

3. PROPOSALS REGARDING THE WORK STRATEGIES IN PLASTIC VISUAL ACTIVITIES. THE PROFESSOR AS A VISUAL ART MEDIATOR

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Abstract: *Starting from the cultural mediator model, the teacher, in his turn, can be positioned from the perspective of the assumed positioned of art mediator. Thus, his role would be to make art accessible to a public under training (students). Approaching activities in an upward direction - from the uninitiated (students) towards the professionals (artists), the designed activities will thus start from the developmental needs of the students. Finding ways of connecting youth and art by introducing art into everyday life and identifying examples where elements, skills and knowledge about art can be applied in everyday life and the permanent concentration of the mediator professor on the public/youth/students and not on the works of art and, thus placing young people at the heart of artistic mediation are several ways of opening, awakening and training the interest of the new art public.*

Key words: *professor, student, art public, artistic mediation*

1. Introduction

Art mediation dialogue facilitated by the teacher must be done from the level for the students/youth that the teacher interacts with and taking into consideration the fact that he/she is working with an ignorant public, but in training. Young people can be given the opportunity to express his own ideas regarding the viewed artistic works or events, allowing different interpretations and ways of reading the works of art. The art work is not complete without the audience for which it was created, so the visualisation manner of the viewer completes the work. In this way, the significance of the work of art is constituted by mediation. Art mediation through a teacher can stimulate the imagination and it can provide keys for interpreting or decoding the artistic message, being the result of clear choices of the teacher, that takes into account a set of well-defined educational objectives.

2. Teaching strategies

We propose four teaching strategies that take into account the cognitive dimension, but also the relational/emotional aspect and it combines multiple teaching perspectives, such as: the mediator presents the information; direct interaction with the studied environment; young people searching for information; producing a concrete result. Using only one of the four strategies ultimately leads to the creation of a limited education framework. In return, the combined use of strategies can ensure an efficient mediation and a harmonious development.

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a) When *the mediator is the one who facilitates the transmission of information (figure 1)*, this can be done either within the school area, or in an outer space with adequate resources - museum, gallery – so that the sent message can be easily illustrated. For the efficient assimilation of information, in addition to the oral presentation it is necessary to use printed or audio-video, graphic materials, photographs etc. The mediator can be both the teacher and a professional/artist invited to speak to the students. This strategy is very close to the traditional one, where the teacher is the holder of the information, the transmission being made unilaterally from top to bottom. In the proposed version, the teacher is the mediator and he takes into account the cultural mediator model mentioned above.



Figure 1. Students from several high schools in Iasi in a presentation workshop about contemporary art held in May 2008 within the Creative Mediation Project - Contemporary art for the youth.

b) *Direct interaction with the studied environment (figure 2)* is another learning strategy. When undertaken in the classroom, this requires the teacher to facilitate a direct contact with the object subject to the study, works belonging to him/her personally, to other artists or to children. It does not involve working with albums or images of art reproductions. Direct contact with the studied environment is best made in galleries or other spaces destined for work exhibition or in the natural environment.

c) *Young people searching for information*, as a teaching strategy, can be applied when the mediator/teacher establishes the theme, and the students are the ones who gather information about the topic from various sources and then they present the results to the colleagues and teachers. This type of strategy involves completing the task as a portfolio, it covers a longer period of time - from several weeks to a semester - and it involves several work stages. First, the teacher is one who exposes the work theme. Then, the students are the ones who undertake the research, trying to gather information in the field, but also information from other fields related to the topic.



Figure 2. Mircea Cantor, “*Ping Pang Pong*”, Peripheral 7 – Focussing Iași. *Why Children?* (2006), instalation, ping pong competition for students.

This step is carried out individually or in groups, but under the guidance of the teacher and through his guidance throughout the process of gathering information made by each student. Information sources can be books, articles, interviews with experts, internet, media, specialty publications, documentation and personal observations in the form of notes, sketches, photographs, films, etc. The information will be processed, assimilated and structured. In the next stage, the teacher encourages the outline of a general conclusion and of a personal view on the study subject, by making an essay or an artwork. The last stage is the public presentation of the final result in front of a community - classmates, teachers, parents, acquaintances etc. In this strategy, the focus is on the documentation process more than on the final result.

d) *Producing a concrete result* includes focusing the learning process not on the documentation process, as in the previous strategy, but on having young people make a work/creation/essay whether as a result of the information received from the teacher or specialist, whether as a result information gained through direct contact with the environment or the studied subject, whether as a result of individual or group documenting. The final work can be done individually or in group, and presented individually or in a group exhibition.

3. Conclusions

If traditional teaching strategies developed mainly the cognitive dimension, the proposed strategies highlight the relational dimension by establishing various contacts and managing interaction situations, major characteristics of the cultural dimension of art. Extracurricular activities are a constructive opportunity for mediator art teacher to facilitate youth participation in arts events and their integration in the activity of educating the future consumer of culture and art public. Among the classroom and extracurricular activities one can establish a relationship of inter-determination. Thus, extracurricular activities may be more effective if previously prepared through learning activities in the classroom and classroom activities can effectively capitalize experiences provided by extracurricular activities.

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