

CREATIVE EDUCATION

VALACHOVÁ, REPISKÁ, PAVLIKÁNOVÁ, PATÚCOVÁ



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INTRODUCTION

Art is an action without defining the exact meaning, like it writes Rudolf Fila (2003), but it also gives the opportunity to be everything. And it's also true that art is only one and its main criteria is quality, what is reflected in its openness and differentiation. If art is what reflects the human soul from its multiple sites, rational and irrational, then the essence of art is the creativity. Creativity is a phenomenon often mentioned in connection with the art, but we today know what it is? According to chapters in the monograph, we could say that creativity is the ability to produce original and unexpected results of operations so that they are also useful to solve the problem.

The monograph is devoted to the issue of creativity in the visual arts from different perspectives. The authors are presenting in different parts of it the latest research results in the field of creativity and arts education.

Opinions and ideas of authors are united by the fragility of art education in the field of visual arts. We believe that the reader will find exactly what interests him, what he is working with or what he wants to learn more about.

Our priority, priority of arts teachers should be to create and also help to create to others. And it's not really a great forwardness?, as Rudolf Fila writes.

PREDHOVOR

Umenie je činnosťou bez vymedzenia presného zmyslu, to píše Rudolf Fila (2003), ale zároveň dáva možnosť byť všetkým. A je pravda aj to, že umenie je len jedno a jeho hlavným kritériom je kvalita, ktorá sa odráža v jeho otvorenosti a diferencovanosti. Ak umenie je to čo odzrkadľuje ľudskú dušu z viacerých jej stránok, racionálnej aj iracionálnej, potom esenciou umenia je kreativita.

Kreativita je fenoménom často spomínaný v súvislosti s umením, ale vieme dnes čo to je? Aj na základe jednotlivých kapitol v monografii by sme mohli povedať, že kreativita je schopnosť produkovať pôvodné a neočakávané výsledky činnosti tak aby boli aj užitočné na vyriešenie problému.

Monografia je venovaná problematike kreativity vo výtvarnom umení z rôznych pohľadov. Autori prezentujú v jednotlivých jej častiach najnovšie výsledky výskumov v oblasti kreativity a umeleckého vzdelávania.

Názory a myšlienky autorov sú zjednotené krehkou niťou umeleckého vzdelávania v oblasti výtvarného umenia. Veríme, že si čitateľ nájde práve to čo ho zaujíma, čomu sa venuje alebo o čom sa chce dozvedieť viac.

Našou prioritou, prioritou učiteľov umeleckých predmetov by malo byť tvoriť a pomáhať tvoriť aj iným. A nie je to vlastne veľká trúfalosť?, ako píše Rudolf Fila.

CREATIVITY AS THE ESSENCE OF ART EDUCATION

Daniela Valachová

Abstract: The paper deals with the development and promotion of creativity as an important part of art education in pre-primary and primary education. In this paper we relate to alternative integrated theory of creativity (Sternberg, Todd Lubart), which speaks of a substantial connection to individual factors and environmental factors, so that the effect manifested. In addition to the theoretical background presented some positive educational experience.

Key words: Creativity, art education, school, pre-primary education, primary education, secondary education.

Introduction

The term creativity connects in natural language mainly with activities of which the objective is to transform and regarding this it is used to mark the subject's quality which is performing the transformation (creative individual), the process in which is the transformation realized (creative work, activity) or the result of transformation (creative product). In psychological research the creativity is usually accentuated as a quality of a human, in pedagogy it is the development of the quality that is emphasized. It is generally accepted that all these three aspects, the creative individual, creative activity and creative product are to be taken into consideration.

What is creativity

Creativity is a word derived from „creare“, which means create, beget. In 1950 american psychologist J. P. Guilford instigated with his lecture on creativity studies about this part of human intellect. Another american psychologist, who is being considered as a significant research scientist in this area is E. P. Torrance. He defines creativity as a process, which consists of gaps in the knowledge, sensitivity to elements which lack in the knowledge, to disharmony, detecting problems and finding new, original methods for solution and finally, to communicating the obtained results. (Đurič, L. a kol.: 1988, p. 126-127)

Besides that there are currently about more than 50 definitions and characteristics of what creativity is. Down below are mentioned only few of them. By A. M. Koršunov "creativity is an active mutual influence of subjects, when a subject purposefully changes the environment, creates a new one, socially significant in the harmony with requirements of the objective regularities". (Hlavsa, J.: 1985, p. 8)

Creativity is a complicated process. Bean, R. indicates that „creativity is a process by which a person expresses his basic essence through a specific form or a medium, so it activates the feeling of satisfaction, a process that results into a product that says something to others about this person, its originator.“ (Bean, R.: 1995, p. 15)

Other authors who explain the term creativity are Kirst, W. and Diekmeyer, U., they say that "every person is creative, they only need courage and a particular view of the possibilities, how to develop creativity. Day-to-day hurry, habits and thousands of prejudices suppress creativity. To be creative means to deal with aspects, options of tomorrow and today. Creativity is not air castles; it is productively handling the specific task. Only creative approach to the solution can be successful. It is possible to rehearse creativity, as much as the courage and the capability to use every opportunity to develop it". (Kirst, W. – Diekmeyer, U.: 1998, p. 7)

Creativity is a challenge for living a productive, quality life. Realizing that it means more to be, than to possess. It doesn't concern only work, but also art and free time. It's possible to relax creatively. Creativity provokes and motivates to cognition.

Hlavsa, J. provides the following definition of creativity: "Creativity, it is a qualitative change in the subjective- objective relationships in which the synthesis of external factors and internal states forms the operator alternation, through a strong and special activity and development of creative situations and products that are new, progressive, valuable, useful, truthful and communicable, which shapes the properties of the entity." (Hlavsa, J. et al.: 1985, p. 40)

S. H. Kim stated that "the root of creativity is in the ability of producing the variations on a given topic. Creativity is more defined by a problem or a task, than an area, a person or a process. As a result, that creativity is a phenomenon, which is a matter of degree rather than category". (Kim, S. H.: 1993, p. 27)

M. Zelina creativity defines as: "Creativity is an operator interaction with the object in which the entity is changing the world and creating a new, useful reference group or population of significant value". (Zelina, M.: 1994, p. 129)

If we report the other definitions and paradigms of understanding the creativity by various authors, probably we could define two basic attributes they share. They are novelty and value. The novelty is what distinguishes creativity from other phenomena and value tells about the significance. These two concepts are the right essence of creativity.

In order to develop the creativity of man, it is necessary to know what mental processes are taking place in the human psyche in the creative process, which factors are crucial for the creativity.

The authors Sternberg and Lubart (1999) are talking about different perceptions on the issue of creativity. According to them, the issue of creativity was on the edge of the research because they did not use a multidisciplinary approach to the issue. Both authors refer to authors Wehner, Csikszentmihalyi, and Magyari-Beck (1991, 270) who argued that creativity research is similar to the story about the blind men trying to describe an elephant by touching his body parts. One touches the tail and says it is like a snail and other elephant touches the side and says that it looks like a wall.

In the research on creativity, there are five common elements:

- Creativity has some domain specific and some common,
- The development of certain parts of creativity is necessary to have certain specific conditions but there are some areas of creativity having some identical elements,
- Creativity is somewhat measurable,
- Creativity can be developed,
- Creativity is not appreciated in real life; it is considered a theoretical phenomenon which is hardly detectable (Sternberg, 2006)

Based on research, Sternberg and Lubart define creativity as the ability to produce original and unexpected results of operations so that they are also useful to solve the problem.

In the UK, the National Advisory Committee on Creative and Cultural Education

(NACCCE) published a report in 1999, where it described a very similar definition of creativity. It also defines four processes of creativity:

- Creativity is associated with resourcefulness, which is a prerequisite imagination. It is the process of generating something new,
- Creativity is desirable; fantasy it actuated and is present until the end,
- Creativity leads to originality, which changes the previous activity,
- Creativity has value to the objective. Summarizes not only the ideas but also the generation of review (NACCCE, 1999)

An interesting definition of creativity and creative people has stated out Sternberg (2006). Creative people are those who are willing and able to buy cheap and sell expensive. According to this definition, creativity requires six distinct but mutually contingent resources: intellectual abilities, knowledge, style of thinking, personality, motivation and environment. Those resources should be in balance.

Development of theories of creativity

According to **psychoanalytic theories** the blocked sex instinct shifts (sublimates) from psychological operations, especially fantasy and its materialization in the form of artwork artist brings substitute gratification.

According to **humanistic theories** for creativity is a prerequisite and self-actualization result, self-realization of man, its full operation. C. R. Rogers

(1995, p. 29) says that creativity is the ultimate expression of the human personality, by innate tendency to self-actualization and fulfillment. It is associated with the need for freedom and independence of a man whose right it is to go its own way of living and discover the meaning of its own. Proponent of this theory is also A. H. Maslow, who says that the self-up-dative creativity emphasis primarily on personality, not on power, and this power is considered as a side effect of personality, thus considering it secondary. It emphasizes quality as uprightness of character, courage, freedom, spontaneity, clarity, integration, and self-acceptance.

Cognitive theories of creativity - American psychologist J. P. Guilford expressed and verified the hypothesis that creativity is not the same as intelligence (measured by IQ tests). Creative skills will become clearer and more meaningful when compared with other abilities and if found relationships between them. Guilford created a three-dimensional model of the structure of intellect, which constitutes the essence of sorting tests of intellectual abilities according to the contents and operations products.

Contents - provide input information to the intellect and Guilford recognizes 4 types of content:

figurative - information in a certain form and affects the size, shape, color, texture and object links to visual perception,

symbolic - data are expressed as symbols, signs,

semantic - information in the form of verbal meaning - verbal communication,

behavioral - non-verbal information in interpersonal relationships expressing attitudes, needs, desires, moods, intentions.

Operations - used to process input information into output. Guilford distinguishes 5 types of intellectual activity:

learning - to the understanding of perceived information

memory - keeping what one gets discovered and mastered,

divergent thinking - generating information from the input data, with emphasis on the quantity and diversity of outputs from a single source,

convergent thinking - generating information from the input data with emphasis on single output,

Rating - Deciding on the correctness, suitability, adequacy of the entity knows, remembers, creates a working- thinking, convergent and divergent.

Products - input from the intellect after processing the input information with the intellectual operations products. Guilford identified six types - units, classes, relations, systems, transformations, implications.

Socio - psychological theories of creativity focus on finding conditions that can promote or obstruct the creative process. The basic starting point of these theories is that the personality traits as creativity is present in a far greater degree than a company can use.

And so the crucial factor is the creative atmosphere that is shaped by social macro, meso and micro climate in the workplace, or in the process.

Theory of creative personalities focus on the detection of personality traits of people whose independent evaluators consider creative products based on their activities. Creative personality makes creative complexity, thus maturity of personality that represents itself. It's a tendency to think and act more and better than others.

Robert J. Sternberg and Todd I. Lubart (Handbook of Creativity. Cambridge University Press 1999) name these approaches to creativity:

1. Mystical approach to the study of creativity
2. A pragmatic approach to creativity
3. Psychodynamic approach to the study of creativity
4. Psychometric approach to the study of creativity
5. Cognitive approach to creativity
6. Socio-personal approach to the study of creativity
7. Confluent approach to the study of creativity, which is based on a combination of several approaches, can also talk about eclectic approach which takes into account the multifactorial and multicasuistic approach (p. 10-11).

Psychologist Howard Gardner introduced the integrated concept of creativity developmental, which dealt with an in-depth study of seven people in terms of integration characteristics. He took care into the historical context and favorable situation for creative activity, *professional activity and social fields*. Important to him were "early experiences leading to success in creativity and development of creativity in the course of life" (Sternberg, 2002, p. 421). Gardner states that creative people often grow up in an environment where warmth absent, showed an early interest in his department, and "review uncharted territories", but initially they were not special. The breakthrough came at a time when they become experts in their field. An important was probably the emotional and intellectual support at a particular time. More often devote all our energy work to the detriment of personal relationships in adulthood. After the initial breakthrough success occurs mostly to the next turn, but more detailed, more comprehensive and not so revolutionary. Successful continuation of creative activity depends mainly on the author under the scope. Probably a painter or a musician has passed progressing; it is less likely in terms of the makers of poetry and scientists. (Sternberg, 2002)

For an interesting we consider *the alternatively integrated theory of creativity* (Sternberg, Todd Lubart) which is about a substantial concentration of individual factors and environmental factors, so that their effect is manifested. High level of personal creativity is rather due to the interaction of a number of factors other than extremely high specific factor or specific personality trait. This theory is called *the investment theory of creativity*, when the creator sees hidden potential ("buy cheap"), develop it, and then "sell expensive" ("high sales"). Attention moves on, and is characterized by being one step ahead of others.

Extremely high creative productivity is therefore, according to most scholars, completely bound to co-operate, not one of the exceptional individual characteristics of one or environmental factors. The result arises combining proper ratio of ingredients creative process and environment, appropriate time and personality. The growth of characteristics does not mean increasing the ability to create. New ideas anyone it must be analyzed. Reasoning and decision making is happening. (Sternberg, 2002)

The creative process is realized due the influence of a creative personality during certain phases, which were determined on the basis of study and re-

search data on the creative process. Zelina formulates the creative process stages (Zelina, 1996 s.120):

- **Preparation** - (acquire the relevant knowledge),
- **Incubation** - latent (inhibition, a person does not work on the subject of)
- **Illumination** - inspiration, "aha effect" (exploring new ideas, new solutions),
- **Verification** - (critical review, evaluation and verification).

In connection with the distribution of the creative process at the stages it's necessary to say that these stages are overlapped and it's difficult to determine where one ends and another begins.

In the preparation phase the person is aware of the problem, is seeking means to address it, gathers information and applies particularly creative skills, such as sensitivity, fluency and flexibility.

Incubation is a variously long period in which the terms of the conscious participation of the entity's nothing going on. It is a phase when the brain is seemingly at peace, but in reality the subconscious mind takes over and examining all possibilities. Here is the important role of intuition.

The illumination phase is the moment when you suddenly understand and a good idea is produced. This phase has been associated with emotional arousal and is considered a top creative process. Fluency, flexibility and originality are applied.

The way of the problem solution must be verified. The process of **verification** is called variously by many authors: verification (Hlavsa et al., 1986), examining the conclusions in practice (Bruner, 1964), validating the solution (Kličková, 1989), evaluation (Koenig, 1983). The verification phase of the creative process has great importance in educational activities at school. It is a powerful incentive for further activity of children. Convergent thinking is applied.

Signs of creativity

Under the sign of creativity we understand the fundamental expression of human creative activity. The literature often uses the term factor "as a synonym for the word mark". This meaning of the word understanding is that the child has to develop, produce, create their imagination, talent, skills, images that are unique to his personality.

Signs of creativity can be divided into **intellectual** and those which could be termed as cabbage **metacognitive**. According to Guilford are **fluency**, **flexibility** and **originality** of the components of intellectual abilities, which represent areas of productive thinking.

- **Fluency** - quantity, continuity, quantity of ideas. Fluency may appear different. J. P. Guilford is talking about verbal, symbolic, association, expressive, imaginative, auditory and behavioral fluency.

- **Flexibility** - flexibility of thinking, diverse thoughts, ideas, reactions. Flexibility means does not remain in one or more of coping with the problem, but seek approaches has been variable (M. Zelina, Zelinová M., 1990).

- **Originality** - the ability to produce new, unusual solutions, answers, based on remote associations, or are having funny and surprising imaginative. It

is one of the most fundamental characters of creativity, because here shape the branded products through original creative process solutions. Originality is also formed on the basis of imagination, imagination, imagination.

Other factors including creativity:

- **Redefinition** – it is ability to produce transformation, change the function of the object. Redefining J. P. Guilford (1978) describes as the ability to change the function of the object or its parts and use it another way.
- **Elaboration** - by Duric (1982) is the ability to develop detailed solutions to complete the whole or any plan. Turek (1999) says that it is the ability to imagine, to elaborate details of the solution, to bring the idea to the end.
- **Sensitivity** - it is the ability to see gaps, shortcomings in solutions.
- **Serendipity** - a relatively little-mentioned factor of creativity, the essence of which is the ability to find solutions so to speak, on the first try, without a lengthy investigation, the ability to go immediately to the merits of the case or issue.

Creativity is in everyone, just in a different depth and range - some may be less creative, else highly. Creativity conceals a great and miraculous power that can meet a person emotionally, it emotionally fulfilling, enriching. M. Zelina (1997 p. 129) says: *"Creativity is the process of fulfilling the purpose of life, creativity is an activity that is applicable wherever one is, creativity is essential for us to be more human and productive. Creativity is prevention and cure for our planet would not end by self-destruction , creativity is a force that bears the new values."*

Creativity can learn and practice - the subject of such training or not that particular creative product, rather than practicing mental functions and processes, which makes that person can increase their creativity.

Creative experience, creative self-expression can link the area of intellect and reason with the area of emotion, motivation and human values. Creativity conceals the great, miraculous power that fails to meet a person just by using creativity creates values, outwardly evident money, but the creativity of man is emotionally satisfying, enriching, emotionally, but also semantically filling him. Emotional satisfaction and enthusiasm, which are a necessary accompaniment of a creative work, are reducing the man the tension, the anxiety and eliminate fear and uncertainty.

Obstacles of creativity

Creativity is affected by a number of conditions which are positive, but also negative, called obstacles (barriers) of creativity. Knowing of the barriers is very important and cited by many authors on this subject. J. L. Adams barriers to creativity divided into groups:

- **Perceptual barriers**
- **Intellectual and expressive barriers**

- **Emotional barriers**

- **Barriers of culture and environment**

Perceptual barriers are obstacles in perception, sensitivity, they are preventing clearly to perceive a problem or information which needed to solve. These include: the inability to see the problem from a different perspective, non-use of all senses, inability to overcome the traditional view of the object, the inability to imagine that an object can have more than one function.

Intellectual and expressive pose barriers represent problems in communication, inability of a good choice to solve a problem. These include: the inability to distinguish causes from effects, lack of skills for expressing and recording ideas, inappropriate use of intellectual strategies to solve the problem.

Emotional barriers represent various defense mechanisms, namely: lack of motivation, anxiety, high tension, fear of loneliness, fear of releasing their own unconscious processes, inability to distinguish reality from fantasy, inability to relax, inability to tolerate ambiguity, too much desire for certainty, security, and regulations.

Cultural barriers create cultural environment in which we live. This is a barrier that act as prejudices: tradition takes precedence over changes, stability is better than creativity, dynamics changes, problem solving is a serious matter in which there is no place for humor, playfulness is just for kids, imagination and reflection are a waste of time.

Microenvironment barriers are lack of trust and cooperation, superiors, who value only their own thoughts, lack of support for the implementation of the ideas in general (Zelina, M. 1994. 146-147).

Intelligence in relationship to creativity

Intelligence is the individual's ability to learn and remember, identify concepts and their relationships, and adaptively apply the information to their own behavior (Đurič, Bratská et al., 1997). Mutual relations of intelligence and creativity are differentiated depending on the level of intelligence and profession. In addition to cognitive skills as creativity, the ability to produce new ideas, insights, images, solutions, also significantly conditioned personality and motivational characteristics and environment that encourage creativity and expressions brakes.

Creativity is a higher level of intellectual abilities of a man. This difference aptly characterizes J. Putnoky that "creativity is the ability to make sense of not only the new issues in the choice of methods of dispute, the transition from one focus and fixation on the other, the mobilization of previous experience, but especially in the invention of new, original and unusual solutions. This is therefore a divergent way of thinking" (Đurič, L. et al . , 1988, p. 137).

Differences between intelligence and creativity can be assessed according to three basic criteria (Pogády, J. et al. 1993 s. 21):

- Difference in personal qualities,
- Difference in the process of problem solving,
- Difference in intelligent and creative products.

The relationship between creativity and intelligence (Đurič L. et al., 1992. 201) psychologists divided into four groups:

- High level of creativity and high level of intelligence
- High level of creativity and a lower level of intelligence
- Low level of creativity and high level of intelligence
- Low level of creativity and intelligence

Child (1977) by Turek (1999) identifies three ways of defining intelligence and creativity: biological, psychological, and operational.

Biological definitions emphasize intelligence as an individual's ability to adapt to new conditions of life, new problems, correct responses to new unfamiliar situations, apply the acquired knowledge to unfamiliar contexts.

Psychological definitions emphasize mental performance and capacity for abstract thought requiring the use of symbolic language, the ability to learn. According to **operational definitions** intelligence is what intelligence tests measure (IQ tests).

The difference between intelligence and creativity eloquently expressed by Getzels and Jackson (1962), which described the most characteristic quality and reactions in creative and intelligent action:

Intelligence - the ability to remember, remembering content, learning pre-determined, preserve what is of common interest, the expected things, preferring certainty, convergent thinking, controlled thinking.

Creativity - the ability to invent, produce new, original ideas, exploring undetermined, willingness to take risks, divergent thinking, openness, and interest in new things.

Levels of creativity

From the developmental point of view, creative work has five developmental levels (Hlavsa, J., 1985):

Expressive creativity, which is typified by spontaneity and freedom. It is typical for preschoolers. It's reflected in children's drawings, in typical children's issues – why? For developing the creativity of the child nothing is more restrictive than when the symptoms do not respect adults when they reject or punish a child for them.

Productive creativity is characterized in that the expressive creativity of the individual will acquire the same methods, techniques and terms for their products. Spontaneity and freedom retreats and creative individual is confronted with the reality of their products already on a communicative level. The school is no longer the product of the pupil which either the teacher or the pupil himself compares with the requirements, or the products of other students.

Exploring level of creativity is a creative atmosphere where it operates with its own components and production criteria. The essence of creativity is already a discovery. In his earlier knowledge an individual has already discover something new. He sees them like new challenges to shape the

new problematic situations that are less creative individual will not notice. For students, this discovery even more subjective, unaware of the fact that it is already in front of him appeared. Against the background of this individual's level of creativity is his previous experience, which he adopted inside the learning process.

Innovative creativity level is characterized by an individual has insight and can understand the principles of cause and effect relations problem areas, whether in art, science or practical work. Only by understanding these principles, one can implement the changes that innovate and improve the already existing high level.

High (emerging) level of creativity. At this level, new scientific or artistic theories and directions are made. This level reaches just very few people. It's the level of genius people.

Artistic creativity

Creativity is inextricably linked with the visual art, even I have long been associating with the concept just beautiful work of art. In our life, however, creativity plays a much more important role than we realize. All of our indoor activities such as concentration, meditation, musings, and thinking you are projecting as images. We see them gray, color, multi-colored, dreary, and so on.

We turned to the author M. Königová, who says: *"We understand a work of art as an artistic value of replicating inside our relationships to life. Is able to lead our thoughts I our feelings to higher goals of social development. It has a special ability to influence the emotions of people associated with the idea smashing charts, show life into sharp focus. This means that the visibility of defects and irregularities, he is able to express the national symbols, but also to fight (for ex. caricature). It has a useful function - ceramics, porcelain, interior apartment."*

Most of us perceive art through the senses, for example lines, shapes, constructions, and consigning colors. Colors are very important in our life; it is known that there is a color symbolism:

An important role in identifying and developing creativity, especially in childhood, plays art. Art is essentially an expression of creativity and encourages creativity. We believe that there is still insufficient use of art education opportunities and developing creativity through art. One aspect of creativity is also its place in art and artistic expression of children.

Specific development of artistic creativity in pre-primary education

The content of art education in pre-primary education is characterized by:

- It's the education area, in which children are active all the time, almost everything what is education of children is actively implemented,
- Seeks to promote children's spontaneous expression of a natural interest in revealing laboratory work with materials, tools, tech-

niques, and to some extent also with expressive means and motives,
- Allows children to express basic concepts, from "archetypal" to own fanciful notions of the world, while allowing them to form through symbols that express their ideas or refer to external reality.

To the development of art creativity in the pre-primary art education we recommend that the teacher should have a sense of clarifying the art of education and had clarified the position in the education system and also to have an action plan. We recommend that children did not submit the completed forms and patterns, pre-drawing systems. At the same time it is not appropriate to interfere with the teacher of the child and to use direct view. Development of artistic creativity is not possible in a very open line art educational activities in kindergarten but is not suitable or authoritarian style of teaching.

Through art education child not only to explore the world, but creates a emotional relationship with the subject and people. The child is active, reacting to stimuli from their surroundings. In an art class, which is part of aesthetic education, naturally integrate the two basic components of aesthetic education: the active and the passive.

The main objective of education in art creativity is:

- To teach a child to creatively solve visual problems and everyday life situations,
- Support the efforts of the child self-realization and self-expression.

Specific development of artistic creativity in primary education

Art in primary education , as a subject that authentic experience through artistic activity - intense experiences of adventure and self-expression - developing learner in its entirety feeling, perception, intuition, imagination and analytical thinking - conscious and unconscious mental activity.

Art activities present a wide range of activities, which define a natural interest in children, mental and emotional development and the development of skills to express their ideas. Next, define the richness of forms of expression (language) that provide different kinds of visual arts today. Art in itself currently includes traditional and new art discipline and even other kinds of visual arts and such design, photograph, architecture, electronic media and multimedia.

Educational process visual arts as a creative process, increasing demands on the working of the conscious self-expression during the gradual maturation of the pupil: pupil leads to a peculiar child spontaneity of expression, thus forming their own ways of self-expression and self-assessment attitudes and opinions.

To support the development of artistic creativity in primary education is appropriate to avoid unnecessary damage to verbalize and implementation of creative ideas of students. Entering is very simple and easy task decreases of thought and creative activity. However, the entry of light and very demanding visual tasks leads to loss of self-esteem and loss of interest in the visual arts. Therefore, it is appropriate to assign tasks that correspond to Vygotsky's theory, the nearest development zone. This means that the visual task was such that her students have mastered, but also to develop and enrich them.

Specific development of artistic creativity in secondary education

Art has the potential to integrate some knowledge processes and other objects as expressing the visual analogies can find not only the means of expression of other arts (music, literature, drama, art - movement) but also with many natural phenomena, physical and biological processes, mathematical procedures and so on. Subject Art and its equivalents in secondary education, it also creates space for the application of sensory modalities of smell, touch and taste, which are not included in the traditional content of our education.

In secondary education should be valued thinking, creation, search and experimentation in the implementation of object art education. It is also important to stimulate the originality of solutions and appreciate new ideas and practices. Age of pupils is also suitable for the participation of all group members in decision making and future art project. Artistic creativity in this period, school art education is threatened by ignorance and disrespect curriculum and also too much effort to educate artists.

Creative environment

For the development of creativity is essential to ensure the atmosphere, climate and social relations that create a favorable environment in which the optimal can occur and develop creative abilities of individuals and groups. Zelina, Zelinová (1990, p. 56-57) concisely summarize the basic features of an atmosphere conducive to creativity:

Creative atmosphere

- Appreciates the thinking, making search, experimentation, alternatives.
- Allows the freedom of thought, focusing on improvement.
- It promotes self-confidence and self-esteem of members.
- Stimulates the originality and new ideas.
- Supports and requires spontaneity, activity, and initiative.
- Emphasizes the warmth to others, cooperation, and criticism.
- It requires the participation of all group members in decision making and future.
- Require that all involved in the evaluation work and people relations.
- Supports the positive orientation to work, optimism, and faith in our own strength.

If we want children in addition to traditional learning and develop as individuals, it is necessary to strengthen the creative interaction with children, especially towards the indirectivity of a teacher himself. To create a good atmosphere is needed from the teacher:

- Accept each child to place emphasis on the weaker child,
- Promote self-confidence and self-esteem of each child,
- Develop curiosity and imagination,
- Ensure a safe atmosphere free from anxiety, fear, and ensure comfort and tribute to every single child.

The very personality of the teacher and his communication with children has great influence on the formation of the atmosphere in the classroom. A good atmosphere also contributes to the realization of tasks that support the development of logical thinking. Rigidities in labor, outdated forms and layouts are the negatives in the educational activity.

In the environment according to J. H. Kauffman (1985) school may give rise to certain behavioral disorders through the teacher's insensitivity towards children, inappropriate teaching approaches. It is in the early stages of development, the child's personality (in pre-primary and primary education) to provide for the basic pillars of personality traits of each person. It is in this period it is necessary to provide sensitive, tactful approach to each child.

We have emphasized that creativity cannot develop under pressure to order. To develop creativity in a good climate requires non-directive, cooperating, but demanding style of the teacher. Kosová (1996, p. 53-54) characterizes the creative work of the teacher as follows:

Tolerates:

- Feelings, needs, interests and individual differences among children,
- Learning styles, behavior and child
- Other opinions than his own,
- Discussion of the issues,
- Errors and omissions of the child.

Supports:

- Independent thinking and actions of the child,
- Search and information problems,
- A positive attitude to learning of the child,
- Positive children and informal relationships to each other,
- Cooperation between children and reasonable competitiveness.

Requires:

- Accountability,
- Own opinion, assessment and self-assessment of the child,
- The child learning about oneself causes of errors, its own strengths and also their friends.

Expected and creates the conditions for:

- The success of every child,
- Curiosity and questions of children,
- Discussion and open communication,
- Different ideas and criticism.

Rejects:

- Obedience and forced activity,
- The atmosphere of fear and tension,
- Servility and acting only on invitation,
- Satisfaction with adequacy.

Climate change (in a positive direction) in the classroom and groups of children acting by M. Zelinu (1993) is causing empathy, warmth, authentic-

ity, specificity, initiative, directness, acceptance of emotion, confrontation, self-knowledge.

Conclusion

A lot of time and effort in pedagogy and also in education was given to find the best way to develop creativity, to find the best theory of creativity. It was confirmed that creativity is an interaction of several factors: biological, psychological, social and educational. Biological factors are not directly influence psychological and social factors are the target of direct intervention, the subject of pedagogical interest. However, mainly educational factors are those with which are in the responsibility of the teacher and can also operate on other factors.

Summary

Príspevok sa zaoberá problematikou rozvoja a podpory kreativity ako dôležitej súčasti umeleckého vzdelávania v predprimárnom, primárnom a sekundárnom vzdelávaní. V príspevku nadväzujeme na alternatívne integrovanú teóriu tvorivosti (Sternberg, Todd Lubart), ktorá hovorí o podstatnom spojení faktorov individuálnych a faktorov prostredia tak, aby sa ich účinok prejavil. Okrem teoretických východísk prezentujeme niekoľko pozitívnych edukačných skúseností.

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THE MEDIUM OF COLLAGE

Miroslava Repiská

Abstract

The entry describes collage as an art technique suitable as a creative medium in the creative process. On the example of project from practice, student works and collages made by artistically unprepared persons, the text confirms that collage encourages creative thinking and facilitates the creative learning process.

Key words: Collage, Cubist collage, realized collages, collage procedures, collage and painting

1. THE MEDIUM OF COLLAGE

Collage is a two-dimensional art technique which uses flat materials usually selected at random – papers, cartons, cardboards, magazine and newspaper pictures, wallpapers, stickers, labels, travel tickets, postage stamps, vouchers, graphics, photographs, etc. As a background, various types of material can be used, such as paper, foil, fibreboard, wood, canvas or other kinds of fabric. The background may be made of a large reproduction of some of the found materials, put together by multiplying the same material or a combination thereof – for example a newspaper background, ticket background, book pages. Collage is very diverse in terms of materials, therefore we will title it as a combined technique. According to The Oxford Dictionary of Art (Chilvers, p. 161) collage is „*a term applied to a type of picture (and also to the technique used in creating such pictures) in which photographs, news cuttings, and other suitable objects are pasted onto a flat surface, often in combination with painted passages (the word comes from the French *coller*, „to gum“).*” Combining the material with own painting or drawing activity creates an artistic collage.

2. APPLYING COLLAGE IN THE CREATIVE PROCESS

The starting point for defining creativity is its perception as described by Barron and Harrington, 1981. p. 442. Creativity is “*a socially recognized achievement in which there are novel products*”. However, these created

products should not only be novel, but also creative and beneficial for an area of life or the very individual. The contemporary concept of creative process of the twentieth century is summed up by Sawyer, R. Keith (Sawyer, p. 22) in the following three points:

- Creativity is theorized as a process through time, rather than a static trait of individuals or of certain creative products.
- The creative product is novel.
- The creative product emerges from the combination of lower level elements, in combination in a complex system. In other words, no new substance is created, only combinations of elements in complex systems.

The creative process of searching for a project solution is based on the combination and processing of everyday life concepts and images. If collage, which is an art object, is to become the final product, it should aim at engaging the attention, at being unique and original. These parameters may be already obtained based on the material used, having the aforementioned features in its very nature and they also flow from the everyday life of every human being, therefore, this work of art is perceived as a reconstruction of old material creating another function in a new light and new combination, becoming an artistic and exhibition object. Sawyer, R. Keith (Sawyer, p. 36 – 37) classifies practical creative exercises according to where the inventiveness and creativity is found, in the creative process or in the creative result. The creative process of individuals such as painters, composers, and playwrights is assigned a single objective, to make a creative product. On the other hand, in case of a group of performers improvising on stage, the creative process occurs on stage, among the actors and viewers and among the actors mutually, in dialogues and communication. There is no creative product that is being performed or executed. Here, the process itself becomes the product, the process is the product.

Collage is an art technique not requiring any previous artistic preparation, therefore, it is suitable as a creative medium. With collage, we can play, teach but also help and develop skills of a pupil and student, but may be equally suitable for an adult. Collage has no age limits, its characteristics and variance makes it accessible to everyone from children in kindergarten up to seniors in retirement homes. Collage helps to understand and revive forgotten images and objects, refresh memories and brings back lost or new experiences from creative work.

The statement saying that collage does not require any previous preparation refers to the fact that certain technological and logical processes must be observed, therefore the output may appear to be aesthetically perfect even exerting less effort or missing previous experience. Thus, it is also suitable for the part of population not possessing creative self-confidence and may bring the feeling of satisfaction with the work and with oneself in case of positive results.

In its technological procedure, collage has practically no limits, does not contain any substantive rules determining how to create the content or format of the work. Using the creative journey and tools, it is possible to make

up a new composition whole out of individual parts, the original purpose of which was other than an artistic one.

Collage as an art technique is not limited to paper and one type of colour; we can express ourselves based on different structures, images and objects. Inspiration for collage may be very simple. An inspiration may come from the very objects chosen to create the collage. A wide range of material which may be involved in collage extends the opportunities for creativity.

In practice, our attention was caught by the creative program Drawing Laboratory implemented at Gatley Primary School, Greater Manchester, UK in 2009 – 2010. It was based on a small empty room in the school turned into a school Drawing Laboratory for the whole term. The program was led by two artists, Helen Knowles was entrusted to cooperate in creative partnership with Matt Cahill, but also engaging the teachers and students of the Gatley Primary School. The Drawing Laboratory represents a place where children can freely explore and discover items they had been working with in their classes within teaching topics.

The process of working with children was taking place through various art techniques, with mono-printing techniques and collages as the basis of majority of the creative activities. The whole program was led by the considerable idea – “making and that is where it took off”. The pupils were taught to create images using serigraphy. They were experimenting, playing with colours and arranging the resulting collage works into different compositions. When the children arrived at the classrooms, they could start working on items already found there, already created, and also continue on works of someone else, which created cooperation and complementing of collective works also applied to the laboratory walls. Children could create their own new drawings, which were then left in the class or use drawings already created by other students. Collaging, photo-copying, overdrawing, over-printing represented methods suitable for creating suggestive ideas for making a complete final common work – the wall. The program was not only focused on the creative journey through art and development of practical exercises of art techniques, but at the same time developed a creative pupil as such. Moreover, the project was not only a creative one but also an educational one because the pupils’ curriculum was being creatively developed, pupils were led to their own learning, learning through experience: “Curriculum themes explored were political art - The Murals of Derry, healthy eating, trees, web camera on a bird box which fell under maths, literacy, humanities, science.”¹ Ion Creative: “Visual artists in residence consulted with each class and supported collaborative planning for chosen initiative/projects across the school. Practitioners and staff engaged parents in this process through writing poetry, and co-delivered collaborative projects alongside staff and pupils placing emphasis on all learners leading their own learning. They provided INSET for staff and developed the drawing lab in school - this conceptual collaborative installation encouraged children and staff to engage in collective reflective practice by working on and over others’ drawings and thoughts. Staff and pupils also used reflective journals and other visual and audio technology to document key moments of enquiry. This was celebrated in a DVD and shared with parents, governors

and the wider community at a school open evening.”² This project is an example of the fact that creative approach in art education may be used for the pupils’ benefit and their education also in other subjects, it was meant to facilitate the creative learning process. This is proven by the results of the participating students: “The impact has shown that standards in English, Maths and Science have all improved in 2010 due to creative work. Learners are now more naturally articulating learning, making connections and referring to the transfer of skills.”²



Drawing Laboratory – Gatley Primary School. Photography – Helen Knowles.

In the words of H. Knowles: “Finally we brought the teachers into the space and facilitated them to respond to the installation. This was so that they could then go on with their year groups to work inot the prints and drawings and continually develop the space whilst enabling them use it a resource to explore new topics.”¹

3. TRANSITION TO COLLAGE IN CUBISM AND IN CREATIVE IDEAS

At the beginning of the 20th century, collage became a recognized artistic technique. It was first engaged in the works of Cubists, not randomly and one-off but purposefully and systematically. This stage of Cubism, characterized by the phenomenon where instead of items being painted on the canvas, these items, or a characteristic part thereof, started to be glued in the picture, becoming a part of its composition – core, is becoming a part of this chapter. This process was taking place approximately in 1912 – 1914 when Cubism has undergone the transition from analytical to synthetic. The esthetic and gradually also decorative factor is starting to dominate over the structural and symbolic components prevailing up to now. Robert

Rosenblum pointed out the multi-layeredness of inscriptions and newspaper fragments in Cubist works, most frequently still-lives. One of them is also the Picasso's famous collage with the fragment, "Un Coup de Thé", which was identified as a fragment of an article title from a Parisian newspaper on the Balkan war. Literally, it means "an unexpected turn", which along with other connotations may point directly to the unexpected semantic twist. Collage could have been the most suitable medium for an "unexpected semantic turn". (Švestka, Vlček, 2006, p. 338 - 341) And thus, Cubists themselves suggested what is about to come – what followed. *"Collage was, by many measures, the most popular innovation of early twentieth-century art. Later collages depended upon using separate images for ironic juxtapositions; others functioned to expand the imagery available to art. The collage principle influenced work in other arts, including sculpture, where assemblage is three-dimensional collage; photomontage; music, where the post-World War II development of audiotape facilitated the mixing of dissimilar sounds; and video, even though that last art did not arise until the late 1960s."* (Kostelanetz, str. 124)

Material and Topics

At the time of Cubist collage origin, picture is becoming literally an object, the picture itself is becoming the topic of the picture. *"An item in the picture is self-contained. An item is not a copy of an object or its replacement, it is a new object."* (Švestka, Vlček, 2006) In 1912, in Picasso's work, first collages are emerging, signaling that the painter's object of interest may be not only the big world around us but also the "abstract" products of civilization:

- Fragments from contemporary newspapers
- Coloured papers, coloured cardboards, wallpapers, fabrics, cartons
- Imitations of structures, e.g. wood or also in form of veneer
- Match, food, cigarets, playing-cards boxes
- Used bus tickets, receipts, bills and documents
- Sawdust, sand, clay, various crushed materials – e.g. cork, added also into colours in order to imitate structure
- Pieces of scrapped artist's drawings
- Letters, numbers, words. – "Word is integrated with the very substance of the item, it is the idea itself – the word becomes the being, the item becomes the thinking." (Švestka, Vlček, 2006) Utilization of letters and numbers is also interpreted as "expression of contrast between the flat reality of letters and the remaining dimension of the image, in which a new definition of three-dimensionality occurred and therefore it could not be perceived two-dimensionally, even by mistake." (Lamač, 1988, p. 174)

Especially sticking of materials including their own, pre-printed form, texture and ornaments, but also the aforementioned ones, emphasize the flatness and artificiality of the cubist image space in its tension towards the seeming illusion (i.e. deception of the eye: imitation of various materials, wood, marble, etc.). A number of these affixed fragments of reality is referring to deeper meanings. Essentially, the artists were trying to cut the mun-

dane, material, everyday life into pieces and compose them back to a new whole. Borders between the painted and real item were only intertwined in the object itself. The images processed this way achieve an eternal, material character, creating a new image reality.

"Utilization of non-aesthetic, trivial materials in a picture represents a provocative, anti-romantic gesture, mockery of the technical progress, negation of the standards of painting as art, proof that a picture can be made of anything, as well as demonstration of approximation of the image to reality." (Lamač, p. 330)

They concentrated on civil, trivial, everyday topic, which may also be called neutral, neutralized, being still-life prevailingly. Only rarely, a figure or landscape appeared. The still-lives contain different variations of glasses, vases, jars, bottles or musical instruments (guitar, mandolin, violin), kitchen "tools". Subsequently, the still-lives are painted in aquarel, chalk, oil or India ink.

Is it a "Textbook Collage"?

The Painting and Graphics Lexicon (2006, str. 285) defines collage (from fr. coller – glue) as a *"glued picture or the technique used to make it. Variety of found materials, mostly paper but also textiles, wire, etc. are applied to the surface."* We may say that the procedure and materials described above comply with this definition. So the opening question was unnecessary. In this period, on the contrary, the technique of collage originates, a new procedure of "paper collé", in which we can observe the predecessor of later collage techniques. As the collage originates in this period, it is also developing and picked up by representatives of later artistic streams such as Dadaism, Surrealism, Futurism or Pop Art. *"The extension of collage gave origin also to combined painting and assemblage. Partial removal, disruption or modification of the composed elements creates decollage."* And whereas collage definition is based on the word "glue" and gluing appeared in Picasso's work already in 1912 in the Still-Life with Chair Caning (inserted canvas), stil belonging to the analytic cubism period, we may say that this idea had occurred a little bit earlier.

Collage Versus Reality

In one of his letters in 1912, D. H. Kahnweiler, suggested that he considers collage as a medium for strengthening the sense of reality, to prove that Cubism in fact is a type of Realism. (Lahoda, 1996, p. 101) Miroslav Lamač (p. 330) in his publication highlights the misunderstandings occurring in the synthetic Cubism interpretation. He disputes the opinion that collage elements are representing an object and are the means of expression of the inimitable realism because the connection with the image structure is being forgotten. Thus, he says that the painter does not imitate the reality, however only integrates fragments of reality into the picture. Objectivity of the detail representing an object is also relative, it cannot be separated from perceiving the image whole, which is extremely subjective, not only creating neoplasms but also in its psychological background. He also expresses the proposition that a "strange" configuration of rectangles and irregular shapes, making up the collage, conditions the effect of the picture, but only the drawing complementing it creates the specific image of a specific object

(with certain variations, this applies to all collages of Picasso and Braque). Realism is always relative, based on the readability of "ideograms" – i.e. through the silhouette, symbol of a specific object or outlines of objects, the overall picture, meaning is drawn. In that, the viewer not only recognizes the object but also experiences the metamorphosis of the object – i.e. transformation, modification of shape, its variations.

In composing and reading such an image, the important thing is the "*opposition between the abstract-geometric elements and real objects, in which the autonomous tendency of the picture is expressed again*" (Painting and Graphics Lexicon, 2006, p. 230). Autonomy, i.e. independence and self-sufficiency may also be probably expressed in contrasts of various types of materials which are together and still different, laid across one another, from white paper through multicolour structured wallpapers, cartons, newspapers, etc.

We may also come across different interpretations of Picasso's collages. One angle of view (Foster – Kraussová – Bois – Duchloh, 2007, p. 114 – 115) claims that Picasso created the "images of freedom". And therefore, he was trying to find an aesthetic experience at the borders of what used to be socially regulated. For example, situating the setting of his pictures into cafes. But also using the newspaper cutouts containing reports from battlefields and news about official anti-war manifests in Paris placed side by side. Another opinion states that these newspaper cuttings (with intentionally chosen contents) were used for purely political reasons. This is also supported by the fact that the articles are always cut so that we could read what is important in them. Therefore, his pictures also serve to "inform about war". (For example the aforementioned Un Coup de Thé collage or the Glass and Bottle of Suze collage). These two collages were also commented in an article by the art historian P. Leighton. She says that Picasso

- Puts the picture viewer/reader into contact with the contemporary tense situation in the Balkans, or
- Introduces the viewer/reader to the vigorous debate which might have taken place in some Parisian cafe – where for example the workers who could not afford to subscribe to newspapers were coming to get daily information, or
- Analyses the controlled "cacophony" (i.e. inconsistency, chaos) of newspapers and their interest in submitting news as a number unrelated news and uses collage as the means of contradiction, which has the ability to rearrange isolated stories into a continuous message about how the capital manipulates the social field.

Now, Picasso was placing his collage elements so that our visual perception did not remain passive and submitted the image itself for confrontation. And this very diversity of interpretation is interesting because it offers the reader several views, connection with items we cannot see but in spite of that we know they are present in the picture (replaced by another symbol) – confrontation with reality.

Why did Collage not Catch on with Czech Cubists?

Vojtěch Lahoda (2006, p. 341) states that the reason may probably be in the following effect: "*Collage disintegrates the picture surface, it is a kind*

of foreign element in the effort of monistic understanding of the world, admitting ambiguous interpretations. It may also be – if printed word is used – some sort of poetic comment or guide, which was the case of Picasso's collages." And due to the fact that collage has somehow disturbed the purity of the picture, providing it with several meanings, multiple values, the Czech Cubists were bothered by the perception of collage. For example Filla understood collage as an "enlivenment of the whole". This is documented in one of his letters, where he wrote: "materials, similarly as letters, etc. may only be taken to brighten the whole and provide everything abstract with even more tension and counterweight to the most material details of wood...?, piece of colourful...paper etc., however always to the non-plastic, flat elements which do not require formation (of space)".

The missing positive attitude of Czech artists towards collage is also documented by the fact that Filla was only using the technique of collage in form of colour drawing, which appeared as a preparation for collage. In his later works, the collage was only replaced by its imitation by drawing ("illusion of collage"), which, again, seemed like a sketch, draft for a collage realization. However, these collages have never been transformed into another painting form. From the artistic point of view, the collages of Otto Gutfreund are interesting. In his collages, Gutfreund mostly uses newsprint. He uses it as the whole background of the picture, making a drawing on the newspaper and sticking elements or creating a whole composition of newspapers and colour paper scraps. These papers and texts containing newspaper articles for example, are inserted in the picture without any connection to the topic. *"The newspaper fragment is only a different "printed" surface." (Švestka, Vlček, 2006) – a word is only an artistic artefact, decoration, which is the opposite of Picasso's perception of collage and text. This way, the "civil and everyday nature of the topics, analogical to the mundane nature of newspapers." (Lahoda, 1996, p. 341) However, it is necessary to mention the work with collage of Nejedlý, who was an exception in creating collages among the Czech artists not only in the number of works created but also in their innovative nature (compared to Gutfreund, he uses the text in written or printed form in favour of the motif). His Still-Life with Globe has become an exceptional work, being a unique motif even in the context of world Cubism.*

Attractiveness of Pictures

The question now is, what is the essence of the attractiveness of and interest in these pictures – collages? Miroslav Lamač (Lamač, 1988, p. 330) is talking about the fact that the viewer should respond to the elements of poetisation, supraréality, fantasy, presented by artist. What would be interesting in works informing us about the visual and tactile features of a guitar? Picasso and Braque force the viewers to immerse themselves with them into the world they know very well, to participate in an adventure of extraordinary experiencing of ordinary circumstances, to be fascinated by the newly discovered reality, to surrender to the flow of associations invoked by the reality.

Also, we are coming across comparisons that collages are like games. Not only for the creator but mainly for the viewer. When reading them, the

eye should not stop only in the middle of the image but wander around the picture and see the communication of grotesque elements in individual plans, see the multiple meanings we are not able to choose from ... and be confused. And it is this "inelegance" that is attractive.

4. COLLAGE - PROCEDURES

Collages may also be done on spatial objects: boxes, folders, etc. You can create collage furniture: tables, chairs, cabinets or utility objects: pencilcases, packaging, glasses, notebooks, etc. In the end, the items used in household shall be fixed by varnish. When creating collage as a picture, the final result may be adjusted. In the creative assignments for collage, it is important to search for and generate random connections, to create new relations of heterogenous elements and images. The creative process originates based on incentives during the process of collage making. The collage procedures will be classified by several types of used material: collage of classical photography, material collage, collage complemented by drawing and painting.

Collage of Classical Photography.

Photographs used in the collage process may have different values for the creator. Personal photos of own self-portrait, photos of the family or photos of own journeys and snapshots of own life influence the process and means of their presentation. With own photographs, the author is entering the work in a certain way and becoming its component part. With old photographs, there are anonymous persons, items, buildings, having only a historical value, without any connection.

For a majority of photographs, there is only a single copy, therefore it might be good to reproduce the photo (in original or modified colour) at 1:1 scale or even many times magnified, as the background for other collage elements.

Photo processing and its variants:

- Original photograph
- Reproduced photograph (scanned, photocopied, printed)
- Cutting, tearing

Material Collage

When making a collage, it is good to experiment and insert unusual items with other than an artistic function. It is not necessary to use new material, it is also useful to recycle old and useless items, we may use valuables, coins, stamps, which do not have to be new, but from the old republic. Using old items provides the picture with patina, which is desirable in creative art. Almost every available material which can be fixed in the collage space may be used. The objects we come across during the day, are available immediately and we may obtain them for free, when walking thorough the town, park, visiting friends or at work, may become an inspiration. Another way how to obtain such materials is to buy them. An ideal place where to shop for interesting items suitable for collage are second-hand bookshops (where you can buy old books, illustrations, postcards, magazines, playing cards, maps, children's and table games), hardware stores (small metal items of various shapes, which may be glued by one of their segments),

haberdashery (textile and accessories for adjusting clothes), stationery (various patterned, colourful, structured materials), textile second-hands (textile applications, patterned fabrics, table cloths, curtains) etc. Collage can also be entered by embossing items or stamps. Colour of the imprint depends on the ink used, even a new tone may be created, e.g. acrylic paint, which may be contrasting and pastose.

As well as in collage using own photography, it is also suitable to insert a material with personal meaning: letters, postcards, congratulations, parts of jewellery, clothes, packages of favourite food or books, children's drawings and pictures. Addition of a personally created object, lace, crocheted object, wired object, the collage receives another dimension, a personal identity.



*Katarína Kondelová, Collage
Student of the Department of Visual
Arts Education PdF UK, Bratislava,
Slovak Republic*

Using two types of paper and painting, the author has created a room space.



*Marika Šebová, Collage
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Slovak Republic*

On the yellow background, colourful papers of circle, square and rectangle shapes have been glued. The lines are created by wooden sticks, which are painted in identical tones as the background paper.

Collage complemented by drawing and/or painting.

Collage made of classical photograph and material collage may be complemented by the author's handwriting in form of brushstroke, pencil or pen line. These are usually small areas complementing the collage with a colourful spot or line, handwritten text.

Collage and painting

In case a specific fragment of a real world item is entering a painting, complementing it, we shall not speak about a classical collage but collage is overhanging into the painting disciplines. Collage – material items – are becoming a part of the painting and reinforcing the feeling of reality. The additional material completes the painting concept and simplifies communication between the author and viewer. It reaches into the painting as an alternative to the painted part, as an enlivenment of the space or contrast between the colour and artificial reproduction. This way, the painting is entered by reality, better experience of the item's depth and its direct participation, not only a reproduction transcribed by the author. The author's intent to enter collage into painting can have various forms, presented through the following two works.

Student of the Department of Visual Arts Education of PdF UK in Bratislava (Slovak Republic) Filip Sedláček and student of the same Department, Beata Capková are working with similar principles and yet achieve different results. Both of them have a background or specific additionally glued part of the work made out of material which does not belong to painting in the first plan, being ready printed materials. For B. Capková, this is foreign material, book pages, whereas for F. Sedláček a personal input, own face photograph, a body statement. B. Capková uses pages of books, using only the pages containing text, searching for work with typography, utilizing the full and empty places in text to create the final structure of the collage work. These book pages are formed, cut into object shapes, in which the collage is being lost and creates a single unit. Their edges and full areas are painted in a soft tone which creates atmosphere of the planned object. The painting is placed under as well as over the material prepared. F. Sedláček uses a photograph of his own face in various sizes, angles and expressions. He uses a black-and-white reproduction in fuzzy, intentionally imperfect quality. He does not insert the whole face but only its cut-outs, additionally glued to the painting. Only the eyes and mouth from the original photograph remain in the oval hole, creating a colourful mask covering the face and neck. The whole figure or its part is painted, placed in a surrounding where a simple story is taking place, simplified into hazes, fine mists and natural shapes.



*Beáta Capko, Through the Door , combined technique on canvas
Student of the Department of Visual Arts Education PdF UK, Bratislava, Slo-
vak Republic*

Pages in the painting combined with the collage are from a book of my childhood. I wanted to connect the present with the past. Thus I created a space in which these two worlds are linked together. I am trying to achieve a moment of "pulling" observer into the story. I see the painting as a talk between me and the viewer, whoever he might be.

Beáta Capko



*Filip Sedláček, Hypocrisy, combined technique on canvas
Student of the Department of Visual Arts Education PdF UK, Bratislava, Slovak Republic*

The work *Hypocrisy* originated on the basis of certain internal feelings, emotions combined with the need to express oneself, to find an ease internally. It is a replacement of the author's verbal statements by visual / image statements. We may also speak about a certain form of Art Therapy. In this particular case, it is the representation of hypocrisy (as the title says). The right part of the picture consists of "nebula" the people are covered by, through which it is difficult to see and to arrive at some true vision of reality, of the "real face" of people. This phenomenon is enforced by the pupa, through which it is even more impossible to identify the aforementioned reality. Decoration shall symbolize and create some kind of induced sensation / feeling of "beauty" – shallow beauty, behind which there is often emptiness, hopelessness and absolute antipoles of values, the people like to present themselves with – which is symbolized by the figure's background, the left side of the picture. The painting is carried out on the canvas with dimensions of 150 x 150 cm, the underpainting is made of a glaze layer in a reflex pink colour. When implementing the "portrait" of a person in the central part of the picture, the basic blue surface was covered by red spray-paint through a template (crocheted curtain in this case) in order to create

a specific pattern. Torso of the figure consists of latex paint finished by spray-paint through the lightning-shaped template. The "fog" is also done in spray-paint. The black line is a stylized fragment of the gestic brush-stroke, in black acrylic. Finally, the cut out photograph parts were applied, which are fixed in synthetic transparent varnish to achieve longer life and glued with Duvilax on the painting directly.

Filip Sedláček

Collage applicable at any age

We will provide two examples to demonstrate the variability of collage and availability of its creation at any age. One of the collages has been created by a seven year old girl who has not been attending any special art courses. She first came across art education in kindergarten and now, as the first-grader, at elementary school within ordinary classes. The other collage has been made by a fifty-four year old woman, who has been working as an officer, accountant, senior nurse and now as a helper at hairdressers. Similarly as the first girl, she came across art education in kindergarten and elementary school. After completing the mandatory classes within her schooling, she has not attended any artistic and creative activity. We have made an artistic assignment for them, titled "Daily Collage", containing objects from a single day, which have become a part of their experience. They are found and used at random. A daily record, diary of activities with material has been created. The intention is to concentrate on the material we use every day, touching it or passing it without concern. The whole collage concept does not have to be created only in relation to the given day, it may also be complemented with other items, photographs, drawing or painting. During the work and after finishing it, we have described the work together with the authors and received a feedback and description of works, intention and explanation, why the objects have been arranged in the given way.

The reproduced collage by a 7-year old author was described as her morning (on the day when she worked at the collage – Saturday). She started to work on the collage only after having recounted the story and discussing the method of work. Instead of glue, we used the colour, characteristic for the object, to stick the objects. The girl considered the collage creating entertaining, because we were constantly talking about what to create and how to depict something, which object to use. She recalled how she was getting up at eight o'clock in the morning, described her morning routines and everything what was happening at home. Still with "her eyes half-closed" she sat down at the kitchen table and her mother served breakfast to her and her father. She did not draw her mom, because she was serving the food and had only little time to sit at the table with them. The father is depicted as a face in a chair in the bottom of the picture. They were having bread and tea for breakfast, while she was having hot chocolate. We decided to use scraping into the paint, because she had noticed in the morning how her butter on the bread is spreading out and she described the structure it was creating. So, she first coloured herself and created the clothes pattern in crayons. Her "finger playing in butter" was transformed into the finger playing in colour. As we had agreed with the author to create

the collage in advance, she was intentionally setting everything aside and had a number of items prepared. Finally, she did not use all items, or she did not use the whole items, only small parts cut out or torn apart (e.g. a small piece of kitchen napkin used by her mother to clean up the table after the breakfast is glued under the glass). She wished to incorporate her soft toy, a brown teddy bear she slept with that night, in the picture. We didn't know how to use something off him but finally, she took courage and cut a bit of his fabric, gluing it to the chair next to herself. Further, she used a piece of the cinema ticket – orange paper, corrugated paper – earring mat, stickers, ribbon – golden spiral in her hair. The collage remained with the author as a remembrance of her "Today's morning".

The reproduced collage by a 54-year old author is the mediation of items she has come across during the day, or she was thinking about on the day of realization. Apart from the items encountered, she is also using the collage surface to deal with her daily or permanent problems. The author travels a lot, she lives and works abroad, a part of her family being there and another part in Slovakia. Therefore, regardless of where she is, she is always missing someone and "she would prefer to be with all of them". She wanted to create "something colourful", evoking the fast rhythm she has to experience, incorporating the "variances of life" in-between the rhythms. She opened up when creating the collage and spoke about the impossibility to plan anything and how everything can be coped with no matter how bad it seems. She didn't have anything planned in advance, nor the procedure and result, as she was talking, new ideas emerged how to continue the work. To make up the collage, she used a mailbox leaflet, old newspaper she found under the doorstep, kitchen sponge, spare shirt button, cotton pad, public transport tickets from both countries, flower pattern from the sewing set – representing a traditional Slovak motif to her, net, furniture manual, labels of toiletry. She used a paper glue to fix up the items.



Collage, "My Morning", created by a 7-year old girl



Collage "Jamboree", created by a 54-year old woman

The experiment consisted of creating a collage by persons, as they confirmed themselves, without specialized art education – meaning that they did not study art before, e.g. colour, composition, perspective, and therefore, the "creative habits" have not been learned and they only had basic information and practical experience at a very basic level. The collages provided us with answers that the final result is influenced by education as well as art education, age and internal attitude, motivation to work. The collage result may be evaluated as a creative medium, where its aesthetic aspect should be considered; however, also taking into account the creative procedure, the development of intention during the creative process. Collage, as an opportunity of creative experience, works gradually, inconspicuously forcing the author to think. Constant contemplation and combination is necessary not only when working at the collage or when processing the visual motifs, but the procedures are also transferred into actual events and experiences, which collages may evoke in us and to prepare us for at the same time.

Conclusion

Creative exercises, whether containing collage or not, are an ideal way how to create new ideas. Creative assignments should be open, without strictly dictating its final form. They may define the materials and procedures, however all the details should be up to the author, with recommended guidance in form of consulting and discussion on possible alternatives and methods. Collage as an art technique is unique in the fact that, in its basis – such as materials, procedures and expected outputs – its creative path is predestined. Student or an adult author, has to go through the process of decisions, combining, forming, searching for materials to make up the collage, even without having a specific assignment. And still, the collage does not have to be finished at that point and may be intervened into by drawing or painting.

Creative exercises are suitable as initial exercises in more difficult tasks, but also as the main exercise. However, its main acquisition consists in the fact that by exercising, repeating, multiplying the options of results and improving, the author is led to creative way of thinking, his/her mind is being trained and his/her thoughts are transformed from simple to creative responses. Eventually, this also has an impact on other areas of life, work or studies.

Summary

V príspevku popisujeme ako zapadá tvorba prostredníctvom koláže do koncepcií tvorivého procesu. Na príklade z praxe poukazujeme ako sa v projektoch uplatnila koláž ako tvorivé médium, ktoré dopomohlo nielen k rozvíjaniu zvládania praktických cvičení výtvarných techník ale zároveň rozvíjala tvorivého žiaka. Ako sa ukázalo projekt, do ktorých bola zapojená koláž uľahčili aj tvorivý proces učenia v iných akademických predmetoch. Presahy koláže do tvorivej práce poukazujeme aj na výstupoch študentov Katedry výtvarnej výchovy, Pedagogickej fakulty Univerzity Komenského v Bratislave. Variabilitu koláže a jej možnosť tvorby v každom veku sme poukázali aj na ukážkach dvoch koláží. Koláže publikované v závere príspevku vytvorili osoby bez výtvarného vzdelania a navštevovania voľnočasových výtvarných kurzov, boli vo veku 7 a 54 rokov. Vytvorili sme pre nich výtvarné zadanie „denná koláž“, ktorá obsahuje predmety z jedného dňa, ktoré sa stali súčasťou prežívania, sú náhodne nájdené, použité. Vytvorili denný záznam, denník činností s materiálom.

Koláž popisujeme ako výtvarnú techniku, ktorá nepotrebuje žiadnu predchádzajúcu výtvarnú prípravu a preto je vhodná ako kreatívne médium. S kolážou sa vieme hrať, učiť ale aj pomáhať a rozvíjať sa. Koláž nie je vekovo obmedzená, jej zameranie a voľnosť ju sprístupňuje od detí v materskej škôlke až po tvorbu seniorov v domovoch dôchodcov. Široký sortiment materiálu, ktorý je možné do koláže zapojiť rozširuje možnosti pre kreativitu a jej zapracovanie do kreatívnych výtvarných techník. Stretávame sa s porovnaniami, že koláže sú ako hry, nielen pre tvorcu ale hlavne pre diváka. Pri ich čítaní by sa oko diváka nemalo zastaviť len v strede obrazu, ale cestovať po obraze a vidieť komunikáciu groteskných prvkov v jednotlivých plánoch, vidieť viacej významov, z ktorých si nevieme vybrať – sme zmätení a práve táto „neuhľadenosť“ koláže priťahuje.

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DIDACTIC ASPECTS OF THE GALLERY EDUCATION

Martina Pavlikánová

Abstract: The article is a study focused on the specifications of education in the area of galleries and museums, their content and objectives. It describes the gallery education as one of the possible ways of developing of the artistic talent within an inclusive gallery area.

Key words: gallery education, museum education, education and training, new media, art talent, inclusive education

Museum and gallery education. Definition of terms.

Art and culture is an inherent part of the human kind existence and is an important factor

of the social integration, to which also museums, galleries and other culture institutions are involved by fulfilling their specific activities.

What is the museum? The definition of a museum has been developing by following the developments within society. Since its creation in 1946, ICOM, International Council of Museums, as the worldwide profession non-profit organization, has been updating the definition of the museum in accordance with the realities of the global museum community. According to ICOM bylaw, accepted during the 21st general conference in Vienna in 2007, the museum is defined as non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. (Museum Definition, ICOM). According to Act on museums and galleries and the protection of objects of cultural significance and the amendment of Act of the Slovak National Council No. 372/1990 Coll. on Offences as amended, the museum is " *a specialized legal entity or organizational unit of a legal entity, which acquires objects of cultural significance as collection objects; secures professional management for them and makes them available for research and for exhibition to the public for purposes of study, cultural awareness education and aesthetic pleasure using presentation techniques appropriate for use in a museum.* (Act on museums and galleries and the protection of objects of cultural significance and the

amendment of Act of the Slovak National Council No. 372/1990 Coll. on Offences as amended).

Unlike the museum, a gallery is " *a museum that requires collection objects in the area of the visual arts, secures their professional management, carries out academic research into them and provides access to them*" (ibid).

One of the basic professional activities in the museum is to make collection objects, collections and historic objects under its administration, as well as other professional, education and presentation activities available to public. The educational and community role of the museum (art museum, gallery) was defined in the Code of Ethics of International Council of Museums (ICOM) approved by the 15th General Assembly of ICOM in Buenos Aires, Argentina on 4 November 1986 and amended by the 20th General Assembly in Barcelona, Spain, on 6 July 2001. In the terms of Basic principles for museum governance the museum is an institution in the service of society and of its development and is generally open to the public. „The museum has an important duty to develop its educational role and attract wider audiences from all levels of the community, locality, or group it serves. It should offer opportunities for such people to become involved in the museum and to support its goals and activities. Interaction with the constituent community is an integral part of realizing the educational role of the museum and specialist staff are likely to be required for this purpose.“(Code of Ethics for Museums). The Code of Ethics emended by the 21st General Assembly in Soul, on 8 October 2004 (see http://icom.museum/fileadmin/user_upload/pdf/Codes/code_ethics2013_eng.pdf) defines the education activities even more particular.

Museums and galleries as cultural institutions offer a unique education potential and perform not only one of their professional activities, moreover they play their social role in providing social services. Therefore we can say that the museums and galleries are culture education and scientific institutions. It is the gallery education that enables the collection and objects presentation to public. Its particular area, gallery education, then focuses on galleries and art museums. To define the gallery education and its field of activities more precisely, it is necessary to describe the term museum education.

Museum education, according to V. Jůva, was first used by K. H. Jacob Friese in Germany in the thirties of the 20th century under the term of *Museumspädagogik* (Jůva, 2005). As it is stated in the education dictionary, the museum education as *Museumspädagogik* is defined as „new developing education field, studying all aspects of use of museum services and their collections for education and training activities, e.g. didactic and methodology issues, creating specialized exhibitions ..., preparing specific excursions for schools, lessons and workshops held by the museum“ (Průcha, 2001, pg. 129). The museum offers great education potential, as J. Průcha proceeds, it has got the possibility to interfere in all form of lifelong education, formal, non-formal and informal (ibid).

In general, we can state that the museum education is the training and education in the museum, initiated by the museum and at the same time made

for the museum, however its aim is focused on the visitors, their needs and requirements. In the system of the sciences, the museum education is a sub-branch of the general education field and museology, but it also has got links to some other fields of study such as sociology, psychology, information theory, communication theory, spare time education. It is viewed as an interdisciplinary field that interferes all the education areas and so it takes its part in extending of the content education process of the education process.

In contrast to that the gallery education is the particular type of the *museum education*, that has been focused to education in galleries and art museums. The specific position of the gallery education within the museum education or the precise specification of its study field is based, according to K. Sokolová „*on the significant difference on the inner education conditions as so the education situations in the art museums and galleries that are specified by the character of their exposed objects. Understanding of the art work by the percipients as well as the ways of their explaining by the educators also significantly differ from the education process within the different types of the museums* (Sokolová, 2010, s. 58).

The difference between the way of presenting the museum and gallery (art museum) has also been pointed out by J. Beneš. According to this author, the gallery type of the artifacts exposing is based on the specific art qualities and it is focused on some aesthetic influence of the human knowledge (Beneš, 1981). It is then seen in the description of the exposed artifacts, while there are shown the basic identification data, as the work title, name of the author, year, and dimensions and technique. The visual art however not only covers the aesthetic qualities, but also it documents the development of the society. According to J. Beneš, it is hard to express these connections and in the frame of expositions they are only shown in fractions, while this information, these „ties“ can place the work into the particular context of the time, tendencies, development (Beneš, 1981).

Education context of the gallery education

Gallery, art galleries, museum have a great potential to interfere all the areas of the lifelong education; formal, non-formal and informal. All of the three education forms should be mutually inspired, complete and this way form a flexible system of the lifelong education.

Let's state a question, what education form gives today's young generation the most? The formal education that has particularly stated main education principles and goals.

Non-formal that is more based on the creativity, makes the young generation be intensively involved in what is happening around it.

Non-formal education that is not linked and it is the natural attribute taking part of the everyday human life.

Look closer at the defining of the formal, non-formal and informal education.

The Education dictionary defines the **Formal education** as „*the education that is implemented at the education institutions (schools), which functions, goals, content, means and ways of evaluation are defined and specified by a legislative. It reflects the political, economic, social and cultural needs of*

the society and the education tradition. It is organized within the stated time and forms. It respects subsequent education stages and types that are stated to the whole population or to specific groups of the population " (Průcha 2003, pg. 65).

Within the formal education in Slovakia in 2008 the two level participate curriculum model has been approved:

- *State education program for all education stages. Determines general education goals as the keys abilities (competencies) for well balanced development of the pupils' individuality and the frame content of the education.* The content of the education is related to the cultural and artistic heritage and the contemporary development of the society through all the spheres.

- *School education program. Uses the specifications and possibilities of particular school and creates an open space for their own profiling.*

The goals of the formal education are focused on supporting of the pupils abilities to know, act, judge and communicate at the particular education stage. The school education program take advantage in the new curriculum that offers all schools to complete the content of its own school education program on the basis of the specific regional and local conditions and requirements. The regional and local conditions then open the new opportunities for education activities and programs of the galleries and museums, including the activities of the small galleries and museums of the regional type.

The Non-formal education has been determined in the Education dictionary as „*organized, systematic education, implemented outside the area of the formal education system. It offers the education for specified groups in the society, adults and children within the particular types, forms and content areas and it is held by different institutions. (e.g. establishment, scholarships, cultural institutions, clubs and schools). It involves programs of functional literacy for adults, health education, planned parenthood, re-training courses, pc courses, etc.*” (Průcha 2003, pg. 136).

We can say that this education has got its education intention, still it is voluntary. It is realized along with the formal education and in most cases it is not finished by an official graduation document. Frequently, by means of their activities, various organizations and institutions complete or develop the formal education (as the talent developing). The examples art, dance, drama, music, sport courses, etc. This category also involves education offered in cultural institutions as the galleries, art museums, museums, children s museums, art houses. The education process is held directly in the gallery and museum, during the particular expositions and exhibitions, or in the specific interactive environment designed for this purpose (workrooms, studios, interactive rooms, game rooms etc.). The specific type of such institutions are children s museums and art houses where the expositions are directly designed to create an interactive environment for the experience education. The education activities are planned and connected to particular expositions and exhibitions, are limited by the duration of the exposition, but they are rarely structured in the terms of the stated curriculum principles and aims. They are often specified to a particular target group.

The Informal education is defined in the Education dictionary as „*lifelong*

process of gaining of information, developing skills and opinions on the basis of the everyday experience, environment and contact with other people. It is realized in the family, among the peers, at work, during the spare time, travelling, reading books and magazines, while listening to the radio, watching the television, by visiting the expositions, the theatre and cinema spectacles. It is non-organized, non-systematical and it is not coordinated by any institution. It forms a part of the lifelong learning/education of the people, including those that graduated the high stage of the formal education.” (Průcha 2003, pg. 85). Informal education might be characterized as natural part of a casual everyday life. In contrast to the formal and non-formal education, it has not got a particular education intention and the educated person does not necessarily have to notice the process of education. From the viewpoint of the characteristics of the gallery education and its realization within the education process, it is necessary to define all the parts of the lifelong education. By organizing the education activities, the gallery, the art gallery, the museum are involved to all the parts of the education process.

Who makes the highest rate within the groups of people visiting the expositions and exhibitions in most of the galleries and museums? Schools. School groups, from the preliminary stage up to university students. This way these institutions not only preserve and present the cultural heritage and the culture itself, but also fulfill their another goal that is the education. Gradually, from the early child age, they raise their future visitors, art lovers, but especially the culturally educated individuals. What is the main goal and mission of the gallery or the museum? It is to educate the young people, to stimulate and cultivate their (aesthetic) knowledge, to develop their visual literacy that also includes the analyses and the critical receiving of the visual stimulus, to develop their the cultural literacy, creativity, to form their attitudes and emphatic competence. That means to raise a culturally educated individual.

We should not forget that none of the cultural institutions is obliged to follow the curriculum within its programs and their content. However, its programs are focused mainly to school pupils, it has got no other option, but to inspire by the curriculum and it wider by its own education programs. This way, gradually, by their education activities and programs as forms of the non-formal education, they become an inherent part of the formal education. One of the main reasons for taking this direction is that their programs not only focus on teaching and interpretation, but also show the practical use of art and culture in the casual life. The education in the galleries or museums represents the wide set of activities and programs of a different range. It depends on the particular institution and on the specific exposition and exhibitions that help to these institutions to present their collections to public. Although the education activities are of various types, for the formal education they are understood as:

- impulse and stimulus for the pupils and the teachers,
- motivation suggestions,
- innovation methods (how to develop some of the topics),
- original education projects that in an appropriate way supplement

and wider the curriculum.

In these terms, within the education process, the above mentioned institutions have a great chance to be interactively involved in forming the positive influence on each individual.

The didactic aspects of the gallery education

As it has been stated above, the gallery education is the specific part of the museum education, it has got its own didactic and methodological background. It comes from the mentioned education areas as the museum education, but it also takes sources from the history and the theory of art that it uses to present the art work to different groups of audience. In the region of Slovakia, the gallery education partly takes the source in its related area, the art education. As A. Brabcová mentions, it is based on the art education that within the mutual interaction has the possibility to take into account the individuality of a child, a teacher and the an educator (Brabcová (ed.), 2008, pg. 147). The art education in Slovakia has been developed mainly by in-official art scene authors (70 – 80ties of the 20th century). Many of them were teaching at primary and secondary art schools, and one of the methods of their education impact they used interpretation and analyses of an art work as the basis for the work with the original art works in the art museum, gallery. „The contemporary gallery education as separate and already well developed field of study exceeding the boundaries of the art education is, in the natural means, gradually obtaining its stability and reacts to new theories of the concept of the history of art, the visual communication history, the social history of art, the historical anthropology, the poststructural semiotics etc.“ (Ferencová, 2009, pg. 3).

Although in abroad, especially in the terms of the German education (museumpädagogik), the term museum education has its dominant position and by its content covers presentation of the register in the museums, art museums and the galleries; in the region of English-speaking countries we more often come into contact with the term gallery education. According to Engage in the Visual Art, the gallery education is *“‘Gallery education’ and ‘gallery learning’ are terms used to describe a field which aims to widen access to the visual arts.”* (What is gallery education? [online][2013-10-13] Available at: <http://www.engage.org/gallery-education.aspx>). *„The term gallery education is used to describe the work done in and with the visual arts and galleries to broaden understanding and enjoyment of the visual arts - through projects and programmes that help people of all ages become confident in their understanding and enjoyment of the visual arts and galleries.“* (What is gallery education? [online][2008-06-13] Available at: <http://www.gallery-jobs.org/education.html>).

The authors of the Czech literature, R. Horáček (1998) or Y. Ferencová (2009) prefer the term gallery education. In the works of V. Jůva (2004, 2010), or P. Šobánková (2012, 2012) though we can mostly find the term the museum education. A. Brabcová (2008) uses the general terminology as the museum, museum education; however, when talking about the *art education* she also specifies the term of the gallery education. The terminology is not unified in our environment either. We come into contact with the term the *gallery education* (for example in the work of K. Sokolová, 2010, M. Pavlíkánová,

(2008, 2010), or *museoeducology* (*múzeoedukológia*), which is preferred by M. Bycko (2005) for the education in the museums and galleries. „ *Museoeducology* (*Muzeoedukológia*) is a modern education field dealing with (in our case) the use of art in the process of education as well as in the process of art education and within the process of inter-education (cross-curriculum) relations (art - ethics, art - religion education, art – environment education, art – history and reality, art – art therapy etc. (Bycko, 2005, pg.6). In spite of certain specification on the gallery education, both the museum and gallery education are focused on presenting of the collections, that means on methods and forms of the presenting of the collections to the visitors. R. Horáček points out that

“the museum education indicates activities that use the museum institutions as the purpose of the direct education activities. ” (Horáček, 1998, s. 56).

The museum and particularly specified gallery education can be described as a theory and practice of the education in the museum, art museum, gallery that looks for suitable methods and forms of education in the specific environment.

From the viewpoint of the didactics the museums and galleries are in a difficult position for they have to adapt to very incoherent audience in the process of education; as the different age groups, education levels, interests, needs. According to L. Mrázová, the aim is to join all these factors into the working whole, by using well chosen methods and well done work of a museum educator or any involved persons (Jagošová – Jůva – Mrázová, 2010).

According to V. Jůva (2004), at the theoretical as well as practical level, there are two basic areas of the museum didactic activities:

Drafting and realization of the museum (gallery) expositions and exhibitions –

a participation while preparing conceptions, when the chosen exposition objects form a connection to other means of communication, such as the texts, pictures, schemes, maps, graphs, multimedia, etc. These form a very important part of a presentation of the chosen objects and their contents and contexts presentation. As the author states further, the scientific, esthetic, architecture aspects, theories of perception and others play a very important role. (Jůva, 2004).

Presentation of the museum objects – the activities directly focused on the presenting of the exposed objects with a use of some specific didactic methods and forms, such as a view, explanation, gabfests, discussions, workshops etc.

The mentioned didactic activities are not isolated, but they processes with a mutual impact. Voluntary activities, such as activities for the wide public audience should directly source and logically follow the exposition or exhibition or its parts, chosen exposed object or the problem. While working on the conception and realization of an exposition both parts should cooperate. From our viewpoint, when preparing the exposition/exhibition conception a curator takes advantage if knowing the visitors expectations,

what form of the exposition or exhibition's conception in connection to its means of communication can help to better understanding of its content or relative contexts.

Considering presentation gallery (and in general museum) didactics, it is important to deal with:

- *Exposition or exhibition idea* – the idea of an exposition or exhibition should be inspired by expected interests of the visitors. We chosen interdisciplinary idea might be a basis for presentation situations that can help the visitor to see the exposed objects in the context of a time period, chosen content, etc.
- *Time conditions* – an important part of preparing of the accompanying programs conception is the time length of the exposition or exhibition duration. There might be:
 - Permanent expositions,
 - Continuously current expositions (long-term, short-time).
 - Travelling expositions.
- *Personnel possibilities* – because the museum and gallery are ideal places for education, it is the gallery educator that has an important position in the gallery, museum gallery. His or her role is not easy. When participating on the programs he or she has to face totally different mind and imagination worlds of the visitors. Although the groups are of the same age, their imagination, way of thinking, understanding, knowing differ; therefore, there is needed some experience in the field of the gallery education, history of fine art, history, general culture knowledge and, first of all, good communication skills. What is important is his or her personality and approach towards the visitors, creativity when responding to different kinds of questions and flexibility.
- *Material conditions* – place and material conditions play an important role when forming a conception of the programs. They include various types of didactic tools depending to particular presentations, exposed objects, chosen problem.
- *Public demand* – one of the aspects might be following the public demand, as well as a selection of programs that are not present on the list of programs of other culture institutions. It is important to offer education programs of high quality to keep the status of a high quality establishment and to win the competition among other culture institutions.

One of the main goals of the gallery education is to present to visitors of each age the way leading into the world of art and culture, on the basis of his or her own experience, reflective dialogues or some creative work. The characteristics of the gallery education is specified and determined its orientation on the fine and visual art area that also require the different methods and procedures when applying in case of visitors. According to R. Horáček, „*programs specified in visual art differ the way that in contact with visual art are more oriented to creative aspects of the work and sensual aspects of perception.*” (Horáček, 1998, s. 57). In the historical museum or the museum of the natural sciences, the main task is to gain some knowledge, while in the art museum or the gallery, besides the knowledge, there

are also the expression and creativity components that play an important role. The visitors have the opportunity and a conditions to apply their own activity in the process of the creative work.

The gallery education mainly uses the methods for presenting visual art: interpretation and analyses of the art work (content and formal analyses). To gain the stated education goals it uses methods of the General education that are specified to the particular education area.

The appropriate method choice depends on:

- Specification of the content – the content of the exposition or exhibition, chosen exposed object or the problem,
- Particular goal – what to teach, interpret, analyze. In case of the expositions/exhibitions of a wide content it is important to choose the appropriate part of the exposition, particular work of art, selected problem. In case of permanent expositions/exhibitions it is possible to come into more specific details of the selected problem,
- Age specifications – various visitors age groups,
- Individual specifications – various specifications in thinking, imagination and ways of information processing among of the visitors,
- Material equipment – the choice of appropriate tools.

The classification of the methods was specified by various authors. According to J. Maňák s classification (2003), the gallery education is based on *the methodology of the information source – didactic aspect*:

- *Verbal methods* – presentation, lecture, interview, discussion, dialogue, work with text material, method of writing tasks, method of asking questions,
- *Demonstrative methods* – observation of the objects and phenomena, demonstration of the technical and technological character of the exposed objects, procedure demonstration,
- *Practical methods* – creative activities (fine art, drama, literature, dance, music),
- *On process oriented methods* – according to K. Sokolová (2010) in case of the gallery education we use the art animation, creative drama, creative writing, the artefiletics.

An important part take the didactic tools that are mainly of the printed materials form. The types according D. Lasotová (2005) are as follows; inventive publications, children s catalogues, dialogues catalogues, workbooks/sheets, notes/diaries from the expositions/exhibitions, kits, tools for manual and haptic manipulation, electronic media.

We would like to point to the method of art mediation that is named by Y. Ferencová as the „method of circle oscillation“. „*It is the type of the method in which the gained information does not only involve the isolated work of art, but by circling around the focus, searching also within distant spheres cross the fields of knowledge we come close to the art work that is in the centre of all this.* The understanding of the artwork has thus been formed in the process of gaining of the knowledge as a part of the involved whole.“ (Ferencová, 2009, pg. 66). The method is based mainly on the openness and liberty when the percipient is given enough space while perception of

the art work. As the author mentions, the mediation monologue (it could be performed by the teacher, educator, the gallery animator) *"is transformed to a multi-vocal dialogue where not only the individual opinion, but it is especially the individual understanding reached by one's own creative activity that is important. The aim is that the program participants are given an open space to express their own opinions, experience and motives, in means of the verbs as well as various media."* (Ferencová, 2009, pg. 66). Thanks to art work, the percipient thus has the opportunity to meet his own inner self. In the central position is the recipient that is in the process of art work perception is given enough space for self-knowing and self-realization. A gallery educator or a teacher then becomes the advisor, guide and also participate on the process of creating of the relationship between the art work and the visitor. The gallery education thus uses various methods to active participation of the visitors within various creative interpretation activities that as a goal have the self-knowledge and individual expression. According to K. Sokolová, at present the gallery education *„prefers the interdisciplinary, contextual approach to works and their interpretation takes into account not only the other art works or expositions as the interpretation (content) entities, but also the particular art museum (as the semantic complex of meanings) and wide visual culture“* (Sokolová, 2010, pg. 79). The gallery education thus refer to interdisciplinary character of this field of knowledge that exceeds the area of visual art and takes also other parts of education as a source within all the contexts. A good example to this might be the exposition presented in the Slovak National Gallery called THE BLOOD (from 14th December 2012 to 31st March 2013) where the curator Dušan Buran created a collection of various art works from the gothic crucifixes to video installations and contemporary graphic design. The theme of blood was presented within eight thematic sections and exposed objects form an extraordinary dialogue between each other as well as the visitor. This way there are standing opposite each other two communicating sides here, the crucified body on the Plague crucifix from Kremnica made by the 18th century middle-age sculptor and the art work made by Slovak contemporary artist Blažej Baláž, a canvas of great dimensions, named Treptomachia.sk - Vanitas with a comment: Your blood is our body, your body is our blood. Being situated in the middle of this dialogue, the visitor has the opportunity to gain some deeper understanding of various visual interpretations of blood as well as the variable forms of the visual art presentation. As the part of the exposition there is a variety of additional program for a wide range of visitors; thematic programs, discussions, lectures of the leading hematologists, ethnographers, historians, blood donation, presentations of films related to the theme, programs for schools, families etc. From our point of view, the exposition THE BLOOD is presenting to tie visitor the theme which content exceeds the area of the visual art and interferes other spheres of education (biology, hematology, ethnography, history, etc.). By this example we want to demonstrate that in today's global and multimedia era should both basic parts of the museum education activities, drafting and a realization of the expositions/exhibitions and the presentation activities look for some ties while presenting of the visual art. These ties may then help the visitor to lean into the content of the art work, to see its

historical context, theme, in connection to other areas of education while accepting the individuality of the percipient.

The visual art talent and gifts within the inclusive environment of the gallery

The relation of a child to art, esthetic feeling and culture as such is already formed during the preschool period of its life. An important role in this case plays the recurrence to an art work and art in general as a mean of self-reflection and a communication with the world. This way the child knows the world around and its flexibility directly connected to its imagination and visions.

Each gallery, art museum represents the ideal environment offering a wide scope of education facilities and ideas. In the interactive environment of the gallery we can find a wide range of the possibilities; such as meeting with the art works and artist, new techniques and procedures experience, development of the art education, forming of a style.

It is not a surprise that the gallery education is now one of the dynamic developing spheres that are oriented to developing of theoretical and practical skills of the individual in the field of art education. The source of their activities is the visual art in an integration of other types of art, multimedia art work and the new technologies. As Brabcová (2003, pg.147) states *„a few spheres enable such creativity development as the art education that can afford to consider the mutual interaction between the individuality of a child, a teacher and an artist.“* On the basis of the Brabcová's definition (2003) we can state that art education as one of a few areas may afford to consider the individual character of a child, teacher and artist, creator of an art work (object) in a mutual interaction. And it is especially from the viewpoint of the long-term prepared conception of the gallery. It is also one of a few areas that offers the development of the creativity in such wide extent. It partly enables to individualize the education process so that it is possible to develop the potential of each individual (a visitor). It shows the path to identification of a human being within the world. *„Art education as one of the field of the museum education should first of all take a source in the balance between stimulating of the imagination and curiosity on one and the knowledge on the other side.“* (Brabcová, 2003, pg.149).

According to Babyrádová (1999), the art education has won a specific position in the system of education due to a specific role of a symbol in communication that, in the field of education, is held among three elements: the educated person, the educator and the world itself. As another example, Victor Lowenfeld (in Babyrádová, 1999, pg.19), confirms some specific meaning of the symbol in the communication within the education process. He does not understand the means of education only as a process ending by obtaining of the ability to reproduce and use the signal system of the symbols, but also as a widely spread process of creation of new systems of symbols.

The art education therefore develops general art skills in the scope of the visual art skills in the mutual integration of the other artistic skills. The gallery education thus develops:

- the art work valuation skill in which it creates a special emotional

and evaluate relation towards the objects of the art presentation on the basis of knowing:

- art work – its context in the time period, author's personality, content and formal analyses, already obtained information about the art work (opinions of historians and art theorists),
- interpretation and feelings of the interpreter – individual feelings level,
- ability to communicate in means of an artistic work – in an adequate form of the artistic activity by using various sensual stimulus and to transform one's knowledge and opinions into a material form of presentation. A result of this activity is not necessarily an art work, for it can also understand is as a creative process itself or the particular concept.

The main goal of the gallery education is a systematical help to obtain the life experience of the individual by meeting the art and culture; by means of creative activity (not on visual art creation) the child discovers the world and own identification by the personal experience. The aim is not only to teach and interpret, but also to be able to use the art experience in the real life situations.

The big change in art education and art means the theory of multiple intelligences by Harvard University professor Howard Gardner in 1985. Gardner (1985) says that within the theory of intelligence there must be included a wide scope of skills then we expected before to cover the whole sphere of the human thinking. He defines the intelligence as the ability to solve problems or create products that obtain some value within one of several culture environments without being focused on the sources or measurement of these skills. According to the author understanding of the intelligence is related to plurality. It is not only separated ability to logical and verbal communication. The theory of various types of intelligence involves a spectrum of seven different types of intelligence while using of each particular type results in a specific type of creativity.

It is interesting to focus on the particular types of intelligence defined by Howard Gardner in terms of the gallery education and in the process of applying in art education:

- *language intelligence* – as the ability to communicate – to differentiate various meaning of words, use a rhythm and tone effect to emphasize the speech. Within the art education it is possible to use various types of collections, exposition or exhibition art works to work with a piece of literature; a poem interpretation, for older children it might be a short story, a story connected to the exposition object.
- *logic and mathematic intelligence* – as the ability to understand the world and use the logic and mathematic operations. There is a wide range of activities based on the logic links, ability to discover, ask questions and look for the answers connected to systematization of the knowledge. In this case we can use the activity solving the problem of finding the relevant information from the context and applying it in another new contexts, interactive expositions, work with new media.
- *spatial intelligence* – as the ability to form a special models in one's

mind and work with them. The spatial intelligence is developed mainly by architects, sculptors, painters. The gallery education thus also profiles the new professional orientation. There we can use various experimental and interactive space programs and situated the space by using contemporary technology and new media including the multimedia environment.

- *music intelligence* – as the ability to sing, play a musical instrument, compose the music. It can be used in the programs that enable to express the feelings when being presented the art works or in a case when in the exposition rooms there is a concert. Music we can be used as an element that causes intensive emotions that help to present some complicated ideas.

- *bodily-kinesthetic intelligence* – as the ability to use the part of the body or the whole body to some particular activity. It can be used within the activities when one of the senses is limited; e.g. overlapping eyes when haptic means of communication of the art work information, eyesight limiting tools, such as a view-finder, color foils – that manipulate the color seeing. Body art brings a wide scope of bodily-kinesthetic limitations. However, these interfere the intimate zone of the percipient and are of a sensitive character and it is very important to educator adequately to judge the activity relevance and its impact. Another possibility might be a gallery theatre or activities that involve the drama education.

- *personal intelligence* (interpersonal) – as the ability to understand other people and successfully cooperate with them. It can be applied within each activity requiring some cooperation as well as directly in the programs.

- *personal intelligence* (intrapersonal) – as the ability to understand oneself and to have a significant influence on one's own personal development. This part is mainly connected to one's individual development and its talent. In our opinion it is also determined the previous components. In connection with the dynamic creative activities these components are in a symbiotic relation, are not applied separately, but are mutually connected and influence and support each other.

The gallery education forms the creative environment for work with symbols, knowledge, interpretation in the process of the art education, the education based on a tight contact to art and art objects. It presents us the information through symbols, signs which is actual in our time and its information flow. In this case, the art represents a sort of experimental environment enabling the work with symbols and the education shows us the way how to see these symbols, to understand and decode them, but also to create the new ones.

One of the disadvantages of the contemporary art is the extraordinary diversity of its communication means that leads us to permanent searching and discovering of new ways of presenting. While the contemporary art is characterized by the plurality in media and opinions, but especially vast amount of their combinations, there is needed the sensible perception of a high level. One of the ways how to develop the sensibility is the the way of active perception and creative work.

The gallery education forms the conditions for developing of the qualities of the psychological and social development of the individual. The social development also includes understanding of one's own identity within the

society. The gallery education we can thus understand as inclusive environment for developing of the theoretical and practical skills of an individual closely connected to fine art and culture. The obtained knowledge should be the starting point to further development in the professional and personal life of the individual.

Conclusion

Education in the inclusive environment of the gallery is an open discourse platform that leads to development of the culture understanding, finding the culture identity. As stated above, thanks to their education role the galleries and museums interfere all areas of the lifelong education; formal, non-formal and informal. All the three forms of the education in the sphere of the gallery (museum) education influence each other and thus create a coherent and flexible system of education. The term education in the gallery, museum and other cultural institutions thus covers various education activities and different forms of work with a wide range of culture public. According to Lukáčová „*we find in it the gallery/museum education as an individual pedagogical area that is build on the specifications of the education in the gallery/museum and as a source takes the supposed experience of discovering an original art work or historical object while respecting the uniqueness of the museum and galleries and informal character of the education process in this environment.*” (Lukáčová ed. 2007, pg.9).

In conclusion we can say that the gallery education helps to create a relation between the art and culture starting with the early years of a child that is an important part of a process of socialization and enculturation, a source of an inspiration that widens the view of a narrow family and school environment. Sequentially, the feeling of some connections with one's own culture and society is formed. The offered content in the galleries/museums becomes the communicator between one's own (autonomous) identity and the culture identity. This way the galleries and museums become the inclusive education environment.

Summary

Príspevok je štúdiou zameranou na špecifiká vzdelávanie v priestore galérii a múzeí. Galérie a múzea ako kultúrne inštitúcie disponujú jedinečným vzdelávacím potenciálom, čím naplňujú aj jednu so svojich základných odborných činností. Príspevok sa zameriava na špecifiká vzdelávanie v priestore galérii a múzeí. Vymedzuje teoretický problém tejto disciplíny, a to vymedzením jej obsahu, cieľov i zasadením do pedagogického kontextu. Definuje základné pojmy ako múzeum, galéria, múzejná a galerijná pedagogika. Bližšie vymedzuje galerijnú pedagogiku v slovenskom i českom kontexte. Približuje vzťah galérie a školy vi vzťahu k vzdelávaniu. Záverom vymedzuje galerijnú pedagogiku ako jeden z možných spôsobov rozvíjania výtvarného nadania a talentu v inkluzívnom prostredí galérie.

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DRAWING RECORDING IN ARTISTIC CREATION

Karin Patúcová

Abstract

The article is about searching for evidence to confirm the drawing as an independent medium with a sense of material. In the first part, I focused on the historical view of drawing application, on the critical moments that had an impact on its formation. The second part maps non-standard approaches in drawing through the matter of element.

Mapping the drawing of the artists of the past and present, by application of non-traditional practices, the boundaries of drawing realizations for exploring new possibilities of creative expression are pushed. Objective of mapping does not cover all the works involved in this field. I focused on the diversity of approaches in terms of an analogy which means similarities, the way in which the authors tried to empower an element. At the same time contact with a material makes our hidden consciousness more dynamic, our primordial memories of a man as "homo faber", man as a creature that is a part of nature. Individual strategies are motivated predominantly in two ways: either as a celebration, connection, the necessity of a state of being, even desire for a return to the nature, or they are used as a demonstration of criticism of society and its practices.

Key words: drawing / landscape / elements / mapping / analogy

A Brief History of Drawing

The medium of drawing in the form of the propositional sketch, pre-study, idea sketch and illustration is an inevitable part of the creative process. Moreover, it is also an independent art form. Theory of drawing, either as an independent medium or in relation to painting and sculpting, was studied by many theoretic since the early Renaissance. In the 16th century, Giorgio Vasari described drawing as something that originates within the intellect of an artist and is specified in the sketch.

Mannerist painter and founder of the St. Lucas' Academy in Rome Federico Zuccari in his work "Three Centuries of Theories" from 1607 confronts drawing with metaphysical activity that originates in divine consciousness. His contribution, according to Erwin Panofsky, is in the rationalisation of artist's creativity. *"Like all the scholastic Aristotelists ... Zuccari builds on the supposition that every clear meaning must be a priori present in the artist's mind."* [1 p.71].

Zuccari attributes to "disegno" (expression that comprises not only the idea, but drawing itself) the same importance as to the notion of the idea, giving it a double role. He differentiates between "disegno interno" and "disegno esterno". The inner proposition or idea that precedes the realisation is completely independent of disegno and attributed to the suggestion from God. Human idea is just a spark of the divine spirit. Disegno esterno is the outer, visible form of imagination possessed by the artistic creativity. It enables the human intellect to create, convert the forms into matter; while the divine plan reinforces the conformity between the mode and method. Man creates the work of art the same way the nature forms reality. If we perceive art as the projection of the artist's intellect, his autographical and biographical record; it creates direct evidence about the artist, recognizable from his hand-drawing. Since Renaissance, drawing was considered not only artistic but also scientific discipline. Other disciplines working on the principle of exact understanding of the object such as anatomy, geometry and perspective, can not exist without drawing.

Drawing was an important point in Leonardo's research on the form and cause, and the initial point of Renaissance painters and sculptors in Central Italy. For them, the line represented the core of the art – the contour lines of the objects created the perspective which was the linear projection. Drawing in lines was understood as the symbolic abstract. Nature does not dispose of defined lines, as Leonardo claimed. In reality, a line formed in the intellect is the first proposal that does not describe anything.

Gradually, drawing parted from the artisan tradition and became a form of personal expression. A particular sketch or line helps to differentiate particular artists, a new hierarchy based on the "hand drawing" is formed. A single line can be considered a stylistic expression for it provides all the information necessary to get familiar with the artist. However, we have limited opportunities to study the drawing skills of the old masters because only fragments of their works have been preserved. They were either direct foundation later covered in paint, or separate pieces of paper that were destroyed, because the adjustment was not given much attention until the 18th century.

The formal aspect of drawing grew into several representations. First, the simplest form of drawing is a sketch which stresses the line in its purest form and is usually connected with drawing contours. A contour can be through or broken. In most cases, the line is broken intentionally, in order to give the impression of kinetic movement. Second form of drawing is the interplay of light and shadow realized by cross-hatching and application of liquid paint onto prepared areas. The last form is the full colour drawing, where the dark and light spaces express the difference in the tone of the object. This form offers the best rendition of reality.

The base support for drawing was changing from culture to culture. We can find drawings on the floor, on the walls, on vessels, on wooden planes and even fabric. However, since the introduction of paper most of the drawings use this base support.

Tools used for drawing are wooden sticks used on the floor surface; silver-points, which required steamed surface (early Renaissance). Graphic pencils and chalk came later. Brushes and pens are also considered as traditional drawing media. Therefore drawing offers wide variety of expression ranging from improvisation to premeditated recording. We divide drawing into two groups: preparatory drawing and drawing itself.

Preparatory drawing is the starting point for further works, either painting or more precise drawing that is glazed or coloured. Drawing of a sculptor is a specific category of preparatory sketches that has to abide the spatial relations. The second group is formed by drawings that are considered as pieces of art. Illustration also belongs to the latter category.

Sketch is often emotionally strong and self-contained, and can be in the sense of modern aesthetics, considered a separate piece of art which accepts its fragmentation and simplification. Tradition goes like: *“every drawing is artistic in a sense because it documents the active moment of the idea from which the formal aspects vary independently from the rendition.”* [2 p.9].

Conceptualization of art and the *“absolutization of consciousness or the ability to feel artistically”* [3 p.82] were the leitmotif of the 20th century. Since Impressionism, the art and its expressive form are identical, the approach of the artist is more analytic. The following thought of Paul Cezanne confirms the role of the intellect upon the visual experience. *“Art is an individual perception: I mixes this search into a feeling and ask the intellect to turn it into a work of art.”* [4 p.113].

Subjectivization of the external reality dictated the impressionists to abstract objects in harmony of line and colour. The result is an emotionally saturated and strong work that we can label as conceptualization of experience. Tendencies towards abstraction started with popularization of everyday objects and their utilisation by different medium. The invention of photography caused that the people started to get alienated from painting and art as such. This process of conceptualization in creation and abstraction occupied the artists of the era. Therefore, the essence of drawing allows two approaches: conceptual and graphological (ideological and descriptive).

An important moment was the issue of “finished painting”, with its characteristic features traceable in the work of Jackson Pollock. He deliberately damaged the line in order to mimic painting; however, it was his black and white painting that brought about the structure of signs – a step towards the monumentality of drawing. The artistic approach of Matisse hints that every single line carries the expression of movement reduced to its foundation. It is the medium of not only the form, but also the colour. The contour was introduced by Georges Seurat by using the wide margin of the *conté*. However, contour remains the underlying principle of the structure of drawing to achieve painting.

Sculptural drawing does not recognise contours as such. In the words of Rodin: *“they are in the volume. When drawing, you do not consider the contour, but the relief, because the relief controls contours.”* [5 p.28]. It

means that the dimensional line of the sculptors' drawings is only the item of making distinction and comes in the second order. At the same time, a sculptor does not need drawing; he can build on three-dimensional sketch. Attention was given to the utilization of line, structures were freely associated and often almost duplicate. It was the new way of reorganizing the "skeleton" of drawing. More and more the artists abandoned on spontaneity and surrendered to deduction and conceptualization. The graphological and conceptual function of drawing started to merge.

Around this time, several theories emerged that tried to describe the process of drawing from the sketch to the model by linguistic analysis, borrowing from modern anthropology. The characteristics of drawing were compared to the basic unit of language perceived in analogy with grammar and syntax. This model stressed the traditional drawing in terms of specific rendition. Works of art were perceived as structures, the same linear process we understand the language. After time, the impetus was laid on versatility – integrity of drawing that represents the own spatial relations and is not subject of illusion. The room for the illusionism changes, it merges into the world which results in the lost of objectivity and conventional character of the picture. Spatial organization of the picture become subjective, it can be understood only through the observation skills of the spectator.

Two dominant tendencies were formed at the end of the '40s: the first one drew from the message of the surrealists' and their automated drawing; the second picked up on the aesthetics of collage (it comes from Max Ernst but originates in the cubistic collage).

The first tendency originated in the graphological form of drawing. It was characteristic by the vivacity of the hand movements without conscious control, application of coincidence and leaving out rational order of ideas. It gave rise to the linear configuration diverting from the idea of structures, which resulted into abstraction rather than description.

The second approach built the elements of the pictures together, using all, even unrelated, means, which resulted in hallucinogenic picture.

Both approaches significantly influenced further development of drawing. It was reflected in the work of Joseph Beuys who identified himself with the tradition of automated drawing. He took over the role of shaman - at many civilisations associated with supernatural powers - who mediates the experience from the other world in order to preserve the vital power of his tribe and paves the way to eternity. From their point of view, *pra* – the impulse of art – is ever-present in the ecstatic meditation of shaman. His rituals produce pictures that should provide felicity for the spirit of the world and the natural powers. The cave paintings must have originated in similar rituals. For Beuys, drawing is a way that will open his thinking, underlined by the language, to the old structures. What is not explicitly said creates the form and therefore, according to him, thinking is identical with form and drawing is the medium of transformation "*...feeling, that the material must be turned into something, like the wind, the water, the clouds and the smoke are subject of a constant change...*" [2 p.14]. His drawing is like the physical texture of the energy band and lines are the electrical conductors. The drawings also fulfil a social function; they connect the fantasy picture with the collective memory of the civilisations. Early drawings mediate the

process of change by the picturesque metaphors. Metaphor is understood as a change, like we know them from the legends. His formal aspect was inspired by the tradition of German Expressionism and also had a big influence on his work's of Kurt Schwitters. Later drawings contain more elements of texture and painting, where he used short-live materials and typical, recurring symbols (the motives of the cross were frequent, often torn up like the shaman who is engraving with his stick to the ground; another element is the blood of a rabbit, symbolising the alchemical and chemical reactions). At this stage, drawings are becoming collage or even objects. He would draw everywhere, including the table desk, which he considered a proof of his existence. In the search of new options and materials, he uses drawing as the foundation for all subsequent work. The proposals are often put forward as a guide to realisation, somewhat diagrams. *"The subtle, figurative drawing of Beyus is charged with the same energy as the graphs and sketches on the boards from his lectures... He used drawing as a form of communication, as a medium of action."* [6 p.35].

In the '60s, drawing started to be perceived as an important preparation, a pre-step for the other medium. Especially sculptors needed to lay down the formal aspects of their work. The following step was the layout – sketch of the diagram that served as a guide for the realisation of the project. Importance of this phase was utilised by the minimalists (D. Judd, D. Flavin, R. Morris), who added the layouts to their 3D objects and reintroduced conceptualisation into drawing. Artists, for example Robert Smithson, used drawing for visualisation of the work that could not have been realised due to the challenging terrain. At the same time, they could verify the proportions and compositional realisation of the work. Sometimes, they created *"ex post facto"* [2 p.28] drawings as a documentation of the work that was located at hardly accessible place. For some of them, drawing was an important source of income only to fund their bigger projects.

Christo's drawings belong amongst the examples mentioned above. He was one of the few environmentally friendly artists who possessed the skills of academic drawing. The essence of his drawings was the connection of traditional education with conceptual structure. It is manifested in his projects, sketches based on plans, as well as outdoor drawing. Projects of the outdoor environmental art connected with sketching are related to another form of drawing, which includes drawing by the map of an area or directly in the terrain. Drawing refers to the world itself.

Many of the above mentioned artists worked directly in the countryside that offers unrestricted material for the creative process. The necessity to enter the terrain can be perceived as a need to leave the atelier settings, step out of the gallery. Correlation with the prehistoric monuments produced in connection with the nature can also be found in their work. Natural scenery offers wide options for realisation ranging from cabinet, almost intimate utterances with minimal intervention to radical reshaping of the environment. Many works were preserved only in form of photographs, either due to the inaccessibility of the terrain or because they captured changing natural processes that affect, nevertheless destroy the artistic artefact.

Why would the artists enter the countryside? It can be reasoned by the process of looking for their roots, purification from the city smog, but

they also wanted to understand the changing processes where TO HAVE changes into TO BE. Fulfilment of this requirement is represented in the work of the English sculptor Andy Goldsworthy, and the more placid representative is the Slovak artist Michal Kern.

Andy Goldsworthy was born in Cheshire in 1956. He grew up in Yorkshire and studied at Bradford Art College and in Preston, majoring in polytechnics, which underlies his interest and understanding of the physical processes of the substances. Still at college, he used to work outside analysing materials he found in the countryside. His works is the expression of the ecstatic connection with nature that in the spirit of zen-budhism does not interfere with the natural harmony. He stored the material in logical structures that are well visible, the storage design (circle, wave, spiral...) stems directly from the organic nature.

"The hole has become an important element. Looking into a deep hole un-nerves me. My concept of stability is questioned and I am made aware of the potent energies within the earth. The black is that energy made visible." (A.G.) [7 unpagéd] An important aspect of the work is patient observation of the nature, symbiotic merging with the place. *"Movement, change, light, growth and decay are the lifeblood of nature, the energies that I try to tap through my work. I need the shock of touch, the resistance of place, materials and weather, the earth as my source. I want to get under the surface. When I work with a leaf, rock, stick, it is not just that material in itself, it is an opening into the process of life within and around it. When I leave it, these processes continue."* (A.G.) [7 unpagéd]. His sense of perception captures even the smallest change, a moment that is the stimulus of creation. He has the gift of listening, observation, ability to create in absolute harmony with the environment. In his works, his priorities innate processes present in the nature. *"The energy and space around the material are as important as the energy and space within. The weather – rain, sun, snow, hail, mist, calm – is the external space made visible. When I touch a rock, I am touching and working the space around it. It is not independent of its surroundings and the way it sits tells how it came to be there. In an effort to understand why that rock is there and where it is going, I must work with it in the area in which I found it."* (A.G.) [7 unpagéd]

The work of **Michal Kern** is territorially tied to the region of Liptovský Mikuláš and near, where he searched for the connection between the man and nature. The work "Ateliér v prírode" (Atelier in the Landscape, 1982), is the "visual manifesto" [8 p.40] of an artist who rediscovered the nature in his work. It is a photography with a written text: *"Since my childhood, when I was running around the banks of Demänovka and observed the blue sky reflected in its bizarre form in the leaves of burdocks, I was looking forward to the rain which makes the water seep down the entire length of the stalk to the roots. Since that time, my atelier was in the countryside and the countryside was my atelier."* (M.K.). He captured the natural rhythm and the penetrating light with his own hands and at the same time palpated the evidence of human existence in the etched footprints. He achieved that by putting the marks into the ground, by depicting his shadow and footprints, by applying the principle of mirrors when the mirror makes the border between the sky, earth and water.

He was trying to picture his personal experience and confront his own action with drawing. In 1989, he started to realize his „Kresby z jaskyne“ (Drawings from a Cave) where he retraced the rocks on the paper while multiplying the imprints of his palms and fingers, as if he was reproducing the gestures of our prehistoric predecessors. He was interested in being, focused on the very process of creation, the action, the game... It was the repetition of the kaleidoscope of natural processes; his work is a metaphor of life. His sensibility penetrates under the surface of the things; he is looking for himself and ready to address us through his unique experience. *“I am looking for a secret and would like the whole of it in its endless form and perfection.”* (M.K.) [9 unpagued] He used his work to leave a message in the nature, a mark that would be accepted by the mother of creation. He maps his touches, where there is a touch – there is an expression of solitude over the devastation of nature. He felt that it was his obligation to raise awareness, he was asking questions. Recurrently, he would touch upon the topic of violence and vulnerability of nature. He used archetypal and ephemeral natural materials and elements that referred to his childhood and, at the same time, to the universal, super temporal symbol.

Entering to the landscape and becoming a part of it - somewhat interiorization is present at the break of the '60s and '70s, when the *“euphoric vision of the free world without barriers and borders, together with the faith in overcoming the political antagonist powers”* [10 p.2] brought the artists to the introspection of creation. The need to broaden the field of art beyond the gallery confinement was in our region underlain by the political situation. This *“departure from the public to the self”* [10 p.2], act of intervention into the frame of nature pushes the materiality of sculpting object towards wider functional relations of creation (site specific), which supports the perception of the widened field of art. From the point of view anchored in the logic of centuries, *“a sculpture has always worked in relation to the space... it marked the space”* [11 p.542]. The work in the context of the environment is the process of reintroduction of the original function, pointing out to the inevitability of confrontation between sculptor's intervention in the artistic context, searching and discovering new relations between the inserted objects, the surrounding environment and the spectator himself.

The underlying factor for the fieldwork tolerates the physical characteristics of the substances and events. They are the principal quantities ever-present in sculptor's creation. Without them, the substance could not exist in the space. The artist decides whether he will respect these principles in line with harmony and substance that he reforms or denies, by which he inactivates the addressee of the artistic intervention, forces him to re-evaluate the grown-in stereotypes of perception and find new solutions of interpretation. Unthinkable part of the work is the awareness of the time aspect of creation, the changing conditions of the environment. At the same time, these aspects of creation in the countryside enable the work to overlap from one medium into another, either in form of the inevitable documentation of the processes of intervention, for example in the form of a photograph or film; or from the point of view and choice of intervention, which opens forms of realisation of the idea in action. Logical connection between the particular media is especially beneficial for the art students who can follow the line of

creation from the draughtsman's concept, across the intervention in space and subsequent auto-reflection in the photographic documentation.

Inclusion of the natural elements in drawing media

Fascination with the natural processes has been connected with the development of abstract thinking, which forms one unit with religion, philosophy, art and science since the very beginning. The four elements are the oldest concepts about the order of the world. At the same time, they have the reciprocal pole in connection with the inner thought of mankind, the mind and the body, as well as the cosmos. It creates the unity of perception dented with the gradual physical theories in which water, air, fire, and earth are transformed into powers and energies that interrupt the immediate relation between the man and nature. The elements descend from the external reality into the inner worlds of the human soul and are preserved in the subconscious of the artistic imagination. It is very palpable in Romanticism where the natural powers are identified with human passion and transformed into the picture of the landscape. The term "country of the soul" was coined towards the end of the 19th century. During the 20th century avant-garde, the elements were controlled and the picture is subject of the civilisation. Only the Surrealist artists are interested in the original natural powers that operate in connection with the depth of the human soul. It was the after-war tendencies of the 20th century that brought them back to the interest by shifting the borders of artistic expression. The interests in the expanding dimensions of perception, such as the space and time, and the intervention into the artistic creation move into the countryside. The artists seek inner motives and options of how to declare their own existence. It is the will to understand the politics of action by the means of investigation of the borders and limits of their own body. It enabled them to explain the principles behind the functioning of the matter. It is the process of complete alienation from the matter up to the confrontation with emptiness and at the same time, dissolution and fusion.

Mapping the options of application of the matter of an element by the drawing medium can be accepted as a way of the self – the manifestation and expression of something that is close to the mankind, something personal, and something that forms our habitat and surrounds us. This manner of realisation can be perceived as one of the forms of discovery of the "interpretative game of the simulacra" (Baudrillard), which obsesses the nowadays society.

Through the particular elements – earth, water, fire and air, artists from different continents bring examples of draughtsman's realisation from the intimate utterance to the direct action in an open space of the country. Pilgrimage is the oldest form of connection between a human being and the nature. It is almost identical with physical contact. *"The experience of pilgrimage as an archetype of the spiritual voyage is based on the process of interiorization with the country..."* [12 p.2] writes the philosopher and poet Henry David Thoreau in his work "Walking" and adds: *"Nature is such an enormous and embracing personality that we have never seen her full attributes."* [13 p.16]

The spirit of a “voyage” and “migration” best characterizes the work of **Miloš Šejn** who perceives the body, mind and country in “*a permanent state of mutual emotional exchange*” [12 p.2]. In his works he uses colourful sands, charcoals applied directly on the surface of the rock or the walls of a cave, for example “Svet vnútri sveta” (The World within a World’), realised in 1987 in the Babia cave on the Kozákov mountain.

Several artists identified themselves with the role of a pilgrim, which was the natural outcome of their work. In the interpretation of Richard Long, drawing in form of a linear mark on the surface became an environment on its own. Drawing refers to the place where the author had walked; it became the symbol of the world itself.

Earth can serve either as the surface for engraving, pouring, dispersing or imprinting. Moreover, by condensation we get a direct surface for drawing in form of mud or clay.

Joseph Beuys, who was already mentioned, uses earth – clay directly on the drawing surface, which broadens the range of unconventional materials. His language is the language of the direct objects. He calls them “the simple words in a complicated text”. In his work “The History of Nature” (1979) he reinforced the clay with gelatine on a cartoon surface. Utilisation of the particular materials made sense, he understood them as direct metaphors of life (he was inspired by Goethe’s teaching on the metamorphosis, later developed by Rudolf Steiner. Steiner contemplated about the origins of the artistic creation which he considered a pleasure for the soul. In the nature he sees not only the growing, sprouting life, but also the death, the very last moment. And the art itself is capable of something that was destroyed in order to come back to life, to be freed from the incantation, the teaching about the metamorphoses says that any natural shape is ambiguous, for example the whole plant is present in a single leaf and the plant is a complicated leaf. In this way, the art can be an act of liberation.).

Walter De Maria used earth as a direct surface in the work “Five mile stretch of land stepping westwards across the deserts of three continents”, in short “One-mile drawing” (1968). In the Californian desert, he drew two white lime lines. They were 12 feet apart, later scattered by the wind. The space drawn and easily readable from the map is present in the real criteria of the perception of the distance.

Stepping into the natural terrain, drawing gets rid of the spatial restriction and is no more fixed into four margins of a paper – it becomes conceptual. This model can be found in the history of the cave paintings as well as the drawings produced during the primitive ceremonies by engraving into the earth surface. Significant parallels can be found in the surface drawings in Nazca, Peru. It is a depiction of the prehistoric form of drawing directly on the Earth’s surface, identifiable from the bird’s perspective. It depicts large-scale animal and geometrical structures. Although they were discovered in 1939, the interest flourished in the 60’s and they have been not rationally interpreted by now. These enigmas of the desert drawings can be taken as the forms of communication with God, maybe as the pictures of cosmology, but at the same time they are an inspiration for the widened field of art.

Time restriction of the artistic interventions into the landscape is in most cases mediated only by the photo documentation. The same occurs in the

geometrical spatial structure of the ridge-up of **Jan Dibbest** at the coast of the Black Sea. The name itself is a reference to a time-restricted entity "12 hodin přílivu a odlivu - objekt s korektúrou perspektívy" (12 Hours of the Sea Tide – An Object with the Corrective of the Perspective, 1969). The digressive drawing through the optic of the observer denies the existence of perspective depiction of the country.

Ephemeral process in which a drawing gradually disappears was introduced by **Jana Želibská** in her work "Příhoda na brehu jazera" (A Happening on the Shore of a Lake, 1977, Čunovo). Drawing is a symbolic cross-reference to the relationship between a man and a woman. Human relationships are influenced by the working of nature in the same way as the recurring surface water of a lake.

Utilisation of water as a material required completely different approach because it is a changeable element which can exist in three different states. Water as the sense-organ of the nature, somewhat membrane which mediates the order of the universe (solar eclipse affects the quality of the moving water), which is has to do the fact that majority of the Earth's surface is covered in water. It is closely related to all the rhythmical happening in time and space. At the same time, it is difficult to palpate, its mark is hardly traceable. We can use colourful pigment to make it more expressive; however, in terms of the pollution of water, the waste and dirt are an expression on its own.

Yves Klein used water as a painting medium in 1960-61, when he let the rain water to fall down on plates. It left its natural footprint while steeping down in a gentle, natural shade which created impressive, cream-coloured pictures.

The calm surface of water creates the mirroring effect which on one hand multiplies the reality; but at the same time possesses the ability to put the finishing touches on the deceptive picture of reality. In contrast, the water flow creates dynamism which works as the momentum, the trigger, or even destroyer. The density of water enables the floating of the object and can be utilised to overcome the distances and enjoy the interface of the water surface.

In arts, the artists used the changing state of water, such as steam, ice; but also the very processes of transformation from one state into another such as evaporation, melting and freezing.

Water surface as a large-scale adds the final shape to the objects above the surface. This pure perception was utilised by the already mentioned **Andy Goldsworthy** in Cumbria (1988). He placed floating osiers, branches, sometimes only a tuft of grass, which was mirrored in the water surface and gave the impression of total harmony with the nature. The connection of the real object with the mirroring drawing was a vehicle for a united universe when the same thing is up and down, one is included within another. These works are indeed limited to one ideal moment when the water surface is absolutely placid, in an absolute windlessness. Therefore, the work is connected with the medium of photography. *"Each work grows, stays, decays - integral parts of a cycle which the photograph shows at its height, marking the moment when the work is most alive. There is an intensity about a work at its peak that I hope is expressed in the image. Process and decay are implicit."*(A. G.) [7 unpaged]

Another states of water, such as ice and snow, offered more variability of formation. Apart from that, the snow with its whiteness is the best metaphor of white paper, unrestricted in dimension. A mere intervention in form of a rake can create contrasting drawing with only minimal effort. Something similar can be found in archaeology when discovering our past. The snow can uncover, depict the important gestures, line similar to the graphic form without using the miniature drawing, which is hard to realise under these conditions.

Purely painter's gesture is the work of **Rudolf Sikora** "Von z mesta" (Out of the City, 1970). Sikora carved out a mark in the snow in the shape of an arrow in order to stress that entering the countryside can be a way of retreat.

Michal Kern created a structure in line with the human footprints in the open country. His comment goes: "I created a line by myself" (1982), the footsteps were considered an evidence of human existence. *"...point by point, step by step. I formed it in from my feelings and experiences. I wrote it down into the snow by my body."* (M.K.) [9 unpagged]. He felt the necessity to interweave the rhythm of his body with the rhythm of earth, touch it ceremonially with his own hands and body. In the imprint we can feel the personification of a human deed. Alike, he tried to hold the rhythm of nature, the penetrating light, with his own hands. At the same time, he offered an evidence of human existence in form of the imprints left in the countryside. Many of his actions were directly confronted with the drawing on the paper. The hand as the main protagonists introduces us to the matter from the first touch, through the creation of the line, until penetration into the paper. Through the process of freezing, water changes from a rebelling element into a solid mater. Ice is the core material for **Andy Goldsworthy** who used it to create fragile compositions. The resulting objects are somewhat enlargements of the macro details of ice. *"When I work with winter, I work with the North. For me, north is an integral part of the land. I can touch it in the cold shadow of a mountain, the green side of a tree, the mossy face of a rock. Its energy is made visible in snow and ice."* (A. G.) [7 unpagged]. He observed the splashes at the Glenmarlin Waterfalls in the course Scaur Water in Dumfriesshire. They would freeze at the arrival of winter and offer material of different thickness for his objects. The observation of nature, events is an inevitable vehicle of his creative work.

Amongst the creative interventions into the snow country can also be included the "Anulované kruhy" (The Void Circles, 1968) by **Dennis Oppenheim**. On a frozen river at the border of the US and Canada he treaded 3 circles into the snow. However, the river flowing through this country thwarted the graphics. In his interventions into the nature he was interested in his own options, the work was realised by his personal intervention – his body was his tool.

The recurring pole of water is fire. It is present in form of glare, heat or light, his action alters the solid structures. The final output depends on the degree of the damage caused to the substance. Fire or combustion can be also divided by the colour of the flame into yellow flame – luminous, with lower temperature; and blue flame, which is warmer. The colour of the flame can be however influenced by adding substances. Fire cannot be compounded by other substances; it has smelting and purifying characteristics. *"...when*

the chemical reactions are generated with a great power, they produce heat and light. We call it fire." [14]. Fire was associated with magic powers for it frightens away the darkness and the demons.

The work with fire requires completely different approach: except of the cultural-creative aspect, it carries a danger. Fire was helpful at smelting the bronze, welding the iron and firing the clay. Grateful to the technological advance, the artist could benefit from the fire marks on the surface of material. The first intentional fire-art is "The Fumages" by **Wolfgang Paalen** and **Antoine Artaud**, dated to 1937. "*Paalen approached surfaces with a candle so that the shadow of the fire was leaving dark marks. Later, they were developed in the particular works into roentgen skeletons.*" [15 p.237]. For Artaud, the burning of fragile paper was associated with the savageness of phantasm. It was not a coincidence that a whole crowd of artists started to use the medium of fire in the 50s. In their works, materials oscillated between essentiality of the mater, memory and alert.

Even **Yves Klein** used fire in his works from 1961-62. He was interested in the "dematerialization", as a consequence of the atom annihilation. It was related to the use of the atom bomb in Hiroshima and Nagasaki – many artists responded to the tragedy in their work. In his pictures he used female bodies across which the sprouting water created the images. In the aftermath of fire, he commented on the fire branded forms: "...my pictures are the ashes of my art." (Y. K.).

In opposition to Klein, **Alberto Burri** in the 50s fired different surfaces, such as canvas, sacking, wooden platforms and melted surfaces made from plastic follies. Only later he would assemble them into the picturesque form. Utilisation of these materials was the logical outcome of his experience as a war doctor in a prisoner-of-war camp. By layering, paste-up and subsequent disassembling, he partially exposed the particular surfaces of the materials. In connection with colour, they acquired an existential expression.

The moment of scorching the surface in order to achieve reflecting surface was utilised by several artists even in our region. **Eduard Ovčáček** applied glowing branding iron letters on silken, layered paper. In the line with lettrism he was creating scorched collages where the particular letters would leave only silhouettes of their form. **Jan Steklík** animated his scorched drawings in form of a game. They gave the impression of visual messages heralding the connection between the banal artistic media with perfect drawing. The flame was the main means of expression for **Svätopluk Klímeš**. Marks and imprints were created by live flame, electric blow-lamp, glowing stamp – they all altered the colour and shape of the paper.

The state of symbiosis with nature was developed in the works of **Miloš Šejn** into "*procedural and ritual approach to drawing by natural pigments and elements*" [12 p.2], mainly by fire, directly in the open nature. This is the art behind the flame drawings in the Mažarná cave in Veľka Fatra Mountain range, called "Vymedzenie priestoru ohňom" (Delimitation of Space by Fire, 1982). Fire action in form of the torches carried up the ridge of Zebín mountain, he explored the relationship between the body and the sky. At the process of realisation of the very act of drawing, aware of the movement, he started to contemplate over the dancing nature of the gestures, where the light of the flame creates a spatial line.

Specific approach to the drawing with fire was pioneered by **Cai Guo – Gi-ang**. On a rice paper he would spill gun powder and light it up. The drawing itself was created by the burning. His relation to this specific material is based either on his origin in the Chinese province of Fujian with a firework manufacture, and at the same time with the tradition of the Chinese festive dragons. He made several project in the sky as the embodiment of the human desire to descend to the Earth. Later, he aimed for the universe, which connects our place with the big universe. One part of his project was a large-scale drawing on the rice paper "Fetus Movement II" (1991), created in a series of small explosions that were leaving marks and lines. His work connects the abstraction of the western Modernism with the lyricism of the China ink.

The source of light itself – the sun, inspired **Charles Ross** who manifested the effect of the sun rays of different intensity upon the paper. Drawing by the sun was scorched in a shape of a girth with unfocused margin, which added plasticity In terms of the enclosed exhibition room; the drawings evoked the impression of sketched palisade hall. **Lubomír Ďurček** used similar form of painting, calling his works "Snečné maľby" (Sun Paintings, 1975-77). He exposed the surface to the sun rays of different intensity. As a consequence, the surface would fade out.

Smoke is the accompanying effect of burning and also helps to make the pale substance of air visible. In the sense of the new sensibility in the 60s, **Otto Piene** approached the reflecting surface by ordering the focal points into a rostrum and adding the source of light and smoke. These points either enabled the penetration of the light from side of the surface to another, and at the same time they interconnected the surface at the front and behind, inside and outside. It was the expression of his *"rational reflection... entering the interaction with the world around, with the elements and the order of the cosmos."* [16 p.6]. Side by side with the objects manipulating the medium of light, the run the cycle of "Dymové kresby" (Funous Drawings), which is the visualisation of the smoke. *"...In order to create the smoke drawings, the eye is more important than the hand. The drawings do not carry hand-writing. My individual moods were not pushed to the forefront and they did not play any special role, except of sensibility. I would like to retreat to the background..., leave the power of light to act so that the materiality would be elevated and more freedom achieved."* [16 p.6].

In conclusion, I would like to explain why I have chosen the topic of reproduction in form of drawing. Simple but fitting description is offered by the theoretic Zdeno Kolesár in his contribution K fenoménu dizajnerskej kresby (On the phenomenom of Design Drawing): *"...why would Savery (the inventor of the steam engine) stay virtually unknown but the name Watt intrudes at every light bulb purchase?...It is because Thomas Savery did not draw, but James Watt did."* [17 p.37]. The ability to transcript the initial ideas in the process of creation belongs to the core abilities that reflect our experience. Even small children, by observing this ability, can guess the level of intellect of an individual. At the same time, by constant practice we can develop our creativity and in this manner positively form our thinking. Particular examples of the work of different artists introduced us to dif-

ferent forms of perception, either through touching, waling or immersion. At the same time, it is a premeditated projection that brings new dimensions – the factor of time and space. It is a way of learning. Moreover, via the medium of mater we relive the cycle of the laws of nature. Accepting these laws leads to better self-understanding, tolerance towards our environment. It all broadens the horizon of learning. The aim was to guide the attention towards the direct experience of the work in the exterior, trigger the ability to respond to the natural conditions. By using various strategies, such as the form of appropriation, exclusion, manipulation, and eventually complete reworking of the fragments of the terrain, we are able to exploit different sources of inspiration.

Open air work brings limitless option in education and acquisition by the very observing of the laws of the natural processes. It commences a creative approach to reality. Appropriation of the material around us is one of the ways of how to eliminate overproduction and apply natural recycling in the environment flooded with the new coming materials.

Summary

Príspevok sa zaoberá hľadaním stôp pre potvrdenie kresby ako samostatného média so zmyslom pre matériu. Prvá časť je zameraná na historický prierez uplatnenia kresebného záznamu, na zásadné momenty, ktoré mali vplyv na formovanie tohto média, na moment etablovania sa kresby ako samostatného výtvarného prejavu. Druhá časť mapuje neštandardné prístupy prevedenia kresby prostredníctvom matérie živlu. Intervencia v priestore krajiny posúva materialitu objektu na širšie funkčné vzťahy v rámci priestorovej tvorby, čo podporuje vnímanie rozšíreného pola umenia.

Mapovaním kresebnej tvorby umelcov minulosti a prítomnosti, aplikáciou netradičných postupov sa posúvajú hranice realizácie kresby pre poznávanie nových možností kreatívneho vyjadrenia. Cieľom tohto mapovania nebolo obsiahnuť všetky práce, ktoré sa na tomto poli vytvorili. Sústredila som sa na rôznorodosť prístupov z hľadiska analógie čiže podobností, spôsob, akým sa jednotliví autori snažili zmocniť živlu. Zároveň dotyk s matériou v nás dynamizuje skryté vedenie, prapôvodné spomienky na človeka „homo faber“, človeka ako tvora, ktorý je súčasťou prírody. Jednotlivé stratégie sú motivované dominantne dvoma spôsobmi: buď ako oslava, prepojenie, nevyhnutnosť stavu bytia až „blúznenie po návrate k prírode“ [18 s.71] alebo sú použité ako demonštrácia kritiky spoločnosti a jej praktík.

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