



**Art (History)  
in Educational  
Contexts**

**Faculty of Humanities  
and Social Sciences,  
University of Zagreb, Croatia,  
10 – 11 February 2023**

INTERNATIONAL CONFERENCE  
ART (HISTORY) IN EDUCATIONAL CONTEXTS

Faculty of Humanities and Social Sciences, University of Zagreb  
Ivana Lučića 3, Zagreb, Croatia  
10 – 11 February 2023

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STUDENT VOLUNTEERS  
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project IP-2018-01-9364 "Art and the State in Croatia from the Enlightenment to the  
Present"

INTERNATIONAL CONFERENCE



**ART (HISTORY)  
IN EDUCATIONAL CONTEXTS**

Faculty of Humanities and Social Sciences, University of Zagreb, Croatia,  
10 – 11 February 2023

**Programme and Book of Abstracts**

**FRIDAY, 10 February 2023**  
(Lecture hall D6)

9.00 – 9.30 **REGISTRATION**

9.30 – 10.00 **CONFERENCE OPENING**

10.00 – 11.00

## **KEYNOTE LECTURE**

**Metoda Kemperl**

Full Professor, Faculty of Education, University of Ljubljana, Slovenia  
*The European Competence "Cultural Awareness and Expression" in Slovenian and Croatian Elementary School Curricula*

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11:00-11:15 **COFFEE BREAK**

## **SESSION 1**

### **HISTORY OF ART (HISTORY) EDUCATION**

Chair: Dragan Damjanović, Faculty of Humanities and Social Sciences, Zagreb

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11:15 – 11:30

**Paulina Łuczak**

*Forming History of Art during Drawing Lessons. The Development of Interest in The History of Art in the German Provinces Between 1815-1918*

11:30 – 11:45

**Ivan Roth**

*A Contribution to the Research of the Affirmative Years of the Osijek Drawing School*

11:45 – 12:00

**Alexander Klee**

*Form Art – Remembering a Common Background*

12:00 – 12:15

**Kamila Kludkiewicz, Julia Stachura**

*Teaching the History of Photography in the first half of the 20th century. The Case of the Institute of Art History in Poznań*

12:15 – 12:45 **Discussion**

12:45 – 13:45 **LUNCH BREAK**

**FRIDAY, 10 February 2023**  
(Lecture hall D6)

## **SESSION 2**

### **ART (HISTORY) AND EDUCATIONAL POLICIES**

Chair: Marjana Dolšina Delač, Secondary Preschool Education, Grammar School and Performing Arts Grammar School Ljubljana

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13:45 – 14:00

**Josipa Alviž, Jasmina Nestić**

*Between Tradition and Modernity: Didactic Approaches to Teaching Art History in Secondary Schools in Croatia*

14:00 – 14:15

**Silva Kalčić**

*Croatian InSEA and Visual Arts Education*

14:15 – 14:30

**Sonja Almažan**

*Teaching Practices of Art Education in Secondary Schools*

14:30 – 14:45

**Sanja B. Filipović**

*Aesthetic Preferences of Children and Adults Towards Works of Modern Art*

14:45 – 15:15 **Discussion**

15:15 – 15:30 **COFFEE BREAK**

**FRIDAY, 10 February 2023**  
(Lecture hall D6)

### SESSION 3

## NEW APPROACHES TO TEACHING ART (HISTORY)

Chair: Josipa Alviž, Faculty of Humanities and Social Sciences, Zagreb

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15:30 – 15:45

**Marjana Dolšina Delač**

*Multi-Sensory Teaching Approaches in Art History Lessons: Some Insights in Theory and Practice*

15:45 – 16:00

**Lana Skender**

*The Role of Reverse Chronology in the Contemporary Deconstruction of Art History Learning Approach*

16:00 – 16:15

**Jelena Pavličić Šarić, Iva Subotić Krasojević**

*From Image to Text and Vice Versa: On the Extended Teaching Methods of Reading Visual Heritage*

16:15 – 16:30

**Miona Muštra**

*Mapping the Formal through Non-Formal: How Independent Education Programmes Cross the Distance from Academic Art (History) Education to the Contemporary Art Scene*

16:30 – 16:45

**Luca Palermo**

*Inside and Outside the Classroom Walls: The Uni.Ar.Co. Project*

16:45 – 17:00

**Ivana Ježić**

*Who Cares for Visual Arts Language and Art History in Contemporary Education?*

17:00 – 17:30 **Discussion**

**SATURDAY, 11 February 2023**  
(Lecture hall D6)

9.30 – 10.00 **REGISTRATION**

10.00 – 11.00

## KEYNOTE LECTURE

**Sophie Führer**

Art Mediator and Certified Creative Educator, Kunsthistorisches Museum, Vienna, Austria  
*Come in! The Kunsthistorisches Museums inclusive Approach*

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11:00-11:15 **COFFEE BREAK**

### SESSION 4

## MUSEUMS AND FORMAL EDUCATION

Chair: Lana Skender, The Academy of Arts and Culture, Osijek, Croatia

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11:15 – 11:30

**Milica Božić Marojević**

*From Humdrum to Fun Run: The Theory and Practice of Transforming Museum Visits*

11:30 – 11:45

**Ksenija Orelj**

*The Curator's Handbook – How to Work better?*

11:45 – 12:00

**Lana Bede**

*Experience, Look, Touch – Towards Phenomenological Approach to Art History in Educational Programs of Karlovac City Museum*

12:00 – 12:15

**Stefan Vilotić**

*Art Museums as a Place for Higher Education Teaching and Learning*

12:15 – 12:30

**Monika Holzer-Kernbichler**

*Making Ambiguities Visible – There are many Ways to Approach Art (History)*

12:30 – 13:00 **Discussion**

13:00 – 14:00 **LUNCH BREAK**

**SATURDAY, 11 February 2023**  
(Lecture hall D6)

**SESSION 5**  
**PARTICIPATIVE PRACTICES**

Chair: Željka Miklošević, Faculty of Humanities and Social Sciences, Zagreb

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14:00 – 14:15

**Jenna Altomonte**

*Pedagogy and Practice: Applied Art History*

14:15 – 14:30

**Veronica Davies**

*Visual Art Reaching Out to Communities in the South Wales Valleys: A Case Study*

14:30 – 14:45

**Anna Chiara Cimoli**

*Exploring Borders Through 'Discovery Boxes' at MUBIG, Milan. Co-Designing Educational Activities in a Community Museum*

14:45 – 15:15 **Discussion**

15:15 – 15:30 **COFFEE BREAK**

**SATURDAY, 11 February 2023**  
(Lecture hall D6)

**SESSION 6**  
**(NEW) MEDIA IN ART (HISTORY) EDUCATION**

Chair: Jasmina Nestić, Faculty of Humanities and Social Sciences, Zagreb

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15:30 – 15:45

**Vana Mardešić, Dunja Pivac**

*Attitudes of Students about Application of 3D Technology in the Field of Visual Art Education in Croatia*

15:45 – 16:00

**Dajana Rosatti, Barbara Španjol-Pandelo**

*Multimedia and the Teaching of Fine Arts*

16:00 – 16:15

**Carl Schmitz**

*The Louvre in Nine Minutes and Forty-Three Seconds: Teaching Art History with Film*

16:15 – 16:30

**Dominik Lengyel, Catherine Toulouse**

*Visualising Architecture as Visual Arts Education*

16:30 – 17:00 **Discussion**

17:00 – 17:30 **FINAL DISCUSSION AND CLOSING OF THE CONFERENCE**

## METODA KEMPERL

Full Professor

Faculty of Education, University of Ljubljana, Slovenia

### THE EUROPEAN “CULTURAL AWARENESS AND EXPRESSION” COMPETENCE IN SLOVENIAN AND CROATIAN ELEMENTARY SCHOOL CURRICULA

Since Slovenia joined the European Union, the Slovenian elementary school curricula should include the eight key European lifelong learning competences, which were adopted in 2006 and partially revised in 2018. “Cultural awareness and expression” is the most important competence for the elementary school subject Art Education. It envisages that students will gain knowledge about fine arts, develop the ability to experience works of art, and adopt a creative attitude towards art and (artistic) heritage. The achievement of all competences takes a long time and is a gradual process, which is why the development of cultural awareness and expression should also start already in elementary school. A comparative analysis of the Slovenian elementary school curricula in the field of aesthetic education showed that Art Education does not fulfil the above objectives, mainly due to an inadequate conceptual structure of the curriculum, which is organized according to areas of art creation, with goals oriented towards art creation that has to be spontaneous and free, and has to enable individuality and subjectivity. It is basically an expressionist model of art education, which has been the predominant model of communicating art content in Slovenia for a long time (Bračun Sova, Kemperl, 2012). This is confirmed by the very title of the current basic textbooks for Art Education, i.e., *Likovno izražanje* (Artistic Expression). However, since art can only be experienced in contact with an authentic work of art, we were also interested in how textbooks encourage students to visit museums and how they present works of art from Slovenian museums. The analysis showed that textbooks contain many reproductions of works of art, but not a single work of art is fully explained. They are all used merely as a means of illustrating and learning art-theoretical concepts, and in this role, they are equivalent to the student’s artwork, nature and the environment. Only a handful of artworks presented in textbooks are from Slovenian museums. Therefore, the analysed textbooks do not accustom children to authentic contact with works of art (Kemperl 2017). Considering that until 1991, Slovenia and Croatia were parts of the same country and had common curricula, in the present research we were interested in how the curricula for Art Education have developed

after the two countries gained independence, and how successful the Croatian curriculum was in integrating the mentioned European competence. The analysis showed that the latest curriculum for Art Culture from 2018 introduces the mentioned competence both in general objectives (“to understand the context of an artwork and the role of artistic creation in society”) and in the structure (chapter: *Art in Context*; competence: give a description of an artwork, and in its context, connect personal experiences, art-theoretical language and the content of the artwork; content: e.g. separation of the visual and the artistic). Croatian textbooks are also full of reproductions of works of art, but very few of these works can be seen in Croatian museums. Most of the reproductions serve as illustrations of art-theoretical concepts, but there are also some that are presented for their content, which is explained. In only a handful of reproductions (5% in 8<sup>th</sup> grade textbooks) we can see that the form, content and subject are presented as a whole. Thus, the updated Croatian curriculum began to introduce the competence of cultural awareness, and this is reflected to a certain extent in the textbooks. Nevertheless, there is a lack of awareness that artworks should be seen in person.

Metoda Kemperl is a full professor at the Department of Fine Arts Education, Faculty of Education, University of Ljubljana. She received her PhD degree in Art Science from the Faculty of Arts, University of Ljubljana. She was a member of the research project “History of Art in Slovenia, Central Europe and the Adriatic”. She co-founded the Slovenian Society for 18<sup>th</sup>-Century Studies and was a two-time winner of the Izidor Cankar Award for special achievements in art history (presented by the Slovene Art History Society). The main areas of her research interests include Baroque art and architecture, Baroque cultural history, pilgrim churches, art education, museum education.

## SOPHIE FÜHRER

Art Mediator and Certified Creative Educator  
Kunsthistorisches Museum, Vienna, Austria

### COME IN! THE KUNSTHISTORISCHES MUSEUMS INCLUSIVE APPROACH

Art touches everybody in different ways. As part of the “COME IN!” framework, issuing labels for museums engaged in accessibility, promoting democracy, non-discrimination, equal opportunities as well as accessible culture, the Kunsthistorisches Museum Vienna has long been dedicated to making every effort to enable all our visitors to enjoy our rich collections by ensuring barrier-free access for visitors with and without disabilities. As an art educator and certified creativity educator, I and my colleagues have been living and breathing the (new) ICOM museum definition more than any other department of the museum. Being mediators between the museum, exhibitions, artworks and our visitors (to be) we want museums to be open to the public, accessible and inclusive and to foster diversity and sustainability. The main topic of my presentation will be about how we operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing. It will also include our new KHM Stories App tours (both for kids and adults!) that represent climate (change) and diversity within the collections of the Kunsthistorisches Museum, a new currently in progress ERASMUS+ project together with integrated (inclusive) schools in Vienna focusing on multilingualism, multilingual didactics and art education called “Heraus mit der Sprache!”. Last but not least, I will present our ARCHES project and Barrier free Fridays, which entail inclusive guided tours that enable visitors to experience the art treasures either in sign language, in easy language or specially devised tours for people with dementia and their buddies. All efforts aim to be sustainable, long lasting, free of charge and as inclusive as possible, as museums have the power to be a place of (self) reflection, deconstruction, education, enjoyment, but first and foremost, a stable factor in uncertain times.

Sophie Führer is an art historian and certified creative educator trained in the Reggio Emilia approach. Since 2011, and including the period during her art history studies in Vienna and Munich, she has been working as an art and culture mediator. After working at the Albertina Museum and the Belvedere, Vienna, she was employed at the Kunsthistorisches Museum Vienna where she currently works at the museum's education department and where she is responsible for children's, youth and school programmes. Very recently she and her former colleague Sofie Wünsch from MUMOK (Museum of Modern Art, Vienna) published the art history podcast *kunstgeschichten abc*. In addition to her educational operations, she is active as a blogger, painter and ceramist. Website: [www.sophiefuehrt.at](http://www.sophiefuehrt.at), Instagram: [sophiefuehrt](https://www.instagram.com/sophiefuehrt).

## SONJA ALMAŽAN

Lecturer

College of Vocational Studies for Preschool Teacher and Business Informatics – Sirmium, Sremska Mitrovica, Serbia

### TEACHING ART EDUCATION IN SECONDARY SCHOOL AND DEVELOPMENT OF COMPETENCES FOR LIFELONG LEARNING

Competences in the educational sense of the word include the outcomes of upbringing and education and represent a dynamic set of values, motives, interests, abilities, skills and knowledge that are expressed through behaviour. In order to unify the characteristics of learning that should take place in order to achieve the conditions for the development of lifelong learning competences, we single out concepts related to problem solving, critical and creative thinking, innovation, cooperation, engagement and communication. Based on a literature review, we conclude that critical, multicultural, and student-oriented approaches have a bigger potential to support such learning. Also, in this paper we will look at traditional, dominant practices in the teaching of fine arts, how they have been shaped, which attitudes support them and in what ways curriculum designs affect the representation of characteristic teaching practices. In this regard, we analyse the contents of art education and education programs for the second cycle of education in Republic of Serbia, Republic of Croatia, Republic of Slovenia and the United Kingdom, in relation to which practices are supported by the outcomes and contents of the subjects and whose curricula provide the basis for critical practices. Of course, still considering that the role of the teacher is crucial, we conclude that, to a significant extent, the English and Croatian curricula enable the art teacher (who is aware of the value of emancipatory practices and discursive environment in teaching, the multiple nature and role of fine art, the characteristics of the creative artistic process and of the contexts that shape them and who is ready to critically analyse the positivist heritage in art education) to develop living knowledge in cooperation with students and thereby shape teaching practice that contributes to the development of competences for lifelong learning.

Keywords: *art education practices, critical studies, multicultural classroom, contemporary art practices, lifelong learning competences*

Sonja Almažan graduated in Stage Costume and holds a Master's degree from the Faculty of Applied Arts, University of Arts in Belgrade. She has been hired as a lecturer at the College of Vocational Studies for Preschool Teacher and Business Informatics – Sirmium in Sremska Mitrovica in the field of Art Culture with Teaching Methodology. She is a doctoral candidate in teaching methodology at the Faculty of Philosophy, University of Novi Sad, Serbia. In the field of art teaching methodology, her interests focus on the integration of art and other subject disciplines through transdisciplinary teaching and project-based approaches.

## JENNA ALTOMONTE

Assistant Professor

Mississippi State University, United States of America

### PEDAGOGY AND PRACTICE: APPLIED ART HISTORY

My contribution to Art (History) in Educational Contexts focuses on how art historical classes can utilize an applied component to the curriculum. Using two of my art history courses as case-studies, I propose a discussion on how applied art history encourages active, participatory interaction that fosters collaboration between the student population and communities outside the university system. I cite applied art history examples from workshops, field studies, and guest artist visits. For example, my Art 4990: Art in the City course traveled to New Orleans for a field study during the fall 2021 semester. Students were encouraged to research the fraught political and social dimensions of the city and create critical interactions/performances that served in conversation with the local community. Students walked the cityscape; collaborating with local tourists, residents, and peers to create innovative projects. Rather than focus solely on the research-centric approach practiced in many upper-division art history and criticism courses, I advised students to develop performances, social documents, and/or interventions that encouraged outward, engaged connections with the New Orleans community. This approach continued throughout the semester, prompting students to use the local community in Starkville, Mississippi as a “laboratory” for creative exploration and experimentation. For this conference, I will provide both successful and unsuccessful approaches to applied art history, citing examples from two art history-based courses. I will also include a discussion of the theoretical dimensions of applied art history, citing course experiments and comparable approaches used by other socially-engaged art historians.

Keywords: *applied art history, socially-engaged art, participation experiential learning, community*

Jenna Ann Altomonte is an Assistant Professor of Art History at Mississippi State University. She received her Master of Arts in Art History (2009) and PhD in Interdisciplinary Arts (2017) from Ohio University. Her primary area of research centers on global contemporary art and digital performance studies with a specialization in political and social intervention practices. Her current research endeavors examine responses to contested, occupied, and conflicted spaces in the post-9/11 era. Recent publications include, “Identity Politics and Digital Space: Adel Abidin’s Abidin Travels: Welcome to Baghdad,” in *Cultural Production and Social Movements After the Arab Spring: Nationalism, Politics and Transnational Identity* (ed. Eid Mohamed, IB Tauris), “(Re) collecting the Postmemory Archive: Christian Boltanski’s Post-War Installations” in *Entangled Memories Remembering the Holocaust in a Global Age* (eds. Marius Henderson and Julia Lange), and “Playing Killbox: Didactic Gaming and Drone Warfare” in *Video Games and the Global South* (ed. Phillip Penix-Tadsen, Carnegie Mellon University ETC Press).



**JOSIPA ALVIŽ**

Assistant Professor

Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

**JASMINA NESTIĆ**

Assistant Professor

Faculty of Humanities and Social Sciences, University of Zagreb, Croatia

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

Teaching art history within the framework of the Visual Arts curriculum for grammar schools in Croatia started in 1960 and it still continues nowadays. With the introduction of the aforementioned subject into Croatian secondary schools, there was a strong need to didactically conceptualize its content. On the one hand, the impetus to achieve this came from the then Zagreb university professors of art history who successfully used their academic influence to further establish Visual Arts as a school subject and promote its specific methodology and innovations both in academic communities and to the general public. On the other hand, secondary school visual arts teachers were able to devise for themselves optimal methodological approaches in their classrooms to familiarize their students with art history content. In this regard, shortly after the subject was introduced into schools, the need arose for a systematic teacher training programme for visual arts teachers, and the first such course was devised at the Department of Art History of the University of Zagreb. In this way art historians with a bachelor's degree were given an opportunity to find a teaching job in Croatian secondary schools, which certainly contributed to the attractiveness of the art history study programme, raised the visibility of art history in the wider society and also helped introduce its specific research methods into general education programmes. Referring to archival documents, literature and internet sources, in this paper we will critically examine the teaching approaches that in theory and practice have characterised different periods of art history education in Croatian grammar schools. We will seek to identify which teaching methods have been used in a more or less unchanged form ever since the subject of visual arts entered the classroom and investigate how relevant they are in education today. We will correlate the subject's unique methodological features with general education trends and address them in the context of curricular changes. In fact, in the last six decades, the Visual Arts curricula have been changed on a number of occasions. These changes were often only formal in nature, but sometimes they represented a more radical step forward, which implied a wish to reconceptualize methods of teaching visual arts as a school subject. In this respect, the role of several distinguished art historians will be highlighted. In their scholarly and, most notably, educational practice they were able to set the key coordinates when it comes to teaching and learning about visual arts in Croatian grammar schools. It is our hope that the analysis of the aforementioned segments of art history teaching methodology in Croatian grammar schools will provide the basis for the subject's re-evaluation and, possibly, critical reflection in years to come.

Keywords: *art history teaching methodology, visual arts as a grammar school subject, the Visual Arts curriculum, teacher training*

Josipa Alviž graduated in Art History and Ethnology from the Faculty of Humanities and Social Sciences, University of Zagreb, where she received her PhD degree in Art History in 2015 with the thesis titled *Paintings of the 17<sup>th</sup> and 18<sup>th</sup> centuries in the Capuchin Churches and Monasteries in Croatia*. Since 2008, as a member of the Art History Teaching Methodology Unit, she has been teaching compulsory and elective MA courses of the studies carried out by the Department of Art History. In 2019, she earned the title of assistant professor. Since 2012 she has been an associate of the National Centre for External Evaluation of Education in Zagreb. In 2015 she was appointed member of the expert group for composing the National Curriculum for the Subjects of Visual Culture and Visual Arts, made within the framework of the Comprehensive Curricular Reform. In 2016, she was appointed an expert associate on the educational project "Creating Common Core Curriculum for ART based on Learning Outcomes" conducted by the Agency for Pre-Primary, Primary and Secondary Education of Bosnia and Herzegovina. Since 2015 she has been a member of the examination committee for the professional examination of Visual Arts teachers. She has participated in several scientific projects, including the current project, "Art and the State in Croatia from the Enlightenment to the Present", funded by Croatian Science Foundation. Her academic interests include art history teaching methodology, history of teaching art history, visual studies and art of the 17<sup>th</sup> and 18<sup>th</sup> centuries.

Jasmina Nestić graduated in Art History and Ethnology from the Faculty of Humanities and Social Sciences, University of Zagreb, where she received her PhD degree in Art History in 2014 with the thesis titled *Illusionistic Painted Altars in the North West Croatia During the 18<sup>th</sup> Century*. Since 2008, as a member of the Art History Teaching Methodology Unit, she has been teaching compulsory and elective MA courses of the studies carried out by the Department of Art History. In 2018, she earned the title of assistant professor. Since 2011 she has been an associate of The National Centre for External Evaluation of Education in Zagreb, working as a member of the expert group for drafting the state graduation exams and the Visual Arts exam catalogue. Since 2015, she has been a member of the examination committee for the professional examination of Visual Arts teachers (Education and Teacher Training Agency, Zagreb). She has participated in several scientific projects, including the current project "Art and the State in Croatia from the Enlightenment to the Present", funded by Croatian Science Foundation. Her fields of professional interest include methodology of teaching art history, history of teaching art history, visual studies and art of the 17<sup>th</sup> and 18<sup>th</sup> centuries.

## LANA BEDE

Museum Educator

Karlovac City Museum, Croatia

### THE ART EXHIBITION "SEEING THROUGH TOUCH": ITS INNOVATIVE ASPECTS AND DIDACTIC VALUE

The award-winning inclusive art exhibition "Seeing through touch", first held at Vjekoslav Karas Gallery in Karlovac, Croatia in 2019, presented a pioneering and innovative method of teaching visual art to blind students developed by art teacher Tanja Parlov, featuring over one hundred artworks of visually impaired students from Vinko Bek Centre and 25 sculptures of renowned Croatian artists from museum and private collections. The exhibition was developed by the education department of the Karlovac City Museum in collaboration with the Centre for Education Vinko Bek, Zagreb and the Rašić+Vrabec design studio as a fine example of edu-curation and co-creation. Universal design strategy was integrated in the process of developing the exhibition from the start. Principles of inclusion and accessibility for the blind and visually impaired visitors as well as children guided exhibition planning at all stages, resulting in the creation of an exhibition as a multi-sensory teaching medium that puts forward a social model of disability and improves access for everybody. The goal was to enhance collection-based learning and provide a different, more personal and emotionally engaging perspective of viewing and experiencing art with an emphasis on recognizing and understanding elements of form in works of plastic art while bringing awareness to benefits of tactile perception (G. Kleege). "The hand's action defines the cavity of space and the fullness of the objects that occupy it. Surface, volume, density, and weight are not optical phenomena. Man first learned about them between his fingers and in the hollow of his palm" (H. Focillon). Visitors were invited to touch everything from captions in Braille to the original works of art which is rather rare in the museum world. Since children develop their perception and artistic sensibility through their own creative work on the one hand and the communication with the works of art on the other hand (M. Jakubin, D. Belamarić), the second section of the exhibition display offered encounter with the art of sculpture through three universal themes: human body, animals and abstract forms which children and general audience could easily relate to. Selected sculptures encompassed 2 500-year time span, featuring diverse materials, sizes and techniques of production, from Prehistoric clay figurines to Modernist works and contemporary experimental walk-in installation, featuring some of the anthological works and authors in the Croatian art history such as Vojin Bakić's *Bull* and Branimir Dešković's *Dog on Trail* (1910). With works of art carefully placed in dialogues or juxtaposed in "articulated sequences of attention" (J. Damjanov) that foster learning, the exhibition narrative turned into a spontaneous game with moments of joyful discovery, unexpected surprises and reflection. An innovative didactic feature were hands-on art stations suitable for both seeing and visually impaired audience which complimented the main narrative line and the concluding participatory activity with thoughts to leave and thoughts to go in which audience was asked to leave their reflections in writing or Braille typewriter and choose among cards with quotes that inspired exhibition making as a takeaway message.

Keywords: *sculpture, tactile perception, art education, children's artwork, blindness, inclusion*

Lana Bede has been a senior curator and pedagogue at the Karlovac City Museums since 2009. She studied Art History and the English Language and Literature at the University of Zagreb. She attended the United World College of the Adriatic in Italy on the full two year merit scholarship. Prior to joining the Karlovac City Museums she worked as an archivist at the State Archives in Karlovac on the collection of blueprints and posters. At the Karlovac City Museum she made contributions in the development of the educational programs, exhibitions and museum publishing for children and teens. She is the author of the museum pocket guide *Muzejska pitalica* for children aged 6-10 (3 editions), the awarded museum programs "The Touch of Idols" and "Ornament in Folk Costumes" based on archaeological and ethnographic collections, "Dive into the Past" on museum objects discovered in rivers, "Museum Bee Garden" and "Raise your Gaze". She is the co-author of the internationally-awarded inclusive art exhibition "Seeing Through Touch" featuring artworks of visually impaired children and sculptures by leading Croatian artists (the SEG D Global Design Merit Award 2020, Zagreb Design Week Winner 2020 and 2021, the Croatian Museum Association Award 2020 for the best exhibition) and the editor and one of the authors of the accompanying exhibition book. She is a member of the ICOM CECA, the Croatian Museum Association and the FSC. She has recently been elected a member of the advisory Culture Council of the City of Karlovac.

## MILICA BOŽIĆ MAROJEVIĆ

Associate Professor

Faculty of Philosophy, University of Belgrade, Serbia

### FROM HUMDRUM TO FUN RUN: THE THEORY AND PRACTICE OF TRANSFORMING MUSEUM VISITS

One of the most conspicuous ways in which art history makes its presence in everyday life is through the museum visit. Art syllabi are no different because each time there is a need to materialise them in practice one may resort to observing artefacts, whether by going to an institution for the protection and presentation of artistic heritage, or by visiting monuments in situ. Past research carried out within organisations and through actual art history teaching methods classes have shown that the very first encounter with the syllabus, i.e., teacher, as well as the institution, i.e., curator (educator) is crucial. It is vital in determining whether and to what extent students will form an interest in art in general, and what their attitude towards cultural heritage will be, as well as how often they will visit museums in the future of their own accord. The same research also reveals that museum education is not only desirable but in recent years an indispensable part of museum communication. Even so, it remains unclear what exactly it denotes. Should it merely be edutainment or is it everything but? How to make education a useful tool and a desirable, fun and creative activity for the audience if it is, for the most part, (merely) inferred? To what extent is this possible? Why is boredom the first feeling that gets associated with museums? Why do we visit cultural institutions and monuments when we travel, and avoid such activities in our own surroundings? These are just some of the questions we will try to answer and, in that, we will rely on an analysis of recent professional tendencies in that field and comparison of examples from the practice.

Keywords: *art history education, museum education, edutainment, museum communication, visitor experience*

Milica Božić Marojević completed her bachelor, master and PhD studies in Art History at the Faculty of Philosophy, University of Belgrade, where at present she teaches as associate professor. She passed the state-level curatorial exam in 2010. For the past 15 years she has been intensively engaged in regional and international museum cooperation, as well as organising art festivals, visiting exhibitions and programmes. Based on her belief in lifelong education, she created and implemented various educational projects for the staff in cultural institutions and civil society organisations. She has been the director of the Centre for Museology and Heritology of the University of Belgrade's Faculty of Philosophy (since 2019), a member of the ICOM National Committee (since 2004), and the Museum Society of Serbia (since 2008). She has served as international consultant to the United Nations Development Program (UNDP) in the field of heritage memorialisation (since 2012). Her first book *(Ne)željeno nasleđe u prostorima pamćenja. Slobodne zone bolnih uspomena [(Un)Wanted Heritage in Remembrance Spaces. Free Zones of Painful Memories]* was published in 2015 and is the result of pioneering research in war heritage memorialisation in Yugoslav spaces, and is the first publication of its kind in the Serbian language. Her book *Metod kao predmet ili predmet kao metod. Poučavanje (o) umetnosti u osam koraka [Method as Subject or Subject as Method. Teaching (about) Art in Eight Steps]* was recently published and is a summary of her years of experience in the field of future art teachers' education.

## ANNA CHIARA CIMOLI

Assistant Professor

Department of Letters, Philosophy, Communication, University of Bergamo, Italy

### EXPLORING BORDERS THROUGH “DISCOVERY BOXES” AT MUBIG, MILAN. CO- DESIGNING EDUCATIONAL ACTIVITIES IN A COMMUNITY MUSEUM

My proposal describes the process through which educational tools were co-designed with a local community as part of MUBIG, a neighbourhood museum born in Milan in 2020. Created within a multigenerational housing project MUBIG can be described with terms such as *diffuse, participatory, and of the present*. Realized by a social cooperative active in the field of participatory design, in partnership with Pinacoteca di Brera, MUBIG reflects on the local dimension not in a nostalgic key, but by proposing themes linked to the present and future of the neighbourhood that is characterized by a strong cultural identity. The tools with which MUBIG expresses and disseminates its contents, in addition to temporary exhibitions, neighbourhood walks and a series of podcasts, includes two types of “discovery boxes”, or “traveling museums”, co-designed with the inhabitants. These contain a series of activities that respectively address the issue of tangible and intangible boundaries (at the level of perceptions, prejudices and stereotypes, relating to class, gender, ethnicity, etc.) and can be lent to schools, associations, and private citizens. The activities, tailored for different audiences, are designed by a collective of social and cultural operators, ABCittà, together with the Educational Department of Pinacoteca di Brera. All the contents have been developed through focus groups with the local citizens. Mediation is understood as a dynamic, horizontal and reciprocal process, starting from the assumption that knowledge lies more with the citizens than with the ‘experts’. My and my colleagues’ role has therefore shifted from curator to facilitator: we mainly provided a platform in order to gather information and perceptions, and subsequently articulate them, always in dialogue with the whole working group. From the methodological vantage point, it was also important to stress the fact that the Pinacoteca di Brera’s expertise did not prevail over MUBIG’s, despite the obvious disparity in history and authority. The knowledge possessed by the neighbourhood residents was considered as the “collection” from which to start. While the local citizens provided content, ABCittà, Brera, archives as well as documents on the specific physiognomy of the neighbourhood provided the tools for articulating the process and for designing its outputs. Each “traveling box” contains an index of activities, a manual, visual materials (flash-cards, photo albums, maps, vintage postcards...) and tools (sheets, rulers, tape, balls of wool...). Beyond activities aimed at fostering exchange and debate, the exploration of the neighbourhood has been encouraged with tools other than those of everyday life, referring for example to the Situationists’ practice of “psychogeographical drift”, to creative mapping, or to the practices of movement and integrated sensory exploration. The boxes thus constitute an invitation to look differently; they represent a form of self-education in reading the signs of space as an organic whole. Such a reading connects the anthropic elements of the neighbourhood (monuments, churches, ancient or modern buildings), the natural ones (the canal, the urban

gardens) and the set of techniques, skills, memories, gestures and languages that make up the vital fabric of the neighbourhood.

Keywords: *“Museum in a box”, cultural mediation, co-design, community museum, peer education*

Anna Chiara Cimoli is a lecturer in History of Contemporary Art at the University of Bergamo. After graduating in Art History, she earned a diploma in Museology at the École du Louvre in Paris and a PhD in History of Architecture from the Polytechnic of Turin. Since 2001 she has been an associate of ABCittà, a collective of urban planners and cultural operators; in this context, she designs experimental projects aimed at audience development and a more layered representation of cultural diversity. Her last project in this framework is MUBIG, a neighbourhood museum in Milan. She has collaborated with the Museo del Novecento, Pinacoteca di Brera, Triennale, MUDEC-Museum of World Cultures, GASC in Milan, Egyptian Museum in Turin, Fondazione Querini Stampalia in Venice, and many other public and private institutions. She has published extensively in the field of the relationship between museums and society, with a focus on migration. Anna is the co-director of the online magazine “Roots & Routes-research on visual culture” and the editor of the “Museologia presente” series at Nomos publishing house. She is the President of the CASVA Foundation, which promotes the knowledge and the preservation of Milanese architecture archives of the 20<sup>th</sup> century. As a member of the Events Committee of the Shoah Memorial (Milan), she participated in the International Visitors Program promoted by the United States Consulate in Milan and is part of the alumni group. She is also an alumna of the Bosch Foundation.

## VERONICA DAVIES

PhD, Associate Lecturer

Faculty of Arts and Social Sciences, The Open University, United Kingdom

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

**B**G Reach, which stands for ‘Blaenau Gwent residents engaging in arts, community and heritage’, was a collaborative initiative targeting an area in south-east Wales where the closure of traditional industries in the later 20<sup>th</sup> century left local communities experiencing social deprivation on many levels, while not deprived of community spirit and pride in their history and heritage. This paper will present, discuss and evaluate the Visual Art component of this project, which took place in the South Wales valleys between early 2020 and summer 2022. Partners in this project, together with The Open University (OU) in Wales, were LincCymru Housing Association, a social housing provider, and Aberbeeg Community Group, all collaborating to secure funding. The OU’s significant presence in Wales includes Arts & Humanities tutors who were contracted as facilitators of the BGReach sessions. In the case of Visual Art, facilitation was shared between the author of this paper, an OU art historian, and artists with extensive local experience of running classes and community art events. The paper considers 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 complete, its continued impact on all those involved, and how the project was resumed and extended in 2022. Key to the successful launch was good local publicity, and a launch event that sought actively to dispel known reservations and fears from potential participants, given perceptions of art history as an “elite”, academic subject. Reassuring everyone that no previous experience was necessary was crucial. The facilitators liaised closely to plan a series of six meetings, with the theme of local Welsh heritage, broadly interpreted. Each started with an art-historical topic, followed by practical work. Over time, some participants started developing their own art projects with facilitators’ support, whilst others continued to prefer a more directed activity. When the pandemic lock-down halted the course prematurely, ways of keeping in touch and maintaining momentum included newsletters and support for continued art-making at home. As a result, an online exhibition and celebratory “live” online event were organized during this time. Following the lifting of restrictions in early 2022, an exhibition showcasing the work produced in class and at home, “Our Place – Celebrating Blaenau Gwent” was held at St Fagans National Museum of History. At the same time, a new series of sessions started in three venues. A reflection on all of these aspects of the project will be used in evaluating what has worked best so far, how the concept could be further developed, and how our experiences can be disseminated and shared with others.

Keywords: *visual art, community, heritage, collaboration, participation, deprivation*

Veronica Davies holds a PhD from the University of East London: her doctoral thesis compared state art and cultural policies, institutional practices and exhibition organization in Britain and Germany between 1945-51. She continues to develop her research interests in this area and has given a number of related conference papers. A former Honorary Secretary and trustee of the Association for Art History, with a commitment to widening participation in the discipline, she co-organised a successful ‘Art History in the

Pub' initiative in Bristol until lockdown. She has worked in various roles for The Open University (OU) since 1999 and is currently an Associate Lecturer (tutor) teaching both undergraduate and postgraduate courses, also holding an Honorary Associate position in the Art History Department. Strongly committed to broader social inclusion in the discipline of Art History, she has chaired the OU's Arts & Languages Access module and presented a related conference paper on 'The value of visual literacy in interdisciplinary study'. She has developed a range of online study skills materials for postgraduate and undergraduate art history students, researching this more formally in order to gain her Fellowship with the Higher Education Academy. A conference paper on "Making a meaningful online field trip" led to a scholarship for the teaching project "Running an effective online art gallery visit". Her most recent outreach project was "Blaenau Gwent residents engaging in arts, community and heritage", co-ordinated by the OU in Wales.

## MARJANA DOLŠINA DELAČ

PhD, Teacher

Secondary Preschool Education, Grammar School and Performing Arts  
Grammar School Ljubljana, Slovenia

### **MULTI-SENSORY TEACHING APPROACHES IN ART HISTORY LESSONS: SOME INSIGHTS IN THEORY AND PRACTICE**

According to Slovenian art history textbooks and sources from the Archives of the Republic of Slovenia, the first two paradigms of art history as a scientific discipline – formalism (introduced by Alois Riegl and Heinrich Wölfflin) and iconology (introduced by Aby Warburg and developed by Erwin Panofsky and Ernst Gombrich) – defined art history pedagogy in Slovenian secondary schools throughout the 20<sup>th</sup> century. On the other hand, the New Art History as the umbrella term for different approaches such as Marxism, feminism, postcolonialism, psychoanalysis, semiotics etc. has yet to manifest itself in our unceasingly traditional classrooms. The newest paradigm, only just emerging in a school environment, poses challenges to the discipline in a wide, multidisciplinary and multiperspective contextualization of artworks, now ranging from gallery masterpieces to street art and from traditional fine arts (such as painting, sculpting and architecture) to modern forms of visual artistic expression (i. e. installation, performance, happening, and conceptual art projects). While we have been confronted with a massive everyday production of visual materials since the start of the 21<sup>st</sup> century, scholars within the humanities have likewise been able to detect different turns in dealing with research subjects. Firstly, the pictorial or iconic turn, where relationships between image and word are modified in a way that textual messages no longer occupy a privileged position; secondly, the emotional, affective and sensory turns, where the non-discursive dimension of art prevails over the rationalized verbal interpretation. These new circumstances inevitably call for pedagogical practices that take into consideration the main shift from the linguistic transmission of knowledge to the transformative inclusion of other senses. The proposed paper thus aims to discuss the intersection of theoretical findings on multisensory approaches to teaching and learning with practical knowledge acquired by the author in her teaching practice at high school and university levels. The tight alignment of concepts and theoretical assumptions with the author's actual experiences will emphasize the necessity of multisensory methods in art history education, reducing the monopoly of the logocentric perspective, as well as elucidate possibilities of engaging different senses that are necessary for holistic and integrative art history education.

Keywords: *art history pedagogy, didactics, sensory turn, multisensory teaching, holistic education*

Marjana Dolšina Delač studied art history at the University of Ljubljana and graduated in 2010 with a thesis *From Miniature Adult to Child: Depictions of Children in Medieval Art with Particular Reference to the Territory of Present-day Slovenia and Neighboring Regions*. In 2020 she received her PhD in art history at the University of Ljubljana with a thesis *Art History Discourse in Slovenia According to Official Curricula*. Since 2008 she has been teaching art history and fine arts at different Slovenian secondary schools. She gained two professional titles: teacher-mentor (2012) and teacher-advisor (2019). She participated in various projects on development of didactics, including "Bridge" (2016–2019), "Let's Enhance School" (2016–2019), "Interdisciplinary unit" (2019–2021) etc. Since 2010 she has been a member of the Develop-

ment Team for Art History at the National Education Institute of the Republic of Slovenia. From 2016 she has worked as assistant at the Department of Art History, Faculty of Arts, University of Ljubljana in the field art history teaching methodology, where she has been occasionally teaching History of Art Teaching Methods I and II and Educational Practicum in Art History.

## SANJA B. FILIPOVIĆ

Full Professor

Academy of Arts, University of Novi Sad, Serbia

### AESTHETIC PREFERENCES OF CHILDREN AND ADULTS TOWARDS WORKS OF MODERN ART

Artistic heritage is a mandatory content in art education in general, and in pre-university education as a prerequisite for acquiring and building competences related to art and aesthetic culture. What occupies the attention of experts who deal with methodology is the issues of how and in what ways to bring art closer to children and young people. Which contents from the field of art should be chosen in accordance with the teaching objectives and how to adapt them to students' age and individual characteristics and preferences? Answers to these questions could be guidelines in planning educational outcomes, content and activities in art education, in order to ensure a full development of all the aspects comprising the student's personality. In this research, we were interested in the extent to which the artistic-aesthetic preferences of elementary school students towards works of art coincide with the preferences of adults regarding the artistic-aesthetic appreciation of works. In the survey, a questionnaire was used, in which respondents gave answers about the selected works of modern art in accordance with the set criteria. The sample consisted of 450 elementary school students, grades 5 to 8, and 450 adults – parents and teachers. The research was conducted in Belgrade, Sombor and Novi Sad in the period 2020-2022. Central tendency measures and the Chi-square test were used in data processing. The overall results showed that the majority of the population from both samples showed equal preferences towards the selected works of art that they particularly like, but differences in preferences appeared in relation to the attitude to individual artworks depending on the features of the artistic style to which they belong. In addition, there is a statistically significant difference in relation to the form and content of modern artworks, where children valued more formal aspects, while adults showed preferences for the technique and topics of the works. The data obtained in this research can serve as guidelines for further research and planning of procedures in mediating art to children, both in formal and non-formal art education, with the aim of providing a full-value 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 upbringing and education, art-aesthetic preferences, art education.*

Sanja B. Filipović is a full professor of art education methodology, University of Novi Sad, Department of Theoretical Subjects, Academy of Arts. She earned her PhD degree from the Academy of Arts, University of Banja Luka (Bosnia and Herzegovina) in 2009 with the doctoral dissertation titled *Development of Understanding Children's Art and the Possibilities of its Implementation in Educational Activities*. In 2010, she became a research associate at the Institute for Pedagogy Research in Belgrade. She has been a senior lecturer at the College of Vocational Studies for Teacher Education and Teacher Education Faculty in Belgrade. From 2010 to 2020, she taught Methodology of Art Education at the Faculty of Fine Arts in Belgrade. In 2020, she became a full professor at the Academy of Arts, University of Novi Sad. From 2004 to 2022, she published numerous papers in Serbian and international journals and proceedings, authored textbooks and monographs, accredited seminars for professional development of educational practitioners, and headed projects in the field of fine art pedagogy and education of children and youth. She is a member of a working group at the Ministry of Education, Science and Technological Development and a researcher on Serbian and international projects in the field of education.

## MONIKA HOLZER-KERNBICHLER

PhD, Museum Educator, Art Mediator and Lecturer  
Universalmuseum Joanneum; University of Graz, Austria

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

In my lecture I would like to discuss the importance of art history in the education of teachers and place it in relation to a museum-based art education practice. In my current teaching I try to establish a historical framework that gives historical support to doing, i.e. teaching in the present, but also enables impulses for one's own doing. In art education at the Kunsthaus Graz and the Neue Galerie Graz, we take the opposite approach. We link the exhibitions shown and their works to the realities of people's lives using a wide variety of (participatory) methods and (interactive) formats. In both cases it is about the connection of art, art history and the relation to the present, to current discourses and topics. To tell art (stories) always means to report something about the present, historical contexts broaden the view and the close observation of (historical) works always makes the unimaginable visible in teaching and mediation. The goal of my teaching is always to work against ambiguity, to point out ambiguities and to sensitize learners for the meaning of language. In my work, establishing links between museums, art (history) and teaching at the university seems significant to me. Working with original artworks in museum spaces and exhibition contexts, in its variety of methods, is a very lively field of possibilities that should also be used for university teaching.

Keywords: *art history, art education, museum, participation, interaction*

Monika Holzer-Kernbichler studied art history in Graz. Since 1993 she has worked in the field of art education. From 2000 to 2005 she was a research assistant at the Institute of Art History at the Karl-Franzens-University Graz. From 2005 to 2008 she was part of the Museumsakademie Joanneum under the direction of Gottfried Fliedl. Since 2008 she has been the head of art education at Kunsthaus Graz and since 2011 head of art education at Neue Galerie Graz. She is also lecturer in art history at the Institute of Art History at KF-UNI Graz, at the pedagogical university Graz and at the university of art in Graz. She is part of the advisory board for fine arts of the city of Graz and of the Museum Advisory Board of the Federal Ministry (bmkoes). Since 2020 she has been the ICOM CECA National Correspondent for Austria. She published several texts concerning art history and art education.

## IVANA JEŽIĆ

Teacher (retired)

### WHO CARES FOR VISUAL ARTS LANGUAGE AND ART HISTORY IN CONTEMPORARY EDUCATION?

Teaching students with disabilities together with students with regular development, gifted students and numerous students with psychological and/or social problems (lack of concentration, inadequate motivation for learning, anxiety, depression, behavioural disorders, etc.) in educational inclusion, necessarily requires different educational approaches and appropriate procedures adapted to the today's school population. While working for three decades with students with disabilities as art teacher and art therapist (including an elementary school with special educational conditions) and participating in several projects (as lecturer and workshop facilitator), I used the visual arts language as a valuable tool in education. I intend to present an innovative method based on my active work with students and on non-verbal communication using visual arts language. I will present works of art created by children with autism and intellectual disabilities, who very often lack appropriate verbal, cognitive and/or social skills and capacities to be taught through regular methods. Their artworks were made in the process of rehabilitation, for the sake of art therapy or socialization, while learning about school topics with the help of visual arts. They were given general education with the aim of fostering individuality in expression and improving creativity. A systematic use of fine arts incentives for learning based on art historical masterpieces was very helpful for active artistic work and resulted in acquiring general knowledge and helped to build cultural identity. This method resulted in personal satisfaction, a feeling of fulfilment, individual affirmation, social destigmatization, community recognition, and even winning several awards for artistic achievements among the whole school population at national and international exhibitions and competitions.

Keywords: *visual arts language, non-verbal communication, learning through art, inclusive education, students with disabilities, building personal, social, and cultural identity*

Ivana Ježić graduated in Art History and Archaeology from the Faculty of Humanities and Social Sciences, University of Zagreb. She gained various educational experiences working as a kindergarten teacher, as an elementary visual arts teacher (practical aspects of art), a secondary school art teacher (theory and history of art), and as an art teacher and art therapist in the Centre for Autism in Zagreb from 1990 to 2016, in its departments for students with developmental disabilities such as autism spectrum disorder (ASD) and intellectual disabilities (ID). She organized many exhibitions, and earned the title of teacher-mentor in the field of art. Her students received numerous recognitions and several international and national awards. She authored about 30 articles. A manual on art she has written on incentives and challenges for improving education with visual arts activities for students with disabilities is being prepared for printing. The manual uses artistic language in combination with art therapy and rehabilitation, paying attention to children's personal, social and educational development, and focusing on artistic creativity and individual approach. Ever since 2016 she has been participating in projects, holding lectures and workshops for educators and people with disabilities. She participates in conferences on art, rehabilitation, art therapy, nonverbal communication, general and inclusive education.

## SILVA KALČIĆ

Assistant Professor

Faculty of Humanities and Social Sciences, University of Split, Croatia

### CROATIAN InSEA AND VISUAL ARTS EDUCATION

In my paper presentation I explore the history of Croatian Council of InSEA (HRV-InSEA), The International Society for Education through Art, which globally promotes visual arts education. With regards to Herbert Reade's contribution to the field of Education in Art (EA), I intend to historicise activities and educational methodological innovations of Croatian InSEA and its members, such as connecting art education and the culture of visual communications, and emphasizing the role of Art in the educational system. For example, Radovan Ivančević and Vera Turković were the editors of the HRV-InSEA collection of texts entitled *Visual Culture and Art Education* (2001), published after the First Croatian InSEA Congress held in 1998 on the occasion of the 210th anniversary of the foundation of the first drawing schools and the beginning of art education in Croatia. The international scientific symposium "Challenges of art education at the end of the 20<sup>th</sup> century" was also held as part of the congress.

Keywords: *contemporary art, sociology of art, InSEA, Croatian Council of InSEA, methodology of art*

Silva Kalčić obtained a PhD degree from the Faculty of Architecture at the University of Zagreb. She graduated in Art History from the Faculty of Humanities and Social Sciences in Zagreb (MA). She currently teaches at the Department of Art History of the Faculty of Humanities and Social Sciences, University of Split. She also works as a curator, critic, editor and theoretician of contemporary art, architecture and design. She authored the textbook on visual culture *Neizvjesnost umjetnosti [The Uncertainty of Art]* (2005) and also the book *Svijet prema labirintu: eseji o visokoj moderni i postmodernizmu 1970-ih i 1980-ih [The World toward the Labyrinth. Essays on high Modernism and Postmodernism in the 1970s and 1980s]* (2017).

## ALEXANDER KLEE

PhD, Curator

Austrian Gallery Belvedere, Vienna, Austria

### FORM ART – REMEMBERING A COMMON BACKGROUND

In the Habsburg Empire in the second half of the 19<sup>th</sup> century, form was more than merely a descriptive concept. It was the expression of a realization, of a particular consciousness. The impact of this philosophical and pedagogical background on art and the interpretation of art in the cultural space of the former Danube monarchy, has been underestimated or ignored for a long time. In the Habsburg Empire there was a growing need as in other regions, for a trained and more specialized workforce. A basic prerequisite for this was a more educated population. The Realschule evolved in response to these new demands in the empire. Starting in the mid-1850s, it developed under Thun-Hohenstein's ministry from a school with an emphasis on the vocational into a model for other types of schools. The teaching of drawing played a very prominent role. After intensive discussion, both free-hand drawing and geometric drawing were given key importance in the curriculum at Realschulen. Today this may come as a surprise, in view of the current meager allocation of art lessons, yet from a purely educational point of view it made sense. The pedagogy of Johann Friedrich Herbart was important in this respect. Herbart developed his ideas from a mathematical understanding of the world in which everything could be presented in a geometric, mathematical way. For Herbart this was based around the triangle, which pupils had to master in freehand drawing as well as in geometry lessons. This mathematics-based education taught that geometric shapes are the basis of beautiful form and thus conveyed an aesthetic that sees complex structures as a framework of interrelating forms and their ratios. Herbart's aims in this mathematics-based approach to teaching drawing were to reaffirm the world and its order, a world in which ultimately the individual would meekly toe the line. This served the interests of the Neoabsolutist Habsburg Monarchy and corresponded with the reforms of the Ministry of Culture and Education. Teaching drawing, therefore, was not only concerned with fostering artistic and intellectual skills but also with manifesting a particular worldview. It was therefore possible to compile non-representational compositions out of representational forms. Art thus arose out of the composition of aesthetic forms and was not confined to content. In the words of Robert Zimmermann: "As only forms can absolutely please or displease, art is required in its expressions of the spirit to focus on form, and so in meeting this requirement all art is by necessity Formkunst."

Keywords: *Johann Friedrich Herbart, k & k monarchy, form art, drawing education, geometry, transnational*

Alexander Klee curates the 19<sup>th</sup> and 20<sup>th</sup> century collection at the Belvedere in Vienna. He studied art history, ancient history and archaeology at the University of Tübingen and Saarbrücken. He specialized on Adolf Hölzel and currently works on the catalogue raisonné of his works. He has published widely and curated numerous exhibitions, including "Vienna – Berlin: The Art of Two Cities in collaboration with the Berlinische Galerie" (2014), "Cubism – Constructivism – Form Art" (2016), and "Beyond Klimt: New Horizons in Central Europe in Vienna and Brussels" (2018/19). His research focuses on the 19<sup>th</sup> and 20<sup>th</sup> centuries.



## KAMILA KŁUDKIEWICZ

Assistant Professor

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## JULIA STACHURA

PhD Student

Institute of Art History, Faculty of Arts Studies – Audiovisual Archives,  
Adam Mickiewicz University, Poznań, Poland

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

The Audiovisual Archives of the Faculty of Arts Studies at the Adam Mickiewicz University in Poznań holds an interesting collection of 105 glass slides, which were used in teaching the history of photography. The creation of this collection and its story are linked to a complicated history of the Institute of Art History in Poznań. In more than its 100-year history, the Institute has several times been involved in political turmoil and was (together with its library and teaching materials e.g. photographs, prints, and slides) once in the hands of German art historians, then in the hands of Polish ones. The slide collection, which is the starting point for our reflections on teaching the history of photography, was most likely created during the Second World War when the Institute was part of the Nazi Reich University in Poznań but was also used in lectures by Polish teachers in the 1950s. In our paper we wish to focus on three key issues: the history of teaching the history of photography; the place of photography and the history of photography in the Nazi art history research; the use of teaching materials from the Nazi period in the teaching of art history in post-World War II Poland. Our starting point is a specific set of teaching materials (glass slides), but we want to analyse it in a broader context: the place that the history of photography occupied in art history and the relations and tensions between German and Polish art history.

Keywords: *photography, glass slides, history, teaching, art history, Germany, Poland*

Kamila Kłudkiewicz is an assistant professor at the Faculty of Arts Studies, Adam Mickiewicz University, Poznań. She received her PhD degree in Law and Art History from the Adam Mickiewicz University in Poznań. She wrote two scholarly books (originally in Polish) – *Choice and Necessity. Collections of the Polish Aristocracy in Wielkopolska at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries* (Poznań 2016) and *Kaiser-Friedrich-Museum in Poznań (1904–1919). A Museum in the German and European Province* (Poznań 2021). In addition, she authored a scientific study of source materials *Libri veritatis Athanasius Raczyński / von Athanasius Raczyński. Supplement / Supplement* (Poznań 2019) and numerous articles in scholarly journals and collective monographs. She headed a research project at the Polish National Science Centre in 2011-2013, has been a contractor in many team research grants, and is currently a researcher on the project “Visual Archives of Cultural Heritage (1801-1927). Documentation and scientific study of national, imperial, ethnic, regional illustrative syntheses of the cultural heritage of the lands of the former Republic of Poland”. Since 2021, she has been the team coordinator in the project “Digital research infrastructure for humanities and arts sciences DARIAH-PL” (funded by the European funds under the

Intelligent Development Programme), which concerns the collection of photographs and reproductions of the Institute of Art History in Poznań. Since 2021, she has held the position of Head of the Audiovisual Archives of the Faculty of Art Studies at the Adam Mickiewicz University. Her research interests include history of collecting, museology, visual archives in a broad sense, and material culture in the 19<sup>th</sup> and early 20<sup>th</sup> centuries.

Julia Stachura, is an art historian and PhD candidate in Art Studies at the Doctoral School of Humanities, Adam Mickiewicz University in Poznań and an archivist at the Audiovisual Archives of the Faculty of Arts Sciences. Her academic interests focus on history and theory of photography. She published for *View. Theories and Practices of Visual Culture, Artium Quaestiones*, and *Kwartalnik Fotografia*.

## DOMINIK LENGYEL

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## CATHERINE TOULOUSE

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BTU Brandenburg University of Technology Cottbus-Senftenberg, Germany

### VISUALISING ARCHITECTURE AS VISUAL ARTS EDUCATION

Architecture is not art simply because it is usually functional. However, it stands between art and science, and thus education in art is always an issue when it comes to architecture being more than construction. The design methods that are beyond building technology, sociology, jurisprudence or economics are comparable to those of the visual arts. In the field of visualization, which is taught by the authors, the reference is even clearer, since visualization is about the design of visual artefacts that represent architectural content, but not necessarily buildings. The connection is even clearer as the disciplines cooperating in the research projects come from different humanities such as archaeology, historical building research and art history. The content of the curriculum is to visualize their scientific content through creative design in a vivid and critical way, to translate their architectural hypotheses adequately from word to image and to use the visual arts both in the digital model and in its representation. In doing so, methods of teaching architecture are combined in an innovative way. The first step entails the translation of the hypotheses into models, whereby the abstraction inherent in language inevitably leads to abstract models that are sometimes reminiscent of abstract art. In the discipline of architecture, these models correspond to early design models in which subsequent decisions are deliberately kept open. The second step, which complements and mutually refers to the first step, includes the projection of the abstract model as if it were built architecture. Consistently, the authors do not call this form of projection rendering but virtual photography, for the conventions of classical architectural photography ensure that visual perception can rely on the visual tradition, and thus an architectural vision emerges from the abstraction. The method of visual art education in this way will be explained above all by means of the long-standing research project Pergamon, which, together with the German Archaeological Institute, for the first time visualizes the entire city according to rigorous scientific criteria for communication within archaeology and to the public. The result has been exhibited several times at various locations, including the Pergamon Museum Berlin. Further projects likewise exhibited in museums complete the overview. The art here lies in the design of the abstract forms that stand for scientific content, especially for the uncertainty in the knowledge of archaeology.

Keywords: *visualization, uncertainty, knowledge, design, architecture, science*

Dominik Lengyel is a full university professor and has served as the head of the Architecture and Visualisation Unit at BTU Brandenburg University of Technology Cottbus-Senftenberg since 2006. He studied mathematics and physics for a year before he studied architecture at the University of Stuttgart in Germany where he also graduated in 1997 with distinction and won an architectural prize after two years abroad at École d'architecture Paris-Tolbiac and ETH Zurich in Switzerland. He worked as an architect in the

planning division in the architectural office of Professor Oswald M. Ungers in Cologne, Germany, where he founded an office for architectural visualization with Catherine Toulouse. He was first elected associate professor then full professor at the University of Applied Sciences in Cologne and was invited to become full professor in Mainz which he had to turn down due to the call from the BTU. He is a member of the European Academy of Sciences and Arts in Salzburg. His research projects are funded, among others, by the German Research Foundation (DFG), the Gerda Henkel Foundation and the German Federal Ministries of Education and Research (BMBF), of Economic Affairs and Energy (BMWi) and of the Interior, for Construction and Home Affairs (BMI).

Catherine Toulouse is an assistant professor at the Architecture and Visualisation Unit at BTU Brandenburg University of Technology Cottbus-Senftenberg since 2006. She studied architecture at the University of Stuttgart in Germany where she also graduated in 1997 with distinction and won an architectural prize after two years abroad at École d'architecture Paris-Tolbiac and ETH Zurich in Switzerland. She worked as an architect in the planning division in the architectural office of Professor Oswald M. Ungers in Cologne, Germany, where she founded an office for architectural visualization with Dominik Lengyel. Her research projects are funded, among others, by the German Research Foundation (DFG), the Gerda Henkel Foundation and the German Federal Ministries of Education and Research (BMBF) and of Economic Affairs and Energy (BMWi).

**PAULINA ŁUCZAK**

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## **FORMING ART HISTORY DURING DRAWING LESSONS. THE DEVELOPMENT OF INTEREST IN THE HISTORY OF ART IN THE GERMAN PROVINCES BETWEEN 1815-1918**

The aim of this paper is to investigate the narration of art history created during drawing lessons in selected grammar schools in the Grand Duchy of Poznań. The analysis will include the school's library collection, teaching materials (wall charts, model drawings), and pedagogical initiatives (e.g. related to drawing local monuments). Due to a wide range of archival sources, the project will focus on two schools – St. Mary Magdalene Grammar School (originated from a Polish Jesuit college, located in the region's capital) and the Royal Gniezno Grammar School (a Prussian school). The body of sources comprises archival school documents (inventories, letters from education authorities) and annual reports (curricula, book collections). The chronological time-frame of the research will span the period from 1815, which saw the establishment of the Grand Duchy of Poznań at the Congress of Vienna, to 1918, when Poland regained its independence. During that period, the region was under Prussian rule, initially as an autonomous duchy, and as a province of Prussia from 1848. The wide chronological scope makes it possible to present a variety of practices related to the shaping of art history in a non-dynamic field of education. The assumption of sovereignty over the region by the Prussian state had two consequences that are relevant to the subject: 1. a general education system with a defined curriculum was introduced, and 2. initiatives to establish an academic, university, or art centres were blocked. As a consequence, schools, especially gymnasiums, were centres for a dispersed intellectual community. In this context, schools were important centres for promoting and shaping the dominant narrative of art history. The topic will be examined from the perspective of the reception and co-creation of the idea of aesthetic education in the Prussian partition. This idea, according to its 19<sup>th</sup> century explanation, is understood as a philosophical and pedagogical project assuming the possibility of sensitizing an individual or a social group to the sensory and moral beauty through a targeted formation. The idea was also linked to the formation of a national identity by expanding imagination and visual memory in a targeted way. In a particular way, aesthetic education was realized through the teaching of drawing. Incorporating this idea brings out the political aspects of teaching art history in schools. The paper poses the question of the acceptance of this narrative as foreign (a process of Germanisation), its acculturation, or creative development.

Keywords: *aesthetic education, drawing lesson, art history, gymnasium, Prussian partition*

Paulina Łuczak holds a MA in Art History from the Adam Mickiewicz University in Poznań and a BA in Fine Arts from the University of Arts in Poznań. She graduated from the pedagogical college at the University of Arts in Poznań. Currently, she is a doctoral candidate at the Doctoral School in the Humanities at Adam Mickiewicz University, and supervised by Prof. Dr. hab. Piotr Korduba, she is preparing a dissertation on the history of aesthetic education in Poland during the Prussian partition in the 19<sup>th</sup> century. In

2021 she received Honourable Mention for her thesis titled *Drawing lessons in the St. Mary Magdalene Gymnasium in Poznań in the years 1815–1918. Theory and practice of aesthetic Education in the Prussian Partition* at the 17<sup>th</sup> edition of the competition “Prize of the City of Poznań for an Outstanding Master’s Thesis”.

**MIONA MUŠTRA**

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**MAPPING THE FORMAL THROUGH THE  
NON-FORMAL: HOW INDEPENDENT  
EDUCATION PROGRAMMES CROSS THE  
DISTANCE FROM ACADEMIC ART (HISTORY)  
EDUCATION TO THE CONTEMPORARY ART  
SCENE**

**H**ow to write about contemporary art? What types of discourses are there in recent artistic practice? How to analyse a post-media work of art and structure a text about it? How not to produce another alienating discourse but rather move beyond art jargon? Which actors in the field should one consider before engaging with it? What and when, after all, is contemporary art? At times, answers to such questions, except the last one, are not given to students in their formal, university studies. Some graduate art history programmes taught in Croatia have courses in contemporary art, but none offer (practical) courses in (contemporary) art criticism. Art academies do not teach art writing. Conversely, a significant infrastructure does exist in Croatia for the study and exhibiting of contemporary art production. Four academies teach dozens of BA and MA programmes that specialize in different types of visual arts media producing over a hundred trained artists graduate each year. There are three contemporary art museums dedicated to recent artistic productions; many modern art or art history museums put on temporary exhibitions, including annual, biennial or triennial events to examine the relation between art and contemporaneity. There is a series of galleries affiliated to cultural centres or other public institutions with distinctive exhibition and production policies. Albeit somewhat centralized around the capital, these do make for a comprehensive network of venues which cater to the local scene. Finally, there is the independent sector, which engages with all the aforementioned institutions, organizing local and international festivals and interdisciplinary art events. One major and a number of specialized art awards, a couple of private galleries with relevant exhibition policies, and several media that promote critical discourses about contemporary visual arts complete the picture. Despite the imbalance sketched in the above two paragraphs, a stretch of space exists between what the formal education provides students of (history of) visual arts with and what the contemporary art field lacks, in terms of critical discourse about itself. As a consequence, over the last decade a number of non-formal study programmes have emerged. These are fuelled by more than just the need to write about the arts (and address a general crisis of art criticism). They provide forums for critical discussion and “bringing down the gates” of the art world – be these in the form of convoluted artspeak, institutional barriers or simply disparity between one’s knowledge of theory and practice. They also deal with learning first-hand about the aforementioned infrastructure. In the paper I will present features of a programme I have taught over the last years and compare it to my experience as a university lecturer.

Keywords: *art writing, art criticism, non-formal education, art history education, contemporary art*

Miona Muštra is an art historian and critic, a university lecturer and translator. She teaches several courses at the Academy of Fine Arts in Zagreb, including Art and Culture in Croatia, which provides an overview of the local canon of visual arts. She also works in non-formal education contexts, giving lectures and heading workshops about contemporary art practice and the local visual arts scene, in collaboration with several independent culture organizations, notably Kulturpunkt’s School of Journalism. Her work there largely focuses on the theory and practice of art writing. She writes about contemporary art and contributes exhibition reviews for Kulturpunt.hr and Kontura Art Magazine. She is a member of the Croatian Society of Art Historians and AICA Croatia.

## KSENIJA ORELJ

Curator

Museum of Modern and Contemporary Art, Rijeka, Croatia

### THE CURATOR'S HANDBOOK – HOW TO WORK BETTER?

**H***ow to Work Better* is a known text-based work by artists Peter Fischli and David Weiss, who appropriated the text from a factory bulletin. This artwork has been a widely circulated working manual in the contemporary art scene, that points to the redefinition of the nature of work and the ways the artistic or curatorial work is done. According to curator Anthony Huberman, the question of how to work or how to behave is one that lies at the root of all of our decisions. To rehearse a common truism: it's not just what you do, it's how you do it – it's not just what artists or curators do, but how they behave when they do it. In my paper presentation I am trying to apply the above-mentioned issues into the pedagogical work with students at the Museum of Modern and Contemporary Art, and in the recently launched course in Museum and Gallery Practice (offered by the Department of Art History of the Rijeka, Faculty of Humanities and Social Sciences). I wonder what kind of methodology could be used to bring students out of the “business as usual”, i.e., traditional, expository teaching in a silent classroom, which is mainly focused on well-known works, a canonical repertoire and master models. In other words, I am interested in how we can come up with effective teaching, working hand in hand with a living artistic and curatorial practice, while encouraging a non-elitist approach to different cultural fields. Going beyond the traditional museology and historiography, how can we instigate more experiential knowledge for our future colleagues whose employment largely depends on received museum-gallery experience and curatorial skills; and additionally, which formats and exercises can help us to achieve it? The ‘loosening’ of the hierarchical model of teaching is being tested using a comparative approach to exhibiting – the approach that goes beyond the studies of masterpieces and linear construction of art history, aiming at hybridization of the established and “low” culture. The program consists of joint tours of exhibitions and conversations with their curators or managers of (non-)institutional spaces, socializing with people who organise public events, group consultations and commenting on the tasks of the course that results in curatorial project proposals. It is oriented towards the vocabulary of contemporary institutional practice and exhibition typology, with an insight into the local working conditions and infrastructural limitations. This means that idealized role models and values, the apparent flawlessness of the cultural/education system, as well as our ways of presenting ourselves in that world, are being flattened.

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

Ksenija Orelj earned a master's degree from the Cultures of the Curatorial graduate program at the Academy of Fine Arts Leipzig after finishing Art History and German Language and Literature at the Faculty of Humanities and Social Sciences in Zagreb. Orelj works as a senior curator at the Museum of Modern and Contemporary Art and as a lecturer at the Faculty of Humanities and Social Sciences in Rijeka, where she teaches about curatorial methodologies and exhibition practice. She is interested in merging traditional and experimental approaches, curatorial and pedagogical methods in exhibition making, often working in a team. She is a team member of the Biennale of Western Balkans and member of the Croatian section

of AICA, the International Association of Art Critics. Orelj is engaged in projects that focus on the issues of labour, hyperproduction, and a lack of leisure time and explore possibilities of sensual use of language, capricious appearance of body and humour as a way to contact with otherness. Some of these projects are “And We're Off”, a digital reconstruction of a cancelled exhibition (2020), “The Munchhausen Effect: On Time in Times of Having No Time”, Galerie 5020, Salzburg, 2017 (with Anamarija Batista); “Please Empty Your Pockets”, MMSU Rijeka and Emil Filla Gallery, Usti nad Labem, 2016; and “From Within the Giant's Belly”, MMSU Rijeka, 2015.

## LUCA PALERMO

Assistant Professor

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Cassino, Italy

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

The university is, or should be, the 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. Artist Mark Di Suvero argues that universities should offer their students the tools they need to expand their social and cultural horizons. According to the artist, artistic interventions designed and created specifically for these spaces can perform this task very well. Starting from this premise, academic contexts could, therefore, be the ideal context in which to place works of contemporary art. So, the University of Cassino decided to install works of art (by Kounellis, Lewitt, Mattiacci, and others) in its spaces to transform a generic space into a well-defined place in the belief that this methodology has the potential to profoundly affect the participation in cultural life, develop social capital, improve the learning environment, foster economic growth, and strengthen identity and sense of belonging. The need to develop this project has matured 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 – borrowed from the recent critical pedagogy of the artistic field – to transform a classroom, quoting Felix Guattari, in a work of art. Our university art collection is in non-museum spaces; it is not limited to being a mere aesthetic decoration of the academic context, but it is a tool that have a decisive impact on the training of those who use those spaces, on the development creativity and critical thinking and that can favor a strong awareness of our time. The choice to place contemporary work of art in a university context is structured starting from considering learning as a multicenter, complex, and holistic activity: art as experience quoting a famous essay by John Dewey. So, the collection, in view of a renewed approach to the learning-exhibition binomial, becomes a tool, not only useful for research, but also indispensable for communicating the values of the university itself: this is what Anglo-Saxon studies defined as object-based methodology. According to this approach, the work of art is not the point of arrival of a theoretical discourse (the visit to the museum as the final part of a university course, for example), but it is the starting point of a more complex discourse: observing the object of study to develop a deeper critical thought on it. The paper will examine the experience of the University of Cassino and the role of work of contemporary art as an instrument of “situated pedagogy”: i.e., the place where people choose to study is the same place in which the object of the study is located.

Keywords: *contemporary art, university, public art, learning, history of art*

Luca Palermo is an assistant professor in History of Contemporary Art and Languages of Contemporary Art at the Department of Humanities of the University of Cassino and Southern Latium. He carries out research in the field of the methodology of art history and history of criticism, focusing on the 20<sup>th</sup> century and visual culture. His research focuses mainly on the study of the artistic dynamics that develop outside the institutional contexts: from the experiments of the sixties and seventies to the most recent experiences of public art. The results of his research have been discussed in numerous national and international conferences and monographic publications including *Public Art nelle università. Storia, esperienze a con-*

*fronto, metodologie di valorizzazione* (2014), *Caserta 70. Movimenti artistici in Terra di Lavoro* (2018) and *Exploding Plastic Inevitable di Andy Warhol* (2021). He is also the author of essays and articles published by Italian magazines (among others *Il Capitale Culturale*, *Gentes. Rivista di scienze umane e sociali*, *Studi di scultura. Età moderna e contemporanea*, *DIID – Design Industriale-Industrial Design*) and foreign magazines (among others *Modern Italy* and *Art History Supplement*).

## JELENA PAVLIČIĆ ŠARIĆ

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The Faculty of Arts, University of Pristina in Kosovska Mitrovica

## IVA SUBOTIĆ KRASOJEVIĆ

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### FROM IMAGE TO TEXT AND VICE VERSA: ON THE EXTENDED TEACHING METHODS OF READING VISUAL HERITAGE

Although the current education system does not recognize the problem of visual literacy, nor does it pay adequate attention to it within the curriculum, it is our opinion, proven by our teaching practice, that seeing, imagining through images, visual thinking and visual design perceived as the interpretation of reality, are powerful educational tools. In this paper two teaching methods - educational workshops will be analysed and compared in the case study that we carried out in the period 2019- 2021. The first one, "Remembering the Source – from the Object to the Image" starts with three texts (fictional and documentary) from one epoch to serve to teachers as a starting point for creating contemporary narratives and images of the reality about which the said texts testify. A variety of interpretations of the participants, their evaluation of the context and narrative elements indicate polyphony that is to be found in scientific interpretations. The workshop simulates the research process and participants are faced with the problem of interpretation, but they are also offered a new form of interpretation of the text and the relationship of texts and images. The second workshop uses the reverse method – participants are faced with visual works in order to recognize the two prevailing patterns of their reception. The first being an aesthetic ideal which fascinates observers in each moment and the latter which transcends the idea of the ruling order as a model of representation. Each workshop participant defines recognized characteristics by giving a keyword to one and another model of reception and discusses them with other participants. Then, the selected keyword is briefly "explained" by the participant without saying a word. The established relation image – text, reducible to just one word, enhances that relationship and emphasizes the possibilities, opportunities and limitations through which this relationship exists in the education system. By opening the problematic issue of the aforementioned relations, participants recognize the possibility of applying new methods in their own learning/teaching practice, by means of using images as a powerful mechanism for learning and memorizing the various contexts of civilization development, art being only one of its segments.

Keywords: *picture, visual literacy, image – text, heritage*

Jelena Pavličić Šarić graduated in Art History and earned an MA degree in Museology and Heritage Studies from the Department of Art History, the Faculty of Philosophy, University of Belgrade. She gained her PhD degree from the same faculty in 2016. She works as an assistant professor at the Faculty of Arts, University of Pristina – Kosovska Mitrovica. Jelena participated in many national and international projects and conferences. In her theoretical and practical work, she is interested in theory and methodology of heritage studies, heritage axiology and heritage interpretation. Jelena is the founder of the Views Research Network association that deals with the contemporary visions of heritage, and she curated and carried out

four contemporary art exhibitions and art-research projects. She has been an associate of the Center for Museology and Heritology of the Faculty of Philosophy in Belgrade since 2011. She is a co-author of one seminar for teachers (*Image and Reflexions – Visual Literacy and Artistic Heritage*), and since she works in education, she organized numerous educational workshops for her students related to art and heritage.

Iva Subotić Krasojević graduated from the Department of History of Art, Faculty of Philosophy, University of Belgrade in 2003, with the thesis titled *Fourth Dimension in Modern Art* and gained a PhD degree with the thesis *The Interpretation of Old Images with New Media in the History of Art and Visual Culture Classes* in 2018. Her research interests are mostly related to interpretation of art, visual culture and heritage in education. She has worked as an art history teacher at the Secondary School for Art Crafts "Tehnoart Beograd" since 2002. She was a member of research teams for Visual Art in the projects concerning curriculum and standards of students' outcomes in primary and secondary education (2005-09, 2019-22). She is a coauthor of two seminars for teachers (*Image and Reflexions – Visual Literacy and Artistic Heritage; Why Beauty is Important – Developing Esthetical Competence*), and worked as an author and participator in many educational workshops for students, children and young, related to art and heritage. She worked as teaching associate of Teaching Methods of Art History at the Faculty of Philosophy, and as a teacher-mentor of MA candidates in the Centre for Teachers' Education, at the same Faculty (2014–2018). Since 2018, Iva has been a member of the [EduLab] Laboratory of Educational Strategies of the Institute of Philosophy and Social Theory, University of Belgrade, and since 2022, a research fellow at the same institute.

**DUNJA PIVAC**

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Arts Academy, University of Split, Croatia

**VANA MARDEŠIĆ**

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Split, Croatia

## **ATTITUDES OF STUDENTS ABOUT APPLICATION OF 3D TECHNOLOGY IN VISUAL ART EDUCATION IN CROATIA**

Theoretical starting points for this work are based on knowledge about the importance of encouraging visual-spatial abilities of young people, i.e., students, and a continued need to modernize the teaching process. So far, many studies confirm the importance of encouraging and developing spatial intelligence during education. Modern educational strategies include information and communication technology and new media in the teaching process to encourage students in active and independent learning. The current Curriculum of Visual Culture and Fine Arts in the Republic of Croatia determines the usage of new media in achieving certain educational outcomes, which opens the possibility for the use of 3D technology in the subjects Visual Culture and Fine Arts. Based on these findings, we have designed a pilot research whose aim is to examine opinions and attitudes of students about the application of 3D technology in the process of teaching Visual Culture, Fine Arts and various art-historical courses at the higher level, both for the educational purposes and the encouragement of visual and spatial abilities. The pilot research was conducted during February and March of 2022 in Split using a random sample of 145 examinees. The measuring instrument consisted of two questionnaires. While the first questionnaire explored general data about examinees, the second one examined opinions and attitudes about the use of 3D models in the teaching process through six questions that contained the Likert scale. The results were processed by the IBM SPSS Statistics 23 software. Although the number of randomly selected examinees from schools and higher education institutions was small, the results indicated that 79.3 % of them expressed interest in using 3D technology in art classes, and almost 80.8 % said that monitoring and understanding teaching content was eased by using 3D computer representations. Furthermore, 66.2 % of examinees believed that they had a better understanding of space represented by 3D models in comparison to 2D image representation and 64 % of examinees would like to learn to design 3D computer models and have additional education in this field. The results indicate that students have a high interest in using 3D computer models for teaching different subjects in the field of visual art. The implementation of 3D technology in the teaching of Visual Culture, Fine Arts and many art-historical courses at higher education institutions would modernize the teaching process, enrich the teaching content, make it more interesting to students, and positively impact promotion of their visual-spatial abilities.

Keywords: *visual art education, 3D technology, 3D models, visual-spatial abilities, modern educational strategies*

Vana Mardešić holds a MA in Visual Culture and Fine Arts from the Arts Academy, University of Split. In 2021/2022, during the last year at the Academy, she became more familiar with the education of Visual

Culture and Fine Arts in elementary and secondary schools. The practical experience in art education prompted her to think about the implementation of 3D models and animations in the teaching of Art and Art History. After earning a master's degree, she continues her work in the field of 3D art and explores new approaches to modernize art education.

Dunja Pivac is an associate professor in the field of teaching visual arts and research in visual art education at the Arts Academy, University of Split in Croatia. In December 1994, she graduated from the Faculty of Science, University of Split. In April 2002 she completed the post-graduate studies at the Department of Art History at the Faculty of Humanities and Social Sciences, University of Zagreb. She finished her dissertation at the Department of Motoric Disturbances, Chronic Diseases and Art Therapies at the Faculty of Education and Rehabilitation Sciences, University of Zagreb, in December 2009. Her research interests mainly include teaching and learning about visual arts, action research, art-based projects with students, implementation of art therapy approaches in different educational contexts and professional development of art teachers. So far, she has published 35 scientific and professional papers and one monograph.



## DAJANA ROSATTI

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## BARBARA ŠPANJOL-PANDELO

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### MULTIMEDIA AND THE TEACHING OF FINE ARTS

According to the National Curriculum of Fine Arts, the outcomes, whose level of acquisition is evaluated through three domains, assume that the student is the center of the teaching process. Students are expected to reflect, research and express critical attitudes, solve problems, show analytical and critical thinking etc. In achieving the above-mentioned outcomes, Information and Communication Technologies (ICT) help the dynamics of the teaching process, since they are a familiar manner of expression for new generations. Also, they provide teachers with a faster and more interesting way of evaluating the level of outcomes of individual tasks. Therefore, the paper is divided into two parts. The first part of the paper will present the research carried out among students attending teacher training courses at the Faculty of Humanities and Social Sciences at the University of Rijeka, with special reference to the course in Art History. The research explored to what extent students are familiar with the term Information and Communication Technologies. Also, the research tried to determine whether during their studies they were trained to use digital tools and multimedia content in classes with the purpose of acquiring teaching competencies. The application of digital technology in teaching Fine Arts will be discussed in the second part of the paper presentation, following the example of a high school in Rijeka. During teaching, students participate in the evaluation process (evaluation for and as learning), which can be carried out through various digital tools after covering individual topics and teaching units. In addition to the tools that can be used as various forms of exit cards, those that help teachers during the teaching process will also be presented. Special attention will be focused on the use of various available software for the creation of interactive content for various purposes as well as websites and applications that facilitate easier teaching and learning about fine arts. The paper presents examples and the work process using tools for creating quizzes, exhibitions, self-evaluation, active participation in tasks, but also applications suitable for field classes, VR research and space analysis. Finally, it discusses various contents that teachers can use as additional materials, as well as games as a medium for expressing and presenting student research.

*Keywords: ICT, multimedia, teaching competencies, evaluation, digital tools, interactive content*

Dajana Rosatti graduated from the Faculty of Humanities and Social Sciences, University of Rijeka (double major in History of Art and Philosophy) in 2011. She started working in Rijeka`s First Croatian High School in the same year. Since then she has participated in numerous projects such as the “eSchool” project from 2015 to 2018, which aimed to enhance the level of digital literacy among school staff and the use of ICT, the “School for Life” curricular reform experimental programme, and in Erasmus project “Life After Sports” (2019–2021), an innovative programme to support dual careers that facilitates an optimal combination of high-quality training and education of young athletes using face-to-face workshops. As part of the Erasmus project she co-authored the manual *3-Stage Dual Career Programme for*

*Young Athletes*. She has been a member of the National Museum of Modern Art’s project “10 schools 10 artists” since 2014, which encourages gifted students to explore national modern artists. Since she started working as a teacher of Art History she has been making learning materials and art shows for high school students in collaboration with the Rijeka City Museum, DeltaLab (University of Rijeka), Children’s House in Rijeka, Youth Council Benčić and others. Since 2016 she has been mentoring students on teaching methods and approaches with special focus on using ICT in Art History classes at the Department of Art History, University of Rijeka. Dajana was elected teacher-mentor in September 2022.

Barbara Španjol-Pandelo is an assistant professor at the Department of Art History of the Faculty of Humanities and Social Sciences, University of Rijeka. Since receiving her PhD degree in Art History from the University of Zadar in 2014 her research has been focused on wooden medieval and renaissance sculpture in North Adriatic. She is also interested in researching art history teaching methods and in implementing digital resources in practical training of future art history teachers. She has been part of the organizing committee of several international conferences and has participated in many Croatian and international conferences. Since 2020 she has been a collaborator on the EU ESF project “History, History of Art, Italian Studies, German Studies – development, improvement and implementation of professional practice” (PerPeTuUm aGile).

## IVAN ROTH

Curator

Museum of Fine Arts, Osijek, Croatia

### A CONTRIBUTION TO THE RESEARCH OF THE AFFIRMATIVE YEARS OF THE OSIJEK DRAWING SCHOOL

The Osijek drawing school was a product of the Theresian and Josephine reform efforts in the late 18<sup>th</sup> century, which went beyond the institutional framework on which it was founded, and, in the context of the so-called Osijek painting circle, formed into a unique phenomenon of the 19<sup>th</sup> century national art history. While the Osijek drawing school is often associated with painters such as the father and son Hötzenndorf, Adolf Waldinger and Izidor Kršnjavi, its difficult affirmative years were marked by the activity of Antun Müntzberger, a lesser-known painter of unknown origin. His activity in Osijek is partly known owing to the legendary Osijek archivist Kamilo Firingner who based his research, published sixty years ago, on Cuvaj's comprehensive review of education and collections in the local heritage institutions. This paper is the result of initial research of museum and archival material outside the local framework as a contribution to the knowledge of the artistic and pedagogical activity of the Osijek drawing school for the first 24 years during the teaching period of Antun Müntzberger. Particularly significant is the visual material – more closely analyzed and significantly expanded with the collection of drawings by Antun Müntzberger and his successors held at the Hungarian Museum of Architecture, hitherto unknown in Croatian historiography – which reveals that the Osijek drawing school from its beginnings aspired to participate in the shaping of local aesthetic taste by establishing stylistic novelties through formal education of young craftsmen.

Keywords: *Osijek drawing school, Antun Müntzberger, drawing, craft*

Ivan Roth graduated in Art History from the Faculty of Humanities and Social Sciences in Zagreb in 2014 and enrolled in the doctoral program "History of Art, Cultural Heritage and Visual Culture" at the same faculty in 2022. He is employed as a curator at the Museum of Fine Arts in Osijek, where he curates 18<sup>th</sup> and 19<sup>th</sup> century collections. Since 2022, he has been employed as a lecturer at the Department of Visual and Media Arts of the Academy of Arts and Culture in Osijek. He is actively engaged in the research, valorisation and publication of local art history, with a focus on the period of between the 17<sup>th</sup> and the 19<sup>th</sup> century.

## CARL SCHMITZ

Independent Researcher

Los Angeles, United States of America

### THE LOUVRE IN NINE MINUTES AND FORTY- THREE SECONDS: TEACHING ART HISTORY WITH FILM

In an unexpected moment during Jean-Luc Godard's *Bande à Part* (1964), the main characters sprint through the Louvre. As the Parisians set what we are told is a new world record, textbook examples of Neoclassical painting and Greek sculpture flash by as we also catch glimpses of Jacques-Louis David's *Oath of the Horatii* and *Winged Victory of Samothrace*. Refreshing within the context of the film, the scene is a relatable, almost comical illustration of how most museum visitors dedicate their time to individual works of art. This scene is also a teaching moment, as it further illustrates the relative value of viewing works of art in person; especially when placed in contrast with *Ferris Bueller's Day Off* (1986) and its idyllic depiction of museum visitors who lavish time on works at the Art Institute of Chicago, including Seurat's iconic *A Sunday Afternoon on the Island of La Grande Jatte* and an installation of paintings by Picasso. In this paper, I will explore the use of film for teaching art history in three contexts: delivering the Western art history survey course for a community college, delivering a short course on the Chicago Picasso sculpture for an online adult education program, and developing a course proposal on art history for filmmakers. Examples such as the above use of film for thinking about our phenomenological experience with art will mix together, along with reflections on the use of learning styles and how the context of teaching art history for art historians can serve the discipline as a means of decentering the canon.

Keywords: *film, learning styles, sculpture, community college, adult education*

Carl Schmitz is an art historian and educator based in Los Angeles. With an undergraduate degree in Visual Culture and a graduate degree in Aesthetics and Politics from the California Institute of the Arts, he currently serves as President of the Catalogue Raisonné Scholars Association. His vision for art history education integrates object-based research and connoisseurship with an emphasis on approachability.

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

The reverse chronology was explained in the paper as a method that can deconstruct art history narratives and enable independent individual constructions of knowledge. Learning art history has always been closely related to historical metanarratives and procedures, best illustrated by the very name of the discipline, which contains the word history. The historical continuity of periods and styles was considered a solid structure that determines plans and programs and organizes knowledge within time sequences explained by a specific social context. After the 1960s, in artistic practice and theory, interpretation within large metanarratives was abandoned, and preference was given to so-called small narratives. This was most influenced by J. F. Lyothard's theory of narrative and scientific knowledge and distrust of major metanarratives. A kind of skepticism about reality and the past was also reflected in the questioning of the objectivity of historiography. The reconstruction of history, including its artistic part, always involves selecting and filling gaps that allow the historian's subjective interpretation to be shown, which depends on moral values, worldview, ideology, and culture. Both education systems and subject curricula are only a reflection of scientific metanarratives and are formed according to the same rules. The recent reform of the Visual Arts curriculum has brought changes that have broken with the methodical modernist paradigm of learning towards the visual language and put a student's competencies of critical reflection on artistic phenomena and processes in the center. This raised questions about developing new methods to bring learning art history closer to a problem-oriented and constructivist way of learning with a student at the center. One possible methodical alternative is reverse chronology, a procedure contrary to linear, chronological learning, which does not follow the predetermined and established historical structure of periods, styles, and famous masterpieces but allows the creation of small narratives. It is suitable for problem teaching because a contemporary visual phenomenon is posed as a research problem, and its origin deep into history is traced. It also has similarities with the constructivist approach to learning, in which the student independently creates constructions of knowledge. The paper will provide a qualitative analysis of art students' mental maps during reverse chronological research of topics as an assignment for art history methodology.

Keywords: *art history, constructivist learning, problem teaching, reverse chronology, metanarrative, small narrative*

Lana Skender is an art historian and museologist. She graduated from the Faculty of Humanities and Social Sciences in Zagreb in 2003. She teaches art history teaching methods at the Academy of Arts and Culture in Osijek and has a PhD degree in interdisciplinary humanities. Her interests focus on developing contemporary teaching strategies, positioning visual culture in the educational system, and developing a critical component of visual literacy.

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### ART MUSEUMS AS A PLACE FOR HIGHER EDUCATION TEACHING AND LEARNING

Works of art kept and preserved in museums are a valuable resource for learning at all levels of education – from preschool to higher education. Art provides an opportunity for students to develop a sense of aesthetics and creative abilities, but students can also develop skills and abilities that are not strictly related to artistic creation. Simultaneously, students can better understand themselves and their emotions through art. Therefore, art helps academic achievement to be combined with positive emotional development and the creation of positive self-image. On the other hand, the educational role of museums has been gaining more and more importance, primarily because it is believed that the museum might play a crucial role in the life of society. In the context of education, museums provide an experience that is significantly different from the learning experience in formal education. In museums, through encounters with “real” objects, students can apply and enrich their knowledge and skills acquired in the formal education system, increase intrinsic motivation and learn in a relaxed atmosphere that significantly differs from the classroom environment. Bearing this in mind, the goal of our theoretical review is to show how art museums serve as a place for higher education teaching and learning, what forms of cooperation between the two institutions exist, what forms of teaching are applied, and what kind of problems we may find in the cooperation of the two institutions. In essence, the forms of higher education teaching that occur in art museums can be divided into two groups: practical teaching and instruction for students of art academies, art history and preservice art teachers and more general forms of teaching designed to develop student's competencies for critical thinking and organizational and social skills as well. On the other hand, problems that may arise are the misunderstanding of university teachers and museum staff for the needs of mutual cooperation, lack of financial resources and lack of an appropriate strategy for mutual cooperation. We suggest that in the future more attention should be paid to the development of cooperation programs between universities and art museums, because cooperation can significantly enrich the university curriculum and encourage students to develop cognitive, social and organizational competencies.

Keywords: *art museum, universities, artworks, higher education, ambient teaching*

Stefan Vilotić is a researcher and third-year PhD student of interdisciplinary studies in the fields of social sciences and humanities. He has carried out research in museum studies, communication studies and sociology of culture. He has participated in three academic and professional conferences (Novi Sad, Zagreb, Banja Luka) and has authored two published academic articles. He has also worked and volunteered as a museum educator at the National Museum of Serbia in Belgrade, Historical Museum of Serbia in Belgrade and the Gallery of Matica Srpska in Novi Sad.

NOTES

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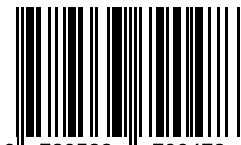
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