Slovenska univerza
za tretje življenjsko obdobje

Art History Programming
at Slovenian Third Age University

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Study groups: **267**

Students: **3175**

Study places: **4607**

Programmes: **48**

Art History

- since **1988/89**

- **massive** in 1990s

- today more than **20%**

Art History

- 8 mentors

- **800 students**

- 35 groups

Art Practice

- 6 mentors

- **100 students**

- 14 groups

Why is this research interesting?

Gieseke (2014) argues that „doing adult education research means understanding the actions of adult educators like those in programme planning."

Definitions

Programme

More elements, groups of elements or a whole system.

Programming

To achieve coherence among its various elements.

Theoretical Framework

Institutional Context

Experiential Context

Disciplinary Context

Research Purpose

Programming is a dynamic and active process. What exactly is this dynamics?

How do students' artistic preferences and mentor's knowledge about art interact?

Methodology

3 different art-historial sessions

3 study groups (14–18 students)

3 weeks

I asked students to observe artworks and verbally articulate their art experience.
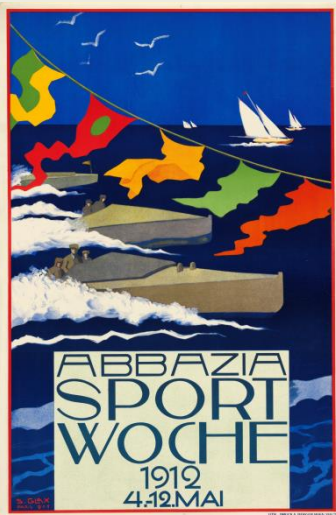
Stephanie Glax de Stadler (1876–1952)

painter and graphic designer

Leontina von Littrow
(1855–1925)

Stephanie Glax de Stadler
(1876–1952)

Ivan Vavpotič
(1877–1943)

Results

Step 1: Genre and style (motif and form)

Discrimination of artworks by style (impressionism and modernism)

This is not the same author.

More preference for impressionism
Better articulation, the use of words „landscape", „light", „water", „atmosphere". Pleasurable cognitive and emotional response.

I would like to go to sweam.

Step 2: Genre, style and context (sociohistorical background of Glax's artworks)

Perception of artworks: form and motif

The colours are very vivid.

Come to Opatija! Nice hotels. Everything is blossoming.

The same preference for Glax (unknown painter) and Vavpotič (known painter)

They present different society. Glax presents noblesse, and Vavpotič more everyday people.

Step 3: Genre, style and context (sociohistorical background of Vavpotič's artworks)

Perception of artworks: form, motif and context

I do not find it real, that people with hats would sit in the theatre.

Unchanged preference for Glax and Vavpotič

Glax presents aristocracy, whereas Vavpotič middle-class people.

Findings

Dynamics in art-historical educational programming is basically the interaction of students' artistic preferences and mentor's knowledge about art.

Students' artistic preferences and mentor's knowledge about art overlap and work togehter – to a certain extent.

In order to achieve art-historical educational goals, mentor's knowledge about art – and to a minor extent, the preferences of the students – are at the core of art history programming.