

Developmental Approaches to Artistic Literacy as Exemplified by Museums

Weiying Wang^{1,a,*}

¹*School of Design, Shanghai Institute of Visual Arts, Shanghai, 201620, China*

a. 610069070@qq.com

**corresponding author*

Abstract: With the development of society, we have gradually entered the age of information technology, and social art education has improved the world's artistic and cultural literacy. With the prosperity of culture and the economy, art education and art literacy continue to move towards sustainable development. Contemporary students should have diversified artistic literacy, this paper focuses on expanding the realization of artistic literacy education, formulating artistic literacy means according to the learning behavioral ability of different students, providing space for aesthetics and dissemination through campus art exhibitions, improving students' artistic and cultural literacy ability, and stimulating students' enthusiasm for creation. This paper uses the use of museums as a means of developing artistic literacy, improving students' artistic literacy, understanding and interpreting the world through direct experience in relation to phenomena, and stimulating students' interactive experiences within museums. Through simple skinning and media synchronization of museum exhibits, students are able to better understand the meaning behind the exhibits in order to enhance the importance of art and the development of artistic literacy in young contemporary students.

Keywords: art literacy, museum learning, art education, touch, interaction

1. Introduction

At the beginning of the 20th century, the influence of the developed countries' economies from manufacturing to service industries, the center of life, and the work of museums showed "object-oriented" and "audience-oriented" ways of thinking. The Chinese government is increasingly focusing on the development of artistic and cultural literacy, and culture and art are inseparable. Research shows that at the present stage of the school's lack of practical, most museums use the traditional art appreciation mode, which is not very good for students to understand the meaning of museum teaching. This paper explores the use of art museums along with the cultivation of artistic literacy as an efficient and practical method. The study of ways to enhance students artistic literacy education through teacher-taught personalized teaching modes for the development of students' artistic literacy plans and means. Create a favorable campus climate by promoting advocacy, learning, and culture through the planning of art exhibitions. Promote efficient art propaganda, cooperative research, museum teaching, and learning processes to create a good reputation environment. This paper focuses on museum education, combined with the teaching characteristics of the museum, to analyze the current situation of education. Through the use of museum teaching pairs, through the interactive teaching classroom, to help students to understand and see things, the use of tactile

perception, through the theory of dualism, so that touch and imagination become the norm in the museum, the use of innovative teaching methods, the input type of education into active participation, so that students become the main body of aesthetic education.

2. Ways to Realize Art Literacy Education

Artistic literacy refers to the process of improving one's aesthetic ability, creativity and cultural cultivation through art education and culture. It helps people to appreciate and understand the arts, to cultivate the humanistic spirit, and to promote social and personal development. The Cartesian model originated from the ideas of Descartes in the 17th century, where reasoning was considered the only way to true knowledge, and the separation of reason and body as a distrust of the body and feelings characterized the school [1]. Artistic literacy can help people obtain better aesthetic ability and emotional expression, stimulate students' creative potential, and cultivate students' innovative consciousness and ability. Artistic literacy has a beneficial effect on both individuals and society, for society, it promotes cultural exchange and inheritance, enriches cultural resources, improves people's sense of social responsibility and promotes social stability as well as the innovation of the cultural industry. The development of art literacy is also affected by education, resource allocation and educational content. The state needs to strengthen the importance of aesthetic education in order to truly promote the development of art literacy.

Arts literacy education is achieved in a variety of ways, starting with the fact that arts education is taught by teachers who use a variety of methods for assessment. These teachers have a much greater impact on student learning and achievement than most traditional mass assessment programs, and teachers develop customized teaching methods to enhance students' artistic literacy skills through differences in their personalities, learning characteristics, speed, and motivation to learn. The enhancement of arts education also requires a reliance on art making, art history, anthropology, and psychology as a foundation for learning. Integrate and generalize rather than singling out art disciplines for study. The enhancement of art literacy requires students to understand the connections between artworks in their cultural contexts, integrate knowledge, create new perceptions through their own understanding, and merge culture with art. Museums can go beyond the simple transmission of knowledge, contemplating the spirit, the mind, and the brain in the midst of change, both in a state of equilibrium and in a state of activation. The material world intersects with the imagination, and museum teaching can offer the potential and possibility for a fuller intersection.

Evaluations are based on point-based requirements based on different students' study habits and learning abilities, desire for art, and interest in the arts. Students are required to have a good visual memory, to look critically at art issues, to reflect on learning experiences, and to think and solve problems. Plans and tools are being developed for future art literacy development. Entries can be developed by having students reflect on questions for students and teachers to go through. Art teachers can use informational and open-ended interviews to gain information from students to help them assess achievement.

Only teaching students the principles and principles of art does not allow students to have a complete knowledge of art knowledge points; students need to be involved in the reproduction of knowledge and in the development of teachers on how to make students learn the strongest knowledge in the exhibition hall. Art educators should focus more attention on what should be taught and how to teach. So there are some campus exhibitions on campus. The art exhibition design center has multiple functions. In the space of the campus art exhibition, the exhibition provides space for aesthetic experimentation and material dissemination. Art exhibitions function as phenomenological texts that stimulate the senses through acts of perception, memory, and consciousness [2]. The activity of painting also demonstrates fulfillment in fragments of the exhibition design such as when students create paintings on campus. In the exhibition halls from material texts as well as specimens provide

opportunities to help students to understand and see the phenomena of things. Students are able to understand the meaning of art in the context of objects that are closer to life. Collaboration with others is also required within the framework of creating works of art. The full use of innovative exhibition cooperation forms, the advantages of the Internet, and participation in the planning of the exhibition at the same time, to improve the cultivation of students' comprehensive quality skills. Art exhibitions in colleges and universities promote propaganda, learning and culture. At the same time can create a good campus atmosphere to improve the level of art teaching as well as students' artistic literacy ability. Art exhibitions and art class majors create the value of artistic aesthetics, school art exhibitions to stimulate students' curriculum creation and enthusiasm. Organize art exhibitions to provide a good publicity platform. Promote cooperation and exchange utilization. Provides inspiration for artistic creation and enhances students' aesthetic level. Promotes the cultivation of talents, improves the exhibitors' ability and quality of large-scale activities, and is conducive to improving the aesthetic level of students as well as the ability of artistic literacy.

In terms of exhibition design, exhibition design is a basic adaptability, which is in the process of constantly accepting new materials and so on. A way of presenting oneself in a more new-media means. In the midst of exhibition design, students may be able to provide key learning resources for exhibitions. Technology and the art world have been rapidly expanding to integrate and present digital works by current artists. Physicality refers to concrete contact with physical objects, emphasizing the physical and material characteristics of objects and focusing on the ways in which they are experienced by people's senses [3]. In addition, working with new media can develop students' problem-solving skills, visual reasoning, and the ability to explore and express creative thinking. Art teachers use available computer technology to stimulate the process of learning, imagination, and creativity in their students within an art gallery. This integration of holistic presence helps to make aesthetics a refined and intensified form of experience [4].

3. Characteristics of Museum Teaching

Museums as educational programs share the same content areas and specializations as art educators in schools, and museums feature collections of art and artifacts that provide students and visitors with the meaning behind the art exhibits. Museums integrate information, knowledge, and culture to provide visitors with sensory, physical, and mental interactions. Museums enable students to better understand things through sensory learning experiences. Museums integrate Merleau-Ponty's concept of life in the encounter between the visitor's objects and the senses, bringing together time, space, the body, and the other in a way that the experience of life triggers our understanding of the world [5]. Through the concept of phenomenology, it is emphasized that we should directly experience and understand the things themselves without being disturbed by our subjective ideas and preconceptions about them, and that the world is understood and addressed through direct experience and the relationship between phenomena. In the museum curriculum, more emphasis is placed on the direct connection between people and objects, and contemporary youth enter the museum classroom to improve their art literacy skills. In the phenomenological curriculum, creative exhibitions, participatory learning exchanges stimulate students' interactive experience in the museum, emphasizing the visitor's body-seeking perception, the museum exhibits, exhibitions, space and the culture behind the correlation. Students and visitors are better able to engage with the themes and stories that the exhibits are trying to present. Through a phenomenological museum program, students become active constructors of knowledge, making the museum a deep, meaningful, and participatory learning space. Husserl, the founder of German phenomenology, believed that things in themselves refer to real objects, not their ideas or manifestations.

The sense of touch has always played a very important role in the external world of human beings. Touch is the most closely related concept of the four elements, and touch has become our unified

element and a sense of contact with the world. Physiologically, the sense of touch is a form of comprehensive expression through countless receptors, temperature, pain, and motor nerve endings [6]. Aristotle, while distributing the sense of touch throughout the body, ultimately connects it to the skin if a point must be chosen. This was also the case with the cult of relics in the Middle Ages, where touching the relics of saints became an indispensable piece of the belief system. Museums were influenced by Enlightenment thought, and touch became the unifying sense of the museum being explored through the tangible and palpable. Museum researchers use dualism to approach the world, the mind, the body, and the separation of the human and the object, and we believe that dualism is appropriate for a being that is directly embedded in our lives and continuous, and that touching the world has to do with experiencing the immediacy of the world as opposed to what is usually associated with museums [7]. Museums place people and objects in the midst of opposing, divided positions. Through touch, we do not receive the sensory object's own influence or alteration, synchronizing with the medium through the simple medium of the skin. Those who want their students to exceed the customs that surround them will recognize that art education has the greatest power and significance in the possibilities of a different paradigm [8]. It is worth noting that there is a big difference between hands-on and touch, and that hands-on has become the everyday language of museums, with elements of it found in many museum exhibits and programs. Changing the traditional mode of interaction in art museums allows students to better understand the meaning behind art exhibits.

A group of students, for example, fused art with their bodies in an immersive exhibition hall that went beyond the usual notion of materiality. Students' minds are liberated with the help of AI technology, which allows them to touch the exhibits and interact with them. In the teamLab gallery, visitors can draw a variety of creatures that inhabit the cave according to the example diagram in Figure 1. Drawing the forms of the creatures on paper, the creatures seem to breathe new life into their drawings. The organisms form an ecosystem by eating and competing with each other in a predatory manner. Imagining sound (or texture, or temperature, or odor) in a new work requires a slower, longer, and more nuanced engagement than even responding.

As students begin to utilize touch-immersive exhibits to delve deeper into their understanding of art, it helps break the participant deadlock. They make learning and experience more enjoyable. They help to engage their bodies and emotions in response to the objects. Exposing students to some of these works enhances the literacy of aesthetic education and improves the artistic perception of elementary school students through the use of specific artifacts. Non-discursive activities can help activate embodied perceptions that are crucial for aesthetic experience in a direct way, enhancing art appreciation as shown in figure 1 [9].



Figure 1: Graffiti Nature - an immersive experience of Marine ecology.

As described in Figure 2 for example, in the Museum of Pennsylvania, in the Center for Archaeology and Anthropology provides visitors with tactile tours to feel the erosion of the sarcophagus of Ancient Egypt as well as the hieroglyphics on the sculptures of the pharaohs, in order to allow visitors to have access to a wider range of ancient artifacts [10]. And the development of tactile programs allows more visitors to provide more perceptions. Teachers led a dozen students on a field trip to the museum. Students visited and touched the statue of Ramses II and the statue of the goddess Sahamat, as well as the sarcophagus.



Figure 2: Visitors touch a quartzite statue of Ramses II at the Pennsylvania Museum in Philadelphia.

4. Conclusion

In summary, the cultivation of the world's art and culture is inseparable from culture and art, and it is necessary to increase the cultivation of art and culture, promote the development of society and the individual through the practical ways of art literacy education, and stimulate the creative potential of students. Individualize the training of different students, cultivate students' interest in art, and reflect on their learning experiences. Through the form of art exhibitions, it improves the cultivation of students' comprehensive ability and quality. This article is for the teaching of the exhibition hall through participation in the exhibition to promote talent development. Let students improve their planning ability for large-scale activities as well as their aesthetic level. For museum teaching, the sensory learning experience allows objects to be integrated with the senses, and the phenomenological program allows students to become better participants. The concept of accessibility in museums helps students experience the structure of the work, highlights the materials themselves, and promotes the relationship between museum exhibits and people. Interactive sessions also allow students to get in touch with the picture the work is trying to paint. The body, perception, and emotion all form part of a valuable cognitive approach to composition, and works of art are shaped by the integration and generalization of different dimensions. Understanding objects in museums utilizes the senses of the body and creates a new connection with the world. Both touching and imagining can enhance our understanding of works of art. Researchers explain as well as present the museum's classroom by touching the exhibits. In the transformation of museums, visitors are required to create deeper connections between people and objects, utilizing a phenomenological approach to interacting with objects. Enhancing the ability for artistic literacy in museums by converting exhibits into virtual creations can provide some more imagination and phenomenological awareness to create space for the viewer. Whether through skin-to-skin contact or in-depth contact, the significance of museums in our lives can be emphasized, and the level of students' aesthetic literacy can be improved through museum exhibit interaction.

References

- [1] Kerka, S. (2002). *Somatic/embodied learning and adult education. Trends and Issues Alert*. Retrieved July 28, 2006.
- [2] Ellsworth, E. (2005). *Places of learning: Media, architecture, pedagogy*. New York, NY: RoutledgeFalmer.
- [3] Dudley, S. (2010). *Museum materialities: Objects, engagements, interpretations*. London: Routledge.
- [4] Dewey, J. (1980). *Art as experience*. Ne Work: Prigre. (Orginal wor pulise 13).
- [5] Heidegger, M. (1962). *Being and time* (J. Macquarrie & E. Robinson, Trans.). San Francisco: Harper Collins.
- [6] Paterson, M. (2007). *Senses of touch: Haptics, affects, and technologies*. New York: Berg. Peers, L. & Brown, A. K. (2003). *Museums and source communities*. London: Routledge.
- [7] Weisen, M. (2008). How accessible are museums today? In H. Chatterjee (Ed.), *Touch in mu-seums: Policy and practice in object handling* (pp. 243–252). New York: Berg.
- [8] Mathews, J.C(1998) *Somatic knowing and education*. *Educational Forum*,62(3),236-242.
- [9] Team-lab, 2023, *Graffiti Nature - an immersive experience of Marine ecology*, <https://art.team-lab.cn>
- [10] Kathy Matheson, 2013, *US museum tells blind visitors: Please touch!*, <https://phys.org/news/2013-12-museum-visitors.html>