



**Art (History)
in Educational
Contexts**

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

INTERNATIONAL CONFERENCE
ART (HISTORY) IN EDUCATIONAL CONTEXTS

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

ORGANIZER
Faculty of Humanities and Social Sciences, University of Zagreb

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University of Zagreb
Marjana Dolšina Delač, Secondary Preschool Education, Grammar School and Performing
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Željka Miklošević, Department of Information Sciences, Faculty of Humanities and Social
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Jovana Milutinović, Department of Pedagogy, Faculty of Philosophy, University of Novi Sad
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Lana Skender, The Academy of Arts and Culture, University of Josip Juraj Strossmayer in
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STUDENT VOLUNTEERS
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Tea Forjan
Ana Bojana Juratek
Ana Klem

This conference has been partially supported by Croatian Science Foundation under the
project IP-2018-01-9364 "Art and the State in Croatia from the Enlightenment to the
Present"

INTERNATIONAL CONFERENCE



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Programme and Book of Abstracts

FRIDAY, 10 February 2023
(Lecture hall D6)

9.00 – 9.30 **REGISTRATION**

9.30 – 10.00 **CONFERENCE OPENING**

10.00 – 11.00

KEYNOTE LECTURE

Metoda Kemperl

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

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

SESSION 1

HISTORY OF ART (HISTORY) EDUCATION

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

11:15 – 11:30

Paulina Łuczak

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

11:30 – 11:45

Ivan Roth

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

11:45 – 12:00

Alexander Klee

Form Art – Remembering a Common Background

12:00 – 12:15

Kamila Kludkiewicz, Julia Stachura

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

12:15 – 12:45 **Discussion**

12:45 – 13:45 **LUNCH BREAK**

FRIDAY, 10 February 2023
(Lecture hall D6)

SESSION 2

ART (HISTORY) AND EDUCATIONAL POLICIES

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

13:45 – 14:00

Josipa Alviž, Jasmina Nestić

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

14:00 – 14:15

Silva Kalčić

Croatian InSEA and Visual Arts Education

14:15 – 14:30

Sonja Almažan

Teaching Practices of Art Education in Secondary Schools

14:30 – 14:45

Sanja B. Filipović

Aesthetic Preferences of Children and Adults Towards Works of Modern Art

14:45 – 15:15 **Discussion**

15:15 – 15:30 **COFFEE BREAK**

FRIDAY, 10 February 2023
(Lecture hall D6)

SESSION 3

NEW APPROACHES TO TEACHING ART (HISTORY)

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

15:30 – 15:45

Marjana Dolšina Delač

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

15:45 – 16:00

Lana Skender

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

16:00 – 16:15

Jelena Pavličić Šarić, Iva Subotić Krasojević

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

16:15 – 16:30

Miona Muštra

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

16:30 – 16:45

Luca Palermo

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

16:45 – 17:00

Ivana Ježić

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

17:00 – 17:30 **Discussion**

SATURDAY, 11 February 2023
(Lecture hall D6)

9.30 – 10.00 **REGISTRATION**

10.00 – 11.00

KEYNOTE LECTURE

Sophie Führer

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

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

SESSION 4

MUSEUMS AND FORMAL EDUCATION

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

11:15 – 11:30

Milica Božić Marojević

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

11:30 – 11:45

Ksenija Orelj

The Curator's Handbook – How to Work better?

11:45 – 12:00

Lana Bede

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

12:00 – 12:15

Stefan Vilotić

Art Museums as a Place for Higher Education Teaching and Learning

12:15 – 12:30

Monika Holzer-Kernbichler

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

12:30 – 13:00 **Discussion**

13:00 – 14:00 **LUNCH BREAK**

SATURDAY, 11 February 2023
(Lecture hall D6)

SESSION 5
PARTICIPATIVE PRACTICES

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

14:00 – 14:15

Jenna Altomonte

Pedagogy and Practice: Applied Art History

14:15 – 14:30

Veronica Davies

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

14:30 – 14:45

Anna Chiara Cimoli

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

14:45 – 15:15 **Discussion**

15:15 – 15:30 **COFFEE BREAK**

SATURDAY, 11 February 2023
(Lecture hall D6)

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

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

15:30 – 15:45

Vana Mardešić, Dunja Pivac

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

15:45 – 16:00

Dajana Rosatti, Barbara Španjol-Pandelo

Multimedia and the Teaching of Fine Arts

16:00 – 16:15

Carl Schmitz

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

16:15 – 16:30

Dominik Lengyel, Catherine Toulouse

Visualising Architecture as Visual Arts Education

16:30 – 17:00 **Discussion**

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

MILICA BOŽIĆ MAROJEVIĆ

Associate Professor

Faculty of Philosophy, University of Belgrade, Serbia

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

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

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

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

ANNA CHIARA CIMOLI

Assistant Professor

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

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

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

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PROGRAMME AND BOOK OF ABSTRACTS

PUBLISHER

Faculty of Humanities and Social Sciences, University of Zagreb
FF Press

FOR THE PUBLISHER

Domagoj Tončinić

EDITORS

Josipa Alviž
Željka Miklošević
Jasmina Nestić

GRAPHIC DESIGN AND LAYOUT

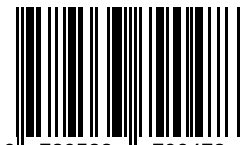
Maja Brodarac

EDITION

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Zagreb, February 2023

ISBN 978-953-379-047-3



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