



ČEMU JOŠ OBRAZOVANJE WHY STILL EDUCATION

Druga međunarodna konferencija

Emancipacija i/ili obrazovanje: putevi i raspuća

Second International Conference

Emancipation and/or Education: Challenges and Frictions

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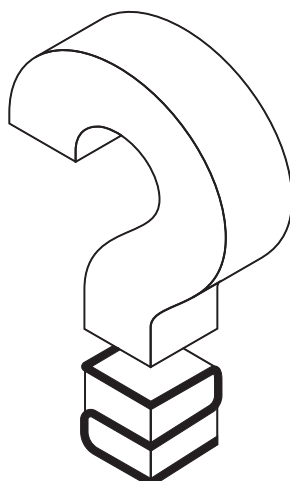
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Milica Božić Marojević, Dragan Bulatović

O OPŠTOJ I POSEBNOJ VREDNOSTI SLIKOVNOG OBRAZOVANJA U SAVREMENIM KONCEPCIJAMA AKTIVNOG UČENJA. SLUČAJ TRAGOVA KALOKAGATIJE U GENEZI DVA SUPROTSTAVLJENA PRISTUPA – ANGLOSAKSONSKOG I MEDITERANSKOG

Kako se valja setiti, kriza znanja traje veoma dugo i zapravo se jednako, kao i osnovna teza poziva za ovaj naučni simpozijum, može retorički degradirati. Naime, kriza prosvetiteljskog pojma znanja počinje istog časa kada se taj koncept zario kao nezaobilazna paradigma. Hteli bismo, pre nego što intimno podržimo istu paradigmatiku tendenciju teorije neobrazovanosti, da podsetimo da je dobar deo krize racionalnog znanja dugo jačao zbog zaborava koji je zahvatao antički ideal *kalokagatije*. Celovitost, bez koje nije moguće misliti o rekonstrukciji tog ideala, u najvećoj meri se oslanja na oblikovnu prirodu saznanja. Kao veštaci za likovnost, podsetili bismo na sve manji stepen korišćenja ovog obrazovnog modela uprkos stalnim obnovama u različitim savremenostima. Naravno, ogroman je izazov naše savremenosti za koju ne možemo ništa drugo reći nego da je nepovratni spektakl.

Evo kratke artikulacije. Ako je *Bildung* u učenjima prosvetitelja ostao na nivou fascinacije, šta nas danas sprečava da se okoristimo nasleđem kalokagatije? Istovremenost gradnje slike i izgradnje/oblikovanja ideje, a u krajnjem slučaju i ličnosti koja objedinjuje istovremenost obrisne i mentalne slike, odnosno njene gradivne (telesne, manuelne) geneze i direktnog učešća te geneze u formiranju mentalnih navika, potom učenja koje i ne ide bez ponavljanja, podražavanja, uzastopnosti i slično, ostavila nam je u nasleđe nemačke koncepte efikasnog i obuhvatnog obrazovanja. U dugom trajanju prosvetiteljskog koncepta opšteg obrazovanja i veoma sporog i veoma diskretnog menjanja ove temeljne paradigme, ostaju zabeležena glasna upozorenja da je slika kao osnov saznanja stvarnosti u diskurzivnom obrazovanju zapostavljena do uznemirenja. Nije nezanimljivo proveriti kako se to odražavalo posle Humbolta na teorije „likovne moći“? To jest, šta je to stvarno značilo kod Herberta Rida kada je uzviknuo: „Slika je pre reči!“, pa dalje. U naporu da sagledamo bar deo socijalnih razloga za loš odjek ovih upozorenja, bavićemo se komparativnom analizom dva „modela“, tačnije inercije dva različita nasleđa u kojima se stvaraju praktični obrasci obrazovanja o likovnosti kao iskustvu i nasleđu, kao iskustvu i praktičnom oblikovanju, te kao obliku kulture i opštem obrazovanom obrascu i, napokon, kao obliku posebnog razvoja oblikovnih veština. Jedan je anglosaksonski, drugi mediteranski.

Ključne reči: *Bildung, kalokagatija, likovnost, metodika.*

ON THE GENERAL AND SPECIFIC VALUE OF PICTURE-BASED EDUCATION IN CONTEMPORARY CONCEPTS OF ACTIVE LEARNING. TRACES OF KALOKAGATHIA IN THE GENESIS OF TWO OPPOSING APPROACHES – THE ANGLO-SAXON AND THE MEDITERRANEAN

As it should be remembered, the crisis of knowledge has been going on for a very long time and in fact, just like the basic thesis from the call for papers for this scientific symposium, it can be rhetorically degraded. Namely, the crisis of the Enlightenment notion of knowledge begins as soon as this concept has emerged as an indispensable paradigm. Before intimately supporting the same paradigmatic tendency of the theory of miseducation, we would like to recall that the crisis of rational knowledge has been intensified by the oblivion that engulfed the ancient ideal of *kalokagathia*. Wholeness, without which it is impossible to think of the reconstruction of this ideal, relies largely on the formative nature of knowledge. As fine arts experts, we would like to remind of the diminishing use of this educational model, despite its constant renewals in various modernities. Of course, it is a tremendous challenge to our modernity that we can say nothing more of it than that it is an irreversible spectacle.

Here is a brief articulation. If the *Bildung* in the teachings of the Enlightenment remained at the level of fascination, what prevents us today from taking advantage of the legacy of kalokagathia? Simultaneity of the image construction and the construction/shaping of the idea, and ultimately, the personality that unites the simultaneity of the outline and mental image, that is, its constructive (physical, manual) genesis and direct involvement and genesis in the formation of mental habits, and then learning that does not go on without repetition, imitation, and succession, has left us with the legacy of German concepts of effective and inclusive education. In the long duration of the Enlightenment concept of general education and the very slow and very discreet alteration of this fundamental paradigm, loud warnings remain: that the image as a basis for knowing reality in discursive education is neglected. Isn't it interesting to check how this reflected after Humboldt's theories of "artistic power"? That is, what it really meant to Herbert Reid when he exclaimed: "The picture is before words!", and so on. In an effort to understand at least a part of the social reasons for the poor echo of these warnings, we will engage in a comparative analysis of two "models", namely, the inertia of two different legacies, in which practical patterns of education about art as an experience, and heritage as an experience and practical design, and as form of culture and general education pattern and, finally, as a form of special development of forming skills. One is Anglo-Saxon, the other is Mediterranean.

Keywords: *Bildung, kalokagathia, art, teaching methods.*

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