

Experiencing a 20th-century visual artwork – Andy Warhol

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Abstract

This paper presents the results of a research on students' reactions to 20th-century visual artworks. The research involved 300 students attending lower grades of primary school (Grade 1-4) from Split-Dalmatia County. The aim of the research was to examine the reactions of students to the works of the famous Pop Art artist Andy Warhol, using the method of aesthetic transfer. The task of the students was to describe their impression of the observed paintings of Marilyn Monroe and Coca-Cola. Based on the results obtained, it can be concluded that Grade 1-4 students react positively to the mentioned artworks. Most of the children accepted the works of the famous artist. Students were expected to react differently to the observed artworks with respect to gender and age, while the research showed that a statistically significant difference existed in only one segment of the research. Additionally, the emotional engagement aroused in students by the observed works was studied. The results in the reception phase show students mostly react emotionally to the observed artworks. Furthermore, the artworks in the reaction phase showed interesting creative variations on the artwork of the famous artist, which means that they inspired the students to a creative aesthetic response. Apart from getting acquainted with 20th-century artworks, we can see from these examples that they can also be a good stimulus for articulating students' own artistic expression.

Keywords: *students; visual artworks; attitudes; motif; Andy Warhol*

Introduction

The role and importance of observing visual artworks are different in each phase of a child's psychophysical development, thus the methods of work as well as the importance of observation change according to the set goals. From an early age, the child feels and experiences aesthetic values. Therefore, it is necessary to enable the child's most direct contact with an artwork on time, i.e. already in preschool age. "Once it is recognized

that productive thinking in any area of cognition is perceptual thinking, the central function of art in general education will become evident. The most effective training of perceptual thinking can be offered in the art studio” (Arnheim, 1985, p. 242).

In contemporary visual arts teaching, in addition to creative expression, extremely important is artworks observation, professionally called appreciation. Payne claims that artistic appreciation must begin early, i.e. “it is important to keep in mind that a creative approach to artistic appreciation is needed if teaching younger children” (Payne, 1990, p. 105).

When a child gets acquainted with an artwork already in preschool age through picture books, illustrations for children, artistically designed objects, visual art phenomena in nature, it is important to introduce them with quality artworks as well. Regel adds that reflections on art “must develop in close connection with production and reception and be nurtured through the creation and understanding of images” (Regel, 2001, p. 70 according to Schütz 2002, p. 123). Appreciation leads to the release of skills and encourages a tendency for artistic expression and creation. Visual artworks become the content of children's consciousness thus stimulating the imagination for artistic achievements. With well-selected examples from the world of visual artworks, students get acquainted with the artwork structure, or elements of composition, which develops sensibility and a sense of visual language and understanding of visual content and problems. Many authors have researched the attitude of students towards artwork in primary school (Brajčić & Kušćević, 2016; Kušćević et al., 2014; Brajčić, Kušćević & Grcić, 2011; Duh Zupančić, 2011) and in kindergarten (Zupančić & Duh; 2009, Brajčić, Kušćević & Katić; 2011). They described and investigated the method of aesthetic transfer used in appreciation and its application (Duh & Zupančić, 2011; Brajčić & Jujnović, 2015). This research longitudinally continues the previous ones and examines the attitude of the students attending the first four grades of primary school towards contemporary art, especially the Pop Art movement and its most famous representative Andy Warhol.

In contemporary visual art education, it is important to introduce students to the 20th-century art. Until the beginning of the 20th century, visual arts moved mainly within the well-known repertoire of themes and modes of artistic expression, which enabled them to be understood and accepted, and well valued by the audience. The twentieth century has brought significant changes in a wide range of social events, influencing a radical change in society and the way of life. Twentieth-century visual arts are no longer based on the notion of beauty, but from the beginning of the century art acquires new connotations and is understood as an idea, as a communication within which the observer becomes an interpreter of different levels of meaning in artwork(s) of various visual art movements. Such an attitude towards artwork in which the objectivity of the world loses its central meaning requires an educated audience who will be able to evaluate the artwork adequately to its meaning, i.e. who will be able to understand the work in social contexts, but also understand the work within the autonomous method of visual design of an individual artist. As the visual

arts of the 20th century are largely unaccepted by artistically uneducated observers, they are often exposed to ridicule by the widest audience. Therefore, it is necessary to encourage students from an early age to have adequate artistic sensitivity necessary for understanding the artworks of the twentieth century. In this research, we focused students' attention from the 20th-century visual arts to the field of painting and Pop Art as one of the representative movements of the twentieth century.

Pop Art

Pop Art (popular art) is a 20th-century art movement that emerged simultaneously on both sides of the Atlantic, in the UK and the United States around 1950. In American visual arts, Pop Art was much stronger and felt stronger in the culture of its time. The culmination of this artistic style took place in the 1960s, Pop Art representing one of the significant artistic directions of the mid-century, whose traces can be felt in today's art trends.

Unlike Dada, "Pop Art was not motivated by despair or disgust towards today's civilization: it perceives commercial culture as an inexhaustible source of painting content, more than some evil to be attacked" (Janson, 1962, p. 541). The main intention of this movement was to eliminate the differences between high art and popular art, i.e. Pop Art brings to the forefront of artistic design interests many contemporary phenomena that have not been noticed in artistic design earlier, such as subcultures, trash culture, consumer society, that is, Pop Art notices new, changed, hitherto unnoticed aspects of social life.

The newly discovered motifs of Pop Art included: portraits of celebrities, the latest consumer goods and packaging, advertisements, mass-produced everyday objects, comics, symbols, photo models, bodybuilders, film icons, i.e. artists began to elevate forms from the everyday life to the level of art, thus elevating the objects and phenomena of modern life surrounding people on a daily basis. In other words, "Pop Art has always boasted of its fascination with the silly visual waste of what scholarly minds called 'image-soaked society' as early as in the 1950s, it has always been obsessed with already exploited mythologies" (Hebdige, 2002, p. 153).

Ivančević (2001) sees the reasons for the emergence of Pop Art in 20th-century art in the reaction against the seriousness of abstract expressionism (at a time when figuration briefly disappears in visual arts) and the rebellion against the prevailing conventions in art and life in general. Additionally, Pop Art as a reaction to the new urban popular culture appears after the scarcity of the war years when material prosperity begins, which soon turns into a mass consumer fever. "The overall success of Pop Art has contributed to the perfect harmony of style with the era that produced it and the ability to communicate with quite a few people. Pop Art can be considered a visual speech imposed by technologically advanced society" (Lucie-Smith, 1978, p. 289). "Pop Art isn't just about simply portraying celebrities like Warhol's portrait of Marilyn Monroe or painting banal things like Lichtenstein's enlarged comics; the

essence of Pop Art is that these paintings are easily acceptable and appropriate to the current way of life because they draw society's attention to its own values to such an extent that no traditional form of painting has been able to do so before" (Coppstone, 1996, p. 6-7). "What made Pop Art famous was the use of directly recognizable motifs at a time when figurativeness seemed to be disappearing from art. Audiences longing for contemporary art with which they could establish a direct relationship embraced Pop Art based on urban everyday life" (Ibid., Lucie-Smith, 2003, p. 256).

The most notable representatives of Pop Art in the UK were: painter Richard Hamilton, sculptor Eduardo Paolozzi, architects Alison and Peter Smithson, and critics Peter Reyner Banham and Lawrence Alloway. Common to the entire group was a fascination with the new urban popular culture that emerged in America after the poverty caused by World War II.

The most famous representatives of Pop Art in America included: Roy Lichtenstein and Andy Warhol, Ed Rusche and the group Hairy Who in the American Midwest. Unlike English Pop Art, American artists sought to reach the core of contemporary American culture, the themes of their paintings being also packaging, portraits of celebrities, drawings from comics and their "goal was to re-examine and explore the visual grammar of the way such motifs are usually shown and try to recreate them with paint on canvas" (Ibid., Lucie-Smith, 2003, p. 260).

Jasper Johns (1930-) is one of the most important representatives of Pop Art in America, and is considered one of the founders of Pop Art, which has developed on the trail of Neo-Dada. As motifs for his paintings, Johns chooses familiar objects such as flags, targets, dials, maps. His paintings of the American flag, which he paints in encaustic, are famous. By multiplying the image of the flag in the painting, Johns leaves it to the viewer-interpreter to decide for herself/himself whether such a representation is an image of a real object or the image is identical to the object itself. As this position of the flag exists only in the head of the artist, it is obvious that the image is artistic imagination.

Andy Warhol

Andy Warhol (1930-1987) is one of the very influential and famous Pop Art painters. He began his career as a fashion designer and commercial illustrator, also worked as a shop window designer, and as a designer of greeting cards and shoe sales catalogs. In his works, he questioned "established notions, undermining the idea of the existence of a necessary connection between artistic impulse and spontaneous emotions" (Ibid., Lucie-Smith, 2003, 260).

Pop Artists created their works with people and things that everyone could recognize. Thus, in 1962 he discovered that a can of Campbell soup was miraculous in its simplicity, therefore he drew it, painted it, and then screen printed it in many copies. In his work he is guided by the principle "much is beautiful, and very much is very beautiful". Warhol is not exclusive because according to his artistic vision everything can be beautiful (a dollar, a Coca Cola, Marilyn Monroe, Elisabeth Taylor,

an electric chair etc.), it just needs to be multiplied as many times as possible. In this way of setting something aside, the shown ceases to be ordinary and every day because ordinariness and everyday life are multiplied to the level of meaninglessness. This refers to his images of popular heroines. A series of paintings by Marilyn Monroe was started immediately after her suicide, another series of paintings dedicated to Jackie Kennedy began based on photographs showing her in the hours and days immediately following the assassination of her husband. His series of paintings *Electric Chairs* is considered by many critics today to be his best work. His statement that in the future everyone will be famous for 15 minutes is well known (Lucie-Smith, 2003). Although Warhol's visual-artistic expression in some segments consists of trivial objects, yet as an artist he has the ability to find artistic expression that will provoke unexpected reactions in the viewer.

Methods

Defining the research problem

The method of aesthetic transfer, which consists of three phases, was employed in the research.

The method of aesthetic transfer ensures a quality artwork-child communication, as well as child's quality observation and impression of artworks. Therefore, this method is the backbone for the quality performance of various projects of observation and experience of artworks we can achieve in working with students attending lower grades of primary school.

In the first phase of perception, following the observation, students answered the questions from the survey questionnaire. In the second phase of the reception, students verbalized their impressions of Andy Warhol's artworks, and in the third phase of the reaction, they gave an aesthetic response to the works observed. In the second phase of the reception, the students' answers were coded in such a way that those who had an emotional charge were marked with code 1, and those who were not were marked with code 0.

The aim of this research was to examine the reactions of primary school students to well-known artworks. This research included the works of Andy Warhol: Marilyn Monroe and Coca-Cola.

The tasks arising from the research goal were:

- to explore how lower grades primary school children experience Pop Art, presented through the works of Andy Warhol
- to identify possible differences in understanding and experiencing the selected works with regard to age and gender.

The method of aesthetic transfer was employed in the research, which included three phases: perception, reception and reaction. In the first phase, students provided answers to questions from the survey questionnaire. In the second phase of reception they verbalized their impressions of the artwork, and in the third phase they offered their own artistic response to the artwork.

Research hypotheses

The following research hypotheses were set:

H1 - it is assumed that students in higher grades (grades 3 and 4) will be more familiar with the motif in the observed painting than students in lower grades (grades 1 and 2).

H2 - to examine whether there is a significant difference in mood aroused by the painting (operationalized on three levels: cheerful, indifferent and gloomy) in relation to the grade students attend (grades 1, 2, 3 and 4).

H3 - to examine whether students in the reception phase show emotional engagement towards the observed painting.

Research method

In this research a survey procedure was applied, with a questionnaire constructed for this purpose.

The children were given two questionnaires relating to the two artworks by a famous painter. The children filled in the questionnaire by observing painting by painting and presenting their views based on observations. The first part of the survey questionnaire refers to the general data of each surveyed student, such as gender and grade they are currently attending. The second part of the questionnaire refers to questions by answering which children show their attitude towards the respective artwork.

The questionnaire consisted of closed-ended, open-ended and multiple-choice questions.

In the closed-ended questions, the children had to answer if they knew the motif (YES/NO), while in open-ended questions they had to answer what they saw in the painting and what their impressions of the observed painting were. In multiple choice questions, instead of the offered answers, symbols for certain moods were placed (😊 😐 😞) primarily due to the fact that the research included children attending lower grades, among which first graders took part in the research for the first time.

The obtained data were processed in the SPSS statistical program, and in the data processing the following statistical procedures were used: relative numbers and chi-square.

Research location and respondents

The research was conducted in primary schools in Split-Dalmatia County. The research involved 300 primary school students attending grades 1-4. The results showed most of the students in the surveyed schools are girls, 156 of them, while the number of boys was 144. In percentages, 52% of the students in surveyed schools are girls and 48% are boys (*Table 1*).

A total of 75 students were interviewed in each grade. In the first grade, out of 75 surveyed students, 39 of them were boys and 36 girls. In the second grade, we have the opposite situation. Out of the 75 children surveyed, the results show that there were 36 boys and 39 girls. In the third grade, 37 boys and 38 girls were surveyed, while the

fourth grade saw the biggest difference between male and female students. There, 32 boys and 43 girls were surveyed, which is 11 more girls than boys.

Table 1
Distribution of respondents according to their sex

sex	no. of students	percentage
male	144	48.0 %
female	156	52.0 %
total	300	100 %

Results and discussion

Two paintings by Andy Warhol were used in this research. The first painting used for the research was *Marilyn Monroe*, the second was *Coca Cola*. In the further text, the following terms will be used: Figure 1. and Figure 2.



Figure 1. Andy Warhol, Marilyn Monroe

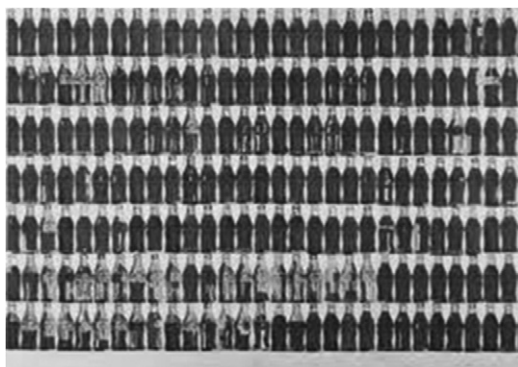


Figure 2. Andy Warhol, Coca Cola

Related to *Figure 1*, the students had to provide answers YES/NO, i.e. whether they recognize the motif in the painting. In the first phase of perception, this question was asked because it was intended to determine whether students surrounded by a multitude of visual content had already seen these artworks before. The combined results of answers by all respondents show the following:

Table 2
Total answers by all respondents to the question:
Do you recognize the motif in the painting?

	no. of students	percentage
yes	283	94.3 %
no	17	5.7 %
total	300	100 %

Table 3
Distribution of answers according to students' sex: Do you recognize the motif in the painting?

	sex		total
	male	female	
yes	135	148	283
no	9	8	17
total	144	156	300

Table 3 shows no difference between answers in terms of students' sex.

Table 4
Distribution of answers according to students' grade:

grade	yes	no	total
one	74	1	75
two	70	5	75
three	72	3	75
four	67	8	75
total	283	17	300

The results show the vast majority of students are familiar with the motif in the observed painting, and it is unusual that most students who do not recognize the motif are in the fourth grade.

Table 5
Chi square test results

	Chi-Square Tests		
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	6,672 ^a	3	,083
Likelihood Ratio	7,141	3	,068
Linear-by-Linear Association	4,487	1	,034
N of Valid Cases	300		

a. 4 cells (50,0%) have expected count less than 5. The minimum expected count is 4,25.

There is no statistically significant difference in the recognition of motifs according to grades, i.e. students in all grades recognize the motif equally.

Table 6
Students' attitudes on the mood the observed painting arouses in them

	no. of students	percentage
cheerful	185	61.7 %
indifferent	81	27.0 %
gloomy	34	11.3 %
total	300	100 %

Table 6 shows the attitudes of students on their mood aroused by the observed painting of Marilyn Monroe. Out of a total of 300 surveyed students, 185 said that the painting seemed cheerful, and 81 students had an indifferent attitude towards the painting. The smallest number of students (34) perceived it as gloomy. The reason why the painting seems cheerful to the students is probably because of the warm colors that predominate in the observed painting. In percentages, these figures look as follows: cheerful (61.7%), indifferent (27.0%) and gloomy (11.3%) students.

Table 7

Students' attitudes on the mood the observed painting arouses in them: Distribution according to students' grade

grade	cheerful	indifferent		total
one	49	12	14	75
two	46	18	11	75
three	45	21	9	75
four	45	30	0	75
total	185	81	34	300

The results that we can read from Table 7 tell us about the mood that the painting of Marilyn Monroe evokes in students. In the first grade, 49 students stated the painting seemed cheerful, 12 indifferent, and 14 students perceived it as gloomy. Among the second-graders, 46 perceive the painting as cheerful, 18 students are indifferent, and 11 students had a gloomy impression. In the third grade, out of a total of 75 students surveyed, 45 of them stated that the painting seemed cheerful, 21 students felt indifferent, and only 9 students perceived the painting as gloomy. In the fourth grade, 45 students find the painting cheerful, 30 students are indifferent, and no student perceives the picture as gloomy.

Table 8

Chi square test results

	Chi-Square Tests		
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	21,389 ^a	6	,002
Likelihood Ratio	29,215	6	,000
Linear-by-Linear Association	1,340	1	,247
N of Valid Cases	300		

a. 0 cells (,0%) have expected count less than 5. The minimum expected count is 8,50.

Additionally, the results show there is a statistically significant difference in the results of student responses according to the grades they attend ($\chi^2 = 21,389$, $df = 6$, $p < 0,05$).

Reception phase

Students verbalized their impressions of the observed painting of Marilyn Monroe in the reception phase. According to the principle of exemplariness, some of the most interesting answers are selected, sorted by grade and sex:

Grade 1

Boy students:

- This picture is beautiful to me because of the beautiful colors
- I think she goes to a carnival because she disguised herself well
- The picture is beautiful but the woman is very sad
- She is ugly and scares me
- It leaves me with a very confused impression
- I feel like singing when I look at her

Girl students:

- The picture is beautiful and I would love to have it in my room
- I think she resembles my aunt
- I don't know who drew this but would love to know
- The colors are cheerful so I am cheerful too
- The woman has nice make-up
- She's weird

Grade 2

Boy students:

- The picture is beautiful, the woman is beautiful and the colors are cheerful
- I don't like the picture because the woman is a bit ugly
- It is frightening
- I think the picture is great because I have already seen this woman on TV
- She is not beautiful to me, she leaves no special impression on me and I do not like her

Girl students:

- I don't know why she is sad but I am also sad when I look at her
- It gives me the impression that she has too much make-up
- The picture is beautiful because the woman is young
- I like her thick blonde hair and this left a special impression on me
- The woman is a little serious but I like it because the colors are warm

Grade 3

Boy students:

- She is like a grandmother, but very young
- She has interesting facial features, her eyes are sad and there is something yellow in them

- The painting is beautiful, the painter painted it well
- Interesting painting, the woman is a little sad but the painter wanted it that way
- Nice picture and nice impression

Girl students:

- The impression of secrecy
- Surprised impression and good mood
- I like it because the colors are different so the painting is good and funny
- I like this painting because the woman is beautiful and because she is a female like me
- Leaves an impression of beauty
- She has a heart-shaped head
- She is a good actress
- The painting is beautiful even though the woman is shown as if she is very sleepy
- Terrible impression

Grade 4

Boy students:

- Positive impression
- She has ugly make-up on
- A cute impression
- Scary because she has sad eyes
- She is not very pretty to me because this woman has yellow hair and a mole on her face
- She is very beautiful and I like her lips

Girl students:

- It makes me cheerful because she is my favorite actress
- Cheerful impression because of the colors
- Indifferent impression
- I like the whole face and it immediately cheered me up
- A funny impression
- I like the makeup on her eyes the most

Analyzing the impressions that the students verbalized in the reception phase, those who have an emotional charge (cheers me up, makes me cheerful, scares me ...) are marked with number 1, and a comment without an emotional charge is marked with a zero.

In Table 9 we can see that a large number of students have emotionally charged comments on the paintings. In the first grade 42%, in the second grade 40%, in the third grade 41% and in the fourth grade as much as 48%. Fourth graders had the highest percentage of emotional engagement in the reaction phase.

Table 9

Presence of emotional engagement in student responses

Grade 1				Grade 2				Grade 3				Grade 4			
1		0		1		0		1		0		1		0	
f	%	f	%	f	%	f	%	f	%	f	%	f	%	f	%
3	4	3	5	3	4	3	4	3	4	3	4	3	4	3	4
2	2	8	0	0	0	5	6	1	1	6	8	6	8	4	5

*Legend: Responses with emotional charge are marked with number 1, and those without emotional charge are marked with a zero.

Figure 2. Andy Warhol, Coca-Cola

The second painting shown to the students was Andy Warhol's *Coca-Cola*.

Table 10

Results of students' answers to the question: Do you recognize the motif in the painting?

	sex		total	percentage
	male	female		
yes	137	154	291	97.0%
7	2	9	300	3.0 %
total	144	156	300	100 %

The results from Table 10 show that out of a total of 144 boys, 137 recognize the motif in Warhol's *Coca-Cola*, and 7 do not. Out of the 156 girls, 154 recognized the motif in the painting, and only 2 girls did not recognize it. A significant difference in terms of sex was not shown in analyzing this painting either. The results are expected, as a can of *Coca Cola* is ever-present in today's life, although the artist in the painting is actually criticizing mass consumer culture.

Table 11

Distribution of student attitudes according to the grade they attend

grade	yes	no	total
one	74	1	75
two	73	2	75
three	70	5	75
four	74	1	75
total	291	9	300

Table 11 shows the distribution of results of student responses according to the grade they attend. The results refer to how much the students recognized or did not recognize the motif in Warhol's painting of *Coca-Cola*. The results show that out of a total of 75 students attending the first grade, as many as 74 of them recognized the motif, and only 1 student did not recognize it.

The results in the second grade show a similar situation. Out of a total of 75 surveyed students in the second grade, 73 of them recognized the motif in the observed painting, and 2 students did not recognize it. In the third grade, we also have the same number of surveyed students as in the previous two grades, and the results show that in this grade 70 students recognized the motif and 5 students did not recognize it. In the third grade we have the largest number of students who did not recognize the motif in the observed painting. In the fourth grade, the situation is similar like in the first grade. Of the 75 students surveyed, 74 recognized the motif and only one student did not recognize the motif. This is an interesting situation as it was not expected that students in the first grade would recognize the motif in the same number as students in the fourth grade.

The results of the chi-square show that there is no statistically significant difference ($\chi^2 = 4.926, p = 0.117$) in students' attitudes about whether they recognize the motif with respect to the grade they attend. The results also confirm Hebdige's reflections (Hebdige, 2002, p. 153) on an "image-soaked society". "Silly visual waste" (Hebdige, 2002, p. 153) of Pop Art surrounds students at every step, especially in the design of contemporary objects, therefore students in all grades equally recognize the motif of the painting.

Table 12
Students' attitudes on the impression aroused in them by painting

	no. of students	percentage
cheerful	248	82.7 %
indifferent	39	13.0 %
gloomy	13	4.3 %
total	300	100 %

When observing the painting number two (Coca-Cola), the students were asked what mood that painting arouses in them. In response, they were offered three options: cheerful, indifferent, and gloomy. The results that can be seen in Table 10 show that out of 300 surveyed students, 248 of them said that the painting seemed cheerful to them, which is 82.7% of students. Indifferent were 39 of them, which is 13.0%. The smallest group consists of those students who said that the painting seemed gloomy to them: 13 of them, which shows that only 4.3% of students belong to this group.

The results that can be read from Table 13 show the mood that the painting of Coca-Cola arouses in students. The results are presented according to the grades the students attend. In the first grade, out of 75 students surveyed, 64 said the painting suggested a cheerful mood as they were looking at it, 8 said they felt indifferent, and only 3 students said they felt sad while looking at the painting. When it comes to students attending second grade, 63 said they felt cheerful, 6 could not comment on their mood, while 6 students said the painting left a gloomy impression.

Table 13

Distribution of students' responses according to the grade they attend

grade	cheerful	indifferent	gloomy	total
one	64	8	3	75
two	63	6	6	75
three	58	13	4	75
four	63	12	0	75
total	248	39	13	300

The results of the answers of the third graders show that in 58 students, painting number two arouses a cheerful mood, 13 of them are indifferent, and only in 4 students it causes a gloomy mood. In the fourth grade, 63 students stated that the painting aroused a cheerful mood, 12 of them felt indifferent, and no student in that grade stated that the painting number two aroused a gloomy mood.

Furthermore, a more complex analysis of the results shows that there is no statistically significant difference ($\chi^2 = 9.483$, $p = 0.148$) in the mood of students aroused by the observed painting with respect to the grade they attend. Given that this is a well-known motif painted on the trail of products from stores, it is expected that a bottle of Coca-Cola will inspire a cheerful mood in students because it is likely that students consume this product.

Reception phase

In the reception phase the students verbalized their impressions to the *Figure 2*. According to the principle of exemplariness, some of the most interesting answers were selected.

Grade 1

Boy students:

- I like the picture, but Coke is not healthy to drink
- I would like to drink all cans of Coke
- A refreshing impression
- Returnable bottle
- I am very happy and thirsty
- The Cokes are nicely arranged
- I wish all the Cokes were full
- It creates a great desire for drinking a Coke

Girl students

- The Cokes are nicely arranged but not by color
- Good impression, but my mom won't let me drink Coca-Cola
- It gives me the impression of a fridge full of Coke

- It's Coca-Cola, my favorite drink
- The painting is unusual, I have never seen so many Cokes
- Very thirsty impression
- I find the painting very original, the colors are beautiful
- An interesting painting, leaves a very interesting impression

Grade 2

Boy students:

- I am in the best mood when I see Coca-Cola
- The painting is beautiful, but I immediately got thirsty
- The painting leaves me with a sense of refreshment
- Phenomenal impression
- 7 shelves full of Coke
- It is not healthy, it does not contain vitamins A and C
- I have a good relationship with Coca-Cola

Girl students

- Leaves a good impression because it has the same number of bottles in each row *
- Great impression because I like to drink Coca-Cola
- The painting is great, but we are not allowed to drink so much Coca-Cola
- An impression of beauty
- A thirsty impression
- Boring and angry impression
- Cokes are not the same, some are darker, some are lighter, some are empty, half-empty and some are full *
- I don't like the painting because Coke is not healthy to drink
- I like the colors and I'm glad they're not all the same colors and that's why the painting is so good

Grade 3

Boy students:

- A very thirsty impression
- This is nice to drink
- I like this painting because it reminds me of Coca-Cola and other fizzy juices
- A happy impression
- I like the colors in the picture
- The bottles are arranged in rows, some are lighter and some darker and that is why the picture is so valuable *
- A brown and black impression

Girl students

- An impression of orderliness *
- This is a Coca-Cola commercial
- I like this picture because I can see black juice in it
- A happy impression
- A thirsty impression
- I like it because I like to drink Coke
- I'm sad to see so many Cokes and I don't have any
- Nice impression because Coca-Cola is in the painting

*The students noticed the rhythm in the painting, which indicates that the lower grade students notice the artistic elements in the picture, even though they do not know how to name them.

Grade 4

Boy students:

- The picture is nicely arranged
- An interesting, unusual and fun impression
- I am thirsty for so many bottles of Coca-Cola
- A happy and thirsty impression
- Not all bottles are full
- I am surprised by the large number of bottles
- A nice, weird and colorful impression

Girl students

- A pleasant impression
- I don't like that they set up fizzy drinks, but I like that the painting is artistic
- The painting is funny and all of it is filled
- When I see this painting, I feel like drinking Coca-Cola
- I like the painting because of the colorful bottles
- A refreshing impression
- A confused impression
- The painting is beautiful because it has a lot of different colors and shades. Some bottles seem empty and some full.

Similarly as with the previous painting, the students verbalized their impressions in the reception phase; comments with an emotional charge (cheers me up, makes me cheerful, scares me ...) are marked with number 1, and comments without an emotional charge are marked with a zero.

Table 14 shows that a smaller number of students have emotionally charged impressions of the Coca-Cola painting. In the first grade 24%, in the second grade 33%, in the third grade 34% and in the fourth grade 33%. Second, third and fourth graders had approximately the same percentage of emotional engagement in the reception phase, while first-grade students had a lower percentage of emotionally charged comments.

Table 14

Presence of emotional engagement in students' responses

Grade 1				Grade 2				Grade 3				Grade 4			
1		0		1		0		1		0		1		0	
f	%	f	%	f	%	f	%	f	%	f	%	f	%	f	%
1	2	5	7	2	3	5	6	2	3	4	6	2	3	5	6
8	4	7	6	5	3	0	7	6	4	9	6	5	3	0	7

*Legend: Responses with emotional charge are marked with number 1, and those without emotional charge are marked with a zero.

If we compare both paintings observed by students in the reception phase, higher emotional engagement in students of all grades was aroused by *Figure 1*. It is assumed that the warm colors in this painting had more influence on such a result compared to the tertiary colors presented in the second painting. Also, the simple repetitive rhythm in the painting of Coca Cola possibly creates the impression of "orderliness" as one student put it out, but does not evoke an emotional reaction. Students notice the rhythm in their comments on this picture, although they do not name it, yet it is clear that lower grade students can notice the artistic elements in the painting.

Reaction phase

Teaching visual arts represents an institutionally organized, planned influence on the formation of students' personality and is an important and unavoidable component of the overall student education.

It presupposes the development of skills, knowledge and attitudes for the purpose of acquiring students' artistic literacy, which enables students for a quality visual communication. Visual communication in the modern world is becoming the foundation of competitiveness in the global market, making it important from an early age to develop children's visual thinking competencies, which is achieved through successful visual-artistic communication that includes children creating their own artworks and being able to make aesthetic judgments. Knowledge of art can play a significant role in students' understanding of art if the artwork is related to their understanding, impressions, feelings and experience, and incorporated into their activity of creating artworks.

Well-conceived visual art classes should really be a valuable contribution to the cultivation of students' artistic taste. Quality-led teaching should awaken in students an aesthetic attitude towards artworks, i.e. it should enable students to make aesthetic judgments. Students who during their education get to know and understand different artistic fields of sculpture, painting, architecture, applied art, design and new media, and get to know different world and national cultural heritage will surely develop a positive attitude towards aesthetic values. Such children will certainly be more sensitive and flexible to new art experiences for an adequate attitude towards modern and contemporary art, compared to students who were denied such experiences during their education.

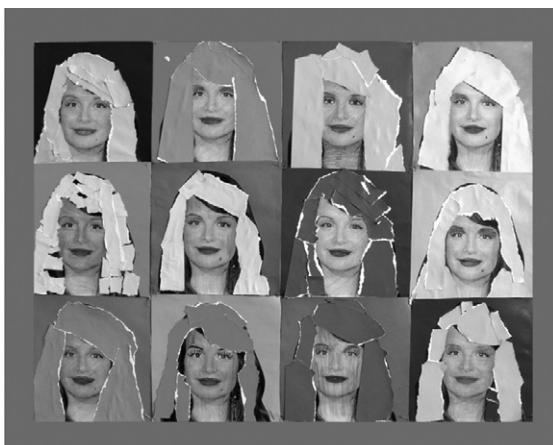
Getting to know works of Pop Art and works inspired by it influenced better art literacy of students, and the training of students to evaluate 20th-century

artworks. Additionally, contact with artwork successfully influenced the awakening of student artistic creativity.

Nowadays, creativity and creativeness become the premises that establish the modern concept of education, and the development of artistic creativity is a specific treat of art teaching and an unavoidable need of every class of visual arts if our goal is to come up with creative artistic ideas that will emerge as a result of affirmation of children's divergent/creative thinking. Creative thinking should be developed since "Creative thinking improves the metacognition of the individual, her/his intellectual functioning and problem-solving ability" (Sekulić-Majurec, 1997, p. 60), which is transferred to external, and not only art situations, and results in student success in various areas of life. As Vrabec points out, "creativity has successfully affirmed itself as a pedagogical concept and the child's creativity has completely conquered the theoretical and active world of education, i.e. many structures that make up the pedagogical conceptual system – axiological, content-related, technological and personal" (Vrabec, 1985, 185). During visual arts classes, children mostly create by drawing, painting or modeling, thus the specific feature of art culture is the encouragement and development of creativity through which a person can satisfy her/his need for creativity. In the reaction phase, the students gave an aesthetic response to the observed artworks by Andy Warhol in a creative and interesting way.



Painting 1. An artwork by a first grader



Painting 2. An artwork by a second grader

Observing the mentioned artworks, the students explored their feelings and ideas through visual arts. When students are introduced to the artist and his work, children's interest in the observed artworks arises. Students identified with the artist whose reproductions they observed, and by absorbing Warhol's painting methods, they used a variety of techniques to obtain effects on the trace of the observed paintings. Students noticed similarities between their art process and the artworks by artist Andy Warhol.

Observing children's exemplary artworks (Painting 1, Painting 2) created in the phase of reaction to the artworks, we can conclude that they inspired students to a creative aesthetic response. In addition to getting acquainted with the 20th-century artworks, we see from these examples that they can also be a good stimulus for articulating students' own artistic expression.

Artworks inspired by Pop Art enabled students to express their personality, expression, and to satisfy their interest in researching and discovering through artistic expression during their art activities. The active attitude of the students towards Pop Art was the basis for the processing of impressions and experiences shaped into the students' artworks.

The students were shown the art and design problems of Pop Art, allowing them freedom of expression, without prejudicing the ways of solving them. Encouraged by thinking, children's cognition during their visual art activities turned into artistic thinking; children, playing with artistic ideas, combined, established unusual associations, which enabled them to create unusual artistic constructs through artistic thinking.

During the activities, the students were surprised by their artworks, they were amazed, they asked each other questions, and they discussed the works of other students. Learning with the head, heart and hands implied the independence of students, openness in communication, and mutual communication (student-student; student-teacher) crystallized as energy for problem solving. As part of these activities, students readily adopted new knowledge and connected it with old knowledge, a positive climate was created for making artworks in the exchange of thoughts and feelings, and students self-evaluated their work as well. In these activities, we would agree with Hentig saying that "For the acquisition of knowledge, understanding is more important than knowledge" (Hentig, 1997, p. 207). Through art activities, students had the opportunity to experience with their own hands how the artist created his artwork. Involved in this process of art activities, the students did not remain indifferent to the works of Pop Art.

It is this type of visual art education, whose goal was to unleash the creativity of students through freedom of artistic expression, that through students' own artistic activity has enabled them to (has enabled them to experientially and creatively participate in observing and understanding the movements of 20th-century art.

When Bruner (1986) describes learning, he speaks of learning as a multiple process in which thoughts, emotions and activities intertwine; he believes people perceive, feel and think at once, and act through these activities. Through their content, visual art activities include visual, spatial and kinesthetic modes of expression that connect body,

thoughts and emotions, thus through artistic content students use different modes of expression to build, interpret and manipulate symbols in art.

Conclusion

A review of the research results with regard to the set hypotheses indicates that hypothesis **H1** has not been confirmed, since it has not been shown that third- and fourth-grade students recognize the motif in the picture more than first- and second-grade students. It turned out just the opposite. Students in the lower grades recognized in large numbers the motif, and thus the paintings of the famous artist.

Examination of the second hypothesis, **H2**, showed that in the part of the research conducted among first- and second-grade students, which examined their attitude towards the mood aroused by Warhol's paintings, in *Figure 1* there is a statistically significant difference in responses between third- and fourth-grade students when compared to first- and second-grade students. However, the same question did not show statistically significant differences in the results of student responses in *Figure 2*. First and second, and third and fourth grade primary school students alike experience the painting of *Coca-Cola*. Therefore, this hypothesis is only partially confirmed.

In the reception phase, in which students verbalized the perceived artwork, we received distinctive, interesting answers that gave us an insight into the course of associations that students had while observing the work. In this perhaps most valuable part of the research we assessed the emotional charge of the comments and found that students had emotional reactions to the observed artworks. Therefore, teachers should carefully choose artworks that they will present to children in lower grades of primary school in order to avoid those that can possibly cause negative emotions (discomfort, fear) in children. Students experienced *Figure 1* more emotionally, and more emotional comments were made by fourth graders. The assumption is that this painting influenced the students this way because of the warm colors that psychologically leave a cheerful impression. Hypothesis **H3** was confirmed in this part of the study.

Understanding art is a necessary prerequisite for a quality pedagogical work, while the presence of visual arts in pedagogical work is also necessary. The development of aesthetic sense is possible only in contact with quality works of art, music and literature. We can draw children's attention to low-quality works only through comparison and in confrontation with quality artworks.

A prerequisite for the successful development of aesthetic sense in children is the personal interest and positive orientation of pedagogues (educators) towards the cultural objects they present to children (Blohm, 1995).

Art pedagogy is inconceivable without visual arts because it is based on them and they are its basic source. Artworks suitable for didactic applications at different levels of education must be at a sufficiently high level of quality, but their content adequacy is also important, which depends on the age of the child and applies to art of all periods. Although certain works of modern art are not suitable for display to children,

especially at an early age, contemporary art is still fundamentally positive and worthy of the general interest.

This research answers questions about the influence of the visual on the emotional processes that take place in students as they observe an artwork. We believe there should be more researches on this topic as they are very important and provide insight into the experience of art in lower grade students. Through such researches, we will have knowledge of which artworks are better to present to lower grade students, and thus contribute to the innovation of the subject methodology.

Involving children in artistic processes, while incorporating elements of their own culture into education, develops in each individual a sense of creativity and initiative, rich imagination, emotional intelligence, critical thinking, a sense of independence and freedom of thought and action. Finally, education for and through art encourages cognitive development and due to such education, what and how students learn responds to the needs of the modern society they live in.

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Doživljaj likovnog djela XX st. – Andy Warhol

Sažetak

Ovaj rad donosi rezultate istraživanja koje je provedeno na temu reakcija učenika na djela likovne umjetnosti XX. stoljeća. U istraživanju je sudjelovalo 300 učenika niže školske dobi od 1. do 4. razreda osnovne škole s područja Splitsko-dalmatinske županije. Cilj istraživanja bio je metodom estetskog transfera ispitati reakcije učenika na likovna djela poznatog umjetnika Pop arta - Andyja Warhola. Zadatak učenika je bio da iznesu svoj dojam o slici koju promatraju. Slike koje su učenici promatrali bile su: Marilyn Monroe i Coca-Cola. Na temelju rezultata koji su dobiveni može se zaključiti da djeca niže školske dobi pozitivno reagiraju na spomenuta likovna djela. Najveći broj djece je pozitivno prihvatilo djela poznatog umjetnika. Očekivalo se da će učenici različito reagirati na pokazana likovna djela s obzirom na spol i dob, a istraživanje je pokazalo da statistička značajna razlika postoji samo u jednom segmentu istraživanja. Istraživao se i emocionalni angažman koji kod učenika pobuđuju promatrana djela. Rezultati u fazi recepcije pokazuju da učenici u većoj mjeri emotivno reagiraju na promatrana likovna djela. Također i likovni uradci u fazi reakcije pokazali su zanimljive kreativne varijacije na likovna djela poznatog umjetnika što znači da su učenike inspirirala na kreativan estetski odgovor. Osim upoznavanja sa djelima likovne umjetnosti XX. stoljeća iz ovih primjera vidimo da ona mogu biti i dobar poticaj za artikuliranje vlastitog likovnog izričaja učenika.

Ključne riječi: učenici, likovna djela, stavovi, motiv, Andy Warhol