

MARGINALIZACIJA VIZUALNE KULTURE I UMJETNOSTI U OBRAZOVNOM PROCESU

Uz mnoge promjene koje su se dogodile 90-ih u Hrvatskoj jedna mala promjena u reformi školstva prošla je gotovo nezamijećeno. Uz velike rasprave o rasterećivanju učenika i o tome kako interpretirati hrvatsku povijest i tradiciju u novonastaloj državi smanjivanje satnice likovne, glazbene i tehničke kulture s dva sata na jedan sat tjedno djelovalo je poput bezbolne kozmetičke promjene unutar velike križaljke obrazovanja. Petnaestak godina nakon te promjene vode se nove rasprave o nakupljenim problemima i nesposobnosti školskog sustava da osigura radnu, proizvodnu, intelektualnu i kulturnu osnovu društva sposobnog da odgovori na zahtjeve suvremenog života.

Problem satnice likovne kulture u osnovnoj školi treba sagledati u širem kontekstu organizacije obrazovanja. Društvo u cjelini i obrazovni sustav uvijek se zrcale. Vrijednosti (činjenice, stavovi i sposobnosti) koje se promiču tijekom osnovnog obrazovanja uspostavljaju i zrcale vrijednosni sustav društva u kojem živimo, proizvodimo, konzumiramo. Potpuna marginalizacija likovnog/vizualnog obrazovnog područja već u osnovnom školstvu jasno ukazuje na opću nezainteresiranost društva za probleme devastacije i neprepoznavanja arhitektonske, likovne i sveukupne vizualne baštine. Ako usporedimo naš sustav obrazovanja (upravo na razini satnice i „omjera snaga“ kulturno-umjetničkih nastavnih

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MARGINALIZING VISUAL CULTURE AND ART IN THE PROCESS OF EDUCATION

Along with the numerous changes that occurred in the 1990s in Croatia, a minor alteration in the educational reform passed almost unnoticed. In the course of great debates on how to unburden schoolchildren and how to reinterpret Croatian history and tradition in the newly created state, the decision to diminish the number of hours dedicated to visual, musical, and technical culture from two to one per week seemed almost like a painless cosmetic intervention in the great riddle of education. Fifteen years after these changes, new debates have been initiated on the incapability of the school system to secure the necessary labour and production-related or intellectual and cultural basis for a society that would be capable of answering to the growing demands of modern life.

The problem of the art curriculum in primary schools should be viewed in the broader context of the organization of education. Society as a whole always mirrors the educational system and vice versa. The values (facts, attitudes, and abilities) promoted by primary education establish and mirror the value system of the society in which we live, produce, and consume. The total marginalization of the field of visual/artistic education at primary school level indicates society's general indifference towards the problems of devastation and disregard for our architectural, artistic and visual heritage as a whole.

If we compare the Croatian educational system (precisely

predmeta naspram satnice ostalih područja) sa sustavom naših europskih susjeda, uočiti ćemo odstupanja koja potvrđuju ovu tezu. Hrvatska, uz Slovačku, ima najmanju satnicu likovne kulture u Europi. Satnica u većini zemalja EU kreće se između 2 do 4 sata tjedno, samo se ponekad u pojedinim razredima spušta na 1 sat tjedno. Neke su zemlje posebno napredne u pogledu vizualnog obrazovanja te imaju predmete koji objedinjuju umjetnost s obrtom i dizajnom: Švedska, Estonija, Finska i Norveška (*Art and Craft*), Danska (*Art and Handicraft, wood/metalwork, home economics*), Lichtenstein (*Technical design, Creative Arts*), Litva (*Art and Technologies*), Portugal (*Visual and Technological Education*). Upravo te zemlje su navedenim predmetima osigurale izdašne satnice – od 2 do 8 sati tjedno. Znakovito je da je u Hrvatskoj upravo tehnička kultura (djelomično ekvivalentna područjima koja se u tim zemljama nazivaju *Craft, Technical design* i sl.), uz likovnu kulturu, predmet s najamankom satnicom (1 sat tjedno od 5. do 8. razreda).

Usporedili smo satnice različitih nastavnih područja u Hrvatskoj s nekim državama EU (za primjer smo odabrali Norvešku, Estoniju i Češku – tablica 1.). U podjeli satnice materinjeg jezika, matematike, stranog jezika, tjelesne i zdravstvene kulture nema značajnih razlika – sve zemlje tim predmetima dodjeljuju najviše sati.

Najveći nerazmjer između satnice likovne kulture i satnice drugih nastavnih područja vidljiv je upravo u Hrvatskoj. U ostalim zemljama to nije slučaj; u Norveškoj i Estoniji umjetnost i obrt imaju sličan broj sati kao i društvene znanosti i povijest, a veći od religije, filozofije i glazbe; u Češkoj umjetnost ima jednaku satnicu kao glazba, povijest i građanski odgoj. To nam govori da te zemlje vrednuju vizualnu edukaciju kao komplement društvenim i prirodnim znanostima, a ne rade neravnotežu između satnica tih područja.

Uravnoteženim zastupanjem umjetničkih, prirodnoznanstvenih i društvenoznanstvenih područja trebala bi se pozabaviti i Hrvatska pri sljedećoj reformi školstva koja će doći s donošenjem novih predmetnih kurikula.

Nerealno je očekivati da umjetnički sadržaji dobiju značajno mjesto u sustavu obrazovanja, uz bok „najvažnijim“ predmetima, ali je svakako potrebno stvarati uvjete za njihovu pozitivnu percepciju u društvu.

Kakav je stav nadležnih institucija prema pitanju likovnog/vizualnog obrazovanja vidljivo je i iz pitanja udžbenika iz likovne kulture koji su uvedeni prije nekoliko godina.

Njihov je cilj bilo podizanje općeg standarda nastave prije svega dostupnošću kvalitetnih vizualnih materijala i ostalih sadržaja s područja likovnosti. U istraživanju provedenom 2010.² utvrđeno je da učitelji razredne nastave i likovne kulture imaju

regarding the school timetable and the number of hours devoted to cultural/artistic courses compared to other subjects) with the educational systems of our European neighbours, we will notice some discrepancies that confirm this assertion. In Europe, along with Slovakia, Croatia has the smallest number of hours per week dedicated to the teaching of visual culture. In most EU countries, this number ranges from 2 to 4 hours per week, and is only occasionally reduced to 1 hour per week; some countries are particularly advanced in this respect, having courses that merge art with crafts and design: e.g. Sweden, Estonia, Finland, and Norway (*Art and Craft*), Denmark (*Art and Handicraft, Wood/Metalwork, Home Economics*), Liechtenstein (*Technical Design, Creative Arts*), Lithuania (*Art and Technologies*), and Portugal (*Visual and Technological Education*). These countries also dedicate a considerable number of weekly hours to such courses – between 2 and 8 hours per week. It is significant that, in Croatia, it is precisely the courses in technical culture (partly equivalent to the fields that are called *Craft, Technical Design*, etc. in the above-mentioned countries) that are designated the fewest hours per week, along with the visual culture subjects (1 hour per week from the fifth to the eighth year of primary school). We have compared the curricula of various educational fields in Croatia with some of the EU countries (Plate 1: Norway, Estonia, and Czech Republic), since there are no significant differences

in their assignment of weekly hours to courses in local language, mathematics, foreign language, and sports – all of them assigning most hours per week to these educational fields. It is evident that the greatest disproportion between the hours of visual culture and those dedicated to other educational fields is found in Croatia. In the rest of the countries, that is not the case; in Norway and Estonia, arts and crafts take almost the same number of hours as social sciences and history, and more than religion and philosophy, or music; in the Czech Republic, the number of hours is equal to that dedicated to music, history, and civic education. These numbers tell us that in those countries, visual education is valued as a complement to the social and natural sciences, rather than causing an imbalance in the curricula of these courses.

It is obvious that Croatia should do something to balance its education in arts, natural sciences, and the humanities in the next educational reform, which will also involve decisions about the new curriculum. Although it might be unrealistic to expect that arts will begin to occupy a prominent place in our educational system next to the “most important” subjects, conditions should be created for a more positive perception of these fields in our society.

The attitude of the institutions responsible for deciding the fate of visual/artistic education is also evident from textbooks on visual

HRVATSKA	NORVEŠKA	ESTONIJA	ČEŠKA
Hrvatski jezik 1470	Norveški 1770	Estonski/ruski 1610	Češki 1750
Matematika 1260	Matematika 1201	Matematika 1260	Matematika 1225
Strani jezik 700	Engleski + 2. strani jezik 820	Strani jezik A + B 1155	Strani jezik 735
TZK 665	Tjelesna edukacija i aktivnost 782	Tjelesna edukacija 840	Tjelesna i zdravstvena edukacija 700
Vjeronauk 560	Religija, filozofija života i etika 584	Društvene znanosti 210	Ljudi i svijet* 420
Priroda i društvo* 350	Prirodne znanosti 584	Prirodne znanosti 420	Prirodne znanosti (fizika, kemija, biologija i geografija) 735
Likovna kultura 280	Umjetnost i obrt 627	Umjetnost i obrt + umjetnost 525	Umjetnost 385
Glazbena kultura 280	Glazba 370	Glazba 455	Glazba 385
Povijest* 280	Društvene znanosti i povijest 641	Povijest 210	Povijest i građanski odgoj 385
Geografija* 262,5	Hrana i zdravlje 199	Geografija* 175	Informacijska i komunikacijska tehnologija* 70
Biologija* 140		Biologija* 175	Ljudi i rad 280
Kemija* 140		Kemija* 140	
Fizika* 140		Fizika* 140	
Tehnička kultura* 140		Ručni rad 350	
Priroda* 122,5		Građanski odgoj 210	

* PREDMETI KOJI SE NE PREDAJU U SVIM RAZREDIMA OSNOVNE ŠKOLE
(PREUZETO SA: [HTTP://EACEA.EC.EUROPA.EU/EDUCATION/EURYDICE/EURYBASE_EN.PHP](http://EACEA.EC.EUROPA.EU/EDUCATION/EURYDICE/EURYBASE_EN.PHP),
SIJEČANJ 2011.)

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*COURSES THAT ARE NOT TAUGHT IN ALL YEARS OF PRIMARY SCHOOL
(SOURCE: [HTTP://EACEA.EC.EUROPA.EU/EDUCATION/EURYDICE/EURYBASE_EN.PHP](http://EACEA.EC.EUROPA.EU/EDUCATION/EURYDICE/EURYBASE_EN.PHP),
LAST ACCESSED JANUARY 2011).

vrlo pozitivne stavove prema upotrebi udžbenika na nastavi likovne kulture. Više od 86% učitelja smatra da su udžbenici osuvremenili nastavu, a više od 88% smatra da su bitni za kvalitetu nastave. Zanimljivo je i da više od 76% učitelja smatra da im je udžbenik olakšao korelaciju s drugim predmetima. Usprkos ovakvom stavu struke, već pri prvom „rezanju proračuna“ ukinuti su upravo udžbenici iz likovne kulture 1.– 4. razreda osnovne škole.

Posljedice

Problem marginalizacije vizualnog obrazovanja vidljiv je u različitim aspektima društvenog, kulturnog i ekonomskog života naše zemlje. Neuravnotežena zastupljenost umjetničkih (pa i društvenih) predmeta u školi ima za posljedicu marginaliziranje važnosti kulturno-društvenih potreba pojedinaca i društva u cjelini. Naš je okoliš znatno više nego okoliš u nekim razvijenim europskim zemljama zagađen lošom arhitekturom, bespravnim građevinama, smanjivanjem javnog prostora zbog nerazumijevanja i nepoštivanja urbanističkih planova, nepostojanjem interesa investitora za kvalitetnim rješenjima produkt-dizajna, zasićenošću javnog prostora lošim grafičkim dizajnom, nerazmjerom između elitističkog odnosa spram umjetnosti, s jedne strane, i zagađenja nekvalitetom svakodnevnog životnog prostora, s druge strane.

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culture that were introduced to Croatian schools several years ago. Their aim was to raise the overall standard of teaching, above all by producing high-quality visual and textual materials on art that would be available to both teachers and students. A poll from 2010² established that teachers of art and other courses had a very positive attitude towards using those textbooks in teaching visual culture. More than 86% of teachers were of the opinion that the textbooks had modernized the teaching process, and more than 88% considered them essential to the quality of teaching. It is also interesting that more than 76% claimed that the textbooks facilitated the correlation with other courses taught in schools. Nevertheless, despite this attitude of the profession, the first budget cuts that followed affected precisely textbooks on visual culture for years 1-4 in primary school.

Consequences

The marginalization of artistic education is becoming manifest in various aspects of social, cultural, and economic life in Croatia. The unbalanced presence of artistic (and even social science) subjects in our schools results in the diminishing importance of the cultural and social needs of both individuals and society as a whole. Far more than is the case in more developed European countries, our environment has been polluted with bad architecture, illegal constructions, and reduction of public space, due to the lack of appreciation and respect for urban planning

CROATIA	NORWAY	ESTONIA	CZECH REPUBLIC
Croatian language 1470	Norwegian language 1770	Estonian/Russian l. 1610	Czech language 1750
Mathematics 1260	Mathematics 1201	Mathematics 1260	Mathematics 1225
Foreign language 700	English + 2 nd foreign language 820	Foreign language A+B 1155	Foreign language 735
Sports and health education 665	Sports and recreational activities 782	Physical education 840	Sports and health education 700
Religion 560	Religion, philosophy of life, and ethics 584	Social sciences 210	People and the world* 420
Nature and society* 350	Natural sciences 584	Natural sciences 420	Natural sciences (physics, chemistry, biology, and geography) 735
Visual culture 280	Arts and crafts 627	Arts and crafts + Art 525	Art 385
Musical culture 280	Music 370	Music 455	Music 385
History* 280	Social sciences and history 641	History 210	History and civic education 385
Geography* 262,5	Food and health 199	Geography* 175	Information and communication technologies* 70
Biology* 140		Biology* 175	People and work 280
Chemistry* 140		Chemistry* 140	
Physics* 140		Physics* 140	
Technical culture* 140		Handicraft 350	
Nature* 122,5		Civic education 210	

Razlog tome možemo pronaći u općoj nezainteresiranosti društva za spomenute teme, ili, usudili bismo se reći, općoj vizualnoj nepismenosti.

Percepcija likovnog (vizualnog) obrazovanja u našem društvu još se uvijek svodi na satove crtanja i slikanja, poticanje „talentiranih“ pojedinaca na razvoj „umjetničkih sklonosti“. Razumijevanje umjetnosti i interes za te sadržaje smatra se pitanjem individualnog senzibiliteta, a ne općeg razvoja svake ličnosti. Zanimljivo je činjenica da su apstraktno i divergentno mišljenje koje se razvija ovim nastavnim predmetom preduvjet svakog stvaralačkog i kreativnog procesa.

Otvorena pitanja

Kada se krenulo s novim promišljanjem uloge i položaja likovne kulture u osnovnom obrazovanju, otvorila su se i pitanja o strukturi ovog nastavnog predmeta, ciljevima i kompetencijama koje bi trebalo razvijati kod mladih pripremajući ih za život u suvremenom društvu, a time se, posredno, otvorilo i pitanje naziva ovog nastavnog područja.

Njegovanje likovnosti temelj je likovne kulture u našim školama, što znači da mu je polazište likovna umjetnost. U suvremenoj terminologiji taj naziv se sve češće proširuje u vizualne umjetnosti. Likovna kultura je trenutno jedini nastavni predmet koji razvija kompetencije na cjelokupnom području vizualnosti

i poučava temeljno razumijevanje vizualnih komunikacija, grafičkog i produkt-dizajna, urbanizma i arhitekture te razumijevanje prostora općenito. Stoga se logično nametnulo proširivanje pojma likovnosti na pojam vizualnosti, što je i prihvaćeno u novom Nacionalnom obrazovnom kurikulumu u kojemu se navodi novo ime područja – vizualna umjetnost i dizajn.

Iako se za sada radi samo o nepravomoćnoj birokratskoj promjeni imena, nadamo se da će ona za sobom donijeti i sadržajne promjene u samom nastavnim programu (koji će se zasigurno donositi u sljedećih nekoliko godina), ali svakako i utjecati na novi pogled šire sredine na ulogu i značenje ovog obrazovnog područja.

Pitanje sadržaja i metodologije ovog predmeta važno je pitanje o kojem bi se trebao postići konsenzus šire struke. Vizualna edukacija treba istovremeno razvijati i opće spoznaje i znanja, tj. opću vizualnu orijentaciju i pismenost potrebne za razumijevanje i kvalitetno konzumiranje javnih medija i svakodnevnih vizualnih sadržaja. Također, jednako je važan cilj da se medijacijom likovnih/vizualnih umjetnosti razvija razina mišljenja potrebna za razumijevanje šireg životnog konteksta (osjetilnog i spoznajnog). Nastava likovne kulture artikulirana je nastavnim planom i programom (PIP)³ donesenim od MZOŠ 2005. godine. U usporedbi s prijašnjim nastavnim programima, PIP iz 2005.

and the fact that investors are not interested in high-quality solutions for product design. The consequence is a public space suffocated with bad graphic design, as well as a disproportion between elitist attitudes towards art on the one hand, and the poor quality of our everyday living space on the other. Reasons for this situation can be found in the general indifference of society towards these issues and, we might even dare to say, its general visual illiteracy.

The perception of artistic (visual) education in Croatian society is still reduced to school classes of drawing and painting, where “gifted” individuals are encouraged to develop their “artistic inclinations.” Understanding art and developing an interest in artistic issues is considered a question of individual sensibilities, rather than the overall development of each and every person. Such an attitude ignores the fact that the kind of abstract and divergent thinking which is developed in this type of course is a prerequisite for all inventive and creative processes.

Open Questions

Once we begin to reflect on the role and position of visual culture in primary education, questions are raised on the structure of the course itself, as well as the aims and competences it should develop in young people, preparing them for a life in modern society; and that indirectly opens up the question of an appropriate name for this educational field.

The cultivation of artistic perception and expression is the foundation of artistic culture in our schools, which means that fine arts are its starting point. In contemporary terminology, this name is often extended to include all of the visual arts. The fine arts course is currently the only one in the school curriculum that develops competences in the entire field of visual perception and expression, teaching the basic understanding of visual communication, graphic and product design, urban planning and architecture, as well as an understanding of space as such. Therefore, extending the notion of artistic perception and expression to that of visual perception and expression has also been acknowledged by the new National Curriculum of Education, which has given this field a new name: Visual Arts and Design.

Even though it is at present only an unofficial bureaucratic change of name, we hope that it will also introduce changes into the content of the course as such (which will certainly have to take place in the next few years) and result in a different attitude of the broader public towards the role and significance of this educational field.

The issue of the content and methodology of the course is an important one which requires an overall professional consensus. Visual education should develop knowledge and skills at the same time, including the general visual orientation and literacy that are needed to understand and adequately consume the



Rebels!
 Discovering stories by bus.
 A project for Linz 2009
 Culture Capital of Europe,
 photograph: Mario Lang

Flic Flac*
 Feminist materials for vocational
 school, photograph: Evi Scheller

Wild Translation
 Exhibition contribution "Utopie
 und Alltäglichkeit. Zwischen
 Kunst und Pädagogik" (Utopia
 and the mundane. Between art
 and pedagogy), Centre d'Art
 Contemporain Genève

Büro trafo.K works on research and mediation projects at the interface of education and the production of knowledge. These include media and youth projects, artistic interventions, scientific studies and projects in the public space, as well as concepts, programmes, workshops, training courses and a consulting service for museums and exhibitions.

In our projects, we combine the strategies of contemporary art with socially relevant themes.

In collaborative practices, we aim to trigger communication processes, to open up media and institutional structures and to create a public for counter-stories and counter-images. The main focus of our content lies in the fields of contemporary art, feminism, the mediation of theory, and contemporary history.

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donio je jasniji uvid u sadržaje i terminologiju vizualnog jezika s kojima se upoznaju učenici tijekom osnovne škole. PIP likovne kulture uzima za polazište rješavanje određenog likovnog problema (koji se sastoji od nastavne teme i ključnih pojmova); primjerice, odnos pozitivnih i negativnih oblika na plohi ili razumijevanje kompozicijskih odnosa i sl. U PIP-u se u natuknicama navode i moguće korelacije, preporuke za nadogradnju ovih sadržaja njihovim povezivanjem sa širim kontekstom. Likovni problem postao je okosnica nastavnog procesa, dok je nadogradnja u smislu razumijevanja šireg konteksta (socijalnog, kulturološkog, osjetilnog i dr.), iako preporučena, onemogućena prekratkim vremenom predviđenim za bavljenje tim sadržajima. Upravo ovdje se nalazi boljka cjelokupnog školstva u Hrvatskoj, koje u iskrivljenoj želji za „rasterećenjem“ učenika maksimalizira vrijeme za usvajanje činjenica, a minimalizira vrijeme i prostor potrebne za razvijanje osjetilnog i osobnog (individualnog) pristupa svijetu. PIP se donekle nastavlja na tradicionalni modernistički pristup likovnoj pedagogiji. On predlaže i određena umjetnička djela koja bi učenici trebali upoznati tijekom školovanja, a veže ih uz određene nastavne sadržaje (likovne probleme). Zanimljivo je da uz klasični pregled povijesnih umjetničkih remek-djela (primjerice Mironov *Bacač diska*, Raphaelova *Atenska škola* i sl.) njih više od polovice odnosi se upravo na razdoblje 1850.–1950.g.

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mass media and the visual content of everyday life. It is equally important that the mediation of the visual arts should develop the level of thinking required to understand the broader context of life (both perceptive and cognitive). The principles of teaching art were articulated in the teaching programme and curriculum (PIP)³ enacted in 2005 by the Croatian Ministry of Science, Education, and Sports. Compared with previous programmes, it brought a clearer overview of the substance and terminology of the visual language that primary school pupils are supposed to become acquainted with. The art curriculum took as its starting point the solution of particular visual issues (consisting of a teaching theme and its key notions), such as the relationship between positive and negative forms on a surface, understanding compositional relations, and so on. It also included some basic notes on the possible correlations and recommendations for the further development of these themes by linking them to a broader context. In this way, however, the visual issue became the axis of the teaching process, while the understanding of the broader context (social, cultural, sensual, and so on), even though recommended, was made impossible owing to the short time foreseen for dealing with these issues. It is precisely there that the weakness of the entire Croatian school system becomes manifest: in its distorted wish to “unburden” the students, it has maximized the time for learning facts and minimized the time and space that are needed to develop the

Zadržavanje na pitanjima forme dovodi do neprestanih zabluda o ciljevima likovnog/vizualnog obrazovanja u kontekstu cjelovitog obrazovanja. Primjera radi, djela hrvatske tradicijske kulture istražuju se s pomoću likovnih problema kao što su ritam i simetrije oblika, a najčešće potpuno izostaje povezivanje s danas vrlo važnim pitanjem multikulturalnosti. Također, nemoguće je razumijevanje linearne perspektive, koja se često svodi na optički doživljaj, bez njene kontekstualizacije u ranorenesansnom pogledu na svijet. Još veće zakidanje nastaje kada se sadržaji s područja urbanizma i arhitekture sagledavaju isključivo kao pitanje forme bez stvarnih poveznica s njihovim povijesnim, kulturološkim i sociološkim kontekstom. Nesporazum, u suprotnom smjeru, nastaje kada nastavnici drugih predmeta s potpunim nerazumijevanjem traže od učenika da crtežom ilustriraju pojedine sadržaje ili izrađuju plakate navodeći na kao korelaciju s likovnom kulturom. Jedan od razloga za ovakvo nerazumijevanje leži u formalističnosti postojećeg programa likovne kulture u kojem se pitanje forme uvijek nalazi ispred ostalih sadržaja.

Neprocjenjiv potencijal u nastavi likovne/vizualne kulture leži u tome što ona podrazumijeva cjelovito učenje i uključuje istraživanje niza različitih područja, od prirode i društva do informatike. Istraživanje i učenje s pomoću umjetničkih sadržaja zahtijeva povezivanje kognitivnog, osjetilnog i motoričkog.

sensual and personal (individual) approach to the world. In a way, PIP built upon the traditional modernist approach to visual pedagogy. It also suggested which artworks should be presented to the schoolchildren, relating them to certain teaching units (visual issues). It is interesting that, besides the classical historical masterpieces (such as Myron's *Discobolus*, Raphael's *School of Athens* etc.), more than a half belonged to the period between 1850 and 1950. Lingering on formal issues leads to constant misapprehensions regarding the goals of artistic/visual education in the context of holistic education. For example, works of traditional Croatian culture are studied from the point of view of artistic issues such as the rhythm and symmetry of forms, while their connection to the currently crucial issue of multiculturalism is often entirely neglected. Likewise, it is impossible to understand linear perspective, which is often reduced to an optical sensation, without being placed in the context of the early Renaissance worldview. An even more serious omission is the treatment of subjects from the fields of urban planning and architecture as exclusively a question of form, with no genuine links to their historical, cultural, or social context. Additional misunderstandings can arise when teachers of other courses ask the students to illustrate certain topics in drawing, or to create posters, presenting the task as a correlation with visual art. Reasons for such misconceptions include the formalistic

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Umjetničko je područje nerazdvojno povezano s ostalim sadržajima koje učenici upoznaju tokom školovanja, ono nudi poligon za istraživanje i osobnu nadgradnju tih sadržaja. Izuzetno je važno da unutar obrazovnog sustava dođe do prepoznavanja neophodnosti takve nadgradnje. Upravo je razvijanje cjelovite ličnosti ključno pitanje na kojem bi umjetnički sadržaji trebali graditi svoju poziciju u suvremenom obrazovanju.

Jedini trenutci kada dolazi do istinske korelacije i interakcije između različitih područja jest projektna nastava koja se u zadnjih nekoliko godina počela više poticati. Projektna nastava omogućuje (a gotovo i nameće) interdisciplinarnost, a najčešće dovodi i do veće fleksibilnosti u interpretaciji samog programa. U takvom obliku rada umjetničko stvaranje, razumijevanje i rješavanje likovnog problema nije samo sebi svrha, već alat za istraživanje i promišljanje određenog znanstvenog, kulturološkog pa i samog umjetničkog sadržaja. Također, takvim pristupom sadržajima moguće je strukturiranje znanja u njihovu stvarnom kontekstu.

Uz povećavanje satnice nameće se i potreba za fleksibilnijim nastavnim programom i organizacijom nastave koji bi omogućili veću interdisciplinarnost u pristupu sadržajima te prostor i vrijeme potrebne za refleksiju.

Nezaobilazno je i pitanje medijacije likovnih/vizualnih umjetnosti. Usprkos pojedinačnim primjerima dobre prakse, posjećenost

likovnih izložbi kao i interes za likovnu/vizualnu umjetnost u Hrvatskoj daleko su od scena koje se viđaju po europskim muzejima i galerijama. Vjerojatno zato što nitko ne postavlja pitanje tko odgaja buduću publiku. Neophodno je veće otvaranje muzeja i ostalih umjetničkih institucija prema pitanjima edukacije i medijacije umjetnosti u široj sredini, te, s druge strane, fleksibilnost školskog sustava u suradnji s tim institucijama.

Stvaranje jedinstvene i suvremene obrazovne politike

Jedna od ključnih prepreka unaprjeđivanju obrazovanja za vizualne sadržaje u Hrvatskoj je nepostojanje jedinstvene obrazovne politike za to područje. Pojedinačne strukovne udruge i institucije djeluju nepovezano, usmjeravajući svoj rad na rješavanje parcijalnih problema. Dugoročno je nemoguće očekivati veće kvalitativne promjene dok se ne počne razmišljati o strukturi obrazovanja. Kvaliteta i struktura srednjeg i visokog obrazovanja za ovo područje također su važna pitanja, no ukoliko želimo stvarati okruženje u kojem će vizualna pismenost predstavljati standard (društvo), a ne iznimku (pojedince), potrebno je posvetiti više pažnje upravo osnovnom obrazovanju. Nužno je raditi na usustavljanju obrazovne infrastrukture koja će omogućiti dostupnost kvalitetnih sadržaja s područja vizualnih komunikacija i vizualnih umjetnosti već od najranije životne dobi.

MARGINALIZACIJA
VIZUALNE KULTURE I
UMJETNOSTI
U OBRAZOVNOM
PROCESU

MARGINALIZING
VISUAL CULTURE AND
ART IN THE PROCESS
OF EDUCATION

nature of the existing curriculum of visual arts courses, in which the question of form is regularly preferred over other aspects. The huge potential in the teaching of visual/artistic culture resides in the fact that it implies holistic learning, and includes research in a number of different fields, from nature and human society to information technology. Research and learning through art-related topics requires a combination of cognitive, sensual, and motor functions. The field of art is inextricably linked to other subjects that students become acquainted with at school; it offers a training ground for research and personal development in these subjects. It is extremely important that the educational system should recognize the necessity of such evolution. The development of a holistic personality is the key issue on which art courses should build their position within contemporary education.

The only time at which there is a true correlation and interaction between various fields is the project-oriented teaching, which has become increasingly popular in the past few years. Project-oriented teaching makes it possible (and almost mandatory) to use an interdisciplinary approach and mostly results in greater flexibility in the interpretation of the curriculum. In such teaching, artistic creation and understanding and solving a visual problem is not an end in itself, but a tool for researching and reflecting on a particular scientific, cultural, and even artistic subject. Such

an approach makes it possible to structure various aspects of knowledge in their true context.

More weekly hours imply the need for a more flexible curriculum and a form of teaching that would enable an interdisciplinary approach to subjects, as well as sufficient time and space for reflecting on them.

The question of mediating the visual arts also needs to be addressed. Despite individual examples of good practice, public interest in art exhibitions and public interest in the fine/visual arts in general in Croatia is still far from that which can be witnessed in museums and galleries elsewhere in Europe. This may be the case because no one raises the issue of educating the art audience of the future. It is necessary to open up our museums and galleries to the issues of education and art mediation in a broader context, as well as to make the school system more flexible in cooperation with these institutions.

Creating a Unified and Modern Educational Policy

One of the key obstacles in improving visual art education in Croatia is the lack of a unified educational policy for the field in question. Instead of collaborating, individual professional organizations and institutions direct their efforts towards the solution of individual problems. In the long run, it is impossible to expect qualitative changes until people begin thinking about the

¹ Preuzeto: http://eacea.ec.europa.eu/education/eurydice/eurybase_en.php, (siječanj 2011.)

² Jelena Bračun, Gordana Koščec, Ida Loher, *Percepcija uloge udžbenika za likovnu kulturu u nastavi*, 2010. / vidi: <http://opa.hr/index.php?aktivnosti/istrazivanje-o-percepciji-udzbenika-lk/> (siječanj 2011.)

³ Vidi: public.mzos.hr/fgs.axd?id=14181 (siječanj 2011.)

DISKUSIJSKA SKUPINA „LIKOVNA PEDAGOGIJA I UMJETNIČKA MEDIJACIJA – ZAJEDNIČKE TOČKE I RAZLIKE“: SUDIONICI/CE: ALEXANDER HENSCHEL, CLAUDIA HUMMEL, IDA LOHER, NASTAVNICA LIKOVNE KULTURE, OPA; MIROSLAV HUJZAK, UČITELJSKI FAKULTET U ZAGREBU, METODIČAR; SANDRA MARJANOVIĆ, OSUJEK, NASTAVNICA LIKOVNE KULTURE, UDRUGA ZA KREATIVNI RAZVOJ; MIRJANA TOMAŠEVIĆ DANČEVIĆ, SVJETNICA ZA LIKOVNU UMJETNOST I LIKOVNU KULTURU, AGENCIJA ZA ODGOJ I OBRAZOVANJE; DUNJA PIVAC, SPLIT, UMJETNIČKA AKADEMIJA, METODIKA LIKOVNE KULTURE; JELENA BRAČUN, NASTAVNICA LIKOVNE KULTURE, ŠKOLSKA KNJIGA, OPA; SONJA VUK; HAMDİJA PAŠIĆ, SARAJEVO, UDRUGA KREATIVNO ODRASTANJE; DOROTI BRAJNOV BOTIĆ, UMJETNIČKA AKADEMIJA SPLIT, METODIKA; PROF. VERA KOS PALISKA, MARTINA SIEGWOLF, NORA STERNFELD, PROF.DR.SC. SONJA BRISKI UZELAC, APU RIJEKA, I DRUGI.

DISCUSSION GROUP “VISUAL PEDAGOGY AND ART MEDIATION – CONTACT POINTS AND DIFFERENCES”: PARTICIPANTS: ALEXANDER HENSCHEL, CLAUDIA HUMMEL, IDA LOHER (TEACHER OF VISUAL CULTURE AND ART, OPA – ASSOCIATION FOR THE PROMOTION OF VISUAL CULTURE); MIROSLAV HUJZAK (EXPERT METHODOLOGY AND DIDACTICS, FACULTY OF EDUCATION, ZAGREB); SANDRA MARJANOVIĆ (TEACHER OF VISUAL CULTURE AND ART, ASSOCIATION FOR CREATIVE DEVELOPMENT, OSUJEK); MIRJANA TOMAŠEVIĆ DANČEVIĆ (COUNSELLOR FOR VISUAL ARTS AND CULTURE, AGENCY FOR TEACHING AND EDUCATION); DUNJA PIVAC (EXPERT ON METHODOLOGY AND DIDACTICS, ACADEMY OF FINE ARTS, SPLIT); JELENA BRAČUN (TEACHER OF VISUAL CULTURE AND ART, ŠKOLSKA KNJIGA AND OPA – ASSOCIATION FOR THE PROMOTION OF VISUAL CULTURE); SONJA VUK; HAMDİJA PAŠIĆ (KREATIVNO ODRASTANJE ART WORKSHOP, SARAJEVO); DOROTI BRAJNOV BOTIĆ (EXPERT ON METHODOLOGY AND DIDACTICS, ACADEMY OF FINE ARTS, SPLIT); PROF. VERA KOS PALISKA (EXPERT ON METHODOLOGY AND DIDACTICS, UNIVERSITY OF PULA), MARTINA SIEGWOLF, NORA STERNFELD.

whole structure of education. The quality and the structure of secondary schools and university education in this field are an equally important issue, yet if we wish to create an environment in which visual literacy will become standard (society) rather than an exception (individuals) it is indispensable to devote more attention precisely to primary education. We must work on structuring an educational infrastructure that will produce high-quality materials from the field of visual communications and visual arts, which will be widely accessible to everyone from their earliest age.

¹ From: http://eacea.ec.europa.eu/education/eurydice/eurybase_en.php (last accessed: January 2011).

² Jelena Bračun, Gordana Koščec, and Ida Loher, *Percepcija uloge udžbenika za likovnu kulturu u nastavi* [Perception of the role of textbooks in the teaching of visual arts], 2010. Cf. <http://opa.hr/index.php?aktivnosti/istrazivanje-o-percepciji-udzbenika-lk/> (last accessed: January 2011).

³ Cf. <http://public.mzos.hr/fgs.axd?id=14181> (last accessed: January 2011).

Rad skupine počinje osvrtnom Dunje Pivac, docentice metodike likovne kulture, na zaoštavanje u diskusiji u prethodnom bloku simpozija na relaciji klasična likovna pedagogija i metodika i uz nju vezano područje klasičnih likovnih područja (kriparstvo, slikarstvo), s jedne strane, te metode i formati participacijske medijacije suvremene umjetnosti, s druge strane.* Pivac drži važnim poticaj na dijalog između likovnih pedagoga, umjetnika, muzealaca, studenata, pa čak i ljudi koji nemaju formalno likovno obrazovanje, koji ovaj skup daje. Čini joj se da naše tranzicijsko društvo preferira monolog, što je pak vidljivo kod kolega koji zastupaju likovnu pedagogiju, bilo iz pozicije likovnih umjetnika bilo iz pozicije povijesti umjetnosti. Ovaj skup ukazuje koliko je promišljanje unutar suvremene umjetnosti interdisciplinarno i koliko se zapravo trebamo nadopunjavati da bismo razumjeli život. Pivac ističe značenje udruge OPA u promišljanju sustava odgoja i obrazovanja i izrade nacionalnog ku-

rikula te je skeptična oko toga hoće li se satnica obvezne nastave likovne kulture povećavati. Misli da će biti nužno otvoriti prostor izborne i dodatne nastave, što vidi kao prostor za nadogradnju u projektnom radu i interdisciplinarnom pristupu, dok tradicionalni pristup drži opravdanim u obveznoj nastavi.

Hamdija Pašić smatra važnim Udrugu OPA te napominje da se i u BiH događa isti konflikt starog školskog sustava i novih trendova. Udruga “Kreativno odrastanje” došla je suglasnost nadležnog ministarstva za radionice u školama, što su mali koraci, ali i jedini način da se promijeni školski sustav. Ida Loher smatra orijentaciju na rezultat koju školski program nameće vrlo problematičnom, a to mišljenje dijeli i Nora Sternfeld, koja procesualno orijentirane projekte vidi kao nešto pomoću čega je moguće dati alternativu kodiranom sustavu proizvodnje znanja, ali i ponovo promisliti koncept procesa: „Proces može biti nešto iz čega ništa ne proizlazi. U obrazovanju i muzejskoj edu-

The discussion began with a statement by Dunja Pivac, expert on methodology and didactics in visual culture and art. She referred to the conflicting points from the previous sessions of the symposium, concerning the relationship between classical visual pedagogy and teaching methods with the related field of classical visual arts (sculpture, painting) on the one hand, and the methods and formats of participatory mediation of contemporary art on the other.* Pivac expressed her opinion about the importance of initiating a dialogue between the pedagogues of visual arts, artists, museum workers, students, and even individuals with no formal education in the visual arts, and the opportunity that this symposium offered for such a dialogue. According to her, our transitional society preferred monologue, which was manifest among the colleagues who endorsed visual pedagogy, be it from the position of visual artists or from that of an art historian. She added that

the symposium emphasized the need of an interdisciplinary approach in the field of contemporary art and that individuals working in various fields should indeed complement each other in order to better understand life. Pivac emphasized the importance of OPA (Association for the Promotion of Visual Culture) in reflecting upon the educational system and the creation of a new national curriculum, whereby she was sceptical about the increase in the number of weekly hours dedicated to visual culture and arts. She added that it would be necessary to consider the option of selective art courses or voluntary project-based work. There she saw possibilities for an interdisciplinary approach, while retaining the traditional approach in the mandatory courses.

Hamdija Pašić emphasized the importance of OPA's work, adding that the same conflict between the old school system and the new trends could be observed in Bosnia and Herzegovina. The “Creative Development Association” has been certified

kaciji moramo otvoriti mogućnost gdje stvari mogu biti 'staromodne', 'neglamurozne' i jednostavno 'ništa', objašnjava Sternfeld. Terminom „neglamurozno“ referira se na položaj koji je u suprotnosti s modernim i reprezentativnim tendencijama unutar kustoskih praksi. Na koji je način moguće da kao rezultat likovne metodike ne nastane ništa i koje su mogućnosti medijatora u tome, pita se Alexander Henschel. Potom daje primjer didaktičara *Pierangela Masete* koji na primjeru impresionizma pokušava odrediti što je u nastavi likovne kulture tzv. pedagoška, a što tzv. umjetnička metoda. Prva je djeci dati da slikaju pomoću točkica, a druga zajedno preispitati problem kojim su se bavili impresionisti i zašto, pojavu svjetla i mehanizam nastanka fotografije. Sternfeld se nadovezuje na Henschela svojim poimanjem metoda: „Zanimaju me metode aktualizacije, jer je zapravo čitava ideja uprizoravanja stvarnih performativnih strategija slična ideji 'slikanja po uzoru'. Stoga pitam ima li išta što

se može aktualizirati u tom činu i može li performativna strategija biti ona koja će nam danas pomoći ili je to iza nas. Možda bi mogli razumijevati ideju upotrebe točkica u impresionizmu, kao načina putem kojega bi kontaktirali s impresionizmom kao performativom, strategijom kojom možemo danas nešto uprizoriti.“ Ipak, unatoč tradicionalnom i ograničavajućem programu, mnogo toga ovisi o kreativnosti samog pojedinca-nastavnika, pa se tako i u najtradicionalnijim programima može napraviti mnogo iznimaka, zaključuju sudionici.

* NAPOMENA:
vidi str. 19, bilj. 14.

by the ministry in charge of school-based workshops, which might be small steps, yet the only way to modify the school system. Ida Loher expressed her strong doubts about the result-oriented teaching, imposed by the school system, an opinion shared by Nora Sternfeld, who considered process-oriented projects as something that could become an alternative to the encoded system of knowledge production, at the same time reflecting on the concept of that process: "A process must be allowed to end with no particular results. We have to create possibilities, both in general education and in museum education, where things can be 'old-fashioned', 'unglamorous', or simply nothing", as Sternfeld explained. With the term "unglamorous" she was referring to a position that is contrary to the contemporary, representative tendencies in curatorial practice. Alexander Henschel asked how it was possible that nothing came out of the teaching process, and what were the mediators' options in that particular

framework. He referred to Pierangelo Maset, an expert in didactics who used the example of Impressionism to determine the difference between the pedagogical and artistic methods in teaching visual culture. Whereas the former would mean encouraging children to paint by using dots, the latter would be to investigate impressionistic issues together with the teacher, including the Impressionists' motivation, their interest in light, and the emerging mechanism of photography. Sternfeld commented on Henschel's talk with her own understanding of method: "I am interested in the methods of actualization, since the entire idea of enacting the strategy of performance actually resembles the idea of 'painting after a blueprint'. I would therefore like to raise the question whether it is possible to actualize anything that way and whether the strategy of performance is the one that will help us today, or is it all behind us? We might understand the idea of using dots in impressionism as a way of establishing

contact with it as a performative act, as a strategy that we can use today in order to enact something." Nevertheless, the participants concluded that despite the traditional and limiting curriculum, the success of teaching largely depended on the teacher's individual creativity. There is a place for inventions and exceptions even in the most traditional programmes.

* NOTE:
see page 19, endnote 14.