



Educational Activities at University Museums and Art Galleries as the European Tradition

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ABSTRACT

A generalized description of the process of formation and development of museums and art galleries in the structures of higher education is presented in the article, focusing on universities. Ancient origins of traditions of museums and galleries organization at European universities are noticed; a brief overview of the historiographical works of the founders of the European museum pedagogy is presented; the influence of the European tradition in the development of Russian art in the late XIX - early XX centuries is shown. The article addresses the issues of the excursion work's methods of organization and content, emphasizes the importance of the perception of an artwork, starting with the aesthetic contemplation. It notes the special experience of the Russian Academy of Arts in the use of academic museums as custodians of educational funds, as educators and means of formation of art culture of students and visitors of exhibitions; the modern experience of art galleries, particularly in the Altai State University, is briefly presented.

Keywords: Museum, Gallery, Exhibition, Excursion, Museum Pedagogy, Museum Dialogue

JEL Classifications: I20, I26, Z11

1. INTRODUCTION

1.1. From the History of Emergence of Museums in the World Culture

Formation and development of university museums is reflected in the publications of Russian and foreign researchers. In the 1980-1990th works of Dmitrieva (1989), Kuzminets (1990), Saunier (1989) and others were published.

As institutions museums came into existence with the emergence of urban civilizations. Around 308 B.C. Ptolemy I founded Musaeum - The world's largest public research museum-university. In the XV century, based on the reference to the ancient culture the Medici in Florence founded the "Studiolo" with cupboards filled with objects of art and history. The first museum in Denmark arose in 1621 as a scientific base of the University of Copenhagen, but was available to foreign scientists. The museum contained the following sections: Minerals, plants, animals, crafts or items not related to the natural sciences. This university museum existed until 1824, and then based on it were created many

special university museums. In 1793 "French Museum" has been opened - It was an art gallery, accessible to the people. In Vienna in 1872-1879 Palace of nature and the Palace of Arts were built, the concept of them maintained the integrity of the world and its progressive development. The artistic wealth was acknowledged as the greatest take-off of the human spirit and the enduring value as opposed to the ever-changing science (Nekhvyadovich and Stepankaya 2014).

1.2. Formation of the Academic and University Museums in Russia

Russia experienced museum boom in the second half of the XIX century, when there were opened more than 80 different museums. The need for university museums appeared simultaneously with the emergence of educational institutions in the XVIII century. They were conceived as a "training and supporting establishments" but quickly became the scientific and educational institutions.

An important role in the development of the pupils of Russian Imperial Academy of Arts played its museum, formed in the very

first years of the emergence of the Russian artistic vocational school, i.e., in the middle of the XVIII century. The composition of its exhibits included sketches, drawings and compositions of students, graduation programs (theses), works donated to the Academy of Arts by Russian and foreign artists, paintings, drawings and sculptures, specially purchased for the museum. It kept works of the masters of several generations which have served methodological foundation for the students of the Academy. The significant role of the museum was in the formation of a number of art collections. At the end of the XIX century many of the exhibits were transferred to the Alexander III's museum (currently the State Russkiy Museum) and at the beginning of the XX century some of painting and sculpture works moved to the provincial museums of Russia. The museum kept the role of the center of studying the history of Russian art school even after the establishment of the Academy of Arts of the USSR. The museum has organized a permanent exhibition; it hosts the annual exhibition of class and diploma works of students of painting, sculpture and architecture of the Institute of Repin, these exhibitions are a great help the educational process and widely promote the creativity of young people. Research Museum of the Russian Academy of Arts is essentially the country's only special collection of works of young artists. Currently, the activities of the museum are focused on the scientific and publishing work. Great meaning in the educational process has also other museum of Institute of Repin - A museum of antique masks, established in the middle of the XVIII century. The museum of Gorniy Institute (XVIII, St. Petersburg) and the museum of Moscow State University (XVIII) also belong to the oldest museums of educational institutions of Russia.

In the 30-40 years of the XIX century university statute provided as a compulsory Museum of Fine Arts and Antiques. To the end of XIX - The beginning of XX century belongs creation of unique museums in high schools: Fabrics (1890, Stroganov School), Criminal Law (1891, St. Petersburg University), the East (1904, St. Petersburg University), Social (1910, Moscow University) and others. There are first memorial museums: Museum of Gogol (1902, Nezhynsky Historical and Philological Institute), Museum of Mendeleev (1911, St. Petersburg University). Since the moment of creation university museums designed not only for scientists and students, but also for the "curious visitors." The first museum guide was published in the Moscow University in 1826. From the 1860s periodicals published the first rules for visitors.

"As a demanded tutorial" for Faculty of History and Philology in 1880 (1882, 1884) History Museum of ethnography and numismatics at the Tomsk State University was founded. At its base it was placed a private collection of Professor Florina - Construction manager of the university; according to data the year 1913 the number of exhibits of the Tomsk University Museum was 5273.

2. METHODOLOGY

At the heart of most of the university collections were private collections. Adjunction of funds was going through donations, purchases, especially at the initial stage of development of museums. Among the most significant incomes for museums of

educational institutions - The richest accumulation belonging to Demidov, Turchaninov, Dashkova, Urusov, Denisov-Uralsky, Alferov, Buturlin, Polyakov, Golenishtchev, Meder, Hoffmann, Betsky and others.

From the 1860s emphasis in the acquisition of funds of university museums was made on expeditionary charges, carried out mainly by university scientific societies. A special role in the formation of museum collections and the creation of new museums belonged to community of fanciers of natural sciences, anthropology and ethnography at Moscow University (founded in 1863); this community has organized a number of major exhibitions: The anthropological, polytechnic, ethnographic, and geographic. The university museums attached importance to accounting (cord books from the XVIII century), ordering, cataloging, labeling and proper storage of museum objects. In the first half of the XIX century the first time in Russian history systematic catalogs were published. Every museum had a specialized library.

High school's and university museums in particular were genuine centers of science and culture. A museum originated scientific thought, created scientific schools and directions. At the head of them, as a rule, were eminent specialists, professors, doctors of sciences - Krivitsky, Kittara, Shchurovsky, Florinsky, Sokolov, Kozhevnikov, Kachanovsky, Kowalewski et al.

3. RESULTS

3.1. The Development of University Museums in the Second Half of the XXth Century

Active process of museum emergence at Russian universities began in 70-80th years of XX century. Regional scientific-methodical Councils originated: Museums Association of the Ural region (1985), it includes 89 museums of higher education institutions; association of university history museums of East Siberian region (1984) and others. These structures act as initiators of conferences, certification of university museums, cataloging, etc.

Most of the university museums in Russia are natural history museums, art collections are extremely rare. So, NMS of Northwest region is in charge of 44 historical, 14 natural history museums and 1 art museum (Promotion of university, 1989).

3.2. Experience in Organization of Museum Work in Altai State University

At Altai State University were founded four museums: Archaeological, zoological, "Minerals and rocks of the planet," Art Gallery "Universum" in the structure of the Faculty of Arts.

Museum "Minerals and rocks of the planet" is open at the Faculty of Geography in 1990 as its structural division. The museum has a fairly complete collection of minerals and rocks of some regions of Russia: Altai, Urals, and others. It is an organic part of the whole educational process at the Faculty of Geography; the following classes on academic subjects are conducted there: Mineralogy, geology, geomorphology and a number of special courses. There can be held classes with students of biological, chemical and physical faculties, as well as specialized classes with pupils

receiving in-depth geographical, physical, biological training. The museum brings together learning, research and practical work of students associated with the ordering of materials and samples, their description, classification, study of the history of use, economic importance, as well as making a specific contribution to the formation and conduct of classes and practical trainings for students of all courses of the Faculty of Geography; a special course “School mineralogical museums” and the training of students-guides at the geographical faculty are fulfilled.

Altai State University is one of the few ones in Siberia which has an art gallery, founded in 1979, when members of Altai Union of Artists of RSFSR gave 65 paintings, graphic and sculptural works to the gallery. This action involved major artists of Altai Territory - Borunov, Tsesyulevich, Torkhov, Koveshnikova, Kabanov, Rubleva and others. The works of these authors formed a part of the permanent exhibition initially placed in a separate audience, and then in other premises of the university available for communication with the audience. Since 2000, funds and exhibition of the gallery are located in a separate room of 400 square meters. The gallery is equipped with glass cases, special fasteners, special lighting.

3.3. Educational Activities of the Gallery

Funds of art gallery is actually not being replenished by acquisitions, its funds are composed with donations and the best creative works of graduates of the Faculty of Arts, including carried out in the framework of a special course “fundamentals of duplicator affair.” Fundamentals of duplicator affair as well as drawing is an academic discipline in the teaching at the Faculty of Arts of Altai State University, which aims to help future art historians to better understand the specifics of artistic language. Faculty aims to prepare well-rounded professionals who are familiar with the practice of the fine arts, able to analyze the artistic means, which creates the product.

The art historian must be able to do full-scale sketches, travel sketches, as well as to be able to carry out a specific analysis of the studied product with a pencil in his hand: The analysis may include a composition sketch of work, the rhythmic organization and structural features of spatial solution (Yakovlev, 1966).

Copying “samples” had great importance to the training program of the Academy of Arts. “The basis of the academic school was drawing: Firstly - the simplest one made of hand, then of ‘samples’ (mostly - prints of the works of old masters), then - of plaster (antiques), then - of nudity ...” (Ilyina, 2001). On the importance of drawing “of samples,” i.e., “fundamentals of duplicator affair” Irkutsk painter Pomerantsev clearly wrote in his memoirs in 1940: Studying in Moscow in art studio of Rerberg and listening to his enthralling lectures on art history, I decided to analyze the painting of Ivanov. To this end, after consulting with Rerberg and receiving permission, I began to work in the hall of Ivanov in the Rummyantsev Museum. The first copy did not succeed, I hurried too much... But it did not disappoint me, I started to make the 2nd copy on the new canvas, which was brought safely to the desired limit. Fully copied the head of Mary... submitting you this copy, I’m sure it will be safe in your rich collection of paintings of the Irkutsk

regional museum. I’m not going to teach anyone by this etude. Let it be some memory of Irkutsk artist who, studying painting, studied the technique of Russian masters.

A copy was made in 1909, February-April, the size [65h55, 5], factorial canvas, dyes of Dosekin factory. Passing the picture for free (The artist Pomerantsev, 2001). The gallery annually conduct exhibitions of students works made at the workshop “duplicator affair.” Such exhibitions can not only demonstrate but also to improve the general education of art historian.

University teachers of art history conduct scientific and searching work: The author of this article has prepared for publishing preliminarily organized catalog of architectural graphics of the beginning of the XIX-XX centuries, stored in the family archive of Bach - Bach’s great-grandson of the dynasty of academics who have made a significant contribution to the development of Russian culture. Entirely over 125 works were revealed, 20 of them are purchased by the procurement committee of the Altai Museum of Fine Arts, 90 have been allocated to the State Archive of Altai Krai as a personal fund of Bach, more than 10 years living in Barnaul. In 1990 an exhibition of architectural graphics of Bach was organized at the Gallery of Altai State University. The catalog “Obelisks, monuments and sculptures of Barnaul” was prepared.

3.4. The Educational Function of the Gallery “Universum”

Currently, the main direction of the gallery began educational exhibition activity (Stepanskaya and Chernyaeva, 2013). Regularly exhibitions of contemporary artists’ works of Russia and Altai are organized at the University: “Miniatures of Omsk Masters” (1987), “Contemporary Ceramics of Altai” (1991), “Portraits of contemporaries” (1992), “Images of Gorny Altai” (1991), personal exhibitions of Siberian artists Konkov (1994), Shubin (2011), Lavrinov (2011), Yugatkin (2013), Frolov (2014), Trocenko (2014), the exhibitions of works of foreign authors Chen (2010, China), Sino Guan (2013, China), international exhibitions, including the exhibition-competition illustrating poems and tales of Pushkin (2015) and many other expositions.

With the establishment of the Department of History of World Culture (1991) at the University activities of the gallery has gained a new character: The gallery is actively involved in the educational process, it is placed on a new level the issue of acquisition of its funds; a new section of constant training exhibition “The Art of Altai in XVIII-XX centuries” is prepared, a program of regional elective course for all university students is worked out; regular basis have educational activities - auditorium for students and pupils is open (Stepanskaya and Stepansky, 2012).

4. DISCUSSION

Perspective directions of university museums’ activities are: To popularize the university science by museums means (Chernyaeva, 2014); museum archives as a source of creative biographies of the scientists of the university; education as the most important area of scientific and educational activities of museums; reflection of realities of today’s world in the museum, the criteria for selecting

the material for collections, and so on (Chernyaeva, 2012; 2013). The study of the problem “Museums of the University and the development of national heritage” is one of the most promising directions for research in Altai State University. It can be organized on the basis of the university museum’s historical and cultural Center, bemused with searching for optimal ways of the functioning of university museums as well as scientific support of programs for their implementation in the cultural life of the region (Nekhyadovich, 2013).

5. CONCLUSION

The man of modern culture is a person who is open to pluralism, the special role in education of him belongs to the works of art. What methods and forms are better to use for it, how to organize the process of training and education in a museum environment?

The founder of a German museum pedagogy Likhtvark primarily paid attention to the perception of fine arts, choosing an excursion as the main form of work in a museum, he built it on the principle of dialogue, believing that “the discussion regarding a picture should be a little drama and to have the charm of improvisation, in which all the forces are freely disclosed. The method of questions and answers is not the only one, there are other methods of analysis of the material, but a structured report is not recommended as inevitably overwhelming independence” (Stolyarov, 1999). Likhtvark wrote: “We seek for covering the entire period by the look, for showing how it is reflected in the single work, what impression it makes” (Stolyarov, 1999). At the same time, he warned against the imposition of authoritarian judgments about art to viewers. He introduced the concept of “museum dialogues.” Professor of the University of Munich Foll believed that the purpose of teaching art is the “systematic exercise for eyes,” which underlines the value of first-hand communication with an original. German curator Freudenthal - author of the book “Museum - Public education - School,” supported the experience of Likhtvark.

Method of Likhtvark, Foll, works of Freudenthal influenced Russian pedagogy. Works of Likhtvark and Foll were known to Russian experts already at the beginning of the XXth century. They had a definite influence on the processes of formation of practical and theoretical aspects of pedagogy in the environment of art museum, which were developed by Romanov, Schmidt and especially Bakushinsky. The representative of Russian cosmism Fedorov thought that “museums are not so much educational as moral and educational institutions to actively influence the purpose and meaning of human activity” (Fedorov, 1992).

Valuable experience in the development of creative perception of folk art by children is a method of Polunina: “Following in the work to ideas of Bakushinsky regarding the creative experience of works of art and using in the lessons pictorial, musical, poetic folklore, the method of dramatization, she knew how to convey to children the essence of folk art, its spirit, its moral basis” (Tsaregorodtseva, 2000).

Comprehension of the experience of pedagogical work in Russian museums began with the publication of “Excursion journal,” a

special edition of it in 1916 was entirely devoted to the work of museums with students. A special place among publications took the article of Romanov (custodian of the Rumyantsev Museum in Moscow) “The tasks and methods of excursions to art.” Means of communication with the original Romanov considered an aesthetic excursion, whose task was to “introduce the viewer into a number of aesthetic impressions and give a serious in-depth analysis of the well-known work” (Tsaregorodtseva, 2000).

After the October revolution of 1917, the reform of museum work that brought to life intensifying its enlightenment activities with a focus on the new viewer ran parallel with education reform, and important place in it was given to the aesthetic education. In 1918, speaking at the First All-Russian Congress of Educators, Lunacharsky said: “Aesthetic education we have is connected to technical and physical. Thus, when we teach carpentry and plumbing, we want to prepare a boy not only for craft, but also to be a wonderful person who can build a beautiful life” (Stolyarov, 1999). The decision of the State Commission on Education in 1918 it was stated: “Under the aesthetic education we do not need to realize the teaching of a simplified children’s art but the systematic development of the senses and creativity that enhances possibility to enjoy the beauty and to create it. Employment and scientific education, deprived of this element, would be despiritualized” (Stolyarov, 1999).

Experience of Likhtvark, Foll, Romanov was attentively studied and developed further. In 1923, in Kharkov was published the work of Schmidt “Art as a subject of study,” which asserted a priority of the upbringing function over educational (The Museum and Education, 1990).

Art historian, critic and an outstanding teacher of that time Bakushinsky considered work in a museum as a pedagogical process. Opposing an illustrative approach to the considering of works of art, he claimed the need of the act of empathy in the process of perception: “Aesthetic excursion in its ultimate expression is the same creative work, the same art as the art itself” (Bakushinsky, 1981). Thus Bakushinsky claimed that the main objective of methods of artistic and aesthetic education is to open a direct connection between art and the viewer through the experience of art as an artistic organism endued with the complex of formal means (color, shape, composition), requiring their interpretation. In the first decades of the XXth century the purpose of the domestic art uprising has been defined as the formation of the free creative personality capable of reformatory activities.

Petersburg (Leningrad) school of art history the author belongs to, develops views of European and Russian art historians on the method of communication between the audience and works in a museum environment and on the method of studying of fine art and sculptures and it strongly confirmed in the works of Ginsburg (it is enough to refer to the quotes): “Facts in art, first of all, are works of art... The ability to use the documentary, epistolary and memoir data is compulsory for every art historian. However, first and foremost for him is a knowledge of the facts of the art itself - works of art... Sources for art historian are originals, the scripts. Reproduction can be just a tool in the study...” (Stepanskaya, 2013).

Museums and art galleries of universities and other educational institutions serve to the communication with the originals of artworks. Their purpose is to teach perception, contemplation and understanding of the author's intention in painting, sculpture, graphics, installation, exposure. The basis of the excursion technique form museum dialogues.

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