardner, *Multiple Intelligences – New Horizons* (New York: Basic Books/A Member of the Perseus Books Group, 2006), 8–21.
7) Katie Davis, Joanna Christodoulou, Scott Seider and Howard Gardner, "The Theory of Multiple Intelligences," in *The Cambridge Handbook of Intelligence*,

In the broadest sense, spatial intelligence, as a special cognitive ability, refers to the successful and quick solving of various problems in space, from navigating in space to the ability to visualise, think through visual images, and manipulate these images in three dimensions. It manifests itself as a special ability for spatial thinking and spatial communication. Spatial abilities include "the manipulation of information presented visually, in the form of diagrams or symbols, as opposed to verbally." [8] In psychometric research conducted during the 20th century, most researchers cite two key factors that determine spatial intelligence. These are: the ability to understand spatial relations and the ability to visualise. Based on these two factors, a series of tasks have been designed that include solving problems in spatial relationships and spatial visualisation. The results achieved on these tests indicate to psychologists an individual's level of spatial abilities, that is, the person's spatial intelligence.[9] Developed spatial abilities are of crucial importance in many fields and professions, especially in mathematics, engineering, architecture, technology, chemistry, physics, geography, visual arts, medicine, dentistry, and modern technologies such as robotics. Therefore, Darko Suman emphasizes that "the development and improvement of spatial skills is in the interest of every individual in the environment of the 21st century."[10]

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eds. Robert J. Sternberg and Scott Barry Kaufman (Cambridge: Cambridge University Press, 2011), 485–503.

8) Carmel M. Diezmann and James J. Watters, "Identifying and Supporting Spatial Intelligence in Young Children," *Contemporary Issues in Early Childhood*, no. 3 (2000): 301, accessed August 25, 2023, https://journals.sagepub.com/doi/epdf/10.2304/ciec.2000.1.3.6.

9) James W. Pellegrino, David L. Alderton and Valerie J. Shute, "Understanding Spatial Ability," *Educational Psychologist*, no. 3 (1984): 239–253.

10) Darko Suman, "Tehničko crtanje, spacijalna inteligencija i CAD u osnovnoj školi – opravdanost, potreba, mogućnost, izazov" [Technical Drawing, Spatial Intelligence, and CAD in Elementary School – Justification, Need, Possibility, Challenge], *Polytechnica: Journal of Technology Education*, no. 1 (2018): 54.

Although every person is born with a genetically determined level of spatial intelligence, the results of many studies[11] indicate that it is possible to improve spatial abilities through targeted activities and tasks. Sherly A. Sorby lists activities that are stimulating for the development of spatial skills of individuals during childhood and youth, and before entering college, namely: playing with construction toys (Lego blocks, puzzles), encouraging drawing and sketching, playing 3D computer games, and involvement in sports activities that require well-developed mathematical skills.[12] Begoña Gros also mentions the positive impact of playing 3D computer games on the development of spatial abilities, primarily spatial rotation noticed among children and young people.[13] David H. Uttal, David I. Miller, and Nora S. Newcombe are among the researchers who concluded that spatial thinking can be improved through training, experience or educational interventions and that it has a positive impact on the choice of profession within, primarily, the STEM field.[14] Darko Suman points out that "experimental studies have shown that students' spatial abilities can be improved at all levels of education. This is most successfully achieved in the lower and upper grades of primary school, then in secondary education and at colleges, and with slightly less success in adults."[15] Carmel M. Diezmann and James J. Watters, in their long-term research on children's spatial abilities, conclude that these abilities are

11) Darko Suman synthesized a review of recent and significant research related to the development of spatial intelligence in his paper "Tehničko crtanje, spacijalna inteligencija i CAD u osnovnoj školi," 51–69.
12) Sherly A. Sorby, "Developing 3-D Spatial Visualization Skills," *The Engineering Design Graphics Journal*, no. 2 (1999): 21–32.
13) Begoña Gros, "Digital Games in Education: The Design of Games-Based Learning Environments," *Journal of Research on Technology in Education*, no. 1 (2007): 23–38.
14) David H. Uttal, David I. Miller and Nora S. Newcomb, "Exploring and Enhancing Spatial Thinking: Links to Achievement in Science, Technology, Engineering, and Mathematics?," *Current Directions in Psychological Science*, no. 5 (2013): 367–373.
15) Suman, "Tehničko crtanje, spacijalna inteligencija i CAD u osnovnoj školi," 54.

related to advanced drawing and painting abilities.[16] It implies that the spatial intelligence of children and young people can be encouraged through certain activities within the subject Visual Culture. In the context of this paper, the research conducted by Ali Ihsan Benzer and Bunyamin Yildiz is particularly interesting because they proved that computer-aided 3D modelling can improve the spatial abilities of students (future IT teachers) and positively influence their attitudes towards the implementation of 3D modelling in teaching. This can significantly help students develop their spatial abilities, which are key 21st-century skills needed for achieving success in the fields of STEM and STEAM.[17] Comparing different approaches to designing an art curriculum for primary schools, Jean Edwards, Helen Caldwell, and Rebecca Heaton advocate connecting traditional artistic expressions (drawing, painting, modelling) with digital technology, because today's students live in a time intertwining the digital and the virtual with reality.[18]

The current Curriculum requires the use of new media technologies to achieve certain educational outcomes within the domain of creativity and productivity, especially in the upper grades of primary school. Also, it provides an opportunity for secondary school students to present the results of their research tasks using appropriate digital media.[19] Therefore, we

16) Diezmann and Watters, "Identifying and Supporting Spatial Intelligence in Young Children," 299–313.
17) Ali Ihsan Benzer and Bunyamin Yildiz, "The Effect of Computer-Aided 3D Modeling Activities on Pre-Service Teachers' Spatial Abilities and Attitudes Towards 3D Modeling," *Journal of Baltic Science Education*, no. 3 (2019): 335–348, accessed August 27, 2023, https://files.eric.ed.gov/fulltext/EJ1309921.pdf.
18) Jean Edwards, Helen Caldwell and Rebecca Heaton, *Art in the Primary School – Creating Art in the Real and Digital World* (London and New York: Routledge, 2021), 28–31.
19) The current *Curriculum for Visual Culture and Visual Arts in the Republic of Croatia* enables interdisciplinary connections through the outcomes of interdisciplinary themes. The use of information and communication technology is one of the interdisciplinary themes that further emphasises the significance of learning, teaching, and communication with the support of new media technologies.

can conclude that the Curriculum, as a strategic document of educational policy in the field of visual arts education in the Republic of Croatia, allows for the use of 3D technology in teaching subjects of Visual Culture and Visual Arts.

THE RESEARCH GOAL

Motivated by the results of recent scientific research emphasising the significance of developing students' spatial intelligence using 3D technology, as well as positive experiences with the use of computer 3D modelling and models in our teaching practices, we have decided to conduct research with the aim of exploring students' attitudes[20] towards the use of 3D technology in the field of visual arts education.[21] Our goal is to gain insights into the previous utilization of computer 3D models in the field of visual arts education, students' interest in and motivation for the use of 3D models, and their enhanced visualisation of spatial relationships through computer 3D models.

PROBLEMS AND HYPOTHESES

Problem 1 – To examine to what extent, from students' point of view, teachers in the visual arts field use computer 3D models in their classes.

Hypothesis 1 (H1) – Based on existing findings, personal experience, and information collected during professional-pedagogical practice, it can be assumed that teachers of the

20) In this article, by the term "students" we refer to all students (in primary school, secondary school, and college – arts academy), who constituted three groups of our respondents.
21) Within this paper the term "field of visual arts education" or "visual arts field" refers to the subject of Visual Culture in primary school, the subject of Visual Arts in secondary school, as well as various art-historical and artistic subjects taught at the university level in the Republic of Croatia.

visual arts field do not use computer 3D models in class or use them rarely.

Problem 2 – To examine to what extent the use of computer 3D models in teaching visual arts facilitates the presentation of space to students, and how it affects their motivation and interest in teaching content.

Hypothesis 2 (H2) – Based on the existing findings, it can be assumed that students will understand space more easily and that computer 3D models used in class will stimulate their motivation and interest in teaching content.

Problem 3 – To examine the desire of students to use computer 3D models in future classes, and their interest in further education in the use of 3D programs.

Hypothesis 3 (H3) – Based on the existing findings, it can be assumed that students, depending on the degree of development of spatial abilities, will have different attitudes towards these statements.

PARTICIPANTS

The research included a total of 145 participants, including 47 (32.4 %) primary school students, 61 (42.1 %) secondary school students, and 37 (25.5 %) college (arts academy) students. Of these, there were 57 (39.3 %) male participants, 84 (57.9 %) female participants, while 4 (2.8 %) participants chose not to disclose the information on gender. The participants' ages ranged from 13 to 46 years (M=16.94; SD=4.41). Participants reported good (9.7 %), very good (48.3 %), and excellent success (42.1 %) at the end of the previous school or academic year. None of the participants repeated a class or year, nor did they pass with the lowest grade. An almost equal percentage states that they have (49 %) or

have not (51 %) encountered computer 3D models outside of class. Among the participants who claim to have encountered computer 3D models outside of class, 36 (52.2 %) stated that they had encountered them in models and animations in movies and computer games, 10 (14.5 %) in 3D applications and programs, and 23 (33.3 %) marked the "other" category. This category includes different places, such as: at home, in computer science, or vague and general answers such as the Internet or Google.

INSTRUMENTS AND METHODS

The research data were collected through two questionnaires: a questionnaire gathering general information about the participants and a questionnaire that examined their familiarity with and attitudes towards the use of computer 3D models in teaching.

The general data questionnaire gathered information on gender, age, level of education and average school/academic success, and whether and where they had encountered computer 3D models outside of class. The questionnaire on the use of computer 3D models in teaching contained a total of six questions that examined the previous use of 3D models in teaching, the level of motivation, interest and easier understanding of the teaching material when computer 3D models are used, as well as the desire for the implementation of computer 3D models in teaching, and the motivation for education in the field of 3D technologies.[22] The participants expressed their agreement or disagreement with the statements on a 5-point Likert scale.

22) The mentioned six questions, or statements, were: In the previous teaching in the visual arts field, teachers have used computer 3D models in interpreting the material; I understand the space shown in a 3D model better and more easily than the one shown in a 2D picture; When the teacher uses a computer 3D model for interpreting graphics, it motivates me to pay more attention in class; The

The data were collected in Split, in the period from March to July 2022, in two primary schools (Kman-Kocunar Primary School, Lokve–Gripe Primary School), two secondary schools (3rd Grammar School of Science and Mathematics, 4th Grammar School – Marko Marulić) and at the Arts Academy of the University of Split. The collection of data was convenient and was carried out with primary and secondary school students during professional-pedagogical practice and the practical part of the Visual Culture Methodology and the Visual Arts Methodology course. The Arts Academy students were questioned randomly on the premises of the faculty. Prior to conducting the research, permission was obtained from the school principal and parents to survey students under the age of 14. Data collection was carried out at the group level using the paper-pencil technique. Before conducting the research, all participants were informed about the subject and purpose of the research, as well as the voluntary nature of the participation, anonymity, and confidentiality of the data. The research was conducted at Kman-Kocunar Primary School after the art lesson, during which the students were shown a PowerPoint presentation that contained computer 3D models used to reproduce certain works of art. After that, the students tried to design computer 3D models in the 3D modelling program Blender. At Lokve-Gripe Primary School, the research was conducted under the same conditions, except that there, the students used the TinkerCad 3D application. In the two secondary schools, the research was carried out after a visual arts lesson, during which a PowerPoint presentation containing computer 3D models and animations was used. Among the academy students, the research was conducted

material presented through a computer 3D model is more interesting to me; I wish 3D computer models would be used in future teaching; I would like to learn how to design 3D computer models in an appropriate program / I want to receive additional education in that field.

by randomly selecting respondents from different academy departments and study levels.

Statistical data processing was carried out using the statistical program IBM SPSS Statistics 23.[23] The mentioned statistical program was used to perform a descriptive statistical analysis of the data.

RESULTS AND DISCUSSION

To the question from the first questionnaire, "Have you encountered computer 3D models outside of class?", 51 % of respondents answered negatively. Based on the obtained results, we can conclude that half of the respondents did not know how to recognize the presence and prevalence of this technology in everyday life. Every person who has access to the Internet, animated films made after 1995, films with special effects, commercials and video games has been in contact with computer 3D models and animations. The familiarity of young people with the methods used to create the visual digital content they observe every day is questionable. This fact also points to a failure of the education system, because half of the questioned young people do not understand where and how the content they interact with digitally was created. Of the respondents who answered positively to this question, the majority (52.2 %) stated that they had encountered 3D models in movies and video games.

The results related to respondents' opinions and attitudes towards the six research claims from the second questionnaire are shown graphically in **Fig. 1**. When it comes to the first

23) IBM SPSS Statistics 23 – a statistical software package used for data management, advanced analytics, and multivariate analysis; https://www.ibm.com/products/spss-statistics, accessed during August 2022.

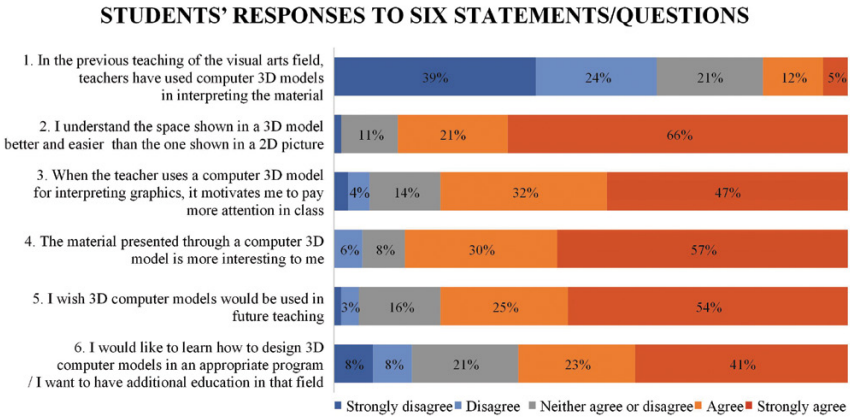

Fig. 1. Graphical representation of the results of all students' responses to six statements from the second questionnaire.

research statement: "In the previous teaching in the visual arts field, teachers have used computer 3D models in interpreting the material", 62.7 % of all respondents disagree, 16.5 % agree, and 20.8 % are undecided.[24] Among primary school students, 55.3 % disagree with the first statement, which indicates that more than half of the surveyed students have not encountered computer 3D models in the subject Visual Culture. Among secondary school students, as many as 78.6 % disagree with the first statement, which indicates that their Visual Arts teachers did not use computer 3D models in their classes at all or that they used them very rarely. A large proportion of academy students (45.9 %) responded negatively to this statement, while 21.6 % expressed their agreement, that is, they confirmed that university teachers used computer 3D models in their classes. These results confirm the first hypothesis (H1), i.e., the assumption that teachers rarely used computer 3D models in teaching visual arts.

24) In the graphical representation of the results of all students' responses to six statements from the second questionnaire, the results are rounded and shown as whole numbers, because as decimals they would not fit into certain small fields within the display.

As many as 87.6 % of all respondents agree with the second statement, which refers to a better and easier understanding of space shown by a computer 3D model compared to that shown in a 2D image. All three groups of respondents believe that computer 3D models significantly help in understanding the displayed space (primary school students 87.2 %, secondary school students 93.4 %, and academy students 78.4 %).

The third claim was related to the impact of computer 3D models on the intensification of students' motivation and attention during classes in which the models are used. Out of the total number of respondents, 79.3 % believe that the application of computer 3D models in classes motivates them additionally and positively affects their attention during classes. When it comes to different groups of respondent, 76.6 % of primary school students, 85.2 % of secondary school students and 72.9 % of academy students agree with this.

A total of 86.3 % of respondents agreed with the fourth research statement: "The material presented through a computer 3D model is more interesting to me." In the group of primary school students, 80.8 % of them agree, in the group of secondary school students, even 91.8 % agree with this statement, and among academy students, the percentage of agreement with the statement is 83.7 %.

The results referring to the second, third, and fourth research statement confirm the second hypothesis (H2), i.e., the assumption that students understand the space better and more easily when it is shown by a computer 3D model compared to a 2D image. Furthermore, the results confirm that the use of computer 3D models in teaching has a positive impact on the motivation and attention of students during teaching and their interest in teaching content.

The respondents' opinions about the fifth research statement give us insight into their desire to use 3D computer models in future learning. Even 79.3 % of the total number of respondents want that, i.e., 68 % of primary school students, 82 % of secondary school students, and 89.2 % of academy students expressed their desire to use computer 3D models in future classes.

The last, i.e., the sixth claim, was aimed at examining the respondents' desire for additional education in the computer-aided 3D modelling. Out of the total number of respondents, 64.2 % expressed a desire for additional education in the computer 3D model design. Among the surveyed primary school students, 63.8 % expressed interest in this, indicating that more than half of the students want to learn how to create 3D models in a computer program. The same is true for 29.5 % of secondary school students and 86.5 % of academy students.

The results related to the last two statements confirm the third hypothesis (H3), which assumed that some students, most likely depending on the level of their spatial abilities, have a certain desire for further education in creating computer 3D models and their use in future classes.

Although the positive attitudes of the respondents towards the implementation of 3D computer models in the field of visual arts education were expected, the obtained results indicate a strong interest of students in the application of this aspect of technology in the teaching process. The results regarding the first question (statement) in the survey indicate that teachers rarely use 3D technology in teaching. Some primary school students responded affirmatively to the statement, although their teachers provided information that they do not use 3D technology in their classes, indicating that some primary school students did not understand the question well. Therefore,

additional clarification of this question would provide more accurate results, and almost all students would answer that they have never encountered computer 3D models in Visual Culture classes. Given that primary school students tried their hand at making their own computer 3D models, it is not surprising that more than half of them (63.8 %) expressed a high interest in further education in designing computer 3D models. It can be assumed that these are individuals who have highly developed spatial abilities, which they could further develop in class, if given the opportunity. Also, it can be assumed that the other primary school students, who provided an average or a negative response to this statement, have less developed spatial abilities, and that they did not do well in the 3D modelling program. Although they did not express a desire for further education in computer-aided 3D modelling, according to research by Ali Ihsan Benzer and Bunyamin Yildiz,[25] further education in computer 3D design would probably enable them to develop better spatial abilities. As many as 87.2 % of primary school students stated that they understand the space represented by a computer 3D model more easily than a 2D image, therefore teachers should use computer 3D models in teaching architecture and sculpture so that students can experience and understand them as fully as possible. The research results indicate that 3D technology is used for understanding and learning teaching content in the visual arts lessons in secondary schools less than in primary schools and at the academy. Given that it was secondary school students who showed the greatest interest in 3D technology when answering the other questions, it is necessary to implement this aspect of digital media in classes in secondary schools. Modern teaching, which is student-centred, must provide visually and cognitively interesting teaching

25) Benzer and Yildiz, "The Effect of Computer-Aided 3D Modeling Activities," 343.

approaches, which stimulate interest in teaching content and enable better memorizing and understanding of what has been taught. As many as 91.8 % of secondary school students believe that teaching contents are more interesting if they are presented using computer 3D models, 93.4 % understand the space shown through a computer 3D model more easily, and 85.2 % participate in classes with greater motivation if the teacher uses 3D technology. The surveyed students of the Arts Academy of the University of Split expressed an overall interest in the additional implementation of 3D technology in classes and confirmed that the teaching content demonstrated with the help of computer 3D models is more interesting to them. Also, they confirmed that such an approach to teaching motivates them more than the traditional way of teaching using 2D visual aids. The results of the research conducted by Milan Matijević among the students of the Faculty of Teacher Education at the University of Zagreb led to two conclusions significant in the context of this paper: "students do not like to be forced to participate in didactic scenarios in which they are not active and students expect constant changes in teaching media and places and learning strategies."[26] Both of the above conclusions support the use of computer 3D models in teaching because they emphasise the importance of student motivation and active learning.

CONCLUSION

Before the conclusion itself, we must point out the main limitations of this research, namely: a small number of respondents and a random sample. Furthermore, the research

26) Milan Matijević, "Na tragu didaktike nastave za net generacije" [In Line with Teaching Didactics for the Net Generations], in *Nastava i škola za net-generacije*, ed. Milan Matijević (Zagreb: Učiteljski fakultet Sveučilišta u Zagrebu, 2017), 40–41.

questionnaire is somewhat limited, because it examines the attitudes of the participants exclusively in the written form without accompanying visual material and tasks that would allow an insight into the level of spatial abilities of the respondents. Also, to obtain more comprehensive results, a larger number of variables should be used, while only six of them were used in this questionnaire. Therefore, participants were only able to provide a self-report measure.

The advantage of the research is the fact that the results indicate that students have a great interest in the implementation of computer-aided 3D models in teaching and learning the content of teaching subjects in the field of visual arts education and emphasize the educational aspect of the application of 3D technology. The results of the research highlight the importance of incorporating 3D technology across all educational levels, including primary, secondary, and higher education. At all levels, the teaching process should be enriched and modernised using 3D technology in learning and teaching. The field of visual arts education offers many opportunities for the application of computer 3D models. The use of 3D technology in the teaching of Visual Culture, Visual Arts and many other art-historical and artistic subjects at colleges will modernize the teaching and the learning process, enrich the teaching contents, make them more interesting to students and have a positive impact on the development of students' spatial abilities. This is exactly what the attitudes and wishes of the students participating in this research indicate.

The limitations of the research indicated the need for further study related to this area. In future research, the number of respondents should be equalized by gender, age, and level of education. Also, instead of using only a subjective self-evaluation scale, respondents could be exposed to tests and

tasks that would serve as objective measuring instruments. To obtain precise results regarding the use of computer 3D models in teaching and their impact on students in general, longitudinal research should be conducted. Thus, in addition to personal attitudes, it would examine how and to what extent the long-term use of this digital medium within classes affects the development of spatial abilities among young people, as well as the impact on acquired competencies and the selection of students' future interest areas.

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THE ROLE OF REVERSE CHRONOLOGY IN THE CONTEMPORARY DECONSTRUCTION OF THE ART HISTORY LEARNING APPROACH

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ABSTRACT

The reverse chronology method is being explored as an alternative to linear, chronological teaching in art history. Researching art historical issues from contemporary problems backward through history can be an excellent way to make teaching visual art in secondary schools more relevant. It can also be a powerful tool for deconstructing art historical narratives and creating independent knowledge constructs, as deconstruction becomes evident in a new approach to historiography and the subject of instruction. The paper examines the role of reverse chronology in a constructivist, problem-based approach to learning, along with its application in the Croatian Visual Arts Curriculum. A qualitative analysis of students' mental maps shows that the method's success depends on the relevance of a topic to students' life experiences, timeliness, controversy, and historical reversibility.

KEYWORDS:

art history, constructivist learning, problem teaching, reverse chronology, grand narrative

INTRODUCTION

This paper presents research on reverse chronology as a method that can deconstruct grand narratives of art history and enable independent, individual constructions of knowledge. Learning art history has always been closely related to grand historical narratives and methods, best illustrated by the very name of the discipline, which contains the word history. The chronological continuity of periods and styles was considered a solid structure that dictates plans and programs and organizes knowledge

within time sequences explained by a specific social context. After the 1960s, the interpretation within grand metanarratives was abandoned, and preference was given to recent or so-called small narratives. This was to the greatest extent influenced by Jean-François Lyotard's theory of skepticism toward grand metanarratives.[1] A doubt regarding reality and the past also questioned the objectivity of historiography. The reconstruction of the past always involves selection and the filling of gaps, allowing for the historian's subjective interpretation, which depends on moral values, worldview, ideology, and culture. Educational systems and subject curricula reflect scientific metanarratives and are formed following similar rules. A recent reform of the Visual Arts Curriculum[2] in Croatia introduced changes that depart from the methodical modernist paradigm of learning based on the visual language and placed critical thinking about artistic phenomena, processes, and artworks at the center of the learning process. This led to exploration of new methods aimed at bringing art history education closer to a problem-solving and constructivist approach to learning. One possible methodological alternative is reverse chronology, a process contrary to linear, chronological learning, which does not follow a predetermined and well-established historical structure of periods, styles, and famous masterpieces but allows for the creation of small narratives. It is suitable for problem-based teaching because it presents a contemporary visual phenomenon as a research problem and then traces its origins deep in history. It also shares similarities with the constructivist

1) Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*, vol. 10. (Minnesota: University of Minnesota Press, 1984).
2) *Kurikulum nastavnog predmeta Likovna kultura za osnovne škole i Likovna umjetnost za gimnazije* [Curriculum of Visual Culture in Elementary Schools and Visual Arts in Grammar Schools] (Zagreb: Ministarstvo znanosti i obrazovanja, 2019), accessed September 15, 2023, https://mzo.gov.hr/istaknute-teme/odgoj-i-obrazovanje/nacionalni-kurikulum/predmetni-kurikulumi/likovna-kultura-i-likovna-umjetnost/757.

approach to learning, in which the student independently constructs knowledge. This paper demonstrates how reverse chronology can be helpful in deconstructing art history narratives and creating independent knowledge constructions.

DECONSTRUCTION OF ART HISTORY NARRATIVES

The history of art has traditionally been taught following a chronological, linear model and based on canonical masterpieces selected by art historians and curators. After the emergence of identity politics and the contributions of feminist and postcolonial theories in the 1960s, a reevaluation of the interpretation of art history as a grand narrative written from the ideological perspective of the Western European world began. This shift was heavily influenced by Jean-François Lyotard's theory of the postmodern condition and the skepticism toward grand narratives because they lost their credibility.[3] The grand narrative is a broad, all-encompassing story that explains the nature of human existence, culture, and history and legitimizes knowledge.[4]

Lyotard identifies the central aspect of the postmodern condition as a distrust of grand narratives constructed as totalizing narratives that provide a framework for cultural practices. This postmodern distrust of grand narratives has impacted theories of knowledge and models of their transmission. The rejection of grand narratives opened space for accepting alternative small narratives or *petit récit*.[5] The idea of the pluralism of micronarratives has disrupted the understanding of history as a linear progression of periods.

3) Ibid., 37.
4) Ibid., xxiiv.
5) Ibid., 60.

Because their work was often fragmented, diverse, and specific to particular contexts, cultures, or individuals, artists began to embrace a more fragmented and pluralistic approach. They explored multiple perspectives, personal stories, and different cultural influences, which provided them with greater artistic freedom and the opportunity to experiment. Instead of providing clear answers, they left interpretation open to the viewer, allowing for multiple readings and meanings.

The objectivity of historiography is also questioned because the reconstruction of the past always involves the filling of gaps with the historian's subjective interpretation, which depends on moral values, worldview, ideology, and culture. Educational systems and subject curricula are formed according to the same rules and reflect these grand scientific narratives. The contemporary alternative to the grand narrative of art history is identity politics, which interprets art from the perspective of marginalized and neglected groups.

The discipline of art history has undergone radical changes in the last 60 years. Influenced by postmodern philosophy and the deconstruction of knowledge, it has become more open, inclined toward questioning, self-critical, and challenging.[6] It mentions terms such as radical, social, and critical art history, which are unified under the concept of New Art History. The term New Art History has been used since 1982.[7] It encompasses all new disciplinary methods, approaches, theories, and research objects that have emerged as alternatives to traditional disciplinary practices due to the demands of a new era and approach to art production.[8] This broadly defined concept has

6) Jonathan Harris, *The New Art History: A Critical Introduction* (London, New York: Routledge, 2002), 3.
7) Ibid.
8) Ibid., 6–7.

allowed for inclusion of all hermeneutic innovations stemming from the Marxist theory, feminist critiques of patriarchy, the psychoanalytic role of visual representation in constructing social and sexual identity, semiotic and structuralist concepts, and methods of sign and meaning analysis.[9]

Traditional art history examines the historical conditions of artwork creation and the technological constraints that partially determine the visual characteristics of the artwork. In determining the value of an artwork, it uses aesthetics, which was observed within immutable laws of form, even though changes in styles in the history of art have proven that nothing is as changeable as aesthetics. Traditional art history emphasizes the suppression of ideological potential, the variability of artworks, and their role in constructing social and cultural history as critical issues of its practice. What is crucial in today's teaching is to investigate the ideological potential and develop a critical stance toward the messages conveyed by images. Traditional art history also identifies the overreliance on the old canons of the Western world as a significant archaism in the discipline, which examines artworks hermetically, within their characteristics and strict conditions of appearance, without uncovering the role of art in conveying dominant ideologies.

Ljiljana Kolešnik emphasizes that Critical Art History emerged in the early 1990s as an approach relevant to all forms of new theoretical practice marked by its critical stance toward traditional art historical methods.[10] It encompasses both the theoretical and the methodological aspects of the

9) Ljiljana Kolešnik, "Kritička povijest umjetnosti. Polazišta, dometi i perspektive" [Critical Art History: Foundations, Achievements, and Perspectives], in *Umjetničko djelo kao društvena činjenica. Perspektive kritičke povijesti umjetnosti*, ed. Ljiljana Kolešnik (Zagreb: Institut za povijest umjetnosti, 2005.), 354.
10) Ibid.

contemporary analytical-interpretative perspectives.[11] Following this methodological shift, Critical Art History turned to French post-structuralism, employing semiotics as an analytical tool and relying on feminist literary theory. The application of the deconstruction theory leads to the reexamination of dominant perspectives, through which various art historical narratives are interpreted, thus opening the possibility to introduce alternative approaches that advocate for different and diverse views on art history (feminism, gender theory, theory of gaze, etc.). As Sonja Briski-Uzelac emphasizes, the transition from traditional to Critical Art History is grounded in an entirely different interpretative approach.[12]

One of the significant changes that marked the epistemological shifts in the discipline of art history is the new approach to art history often expressed through the phrase "end of art history." This phrase was coined by Hans Belting, who was guided by the ideas of the end of history.[13] Belting suggests that, according to the historical approach, artistic events are understood as images within which the written history of art is constructed. When he speaks of the end of art history, he means liberation from this framework, which is evident in the change of discourse.[14] The framework is defined as the cultural horizon the art history has been trained to perceive.[15] What Belting is discussing is not the end of art exploration but rather the abandonment of the model of art history as an idea of progress guided by the development

11) Ibid., 366.
12) Sonja Briski Uzelac, *Vizualni tekst: studije iz teorije umjetnosti* [*Visual Text: Studies in Art Theory*] (Zagreb: Centar za vizualne studije, 2008), 10.
13) See Georg Wilhelm Friedrich Hegel, *The Philosophy of History* (Mineola, New York: Courier Corporation, 2004); Herve Fischer, *L'histoire de l'art est terminée* [The History of Art is at an End] (Pariz: Fenixx Réédition Numérique (Balland), 1980).
14) Hans Belting, *The End of the History of Art*, trans. Christopher S. Wood (Chicago: University of Chicago Press, 1987), 10.
15) Ibid., 30–31.

of Western civilization and the determination of perspective.[16] The concept of style, through which art history has reflected the idea of history, is crucial to the old model of art history.

Belting leans toward the possibility of a third history of art, which he calls image history. Unlike art history, image history focuses on the history of images rather than just art. It does not rely on the retrospection of styles but seeks to find a way to view ancient and modern art through the same methodology.[17] In such a model, art history would be assimilated into a much broader concept of visuality.[18]

CRITICAL OBSERVATIONS ON THE TRADITIONAL APPROACH TO TEACHING ART HISTORY

When it comes to teaching art history in secondary and high schools, teachers tend to prepare their lessons in the same way they were taught when they were students.[19] It seems that many art teachers believe that teaching art history must solely serve the purpose of conveying information to students through slides. Unaware of alternative approaches, art teachers tend to rely on traditional methods, perpetuating instructional models they themselves once questioned.[20]

According to Penny McKeon, the subject of art history is vividly described as an orphan in teaching visual arts.[21] A chronological presentation of art history allows students to

16) Ibid., 31.
17) Ibid., 278.
18) Ibid., 287.
19) Angela M. La Porte, Peg Speirs and Bernard Young, "Art Curriculum Influences: A National Survey," *Studies in Art Education*, no. 4 (2008): 362.
20) Amy Michele Bergh, "To the Ages of Ages: Reconceptualizing High School Art History Curriculum," (PhD diss., Virginia Commonwealth University, 2011), 2.
21) Penny McKeon, "The Sense of Art History in Art Education," *Journal of Aesthetic Education*, no. 2 (2002): 100.

organize vast amounts of information. However, there are many points of intersection connecting contemporary art with the traditional linear history of art. Recognizing the connections between contemporary art and linear history of art facilitates the formation of new ideas and helps students understand traditional and contemporary art.[22] Delaying the teaching about contemporary art until the end of the school year prevents students from understanding the connection between the present and the past.[23] Incorporating contemporary art into the curriculum encourages students to engage not only with formalistic perspectives on art but also with contemporary art, which tends to defy traditional definitions of art.[24]

Examining typical curricula related to art history reveals that most instruction relies on a chronological presentation of facts and the recitation of Western art canons, with very little consideration for placing artists or artworks within any societal context. A successful art history teacher must find ways to connect art history to students' daily lives and help students discover meaningful connections.[25] Therefore, students need skills and tools to dissect and consciously retrieve the meaning of these images. Activities that encourage students to analyze movies, TV series, music, dance, theater, magazines, advertisements, and video games to find references to works of art help them recognize that art is present in their lives. Images can also be examined to uncover the messages conveyed by the image's content. Moreover, students should be encouraged

22) Tara Page, Steve Herne, Paul Dash, Helen Charman, Dennis Atkinson and Jeff Adam, "Teaching Now with the Living: A Dialogue with Teachers Investigating Contemporary Art Practices," *International Journal of Art & Design Education*, no. 2 (2006): 154.
23) Kerry Freedman, "Recent Theoretical Shifts in the Field of Art History," *Art Education*, no. 6 (1991): 40–45.
24) Bergh, "To the Ages of Ages," 5.
25) Ibid., 4.

to find references to historical events not only among traditional artworks but also within contemporary art.[26]

Art history classes often involve viewing reproductions on a screen in a dark room, the so-called *art in the dark*, where the focus is primarily on taking notes, reciting facts, and conveying interpretations that are considered part of universal truth. Such an approach to teaching art history has shown poor results regarding information retention and negatively impacts motivation. This traditional approach to art history leaves most students with the impression that art is boring and irrelevant to their lives. When this approach is applied, the teacher does most of the work while students' minds remain idle.[27]

John A. Steinspring and Brian Steele further describe the chronological approach to teaching as a favored organizational structure for inexperienced or subject-focused teachers (as opposed to student-focused teachers).[28] Presenting historical material in chronological order is an appealing approach because it appears entirely logical and implies a cause-and-effect relationship between events. Besides inaccurately suggesting that the sequence necessarily has meaning, chronology can be easily misinterpreted, implying continuous progress with the contemporary era representing the highest form of human achievement. Teachers must connect traditional artworks with contemporary ideas and contemporary artworks.[29] Understanding the connections between contemporary visual culture and the past is critically important if we want students to develop an understanding of the complexity of their visual world.

26) Ibid.
27) John A. Stinespring and Brian D. Steele, "Teaching Art History: Getting Started," *Art Education*, no. 2 (1993): 7.
28) Ibid.
29) Bergh, "To the Ages of Ages," 5.

Approaching art history instruction in reverse chronology essentially means shifting the primary focus to the contemporary era and tracing logical paths backward to learn about significant historical, cultural, and traditional styles and art forms. Reverse chronology, as opposed to the usual approach that starts from the past, follows cause-and-effect events to better understand their influence on an artist's works, styles, themes, media, techniques, and approaches.[30] Reverse chronology in teaching is still a relatively new approach, and further research is needed to explain its benefits more precisely. Ultimately, most students are more interested in current social and political issues and situations they can personally relate to. Because of this orientation toward the present, teachers face the challenge of taking students back in time.[31]

REVERSE CHRONOLOGY – TEACHING IN THE PRESENT MOMENT

Reverse chronology is a method that starts from a contemporary problem and explores it backward through history to its very beginnings. This method was first applied in history teaching as a response to students' lack of interest in linear teaching models, which were uninteresting and demotivating to them.[32] Some of the reasons for applying reverse chronology in history education were highlighted in the November 1971 issue of *The Social Studies*. Traditional chronological approaches to teaching history were ill-equipped to effectively engage students, as

30) Thomas Misco and Nancy C. Patterson, "An Old Fad of Great Promise: Reverse Chronology History Teaching in Social Studies Classes," *Journal of Social Studies Research*, no. 33/1 (2009): 78.
31) Craig L. Pfannkuche, "A Modest Proposal for History Teachers," *Social Studies*, no. 6 (1971): 244.
32) Misco and Patterson, "An Old Fad of Great Promise," 72.

students did not see a direct connection to their lives and found it irrelevant and uninteresting.[33]

What are the advantages and disadvantages of the chronological approach? The chronological approach has the status of a grand narrative and imposes itself as logical and natural because time in history flows linearly. It gives us an analytical insight into the cause-and-effect relationships between artistic changes of different periods and styles and gives us a solid structure for observing artistic changes in a socio-historical context.

Unlike the regular chronological approach, reverse chronology does not start from the earliest occurrences of a specific representation in history to follow it linearly to the present day. Instead, it begins with a contemporary problem, which it investigates backward through history to its origins. It developed in history teaching as a methodological response to students' lack of interest in linear teaching models, which were uninteresting and demotivating for them. Students are dissatisfied with traditional chronological approaches because they do not see a direct connection to their lives.[34]

The reverse chronological approach has specific characteristics that can be advantageous (**Fig. 1**). The greatest value of reverse chronology lies in connecting the past, present, and future, the three inseparable temporal constructs.[35] Another advantage of reverse chronology is that it is a natural problem-solving approach. It starts from a specific situation and seeks a solution that will branch out in several directions. This will lead students toward creating alternative narratives that we rarely find in the

33) Ibid., 71.
34) Ibid.
35) Michael L. Simpson, "Why the past comes last," *Indiana Social Studies Quarterly*, no. 2 (1983): 6.

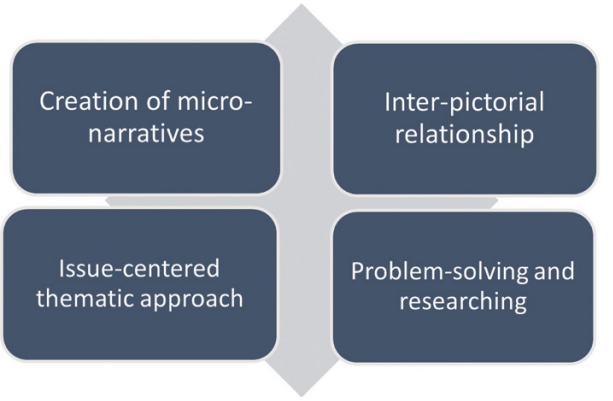

Fig. 1. Characteristics of the reverse chronological approach.

literature, so we can say that this is the application of knowledge in new situations.[36] This approach requires exploring the genesis of pictorial representation and understanding the changes in the context of culture, not just artistic aesthetics. By identifying a common problem within the same topic, examining it from multiple perspectives (of which history is just one possibility), and creating a new, challenging, and open situation, students are encouraged to engage in critical and reflective thinking. This results in the recontextualization of familiar information, creative adoption and presentation of new knowledge, and development of skills and self-confidence to construct meanings. Unlike the previous emphasis on chronological coverage of teaching issues, a transhistorical approach to learning and teaching art allows for comparing and contrasting examples from different historical periods and creating direct links between past and present art, including contemporary visual phenomena that shape our daily lives.

The applicability of knowledge in solving everyday problems that reflect students' needs is the main characteristic of all

36) Gerald H. Davis and David M. Laushey, "Tampering with the temporal order," *History Teacher*, no. 3 (1972): 44.

reformed curricula. Although reversed chronology is related to the chronological approach as it considers the historical distance between examples, it differs because it does not follow a linear course of historical periods due to gaps between historical segments. This allows us to skip historical components irrelevant to the problem at hand and thus reduce content, leading to faster and more efficient memorization of facts. While understanding the conditions and ways of life from the perspective of people in the past is essential, it is even more critical to observe the past through the lens of contemporary questions and issues.[37]

THE ROLE OF REVERSE CHRONOLOGY IN PROBLEM-BASED LEARNING

Reverse chronology and problem-based learning are two distinct concepts that can be connected to educational methods and teaching approaches. Contemporary teaching is based on an active learning strategy, which stems from a holistic and humanistic approach to the curriculum. Such a curriculum aims for the comprehensive development of students by actively engaging the affective domain of the individual, not just the cognitive and psychomotor domains. An essential aspect of the humanistic curriculum is individualization in approaching students, allowing them to choose the form of work and the content.[38] In this open type of teaching, the roles of participants in the teaching process, namely the teacher and the student, undergo significant changes. The teacher becomes a mentor who guides the student through the learning process, while the

37) Misco and Patterson, "An Old Fad of Great Promise," 79.
38) Jeffrey Broome, "Commentary – The Case for Humanistic Curriculum: A Discussion of Curriculum Theory Applied to Art Education," *Journal of Art for Life*, no. 1 (2014): 2.

student becomes an active constructor of their knowledge.[39] Immersion or active involvement of the student in learning is possible only if the student is emotionally and physically engaged. It is essential to take an interdisciplinary approach to content and enable the blurring of boundaries between academic subjects.[40]

Active learning can be interpreted through a constructivist approach to teaching, which reduces teaching to stimulating and guiding. In contrast, learning is seen as the independent construction of knowledge and a context-dependent process.[41] The roles of students and teachers change because, with this learning approach, the student becomes an active participant. In contrast, the teacher is a facilitator who creates problem situations and offers various tools for problem-solving. The fundamental characteristics of a constructivist understanding of learning include learning through discovery, individualization of the learning process, the absence of objective knowledge and comparative evaluation of student knowledge, and the minimization of the role of frontal teaching in education.[42] Teaching promotes independent learning while learning involves questioning, checking, confirming, or rejecting individual knowledge constructions. The constructivist approach to learning is explained through two models applied in the classroom context: the radical constructionist model of learning, which views learning as individual sense-making, and the social constructionist model of learning, which focuses on the creation of knowledge in cooperation with others.[43]

39) Milan Matijević and Diana Radovanović, *Nastava usmjerena na učenika* [Student-Centered Teaching] (Zagreb: Školske novine, 2011), 29.
40) Senka Gazibara, "Aktivno učenje kao didaktičko-metodička paradigma suvremene nastave" [Active Learning as a Didactic-Methodological Paradigm of Modern Teaching] (PhD diss., Filozofski fakultet u Zagrebu, 2018), 13.
41) Ibid., 18.
42) Ibid.
43) Milan Matijević, Tomislav Topolovčan and Višnja Rajić, *Konstruktivistička nastava: teorija i empirijska istraživanja* [Constructivist Teaching: Theory and Empirical Research] (Zagreb: Učiteljski fakultet Sveučilišta u Zagrebu, 2017), 48.

What they have in common is that students actively acquire knowledge, build upon previously acquired insights, and create interpretations.

Problem-based teaching is a situation rather than a method that provokes and stimulates interest and a thirst for knowledge and understanding. Learning through problem-solving results in understanding because students are placed in situations where they must think deeply about the problem, gain new insights, connect old and new knowledge, expand it, and apply it to a unique case. Problem-based teaching or problem-based learning is a strategy that directs learning toward real-life problems rather than the issues of the discipline itself.

Reverse chronology can be used as a pedagogical tool within problem-based learning aimed at engaging students in a more immersive and reflective exploration of complex issues. Starting with a recent event or outcome related to a specific topic, educators can use reverse chronology to trace the steps, decisions, and events that led to that outcome. This approach helps students understand the historical context and the issue's evolution. Presenting the case in reverse chronology encourages students to critically analyze and consider different viewpoints on real-world problems.

Reverse chronology can be a valuable instructional approach within problem-based learning because it provides a structured method for exploring and understanding complex real-world issues by tracing their development over time. It encourages critical analysis, multidisciplinary thinking, and reflective learning, all of which are essential components of problem-based education.[44]

44) Misco and Patterson, "An Old Fad of Great Promise," 79.

The reverse chronology method can serve as a model for teaching aimed at developing social awareness and critical thinking within an issue-centered curriculum adopting an interdisciplinary approach to socially relevant and controversial themes.[45] Confronting controversial topics, often avoided in schools, helps enhance students' civic competencies.[46]

THE REQUIREMENTS OF THE NEW VISUAL ARTS CURRICULUM

The curriculum reform officially implemented in 2019 brought many innovations that made the previous practice of teaching visual arts different.[47] The curriculum was designed as a semi-open model with prescribed topics. Still, it is the teachers and students who choose examples and methods for achieving outcomes, directing the teaching toward critical issues. The curriculum reform started from ground zero by asking why learning visual arts is essential for students' lives. This prompted us to observe the subject's essence from the student's current position. It is possible only by starting from the present moment and slowly returning to the past. This approach focuses on problem-based learning and puts the student in the position of a detective who, step by step, discovers the past.

With these changes, visual arts education has come much closer to problem-based learning: a thematic approach to content, the expression of a critical attitude in the analysis of artworks, the change from a chronological to an issue-based approach, and a more flexible approach to the analysis of artworks. The outcomes still focus on artworks, while popular culture is cited as a stimulating element for comparison with artworks. Such

45) Ibid., 80.
46) Ibid., 83.
47) *Kurikulum nastavnog predmeta Likovna kultura za osnovne škole i Likovna umjetnost za gimnazije.*

changes are firmly rooted in the epistemological shifts within the discipline of art history, especially in Critical Art History.

The methodical requirements of the new curriculum are significantly different from those in the old plan and program. The main principles are: connecting learning topics with students' daily experiences and interests; problem-solving approach involving research and presentations on given topics; creating independent knowledge constructions; developing critical thinking and argumentatively defending attitudes; interpreting artistic phenomena in different contexts.

A lack of a chronological approach in the curriculum structure does not mean eliminating the historical component of teaching. The methodological guidelines of the curriculum (in the elaboration of outcomes) state that the order of subtopics is not imposed, and that the teacher chooses either a synchronic or a diachronic approach to a particular topic, outcome or sub-outcome.[48]

While the synchronic teaching model does not use time as a framework for progression, the diachronic model tracks changes over time using chronology. Before the curriculum reform, the content of the visual arts subject was organized chronologically, from prehistory to the contemporary era. With the new curriculum, chronology is abandoned as the guiding principle for content organization, and problem-based themes are introduced, within which a chronological sequence can be followed but is not mandatory.

These themes create an environment conducive to critical thinking about artistic phenomena and enable a continuous journey through history, connecting contemporary phenomena

48) Ibid., 72.

with the past. This was not possible in a chronological approach. A diachronic approach to a theme does not necessarily have to be chronological; it can also be reverse chronological. By applying reverse chronology, we engage with history but do not follow it linearly according to the logic of time. Instead, we make leaps in history connecting cultures and periods that otherwise may not have been viewed as connected.

RESEARCH

The research explores the potential of reverse chronology as an alternative to chronological teaching in art history. Additionally, it investigates how studying art history in reverse can promote problem-based learning and the creation of self-constructed knowledge and micro-narratives.

In line with the stated goals, two research questions were identified:

RQ1: What is the role of reverse chronology in deconstructing the art history narrative?

RQ2: Does the reverse chronology method meet the requirements of the new visual arts curriculum?

RQ3: What does the success of the reverse chronological approach depend on?

RESEARCH METHODOLOGY

The research is structured as a small empirical action research aimed at improving the teaching practices of future art teachers. Students explored a topic using the reverse chronology method, starting with a contemporary artwork that was controversial or

intriguing to them. They conducted research in reverse, seeking artworks or objects that could have influenced the initial piece. They presented their concept by creating a mental map using the digital tool Canva. The interpretation will provide a qualitative content analysis of mental maps created by students during art history methodology classes using the reverse chronological approach in the research of topics.

The participants in the study were second-year students of the graduate program in visual culture at the Academy of Arts and Culture in Osijek during the academic year 2021/2022. A total of six students participated, and for the qualitative analysis, the mental maps of two students were selected.

RESULTS

After researching the assigned topics, students created mental maps, two of which will be presented in the results and subjected to discussion. The first student explored self-reflection through the theme of portraiture, while the second student examined the semiotics of the representation of the Crucifixion of Jesus.

The first student's exploration of the portraiture within the project Cast of a Soul[49] began with Marc Quinn's *Self*, the artist's self-portrait. The artist's blood is used as a material to sculpt a head, which is then submerged in frozen silicone. To maintain its frozen appearance, the work requires electrical power. This dual role of the sculpture's materiality serves both a symbolic

49) Artworks of the concept Cast of a Soul: Marc Quinn, *Self* (1991, 2001, 2006, 2011); *Mask of Agamemnon*, 1550–1500 BC, discovered 1876 at Mycenae, Greece by Heinrich Schliemann, National Archaeological Museum, Athens; *The death mask of a ten year old Roman girl named Claudia Victoria*, 100 B.C., Lyon, France; *The death mask of 18th century sailor Richard Parker*, 1797, Hunterian Museum in London; François Carlo Antommarchi, *Death mask of Napoléon*, 1881, Musée de l'Armée, Paris; *Death Mask Of An Infant*, 19th century.

and a practical function. The artist created a new one every five years, resulting in a series of sculptures that collectively reflect the passage of time and provide an ongoing self-portrait capturing the artist's aging and evolution. The student's exploration developed into the concept of casting, focusing on burial customs from the Middle Ages that persisted until the late 19th century. The student was guided by the belief that the mold revealed the soul of the deceased. By independent research, students could make conclusions not directly found in academic literature. They critically selected examples that supported their narrative and connected facts in a novel manner. It is unlikely that these examples would have been uncovered by researching self-portraits in art history books.

The second student researched the theme of the Crucifixion.[50] The student was inspired by photographs by artist Igor Grubić recently seen at the Slavonian Biennale in the Museum of Fine Arts in Osijek. The artist presents various sculptural and visual interpretations of the crucified Jesus that symbolize many diverse individuals. These representations encompass various personas, including anti-fascists, abolitionists, socialists, unionists, feminists, situationists, utopians, pacifists, and more. Within the project *In Theory and Practice* (call him by his names), different ways of interpreting Christ precisely embody the concept of advocating for the common good and higher human values. The artwork promotes freedom of expression and fosters tolerance for differences. The student's research makes him conclude that the image of Christ's crucifixion symbolized the Christian faith in the past. In modern society, it

50) Artworks of the concept Crucifixion: Jani Leinonen, *McJesus*, 2015, Zetterberg Gallery; Sebastian Errazuriz *Christian popsicles*, 2012; Serrano Andres, *Immersion (Piss Christ)*, 1987; Chris Burden, *Trans-Fixed*, 1974; Salvador Dalí, *Saint John of the Cross*, 1951, Kelvingrove Art Gallery and Museum, Glasgow; Velázquez, Diego, *The Crucified Christ*, 1632, Museo del Prado; Berlinghieri Bonaventura, *The Crucifixion*, 1260, Galleria degli Uffizi, Florence.

is most often used as a symbol for something else, suffering or criticism of society, such as criticism of consumerism.

Both mental maps demonstrate that the reverse chronological approach, employed as a research and presentation tool, successfully deviates from the linear course of chronological art history. Some lesser-known yet intriguing examples were discovered, not typically found in art history anthologies. This method of teaching, in which students are not given pre-packaged narratives and interpretations of art history, can be likened to problem-based learning because it presents students with issue-centered problems that are intriguing enough to delve into history. The research process, the critical selection of examples, the interpretation of their meanings and connections, and the presentation in the form of a mental map confront students with a series of methodological challenges, which they independently address to varying degrees of success.

CONCLUSION

Reverse chronology as a teaching method can be considered an alternative to the chronological approach in teaching art history for several reasons. It is closely tied to a problem-based and critical approach to learning because it requires exploring a problem from the present to the past.[51] This approach ensures that the problem is connected to students' experiences and relevant to their understanding of societal issues.[52] It also allows for the deconstruction of grand narratives in art history, as researching backward can lead us down unexpected paths and uncover artworks not featured in written art history overviews. Each research and its contextualization demonstrate the

51) Misco and Patterson, "An Old Fad of Great Promise," 79.
52) Pfannkuche, "A Modest Proposal for History Teachers," 244.

characteristics of a small narrative and independent knowledge construction, which are key aspects of a constructivist approach to learning.

The inverted chronology method perfectly matches the requirements of the new Croatian Visual Arts Curriculum due to its alignment with a critical and problem-based approach to learning. The curriculum content is organized into themes, within which teachers and students choose examples and presentation methods. The inverted chronological method can encourage an investigative and problem-oriented approach to these themes. It also fosters critical thinking, especially when the topics are issue-centered and reflect contemporary social problems.

Working with students has shown that the success of the reverse chronological approach depends on the connection of the issue with everyday life, the relevance and the controversy of the issue, and historical reversibility. Connecting teaching content with students' everyday experiences is one of the most effective motivators for learning because it establishes a functional link between the learned content and their experiences. The issue's relevance ensures that the issue is contemporary and aligned with students' interests and needs. The most important advantage is the historical reversibility of the theme and its ability to trace representation throughout history across different historical periods and styles. Based on these characteristics, reverse chronology can be accepted as a method that can successfully respond to the demands of the new curriculum and make learning art history more up-to-date and problem-based.

INTEGRATING INFORMATION AND COMMUNICATION TECHNOLOGIES (ICT) IN VISUAL ARTS EDUCATION: ENHANCING TEACHING AND LEARNING

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ABSTRACT

In line with the Curriculum for Visual Culture in Elementary Schools and Visual Arts in Grammar Schools, Croatian grammar schools place the student at the centre of each teaching process. Students are expected to reflect, research, express critical attitudes, solve problems and more. The achievement of curriculum outcomes is assessed across three domains, and Information and Communication Technologies (ICT) can enhance both teaching and learning dynamics. The first part of this paper presents research aimed at determining whether new generations of visual arts teachers are being trained to effectively integrate digital technology into their future classrooms. This study was conducted among students majoring in visual arts teaching at the University of Rijeka. The second part examines how digital technology can be applied to make the teaching and learning of visual arts in high school more effective.

KEYWORDS:

ICT, Rijeka, PRHG, visual arts, curriculum, art history, teacher

INTRODUCTION

According to the *Curriculum for Visual Culture in Elementary Schools and Visual Arts in Grammar Schools* in the Republic of Croatia (2019),[1] the outcomes are assessed across three

1) *Kurikulum nastavnog predmeta Likovna kultura za osnovne škole i Likovna umjetnost za gimnazije* [Curriculum for Visual Culture in Elementary Schools and Visual Arts in Grammar Schools] (Zagreb: Ministarstvo znanosti i obrazovanja, 2019); accessed August 28, 2023, https://mzom.gov.hr/UserDocsImages/dokumenti/Publikacije/Predmetni/Kurikulum%20nastavnog%20predmeta%20Likovna%20kultura%20za%20osnovne%20skole%20i%20Likovna%20umjetnost%20

domains, and the assessment is based on the assumption that the student is at the centre of all activities within the teaching process. Students are expected to engage in critical and analytical thinking, exploration, expressing critical attitudes, problem-solving, etc. Being an accessible and familiar way of expression for new generations of students, Information and Communication Technologies (ICT) help achieve the stipulated outcomes by facilitating the dynamics of the teaching process. In addition, digital tools enable teachers to evaluate the attainment of outcome levels for specific tasks in a faster and more engaging way. During teaching, students are involved in the evaluation process (assessment for and assessment as learning), which can be carried out through various digital tools after individual topics and units have been covered. However, ICT also enables teachers to develop faster and more interesting ways of evaluating the level of achievement of learning outcomes for individual tasks. Nowadays, ICT has become one of the essential tools for enabling better results in acquiring learning outcomes at all educational levels.

In this paper, our aim was to research two different perspectives. First, we aimed to explore the extent to which graduate students are familiar with digital tools and whether they have been introduced to ICT concepts during their studies. Second, we focused on the perspective of a grammar school teacher who extensively uses digital technology in her work with students. As a result, the paper has been divided into two parts. The first section presents the research conducted among students at the Faculty of Humanities and Social Sciences of the University

za%20gimnazije.pdf. The Curriculum was first published as: *Odluka o donošenju kurikuluma za nastavni predmet likovne kulture za osnovne škole i likovne umjetnosti za gimnazije u Republici Hrvatskoj* [The Decision on Adopting the Curriculum for Visual Culture in Elementary Schools and Visual Arts in Grammar Schools in the Republic of Croatia], no. 7 (2019), accessed August 28, 2023, https://narodne-novine.nn.hr/clanci/sluzbeni/2019_01_7_162.html.

of Rijeka, with particular focus on those majoring in art history. The second part elaborates on the potential applications of digital technology in teaching visual arts, especially the ones that enhance the efficiency of learning and teaching at the grammar school Prva riječka hrvatska gimnazija (the First Croatian High School in Rijeka) in Rijeka.

ICT AND ART HISTORY TEACHING MAJOR

Throughout two academic years, 2022/2023 and 2023/2024, a survey was carried out among students majoring in art history teaching at the Faculty of Humanities and Social Sciences of the University of Rijeka. The level of digital technology literacy of art history students was assessed using a questionnaire consisting of six questions. Through this questionnaire,[2] we aimed to determine the extent to which students are familiar with the term Information and Communication Technologies (ICT). Furthermore, we were interested in whether the use of digital tools and multimedia content had been introduced in classes designed to develop teaching competencies during their studies. All data were collected anonymously and treated with strict confidentiality.

The first question asked whether students were familiar with the concept of applying Information and Communication Technology (ICT) in the teaching process, including its use in learning, teaching and assessment. Students had to circle either "yes" or "no," and if they answered affirmatively, they were asked where they had first encountered the concept of ICT in teaching.

2) I would like to express our gratitude to our colleague, Assistant Professor Nataša Košuta (Department of German Studies), the chair of the methodology committee at the Faculty of Humanities and Social Sciences at the University of Rijeka, for her invaluable assistance in developing the questionnaire used in this study.

They were then required to select from multiple predefined options while also having the opportunity to provide additional input in an open-ended format. The goal was to determine whether the ICT concept had been introduced in core or elective courses within their department, or in courses within the "Teaching Module". Additionally, students could specify course names or indicate another source under the "Other" option. Next, they were asked whether they were familiar with any tools for creating multimedia content in teaching. If they answered affirmatively, they were asked to specify the tools they knew. Following this, students evaluated the adequacy of ICT-related content at the faculty, and whether it effectively prepared them for their future teaching work or careers. The question provided multiple-choice responses, allowing them to indicate whether they found the content sufficient, lacking, too theoretical, or in need of additional workshops, with an option to provide further input. The final question asked students whether they considered ICT knowledge important for their future teaching careers and required them to explain their reasoning.

The survey included twelve female and two male students majoring in art history teaching in Rijeka. Despite the small sample size, due to the relatively low number of students enrolling in art history teaching majors at the Faculty of Humanities and Social Sciences in Rijeka, the survey results indicate that all of them were acquainted with the term "Information and Communication Technologies (ICT)". Some students had already encountered the term during their elementary and secondary education, while for most of them, ICT was introduced during their undergraduate and graduate studies. At the outset of the research, the hypothesis was that, since the students were all in their final year of studies, they must have already had tasks related to ICT.

The survey results revealed that, for most students, the term ICT was introduced during their core educational courses, such as general didactics, teaching methodology, and psychology.[3] They were also required to utilise ICT tools and resources within the framework of art history teaching courses as well as foreign language majors. Most of them had assignments that involved ICT in their elective courses, primarily art history electives. Students also acknowledge the significance of using ICT, but they consider that they have too much of theoretical knowledge, and a deficiency in applying that theory in practice. All students emphasised that more content should be provided, and additional training should be organised within the study programme. Finally, almost everybody knew about at least one of the most widely used applications, such as *Kahoot*[4] and *Nearpod*,[5] while some of them were also familiar with *Wizer.me*,[6] *Quizizz*[7] and *Mentimeter*.[8] Furthermore, they also stated that *MsTeams*, *Skype*, *PowerPoint*, *Zoom* and *Google Forms* are considered part of ICT.

In summary, the outcomes of this study did not align with our expectations. While students are familiar with the concept of ICT, most do not fully utilise its potential during their studies. Many remain unaware of the diverse opportunities that new technologies offer. Their coursework primarily involved PowerPoint presentations, with limited encouragement to explore other forms of ICT. In the contemporary educational

3) It is worth noting that at the Faculty of Humanities and Social Sciences in Rijeka, for students enrolled in the two-year master's programme in art history teaching, a future Visual Arts teacher receives 55 credit points for general teaching subjects out of a total of 120 credit points. This accounts for approximately 45% of the total credit points dedicated to teaching subjects.
4) Kahoot, accessed August 28, 2023, https://kahoot.com/.
5) Nearpod, accessed August 28, 2023, https://nearpod.com/.
6) Wizer.me, accessed August 28, 2023, https://app.wizer.me/.
7) Quizizz, accessed August 28, 2023, https://quizizz.com/?lng=en.
8) Mentimeter, accessed August 28, 2023, https://www.mentimeter.com/.

context, where ICT proficiency is essential, effectively working with children in the classroom has become increasingly dependent on the integration of technology. Exactly for that reason a teacher should know how to find and maintain the balance between the old and the new "digital" methods of teaching and learning. What should be taken into consideration is the implementation of new technologies into undergraduate and graduate art history programmes, particularly into educational modules, especially today when we are aware that there are endless possibilities for ICT implementation.

ICT IN GRAMMAR SCHOOL

The *Guidelines for Assessing the Attainability of Educational Outcomes*, a publication of the Ministry of Science, Education and Youth of the Republic of Croatia, define summative assessment, whose purpose is to evaluate the achievement of outcomes after a certain (shorter or longer) period of learning and teaching. The document also establishes a connection between the curriculum, teaching and learning methods, and two types of assessment: assessment for learning, which takes place during teaching and learning, and assessment as learning, which involves students in the assessment process.[9]

The implementation of assessment for learning is facilitated by digital tools enabling teachers to create various quizzes, walks, exhibitions, and more. This prompts us to expand the

9) *Smjernice za vrednovanje procesa i ostvarenosti odgojno-obrazovnih ishoda u osnovnoškolskome i srednjoškolskome odgoju i obrazovanju* [Guidelines for the Evaluation of the Process and Achievement of Educational Outcomes in Primary and Secondary Education] (Zagreb: Ministry of Science and Education, 2019), accessed September 10, 2022, https://mzo.gov.hr/UserDocsImages/dokumenti/PristupInformacijama/eSavjetovanja-2019/Smjernice%20za%20vrednovanje%20procesa%20i%20ostvarenosti%20odgojno-obrazovnih%20ishoda%20-%20eSavjetovanje%204-12-2019.pdf.

concept of the didactic triangle, which involves the continuous interaction among the three teaching elements (students, content, and teachers), into a didactic square by incorporating digital technology as the fourth element. This expansion is logical, as today's students are an integral part of the internet generation.[10] However, as Zoran Kojčić states: "Every use of technology in the classroom must have a predetermined purpose that justifies its use,"[11] such as the above-mentioned assessment of curriculum-prescribed learning outcomes. Kojčić also points out: "Therefore, what is important is that the purpose of using any mobile technology in the classroom is to facilitate learning something new or reviewing familiar concepts in a new and engaging way for students."[12] Without critical reflection on the implementation of ICT in the teaching process and its connection to achievable learning outcomes, technology risks becoming merely an end in itself.[13]

Among many, we will highlight several applications that we use in learning and teaching in our grammar school in Rijeka and which have proven to be valuable tools helping students achieve better results. *Kahoot* is one of the most well-known and widely used tools for creating multiple-choice questions. This tool allows access to quizzes via mobile devices, making it easy to use in the teaching process as a means of assessing student participation in the learning process. When projecting a quiz, the question is visible, and it is possible to include visual examples, to set a time limit for responses (adjustable in the quiz settings), and to provide four answers.

10) Petra Pejić Papak and Hana Grubišić Krmpotić, "Poučavanje primjenom suvremene tehnologije u obrazovanju" [Teaching Using Modern Technology in Education], *Život i škola*, no. 3 (2016): 153–162.
11) Zoran Kojčić, "Upotreba mobilnih tehnologija u nastavi" [The Use of Mobile Technologies in Education], *Metodički ogledi*, no. 2 (2012): 101–109. All translations of the quotations are by the authors.
12) Ibid.
13) Pejić Papak and Grubišić Krmpotić, "Poučavanje primjenom," 153–154.

A good tool for formative assessment is *Learning Apps*,[14] whose greatest advantage is that it does not require student registration. Instead, students access the tool via a link or a QR code. This tool allows the creation of various types of content, from the well-known *Who Wants to Be a Millionaire* quiz to crosswords, word guessing and pair matching games. The application even enables embedding video content with the option to add different types of questions and quizzes within the video itself, thus encouraging active viewing of the attached video material. An additional positive aspect of the tool is the availability of ready-made content in various categories, with the "Arts" category being of particular interest to art teachers, who can access and use these materials in their teaching.

Nearpod is known for enabling the creation of interactive learning content, which teachers can enrich by uploading their presentations and adding various types of additional content, such as video content with questions, matching pairs, drawing, and the *Time to Climb* quiz.[15] This quiz is particularly engaging for younger generations, as it allows students to choose avatars that guide them through various adventures and to earn points by answering questions. In addition to implementing interactive content into presentations, these materials, created in *Nearpod*, can be used as separate activities that teachers can use for formative assessment of student progress in the learning process. All content is accessible to students through a provided code.

In line with the *Curriculum for Visual Culture in Elementary Schools and Visual Arts in Grammar Schools* in the Republic of Croatia, the learning outcome in the domain *Creativity*

14) Learning Apps, accessed August 28, 2023, https://learningapps.org/.
15) Nearpod – Time to climb, accessed August 28, 2023, https://nearpod.com/time-to-climb.

and productivity achieved over four years of grammar school education should encompass students' exploration of a selected topic and presentation of their research results in a chosen medium.[16] This outcome can also be accomplished using digital media, with students creating multimedia content such as an exhibition. We recommend utilizing *Emaze*,[17] a platform that not only allows you to showcase works in a digital format but also enables the addition of captions. Anyone with the appropriate link can access the virtual exhibition and "walk" through the displayed exhibits. The outcome stipulated in the Curriculum can be accomplished by creating digital books with content adaptable to the chosen project.

The *Book Creator*[18] tool is intuitive to use, allowing content to be shared via a code that both the teacher and students can access and share within the class group. As far as the content is concerned, a digital book can include texts, visual examples, voice recordings, and various types of multimedia content. Recreations of various spaces and visual presentations of architecture can be created using popular platforms, such as *Minecraft* and *The Sims*. These familiar and fun tools offer students an opportunity to express themselves and provide additional motivation for students to complete project tasks, as they are platforms students already enjoy using in their free time. By using the abovementioned games in teaching, we are already entering the realm of gamification, defined by Klara Lovrečki and Ivan Moharić as "the use of elements of game design in a non-gaming context, i.e., outside the context in which games are typically played."[19] They also emphasize that

16) *Kurikulum* (outcomes marked as SŠ LU A.1.1., SŠ LU A.2.1., SŠ LU A.4.3. and SŠ LU A.4.1.), 73, 79, 85, 91.
17) Emaze, accessed August 28, 2023, https://www.emaze.com/.
18) The Book Creator, accessed August 28, 2023, https://bookcreator.com/.
19) Klara Lovrečki and Ivan Moharić, "Igrifikacija (elementi videoigara) u nastavi: pogled iz pedagoško-didaktičke perspektive" [Gamification in Education:

gamification in education leads to active experimentation and discovery, encouraging players to see failure as a key part of the learning process. Lovrečki and Moharić claim that using games in education and grouping players into teams, requiring students to collaborate to achieve a goal, fosters collaborative learning, which has various socially beneficial effects, including improved peer relationships and more positive attitudes towards the subject. Furthermore, the previously mentioned formative assessment, which focuses on the learning process itself and does not result in numerical grades, is compared to the foundational principles of gamification where feedback is also provided throughout learning and does not result in harsh consequences, such as poor grades. The article highlights that gamification places the player at the centre of the process, and the transfer and use of this method in teaching directs the teaching process towards the student, who becomes an active participant and constructor of his or her own knowledge.[20]

What is especially inclusive in the visual arts teaching process are various forms of field trips that do not require students to be passive observers, but instead engage them actively in the exploration process, requiring them to think, investigate, express critical views, and solve problems. The *Actionbound*[21] application can be easily installed on students' mobile devices; this multimedia tool assigns precise coordinates on a map that students must find in the field. During field trips, among other things, you can ask students to find a work of art or take a selfie with it to confirm that they have visited the site indicated by the app. You can set various questions with examples, create puzzles, ask students to record videos on the site by specifying

Pedagogical and Didactic Perspective], *Časopis za odgojne i obrazovne znanosti Foo2rama*, no. 5 (2021): 71–85.
20) Ibid.
21) Actionbound, accessed August 28, 2023, https://en.actionbound.com/.

the required content or allowing them to choose the content themselves. This approach is suitable for achieving outcomes in the domain *Experience and critical stance*, which requires students to analyse and critically assess the artwork based on the direct contact with it.[22] Content prepared for field trips can be found in the *Artour* application,[23] which features ready-made walks through Rijeka in search of tomb sculpture, providing relevant information about the artworks featured in the tour.

An application that combines spatial movement with Augmented Reality (AR) is *Metaverse*. After accessing the app, students scan a QR code that gives them access to the "experience" created by the teacher. On the screen of their mobile device, a three-dimensional avatar appears, guiding them through space by asking them various intriguing questions or requiring them to vote on a given thesis. Content is created by accessing the Metaverse Studio page and the "Create experience" option. Each piece of content can be further customized, and users access it via a QR code.

Spatial movement can also be introduced into the classroom. Using their mobile devices and the *Civilization AR* app,[24] students can project three-dimensional artefacts within their classrooms. They can then analyse these artefacts by walking around them and reading texts about them available in the app. For example, assigning students to analyse the formal elements of Rodin's sculpture *The Kiss*, which they can explore from all angles in their classroom, is more engaging than having them look at a two-dimensional reproduction of the work of art.

22) *Kurikulum* (outcomes marked as SŠ LU B.1.4., SŠ LU B.2.4., SŠ LU B.3.4., and SŠ LU B.4.4.), 76, 82, 88, 96.
23) Artour, accessed August 28, 2023, https://play.google.com/store/apps/details?id=com.app.ARtour&hl=en.
24) Civilization AR, accessed August 28, 2023, https://civilisations-ar.en.aptoide.com/app.

The following tools are suitable for assessment as well as for learning, which means they can be used as self-assessment tools. *Padlet*[25] and *Linoit*[26] have a "wall" where students can "pin" their thoughts on a specific topic and their solutions to various problems, they can share their critical thinking, express their awareness of and reflect on their own learning process and achievements. These are all methods of assessment as learning and assessment for learning, both of which are part of the Curriculum for the Visual Arts subject.[27] The ability to add texts, images, and links to the "wall" enables research tasks, performing analysis and developing critical thinking. These activities help students develop a deeper understanding of historical and artistic contexts. *Google Forms*, a tool that rapidly gathers data, offering teachers valuable insights into students' engagement and comprehension of the material, is another example of a resource that facilitates the evaluation of the previously mentioned assessment for learning and assessment as learning.

Finally, there is ready-made multimedia content that teachers can use to enhance the teaching process digitally, by integrating them with the interactive tools mentioned earlier. There are also well-known websites that offer video content, and texts about different periods and artists, while some of them, such as *Khan Academy*,[28] even offer ready-made quizzes. Platforms such as *Smarthistory*[29] offer similar resources and content applicable in the teaching process. On the other hand, *Google Arts & Culture*,[30] *Teaching with Europeana*,[31] *Europeana*

25) Padlet, accessed August 28, 2023, https://padlet.com/.
26) Lionit, accessed August 28, 2023, https://en.linoit.com/.
27) *Kurikulum,* 106.
28) Khan Academy, accessed August 28, 2023, https://www.khanacademy.org/.
29) Smarthistory, accessed August 28, 2023, https://smarthistory.org/.
30) Google Arts & Culture**,** accessed August 28, 2023, https://artsandculture.google.com/.
31) Teaching with Europeana**,** accessed August 28, 2023, https://teachwitheuropeana.eun.org/.

Schoolnet Academy,[32] and *Art Class Curator*,[33] provide ready-made teaching scenarios. While all content on *Europeana* is available free of charge, *Art Class Curator* offers access to a limited number of teaching units for free. *TED Talks*[34] is perhaps the best source when looking for interesting video content aimed at prompting discussions on various art examples, and by placing videos in tools such as *Nearpod* or *Learning Apps*, you create interactive content urging students to actively watch and learn simultaneously.

CONCLUSION

Teaching and learning in the 21st century are impossible without the use of ICT (Information and Communication Technology). The results of a survey conducted among a rather small group of art history graduate students indicate that these students are familiar with the concept of ICT. However, despite their familiarity with various applications, only a few of those applications are utilized. Most of the teaching and learning activities involving technology at the university participating in the research centre around PowerPoint presentations, with little emphasis on encouraging or instructing students to make significant use of other available applications. On the other hand, in the context of a specific grammar school, it is evident that students are familiar with and actively use a broader array of applications and learning platforms. This undoubtedly contributes to a more effective acquisition of the knowledge necessary to achieve the designated learning outcomes. Hence, we can deduce that a significant modification in the graduate curriculum is required.

32) Europeana Schoolnet Academy, accessed August 28, 2023, https://www.europeanschoolnetacademy.eu/.
33) Art Class Curator, accessed August 28, 2023, https://artclasscurator.com/.
34) TED Talks, accessed August 28, 2023, https://www.ted.com/talks.

This change should enable students aspiring to become visual arts teachers to develop their ICT competencies during their studies. This, in turn, will empower them to help their future students achieve the intended learning outcomes more easily, ultimately enhancing the teaching as well as the learning experience in their classrooms.

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