LEARNING POTENTIAL OF AN ART MUSEUM AND MODELS OF FORMING ART EXCURSIONS

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Abstract. The paper substantiates the necessity of theoretic reframing of the modern educational system. The integral characteristic of museum pedagogy is put at the forefront as a source and factor of human life’s spiritual content. The author offers her personal tried and tested tour guiding structure and methodology based on museum exhibits around the world. According to the conceptual learning objectives, the paper reviews different models and principles of their schemes. Some fundamental provisions of this methodology will let instructors at educational institutions include them in their academic activity as the most efficient approaches in implementing innovating activities both at the levels of elementary and higher education.

Keywords: Educational potential, art museum, art excursion, principles, formation of personality.

Introduction. The educational sector, domains of science, culture and art are guided for the moment by the integrative communication, which is of critical importance for the formation of an active human personality. The educational potential of historical, cultural and art museums is able to accomplish metasubject results of learning, dictated by both emerging standards in education and contemporary public needs. Today, a museum acquires the status of both cultural and educational space. There is an urgent need not only for secondary but also for higher education as well in a wide range of types, themes and forms of museum work. “Education of young professionals, capable of reforming and developing new knowledge and moral values, becomes the social function of higher education institutions and requires a different configuration of the system of aesthetic education of youth at college level” [5, p.3]. “…The target component of aesthetic education includes education of a person who can mobilize, adequately assess life situations with moral and civic priorities in the contemporary society” [4, p.544]. Among the cultural institutions, it is a museum which has an important benefit, an original system of 3D modelling of the reality, into which a viewer dives and accepts this model’s conventionality, just as he perceives the conventionality of painting, sculpture, theatre or cinema, recognizes or feels that the “immersion” constitutes the specific objective of each museum display. Thus, there is a need in a specific pedagogic arrangement of the ‘feedback’. Alongside the traditional performance and translation of cultural heritage, museums form the place of productive intercultural engagement, of information and value sharing between different professional communities. Being part of social environment, the museum preserves it from destruction and spiritual devaluation” [2, p.3].

The purpose of this paper is to identify and describe the procedure and options of the museum potential application in instructing and to assess the influence of such use on education, based on personal judgment and information acquired in the course of observations. To develop guidelines on promoting students’ interest in research activities of the art museum, its collection, and the need to accomplish them. And hence to encourage the enhancement of organizational and educational conditions of students’ aesthetic education in learning environment.

Introduction of museum education. The notion of “museum education” first was introduced in the 19th century. The museum education arouses out of cross-disciplinary processes encompassing the fields of education, science and culture, as well as out of the development of cultural and educational activities everywhere in the world. The teaching practice of many countries regards the museum as a ‘parallel education’ system, as a particular field of perception and thinking. Museums are involved in educational projects and special technologies are being designed for them. Pedagogical resources of museums are often applied in the development of complex training programs, extracurricular cycles, in arrangement of various forms of independent activates. Therefore, the museum education, as an integrative and interactive brand-new area of instructing, may be regarded as an innovative educational solution. The museum education can be called the technology of creative teaching that promotes imaginative thinking, emotional response and self-motivation as an exertion of initiative, personal leadership. Unfortunately, despite museum’s enormous educational potential, the contemporary national school confines itself, in most cases, to mere irregular tours, which are not preceded by preparing, or followed by a review or application of knowledge and skill that students obtain in the course of a trip tour to a museum. A skilful and properly planned presentation of material and conducting tour in a museum, just as the atmosphere of personal interaction with artefacts, induces a special attitude and can affect deeper feelings than when familiarizing with the same subject in the traditional environment of a classroom. “Introduction into the cultural heritage enhances the inherited memory, builds up the logic of cognition and transformation of the outside world” [3, p.7]. Not only the global art culture, fine art courses, but also the allied disciplines are able to and, indeed, must be highly-charged with the aesthetic presence.

An instructor’s expertise in innovative activities should, first, include the skill to recognize the problem, also the initiative and inner-directedness, the freshness of thinking, the talent to transfer skill and knowledge to a new conceptual space, and the drive to introduce the new. The skill is exhibited here through the faculty to observe, summarize, represent and distinguish. Many museums have educational classes that engage lecturers on the history of art culture and arts. Classroom participants discuss possibilities of the use of exhibits in education and are involved in the development of diversified related teaching aids. Familiarization with the artefacts, being their immediate
expression, has a more pronounced effect than any virtual copy. Each original art representation offers its own unique message and meaning, passion and power beyond their exact replica what so ever. Interaction between the museum, the university and the school in recent years, as a form of dialogue, has shown the need for creation of diverse package programs that factor in educational needs. An excursion (or a series of excursions), as the most memorable step, starts to play a crucial role in museum classes. Step by step, through the analysis of the seen and heard, by posing questions to a guide and instructor, through the facility of adequate constructions of a verbal statement; through analysis, comparison etc., students get metasubject results of learning.

It is known that fine arts present the source and the strongest factor in the formation of human life's spiritual content, and this makes students' education through art predictable.

**Special aspects of a museum excursion based on an art display.** A museum excursion is based on an art museum’s visuals. A contemporary museum display is thought of as an integral tangible environment, wherein museum pieces and other exhibits are united by conceptual (scientific and artistic) design. Integrity, however, presents just one of the features that identify its compositional form. The display principles also include the objective side, visual expression, accessibility, informative value, clarity and universality. The uniqueness of museum’s effect on personality is defined by the first-hand communication with original art, with the result of an artist's creative and intellectual effort. At the heart of all kinds and forms of museum communications lies the perceptual experience. It is assumed that a display has a certain property of evolvement. It is not static and, more likely, is like a continuous complex of experience in space and time.

According to the conceptual learning objectives, the museum excursion can be built on the following principles:

- **Sightseeing;**
- **Chronological;**
- **Thematic;**
- **Scenery;**
- **Stylistic;**
- **National schools-based;**
- **Monographic.**

The offered systematization, however, has been conditional to some extent. This refers to the dominance of the conceptual choice for arrangement of a particular tour, depending on its nature and purpose.

1. **Sightseeing tours.** Sightseeing tours are generally conducted around entire museum exposition and are aimed at a group’s familiarization with the museum and its collections in general. The sightseeing tours are typified by a wide chronological framework and a significant number of covered topics. Although the sightseeing tours are very diverse in their content, they all serve the same purpose of popularizing art among the general public, including students, spreading general knowledge, developing the worldview and fostering fine arts. In organization and guiding of such sightseeing tour a prominent role is played by the sequence of subtopics, the order of sequence of monuments and other attractions and the type of their relationship. Specifically, the sightseeing tour around the Moscow Kremlin museums provides an overview of its architecture ensemble, treasures of the world-famous museum—Armory—, of ancient Kremlin churches (The Cathedrals of Assumption, Annunciation, of the Ordination, Patriarch's Palace), of the murals and the collection of Old Russian icons, of the museum of Russian culture of the 17th century. The leading world museums conduct sightseeing tours: The Hermitage, Louver, Vatican museums, the Uffizi gallery, Prado, Metropolitan, Munich picture gallery, the Royal Picture Gallery in Dresden and others. Such excursions should have mutual transitions between the attractions to ensure the necessary unity. It is important to bear in mind that any viewed complex or an ensemble and their components present not abstract categories but living masterpieces in infinite transitions between the attractions to ensure the necessary unity. It is important to bear in mind that any viewed complex or an ensemble and their components present not abstract categories but living masterpieces in infinite transitions between the attractions to ensure the necessary unity. It is important to bear in mind that any viewed complex or an ensemble and their components present not abstract categories but living masterpieces in infinite transitions between the attractions to ensure the necessary unity. It is important to bear in mind that any viewed complex or an ensemble and their components present not abstract categories but living masterpieces in infinite transitions between the attractions to ensure the necessary unity.
addition, there is a separate gallery of exclusively Oriental art exhibits. Therefore, guiding a chronological tour in the Museum d'Orsay, proceeding from the learning objectives, requires the cross-bonding of featured material and highlighting the most representative masterpieces in the general series of museum display.

3. Thematic tours. Thematic tours are marked by a clear-cut thematic determinacy in terms of their chronology and content and address a particular point of interest. Accordingly, the guidance of such tours oftentimes bases on materials of a concrete display section or just one complex or one hall, and not the entire museum. The thematic principle of a guided tour is applied in tours, where it is important to provide insight into the topic outside the chronology of its aspects' development. This principle helps create a holistic art and authentic world, while preserving the unique representability and freshness that this world attained in a few masters' interpretation. Accordingly, the study of the “Representation of Russian nature in the Wanderers’ art” requires a field trip to just one or two halls in the State Russian Museum or the State Tretyakov Gallery. Whereas the review of the landscape art of the painters—V. Savrasov, F. Vasilyev, I. Aivazovsky, I. Levitan, A. Kuindzhi and others—must have a sufficient depth of presentation. The image of nature, depicted on canvases, so full of true beauty and true life, stirring up a variety of feelings from admiration, joy to the deepest sympathy, reproduces certain objective reality in all its complexity rather than a certain personal excitement over any landscape detail. A comparative analysis of different artists’ perception of Russian nature, the summarization of the development of a common artistic image are recommended here. One issue requiring attention and seems interesting is an attempt to develop a comparatively novel theme for tour programs on the relationship of painters’ thematic art with their heroes, prototypes and archetypes. This moment denotes the importance of distance between an artist – the author and his hero. It is being highlighted and lived through.

4. Scenery principle. Such relatedness can be identified in the composition of museum collections, in the subjects of its scientific, exposition, cultural and educational activities. Museums of like specialization, of one area of expertise, form specialized groups—the museums of natural history, the historic museums, the fine art museums, the architectural museums, the literature museums, the theatre museums etc. These major groups in turn are divided into more highly focused groups, depending on the structure of the core discipline or branch of knowledge. This group of art museums includes museums of graphics, painting, sculpture, applied and decorative arts, and architecture, based on which a themed tour can be arranged. Display of the All-Russian museum of decorative and applied arts may be effective for the study of Old Russia of the 17th to 19th centuries since it well presents the beginnings of folk art, and artistry. Along with this, each hall is dedicated to a particular type of decorative and applied arts. The museum funds present products of stone, metal, ceramics and collections of rare books and miniature paintings. The theatre museums can be divided into three types—the universal museums; the museums at theatres of a narrower selectivity with static exhibitions, gathering materials on the museum's history and its group; and the museums of memorial type dedicated to life and work of eminent theatre figures (artists, stage directors). The fact that these museums’ core business sometime has been scientific research can promote special interest in these forms of art.

5. Stylistic principle. Well-known German art expert H. Wollflin was saying that the style is the point of concentration of the art history. The art is variform. but, even such a complex phenomenon has unique key, which helps apprehend it and pattern. This directly pertains to style. The style is consistent, it unites and structures different phenomena – plain and complex, manifesting itself in all kinds of art – from ornament to architecture. Therefore, one or another style can be reviewed during a tour basing on the most diverse artistic material and in a wide cultural context. Style directions of the 18th-19th centuries and at the turn of the 20th century can be investigated based on museum interiors and palace halls with furniture and decorative content, interior designs of mansions (Versailles, Peterhof, the Winter Palace, the Catherin and Stroganov Palaces, Gatchina etc.). Mansions of F. Schechtel in Moscow can perfectly illustrate the topic of Russian art nouveau at the turn of the 19th-20th centuries, while the halls of the 18th century in the Pushkin Museum of Fine Arts will demonstrate rustic and myth storylines so typical of the French Rococo painting. The stylistic concept allows proving the objectivity of artworks and stop assigning it to masters’ personality exclusively and makes it possible to research on the side of the times.

6. Tours based on national art schools. The style, developing in time and space, obtains new features that framework national art schools, which imply one and another creative quality peculiar to representatives of any country. The uniqueness of each big national art school relates to peculiarities of regions’ development, to their historic development, social life and to the specifics of art traditions. Different regional schools of Italy are presented in Uffizi Gallery Museum in Florence: The Roman, Florence, Venetian, of Padua and the Sienese. Like no other the collection can reveal the specifics and distinction of each of them in the course of studying the Renaissance period. If the theme covers national schools of still life, the best option will be the set of works of Rijksmuseum – the Art Museum in Amsterdam (the Netherlands). The issue of art schools in the field of arts is not limited to selecting representative art pieces belonging to one or another country and much less is not limited to such selection, but requires careful thought and analysis. Analysis of masterpieces is linked to the nature and peculiarities of the development of national art culture, which makes one of the major benefits of material interpretation.

7. Monographic tours. Monographic tours offer the review of particular art masters’ work, presented at museum exhibits. The main task of such tour will be to familiarize students with a painter's art in general. The art of any artist grows through the years into a special art world having its distinct philosophic and aesthetic traits. Such tours may focus on concrete artworks including both well-known artworks and little-known preparatory sketches, which is the preliminary material allowing to better understand the painter's art. Each museum, even a small one, has, as a rule, personal halls dedicated to works of an artist: the hall of Leonardo da Vinci in Louvre, of Velasquez in Prado, of
Rembrandt in the Hermitage, of V. Vereshchagin, I. Shishkin, M. Vrubel in the State Tretyakov Gallery and other. As to the monographic tours relevant will be the apartment-turned-museums, museums-art workshops of r famous artists: the memorial house of V. Vasnetsov, the memorial workshop of S. Kononenkov and the memorial flat of P. Korin in Moscow. They preserve the original environment wherein the famous painters had lived and worked.

**Tour structure and its results.** A tour should structurally have three major components—introduction, basic part and conclusion. All these components are indispensable. A carefully thought up and prepared tour in its best examples is able to bring it to the genuine artistic highs. The introductory part unfolds the tour purpose, the importance of the topic, and articulates key issues that will be unfolding in the process. The conclusion summarizes the presented material. This stage can be identified as empathy and reflection, and pertains to the work with accumulated information (after the tour). This stage is the most protracted, involving diverse work in world art culture classes and during time out of school during which the metasubject results are achieved:

Students can participate in arrangement and carrying out of art meetings: to prepare multimedia presentations, including information about artists’ life and work, to chair conferences, run evenings, and to try oneself in the role of a quite etc.

**Conclusion.** From the above we conclude:

- Tours to art museums, being a part of learning, promote formation of the individuality, as man's endowments – cognitive, moral, artistic and aesthetic – are being addressed;
- Arts are a source and the main factor of the development of man’s life spiritual content, and this makes logical students' instruction through arts;
- Arts promote emotional response, integrity and inwardness, and develop “the universal human ability that, when formed, is realized in any field of human activities, in behaviour and science, and in politics, and in direct work” [1, p.17]. This universal capacity presents the capacity for creativity. Museum’s function does not consist of just the collection, preservation and research of archaeological monuments and works of art, materials on the history of culture of the people on our planet, but also of communications with teaching staff of universities and other creative educational institutions that practice out-of-class- activities. As was demonstrated above, the emotional perception of museum originals promotes the exercise of judgement about the seen, intensifies the visual reading of art works, makes one to search the previously unsensed details and develops skill of their visual analysis. The educational opportunities of a museum, therefore, offer great creative resources and awareness that its entry of the educational system promotes the development of a new man.

**References**

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