



Art (History) in Educational Contexts

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Zagreb, 2026.

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INSIDE AND OUTSIDE THE CLASSROOM WALLS: THE *UNI.AR.CO.* PROJECT

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ABSTRACT

The university is, or should be, a place for discussion, debate, and the development of critical thinking; a place that traditionally crosses the fine line that divides tradition and experimentation and innovation: and ideal place for contemporary artworks in which to place works of contemporary art. For these reasons, the University of Cassino and Southern Lazio installed works of art to transform a generic space into a well-defined place (Uni. Ar.Co project). This methodology has the potential to affect the participation in cultural life, develop social capital, improve the learning environment, foster economic growth, and strengthen identity and a sense of belonging. The project considers learning as a multicenter, complex, and holistic activity: the collection is a tool, not only useful for research, but also indispensable for communicating the values of the university itself.

KEYWORDS:

contemporary art, situated pedagogy, public art, learning, university

Try to live the questions themselves...
don't search for answers now.¹
- R. M. Rilke -

INTRODUCTION

Universities, quoting Jongbloed, should be “sites of citizenship (...) contributing to the community’s social and economic infrastructure, the building of social capital, contributing to

1) Rainer Maria Rilke, *Letters to a Young Poet* (New York, NY: Random House, 1984), 136. (Original work published in 1934).

the solution of local issues, supporting equity and diversity and education for democratic citizenship.”² Universities, also, are or should be the place for discussion, debate, and the development of critical thinking; a place that traditionally crosses the thin line between respect for traditions and research aimed at innovation. European universities traditionally had two main tasks: teaching and research. Recently, another task, public engagement, has been considered to reflect the involvement of universities with society. In this context, art could play a key role. Mark Di Suvero, an artist known for his works displayed on numerous American campuses, argues that universities should offer their students the tools they need to expand their social and cultural horizons. According to the artist, artistic interventions created specifically for these spaces can perform this task very well; he says: “Most people come to college to expand their horizons, not to see and do the usual thing.”³ Likewise, the artist Bruce Nauman underlines that:

a university is a little bit of a special situation because it is not like putting something in the middle of a downtown plaza or a shopping center where you really are dealing with an enormously diverse audience. I think that in school you can do something that takes a little more effort. I think it can be more challenging in that situation. Art, in fact, provokes and asks a lot of questions. That is precisely why it is important, especially in a culture of learning (...). Making the arts visible is about showing us who, why, where, and how we are human beings in a place where such questions should be routinely examined.⁴

2) Bem Jongbloed, Jürgen Enders and Carlo Salerno, “Higher Education and Its Communities: Interconnections, Interdependencies and a Research Agenda,” *Higher Education*, no. 56 (2008): 313.

3) Mark di Suvero quoted in Sarah A. Clark-Langager, *Sculpture in Place. A Campus as Site* (Bellingham: Western Washington University, 2002), 53.

4) Bruce Nauman quoted in Clark-Langager, *Sculpture in Place. A Campus as Site*, 77.

Contemporary art in educational contexts, such as a university, can encourage learners to question the intent of both textbook illustrations and the on-screen images that permeate contemporary culture outside of the classroom.

Starting from a similar premise, academic contexts could, therefore, be the ideal context in which to place works of contemporary art; works that tend to raise questions rather than provide answers, activate rather than simply attract the viewer; works that have the potential to become a vehicle through which to promote an alternative interpretation of our age and improve meta-cognitive abilities beyond disciplinary boundaries. Contemporary art, even more in universities, performs the function, to quote Michel Foucault,⁵ of a discourse-creating tool, not offering ready-to-use clichés or social stereotypes, but producing objects that stimulate debate and cannot be ignored by those who come across them. Art and its languages represent an indispensable element of the educational experience (internal and external to the university): it goes beyond the limits of everyday life, generates amazement, and allows us to open up to the world deeply.

But what kind of contemporary art could play a vital role in an academic context? The reasons for placing art at universities are dichotomous: it can be just decorative or morally uplifting, personal or social; it can have a specific goal (for example, the celebration of someone or something as in the case of a traditional monument) or can be open to different interpretations (as in the case of a site-specific public artwork). What is evident is that art located at universities overturns the traditional learning

5) Michel Foucault, *The Archaeology of knowledge and the discourse on language* (New York: Pantheon, 1972); Id., "The Discourse on language (1970)," in *The Routledge Language and Cultural Theory Reader*, eds. Lucy Burke, Tony Crowley and Alan Girvin (London: Routledge, 2000), 231–240.

models based on teachers, redirecting them towards students.⁶ In this way the university is no longer just the place of what Émile Durkheim defined as moral authority⁷ and of what Pierre Bourdieu and Jean-Claude Passeron⁸ called social stratification but, thanks to contemporary art and its meanings, reinforces its role in the construction of values such as diversity, growth, and equality.

THE UNI.AR.CO PROJECT

The need to develop our project, the *Uni.Ar.Co* project, has therefore evolved from the need to seek an alternative to the polarization between continuing to speak about the history of contemporary art in university classrooms following traditional methodologies, and the radical idea to transform a classroom, to quote Félix Guattari, into a work of art. From 1996 to 2001, the University of Cassino and Southern Lazio undertook a series of international conferences-exhibitions called *Incontri di Cassino* (Meetings of Cassino) in collaboration and with the support of the Longo Association (an association for contemporary art founded by a family of local entrepreneurs). The first edition was held in Cassino in 1996 and was titled *Tempo e forma nell'arte contemporanea* (Time and Form in Contemporary Art).⁹ On that occasion, curated by Bruno Corà, site-specific artworks were placed in the spaces of the then Faculty of Engineering

6) For more on this topic, see Steven T. Bossert, *Tasks and Social Relationships in Classrooms: A Study of Instructional Organization and its Consequences* (Cambridge, MA: Cambridge University Press, 1977) and Philip W. Jackson, *Life in Classrooms* (New York, NY: Holt, Rinehart & Winston, 1968).

7) Émile Durkheim, *L'éducation morale* (Paris: Alean, 1925).

8) Pierre Bourdieu and Jean-Claude Passeron, *Reproduction in Education, Society, and Culture* (London: Sage, 1990, second edition).

9) For more on this topic, see Bruno Corà and Raffaele Bruno, eds., *Tempo e Forma nell'arte contemporanea* [Time and Form in Contemporary Art] (Cassino: University of Cassino and Southern Lazio, 1997).

and in the area of the Roman and medieval city: the objective was, in fact, to rethink the potential of contemporary art as an activating tool for a new relationship between cultural heritage and civil society, enhancing every historical detail of the memory of Cassino. Ten works of art were placed in the building of the Faculty of Engineering, building a path aimed at enhancing unusual angles and perspectives: *The Hours II* (1990) by Jaume Plensa, *The Guardian* (1987) by Bizhan Bassiri, *Rubber Faces 4* (1994–1996) by Alfredo Pirri, *Abyss* (1987) by Nunzio, *If the Form Disappears its Root is Eternal* (1982–1987) by Mario Merz, *Breath* (1969) by Giovanni Anselmo, *Furniture: A Lake of Moonlight, Then Nothing* (1995) by Alfonso Gatto, *Vertical, I Inhale, I Exhale, Smile* (1996) by Remo Salvadori, *7x90* (1996) by Jack Sal, *Untitled* (1996) by Eduard Winklhofer. The archeological area hosted works by Jannis Kounellis, Eliseo Mattiacci and Renato Ranaldi.

The second edition, titled *Spore. Arti contemporanee nel transito epocale* (Spore. Contemporary Arts in the Epochal Transition), curated by Bruno Corà, was held on May 21 and 22, 1999.¹⁰ The purpose of the initiative is to continue the planning of the 1996 event. In addition to temporary installations, on this occasion the University of Cassino and Southern Lazio organized an exhibition which placed permanent site-specific installations *Heavenly Ladder* (1999) by Renato Ranaldi, *Untitled – Four Pillars* (1999) by Sol LeWitt (**Fig. 1**), *Untitled* (1999) by Klaus Munch, and *Untitled* (1999) by Vittorio Messina in the spaces of the Faculty of Engineering. Also, the temporary artwork *Future Days* (1999) by Jost Wischnewski was placed there and Maria Nordman staged a series of performances entitled *The City of*

¹⁰) For more on this topic, see Bruno Corà, ed., *Spore. Arti contemporanee nel transito epocale* [Spore. Contemporary Arts in the Epochal Transition] (Cassino: University of Cassino and Southern Lazio, 1999).



Fig. 1. Sol LeWitt, *Untitled (Four Pillars)*, 1999, hollow concrete blocks, University of Cassino and Southern Lazio – Department of Engineering. Photograph by Gaetano Alfano, Archivio Laboratorio Museo Facile, UNICAS.

Music (1999). Once again, the archaeological area of the city of Cassino was involved and a collective work of Bizhan Bassiri, Jannis Kounellis and Franz West, *Untitled* (1967–1999) by Jannis Kounellis, *Changeling* by Diego Esposito (1999), and *Untitled* (1999) by Beverly Pepper were placed there. Two performances were held: *Hieros Gamos* (1999) by Chris Saker and *Gas Soul* by Elmerindo Fiore. This second edition of the *Incontri di Cassino* (Meetings of Cassino) also opened up to new spaces in the city: in a small circular square, *Untitled* (1999) by Hidetoshi Nagasawa was installed while Evelien La Sud organized a cycle of performances entitled *Fuse* in the central-western area of the city.

The third and final edition of *Incontri di Cassino* (Meetings of Cassino), titled *Inonia. Quali città d'arte a venire?* (Inonia. Which Art Cities for the future?) was held on May 25 and 26, 2001. The event included two days of meetings with Daniel Buren, Peter Cook, Gillo Dorfles, Dani Karavan and Anne and Patrick Poirier,

and a widespread exhibition at the Faculty of Engineering, in the university car park, in the archaeological area, in the municipal villa of the city of Cassino and in the house of the Longos.

On this occasion, permanent site-specific artworks by Bizhan Bassiri (*Solar Mirror*, 1997) (**Fig. 2**), by Antonio Gatto (*It Will Never Be Less Than Being There*, 2001), and by Cristina Pizarro (*Orion*, 2000) were installed. In the next years, two other permanent public artworks were installed: *Three Spheres* (2006) by Eliseo Mattiacci (**Fig. 3**) and *Untitled – The Well* (2006) by Jannis Kounellis (**Fig. 4**).

On 26 and 27 October 2017, the project *Itinerary in the Places of Contemporary Art in Cassino. From Sol LeWitt to Mimmo Paladino* took place. The two days included lectures, events, book presentations, exhibitions, and itinerant visits to the University's contemporary works of art. The project also involved the Abbey of Montecassino, where one of the most famous illuminated manuscripts of the Western Middle Ages,

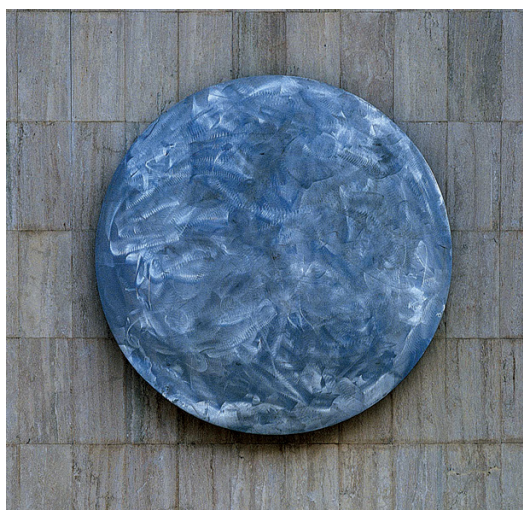


Fig. 2. Bizhan Bassiri, *Solar Mirror*, 1997, stainless steel, University of Cassino and Southern Lazio – Department of Engineering. Photograph by Gaetano Alfano, Archivio Laboratorio Museo Facile, UNICAS.



Fig. 3. Eliseo Mattiacci, *Three Spheres*, 2006, iron, University of Cassino and Southern Lazio – Campus Folcara. Photograph by Gaetano Alfano, Archivio Laboratorio Museo Facile, UNICAS.



Fig. 4. Jannis Kounellis, *The Well*, 2006, bitumen, stone, iron, University of Cassino and Southern Lazio – Campus Folcara. Photograph by Gaetano Alfano, Archivio Laboratorio Museo Facile, UNICAS.

the *Encyclopaedia of Rabano Mauro*, is kept. The miniatures executed in the Benedictine monastery at the beginning of the year 1000 impressed Mimmo Paladino, one of the leading exponents of the *Transavanguardia* and contemporary Italian

artistic culture, who, inspired by the manuscript, presented his graphic work *Rabanus Maurus – De Universo*, exhibited at the Cassino Museum of Contemporary Art (CAMUSAC) together with a selection of works created by Sol LeWitt.¹¹

The following exhibitions have been set up on the premises of the University since 2022: *Installazioni d'artista* (Artist Installations),¹² *Carte d'artista* (Artist's Papers),¹³ *θνητῶν* (Mortals),¹⁴ *Sogno, Segno, Colore* (Dream, Sign, Color),¹⁵ *Sospesi* (Suspended),¹⁶ and *Scriptorium. Macchine e voci dello spirito* (Scriptorium. Machines and Voices of the Spirit).¹⁷ At the end of each exhibition, the artists donated a work of art that adds to the University's collection. Temporary exhibitions are an opportunity for students to engage directly with artists, experience installation processes, explore the writing of critical texts and thus take their first steps into the complex system of contemporary art.

The *Uni.Ar.Co* collection was built starting from the desire to rethink teaching and learning methodologies. Thanks to the collection, our teaching methodology includes three

11) Ivana Bruno and Giulia Orofino, eds., *Luoghi del contemporaneo a Cassino. Museo Facile. Medioevo Contemporaneo* [Contemporary Places in Cassino. Easy Museum. Contemporary Middle Ages] (Cassino: University of Cassino and Southern Lazio, 2017); Bruno Corà, ed., *Luoghi del contemporaneo a Cassino. Mimmo Paladino e Sol LeWitt al Camusac* [Contemporary Places in Cassino. Mimmo Paladino and Sol LeWitt at the Camusac] (Cassino: University of Cassino and Southern Lazio, 2017).

12) The exhibition was held at the Teaching Centre in Frosinone, from November 10, 2022, to February 28, 2023, and featured works by Giulia Apice, Riccardo Bernardi, Antonio Limonciello, Silvia Sbardella and Anna Maria Tanzi.

13) The exhibition was held at the Rector's Atrium in Cassino from March 2 to April 2, 2023, and featured works by Giampaolo Cataudella, Raffaele D'Aquanno, Mario De Luca, Danilo Salvucci, Giovanni Vacca.

14) Solo exhibition by Giampaolo Cataudella, held at the Rector's Atrium in Cassino, from May 23 to July 23, 2023.

15) Solo exhibition by Danilo Salvucci, held at the Rector's Atrium in Cassino, from November 29, 2023, to January 29, 2024.

16) Solo exhibition by Mario De Luca, held at the Rector's Atrium in Cassino, from April 15 to May 30, 2024.

17) Solo exhibition by Antonio Poce, held at the Rector's Atrium in Cassino, from October 7 to November 7, 2024.

fundamental and interconnected steps: professors and students work together in art, about art, and through art. But what does it mean to work in such a way? “Working in art” is an expression we use to identify all the knowledge we create about the art system through collaboration with artists and/or curators, restorers, museum directors and every other figure of the art system. Furthermore, sometimes students become part of artistic creative processes as spectators or collaborators. The second step is “working about art”. For us this is a very important step because it involves working with and relating directly to the works of art we have in our collection in order to understand not so much their meaning, but to uncover the ways in which they can help us understand the world. Finally, the third step is “working through art”: it is a way to use art as a tool that is able to investigate, understand and intervene in the world.

So, thanks to artworks, we reconsider sites of learning, and ask how these sites might be expanded to involve new forms of learning, discussion, and debate, and consequently new forms of competence and new economies of knowledge. Education returns as cultural capital.

The choice to place contemporary art in the public spaces of the University of Cassino and Southern Lazio is based on the idea that learning is a multicenter, complex, and holistic activity that is being structured during the entire university experience: “art as experience” to quote John Dewey.¹⁸ According to Dewey, in fact, art is “the most effective mode of communication that exists”¹⁹ and works of art are “the only media of complete and unhindered communication between man and man that can occur in a world full of gulfs and walls that limit community of experience.”²⁰

18) John Dewey, *Art as Experience* (New York: Minton, Balch and Company, 1934).

19) *Ibid.*, 286.

20) *Ibid.*, 105.

For this reason, contemporary art collections must relate to the educational centre and its training and educational matrix, and, at the same time, they act as an interface between the academic world and the external society. The reasons for the university to have a contemporary art collection are to be found, in fact, in an attempt to integrate and complement the missions of teaching, research and transmission of knowledge.

So, our collection, in view of a new approach to the training-exhibition binomial, becomes a tool, not only useful for research, but also indispensable for communicating the values of the university itself: this methodology is defined as object based. According to this approach, the artwork must not be viewed as a culmination of a theoretical discourse (the visit to the museum as the final part of a university course, for example), but as a starting point of a more complex discourse: observing the object of study to develop a deeper critical thought on it. It is what has been defined by situated pedagogy: a pedagogy that considers places and objects not only as the main topic of student inquiry or academic study, but as the space in which performative actions, interventions and transformations could happen. This theory was developed by Jean Lave and Étienne Wenger in 1991: they believed that students were more fascinated by a participatory teaching methodology than by the more traditional lecture-based approach. Situated learning is a mechanism that creates meaning from the real-life activities where learning occurs.²¹ This means that information becomes meaningful only if presented in relation to its context.²²

21) Jean Lave and Etienne Wenger, *Situated Learning: Legitimate Peripheral Participation* (New York: Cambridge University Press, 1991).

22) For more on this topic, see Eric Bredo, "Reconstructing Educational Psychology: Situated Cognition and Deweyan Pragmatism," *Educational Psychologist*, no. 29 (1994): 23–35; William J. Clancey, "Situating Means Coordinating Without Deliberation" (Santa Fe, NM: McDonnell Foundation Conference, 1992); David Hung, "Situated Cognition and Problem-Based Learning: Implications for Learning and Instruction with Technology," *Journal of Interactive Learning Research*, no. 13 (2002): 393–414.

In this way all educational projects could be considered as art projects. According to Claire Bishop: “There has been a recent surge of interest in examining the relationship between art and pedagogy, dually motivated by artistic concerns and developments in higher education [...]. Artists have become increasingly engaged in projects that appropriate the tropes of education as both a method and a form.”²³

Starting from similar premises, the *Uni.Ar.Co* collection is a way of making art a tool for dialogue. This approach considers the theory



Fig. 5. Teaching activity: exhibition set-ups, 2023. Photodocumentation of the University of Cassino and Southern Lazio – Rectorate.

of dialogism developed by Mikhail Mikhailovich Bakhtin according to which a relational dialogue “always includes a question, an address, and the anticipation of a response, it always includes two (as a dialogic minimum).”²⁴ So, if “art is a language, public art (especially in university contexts) is a public speech”²⁵ whose goal is achieved only when participants in dialogue can produce, rather than repeat and/or recapitulate, discourses.

23) Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012), 241.

24) Mikhail Mikhailovich Bakhtin, *Speech Genres and Other Late Essays*, eds. Caryl Emerson and Michael Holquist, trans. Vern W. McGee (Austin, TX: University of Texas Press, 1986), 170.

25) Jonathan Jones, “The New Embraceable Britain,” *The Guardian*, February 18, 2008, accessed June 13, 2023, <https://www.theguardian.com/artanddesign/2008/feb/18/art>.

For these reasons, our contemporary art collection is considered a permanent workshop for student training (teaching activities, drone-based photogrammetric surveys, restoration, exhibition set-ups), for the dissemination of knowledge outside the academic context and for the development of strategies aimed at expanding access and providing opportunities for cultural growth in the local area (**Fig. 5, Fig. 6, Fig. 7**).

Public art on our university campus is not a top-down strategy, but a bottom-up one, an open-ended exploration of our contemporaneity. Traditionally, public art addressed this imperative through allegorical depictions of civic values, such as diversity, growth, and equality that supported a harmonious learning environment. So, the artworks in public spaces on the campus have introduced alternative modes of teaching: exposure to the arts improves students' critical thinking skills;²⁶ understanding an artwork involves "learning to see it and to see in terms of it", a cognitive process based on sustained presence that "requires accessibility of works."²⁷ Rather than being



Fig. 6. Teaching activity: restoration, 2022. Photograph by Gaetano Alfano, Archivio Laboratorio Museo Facile, UNICAS.

26) For more on this topic, see Tom Anderson, "Attaining Critical Appreciation through Art," *Studies in Art Education*, no. 37 (1990): 132–140; Judith M. Burton, Robert Horowitz and Abeles Hal, "Learning in and through the Arts: The Question of Transfer," *Studies in Art Education*, no. 47 (2000): 228–257; Nancy Lampert, "Critical Thinking Dispositions as an Outcome of Art Education," *Studies in Art Education*, no. 47 (2006): 215–228.

27) Nelson Goodman, *Of Mind and Other Matters* (Cambridge, MA: Harvard University Press, 1987), 173.



Fig. 7. Teaching activity: drone-based photogrammetric surveys: 2022.
Photograph by Marco Saccucci.

directed toward problem-solving, as in science classes where students study the relationship between cause and effect, artworks broaden our capacity to empathize with others and communicate ideas.

So contemporary artworks on university campus could be considered an educational tool because: all the people that live on the campus have an everyday relationship with them as part of their daily routine; the works of art encourage conversation between people; they stimulate thinking and imagination; they define a unique space and establish relationships with users; they express the qualities, beliefs and values of diverse cultures and artists; the works of art teach us about our past, present and future; they are physically and intellectually accessible to all; they facilitate the construction of personal narratives and diverse interdisciplinary interpretations.

Our project is a way to blur the line between the educational world and the outside world; we try to make university spaces

look like an art gallery; we try to turn university spaces into art galleries and to transform these spaces with the energy and freedom of people and artists working in the outside world.

We seek to educate our students both inside and outside the classroom, and our collection is an excellent and inspiring teaching tool. The role of art on campus also extends beyond classroom or studio curriculum. Rather than being mere decoration, campus art is considered essential to teaching and scholarly mission of the University. So, outdoor art serves primarily as a resource for teaching and research in visual arts and the aesthetic education of the entire University community: in this way it is possible to propose new educational methodologies that do not rely on rigid standards, assessments, and accountability (all those being factors that could devalue the teacher's role as an educator).²⁸

The experimental conjunctions of art, education, and teaching may perpetually reinvent one another in, to quote Claire Bishop, "their insistence that we learn to think of both fields together and devise adequate new languages and criteria for communicating these transversal practices."²⁹

28) For more on this topic, see Henry Giroux, *Teachers as Transformative Intellectuals*, in *Educational Foundations: An Anthology of Critical Readings*, eds. Alan S. Canestrari and Bruce A. Marlowe (Thousand Oaks, CA: Sage, 2009, second edition), 197-204; David Hursh, *High-Stakes Testing and the Decline of Teaching and Learning: The Real Crisis in Education* (Lanham, MD: Rowman & Littlefield, 2008); Laura H. Chapman, "An update on No Child Left Behind and National Trends in Education," *Arts Education Policy Review*, no. 109 (2007): 25-36; Robin Alexander, *Culture, Dialogue and Learning: Notes on an Emerging Pedagogy*, Conference keynote at the International Association for Cognitive Education and Psychology (IACEP) University of Durham, UK, July 12, 2005; Jonathan Kozol, *The Shame of the Nation: The Restoration of Apartheid Schooling in America* (New York: Crown, 2005); Peter McLaren and Ramin Farahmandpur, "The Pedagogy of Oppression: A Brief Look at 'No Child Left Behind'," *Monthly Review*, no. 58 (2006): 94-96.

29) Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, 274.

CONCLUSION

We are convinced that contemporary art has the potential to expand knowledge and radically transform the environment in which it is located.³⁰ Our teaching methodology is entirely built on that. The *Uni.Ar.Co* project conceives contemporary art both as a strategy and as an experience;³¹ so contemporary art becomes a thinking tool that raises multiple questions and proposes different horizons. In 2003, Elliot W. Eisner wrote that contemporary art in educational contexts develops receptive, critical, intersubjective, imaginative, and reflexive thinkers.³² Drawing on and quoting Gilles Deleuze and Félix Guattari, the *Uni.Ar.Co* project can create and develop rhizomatic thinking and is able to offer students and other stakeholders the freedom to create knowledge and understanding.³³

Although the effects of public art on a university campus vary from person to person, from student to student, and from professor to professor, what is evident is that the daily confrontations with it create what Donald Woods Winnicott defined as a transitional space;³⁴ it is a space that can question

30) For more on this topic, see Jeff Adams, Kelly Wormwood, Dennis Atkinson, Paul Dash, Steve Herne and Tara Page, *Teaching through Contemporary Art: A Report on Innovative Practices in the Classroom* (London: Tate Publishing, 2008); Dennis Atkinson, *Art, Equality and Learning: Pedagogies Against the State* (Rotterdam Boston Taipei: Sense Publishers, 2011).

31) See Dewey, *Art as Experience*; Elliot Eisner, "Art and Knowledge," in *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues*, eds. John G. Knowles and Ardra L. Cole (Los Angeles, CA: Sage Publications, 2008), 3–12.

32) Elliot W. Eisner, "Artistry in Education," *Scandinavian Journal of Educational Research*, no. 3 (2003): 373–384.

33) Gilles Deleuze and Félix Guattari, *A Thousand Plateaus. Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1987). For more on this topic, see Ronald Bogue, "Search, Swim and See: Deleuze's Apprenticeship in Signs and Pedagogy of Images," *Educational Philosophy and Theory*, no. 3 (2004): 327–42; Simon O'Sullivan, *Art Encounters Deleuze and Guattari: Thought Beyond Representation* (London: Palgrave Macmillan, 2006).

34) Donald Woods Winnicott, *Playing and Reality* (New York, NY: Routledge, 1989).

traditional goal-based education and encourage students to take ownership of their learning.

Contemporary art communicates what is often difficult to understand: “the very possibility of thought is predicated upon our opportunities and capacities to encounter the limits of thinking and knowing and to engage with what cannot, solely through cognition, be known.”³⁵ Also, public art on campus places “the learning self in transition and in motion toward previously unknown ways of thinking and being in the world.”³⁶

The arts play a vital role in expanding our capacity to think critically, creatively, and broadly. Experiencing the world from a different perspective is particularly appropriate within a university because the paradigm shifts one experiences in a learning environment are often a portal for discovery and personal growth. The arts also provide ways of understanding ourselves and other people, of expressing our values and thinking critically about them.

If “art is the opening of the universe to becoming-other,”³⁷ as critical theorist Elizabeth Grosz suggests, then teaching and artmaking, teachers and their students, and artists are all part of that interconnected universe.

In the end, in times of war and conflict, in a world increasingly defined by divisiveness, the arts remain one of the most powerful ways we can bring people together.

35) Elizabeth Ellsworth, *Places of Learning: Media, Architecture, Pedagogy* (New York, NY: Routledge, 2005), 25.

36) *Ibid.*, 16.

37) Elizabeth Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth* (New York: Columbia University Press, 2008), 23.

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