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GLOBAL - TRANS - MULTI? CONTEMPORARY ART IN THE LECTURE ROOM

Abstract:

The paper presents several, both methodological and personal, remarks on the didactics of the academic subjects connected with art in higher education institutions. The main research question will be: is contemporary art (painting, installation art and film as well as music) created in the global, transcultural or multicultural domain? During classes, in the utterances of students and lecturers, are these terms synonymous, close in meaning or contradictory? How does the selection of certain linguistic items in class affect the attitudes, values and contents we transfer to the students? It is worth noting that, for example:

- by using the language of global culture we communicate in the area of mass media and popular culture. This type of communication is easy and clear, but probably limits the worth of a work of art and the possibilities to convey the deeper values of a piece, which is why it is usually used in reporting utterances, but not in evaluative ones, in the domain of fashion, trends, design...
- by using the multicultural language we point to an important, enriching and interpersonal aspect of art as a carrier of a message. Multicultural art is a good tool for the promotion of slogans: equality, solidarity, understanding and tolerance. Multicultural art builds a patchwork of many diverse cultures. This aspect is very important in education towards a conscious life in social structures, which is why its use might be helpful in such domains as pedagogy, cultural studies, cultural management, or ethics.
- by using the transcultural language we emphasize the intellectual values and the possibilities of transfer of religious, ideological or emotional contents from one culture to another. The language of transcultural art proves to be the most appropriate for the analyses of high art, traditional art and art aiming at an intellectual reception, as it requires the awareness of what can and what cannot be conveyed in another language. This type of language is used in the course of in-depth art studies, in art majors, philosophy and history of art. One could say that in the 21st century this language has replaced the europocentric methodology reigning in the domain up until the first half of the 20th century.

These issues are crucial because of the need to educate the contemporary viewer of art who will be able to take part in the culture of the 21st century in a conscious and mature way, both passively and actively.

Keywords:

Education, Language, Multicultural Art, Transcultural Art, Globalization

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