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# ART EDUCATION

LIKOVNA VZGOJA

RETROSPECTIVES  
PERSPECTIVES  
ALTERNATIVES

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Božena Šupšáková, Tonka Tacol, Beatriz Tomšič Čerkez

**ART EDUCATION:  
RETROSPECTIVES, PERSPECTIVES, ALTERNATIVES**  
LIKOVNA VZGOJA

Translations: dr. Beatriz Tomšič Čerkez, Alena Minns, Matej Makovec

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## Art Education from Different Points of View

An international team of prestigious authors from Slovakia (Božena Šupšáková) and Slovenia (Tonka Tacol and Beatriz Tomšič Čerkez) wrote a thematically interesting, specialist and knowledgeable monograph ART EDUCATION; RETROSPECTIVE, PERSPECTIVES AND ALTERNATIVES. This publication has an ambition to address especially university teachers in the field of Visual Art education, students of the faculties of education, teachers of Visual Art education in elementary schools and colleges, as well as specialists, which are professionally occupied with the problem of free time activities in galleries, museums or free time centres.

This book is special and unique from more points of view. It introduces Visual Art education from three dimensions – retrospective, perspective and alternative. It offers a wide spectral point of view from more dimensions on the problem of education towards art and culture, forming the personality of mankind through art and culture, which is in our global and multicultural environment, becoming very important and valuable in our societies. Contributions from this international team, which has been cooperating together for a long time, can present to the reader expert points of view from both countries, thus opening opportunities for comparison. Another important benefit is that this book is written in English language, and because of that it can offer wider opportunities for the transfer of knowledge, studies and the use knowledge also in other national educational environments.

In retrospect, this monograph offers an immersion into the history of Visual Art education and at the same time, shows that the character of Visual Art Education has gradually changed, but its foundations, the expressive, aesthetical or artistic values of art expression, which were conditional for the creative and emphatic relation of mankind towards the world and themselves, have lasted.

It is important to see that dynamical changes in our societies and cultures change art expression; discussions about the cultural identity of minorities, questions of national identities, new technology and multimedia bring new experiences and opportunities. Post-modern philosophy and the plurality of opinions definitely influence and manipulate art and education.

In the chapter, “devoted to the teacher”, the authors incline towards the current modern European trends; accentuate the function of teachers and their active participation. Teachers should encourage the theoretical knowledge but also the practical abilities of students, as well as their own opinions and attitudes. They should develop interactive models of teaching and learning, emphasising the autonomy of pupils during all phases of the teaching process.

Creativity is an analysed concept which shows up in the book many times. In general, creativity is described as a concept which is connected with the terms progress, innovation and originality; it can also be a sign of quality, even a sign of cultural primacy. The authors also offer further context. Creativity may also be defined as an ability to find adequate strategies based on entry data which allows problem solving.

In the context of education and the process of learning, creativity is appreciated as a permanent comparison of results. It is considered as an individual character which is, in essence, relative, as results can be characterised not only from the angle of interest of the teacher, but also of the pupils.

The authors ask an important question: What is the next perspective of Visual Art Education and what alternatives can be offered through education? They come to the conclusion that, never before in the history of mankind has imagination been so relevant in determining identity or in the accumulation of knowledge and information as it is at present. Never before have images been so self-sufficient, and the shaping and influencing of people by images so important.

What are the results of Visual Art Education? On one side, the fairly relevant understanding that children, youths and schools in general are not prepared enough for higher forms of visual communication, for fully valuable visual perception, reception and experience. We should meet young people wishes and create conditions through which they can realize meaningfully creative projects, defending their own individual reality, confronting post-modern visual culture and expressing and fulfilling their own opinions, even in such topics as globalisation and its effects.

In the part of the alternative educational approaches, this book offers

four possibilities: art-centrism, video-centrism, gnozeo-centrism and animo-centrism.

The authors also undertake to answer this question: Does new technology have a place in Visual Art Education, and if yes, what kind of place? They state that Visual Art Education, due to opportunities through new technology, could create and use didactical methods which are based on dynamic (movable) or static images. Despite the fact that movable images use realistic components connected with the perception of space, several authors assume that, in numerous cases, new visual images do not encourage increased learning abilities because media is not able to offset the values of other spatial visual depictions, e.g. diagrams (charts).

In their conclusion, the authors correctly emphasise that research in art demands a complex understanding of “information”, which is displayed to us through art and which communicates meanings through ways in which objects become holders of thoughts, topics and questions, by description, through representation, expression or symbols.

Finally, even though this monograph was written by three authors from two countries, it appeals as syntactical and compact.

Dr. Roland Hanus

# RETROSPECTIVE: VISUAL ART EDUCATION AND ITS THEORY IN A HISTORICAL CONTEXT

Visual art education as a school subject has an approximately two hundred years tradition. At the end of the 18th century, during the Age of Reason, drawing responded to the practical needs of production (manufacturing), state assets and the army. It only concentrated on the technical needs of art depiction which were adapted mostly from the Renaissance tradition of mimetic depiction. As its aims were mainly practical education in crafts, the efforts of the teachers and students were orientated towards the training of observation skills, memory of colours and shapes and technical imagination. Copy methods based on tracing engravings were gradually replaced by geometrical methods and later by stigmography. This method, which allowed copying from the simplest geometrical elements towards more complicated formations with a geometrical basis was, during that period, naturally, logically and psychologically correct.

Practical methods of drawing were developed according to a broader understanding of aesthetic education, from the period of J. A. Comenius to the 20th century. Art processes, as possible ways of sensory recognition of the world, also drew the attention of the French Enlightenment thinker J. J. Rousseau. The art model in education was also defended by H. Read, and J. H. Pestalozzi. The Swiss pedagogue's work was a valuable contribution. The first didactical material was considered "The Informatorium – The school of Infancy" and some parts of

# **AUTHENTIC LEARNING CONTEXTS AND THE COGNITIVE DEVELOPMENT OF PUPILS IN VISUAL ART EDUCATION**

At the beginning of a new millennium, a broad array of related circumstances demands a new approach to the design of environments for learning.

Already emerging is a more coherent definition about what a learning environment actually is. During most of the nineteenth century, educators have defined the learning environment through curriculum and instruction while architects and planners have been largely concerned with rooms and architectural spaces. As research continues to develop, it is becoming clear that the learning environment is a rich combination of events, attuned to an abundant variety of emotional, intellectual, visual and spatial stimuli. Through a combination of talents and resources, the propitiation of all aspects of the learning environment for the future must become a shared responsibility for all concerned.

There are other imperatives for exploring the development of more expansive environments for learning. One of the most compelling is that we can no longer afford to build and maintain the stand alone physical infrastructure that has characterized factory model schools of the twentieth century.

The spatial context in which education takes place has been many times object of research. Most of the schools of today follow a design



# CREATIVITY AND ENGAGEMENT IN VISUAL ART EDUCATION: A PERMANENT COMPARISON BETWEEN THE OBTAINED AND THE DESERVED

When trying to analyse the meaning of creativity as a concept closely linked to the educational process, the first question that opens is about its definition. As a matter of fact, the word “creativity” has many times been used in different contexts with meanings that do not necessarily describe objects and processes in a similar way or establishing any kind of relations between them. As far as many school subjects seem to be more intimately linked to creativity than others (like music, visual art education, literature etc.), meaningful questions open: Is creativity really a quality of the object (activity, school subject) or is it a distinction of the subject of education? Should it be defined in terms of a subject or as property of a certain productive process?

Creativity has in fact many times been described as a romantic concept linked to the ideas of novelty and originality. Creativity – the ability to create something and its synonyms as creative thinking and creativeness are also linked to words as ability, cleverness, conception, design, divergent thinking, fecundity, flight, fruitfulness, genius, imagination, imaginativeness, ingeniousness, ingenuity, innovation, invention, inventiveness, originate, out - of - the - box thinking, power, vision, even wizardry etc.

Obviously such definitions do not hide the underlying idea of “progress” which is particularly from the Illustration on, so often present in prac-

# ILLUSTRATIONS

## AUTHENTIC LEARNING CONTEXTS AND THE COGNITIVE DEVELOPMENT OF PUPILS IN VISUAL ART EDUCATION



Fig. 1: A traditional classroom.  
In: Hertzberger, H. (2000). *Space and the Architect – Lessons in Architecture 2*. Amsterdam, 010 Publishers, 54.

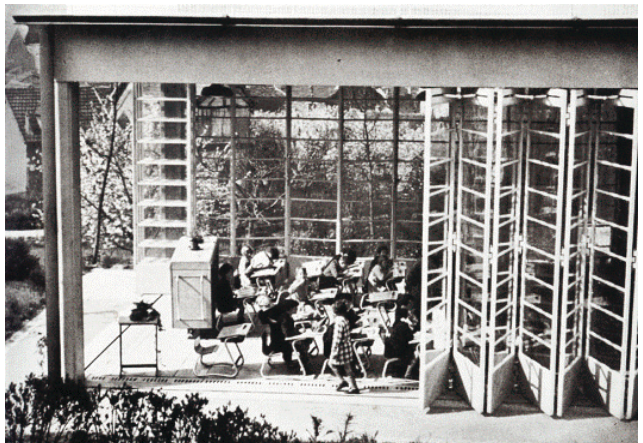
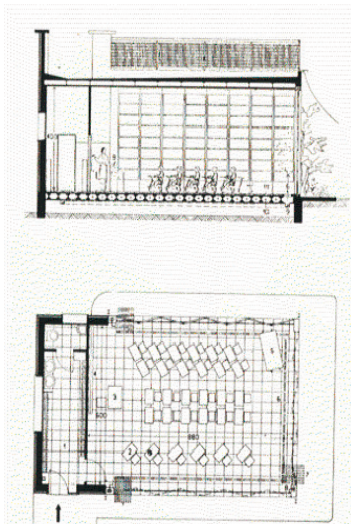
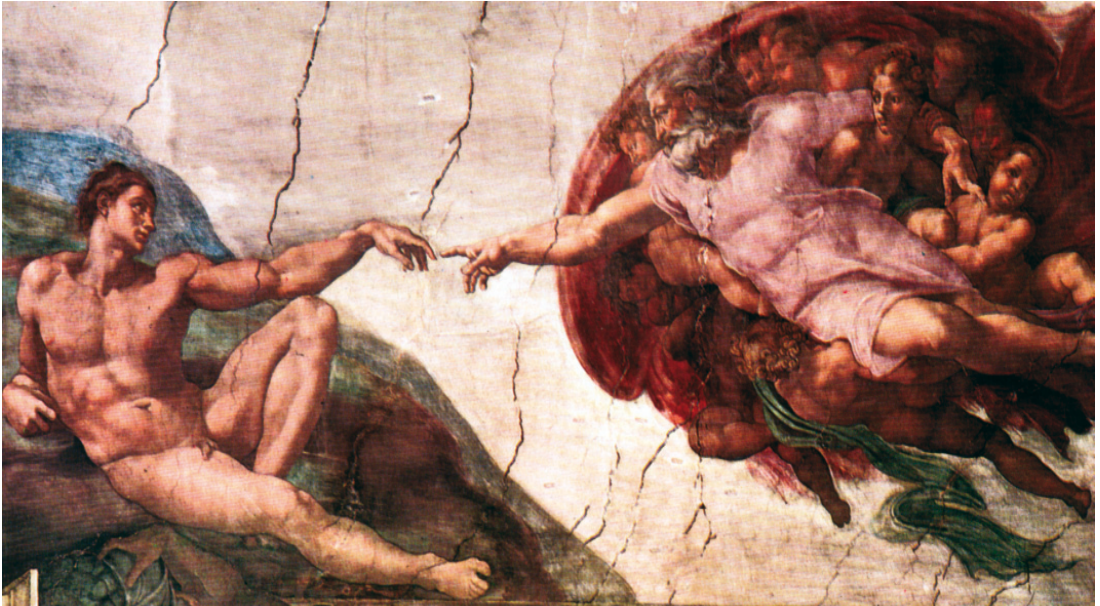


Fig. 2: A class of the open-air school in Suresne, Parisian suburb, architects Beaudoin and Lods, 1936. In: Mimica, V. (2003). *Ustvarjanje novih svetov v malem – Creation of new worlds in miniature*. Oris, vol. V, Number 20. Zagreb, Arhitekst, 36.

## CREATIVITY AND ENGAGEMENT IN VISUAL ART EDUCATION: A PERMANENT COMPARISON BETWEEN THE OBTAINED AND THE DESERVED



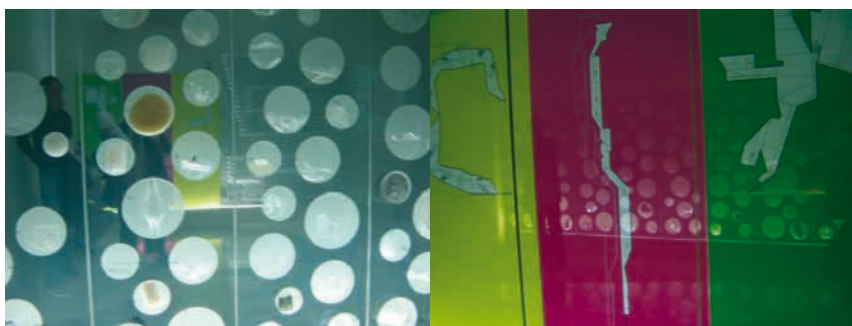
Michelangelo, The Creation of Man, Sistine Chapel (1508–1512)

Fig. 1: The action of creating is many times conceived as a remembrance of God's creation of the world. An interesting example is the visualization of this idea in the famous picture by Michelangelo. It reflects two main differences between the creator and the created: both belong to the same (human) species, one is old and clothed while the other is young and naked. The elder is always the creator, the younger – the created.

## ART EDUCATION IN CONTEXT



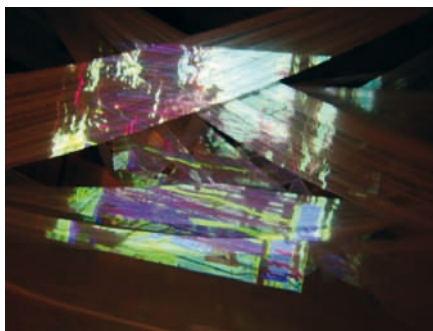
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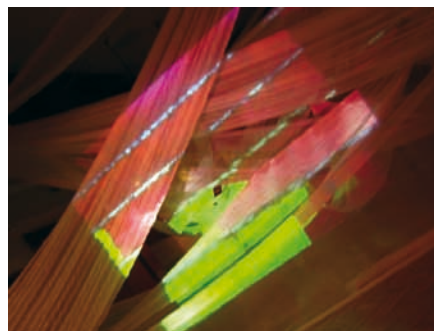
Theme

Answer to theme (or theme)

Fig. 1: Sequence of images of a composition. It is a “reunion of two different languages” departing from the idea that Bach’s fugue could be converted into a visual artistic product.



a



b

# ABSTRACTS

## RETROSPEKTIVA: POUČEVANJE LIKOVNE VZGOJE IN TEORIJA POUČEVANJA V ZGODOVINSKEM KONTEKSTU

*Poučevanje likovne vzgoje kot šolskega predmeta se ponaša s približno 200-letno tradicijo. Ob koncu 18. stoletja, med obdobjem razsvetljenstva, se je likovna vzgoja odzvala praktičnim potrebam proizvodnje, državnim dobrinam in potrebam vojske. Osredotočala se je na gole tehnične potrebe umetniških upodobitev, ki so jih v veliki večini priredili za renesančno izročilo mimetične upodobitve. Ker so bili cilji poučevanja predvsem praktične narave, ki naj bi učencem olajšala obrtniške dejavnosti, so učitelji in učenci največji poudarek posvečali umetnosti opazovanja. Učili so se, kako si najbolje zapomniti barve in oblike in se urili v domišljjskem in tehničnem svetu. Metode kopiranja, ki so temeljile na prerisovanju graviranj, so kmalu nadomestile geometrične metode in pozneje stigmografija. V tistem obdobju je metoda upodabljanja s preprostimi geometričnimi elementi, ki nato prehajajo v kompleksnejše formacije z geometrično osnovo, veljala za naravno, logično in psihološko pravilno.*

*Konec 20. in začetek 21. stoletja je zaznamovalo splošno navdušenje za medkulturne teme. Poučevanje je preseglo omejitve posamezne kulture in vpeljalo vplive kulturne mešanice. Na pedagoške pristope so poleg večkulturnosti vplivale tudi spremembe in dogodki na raznih področjih, vključno z umetnostjo in njenimi teorijami. Med dogodke lahko na primer prištejemo družbene krize, vojne tragedije, dojetanje družbene resničnosti ipd. Na drugi strani pa ne moremo zanemariti vpliva medijev, medmrežja in komunikacijskih poti, ki temeljijo na podobah in metodah dojetanja. "Podoba se spreminja", kar deloma vpliva tudi na otrokovo in mladostnikovo razumevanje upodabljalnih umetnosti, ki postajajo vpogled v družbeno-kulturno dogajanje. Zastarele paradigme, temelječe na golih tehničnih spretnostih, ki so imele odločilni vpliv že pred dvesto leti, ko so se upodabljalne umetnosti šele skušale prebiti v učni načrt, suhoparno enciklopedično znanje in samozadostno individualno izražanje ne zadostujejo več sodobnim potrebam. Hiter pregled zgodovine poučevanja upodabljalnih umetnosti pokaže, da se je poučevanje z leti postopoma spreminjalo. Toda temeljni principi, izrazna, estetska oziroma umetnostna vrednost likovnega izražanja, na katere vpliva ustvarjalno in sočutno razmerje ljudi do sveta in do samih sebe, se niso spremenili. Družbeno-kulturne spremembe v sodobnem svetu vplivajo na umetniško izražanje; debate o kulturni identiteti manjšin, vprašanje nacionalne identitete, nove tehnologije in večpredstavnost prinašajo ogromne količine doživljajskih izkušenj in možnosti.*

*Ključne besede: poučevanje likovne vzgoje, zgodovinski kontekst, medkulturno in večkulturno poučevanje, družbeno-kulturni pogled, kulturne identitete, nove tehnologije in večpredstavnost (multimedija), post-moderna filozofija, pluralizem.*

## UČNO OKOLJE

*V polpretekli zgodovini šole so izvedenci predlagali različne modele šol oziroma metode učenja, ki naj bi veljali za najbolj učinkovit organizacijski model učenja (leta 1930 je Duiker predlagal model "šole na prostem", Beaudoin in Lods leta 1936, v petdesetih letih prejšnjega stoletja je Neutra predlagal tako imenovani "obročni sistem poučevanja", Castells in Nineties sta zagovarjala "pretočno metodo poučevanja" itd.). Vsi ti pristopi so v splošnem uporabni in praktični, vendar šolo še vedno vsi obravnavajo kot (deloma) ločen in natanko določen fizično oprijemljiv prostor.*

*Cilj interdisciplinarnih raziskav je bil določiti vpliv avtentičnega konteksta na razvoj učenčevih kognitivnih procesov. V raziskavo so bili vključeni učenci 2. razreda, 6. razreda in učenci 1. letnikov srednje šole, med katerimi so bile vzpostavljene vzporednice in primerjave. Dejavnosti skupin, vključenih v raziskavo, so potekale v umetniškem ateljeju, umetnostni galeriji in v arhitekturnem studiu. Kontrolne skupine učencev so ostale v učilnicah. Obe skupini sta se lotevali nalog, pri katerih so morali učenci rešiti zastavljeno nalogo. Podatki so bili sestavljeni iz vprašalnika, s katerim so se ocenili začetni dosežki, lestvica končnih kognitivnih dosežkov in dva likovna izdelka vsakega učenca.*

*Rezultati so pokazali, da so učenci v testnih skupinah dosegli višji odstotek kognitivnega delovanja od vrstnikov v učilnicah. Prikazali so večje poznavanje likovnoteoretičnih pojmov, bolj so razumeli pojme znotraj okvira likovnih nalog in njihove uporabe pri likovnem izražanju, bili so sposobnejši analize in sinteze likovnih pojmov ter kritičnega vrednotenja doseženih rezultatov kot pa učenci v klasičnih razredih. Natančno izbrano okolje je pripomoglo k razširitvi interakcije učencev z okoljem na naraven in slikovit način. Širok spekter informacij in izkušenj, ki so jih učenci dobili med to interakcijo, lahko celo vpliva na poznejše odločanje o poklicni usmeritvi (pri starejših učencih).*

*Ključne besede: poučevanje likovne vzgoje, avtentično učno okolje, poučevanje z uporabo metode problemskega reševanja, razvoj učenčevih kognitivnih sposobnosti.*