



ONLINE EDUCATION: TEACHING IN A TIME OF CHANGE

- **Paper / Proposal Title:**

Behind the screen. Reflections on digital educational space between heritage, art and image during the #culturequarantine.

- **Author(s) Name:**

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- **Abstract (300 words):**

Before the lockdown condition of public life, for all educational and training agencies (museums, schools, universities) digital technology was perceived as an important, but an ancillary, resource. The sudden shift from a complementary to an essential situation generated a substantial change in the relationship between the user and the provider of cultural, educational, and training services. This change has led to a profound crisis from which a revolution in exhibition methodologies and techniques has begun. Through some case studies deriving from direct experiences of training and updating during the Italian #culturequarantine, we will highlight the first attempts to respond and some difficulties that emerged during the first lockdown. Starting from the studies in the field of performing arts and in particular those on dance (Nancy, 2011), the attention will move to a different way of understanding the gaze of those who participate in the educational event, starting from the new physical space of learning: the screen. The screen is interpreted as a frame, which means what represents the structure of the choreography, becomes the opportunity to return a different idea of the body (Cunti 2015; Bruzzone 2016). The action research described in this article, accompanied by some international cases, will reflect

on the use of the choreographic gesture as a metaphor capable of generating connections with reality. The relationship with reality is the basis of any educational process based on experience (Dewey 1910, 1934) and, more or less openly, one of the pillars for educators and teachers of disciplines related to art and image. Constrained by a two-dimensional spatial structure, although the gesture is an expression of the present, this peculiarity allows it to be a bridge between the experiences lived between synchronicity and asynchronicity, the body discovers itself resituated to new possibilities (Agamben 2014).

• **Author(s) Biography (200 words each):**

Research fellow at the University of Milano-Bicocca, Alessandra De Nicola collaborates with BiPAC- The Interdepartmental research Centre for Cultural and Artistic Heritage and the Department of Human Sciences for Education. She is also an adjunct professor of art didactics at Faculty of Education, Free University of Bozen. Her research is in the field of heritage education, in particular on the methodologies of interpretation and mediation with the aims of participation and co-creation . She collaborates with various national and international cultural actors and institutions. She is phd student at Universidad Católica de Murcia. She is museum conservator, but also has good economic and management training and experience, reinforced by a master's degree from the International Labour Organization (the United Nations agency that promotes decent and productive work in conditions of freedom, equality and security). With a contaminating spirit, she has collected a few academic collaborations in different disciplinary fields. Her present is spent researching forms of sustainable development that are based on cultural heritage education.