Visual Education: (inter)cultural arte communication view

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Visual Education fosters the conditions for reflection about (inter)cultural involvement of students in art communication and its manifestations in the educational context. One thinks: how do cultural differences affect students' understanding of artistic images and how do they influence the development of communication skills in the didactic context specific to Visual Education? What didactic methodologies suit the teaching and learning processes in order to permit students' cultural differences to stimulate an intercultural dialogue?

Art communication implies several aspects of interculturality and can lead to understanding and respect for others and their cultural differences.

The theorists of art, artists and psychologists seek answers about the formative value of art. However, the reconciliation of clashes between various views is not solved yet and the answers emerge mainly from educational practices addressed by teachers of visual education.

The concept of art as communication was reflected in Visual Education, mainly by expressionist guidelines (V.Lowenfeld), and by cognitive views (V.Kandinsky, R.Arnheim, J. Bruner). These guidelines reflect a contradiction. Expressionism valued the emotional aspect of art education, underestimating the cognitive part and, in contrast, cognitivism devalued affect, so the entirety of cognition, imagination and emotion specific of arts was not reflected.

Borev (1988) defines art communication as a creative relationship, at emotional and intellectual levels, between author and receiver, which can benefit from the culture of the author. Serra (2007) notes that art communication is created for others and for subjectivity. Vygotsky (2005) based learning in the subject's interaction with others.
Zechner (1993), cited in Leite (2002: 124), proposes that teachers should be concerned with intercultural communication. The study will be geared towards achieving the following objectives:

1. Understanding the specific phenomenon of artistic communication in the didactic context,
2. Identification of non-verbal (visual) and verbal aspects of artistic communication that influence the development of artistic communication skills in students in Visual Education classes;
3. Observation and interpretation of (inter) cultural reflections on the construction of sense and attribution of meaning in the process of creation and reception (interpretation) of artistic images by students of the 3rd cycle of secondary education,
4. Identification of some (inter) cultural aspects specific to the didactic context of Visual Education, revealed in different cultural contexts.

The research question is situated between expressionist and cognitive visions and their conciliation is considered important. The theoretical framework constitutes interactions between theories in art, psychology, art education and communication. The interpretation of art and of education, as the phenomena of communication, allows us to observe the process of teaching and learning in the communicational approach and apply the theory of communication using Jakobson’s (1963) General model of communication. This model, when it is contextualized, is appropriate for artistic communication and, similarly, for didactic communication, which is specific to Visual Education.

What follows is the realization of a comparative study about the communicative student's preferences in Visual Education lessons. The study is developed in two culturally different countries, in order to identify (inter)cultural aspects specific to the school subject and to the development of student's skills in this area. The observation of teaching and learning processes of Visual Education by Jakobson's (1963) General model of communication allowed the identification of a bilingualism specific to this school subject: concomitant use of two complementary languages (visual (artistic image) and verbal languages), that is a relevant clue to different...
cultural contexts. contexts.
The pedagogical model of artistic communication drawn from the Jakobson’s (1963) General model of communication may contribute to complex didactic contextualization, structuring of didactic materials, operationalization of objectives and delineation of students’ communicational skills. The analysis of verbal and visual aspects of art communication and of the impact of students’ cultural differences in the understanding of artistic images reveals ways to develop an intercultural dialogue. The identification of transcultural visual education characteristics enables the dissemination of humanitarian values in different cultural contexts.