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University of Zagreb
Academy of Fine Arts



Sveučilište u Zagrebu
Akademija likovnih umjetnosti

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Perspektive umetničkog obrazovanja – refleksije i ishodi Perspective of art education – reflections and outcomes

Urednice/ Editors

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KNJIGA REZIMEA / BOOK OF ABSTRACTS

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Perspective of art education – reflections and outcomes

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Učiti slikom

Na društvenim mrežama često se pojavljuju kratki video-prilozi o inovativnoj nastavi koja putem igre, pesme i muzike uspešno prevazilazi teškoće u učenju raznih drugih školskih predmeta. Ovo neosetno obrazovanje koje klizi drugačijim putem od uobičajenog, danas je potrebnije nego ikada, i to iz nekoliko razloga.

Prvi razlog se tiče šireg okruženja – svet obeležen tehnologijom uz društvene mreže evoluirao vrtoglavom brzinom, menjajući ljudsku percepciju, utičući na sposobnost održavanja pažnje slušanja i učenja, na navike, ponašanje, na kraju i na sam moral i dece i odraslih. Informacije koje tokom dana „protutnje“ kroz naš um danas su daleko brojnije nego pre deset-dvadeset godina, ali nažalost one ne proizvode znanje već – obaveštenost, i to prilično površno. Informacija je u svojoj biti efemerna kategorija, jer svaka sledeća potire i gura u zaborav onu prethodnu.

Drugi razlog proizilazi iz prvog i tiče se školstva – količina i isparcelisanost tema koje se nude kroz predmete u školi je često preobimna za stvarne potrebe mladih. Pitanje na koje treba odgovoriti jeste: nije li bolje imati manje, ali bolje strukturisano i upotrebljivije znanje od obimnog i nepovezanog?

Treći i možda najvažniji razlog jeste permanentno pomeranje praga sazrevanja, rečju infantilizacija koja se proteže *ad vitam eternam*. Razlozi su brojni, a među onim indirektnim su igranje i igrice... Taj neposredni prag zadovoljenja ili nagrade koje se nalaze negde u korenu zavisnosti za igranje jeste ono što *homo sapiens* pretvara u *homo ludens*, večitog adolescenta.

Međutim, video-igre i onlajn kvizovi ne moraju imati samo negativne konotacije sa štetnim posledicama, naprotiv, oni su već deo obrazovanja i u velikoj meri se koriste kao komplementarni deo nastave, sa priličnim uspehom, s obzirom na to da je IT generaciji to prirodno. Pitanje je samo da li je ovakva vrsta prenošenja i verifikacije znanja svrsishodna i nije li ona opet oblik podilaženja štetnim navikama (poput linije manjeg otpora). Budućnost edukacije, po tvrdnjama mnogih i IT stručnjaka i razvojnih psihologa, izgleda jeste u ovakvoj vrsti prenošenja znanja. Bez svake sumnje tehnologija treba da se uključi u obrazovni proces, ali više kao alat kojim se ostvaruje interdisciplinarnost učenja, nego kao „slatka pilula koja pomaže da se gorka proguta“.

Ipak, jedna scena iz Vojno-pomorskog muzeja u Londonu može biti posebno inspirativna kada je u pitanju nastavnički poziv: školarci od oko 9-10 godina su u po-

Learning through images

Innovative teaching videos on social networks show how to successfully overcome difficulties in school learning through games, painting, songs and music. This “soft” education, which moves smoothly in a different direction than usual, is needed today more than ever, and for several reasons.

The first reason concerns the wider environment - our world is evolving at a dizzying speed, marked by technology, influenced by social networks, changing human perception, affecting our ability to maintain focus. Learning and listening, habits, behaviour, and finally the morals of both children and adults are affected as well. The information that “flows” through our minds daily is far more overwhelming than ten or twenty years ago; unfortunately, such information does not generate knowledge, it remains merely information, and quite superficial at that. Because, information in its very essence is an ephemeral category, as new items push the previous ones into oblivion.

The second reason stems from the first and concerns schooling – the topics offered through school subjects are often too extensive and fragmented for the real needs of young people. The question to be answered is: isn't it better to offer less extensive, but well-structured and more applicable knowledge than to offer knowledge which is too extensive and fragmented?

The third reason and perhaps the most important one is the shifting of the maturation threshold, i.e., infantilization that extends *ad vitam aeternam*. The reasons are numerous, playing and gaming, among others, being indirectly responsible for this situation. The immediate threshold of satisfaction and reward (*which seems to be the root of game addiction) is what turns *homo sapiens* into *homo ludens*, the eternal adolescent.

However, video games and online quizzes do not have only negative connotations with harmful consequences; on the contrary, they are already a part of education and are widely used as a complementary part of teaching, with considerable success. The question is whether this type of knowledge transfer and verification is again a form of indulging in harmful habits (like the path of least resistance). The future of education, according to many IT experts and developmental psychologists, seems to be in this type of knowledge transfer. Technology should be included in the educational process without any doubt, but more as a tool for achieving interdisciplinarity of learning process than as a “sweet pill that helps to swallow bitter one.” Nevertheless, one scene from the Naval Museum in London can be especially inspiring when it comes to the teaching profession: schoolchild-

seti muzeju gde imaju čas. Sede u krugu uz nastavnika ispred jedne slike. Na njoj plavi i crveni mundiri ratuju. Plavi su Francuzi, crveni su Englezi. Po svemu sudeći, u pitanju je čas iz istorije, jer se vodi neka ljuta bitka (možda baš Vaterlo?) Crvena grupa je naslikana sa jedne strane, plava sa druge, a u sredini su oni izmešani u opštem okršaju.

Međutim, s obzirom na to da se raspravljalo o rasporedu figura, jer su ih deca i crtala, moglo se zaključiti da je to ipak čas likovnog. Kada se predavanje završilo, rezime se nije odnosio ni na istoriju niti na likovnu umetnost. Radilo se o lekciji iz matematike, jer su đaci zapravo učili o skupovima!

U tom jedinstvenom potezu inventivnog predavača leži sva mudrost kreativne edukacije – posetom muzeju on je holistički pristupio temi – kroz istoriju i likovnu umetnost obrađivao je matematički problem. Efekat prenošenja znanja je utoliko veći, jer se sve sprovodilo kroz razgovor, interaktivno i prilično zabavno. Kao kolateralna dobit ovakvog đачkog izleta je i kratak pregled nacionalnog kulturnog i istorijskog nasleđa.

Svako bi poželeo da vidi ovakve slučajeve češće i kod nas, jer je činjenica da su neki od predmeta ne samo nepravedno zapostavljeni, već da njihov potencijal nije dovoljno ni prepoznat, niti iskorišćen. Tu su pre svega umetnički predmeti kojima je dodeljen status „pasterčeta“ u okrilju predmetnog fundusa (pogotovu u gimnaziji sa svega jednim časom nedeljno).

Razlog zbog kojeg bi bilo interesantno prebaciti težište na likovnu i uopšte vizuelnu kulturu je jednostavan. Čovek prima oko 80 posto informacija iz spoljašnjeg sveta vizuelnim putem a najvažnije sredstvo komunikacije – slika, bilo u vidu fotografije, ilustracije, dijagrama ili neke druge predstave je nezamenljiv komunikacioni materijal. Vizuelni medij brže i efikasnije od verbalnog omogućava da se shvati određeni pojam, a današnja era slike je otkrićem fotografije zamenila epohu reči koja je trajala od Gutenberga do Dagera. Savremeni udžbenici bez ilustracija i fotografija su prosto – nezamislivi. A ako već postoje u udžbenicima, slike bi trebalo da budu deo aktivnog usvajanja znanja i na samim časovima. Ono što je problem sa odnosom čoveka 21. veka prema slici jeste druge prirode. Slika i njena komunikativna snaga su devalvirane usled permanentne okruženosti njome. I sami ih proizvodimo na stotine dnevno (deleći ih na društvenim mrežama ili ih praveći pametnim telefonima). Deo smo začaranog kola ovisnika o slici (fotografiji), svojevrsne imago-bulimije. U tom smislu nas pametni telefoni pomalo prave glupima, jer se oslanjamo na „tehnološku pamet“, a ne svoju. Da bi se funkcija slike povratila, potrebno je da se one stvaraju – rukom. Baš tako, polako, manje ili više vešto, ali sa fokusom na manuelni i opservativni proces. Mehanička i instant proizvodnja ne samo da vodi nepotrebnom gomilanju, već proizvodi receptivnu blaziranost na njenu istinsku vrednost. A blaziranost je zapravo odsustvo znatiželje, jednog od najsnažnijih

dren, aged around 9-10, have a class in the museum. They sit in a circle next to the teacher in front of a picture. On it, blue and red uniforms are fighting. The blue figures are the French, the red ones are the English. Apparently, this is a history lesson, because some angry battle is being fought (maybe Waterloo of all battles?). The red group is painted on one side, the blue on the other, and in the middle, they are mixed in a general skirmish.

However, considering that the arrangement of the figures was discussed, because the children also drew them, it could be concluded that it was an art class. When the lecture ended, the summary did not refer to either history or to fine arts. It was a math lesson! Because the students were actually learning about sets!

In this unique attempt of the inventive lecturer lies all the wisdom of creative education - by visiting the museum he approached the topic holistically - through history and fine arts he dealt with a mathematical problem. The effect of knowledge transfer is huge, because everything was conducted through conversation and creative fun. A collateral benefit of such a visit is the brief overview of the national cultural and historical heritage.

Everyone would like to witness the same situations more often in our country as well, because the fact is that some school subjects have not only been unfairly neglected, but their potential has not been sufficiently recognized or used. First of all, art and music are often granted the status of “stepchildren” under the auspices of the subject fund (especially in high school, with only one class per week).

The reason why it would be interesting to focus on art and visual culture is simple. Man receives about 80 percent of information from the outside world visually. The most important means of communication is the picture, whether in the form of a photograph, illustration, diagram or some other form of representation – today, it is an indispensable communication material. The visual medium makes it possible to understand a concept faster and more efficiently, as compared to verbal communication. Today's era of image, which started with the invention of photography, replaced the epoch of words, which lasted from Gutenberg to Daguerre. Modern textbooks are simply unimaginable without illustrations and photographs. And if they already exist in textbooks, pictures should be part of the active acquisition of knowledge during classes. The attitude of the 21st century man towards picture is a problem of a different kind. The image and its communicative power are devalued due to its omnipresence in our immediate surroundings. We produce hundreds of images per day ourselves (sharing them on social networks or making them with smartphones). We are part of the vicious circle of image addicts (photography), which is a kind of imago-bulimia. In that sense, smartphones make us a bit stupid, because we rely more on “technological intelligence”, rather than our own. In order to restore the function of the image, it is necessary to create it by hand. Just like that - slowly, more or less skilfully, but

pokretača učenja. Valter Benjamin je stoga sjajno anticipirao suštinu sudbine slike u eseju „Umetničko delo u veku svoje masovne produkcije“.

Celokupno učenje u školi (može to biti predmet prirodnih nauka ili društvenih, sasvim je svejedno) zasniva se na uočavanju, razlučivanju i memorisanju strukture i kvaliteta odnosa, odnosa delova prema celini i međusobnih delova u jednom tematskom okviru. Odnosi su, sticajem okolnosti, ono na šta se najviše obraća pažnja kroz crtanje i vizuelnu edukaciju. Vežbom gledanja, upoređivanja, istraživanjem i crtanjem, uočavanjem ključnog od nebitnog, stvara se znanje koje ne prolazi isti sinaptički put kao faktografsko učenje. Već je praksom dokazano da crtanje dodatno poboljšava pamćenje i razumevanje pojma koji se istražuje (biologija u osnovnoj školi to relativno često eksploatiše), jer informacija prolazi i biva zabeležena kroz još jedan kanal (motorički). Koliko pamti glava, podjednako će „pamtiti“ i ruka. Nadalje, za učenje su važni fakti, ali savlada vanje činjenica ne doprinosi inteligenciji. Za inteligenciju je zadužen razvoj ličnih sposobnosti – intuicije, imaginacije i invencije. I to se na časovima može vežbati, jer svaki kreativni poduhvat zahteva „princip 3I“ – intuiciju kao sposobnost da se nešto vančulno spozna, imaginaciju kao mogućnost stvaranja slika u našem umu i invenciju kao put kojim bi se ono što je zamišljeno realizovalo. Nema opravdanja da se na umetničkim predmetima „pušta mašti na volju“, a da se na drugim sprovodi suvoparna faktografija. Jer, postaviti detetu pitanje kao izazov: „Zamisli, šta bi bilo ako...?“ moglo bi pokrenuti lavinu imaginativnih procesa od kojih neki mogu dovesti do neslućenih pomaka, pod uslovom da mašta nije „uspavana“.

Stručnjaci u oblasti obrazovanja predviđaju da će mnoga zanimanja u budućnosti biti automatizovana (ona koja računar ili robot mogu da obavljaju brže i tačnije od čoveka). Nasuprot tome, profili potrebni za budućnost biće upravo oni koji razvijaju kreativnost i imaginaciju.

Kada bi se više crtalo na „neumetničkim časovima“, a kada bi se na časovima likovne kulture obrađivale teme koje su blisko vezane za prirodne i društvene nauke, verujem da bismo bili bliže holističkom pristupu koji sam pomenuo na početku. Možda bismo stvorili više kreativne dece. U prilog ovoj tezi stoji i Da Vinčijev savet učenicima: „Istražuj nauku umetnosti, istraži umetnost nauke, razvijaj čula, naročito vizuelnu percepciju, kako bi shvatio da je sve povezano“.

with the focus on the manual and observational process. Mechanical and instant production not only leads to unnecessary accumulation, but produces a receptive indifference to its true value. And indifference is actually the absence of curiosity, one of the most powerful drivers of learning. In this context, Walter Benjamin brilliantly anticipated the essence of the fate of the painting in the essay “The Work of Art in the Age of Its Technological Reproducibility”.

School learning (regardless whether it is related to natural or social sciences) is based upon observing, distinguishing and memorizing the structure and quality of relationships, i.e., the relationship between the segments and the whole, as well as between the segments themselves, within one thematic framework. It so happens that relationships are the focus of drawing and visual education. The practice of observation, comparison, exploration and drawing, and distinguishing the essential from the irrelevant, generates knowledge which doesn't follow the same synaptic path as fact learning. In practice, it has already been proven that drawing additionally improves memory and comprehension (it is used relatively often in primary school biology), because information passes through and is recorded by another synaptic channel (motor). The hand will “remember” as much as the head remembers. Moreover, facts are important for learning, but mastering facts does not contribute to intelligence. The development of personal abilities - intuition, imagination and invention - are responsible for intelligence. And this can be practiced in class, because every creative endeavour requires the “3I principle” – intuition, as the ability to learn something beyond the senses, imagination, as the ability to create images in your mind, and invention as a way of achieving what is imagined. There is no justification for “letting the imagination run wild” in art subjects, and offering dry facts in others. Because putting children to the challenge - “Imagine what would happen if ...” can start an avalanche of imaginative processes, some of which can lead to unimaginable shifts, under the condition that imagination is not “dormant”.

Education experts predict that many occupations will be automated in the future (those that a computer or a robot can perform faster and more accurately than a human). In contrast, the profiles needed in the future will be precisely those that develop creativity and imagination.

In my opinion, school curricula should encourage more artistic and drawing practice during non-art classes, and impose topics related to natural and social sciences during art classes; I believe that in such a way we would be closer to the holistic approach mentioned at the beginning. Maybe we would have more creative children as a result. This thesis is supported by Da Vinci's advice to students: “Explore the science of art, explore the art of science, develop the senses, especially visual perception, in order to understand that everything is connected.”

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Izazovi i mogućnosti visokog umjetničkog obrazovanja

U fokusu izlaganja biti će predstavljene mogućnosti visokog umjetničkog obrazovanja s pozicija:

- iskustvenog rada na Akademiji likovnih umjetnosti u Zagrebu kroz nastavu i iskustvo provođenja projekata za i sa studentima, situacija umjetničkog područja i njegovo značenje unutar Sveučilišta u Zagrebu, pitanja umjetničkog područja u sklopu vijeća umjetničkog područja u Ministarstvu znanosti i obrazovanja RH te situacija unutar društvenog konteksta,
- iskustvenog rada u sustavu podržavanja kulture i umjetnosti kroz institucije i umjetnička udruženja,
- iskustvenog rada kao likovnog umjetnika.

Cilj je dati razloge zašto je umjetničko obrazovanje potrebno:

- zbog važnosti i posebnosti stvaranja strukture umjetničkog obrazovanja od najranije dobi, sustava obrazovanja i stvaranja zakonskog okvira za očuvanje i razvoj umjetničke djelatnosti kompetencija,
- kao jedan od važnijih pokretača kreativnog procesa u različitim područjima,
- zbog važnosti javne vidljivosti i prepoznatljivosti umjetničkih kompetencija za stvaranje kvalitetnog društvenog okruženja,
- pokazati primjere dobre prakse i umjetničke karijere kako sa pozicije umjetničkog stvaralaštva tako i sa pozicije kreativnih industrija na tržištu rada.

Ključne reči: institucije, kultura, nastava, projekti, visoko umjetničko obrazovanje.

Challenges and possibilities of higher art education

This presentation is focused on the possibilities of higher art education proceeding from:

- the experience of teaching at the Academy of Fine Arts in Zagreb, the experience of implementing projects for students and with students, the position of the artistic field and its meaning at the University of Zagreb, art-related issues addressed by the council responsible for art within the Ministry of Science and Education of the Republic of Croatia, as well as the position of art in the social context;
- the experience of working in the system supporting culture and art through institutions and artists' associations;
- the experience of working as a visual artist.

The aim is to present reasons why art education is needed:

- because of the importance and specific nature of developing the structure of art education starting with the youngest age groups, as well as of establishing an educational system and creating a legal framework in order to maintain and develop artistic activities and competences;
- as a significant driving force of the creative process in different fields;
- because of the importance of public visibility and recognizability of artistic competences in creating a quality social environment;
- to show good practice examples and artistic careers both in terms of artistic creation and creative industries on the labour market.

Keywords: institutions, culture, teaching, projects, higher art education

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Uverenja o kreativnosti

U radu se istražuju kognitivni stilovi kod mladih. Namera je da se utvrde razlike u kognitivnim stilovima koje postoje između studenata umetničkih i neumetničkih fakulteta.

Istraživanje je sprovedeno na tri uzorka, koji su činili: studenti FLU (N=24), FDU (N=45) i psihologije (N=36). Korišćen je Kumarov i Holmanov revidirani upitnik stilova kreativnosti, koji meri sedam kreativnih stilova (vera u nesvesne procese, korišćenje tehnika, korišćenje drugih ljudi, orijentacija ka finalnom produktu, sujeverje, kontrola sredine, korišćenje čula) i opštu meru kreativnog kapaciteta.

Nalazi pokazuju da studenti FLU i FDU veruju da imaju značajno višu meru kreativnog kapaciteta od studenata psihologije. Kod studenata FLU i FDU je više izraženo korišćenje tehnika. Takođe, kod studenata FDU je više izraženo korišćenje drugih ljudi nego kod studenata FLU i psihologije. Za razliku od njih, kod studenata psihologije je više izražena kontrola sredine. Nalazi pokazuju da studenti umetničkih fakulteta imaju veće kreativne sposobnosti od studenata neumetničkih fakulteta, što je u skladu sa ranijim istraživanjima. Umetnički orijentisani studenti su uverenja da u kreativnom procesu treba više koristiti tehnike i druge ljude, dok neumetnički orijentisani smatraju da treba više kontrolisati sredinu. Ovi nalazi mogu da budu korišćeni ne samo u istraživanjima već i u edukaciji kreativnih studenata.

Ključne reči: kognitivni stil, kreativnost, umetnost, mladi, uverenja.

Beliefs about creativity

This paper explores the cognitive styles of young people. The aim is to establish differences in the cognitive styles of the students of art and non-art faculties.

The study is based on three samples: students of the Faculty of Fine Arts (FFA) (N=24), Faculty of Dramatic Arts (FDA) (N=45) and psychology (N=36). We applied Kumar and Holman's revised creativity style questionnaire, which measures seven creative styles (belief in unconscious processes, use of techniques, use of other people, orientation to the final product, superstition, environment control, use of the senses), as well as the general degree of creative capacity.

The findings show that FFA and FDA students believe that they have a significantly higher degree of creative capacity than psychology students. FFA and FDA students are more inclined to use techniques. Furthermore, FDA students are more inclined to use other people than FFA and psychology students. The control of one's environment is more prominent in psychology students. The findings also show that students attending art faculties have greater creative capacities as compared to the students on non-art faculties, which is in accordance with the previous research. Art-oriented students believe that techniques and other people should be used more in the creative process, while non-art-oriented students deem that it is one's environment that should be controlled to a greater extent. These findings may be used not only in research, but also in the education of creative students.

Keywords: cognitive style, creativity, art, young people, beliefs

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Mladi umetnici između sna i jave profesionalnog života

Radionica i istraživački projekat namenjen studentima završnih godina FLU u Beogradu

Projekat je započeo u februaru 2020. kao radionica pod nazivom „Profesija umetnik”, namenjena studentima završnih godina tri odseka Fakulteta likovnih umetnosti. Trajao je, sa dva prekida, do juna 2021. Svrha radionice bila je da pripremi mlade umetnike za iskušenja profesionalnog života posle završetka studija. Imajući u vidu da u društvu vlada tržišni model ekonomije, a nastavni program na fakultetu podržava netržišni i nekomercijalni model, cilj je bio ublažiti negativne posledice ove neusklađenosti.

Najčešći problemi koje studenti navode su: strah od budućnosti po završetku fakulteta, strah da će biti primorani da se prekvalifikuju i napuste umetnost, depresivno raspoloženje i nedostatak volje za rad u klasi, pad samopouzdanja, usamljenost... Radionice su se održavale jednom nedeljno u trajanju od 90 minuta, na Vajarskom odseku FLU.

Studenti su radionicu doživeli na različite načine. Neki su u njoj prepoznali priliku da u malom krugu ljudi otvoreno pričaju o problemima o kojima se inače ne govori, drugima su značile informacije i praktični saveti starijih kolega koji su gostovali, treći su videli specifičan vid edukacije, baziran na otvorenim razmenama mišljenja a ne predavanjima. Svi su se složili u jednom: da program treba da zaživi kao izborni predmet na fakultetu, koji bi bio obavezan za studente koji ga izaberu.

Radionica je prikazana kao projekat Primarne psihološke prevencije na master studijama Kliničke psihologije.

Ključne reči: studenti umetnosti, radionica, strah od budućnosti.

Young artists between the dream and the reality of professional life

A Workshop and research project for students of Faculty of Fine arts

The project had started in February 2020. as a workshop for arts students called „Art as profession“. It lasted, with two breaks, until June, 2021. The aim of the project was to prepare students for many professional challenges that they would be faced with immediately after finishing studies. Taking in account a huge gap between open market economic environment and current non-market-oriented art education, the aim of project was also to minimize the negative psychological effect of that gap.

The most frequent problems students have reported are: the fear of the future, after finishing studies; the fear of necessity to change profession in purpose to find a job; depressive mood and lack of willingness to work; low self-confidence, loneliness... Workshops have been held ones a week, lasted 90 minutes, at the Sculpture Department of the Faculty of Fine Arts, Belgrade.

The students have understood (comprehend, accept...) the workshop in different ways. Some have recognized the opportunity to talk openly of the problems, some got important information from older colleagues, while the others saw it as a specific kind of education, based on discussions... In their opinion the workshop should exist as an optional subject on the regular university program.

This workshop had been presented as a Primary Psychological Prevention program in the curriculum of master studies of Clinical Psychology, Faculty of Philosophy, Belgrade.

Keywords: art, students, workshop, fear of the future

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Etnografija gradnje suhozida: iskustvo terena u nastavi

Ova studija polazi od iskustava profesora i studenata za vrijeme terenskih istraživanja u sklopu projekata „Suhozidi: trag u krajoliku ili zaboravljena kulturna baština“. U suradnji umjetnika i umjetničkih društava Hrvatske, Irske i Austrije u mjesecu lipnju 2021. godine na lokacijama otoka Paga i Nacionalnog parka Paklenica provodio se projekt „Suhozidi: trag u krajoliku ili zaboravljena kulturna baština“, koji se oslanjao na tradicijsko nasljeđe gradnje suhozida na mediteranskoj/hrvatskoj obali i otocima. Tehnika gradnje suhozida, koja se koristi u Hrvatskoj, Cipru, Francuskoj, Grčkoj, Italiji, Sloveniji, Španjolskoj i Švicarskoj je 2018. godine uvrštena na UNESCO-v popis nematerijalne kulturne baštine. Projekt se bazirao na istraživanju, preispitivanju i reinterpretaciji kulturnog nasljeđa gradnje suhozida u formi ambijentalnih umjetničkih instalacija u kontekstu suvremene umjetničke prakse i propitivanja medija *land arta*. Sudionici projekta svoje su intervencije u krajoliku kreirali kao *unjulice* (jedan red kamena) i *duplice* (dva reda kamena s ispunom od sitnijeg kamena). Studija će sadržavati kazivanja sudionika u projektu (profesora, studenata, učenika i volontera) kao i komparativnu analizu značenja „etnografskog obrata“ i suvremenih umjetničkih postupaka kao svojevrsne interpretacije terenske građe. Cilj ove studije je pokazati je li i dalje etnografski obrat aktualan u suvremenoj umjetnosti i na koji se način putem suvremene umjetničke prakse može oživjeti zaboravljena kulturna baština.

Ključne reči: suhozidi, land art, etnografski obrat.

The ethnography of dry stone walling: field experience in teaching

This study proceeds from the experiences of teachers and students gained during field research within the project *Dry Stone Walls: A Mark in Landscape or Forgotten Cultural Heritage*. This project, relying on the traditional heritage of dry stone walling on the Mediterranean/Croatian coast and islands, was implemented in the locations of the Island of Pag and the Paklenica National Park in June 2021, in cooperation between artists and artists' associations of Croatia, Ireland and Austria. The dry stone walling technique, applied in Croatia, Cyprus, France, Greece, Italy, Slovenia, Spain and Switzerland, was included in the UNESCO Intangible Cultural Heritage List in 2018. The project was based on the study, reconsideration and reinterpretation of the cultural heritage related to dry stone walling in the form of ambient art installations and in the context of contemporary artistic practice and the examination of the *land art* medium. The participants in the project created their interventions in the landscape as *unjulice* (one row of stones) and *duplice* (two rows of stones with gaps filled with smaller stones). The study contains the accounts of the participants in the project (teachers, students and volunteers), as well as the comparative analysis of the meaning of “ethnographic turn” and contemporary artistic procedures, as the specific interpretation of field material. The aim of this study is to show if the ethnographic turn still exists in contemporary art and how forgotten cultural heritage can be revived through contemporary artistic practice.

Keywords: dry stone walls, land art, ethnographic turn

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Umetnost u funkciji mentalnog zdravlja

Umetnost omogućava sticanje specifičnog iskustva koje je oslobođeno realnog. Ona obogaćuje emocionalni život, razvija kreativnost i maštu i unapređuje mentalno zdravlje ljudi. Iako je terapeutsko dejstvo umetnosti poznato od davnina, sistematska istraživanja delovanja umetnosti na mentalno zdravlje javljaju se u većem broju tek poslednjih decenija.

U ovom radu analiziraćemo neke od rezultata istraživačkih studija i pokušaćemo da utvrdimo na koji sve način umetnost doprinosi očuvanju i unapređivanju mentalnog zdravlja ljudi. Razmatraćemo kako različiti umetnički modaliteti (slikarstvo, muzika, književnost, ples...) i umetničke forme (različite vrste crteža, slika, muzike, instrumenata...) doprinose mentalnom zdravlju iz ugla stvaraoca i recipijenta umetnosti. Nastojaćemo da utvrdimo koji umetnički modaliteti i forme posebno oblikuju pozitivne stavove prema mentalnom zdravlju i doprinose većoj harmoniji sa okruženjem, a koji doprinose razvijanju empatije i boljem razumevanju bolesti, patnje i smrti.

Ključne reči: umetnost, mentalno zdravlje, stvaralac, recipijent.

Art as a tool for improving mental health

Art enables us to gain specific experience which is free from reality. It enriches our emotional life, develops creativity and imagination, and improves our mental health. Although the therapeutic effect of art has been known since old times, it is only over the last several decades that systematic studies on the effect of art on mental health have become more numerous.

In this paper we shall analyze some of the results of research studies, in an attempt to establish the manners in which art contributes to maintaining and improving mental health. We shall consider how different art modalities (painting, music, literature, dancing...) and artistic forms (different types of drawings, paintings, music, instruments...) contribute to mental health from the angle of both the creator and the recipient of art. We shall try to establish which art modalities and forms particularly shape positive attitudes to mental health and contribute to greater harmony with one's environment, and which of them develop empathy and better understanding of disease, suffering and death.

Keywords: art, mental health, creator, recipient

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Vizuelni prikaz straha

Prema ideji holističkih psiholoških pristupa crtež se posmatra kao sredstvo u ličnom radu, ne analizira se sa pozicije psihopatologije, već kao samostalna celina, gde sam proces stvaranja crteža predstavlja elaboraciju psihološkog stanja crtača. U prethodnom istraživanju strahova se pokazalo da studenti likovnih umetnosti u poređenju sa studentima muzičkih umetnosti imaju značajno povišen izražen nivo nespecifičnih strahova (Škorc, Hrnčić, 2019).

Fokus istraživanja je likovni prikaz i elaboracija straha. Metod: učesnici su popisali svoje strahove, nacrtali slobodnom tehnikom, a zatim crtež obradili (crtež 2) tako da postane manje strašan. Subjekti: 68 studenata Fakulteta likovnih umetnosti prve i treće godine i (kontrolna grupa) 40 studenata Fizičkog fakulteta u Beogradu, total N=108, Ž=58%, M=42%, starosti 21 god.

Obrada: T-test, neparametrijske metode.

Rezultati: 1. godina FLU navodi statistički značajno više strahova od 3. godine i studenata fizike. Između studenata 3. godine FLU i fizike nema razlika. Pojavljuju se prosečno tri odgovora po ispitaniku. Klase prema sadržaju: strah od nesrećnih događaja – smrt, gubitak voljenih (30%); situacije sa anksioznim odgovorom – visina, dubina, mali prostor, mrak (16,5%); bića sa anksioznim odgovorom – insekti, zmije, miševi (15%); subjektivna stanja – usamljenost, greške (13,2%); loši odnosi (9,6%); životni neuspeh (7,9%); paranormalne pojave – demoni, unutrašnji glasovi (3,6%); filozofski strahovi – prolaznost, ništavilo (3,3%). Crtačke strategije smanjenja straha su: umanjeno objekta (zmija postaje glista, pauk – tačka); izmena situacije (docrtavanje ukrasa); izmena apstrakcije (maglina postaje kugla). Nalazi pokazuju da kod studentske populacije postoje strahovi od kojih je jedna trećina vezana za realno moguće opasnosti, dok dve trećine proizilaze iz subjektivnog stava. Aktivnošću crtanja, strahovi postaju vidljivi, stvara se mogućnost daljeg rada na integrisanju u svesno iskustvo, čime se podržava rad na sopstvenom mentalnom zdravlju.

Ključne reči: strah, vizuelizacija, ekspresija, crtež.

Visual Depiction of Fear

According to the idea of holistic psychological approaches, the drawing is seen as a tool applied in personal work; it is not analysed from the angle of psychopathology, but as an independent whole, where the process of creating a drawing is actually the elaboration of the sketcher's psychological state. The previous research on fears shows that visual arts students exhibit significantly higher levels of unspecified fears as compared to the students of music (Škorc, Hrnčić, 2019).

The focus of the present research is the visual depiction and elaboration of fear. Method: the participants list their fears, draw them applying the freehand technique, and then draw them again (Drawing 2) in order to make them less intimidating. Subjects: 68 first-year and third-year students of the Faculty of Fine Arts (FFA) and 40 students of the Faculty of Physics in Belgrade (control group); total number of students: 108, F=58%, M=42%, age: 21.

Analysis: T-test, non-parametric methods.

Results: Statistically speaking, the first-year FFA students listed a considerably greater number of fears as compared to the third-year FFA students and the students of physics. There is no difference between the third-year FFA students and the students of physics. There are three replies per respondent on average. Classes of fears according to contents: fear of unfortunate events – death, loss of loved ones (30%); situations involving anxiety responses – height, depth, small space, darkness (16.5%); beings involving anxiety responses – insects, snakes, mice (15%); subjective states of mind – loneliness, mistakes (13.2%); bad relationships (9.6%); failure in life (7.9%); paranormal phenomena – demons, inner voices (3.6%); philosophical fears – transitoriness, nihilism (3.3%). Drawing strategies aimed at reducing fears: reducing the size of the object (a snake becomes a worm, while a spider becomes a point); change of situation (adding decorative patterns to the drawing); change of abstraction (haze becomes a sphere). The results show that one-third of fears persisting in the student population are related to realistically possible dangers, while two-thirds stem from their subjective attitude. The activity of drawing makes fears more visible and enables further work on their integration into a conscious experience, thus improving one's mental health.

Keywords: fear, visualisation, expression, drawing

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Art brut studio – likovni projekat u radu sa pacijentima Dnevne bolnice VMA

U atmosferi koja podstiče kreativno ispoljavanje u Dnevnoj bolnici Klinike za psihijatriju VMA u martu 2015. godine osnovan je Art brut studio u okviru saradnje sa Udruženjem Art Brut Serbia. U okviru integrativnog pristupa koji uključuje farmakoterapiju, individualnu i grupnu terapiju, okupacionu terapiju, art-terapiju, uvedene su i likovne radionice sa psihološkom analizom radova, povremenim koncertima, te izlaženjem van okvira Dnevne bolnice kroz posete muzejima i izložbama. Sve to podstiče aktivaciju, socijalnu komunikaciju, razvoj socijalnih veština, smanjuje stigmatizaciju. Radionice se odvijaju kroz individualni i grupni oblik rada. Cilj radionica je da se preko podsticanja kreativnosti i spontanosti omogući prepoznavanje unutrašnjih stanja i doživljavanja i kroz njihovo ispoljavanje na likovan način ubrza proces prevazilaženja psiholoških zastoja. Svaka radionica sadrži psihološku analizu procesa i krajnjeg produkta, a preko integracije sa ostalim metodama postiže se celovit pristup klijentu. Prepoznavanjem i prevazilaženjem naučenog odgovora na nepoznato doživljava se promena na iskustvenom nivou koja, uz opažanje samoefikasnosti podsticajno deluje na klijente u osetljivom procesu rada na sebi. Dolazi do smanjenja nivoa napetosti i anksioznosti, uspostavlja se bolji kontakt sa sadašnjim trenutkom, izraženija svesnost o unutrašnjim procesima, povećava se psihološka fleksibilnost i otvorenost za promenu, što je praćeno doživljajem radosti usled prepoznatih mogućnosti izražavanja. U grupnim oblicima radionica mogu se primetiti karakteristike funkcionisanja grupe: dinamika, kohezivnost, kompetitivnost, odbrambeni stilovi, a kroz njihovo uočavanje i analizu savladavaju se otpori. Imajući u vidu primećene rezultate, potrebna je preciznija evaluacija kroz istraživački rad i razmatranje mogućnosti dalje primene metoda.

Ključne reči: art-terapija, kreativnost, psihoterapija, dnevna bolnica, art-projekat, Art Brut Serbia.

Translated by Aleksandra Marković

The Art Brute Studio – an art project applied in working with patients of the Military Medical Academy Outpatient Hospital

In cooperation with the Art Brut Serbia Association, the Art Brut Studio was established in the Outpatient Hospital of the Military Medical Academy Psychiatric Clinic in March 2015, in an atmosphere encouraging creative expression. Art workshops were introduced in accordance with the integrative approach applied at the clinic, including pharmacotherapy, individual and group therapy, occupational therapy and art therapy; within these workshops, works of art are psychologically analysed and occasional concerts are organized, as well as visits to museums and exhibitions, outside the framework of the Outpatient Hospital. All these activities encourage action, social communication, development of social skills, at the same time reducing stigmatization. The workshops are implemented through individual and group work. Their goal is to encourage creativity and spontaneity, thus enabling the recognition of inner states and experiences and speeding up the process of overcoming mental setbacks through visually manifesting such states and experiences. Each workshop focuses on the psychological analysis of the process and the final product, where an integral approach to the client is achieved through integration with other methods. By recognizing and overcoming the learned response to the unknown, clients experience changes on the empirical level, which, together with their awareness of their self-efficiency, encourage them in the sensitive process of self-work. The levels of tension and anxiety drop, clients have a better contact with the present moment and greater awareness of their inner processes; they increase their psychological flexibility and openness to change, followed by the experience of joy as a result of the possibilities of expression that they recognize. In group workshops, it is possible to notice the characteristics of group functioning: dynamics, cohesiveness, competitiveness and defence styles, the identification and analysis of which contribute to overcoming resistance. In view of the results achieved, it is necessary to conduct a more precise evaluation through research and through considering how different methods can be further applied.

Keywords: art therapy, creativity, psychotherapy, outpatient hospital, art project, Art Brut Serbia

Danica Ćirić

Grupa 484

Grupa 484

Kreativne aktivnosti kao osnova za brzu psihološku intervenciju u krizi, rad sa migrantima

U situacijama masovnih migracija i kontekstu brzih i čestih promena okolnosti, kada standardni postupci podrške i intervencije nisu dostupni u punoj meri, pokazalo se da prepoznavanje i pokretanje socijalnih, unutargrupnih resursa koje nose ljudi u izbeglištvu i migraciji, mogu da ublaže ovaj nedostatak. Tokom višegodišnjeg iskustva u koncipiranju i izvođenju programa podrške ovim osetljivim grupama, primenjena je metoda rada koja počiva na pretpostavci da svaka osoba i svaka grupa, ma koliko otežan njen socijalni položaj bio, ima psihološke preduslove za suočavanje sa krizom. Metode rada se zasnivaju na grupnoj razmeni, korišćenju izražajnih sredstava kao što su crtež, ritam, pesma, telesni pokret ili dramski izraz. Proces stvaranja kreativnog odgovora na ličnu i kolektivnu krizu, istovremeno je proces suočavanja, izražavanja osećanja, obrade i elaboracije traumatičnog iskustva. Razmena u grupi, igra, podrška, saosećanje i otvorenost prema svim oblicima izraza, stvaraju mogućnost za novi životni smer u kome traumatično iskustvo postepeno postaje integrisani deo životnog plana, od kočućeg mehanizma, pretvara se u životnu činjenicu sa kojom je moguće i vredno živeti dalje. Radionički postupci imaju za cilj da kroz niz specifičnih aktivnosti koje ne ciljaju direktno na situaciju krize, već indirektno na psihološki, igrovni i kreativni potencijal svake osobe, omogućе stvaranje grupnog i aktivnog odgovora na preteće društvene okolnosti.

Ključne reči: migracije, intervencija u krizi, programi podrške, kreativnost.

Creative activities as a basis for urgent psychological intervention in crisis; work with migrants

In the situations of mass migration, and in the context of rapid and frequent changes of the circumstances, when the standard methods of support and intervention are not fully available, it appears that the identification and initiation of social, intergroup resources of the people in refuge and migration could mitigate this deficiency. During many years of experience in designing and implementing support programs for these vulnerable groups, the methods of work implemented has been based on the assumption that every person and every group, no matter how difficult their social position is, has the psychological preconditions for coping with the crisis. The methods of work are based on group sharing, the use of means of expression such as drawing, rhythm, song, body movement and dramatic expression. The process of designing a creative answer to the personal and collective crisis, is at the same time the process of facing, feeling, processing, and elaborating traumatic experience. Sharing in a group, game play, support, compassion, and openness to all forms of expression, creates the opportunity for a new way of living in which the traumatic experience gradually becomes an integrated part of the life plan, the inhibiting mechanism turning into the fact of life with which it is possible and worth living on. Workshop proceedings are aimed at ensuring the creation of group and active response to the threatening social circumstances through a series of specific activities not targeting directly to a crisis, but indirectly to the psychological, game-playing, and creative potential of every individual.

Keywords: migration, crisis intervention, support programs, creativity.

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Vlastita umjetnička praksa kao dio stručnog usavršavanja učitelja likovne kulture

Definiranje održivog modela edukacije

Istraživanje se bavi definiranjem modela stručnog usavršavanja koji će pružiti kontinuiranu podršku učiteljima likovne kulture u njihovom vlastitom umjetničkom izražavanju. Struktura usavršavanja treba biti takva da potiče razmjene ideja sa umjetnicima, pruža prostorno-materijalne uvjete rada kao i mogućnost izlaganja vlastitog rada.

Na ovaj način postavljeno stručno usavršavanje dopunilo bi postojeći sustav stručnog usvršavanja učitelja budući da podrška vlastitom umjetničkom izražavanju učitelja trenutno nije njegov dio. Nepostojanje tog dijela postojeći sustav čini manjkavim obzirom da je vlastita umjetnička praksa važan dio profesionalnog djelovanja učitelja likovne kulture. (Efland, 1990, Daichendt, 2009). Važnost vlastite umjetničke prakse učitelja likovne kulture vidljiva je i u strukturi obrazovanja za učitelja likovne kulture u Hrvatskoj. Ona naglašava važnost razvoja budućeg učitelja i kao umjetnika i kao edukatora te potiče prožimanje oba iskustva. Bez sustavne podrške vlastita umjetnička praksa je otežana jer zahtijeva prostorno vremenske uvjete koje učitelji likovne kulture nemaju. Njeno uključivanje u redovno, institucionalno organizirano, stručno usavršavanje osiguralo bi dio tih uvjeta. No da bi to bilo ostvarivo važno je u proces uključiti više dionika: fakultete koji obrazuju učitelje, umjetničke strukovne udruge kao i lokalnu zajednicu.

Na ovakav način sustavno osiguravanje podrške umjetničkoj praksi učitelja doprinjelo bi kvaliteti njihovog rada na različite načine. Vlastito izražavanje generira nove ideje koje se prenose na rad sa učenicima te doprinosi razumijevanju kreativnog procesa učenika. Kontinuirana razmjena iskustva među kolegama doprinjela bi raznolikosti nastave, potakla stvaranje novih suradnja te doprinjela rješavanju problema osjećaja izoliranosti. U konačnici, ovakvo stručno usavršavanje doprinjelo bi zadovoljstvu učitelja vlastitim poslom a time svakako i kvaliteti nastave.

Ključne reči: učitelji likovne kulture, stručno usavršavanje, umjetnička praksa, kreativni proces.

Visual arts teachers' art practice as part of their professional development

Defining sustainable educational model

The research deals with defining a model of professional development that will provide continuous support to visual arts teachers and their own artistic expression. The development is structured so as to encourage the exchange of ideas between teachers and artists, and provide spatial and material work conditions and opportunities for the presentation of their own works.

Set up in this way, professional development would add quality to the existing professional development of the teachers, because the support to their artistic expression has not been available so far. The lack of this aspect makes the current system deficient, given that visual arts teachers' own artistic practice should be a very important part of their work. (Efland, 1990, Daichendt, 2009). The lack thereof is also felt in the structure of their education in Croatia. It points out the development of future teachers both as artists and educators and encourages their permeation. However, without systemic support, it is hard for the teachers to practice art since it requires the space and time that they do not have. The inclusion of that support in the regular, institutionalized and organized professional development would fulfill at least some of the requirements. To do so, it is necessary to involve more parties in this process: faculties that educate visual arts teachers, professional associations and local communities.

The proposed way of systemic support to the teachers' artistic practice would contribute to the quality of their work in many ways. Personal expression generates new ideas and those are then conveyed to the work with students, thus contributing to the understanding of students' creative process. Continuous exchange of experiences among colleagues may contribute to the diversity of teaching, incite more cooperation among them and ease the problem of their feeling of being left to their own devices. Finally, the proposed professional development would make teachers feel better about themselves and their work and, as a result, enhance the quality of teaching.

Keywords: visual arts teachers, professional development, art practice, creative process

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Kroskurikularno povezivanje kao interdisciplinarni most između likovnog i drugih područja

Osim potrebe za analizom odnosno rastavljanjem opaženog, u obrazovanje je potrebno uključiti i sintezu, sastavljanje. U ovu je svrhu zamišljena međupredmetna korelacija, mogućnost da se na jednom školskom predmetu upoznaju pojmovi iz drugih školskih predmeta. Time se želi postići integrativni način poučavanja i transfer znanja. Međutim, upitno je: što je to što se integrira? Odnosno: što se uči na području likovne umjetnosti da bi se to povezalo s drugim školskim predmetima? Vrlo je čest slučaj povezivanja na razini teme ili motiva na likovnom djelu, ali što kroz temu ili motiv učenik može naučiti o likovnosti? Vrijednost slike ne čini njen naslov ili motiv, već način na koji je naslikana. Isto vrijedi i za glazbu, književnost, film, i uopće sve umjetnosti. Obilježje je umjetničkog djela da u njemu izražajni sadržaj dominira nad tematskim sadržajem, pa bi upravo likovni sadržaj – likovni jezik – trebalo nekako integrirati s drugim nastavnim sadržajima. Rješenje za ovaj problem nudi lingvistička teorija strukturalizma, koji naglasak stavlja na strukturu, odnosno na zajedničku gramatiku različitih područja. Zvuk u glazbi i ploha na slici ne mogu se povezati, jer su suštinski različiti. Ali, posve je jednostavno povezati ritam u glazbi s ritmom ploha. Ritam, kao primjer zajedničke gramatike, omogućuje istovremeno poučavanje likovnog, kao i glazbenog sadržaja. Isto vrijedi i za druge sintagmatske primjere, kao što su ravnoteža, simetrija, kontrast, proporcije, omjeri i drugi. Zajednička gramatika stvara interdisciplinarni mostove, kojima treba što češće prelaziti.

Ključne reči: likovna didaktika, transfer znanja, kroskurikularno povezivanje, interdisciplinarnost u nastavi.

Cross-curricular connections as interdisciplinary bridge between art and other fields

In addition to need for analysis or disassembly of the observed, it is necessary to include synthesis, assembly in the educational process. For this purpose, an interdisciplinary correlation was conceived, the possibility to familiarize with concepts from other school subjects in one school subject. This aim is to achieve an integrative way of teaching and knowledge transfer. However, the question is: what is it that integrates? That is: what is taught in the field of fine arts, in order to connect it with other school subjects? It is very common to connect school subjects at the level of a theme or motif in a work of art, but what can a student learn about fine art through a theme or motif? The value of an artwork is not its title or motif, but the way it is made. The same goes for music, literature, film, and all arts in general. It is a characteristic of an artwork that its expressive content dominates over its thematic content, so the artistic content - the visual language - should be somehow integrated with other teaching contents. The solution to this problem is offered by the linguistic theory of structuralism, which places emphasis on structure, that is, on the mutually grammar of different domains. The sound in the music and the plane in the picture cannot be connected, because they are essentially different. But it is quite simple to connect rhythm in music with the rhythm of planes. Rhythm, as an example of mutually grammar, enables the simultaneous teaching of visual as well as musical content. The same goes for other syntagmatic examples, such as balance, symmetry, contrast, proportions, ratios and others. Mutually grammar creates interdisciplinary bridges, which should be crossed as often as possible.

Keywords: visual art didactics, knowledge transfer, cross-curricular connection, interdisciplinarity in teaching

Sanja Krsmanović Tasić

IDEA/CEDEUM/Hleb teatar/Umetnička Utopija

International Drama/Theatre and Education Association/Centre for Drama in Education and Art/Hleb Theatre/Artistic Utopia

Partnerstvo umetnika i nastavnika: Kreativni pristup umetničkom obrazovanju

Od 2017. godine CEDEUM je uključen u više evropskih projekata koji su posvećeni razvijanju partnerstava nastavnika i umetnika u polju umetničkog obrazovanja. Ovaj model partnerskog rada na umetničkim projektima iz individualnih oblasti umetničkog obrazovanja, kao i multidisciplinarnim projektima, koji se sprovodi u školama više evropskih zemalja, rezultira napredovanjem i stručnim usavršavanjem i nastavnika i umetnika, kao i velikim napretkom i kvalitetnim radom dece i mladih iz oblasti umetničkog obrazovanja. Izlaganje bi se bavilo predstavljanjem metodologije, iskustava i rezultata rada ovih projekata a pre svega projekta I-TAP-PD (Međunarodno partnerstvo nastavnika i umetnika u svrhu profesionalnog razvoja) koji je trenutno u toku kao Erasmus+ projekat.

Projekat je usredsređen na omogućavanje nastavnicima i umetnicima da zajednički razviju svoje razumevanje, stručnost i kreativnost u radu na „umetnosti u obrazovanju“ kao metodu primenjenom u radu sa decom i mladima u obrazovanju i u umetničkim aktivnostima, kao i u aktivnostima u zajednici. Ovaj projekat pruža jedinstvenu priliku nastavnicima i umetnicima da istražuju prirodu i obrazovnu vrednost partnerstva, pružajući podršku umetničkom obrazovanju u ranom i osnovnoškolskom obrazovanju.

Krajnji cilj Erasmus+ I-TAP-PD projekta je da stvori inovativne mogućnosti profesionalnog razvoja, inovativne intelektualne materijale i izvore koji će omogućiti nastavnicima i umetnicima da preispituju, razvijaju i potencijalno transformišu svoje prakse za dobrobit dece koju podučavaju i za dobrobit školskih zajednica u kojima rade na transevropskom nivou i šire. Pобољшanje prakse koje će se razviti kao rezultat ove saradnje biće predmet daljih međunarodnih istraživanja i inovacija.

Ciljevi projekta su razvijanje međunarodnog modela I-TAP-PD sa programom obuke i izvorima i materijalima koji se mogu preneti u različite nadležnosti, koji su prilagodljivi različitim kontekstima i sadrže najbolje prakse iz svake od partnerskih zemalja.

Ključne reči: umetničko obrazovanje, multidisciplinarnost, partnerstvo, nove metodologije.

Teacher/Artist Partnership: A Creative Approach to Art Education

Since 2017. CEDEUM has been involved in a number of European projects that are dedicated to the development of partnership between teachers and artists in the field of drama/theatre education. This model of partnership work on art projects focused on different fields of art education, but as well focused on multidisciplinary approaches is practiced in schools in many European countries, is resulting in professional development and advancement of teachers and artists, and with a noticeable advancement, and high-quality work of children and youth in the field of arts education. The presentation will reflect upon the methodology, experience and work results of these projects, and focus on the I-TAP-PD (International Teacher-Artist Partnership as Professional Development), that is right now being realized as an ERASMUS + project.

International Teacher-Artist Partnership (I-TAP-PD) PD is an exciting project which focuses on enabling teachers and artists to jointly develop their understanding, expertise and creativity in ‘arts in education’ work with children and young people in education, community and arts settings. It offers a unique opportunity for teachers and artists to explore the nature and educational value of partnerships in supporting arts education in early and Primary school education.

The ultimate aim of ERASMUS + I-TAP-PD is to create innovative professional development (PD) opportunities, innovative intellectual outputs and resources to enable both teachers and artists to challenge, develop and potentially transform their practices for the benefit of the children they teach and the school communities in which they work at a trans-European level and beyond. The enhanced practices that will emerge as a result of this collaboration will be the subject of fresh international research and innovation.

Objectives are to develop an international model I-TAP-PD with a training programme and resource materials that are transferable across various jurisdictions, are adaptable to different contexts and incorporate the best practices from each of our participating countries. We will disseminate this practice across Europe and beyond by holding a number of Multiplier events.

Keywords: art education, multidisciplinary, partnership, new methodologies

Dejana Nešović

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Likovni/vizuelni umetnik kao pedagog u javnom prostoru; Kreator neformalnog pristupa u obrazovanju - proces, ideja, cilj

S obzirom na to da je temelj svakog društva obrazovanja, ključno je u javnom prostoru osigurati mesto gde bi se kroz neformalan pristup stekle veštine i znanja i bilo omogućeno svakom zainteresovanom pojedincu, odnosno deci, da kroz individualne projekte razvijaju svoj talenat neograničen školskim kurikulumom.

Ovakav pristup vođen jasnim programom, ciljevima i realizacijom višestruko je koristan, kako na polju same edukacije ličnosti, tako i u samom procesu koji dete prolazi na tom putu – od usvajanja novih znanja i veština do sticanja samopouzdanja i osećanja pripadnosti istoj interesnoj grupi, pa do testiranja sopstvene istrajnosti, koje vodi ka samom izboru životnog opredeljenja iz oblasti za koju dete pokazuje najviše interesovanja.

Kroz saradnju sa MSUV svedoci smo (već 15 godina) da ovakav pristup u radu sa decom daje veoma dobre rezultate.

Edukacija se realizuje u izložbenom prostoru muzeja, pa tako najmlađi imaju neposredan kontakt sa delima i tendencijama savremene umetnosti, a muzej pored saznanja i korisnih informacija postaje i mesto doživljaja.

On je u korelaciji sa svakodnevnim životom i sadržajima, a mi smo kroz praksu primetili da deca to odmah prepoznaju, posebno ukoliko je sadržaj izložbe interaktivan i deca ga doživljavaju kao igru.

Jedan od ciljeva programa je i stvaranje uslova za aktivno učešće dece u javnom kulturnom životu grada i šire.

Verujemo da umetnost i podsticajno okruženje mogu da unaprede dečiji razvoj, učenje i život na mnogo nivoa – zato koristimo višegodišnje iskustvo u radu sa najmlađima kako bismo motivisali decu da gledaju, razmišljaju i stvaraju. Učeći decu veštinama kreativnosti, inovacije i vizuelne kulture, naši časovi pomažu najmlađima da nađu i istražuju nove forme ekspresije i tako postanu dizajneri sopstvenog kreativnog sveta.

Ključne reči: edukacija, deca, ideja, obrazovanje, muzej.

Painter-visual artist as a pedagogue; Creator of informal approach in education - process, idea, goal

Having in mind that education is the foundation of every society, it is very important to create a space for education that has no boundaries of school curricula. In this space, our program through a professional but informal approach is enabling children to further develop their talent and gain new skills and knowledge.

Implementation of the program and its goals are beneficial in many areas, in the area of personal education and the process children go through as well - from acquiring new knowledge and skills, gaining confidence and a sense of belonging to the same interest group, to testing their perseverance, and sometimes resulting in as following - the area they show the most interest in often they chose as their future profession.

Since 2006. cooperation with Contemporary Arts Museum through this program is proving excellent results year after year.

The education program is carried out in the exhibition area of the museum, enabling children direct contact with exhibition and artwork and tendencies of contemporary art. The museum becomes a touchpoint of education and artwork, a broader perspective in the fast-paced society in which real contact with the art is diminished, and for some children even future professional tendencies.

The education program is connected with everyday life and content - children immediately recognize that especially if the exhibition content is interactive and if children experience the exhibition as a sort of game.

One of the program's main goals is the active participation of children in the city's cultural life and beyond the city's boundaries.

A strong foundation of our program is a belief that art and a stimulating environment can enhance children's development, learning, and life at so many levels - so we rely on years of experience working with the youngest to motivate children to watch, think and create.

Teaching children creativity, innovation, and visual art/culture, our program helps children to find and explore new forms of expression and thus become designers of their world of creativity.

Keywords: education, kids, idea, museum, creativity

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Refleksije o in/formalnom obrazovanju – Javni čas apstrakcije

U radu je predstavljeno istraživanje o umetničkom kulturnom događaju, projektu *Murtić 100* kojim je obeležen jubilej stogodišnjice rođenja jednog od najznačajnijih slikara apstrakcije regiona i međunarodne likovne scene, Ede Murtića. Istraživanje prikazuje u kojoj meri reprezentativne izložbe i kulturni događaji podstiču osnaživanje likovne i vizuelne kulture kroz in/formalno obrazovanje. Glavni instrument istraživanja bila je anketa koja je ispitivala ko je sadašnja publika, kakvo je njeno obrazovanje iz likovnih i vizuelnih umetnosti, razumevanje pojma apstraktnog slikarstva i uloge likovnog umetnika kao pedagoga u sistemu muzeološke i galerijske prakse. Istraživanje je podeljeno u dva segmenta. Prvi istraživački deo je obavljen u Zagrebu, za vreme dešavanja projekta *Murtić 100* koji se održavao tokom maja i juna 2021. godine na nekoliko najznačajnijih izložbenih prostora (Meštrovićev paviljon, Lauba, Kabinet za grafiku, Akademija likovnih umjetnosti Sveučilišta u Zagrebu, simpozijum *Gesta i sloboda* i dr.) i prikazuje efekte teme apstraktnog slikarstva na publiku.

Drugi deo istraživanja će se realizovati u Beogradu 2023. godine kada se projekat *Murtić 100* seli u Muzej savremene umetnosti.

Ključne reči: apstraktno slikarstvo, muzeološka i galerijska praksa, publika, umetnik-pedagog.

Reflections on in/formal education – Public class of abstraction

The paper presents research on an artistic cultural event, the Murtić 100 project, which marked the centenary of the birth of one of the most important abstract painters in the region and the international art scene, Edo Murtić. The research shows the extent to which representative exhibitions and cultural events encourage the strengthening of art and visual culture through informal education. The main research instrument was a survey that examined who the current audience is, what is their education in fine and visual arts, understanding the concept of abstract painting and the role of the artist as a pedagogue in the system of museological and gallery practice. The research is divided into two segments. The first research part was performed in Zagreb, during the Murtić 100 project, which took place in May/June 2021 at several of the most important exhibition spaces (Meštrović Pavilion, Lauba, Cabinet for Graphics, Academy of Fine Arts, University of Zagreb, Symposium Gestures and Freedom, etc.) and shows the effects of the theme of abstract painting on the audience.

The second part of the research will be realized in Belgrade in 2023, when the Murtić 100 project moves to the Museum of Contemporary Art.

Keywords: abstract painting, artist-pedagogue, audience, museological and gallery practice

Jelena Bračun

Udruga za promicanje vizualne kulture OPA
OPA Association for Promotion of Visual Culture

Izražajnost dečijeg crteža u kontekstu likovnog vaspitanja i obrazovanja

Dečiji likovni rad može da se posmatra u kreativnom izrazu koji u sebi sadrži ekspresiju i komunikaciju. Crtež nosi poruku, dete njime iskazuje osećanja. Specifičan likovni jezik nudi priču koju ima svaki crtež. Crtež i slika ne podležu vrednovanju i njihov sadržaj je neponovljiv u autentičnosti. To predstavlja prednost i bogatstvo koje ne treba zanemarivati. Kada dete traži papir i želi da crta i provede dugo vremena u ovoj aktivnosti, tada treba da znamo da se nalazi na putu razvoja. Likovnim izražavanjem deca uobličavaju neku ideju o svetu, iskazuju svoj doživljaj i prenose ga ljudima iz okruženja. Deca se uspešno služe likovnim jezikom, bilo uz verbalizaciju ili bez nje. Sve ove aktivnosti prethode događajima koji će pratiti odrastanje. To je potreba za stvaranjem i izgrađivanjem sebe kao aktivnog i kreativnog pripadnika grupe, zajednice življenja. Likovni izraz prevazilazi igru i postaje put kojim stvaralačka igra učestvuje u razvoju svakog pojedinca. U radu će biti prikazana serija crteža dece predškolskog uzrasta koja kroz studiju slučaja prati razvoj likovnog izraza u procesima adaptacije na vrtić, adaptacije dece iz drugih kultura, dece iz razvojne grupe sa dijagnozom autizma, kroz procese individualnog rada i grupne kreativnosti, saradnje sa likovnim umetnikom kao moderatorom i druge, gde se sa praktičnog aspekta analiziraju likovni izraz i elaboracija psiholoških odnosa dete – okruženje.

Ključne reči: dečiji crtež, likovna elaboracija, ekspresivnost.

Perspectives of museum pedagogy and art mediation

This paper will present the current state of museum pedagogy in Croatian museums through answers to a number of questions that the author considers to be crucial for this area. We will ask whether museums in Croatia offer their visitors educational activities (according to available online information) and whether they publish information about educational activities online. It will also analyze which age groups the educational activities are aimed at, and which types of activities museums carry out. The paper also asks who conducts educational activities and whether they are persons specialized in art/museum education. Reflections on education will also be monitored: whether they are comprehensive and continuous or fragmented, and comparisons will be made with international examples of educational activities and examples of good practice of Croatian museums will be given. This comprehensive analysis will present the perspective of museum education, which includes the active involvement of artists in the interpretation and transmission (mediation) of art works to the public and access to museum education in order to increase the number of visitors.

Keywords: Museum pedagogy, mediation, educational activities, online, museum visitors

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Umjetnost za baštinu

Suradnjom Hrvatskog društva likovnih umjetnika i Akademije likovnih umjetnosti u Zagrebu, započet je projekt zaustavljanja i saniranja štete nastale zbog bujajućeg problema šaranja po vrijednom kulturnom dobru – Meštrovićevom paviljonu na Trgu Žrtava fašizma 16 u Zagrebu. Provedena su konzervatorsko-restauratorska početna istraživanja i umjetnička akcija koji su video dokumentirani.

Rad predstavlja prvu fazu projekta koji za svoj konačni cilj ima uspostavu učinkovitog i prenosivog modela zaštite kulturnog dobra od devastacije uzrokovane šaranjem (flomasterima), na bilo kojem objektu, urbanoj ili drugoj prostornoj cjelini u zemlji i šire. Primjer je i pokušaj da se pozitivnim i nerepresivnim pristupom kod aktera, odnosno unutar skupine koja uzrokuje degradaciju kulturnog dobra, utječe na podizanje svijesti o smislenosti očuvanja kulturne baštine i potakne na suradnju, a njihovo djelovanje zakrene u kreativnom i progresivnom smjeru. Studenti Odsjeka za konzerviranje i restauriranje umjetnina uključeni su u projekt koji gradi platformu širokog spektra javnog djelovanja – od strogo stručnih istraživanja i provedbe, preko umjetničkih akcija, do edukacije srednjoškolaraca i rada na aktivaciji svih segmenata odgovornih struktura upravljanja javnim prostorom i imovinom. Ovaj model je integralan i interdisciplinaran, pa time nudi cjelovito rješenje problema. On ima za cilj dijagnosticiranju populaciji uzročnika devastacije ponuditi bolji izbor i mogućnosti, te osvještavanje i rješavanje uzroka problema, dok studente upoznaje sa alatima i djelovanjem u širem kontekstu konkretnog i višeslojnog javnog prostora (oficijelnog i alternativnog). Suradnjom Hrvatskog društva likovnih umjetnika i Akademije likovnih umjetnosti u Zagrebu, ovaj projekt se nastavlja artikulirati i provesti u nekoliko sljedećih faza do konačnog rezultata.

Ključne riječi: kulturna baština, devastacija, pozitivan pristup, edukacija, umjetnost.

Art for Cultural Heritage

With the cooperation of the Croatian Society of Fine Artists and the Academy of Fine Arts in Zagreb, a project was launched to stop and repair the damage caused by the flourishing problem scribbles (with felt-tip pens) on a valuable cultural heritage - Meštrović's pavilion at Trg Žrtava fašizma 16 in Zagreb. Conservation-restoration initial research and artistic action were conducted and the video of those activity was documented.

The paper represents the first phase of the project which has the ultimate goal of establishing an effective and portable model of protection of cultural property from devastation caused by scribbling (felt-tip pens, etc.), on any building, urban or other spatial unit in the country and beyond. This project is an example of the attempt to use positively and non-repressively approach according to the actors, i.e., within the groups that cause the degradation of cultural property, to raise awareness of the meaning of preserving cultural heritage and encourage cooperation, and turn their actions in a creative and progressive direction. Students of the Department of Art Conservation and Restoration are involved in a project that builds a platform for a wide range of public activities - from strictly professional research and activities, through artistic actions, to educating high school students and working on activating all segments of responsible public space and property management structures. This model is integral and interdisciplinary, thus offering a complete solution to the problem. It aims to offer the diagnosed population which cause devastation, better choices and opportunities, as well as awareness and solving the causes of the problem, while introducing students to tools and actions in the broader context of concrete and multi-layered public space (official and alternative). With the cooperation of the Croatian Society of Fine Artists and the Academy of Fine Arts in Zagreb, this project continues to be articulated and implemented in the next few phases until the final result.

Keywords: cultural heritage, devastation, positive approach, education, art

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Odgoj za vrijednosti putem dječjega likovnoga stvaralaštva - Vrijednosti u likovnim radovima u zbornicima Susreta hrvatskoga dječjega duhovnoga stvaralaštva „Stjepan Kranjčić“, 2012.-2021.

U radu su se identificirale *vrijednosti* promovirane kroz dječje likovne radove objavljene u zbornicima sa susreta „Dječjega književnoga Kranjčića“. Kroz deset tematskih susreta „Dječjega književnoga Kranjčića“ (2012-2021) djecu se poticalo da kroz likovni izričaj promoviraju univerzalne društveno-humanističke vrijednosti. Vrijednosti se ostvaruju u određenom društveno-kulturnom kontekstu, te u međusobnoj komunikaciji, koja ne mora uvijek biti komunikacija riječima, već jednako, ili više, dominantna vizualna komunikacija. U tom kontekstu odgoj za vrijednosti ostvaruje se i vizualnom komunikacijom, a u radu se promišljaju metode prijenosa pozitivnih vrijednosti djeci osnovnoškolske dobi putem likovne umjetnosti.

Gljučne reči: društveno-humanističke vrijednosti, „Dječji književni Kranjčić“, vizualne komunikacije, likovna umjetnost, metode.

Education for values through children’s artistic creations - Values in Artworks in the Collections of the Meeting of Croatian Children’s Spiritual Creativity “Stjepan Kranjčić”, 2012-2021.

The paper identified the values promoted through children’s artworks published in the collections from the meeting of the Children’s Literary Kranjčić. Through ten thematic meetings of the Children’s Literary Kranjčić (2012-2021) children were encouraged to promote universal socio-humanistic values through artistic expression. The values are realized in a specific socio-cultural context, and in interpersonal communication, which does not always have to communicate with words, but equally, or more, with dominant visual communication. In this context, the education for values is also achieved by visual communication, moreover, the paper presents the methods of transfer of positive values to children of elementary school age through fine arts.

Keywords: socio-humanistic values, Children’s Literary Kranjčić, visual communications, fine arts, methods

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Inkluzivne i senzorne metode rada u umjetničkoj nastavi

U ovom ekspletivnom radu pobliže se predstavlja i raspravlja o metodama rada suvremenih umjetnika/umjetnica u procesu stvaranja umjetničkog djela. Odabrani su primjeri u kojima su metoda i proces izrade umjetničkog rada bitniji od samoga krajnjeg rezultata. Svrha rada je steći uvid u važnost odabira metode i procesa izrade umjetničkog djela kod umjetnika/umjetnica kako bi objasnili koncept i metode korištene u radu sa studentima u razvoju umjetničkih projekata. Namjera je analizirati koncepte, procese i metode rada kroz prikaz nastavnih metoda u različitim oblicima rada sa studentima. Tijekom nekoliko godina prikupljane su informacije i analize, osobni dnevnički zapisi, katalozi i fotodokumentacija koji daju uvid u specifične umjetničke postupke koji mogu poslužiti u svrhu postizanja kvalitete studentskog rada, osvještavanju studenata, introspekciji, povećanoj mentalnoj i fizičkoj aktivnosti, individualnosti, razvoju kompleksnijeg umjetničkog rada u reinterpretaciji doživljenog. U radu su predstavljene višegodišnje inkluzivne radionice sa studentima i gluhonijemim osobama iz udruženja „S vjetrom kroz tišinu“, višemjesečni projekt stvaranja umjetničkih djela koja mogu osjetiti slijepe i slabovidne osobe, pod nazivom „(Do)živjeti drugačije“, te senzorne vježbe u sklopu umjetničkog kolegija u području umjetničke grafike na Akademiji.

Ključne reči: umjetničke metode, umjetnički postupci, umjetnička nastava, umjetničko djelo, inkluzija.

Inclusive and sensory methods of work in art teaching

This supplementary paper presents and discusses the methods of work that contemporary artists use in the process of creating a work of art. It focuses on the examples where the method and process of creating a work of art are more important than the end result itself. The aim of this work is to gain insight into the importance of selecting the method and process of creation, to explain the concept and methods employed in working with students in the development of art projects. More precisely, the intention is to analyse these concepts and processes by presenting the teaching methods in different forms of work with students. Over several years, we have been gathering information and analyses, personal journal entries, catalogues and photographs that provide insight into specific artistic processes. These processes may help achieve quality in students' work, increase the student awareness and introspection, boost their mental and physical activity and individuality, and enhance the development of more complex artworks in a reinterpretation of experience. Therefore, the paper presents multi-annual inclusive workshops with students and deaf-mute persons from the association “S vjetrom kroz tišinu”, a months-long project of creating works of art that can be experienced by blind and visually impaired people, called “Doživjeti drukčije” (Feel different(ly)), and sensory exercises as part of a printmaking course taught at the Rijeka Academy of Applied Arts.

Keywords: artistic methods, artistic procedures, art teaching, artwork, inclusion

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Izražajnost dečijeg crteža u kontekstu likovnog vaspitanja i obrazovanja

Dečiji likovni rad može da se posmatra u kreativnom izrazu koji u sebi sadrži ekspresiju i komunikaciju. Crtež nosi poruku, dete njime iskazuje osećanja. Specifičan likovni jezik nudi priču koju ima svaki crtež. Crtež i slika ne podležu vrednovanju i njihov sadržaj je neponovljiv u autentičnosti. To predstavlja prednost i bogatstvo koje ne treba zanemarivati. Kada dete traži papir i želi da crta i provede dugo vremena u ovoj aktivnosti, tada treba da znamo da se nalazi na putu razvoja. Likovnim izražavanjem deca uobličavaju neku ideju o svetu, iskazuju svoj doživljaj i prenose ga ljudima iz okruženja. Deca se uspešno služe likovnim jezikom, bilo uz verbalizaciju ili bez nje. Sve ove aktivnosti prethode događajima koji će pratiti odrastanje. To je potreba za stvaranjem i izgrađivanjem sebe kao aktivnog i kreativnog pripadnika grupe, zajednice življenja. Likovni izraz prevazilazi igru i postaje put kojim stvaralačka igra učestvuje u razvoju svakog pojedinca. U radu će biti prikazana serija crteža dece predškolskog uzrasta koja kroz studiju slučaja prati razvoj likovnog izraza u procesima adaptacije na vrtić, adaptacije dece iz drugih kultura, dece iz razvojne grupe sa dijagnozom autizma, kroz procese individualnog rada i grupne kreativnosti, saradnje sa likovnim umetnikom kao moderatorom i druge, gde se sa praktičnog aspekta analiziraju likovni izraz i elaboracija psiholoških odnosa dete – okruženje.

Cljučne reči: dečiji crtež, likovna elaboracija, ekspresivnost.

Expressiveness of children's drawings in the context of visual arts education

Children's art can be seen in the context of creative expression, containing both the element of expression and that of communication. A drawing conveys a message and children express their emotions through it. The specific visual language tells a story contained in each drawing. Drawings and paintings are not subject to evaluation and their contents are unique in their authenticity. That is an advantage and an asset which should not be neglected. When a child asks for a piece of paper and wants to draw, and spends a lot of time engaged in this activity, then we should know that he/she is on the path of development. Through visual expression children shape an idea about the world, express their experience and convey it to the people around them. Children successfully use the visual language, either with or without verbalization. All these activities precede the events which will go along with the process of growing up. This is all about the need to create and form oneself as an active and creative member of the group or community in which the child lives. Visual expression transcends play and becomes a way in which creative play participates in the development of each individual. This paper will present a series of preschool children's drawings, following the development of visual expression through a case study, in the process of adaptation to nursery school, adaptation of children belonging to other cultures, as well as children from the development group diagnosed with autism, through individual work and group creativity, and cooperation with a visual artist as a moderator, where visual expression and the elaboration of the psychological relationship between the child and his/her environment are analysed from the practical viewpoint.

Keywords: child's drawing, visual elaboration, expressiveness

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Međugeneracijsko pozorište zajednice kao osnova za učenje vizuelnim metodama

U ovom radu se bavimo pitanjem odnosa primenjenog pozorišta i vizuelnih metoda u učenju odraslih. Istraživanje je nastalo u procesu kreiranja pozorišne predstave teatra zajednice sa idejom međugeneracijske razmene, saradnje i učenja. Poseban fokus imali smo na osnaživanje zajednice kroz refleksiju na lična sećanja, čineći ih kolektivnim, putem učenja utemeljenim na umetničkim metodama. U finalnom delu tokom prezentacije procesa (izvođenja predstave), u radu sa publikom uvedene su vizuelne metode rada u cilju interakcije sa publikom i to putem likovnog izraza kao sredstvom i načinom produbljivanja učenja i približavanja procesa široj zajednici. Podaci za analizu prikupljeni su dubinskim intervjuom. Intervjuisane su voditeljke i kreatorke procesa, kao i po jedna starija i mlađa učesnica koje su učestvovala u realizaciji praktičnih aktivnosti. U ovom istraživanju tragali smo za odgovorom na koji način su lične priče učesnika i učesnica dramskog procesa doprinele kreiranju interaktivnih vizuelnih metoda kojima je publika bila pozvana da dodatno promisli o sadržaju predstave i dobijenim iskustvima. Inkorporiranjem vizuelnih metoda u dramski izraz i proces promovisu se vrednosti kreativnosti u procesu učenja, kreativni potencijali i delovanje na osnovu kreativnih mogućnosti. Na taj način su učesnici procesa i publika imali mogućnost da osveste da je učenje celoživotni proces koji se temelji na svakodnevnom kontaktu sa ličnim istorijama. Uvođenje, praktikovanje i kombinovanje različitih umetničkih praksi doprineli su međusobnom razumevanju, dijalogu i participaciji u zajednici.

Ključne reči: vizuelne metode učenja, pozorište zajednice, međugeneracijsko učenje, kreativnost.

Intergenerational community theatre as a basis for learning through visual methods

This paper focuses on the relationship between applied theatre and visual methods in adult learning. The research was conducted within the process of creating a community theatre performance, based on the concept of intergenerational exchange, cooperation and learning. We put a particular emphasis on strengthening the community through reflection on personal memories, turning them into collective ones, by means of learning based on scientific methods. During the presentation of the process (staging of the performance), in the final part involving audience participation, visual working methods were introduced in order to interact with the audience through visual expression as a means and method of deepening the learning process and clarifying this process for the wider community. Data were collected by an in-depth interview. The hosts and creators of the process were interviewed, as well as an older and a younger participant involved in the implementation of practical activities. In this research we seek to answer the question how the personal histories of the participants in the dramatic process contributed to creating interactive visual methods through which the audience was invited to additionally reflect on the contents of the performance and the experience gained. The incorporation of visual methods in dramatic expression and process, underlined the value of creativity in the learning process, creative potentials and action based on creative abilities. Thus, the participants in the process and the audience were able to realize that learning was a lifelong process based on everyday contact with personal histories. The introduction, implementation and combination of different artistic practices contributed to mutual understanding, dialogue and participation in the community.

Keywords: visual learning methods, community theatre, intergenerational learning, creativity

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Primjena modela interaktivne nastave likovne kulture u trećem razredu osnovne škole

Kvalitetna interakcija između svih subjekata odgojno-obrazovnog procesa jedno je od temeljnih obilježja suvremene nastave. U nastavi likovne kulture ona podrazumijeva komunikaciju u kojoj učitelj upotrebljava svoju stručnost odnosno vizualno/likovno znanje i iskustvo kako bi pomogao učenicima u samostalnom stvaranju ideja i spoznaja i transformaciji kognitivnih reprezentacija. Interaktivni model nastave likovne kulture predstavljen u radu temelji se na transformacijskom načinu učenja i poučavanja u kojem se odnos između učitelja i učenika bazira na slobodnoj dvosmjernoj smisljenoj razmjeni informacija, mišljenja, ideja i osjećaja, što doprinosi boljem razvoju motivacije, pamćenja i sposobnosti u odnosu na tradicionalne načine izvođenja nastave. Dosadašnje spoznaje o načinima izvođenja nastave likovne kulture ukazuju na činjenicu da su učitelji nedovoljno osviješteni o mogućnostima utjecaja likovne umjetnosti i nastave likovne kulture na učenikov život i razvoj; također su u nedovoljnoj mjeri pripremljeni za kvalitetno sadržajno i metodičko osmišljavanje nastave likovne kulture. Stoga se u radu predlažu neke strategije i metode koje mogu pomoći u uspješnijoj realizaciji zadataka nastave likovne kulture. U radu je predstavljeno istraživanje u kojem je sudjelovalo 47 učenika iz dva treća razreda Osnovne škole Nikola Tesla u Rijeci, u Hrvatskoj. Izvedena je kvantitativna i kvalitativna analiza 178 nastalih učeničkih radova. Rezultati analize potvrdili su hipoteze o pozitivnom učinku modela interaktivne nastave na sve dimenzije učeničkih aktivnosti koje su se procjenjivale: upotrebu likovnih tehnika i materijala, znanje i razumijevanje likovnih pojmova te likovnu kreativnost.

Ključne reči: interaktivni pristup učenju i poučavanju, kreativnost, likovna kultura, likovne tehnike i materijali, metode poučavanja.

The Application of the Interactive Visual Arts Teaching Model in the Third Grade of Elementary School

Quality interaction between all those involved in the educational process is considered one of the fundamental features of modern education. In visual arts classes, this means communication in which the teacher uses his visual arts knowledge to help students develop new ideas and knowledge and transform their cognitive representations. The interactive visual arts teaching model presented here is based on a transformational approach to learning and teaching in which the relationship between teachers and students is based on a free, reciprocal, and meaningful exchange of information, opinions, ideas, and feelings, which contributes to better development of motivation, memory, and skills compared to traditional forms of learning and teaching. Contemporary evidence about the ways in which the visual arts are taught suggests that teachers are insufficiently aware of the positive ways in which visual arts education can impact students' development; they are also insufficiently prepared to provide high-quality content and methods for visual arts teaching. Therefore, the paper proposes some strategies and methods that can contribute to a more successful realization of the tasks in visual arts classes. The paper presents a survey in which 47 students from two third grades of Elementary School Nikola Tesla in Rijeka, Croatia, participated. A quantitative and qualitative analysis of 178 student artworks was conducted. The results of the analysis confirmed the hypotheses about the positive impact of the interactive teaching model on the use of art techniques and materials, knowledge and understanding of visual arts content, and visual arts creativity.

Keywords: interactive approach to learning and teaching, creativity, visual arts, art techniques and materials, teaching methods

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Umjetnost u procjepu: očekivanja, procesi i rezultati

Rad donosi pregled preliminarnog istraživanja u kojem je cilj ispitati stavove i očekivanja o umjetničkom nastavnom procesu kod tek upisanih studenata akademije (brucoša).

Kroz dugogodišnje iskustvo rada sa studentima uočen je problem različitih očekivanja i stavova o umjetničkoj nastavi, metodama rada, intrinzične i ekstrinzične motivacije kod studenata, kvaliteti i ostvarenosti ishoda učenja na kraju semestra kod studenata i, nasuprot toga, kod nastavnika.

Za potrebe ovog preliminarnog istraživanja dizajnirat će se upitnik za studente kojim će se dobiti uvid u početno stanje, te obrazac evidencije za individualno praćenje rada i napredovanja studenata koja će se voditi tijekom umjetničke nastave cijele godine. Na kraju nastavnog procesa, krajem semestra, studenti će ponovno ispuniti upitnik samoevaluacije, temeljene na pitanjima iz prvog upitnika. Usporedbom podataka iz oba upitnika pokušat će se utvrditi ima li promjena i kakvih u stavovima i početnim očekivanjima kod studenata, i kako odgovori iz upitnika i samoevaluacije koreliraju s rezultatima njihova rada.

Istraživanje može poslužiti kao temelj za sustavno višegodišnje praćenje i kao smjernica u budućem prevladavanju procijepa između očekivanja i rezultata kod tek upisanih studenata, što potencijalno može utjecati na povećanu kvalitetu umjetničke nastave, bolju motiviranost studenata i nastavnika, te kvalitetniju komunikaciju između nastavnika i studenata.

Ključne riječi: umjetnička nastava, motiviranost studenata, praćenje rada studenata, procesi poučavanja i učenja, samoevaluacija.

Art in the gap: expectations, processes and results

The paper presents an overview of preliminary research in which the aim is to examine the attitudes and expectations about the artistic teaching process in newly enrolled students of the academy (freshmen).

Through many years of experience working with students perceived problem is the different expectations and attitudes about art classes, methods, intrinsic and extrinsic motivation in students, the quality and the achievement of learning outcomes at the end of the semester at students and, in contrast to this, at teacher.

For the purposes of this preliminary research, a questionnaire will be designed for students to gain insight into the initial state, and a form of records for individual monitoring of student work and progress, which will be kept throughout art classes throughout the year. At the end of the teaching process, at the end of the semester, students will again fill out a questionnaire of self-evaluation, based on questions from the first questionnaire. By comparing the data from both questionnaires, an attempt will be made to determine whether there are any changes in students' attitudes and initial expectations, and how the answers from the questionnaires and self-evaluation correlate with the results of their work.

The research can serve as a basis for systematic multi-year monitoring and as a guideline in the future overcoming the gap between expectations and results of newly enrolled students, which can potentially affect increased quality of art teaching, better motivation of students and teachers, and better communication between teachers and students.

Keywords: art teaching, student motivation, student's works monitoring, the processes of teaching and learning, self-evaluation

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Djetinjstvo u ozračju umjetnosti

Cjeloviti razvoj djeteta uveliko ovisi o tome koliko je ono u ranome djetinjstvu bilo u prilici izraziti svoju osobnost i istražiti svoj specifični senzibilitet u umjetničkom području. U tu se svrhu u ranome i predškolskom odgoju velika pažnja pridaje organizaciji umjetničkih aktivnosti i to u velikoj mjeri likovnih, pri čemu pristup umnogome počiva na načelima svojstvenim art-terapiji i suvremenoj umjetničkoj praksi. U tim se disciplinama naglasak stavlja na stvaralački proces, što ih čini kompatibilnim s praksom u dječjim vrtićima. Odgajatelji u suglasju s djecom osmišljavaju aktivnosti te osiguravaju ozračje za stvaranje, oni promišljaju proces na način da on neminovno dovede do vrijednog rezultata. Iznimno je važno da odgajatelj i sam bude zainteresiran za istraživanje određene teme te da istražujući pojedine umjetnike, umjetničke pravce i svjetske kulture raste i kao osoba i kao stručnjak. Kompetentan odgajatelj znati će preuzeti i prilagoditi umjetničku praksu radu s djecom, te će na taj način osigurati da djeca dobiju iskustvo, znanje i vještine koje će kasnije moći nadograđivati i primjenjivati u svakodnevnom životu. Dijete koje ima priliku proći kvalitetan stvaralački proces taj će princip usvojiti kao životni princip i metodu učenja koju će kasnije moći primijeniti na sve aspekte života, te će naučiti da su autentičnost i sloboda stvaranja vrijednosti na kojima trebaju graditi svoju osobnost i djelovanje.

Ključne reči: dijete, umjetnost, cjelovitost, autentičnost, senzibilitet.

Childhood in the Artistic Field

The overall development of a child largely depends on how much it was able to express its personality and explore his or her specific sensibility in the field of art in early childhood. For this purpose, in early and preschool education, great attention is paid to the organization of artistic activities, in large extent to visual art, where the approach is largely based on the principles inherent in art therapy and contemporary art practice. In these disciplines, emphasis is placed on the creative process which makes them compatible with practice in kindergartens. Educators in agreement with children design activities and provide an atmosphere for creation, they rethink the process in such a way that it inevitably leads to a valuable result. It is extremely important that the educator himself is interested in researching a certain topic and that by researching individual artists, artistic styles and different cultures, he grows both as a person and as an expert. A competent educator will be able to take over and adapt artistic practice to work with children, thus ensuring that children gain experience, knowledge and skills that they will later be able to upgrade and apply in everyday life. A child who has the opportunity to go through a quality creative process will adopt this principle as a life principle and learning method that they will later be able to apply to all aspects of life and will learn that authenticity and freedom of creating are values on which they should build their personality and actions.

Keywords: child, art, wholeness, authenticity, sensibility

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Umetnost u školi u funkciji razvoja pojedinca, društva i kulture

S obzirom na to da su savremene škole fokusirane na rezultate i postignuća na testovima iz matematike, prirodnih nauka ili maternjeg i stranih jezika, a kako je značaj i „efikasnost“ umetnosti teško ili nemoguće meriti, naročito standardizovanim testovima, postoji stalna opasnost da se umetnost udalji iz škola, ili da se umanjí njen udeo u opštem obrazovanju. Zbog toga postoji kontinuirana potreba da se dokazuje mogućnost uticaja umetnosti na poboljšanje dostignuća iz „glavnih“ predmeta. U tom procesu ostaje nezapažena uloga umetnosti u razvoju celokupne ličnosti, njena vaspitna i razvojna uloga.

U radu predstavljamo nalaze teoretičara koji smatraju da je glavni argument za zastupljenost umetnosti u obaveznom obrazovanju, zapravo njena suštinska (unutrašnja) vrednost, to što je vredna sama po sebi. Prema njihovom mišljenju, značaj vaspitnih i obrazovnih ishoda u polju umetničkog obrazovanja ne treba da bude prikrivan i opravdavan, niti u senci umetnosti kao instrumenta za postizanje drugih ciljeva obrazovanja, odnosno akademskih postignuća. Izjave poput onih da je dragocen transfer sa umetničkih sadržaja i metoda na druge školske predmete, daju oni koji zapravo negiraju ili ne shvataju korist od umetnosti po sebi. Smatra se da je umetnost bitan deo kulture, da je obrazovanje bez umetnosti u velikoj meri oslabljeno i osiromašeno i da kao takvo vodi slabljenju društva.

Ključne reči: umetnost, umetničko obrazovanje, kultura, škola.

Art at school for the purpose of personal, social and cultural development

In view of the fact that modern schools are focused on results and achievement in tests of mathematics, natural sciences or mother tongue and foreign languages, and knowing that the importance and the “efficiency” of art is difficult or impossible to measure, especially by standardized tests, there is a constant danger of distancing art from schools or reducing its role in general education. This is why there is a constant need to prove that art has the potential to improve achievement in “main” subjects. In this process, the role of art in overall personal development, as well as its educational and developmental role, remains unnoticed.

This paper presents the findings of theoreticians who deem that the main argument for art to be included in compulsory education is its essential (inner) value, i.e., the fact that it is valuable in itself. According to these theoreticians, the importance of educational outcomes in the field of art education should not be hidden and justified, nor should it be in the shadow of art as an instrument for accomplishing other educational goals or academic achievements. Statements that the transfer of artistic contents and methods to other school subjects is valuable, come from those who actually deny or fail to understand the benefit of art in its own right. It is considered that art constitutes a significant segment of culture and that education without art would be largely undermined and impoverished, thus leading to the weakening of society.

Keywords: art, art education, culture, school

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Savremena umetnost u nastavi likovne kulture za treći razred osnovne škole

Veštine opažanja, razumevanja i prenošenja vizuelnih poruka značajno olakšavaju snalaženje pojedinca u kompleksnim uslovima savremenosti, a kroz sistem obrazovanja učenici ih dominantno stižu na časovima likovne kulture. Razvoj kritičkog mišljenja o vlastitom i tuđim likovnim delima među glavnim je ciljevima likovnog vaspitanja i obrazovanja. Uprkos tome, u razrednoj nastavi razgovor o umetničkim delima, a posebno savremenim umetničkim delima sa kojima se deca sa lakoćom povezuju jer ona jesu integralni deo njihove savremenosti i kao takva su im bliska, najčešće izostaje. Verujemo da je razlog tome nesigurnost samih učitelja u vlastite kompetencije i odgovor na pitanje šta (sve) umetnost (danas) jeste, kao i izbor reprodukcija koje autori udžbenika predlažu. Nakon početnih definicija savremene umetnosti i ukazivanja na značaj njenog prezentovanja već učenicima mlađih razreda osnovne škole, u ovom radu ispitaćemo u kojoj meri su dela savremene umetnosti zastupljena u udžbenicima likovne kulture za treći razred osnovne škole. Istraživanjem ćemo obuhvatiti štampana i digitalna izdanja udžbenika izdavačkih kuća Klett, Freska, Novi Logos, Zavod za udžbenike, Eduka, Kreativni centar i BIGZ. Uz pregled udžbenika, na jednom manjem uzorku učitelja dve kragujevačke škole i studenata završne godine učiteljskog smera na Fakultetu pedagoških nauka u Jagodini, utvrdićemo da li ispitanici znaju šta je savremena umetnost, prepoznaju li savremena umetnička dela i da li ista koriste u nastavnom procesu.

Ključne reči: savremena umetnost, likovna kultura, razredna nastava, udžbenici.

Contemporary art in the teaching of Art for the 3rd grade of primary school

The skills of perceiving, understanding and transmitting visual messages significantly facilitate the individual's coping in the complex conditions of modernity. Students predominantly acquire them in Art classes, and other parts of educational system through which they should develop critical thinking about one's own and other people's works of art. Despite that, in the classroom, the conversation about contemporary works of art, with which children are easily connected because they are an integral part of their modernity and as such are close to them, is usually absent. The reason for this we believe is the insecurity of the teachers themselves in the answer to the question of what is art today in entirety, as well as, to the choice of reproductions that the authors of the textbook suggest. In this paper, after the initial definitions of contemporary art and pointing out the importance of presenting it to younger students of primary school, we will examine the extent to which works of contemporary art are represented in textbooks of fine arts for the third grade of primary school. The research will include printed and digital editions of textbooks by the publishing houses 'Klett', 'Freska', 'Novi Logos', 'Zavod za udžbenike', 'Eduka', 'Kreativni centar' and 'BIGZ'. Along with the review of the textbook, we will examine whether the respondents know what contemporary art is, whether they recognize it, and determine does a small sample of teachers from two Kragujevac schools and concluding students of the Faculty of Education in Jagodina use them in the teaching process.

Keywords: Contemporary art, Arts, Classroom teaching, Textbooks

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Umetnost u opštem obrazovanju kao predmet i sredstvo istraživanja: primer rada s glinom

Rad se bavi ulogom i značajem umetnosti u opštem obrazovanju. Istražuje specifičnosti vizuelnih umetnosti i jedinstven doprinos koje one mogu imati za uravnotežen razvoj dece. U skladu sa sveobuhvatnom prirodom same umetnosti, vizuelne umetnosti u opštem obrazovanju mogu predstavljati i *predmet* i *sredstvo* istraživanja, a u odnosu na to šta se želi postići u procesu učenja.

Budući da su specifičnost i osnovne odlike umetničkog izražavanja – rad u mediju/materijalu, važne faze u umetničkom procesu jesu odabir materijala i istraživanje njegovih svojstava, a tek potom upotreba tih svojstava u izražavanju i predstavljanju emocija i ideja. Stoga je cilj rada da se kroz primer rada s glinom, kao odabranim materijalom, analizira kada umetnost može biti predmet, a kada sredstvo istraživanja u predškolskom i osnovnoškolskom uzrastu.

U radu će biti prikazani različiti načini rada s glinom prilikom prvih susreta s njom, kada se deca upoznaju s njenim osobinama i mogućnostima upotrebe. Takođe, biće predstavljeni načini rada s glinom u kasnijim fazama njene upotrebe, nakon što se deca dobro upoznaju sa njenim različitim svojstvima i načinima korišćenja. Tada je mogu koristiti kao sredstvo za izražavanje osećanja i ideja, ali i za usvajanje sadržaja iz drugih oblasti saznanja.

Sprovedena analiza će ukazati na mogućnosti razvoja i produbljivanja rada u likovnim medijima kako bi se deca što bolje upoznala sa osobinama i potencijalima materijala, kao i da bi ih što svrsishodnije iskoristila za učenje i izražavanje sopstvenih ideja i emocija.

Ključne reči: opšte obrazovanje, vizuelne umetnosti, materijali, glina.

Art in General Education as a Subject and as a Means of Research: An Example of Working with Clay

The paper deals with the role and importance of art in general education. It explores the specifics of the visual arts and the unique contribution they can make to the balanced development of children. In accordance with the all-encompassing nature of art itself, visual arts in general education can be both a *subject* and a *means* of research, in relation to what is to be achieved in the learning process.

Since the specificity and basic features of artistic expression are work in the medium/material, important stages in the artistic process are the selection of material and research of its properties, and only then the use of these properties in expressing and presenting emotions and ideas. Therefore, the aim of the paper is to analyse, through the example of working with clay as a selected material, when art can be a subject, and when a means of research at preschool and primary school age.

The paper will show different ways of working with clay during the first encounters with it, when children get acquainted with its properties and possibilities of use. Also, ways of working with clay in the later stages of its use will be presented, after children are well acquainted with its various properties and ways of use. Then they can use it as a means of expressing feelings and ideas, but also of adopting content from other areas of knowledge.

The conducted analysis will indicate the possibilities of development and deepening of work in art media in order for children to get better acquainted with the properties and potentials of materials, as well as to use them as purposefully as possible in order to learn and express their own ideas and emotions.

Keywords: general education, visual arts, materials, clay

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Komparativni pregled nastavnog programa umetničkog obrazovanja – razredna nastava u RS Makedoniji i drugim zemljama

Potreba za obrazovanjem uvek je bila i biće ključna u jednom društvu. Proces učenja počinje u najranijim godinama života i nikada ne prestaje. Čovek uči ceo život. Osnovna institucija u kojoj se odvija proces institucionalnog uticaja, u kojoj učenici stiču osnovna znanja, veštine, navike, sposobnosti, sistem vrednosti, u kojoj se stvara osnova za dalji intelektualni, fizički, društveni, moralni razvoj je osnovna škola. Svaka zemlja stvara svoj sistem obrazovanja, stvara svoju obrazovnu politiku, svoje institucionalne i vaninstitucionalne oblike. U tom procesu stvaranja oslanjamo se na tradiciju, ali i na proučavanje, analizu obrazovnih sistema pojedinih zemalja, što nam zauzvrat omogućava da uočimo sličnosti i razlike i iskoristimo snage, proizvedemo nove ideje, a sve u pravcu većeg kvaliteta obrazovnog procesa.

Najčešći predmet analize su nastavni planovi i programi pojedinih zemalja koji služe kao osnova za sprovođenje brojnih obrazovnih reformi usmerenih na poboljšanje obrazovnog sistema.

Predmet analize u ovom radu su predmetni programi razredne nastave likovnog obrazovanja u RS Makedoniji i drugim zemljama (Srbija, Hrvatska, Slovenija, Bugarska, Finska). Komparativna analiza programa obuhvatila je nekoliko aspekata koji se odnose na percepciju sličnosti i razlika u terminološkom smislu, postavljanje ciljeva, broj časova, sistematičnost i prikladnost u postavljanju sadržaja, usklađenost sa uzrastom učenika, način vrednovanja postignuća učenika, kompetencije nastavnika.

Svrha ove analize je bila da na osnovu analiziranih pojedinačnih aspekata kurikuluma damo doprinos stvaranju savremenih, kvalitetnih programa u likovnom obrazovanju za osnovno obrazovanje, koji će ići u korak sa savremenim trendovima u razvoju ove discipline, koji su kompatibilni sa evropskim nastavnim kurikulumima i koji su motivišući i za nastavnike i za učenike.

Ključne reči: osnovna škola, nastavni programi, učenici, umetnost, obrazovanje.

Comparative overview of the curriculum of art education – classroom teaching in North Macedonia and other countries

The need for education has always been and will be crucial in a society. The learning process begins in the earliest years of life and never stops. One learns all one's life. The basic institution in which the process of institutional influence takes place, in which students acquire basic knowledge, skills, habits, abilities, value system, in which the basis for further intellectual, physical, social, moral development is created, is the primary school. Each country creates its own education system, creates its own educational policy, its own institutional, non-institutional forms. In that process of creation, we rely on tradition, but also on studying, analysing the educational systems of individual countries, which in turn allows us to notice similarities and differences and use our strengths, produce new ideas, all in the direction of greater quality of the educational process.

The most common subject of analysis are the curricula of individual countries as a basis for the implementation of numerous educational reforms aimed at improving the education system.

The subject of analysis in this paper are the subject curricula of art education in RN Macedonia and other countries (Serbia, Croatia, Slovenia, Bulgaria, Finland). The comparative analysis of the program included several aspects related to the perception of similarities and differences in terminological terms, goal setting, number of classes, systematic and appropriate content setting, compliance with student age, method of evaluating student achievement, teacher competencies.

The purpose of this analysis was, based on the analysed individual aspects of the curriculum to contribute to the creation of modern, contemporary, quality programs in art education for primary education, that will be in step with modern trends in the development of this discipline, compatible with European curricula, motivating for both teachers and students.

Keywords: primary school, curricula, students, art, education

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Koncept integracije i korelacije u umetničkom obrazovanju

Potreba za interdisciplinarnošću, povezivanjem različitih nauka, prevazilaženjem tradicionalne izolacije, zatvorenost određenih predmeta, postala je izražena poslednjih godina 21. veka. Holistički razvijena ličnost učenika, kao cilj koji težimo da postignemo kroz organizovani institucionalni sistem vaspitanja i obrazovanja, zahteva drugačiju organizaciju i realizaciju nastavnog procesa. Mogućnost nudi korelaciono-integracioni pristup koji podrazumeva uspostavljene međupredmetne veze i odnose, isprepletane sadržaje različitih predmeta u jednu celinu, kao i povezivanje ciljeva, zadataka i aktivnosti različitih predmeta u jednu celinu. Korelaciono-integracioni koncept se može primeniti u radu sa učenicima svih uzrasta i u svim oblastima obrazovno-vaspitnog rada. Primena koncepta integracije-korelacije dovodi do toga da učenici sa većim razumevanjem stiču znanja, usvajaju, povezuju, logički razmišljaju, aktivni su akteri u procesu učenja, spoznaje. Likovno obrazovanje ima ogroman doprinos razvoju i najmlađih i najstarijih. Spektar likovnog obrazovanja je veoma širok i omogućava im aktiviranje i mogućnost izražavanja, kako verbalno, tako i prostorno.

Umetnost obuhvata kreativno razmišljanje, potragu za nečim novim i neobičnim, aktivira misaonu aktivnost, a svaki problem ima kreativno rešenje. Kao predmet, likovno obrazovanje nudi mogućnosti za integraciju i korelaciju sa svim predmetima, posebno u razrednoj nastavi.

U radu ističemo mogućnost interdisciplinarne integracije i korelacije likovnog obrazovanja sa sadržajima drugih predmeta: maternjim jezikom, matematikom, muzikom, fizikom, prirodnim i društvenim naukama, stranim jezikom. Predstavljamo primere mogućih integracija, korelacija.

Ključne reči: razredna nastava, holistički pristup, konstruktivizam, interdisciplinarnost, povezanost.

Integration and correlation concept in art education

The need for interdisciplinarity, connecting different sciences, overcoming traditional isolation, closure of certain subjects, has become more pronounced in recent years of the 21st century. The holistically developed personality of the student, as a goal that we strive to achieve through the organized institutional system of upbringing and education, requires a different organization and realization of the teaching process. The possibility is offered by the correlation-integration approach which implies established inter-subject connections and relations, interweaving the contents of different subjects in a single whole, as well as connecting goals, tasks and activities of different subjects in one whole. The correlation-integration concept can be applied in the work with students of all ages and in all areas of the educational work. The application of the integration-correlation concept leads to students with greater understanding acquire knowledge, adopt, connect, think logically, are active actors in the process of learning, cognition.

Art education has a huge contribution to the development of both the youngest and the oldest. Its spectrum is very wide and allows them to be activated, to be able to express themselves both verbally and spatially.

Art captures creative thinking, that search for something new and unusual activates thinking activity, and every problem has a creative solution. As a subject, art education offers opportunities for integration and correlation with all subjects, especially in the primary teaching.

In the paper we emphasize the possibility for interdisciplinary integration and correlation of art education with the contents of other subjects: mother tongue, mathematics, music, physics, natural sciences, society, foreign language. We present examples of possible integrations, correlations.

Keywords: primary teaching, holistic approach, constructivism, interdisciplinarity, connection

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