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DEVELOPING A POSITIVE ATTITUDE OF PUPILS TOWARDS CONTEMPORARY FINE ARTS

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Abstract

The article presents the implementation of fine arts lessons in the ninth grade of elementary school (14 - 15 years old pupils), which was prepared in accordance with the guidelines of contemporary fine arts pedagogical practice, with emphasis on contemporary fine arts. The study compared pupils' attitudes to contemporary fine arts before and after working with contemporary fine arts and recorded the course of teaching at the level of contemporary visual arts practices. We were interested if the incorporation of contemporary artistic practices into the process of teaching fine arts to pupils is an impetus for the formation of their own ideas, and thus for development of a critical attitude and encouragement of individual's critical thinking. The results of the research indicate a positive attitude of pupils towards contemporary fine arts, in terms of their ability to express themselves, as well as the development of individual's critical attitude both to the discussed contents and to the current topics.

Keywords: art education, elementary school, contemporary art, fine art creativity

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Introduction

Through the visual arts we learn about life, think about it, critically express our views and explore the possibilities of expression. The educational system plays a major role and that is to prepare pupils for accepting the world and understanding the environment while teaching them ways to integrate into society (Kroflič, 2010; Uzunboylu et al., 2017). Despite the fact that the basic assignment of the art course is to understand the visual space (natural, personal, social and cultural),

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which is transformed into a visual space through the artistic expression of children (Curriculum of Fine Arts Education, 2011), Frelj (2011) sees the potential for action and decision-making in everyday life. This is precisely what can be found in the cases of contemporary fine art, which is increasingly embedded in our everyday lives. This is evidenced by the fact that contemporary fine art is no longer confined to gallery spaces. It is also presented in public places where it consciously addresses the masses and is accessible to the general public (Gompetz, 2019). It deals with topical content that is directly embedded in society and life itself; however, at the same time, "contemporary art practices offer all a wealth of expressive possibilities, both in blending artistic fields with one another, in search of new, different, unconventional modes of expression" (Zupančič and Velikonja, 2017: 291). By incorporating the contents of contemporary fine arts into the school curriculum, in addition to contemporary visual expression, we strongly encourage cognitive development. That is why we need to use it as the natural path of multidisciplinary and multifaceted teaching of fine arts, thus making fine arts work as a subject in the curriculum in the context of wider social developments (ibid., 2017). By learning about the formal features and content of contemporary art work through the aesthetic transfer method and artistic appreciation (Duh and Zupančič, 2011), pupils can express their own views and beliefs in their own way. They respond to current problems and develop the ability to express their own relationship to a topic (Latimer, 2011; Flajšman, 2009, 2010). Since in the contemporary fine arts we no longer talk about motives but content, we start planning from the narrative contents of the work under consideration when designing the fine arts assignment. By following the guidelines of the method of art-pedagogical concept (Zupančič, 2006), pupils can express themselves through classical art practice and through contemporary media. While working, pupils develop and strengthen communication skills by verbally substantiating their artwork, explaining ideas, and deeply thinking about the presented problem (Ching, 2015; Kozjek Varl and Duh, 2017; Herzog, Duh, Krašovec, 2017). With this, they develop the ability to express their own views and the ability to think critically (Rupnik Vec, 2011) and learn to form a critical attitude (Kozjek Varl and Herzog, 2018). Pupils thus develop a complex artistic thinking while integrating content from different subject areas, thus gaining the key competences of lifelong learning (UN LV, 2011). Stare Pušavec (2013) also sees the benefits of cross-curricular links in increasing the effectiveness of teaching and learning, adapting teaching to everyone, and enhancing the role of team teaching. With these goals, we encourage children to lead a responsible life.

Definition of the Research Problem and Research Questions

In the research we were interested in how pupils (14 - 15 year olds) respond to contemporary works of art, which differ in the way they are created (contemporary approaches) and communicative (emphasis on the idea) from the classical works of art that they usually explore in fine arts lessons. We were also interested in whether pupils, based on the contemporary art works, were able to critically express their attitude towards the content under consideration.

The aim of our research is to implement contemporary fine arts into fine arts lessons in order to give pupils the content covered by contemporary fine arts and to familiarize pupils with some contemporary practices (conceptualism, installation, performance). We want to bring contemporary art closer to pupils as an area of influence in our daily lives, with the aim of exploring topical content, developing a critical attitude to the topics covered, and encouraging them to form their own points of view through visual work. In the research we were interested in the following:

- What is pupils' attitude towards contemporary art before starting the research? (RQ1)
- What is the appropriate course of teaching and learning in the case of contemporary fine arts? (RQ2)
- What is pupils' response to learning about different contemporary artistic approaches? (RQ3)
- Do the planned art assignments stimulate pupils' interest in contemporary fine arts? (RQ4)
- In the end, will pupils perceive changes in the level of understanding of contemporary art practices? (RQ5)
- Will we perceive the increased individual pupil's attitude towards contemporary art content? (RQ6)

Research Sample and Methods

The research was conducted at elementary school among pupils aged 14 to 15 years. 24 9th grade pupils participated in the research (Table 1). Due to the possibility of dividing groups in the range of one third of the hours per year, we conducted some research circles in two groups.

Table 1: Research sample.

Grade	All pupils	Girls	Boys
9.a	24	13	11
f%	100%	54.17%	45.83%

The research was planned in five research circles (Table 2).

Table 2: Research Design

RESEARCH CIRCLES	CONTENT	WORKFLOW
First research circle	Introduction to contemporary fine arts	PowerPoint Presentation
		Working with a subject
Second Research Circle	The first art assignment	art context, artistic practices
		abstraction in sculpture, figural, non-figural, conceptual art, installation Anthony Gormley
Third Research Circle	Second art assignment	art context, artistic practices
		tools of contemporary painting, non-classical painting approaches, conceptual art Mateja Kavčič, Tugo Sušnik
Fourth Research Circle	Third art assignment	art context, artistic practices
		Conceptual art, performance Joseph Beuys
Fifth Research Circle	Conclusion	Unstructured interview Discussion with pupils reflection

In the research we used qualitative pedagogical research, namely causal - non-experimental, documentation and descriptive research method. We used qualitative data collection techniques: questionnaire in the first research circle and an unstructured group interview in the last circle. We documented the lessons of fine arts (introduction, consolidating, upgrading the concepts of contemporary fine arts and practicing art) by taking pictures, taking notes and recording them. Pupils' reflections and responses and conversations were recorded and transcribed.

Research Results and Interpretation

The first research circle (9th grade / group I: January 25, 2019 from 7.30 to 9.05 and 9th grade / group II: February 1, 2019 from 7.30 to 9.05) was performed in two parts: a) *introduction to contemporary art* and b) *work with the subject*.

Introduction to Contemporary Art, which was supported by a Power point presentation (9th grade / group I: *January 25, 2019, from 7.36 to 8.14*; 9th grade / group II: *February 1, 2019, from 7.34 to 8.12*) we started with two questions: “*What do you think about the word modernity?*” and “*What is the difference between traditional art and contemporary art?*”. With the first question we wanted to find out how pupils interpret the term modernity. From the answers we have learned that many pupils think about modern technology and technological advancement with the notion of modernity, and they associate contemporary art with the present day. We illustrate our reasoning with some of the pupils' answers:

Pupil 1: “*Present, cars, computers.*”

Pupil 2: “*Appear in the present, phones, wi-fi, cars.*”

Pupil 3: “*The present, the modern age.*”

Pupil 1: “*That something is modern, something in the present contemporary artists.*”

Pupil 2: “*Variation, strange, abstract, unique.*”

Below are some of the answers to the second question “*What is the difference between traditional art and contemporary art?*”:

Pupil 2: “*Contemporary art is harder to understand (what is drawn).*”

Pupil 4: “*Traditional art is more logical.*”

Pupil 5: “*The difference is in the style of expression.*”

Pupil 1: “*Artists now think differently; they have more materials at their disposal.*”

Pupil 4: “*Traditional art is the art of present and past times, and contemporary art is art now.*”

Pupil 5: “*Contemporary art is in the present, contemporary objects are depicted, they use technology.*”

Pupil 6: “*In modern art they work a lot with the computer, and traditional arts are more concerned with drawing.*”

Even though pupils, only once in the eighth grade, had already met the contents of contemporary art in the teaching of fine arts, through the conversation we found that they do not know much about it. Although pupils associate contemporary art with the present day, with modern technology and some modern materials, they are not familiar with the principles of work and artistic approaches. Pupils designed their answers based on foresight and experience.

Furthermore, we introduced to pupils the characteristics of contemporary fine arts, basic principles of expression of contemporary visual artists

(conceptualism, installation, performance) and some examples of work with everyday objects.

The second part of the first research circle represented work with the subject (9th grade / group I: *January 25, 2019, from 8.29 to 8.51*; 9th grade / group II: *February 1, 2019, 7:30 to 9:05*). Pupils chose any subject and looked for associated associations. The selected object was placed on a piece of paper and with drawing around the object, the function of the object changed.

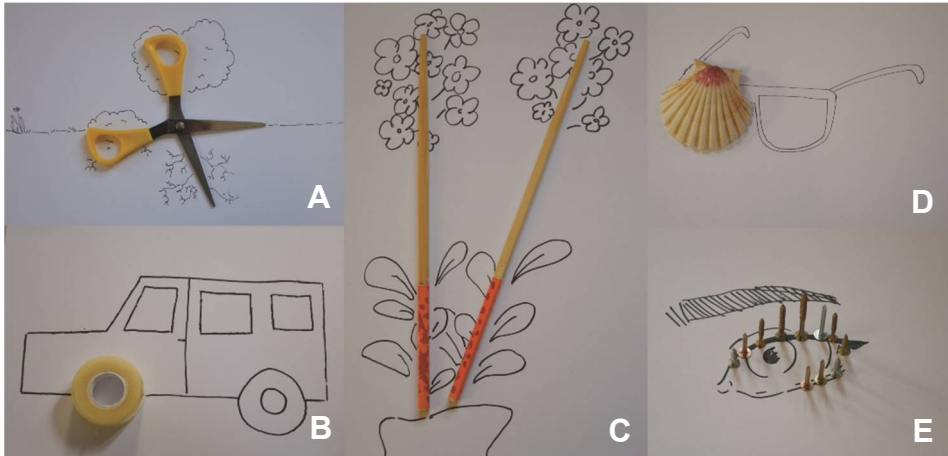


Figure 1: Pupils' ideas in both 9th grade groups.

Figure 1 and Figure 2 shows some examples of pupils seeking associations in relation to nature (Figures 1A, 1C, 2A) and everyday useful items: ladder (2B), car (1B), Christmas ornament (2D), glasses (1D), and a vacuum cleaner (2C). An interesting example is the eye (Figure 1E), when a female pupil placed nails to form the eyelashes. Despite the initial retention of pupils, original solutions were created and their work became playful.

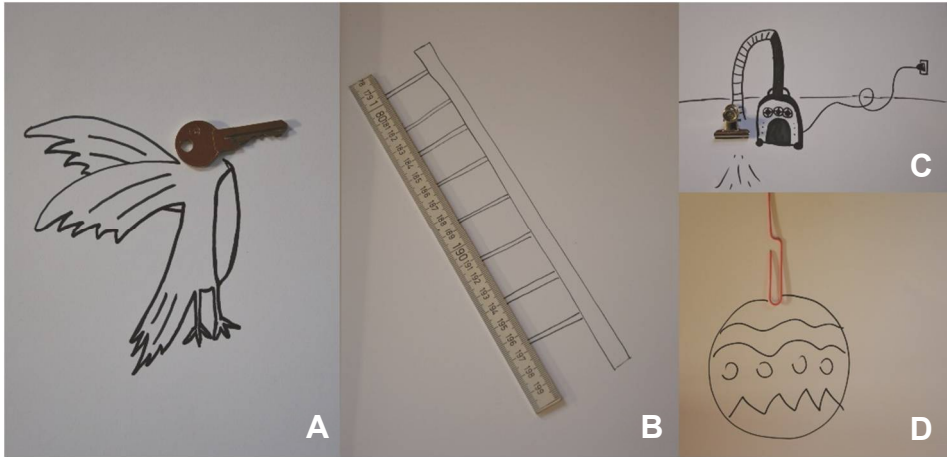


Figure 2: Pupils' ideas in both 9th grade groups.

Pupils were already familiar with contemporary art, but through the conversation we discovered that they had no former relation to contemporary art (answer to RQ1). In the introductory lesson, they renewed their knowledge of contemporary art, and when working with the subject they first encountered conceptualism, that is, in order to create an art work, they needed an idea. Pupils could not cope with the assignment at the beginning. During conversation and encouragement, ideas were developed and implemented. This assignment showed the creative level of an individual or a couple.

In *the second research circle* we prepared the first art assignment. When designing, we started with examples of contemporary fine arts and relied on art concepts from the art education curriculum. Pupils explored the artistic and content communication of the presented works through the method of aesthetic transfer. After the initial internalization of the artwork (perception), pupils thought and interpreted the artwork in their own way (reception).

The artwork dealt with concepts abstraction in sculpture, figural and non-figural. The artwork was performed in two groups: 9th grade / group I (March 1, 2019, from 7.30 to 9.05) and 9th grade / group II (March 8, 2019, from 7:30 to 9:05). Pupils learned the visual concepts from the curriculum with the works of sculptor Anthony Gormley (Figure 3).



Figure 3: Artist Anthony Gormley with his works.

Along with abstracted human figures, pupils related the various concepts to the forms of statues (e.g.: bubble = cheerful; line = angry ...; fearful, empty, empty, calm ...) and explored the connection between forms and materials. For the next lesson, each pupil chose only one type of material: wood, wire, plastic (transparent film or white acrylic sheet), paper or cardboard. They made an abstract statue out of the selected material with putting little pieces into a whole. They came from their own concept: they imagined a certain emotional state that best describes an individual's nature or experience of the environment. With this, we moved on to the third phase of the aesthetic transfer method to the reaction, which represented a new aesthetic experience.



Figure 4: Sculpture making, thinking and writing down the concept of a work of art.

Figure 4A shows pupils while working. Pupils first worked on technical solutions, as each material required its own method of assembly. While cutting and shaping the components, they thought about emotions or moods, and based on that they determined the shapes (soft, sharp, organic, inorganic ...). The focus of the artwork was on designing the concept (why I did it and what I wanted to convey), so they considered the message of their statue at work (Figure 4B) and wrote down their thoughts and ideas at the end of the work (Figure 4C).

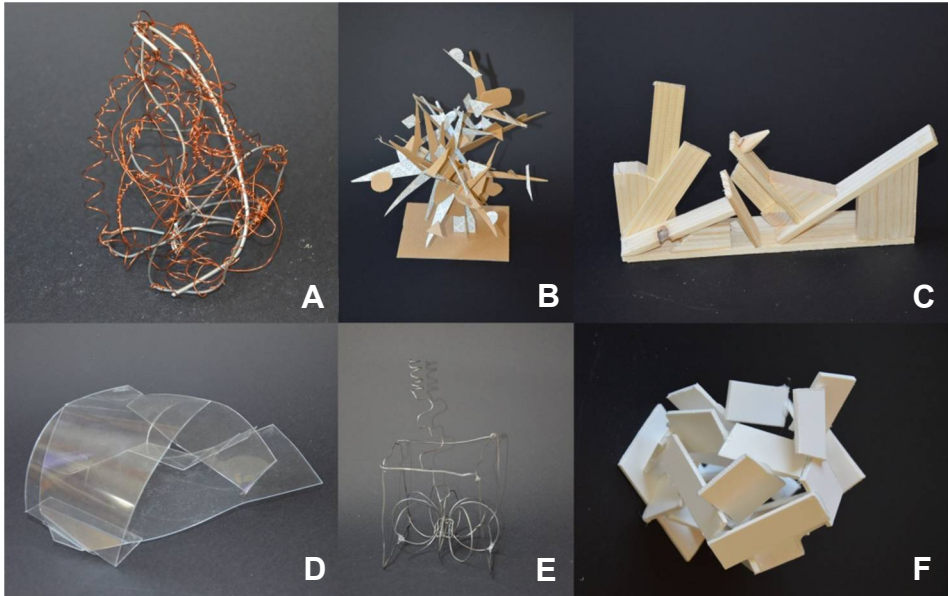


Figure 5: Examples of art products of 9th grade pupils (Groups I and II).

Figure 5 shows some statues made by pupils. A pupil who chose copper wire for her work (Figure 5A) wrote: *“I chose a state of nervousness or anxiety because it seems to me to be an emotion, we all know. I wanted to show the stomach knots that we feel when we are nervous.”* Figure 5B shows a schoolgirl statue made of cardboard: *“The statue represents a situation where you did not listen to lessons and your teacher calls you. I used cardboard because the material is easy to use and nice in appearance.”* The pupil said the following about the statue made of wood (Figure 5C): *“The statue, made of solid and stable material, has been demolished in no time, which represents us when we hope for a good grade, but receive a bad one instead. That’s how the whole world breaks down.”* A pupil who chose Transparent Film (Figure 5D) for his statue wrote: *“My statue represents sadness and desolation. It is covered with emptiness and loneliness. It slowly goes into deep sadness. I chose this material because it seemed to me that I would best express my emotions with it.”* The following pupil with aluminium wire product said (Figure 5E): *“The statue shows indecision. I chose this situation because I am the exact opposite. With the statue, I say that someone dares not express their thoughts, so they always remain in their head (square), but slowly everyone passes from their frames.”* The last example we are presenting is a statue made of white acrylic plate (Figure 5F). The pupil wrote: *“Statue represents confusion; things are very different but somehow related.”*

At the end of the first art assignment, it can be said that pupils approached the assignment with enthusiasm, the work was collected and calm. Pupils took the concept design individually and seriously, and the atmosphere in the classroom was peaceful, which was a result of the individual's deep thinking. There were positive reactions among pupils regarding the course of the lesson. With this we can answer RQ2 (What is the course of teaching and learning in the case of contemporary fine arts?). While interpreting the conceptual designs, we perceived a lot of negative emotions, which can be related to their mood or concern related to school work or perhaps related to the choice of high school. It can be said that pupils' response to the different artistic approaches (RQ3) was positive.

In *the third research circle* we prepared the second art assignment, which was carried out with the whole class (March 22, 2019, from 7.30 to 9.05). We were engaged in contemporary painting, learning about the tools of contemporary painting and non-classical painting approaches. We chose a circle as a visual motif. At first, pupils were amazed, as described by the pupil's statement: "If we all draw a circle, we will all draw the same ...". Different interpretations of the circle were introduced to the works of two Slovenian artists: Mateja Kavčič and Tugo Sušnik (Figure 6).



Figure 6: Artwork by Mateja Kavčič (A, B) and Tugo Sušnik (C, D).

Before starting work, we defined the title of the art product: "Circle game". We came from an abstract motif. We wanted to highlight the idea of the individual, expressed through artistic elements and the use of unconventional painting approaches (acrylic paints applied with paint spatulas, sponge, fingers or prints of various objects, gluing fabric, engraving in wet paint, use of adhesive tape and such). Several different approaches are illustrated in Figure 7.



Figure 7: Pupils while creating.

In the next lesson, pupils split into two groups again: group I (*April 3, 2019, from 9.20 to 10.05*) and group II (*April 10, 2019, from 9.20 to 10.05*). Pupils finished their work and thought about setting up a painting exhibition according to the installation system.

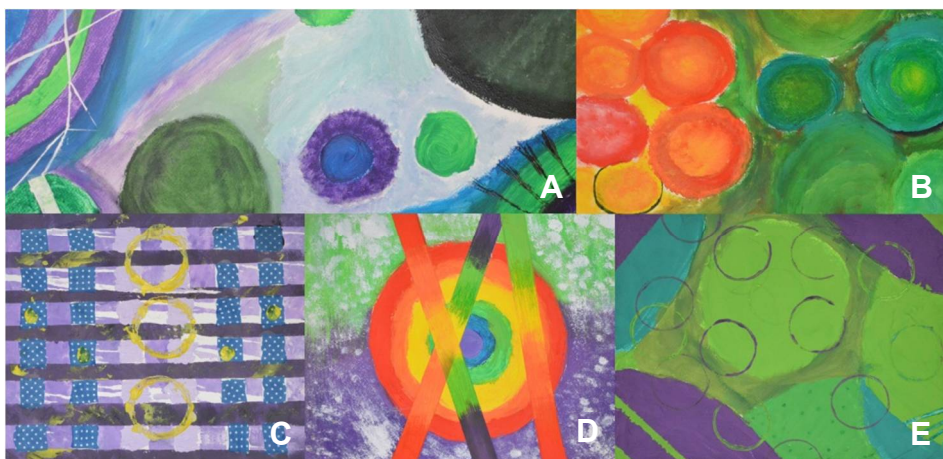


Figure 8: Paintings by nine-grade pupils.

Figure 8 shows some examples where we perceived individual painting approaches as well as many different ideas for interpreting the circle. The example in Figure 8A stands out in its elongated format, the complementary pair in red-green stands out in Figure 8B, Figure 8C shows an example where a pupil achieved a weaving effect with rhythmic repetition of the same shapes, while breaking the monotony by printing of yellow circles in the centre of the image surface. In the case of 8D, the sequence of colours from the rainbow was used, the geometric lines were almost reached by the adhesive tape and the softness of the background was achieved by applying white paint with a sponge. Figure 8E is dominated by cool tones, and the circle is presented in various forms: overlapping circles, planar imprints, and dotted surfaces. When pupils thought about the layout of the paintings in terms of installation, they thought of some interesting layouts. *"Paintings are strapped to a string and placed around the lobby of the school;*

paintings are placed with their backs together and suspended from the ceiling; paintings affixed to windows so that they are visible only from the outside of the school (from the road); multiplying each painting and their copies glued to the doors of classrooms ...”.

After the third research circle, we found that pupils were more motivated to work and develop ideas than in their previous art assignment, which is understood because of the experience from previous lessons. They showed progress in their level of readiness for work and thinking, they had no reservations in formulating ideas. When they realized the idea, they internalized the work and responded with interesting solutions to it (RQ3). Despite the reaction that “*Circle impossible motive*” pupils observed the presented works of art in a way of reading contemporary fine arts. To the questions “*Why?*” and “*What did the artist want to say?*” pupils gave different opinions, the conversation developed into a “pro & contra” debate. Pupils were spontaneously thinking about the works of art and were interested in the messages given. With these observations, we respond to RQ4 (Do planned artworks stimulate interest in contemporary fine arts in pupils?).

In the fourth research circle, we performed the third and last fine art assignment in our research process. The art assignment was related to performance. Pupils worked in two groups: 9th grade / group I (March 29, 2019, from 7.30 to 9.05) and 9th grade / group II (April 5, 2019, from 7:30 to 9:05). In the introduction of the lesson, we reiterated the concepts of conceptual art and installation and in some cases (Figure 9A) consolidated the concepts.



Figure 9: Work by Joseph Koschut (A) and artist Joseph Beuys during the performance (B).

Pupils discovered the concept of performance by observing the artist Joseph Beuys, who is an originator of performing arts and a highly socially engaged artist. They learned about his ideas and ways of

expression (Figure 9B). The design of the performance was a great challenge for pupils, as it was the first time that they encountered this type of work where the artwork was no longer considered as fine arts. We talked about current topics, pupils' aspirations, things they want to draw attention to, feelings and reasons why they would like to say something to someone. Pupils created scenarios for performances.

The following is a transcript of the idea of two female pupils who named their performance "*Sleep and school stress*". The performance would like to be staged in front of the Ministry of Education, and pupils would like to remind the observers that they have little sleep and encourage them to understand this. Their scenario is the following:

"At 8.00 p.m. in front of the Ministry of Education: about 80 notebooks, books and textbooks are placed around the bed, with an alarm clock near the bed. The bed is illuminated, the sheets are white, the person next to the bed is wearing all black clothes, to contrast the bed. The person confusedly wanders around the bed, opening notebooks, doing so till 9 p.m. When the person looks at the clock, the he becomes panicked, full of stress, the reflectors start to psychedelically blink. The person starts to shiver, cry, shaking as he realizes that he is running out of time. He then calms down and slams into bed. The alarm clock resets to 5 a.m. and starts ringing. A person stands up, tired and sad, without energy and joy, takes 5 notebooks and leaves the scene depressingly (the performance is accompanied by music that is appropriate to the person's emotions)."

Another example was written by four female pupils, who would perform it in one of the city's squares. The content of the performance would be tied to music, and more specifically to the experience of music and its influence on humans. Pupils want to let the audience know that music has a positive effect on our mood, but they also want to invite the audience to join them.

"We would do a performance in the town square where we would include music and dance to see the audience response and how many would join, knowing that people are stressed out about work, school ... By doing this, we want to get people to relax and forget all their problems for a while. More people would be involved in the performance, because we know that the more people there are originally, the more people would join."

All pupils presented their ideas to classmates before the end of the class. All the ideas of pupils were interesting, and the locations that pupils chose for realization of their performances (school space, shopping centre, city park, city square) were also interesting. From this, we conclude that pupils understood the essence of contemporary fine

arts, which seeks to address the general public and therefore move to public places. This extends the response to RQ 3 (What is the response of pupils to learning about different contemporary artistic approaches?). Lastly, we found that designing performances was difficult for pupils, which is illustrated by some of the statements:

Pupil 5: *"Because you had to describe the idea with words, it was more difficult";*

Pupil 7: *"The idea must be simple and in place where a lot of people can see it";*

Pupil 2: *"It's really hard to get an idea, but then you have to put it into practice";*

Pupil 7: *"Coming up with an idea was difficult and how will you show or tell people, you must make it as easy as possible to convince people. "*

The fifth research circle was devoted to conversation. We were interested in pupils' attitude to contemporary fine arts after performing their art assignments. The interview was conducted in two groups: group I (April 12, 2019, duration: 00:17:26 - start at 8.01:12) and group II (April 19, 2019, duration: 00:18:21 - start at 7.56:21).

Below, we present those statements that most effectively answer our research questions. For the sake of rationality, the statements of pupils of both groups have been consolidated into a single record.

We present some answers to the question *"What is your opinion on approaches in contemporary fine arts compared to your work so far?"*:

Pupil 1: *"I prefer the older art because it is visually beautiful. But contemporary art doesn't seem to make sense."*

Pupil 1: *"The older the nicer, the more effort is put in, you cannot see that with the new one you don't always know what the idea is, it's not always a good or nice idea."*

Pupil 2: *"Older one is visually prettier, but the modern one has bigger, a stronger message."*

Pupil 3: *"The older the nicer, it represents a certain moment, meanwhile, when contemporary is socially critical, it records the present moment. It is interesting because it is different, we use a camera, video, recording. It's not just visual, we hear the sound."*

Pupil 4: *"I find contemporary art to be better, because everyone can think what they want, imagine what they want, nothing is wrong with what you say."*

Pupil 2: *"I like the older art because it's nicer, it looks better, on the other hand, I also like contemporary art because you can think about it yourself."*

Pupil 5: *"Before I got to know contemporary art, it seemed like it makes*

no sense that artists no longer have ideas. But now I see that they want to show things in a different way, that it doesn't matter that it must be done beautifully. The artists show their attitude and the viewers react differently."

Pupil 6: *"Before working with contemporary art, I liked the classic more and I thought contemporary art was random, but now that I know what they are doing and why, it's clearer to me, I understand it more, I know it's not random anymore, and that it always has a purpose."*

Pupil 3: *"At the beginning it seemed strange and weird, it wasn't at all about meaning, but then I started to understand that there was a message in every part. They express their emotions, feelings. I like it now."*

From pupils' answers we can see that many of them have an affinity for classical, conventional art and not contemporary art. Although the previous answers were in favour of classical art, pupils agreed that *originality* was more perceived in contemporary art, which is illustrated with some answers:

Pupil 3: *"We must be more original in contemporary art."*

Pupil 7: *"Originality is more pronounced in contemporary art than in classical."*

Pupil 1: *"We must develop an idea in contemporary art."*

Pupil 5: *"If you have imagination, contemporary art is easier for you, but if you have no good ideas; you draw what they tell you to."*

Pupil 11: *"I didn't like our work before contemporary art because everything was directed. When we started with the modern statue, we could think for ourselves, the products were nicer, I liked it better."*

When we asked the following question *"Has it been easier or harder to work with modern practices?"* pupils replied:

Pupil 5: *"It is much easier to express yourself by choosing the way you want to express yourself, not just by drawing or painting with a brush."*

Pupil 3: *"It's easier for me to draw or paint because you get directions."*

Pupil 5: *"It's also easier for me if someone gives me instructions on why*

to do.”

Pupil 7: *“It's easier to follow directions.”*

From the above responses of pupils, we find that pupils usually get instructions and that they work according to them, consequently they do not need to take responsibility. Interestingly, this is closer to the boys, while the girls would like only partial restrictions:

Pupil 9: *“On the one hand, it's easier to get directions. But it's not nice that you are limited to it, you cannot do something else. The nice thing is that you have a certain motive, and then within that you work and express yourself in your own way”*

Pupil 12: *“The best part is that it is limited to some limit, you get a little instruction, but something is left free, something is up to me and lets me use my imagination. ”*

At the end of our research, we can say that we have seen positive changes in pupils' understanding of contemporary fine arts (RQ5), which is attributed to the gradual introduction of contemporary fine arts into teaching. Pupils also expressed their attitude individually and unreservedly to the content of contemporary art (RQ6), although some pupils still preferred classical art.

Conclusion

Pupils did not know contemporary fine arts before working with it, so they did not have any relation to it. In all the planned art assignments, pupils were adequately motivated to work, participated in conversations and became interested in learning about contemporary art practices. Teamwork turned out great, as pupils worked together to develop ideas and ideas for setting up works. The work was done in a relaxed atmosphere. With the gradual introduction of contemporary fine arts into the classroom, we achieved that pupils began to understand and accept the idea of contemporary fine arts, which they confirmed with their statements at the end of the research. Gradually, the interest in contemporary art increased, as with each new artistic assignment, pupils gained more knowledge and insight into the variety and rich expression through contemporary principles of work. We have obtained interesting information. Pupils expressed different views on contemporary art. Some pupils said with restraint that they did not like contemporary fine arts, but through work, their holdings subsided. At the end of the research, everyone critically expressed their attitude towards contemporary fine arts, and critically approached the selected topics that they had chosen in their last artistic assignment, performance. Many pupils agreed that contemporary art is original because everyone can express their ideas. They felt that contemporary artists were not limited by motive and that

they could do what they imagined. This feeling gave them freedom in their own creative work. Above all, we perceived the difference between boys and girls. The boys thought it was easier to create art if they were given more precise instructions. Likewise, many boys have expressed an affinity for classical fine arts. Perhaps the reasons for this can be found in the individual perception of the individual. At the end of the course, we noticed an increased ability of pupils to understand contemporary art practices, as well as an individualized attitude towards contemporary art, which was illustrated by pupils' statements. The realized contents of contemporary fine arts practices were carried out with pupils in the usual conditions of teaching fine arts, which gives a wide opportunity to implement similar approaches in our visual and pedagogical space.

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