

## THE SPECIFICS OF ART INFORMATION AND COMMUNICATION IN ART CLASSES

Maja Hrvanović<sup>1</sup>

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Academy of Dramatic Arts, University of Tuzla

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### ABSTRACT

*In this study, the author puts forward the hypothesis that the representation of information of artistic type in art classes affects the formation of judgement of taste as one of the most important factors for intensifying and memorising the experience of artistic content. The function of art education is to enable an individual to „read“ the work of art, to supply him with skills and knowledge necessary to recognise formally significant determinants in art. Creation of new conceptual design, functional usage of visual information in communication process, individuality in shaping their own criteria, are just some of the determinants of artistic development. Art education accorded with development of technology and visual communication is necessary for human development of young individuals and improvement of their general level of culture. Conceptually – concrete art can uncritically be understood as direct and „comprehensible“. The observer with basic artistic education has no difficulties in expressing judgement about realistic work of art, because all mental functions, by analogy, occur with the experience. Art formed in the area of symbolic self-expression, areal structure, requires special knowledge and skills to overcome sensed and decorative levels when experiencing a work of art. The classes of art education should teach the students the methods of judging the artistic quality, to significantly influence their ability of critical analysis, interpretation and formation of judgement of taste*

**Key words:** *specifics, artistic content, intensity of experience, interpretation, communication, interaction and judgement of taste.*

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### INTRODUCTION

Communication is a very important aspect of educational process and according to some pedagogues it is the very essence of the whole process. It contains the elements of human, quality, aesthetics, and also artistic elements. Communication skills represent the activity of spirit that can be changed, reshaped or transformed over the time. It is knitted in all branches of economy and art. Every successful communication has to be bidirectional even if it sometimes doesn't look like that. However, it is still needed because in

the traditional way of teaching dominates one-way communication whose function is not to improve the interaction between teacher and students or students with each other, but to display the teaching content instead. Classes become (schematic) organisation that put the students into the passive position where their memorising skills and ability to reproduce the memorised matter is encouraged, while the ability to understand, research or reveal things themselves are not.

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<sup>1</sup>Correspondence to:

Maja Hrvanović, Academy of Dramatic Arts, University of Tuzla

Clark and Reis in the interaction see social exchange based on the human interests. „Interactions almost always imply actions and reactions of people who are involved in the interdependent relations and have the interest in those interactions.“ (Clark and Reis, 1988, p. 631, see Suzić, 2005, p. 130).

Communication in classes provides related actions of the subjects. The process of communication flows, therefore, like this: “The dispatcher decides what term he wants to display, encodes the term (turns it into symbols - word, letter, sign) and emits (pronounces, writes). The recipient receives the message and decodes it (transforms it into a thought, understands the symbol). To make the communication possible, the code has to be the same and accorded in advance for both, the dispatcher and the recipient. Problems occur when transmitting the messages, or during coding and decoding of information that are the subjects of transfer. The repertoire of the transmitter and receiver of information and their vocabulary of symbols are never identical, but more or less similar.” (Jurečić, 2004, p. 8).

The peak of artistic information, the specific way of communication depends on recipient's consciousness and other related factors. We can say, according to Max Bense, that every aesthetic formation of signs is followed by aesthetic information and aesthetic communication. (Bense, 1987). Integration of visual information in the search of sense begins on the basis of association with the known content. To perceive means to create „terms of perception“ any external vision is already inner vision that considers the subject as three-dimensional unit; that three-dimensional unit has unchangeable configuration and is not limited to a concrete direction of projection (Arnheim, 1996). If associativity in many things lacks, inability to recognize the presented form is compensated

with self initiative adjustment; if a total of assimilation doesn't function either, all the present redundant elements which are the result of visual oversaturation become a part of information. The feeling of comfort and the possibility to identify the observer and the observed contributes to a better interaction between students and content, higher concentration and easier memorisation of seen.

## RESEARCH

On the sample of 407 examinee in the schools of art and non art orientation multiple regression has shown that the choice of orientation in the secondary school and the influence of perceived content through the education process of that type can be an important factor when forming the judge of taste.

Further studies have confirmed that the *judge of taste* contributes to intensity of experience of visual information presented in the class. Based on the experience, possibilities of identification of students with the observed content are being created. The selection of visual information in art classes should be innovative, versatile and adjusted to students' interest, as well as their abilities. This result supports our sub-hypothesis that the intensity of experience of artistic type visual information is connected to its ability of memorisation and usage in art classes. All data were analysed using statistic program *SPSS15 Statistica for windows*. This is a survey research where different variables are crossed. These crossings have brought some useful insights and answers on the hypothesis about the influence of artistic content on the intensity of observer's experience on formation of judge of taste and prerequisite for a long term memorisation of artistic type information.

## RESULTS AND DISCUSSIONS

Table 1. Multiple regression of judge of taste in relation to school of art/non - art course

<b>Factor<sup>a</sup></b>					
No.	Model	Beta	B	t-value	Significance
1.	<b>Art / non-art school</b>	-0.186	-1.413	-3.800	<b>0.000</b>
<b>Excluded variables<sup>b</sup></b>					
No.	Model	Beta In	t-value	Significance	Part. cor.
1.	General achievement	0.06 <sup>a</sup>	0.128	0.898	0.06
2.	Art achievement	0.81 <sup>a</sup>	0.082	0.100	0.82
3.	Gender	0.36 <sup>a</sup>	0.036	0.464	0.36

N.B. a. Factor's model: art/non art school

b. Excluded variables: general achievement, art achievement, gender  
Dependent variable: The judge of taste

Variables, general achievement, art achievement and gender are excluded from the calculation of factor variables. Therefore, these variables haven't significantly influenced the judge of taste, and it can be seen from t-values (general achievement  $t=0.128$ ; art achievement  $t=0.036$ ; gender  $t=0,036$ ) that have no statistical value.

In our example we can see that for variable, beta is art/non art school ( $\beta = -0.186$ ); value  $t = -3.800$  shows the significance on the level 0.001. Hence, the choice of the school or its courses significantly affects the formation of judge of taste. Artistic content in education changes worldview and personal judgement of the students. The judge of taste is formed, profiled and stylized through teaching, so its metamorphosis through teaching in art courses is inevitable.

Focused identification in art education is a form of knowing the world and should be used for purpose of communication and interaction. Teaching content in a given volume can be adjusted to the age, interests and creative needs of students together with innovative elements, so the process of identification would be more successful. Sudden changes in expression of the personality due to projected identification with the teacher or the teaching content opens the possibility to live the seen without the distance, intensification of emotions can be a good reminder in the process of learning. Positive emotional climate is one of the most important prerequisites for quality information exchange inside the visual communication process.

## CONCLUSION

Implementation of other statistic methods such as factorisation, has confirmed that intensification of artistic experience in art classes affects the formation of artistic content as well as the ability to memorize the artistic content that is perceived as an innovative, emotional, synthetic experience. Concluded observations show that the quality, quantity, an intensity of visual information experience

should be considered as an important factor for improvement of visual communication and interaction in art education. It should be taken into consideration the multiple affection of biological, social and personal factors that can express a whole spectrum of development among participants of visual communication in art classes..

Specifics of artistic type information inside the art teaching content try to direct the attention on the content and experience of seen through various relations between artistic elements. Difficulties in achieving functional communication are present in abstract works of art. A thing that an abstract work of art attempts is to redirect the attention from communicative function and concentrate on the very sign, its features, semantic implications and aesthetic value. While in painting and music the meaning is expressed directly, language is a synthesis of sound possibilities that evoke certain meanings. Therefore, visual means of expression are not only arranged for painting.

Components of painting mediate as non-mimetic elements in creation of visual code and its semantic values, and are important factor in taste formation and cultural personality of contemporary society. Social conventions ask from the observer to be the victim of understanding of their rituals and symbols, although visual statements (ambiguous or unambiguous) should not be inferior to manipulative force of advertisements, media and show business and forever lose their authenticity. Cultural development is in the area of development of cultural awareness, and also an indirect shaper of a lost identity.

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