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The Museum as a Place for Education

First, I want to thank you very much for giving me the opportunity to return to Madrid, a city in which my wife and I spent nine wonderful months when I was a visiting scholar at Complutense University. I welcome the opportunity to return and to address you at this conference, a conference that the Thyssen-Bornemisza Museum and Fundación Caja Madrid have organized. Before I turn to some of the questions and dilemmas that face those concerned with the educational functions of museums, I want to say a few words about the way I think about the nature of mind and art's role in its development.

I am going to start with some foundational ideas that have guided my thinking in education over the years. Some of these ideas may sound very strange to you – they sometimes sound strange to me! – but for me they are important building blocks through which my ideas about education are conceptualized and expressed. One of these ideas pertains to the idea of mind itself. I start with the proposition, an exaggerated one to be sure, but useful nevertheless, that humans come into the world without minds.

They do not come into the world without brains, however. Brains are biological, but minds, to the extent to which we have developed them, are cultural achievements. Minds are made and they are made by the maker and by others whose work it is to foster an individual's development. We call such people teachers.

As I said, minds are forms of cultural achievement and what constitutes an achievement, in any case, depends on the values and priorities of the people who populate a culture. It is through the appropriation of cultural resources that minds are made rather than being naturally developing features that come into fruition on their own. Mind is the product of interaction, and those of us who are concerned with the arts and especially with the arts in museums are concerned, in the final analysis, with influencing the kinds of minds that people come to own.

If you doubt the validity of this view, reflect a bit on the kinds of conditions that we use to influence the kinds of experience that people have. Museum education, for example, is an effort to use works of art to shape human

experience, and by shaping human experience, shaping the ways in which people think and feel. Aesthetic satisfaction is one of the byproducts of that effort.

To talk about thinking *and* feeling is somewhat of a misnomer, for it segregates feeling from thinking by the inclusion of the word "and". The ability to feel what a work expresses, to participate in the emotional ride that it makes possible is a product of the way we think about what we see. And what we see is a product of what we have learned to look for. Seeing itself is not simply an activity that people engage in; seeing is a form of human achievement. I can look for the keys in my household every morning, but I can tell you from this podium that it is my wife who sees them. Seeing is an accomplishment and looking is a task, and it is through seeing that experience is altered, and when altered, becomes an experience in shaping the kind of minds that people can make for themselves.

It is interesting to note that we talk about mind as a process of making sense of something. Historically, the senses have been separated from the intellect. We regarded the senses as being lower in the hierarchy of cognition than the kinds of abstractions that scientists engage in or that mathematicians employ. This unfortunate cognitive hierarchy is an *inaccurate* characterization of what thinking entails. To think is to notice, to make distinctions, to be able to make inferences, to compare and to contrast, to see relationships. Our task as people concerned with education in museums – and many of you work in museums – is to understand and to be able to create the conditions that foster the growth of sight and

therefore foster the direction taken in mind's development.

The idea that mind operates at its highest level when sensory information *is not* involved in the process of reflection is an idea that was born with Plato's theory of mind, and is as wrong-headed for American and Spanish education today as it was when Socrates walked the streets of the *agora* of Athens 400 years B.C.

My point in describing what I have called my foundational ideas, metaphorically speaking, is to emphasize that we are working in the "construction business." We are basically designing conditions through which an individual can learn to make his mind up. We are interested in helping people come to their senses. We are trying to create conditions through which the world can be experienced at a level of depth and meaningfulness that is often difficult to find in ordinary life. Because the pressure of practical concerns is relentless, we go to museums for special pleasures. The works that hang on the walls of this great museum provide some of the resources through which satisfactions are secured and mind is made.

If you hear from this podium assertions proclaiming the importance of education, not only in schools but in museums, you have heard me correctly. What museums do to promote educational experience is important; indeed, it is a necessary condition for the trip to the museum to have some kind of aesthetic payoff. But all too often what is provided are stand alone pictures which work very well for those who can read them, but for those who are visually impaired, psychologically speaking, the trip may be little more than a walk through

the park and very often they find that the park is more interesting.

So my first point is not only that minds are made, rather than being biologically unfolding organs, it is that the museum, like the school, has an extremely important role to play in shaping the direction of its development.

My second point is that how minds are made is influenced by how the museum teaches.

But some of you will surely ask whether intervention of an educational type is always necessary and whether it can, in effect, pollute the environment of the museum from a kind of sanctuary that people badly need in this tumultuous day and age. Isn't it better to have a place, at least a few places in the country, in which solitary experience that addresses the qualities that constitute a painting, a symphony, a poem, a novel, a play, have an opportunity to emerge and be savored? Must we always have some form of active engagement, a kind of action program when solitude may provide a quality of life that more certainly nurtures our soul? Must museums shout?

Others will argue that museums need to shout. At least they need to speak with a loud voice. Intervention is important and good pedagogical intervention pays off in deepening the experience that people have with objects. If the mere presence of an object were sufficient for most people to be able to respond to it, then museum guards would be the most aesthetically refined people in the world. They live with significant objects everyday.

Several years ago, my colleagues and I did a study of 22 major art museums in the United States and the educational philosophy and program that they provided. We had the

opportunity to interview the directors of museums as well, some of whom were the most important figures in the museum world regarding the place of education in their institution. We heard from one very important museum director that he believed that his museum performs its educational function when he opens its doors. The rest is excess.

The idea that art speaks for itself assumes that the work contains a power that ineluctably penetrates ignorance. If that were true, museum education would be irrelevant. The problem would be one of assembling works to be displayed in the museum and that's about it. But we know that it isn't true. Paintings need to be read just as books need to be read and without visual literacy, the ability to "decode" what works have to say is unlikely.

Consider what is needed in order to experience a work in an aesthetically meaningful way. And by the way, by aesthetically meaningful, I mean experiencing a work so that the quality of life that it generates has a distinctive feel. It provides something of an emotional ride. In fact I would argue that without that emotional ride, attention to works of art may be addressed as anthropological entities, historical artifacts, products of a visual culture, but not necessarily as members of that class called works of art. Without an aesthetic attitude toward the work, the work is not likely to be experienced as art.

I used the word aesthetic. What does it mean? Well one thing that I think helps us understand the meaning of aesthetic is to think about its opposite. And what is the opposite of aesthetic? It is anesthetic. And what does an anesthetic do? It suppresses feeling. We

like to have an anesthetic when we go to the dentist or have an operation. In fact, we would not consider having either unless there was an anesthetic available. So the aesthetic is the opposite of the anesthetic, and the aesthetic is the payoff of the experience with works of art.

Given this view, art lives in the interstices between object on the one hand and individual on the other. It is when those two interact that experience is born. Art is a form of experience and a form of experience can be art. Do not limit the aesthetic to the fine arts. Aesthetic experience can be had whenever humans have intercourse with life.

What complicates matters substantially is that what individuals bring to the aesthetic encounter has an enormous effect on what they experience. The essence of perception is that it is selective and when what is brought to that encounter makes relevant selectivity difficult, the individual may leave the work without having noticed much about it. Indeed, the average viewer spends less than 5 seconds in front of works in a museum. As far as works that are hung in someone's home, very often they are not seen at all.

What I am suggesting is that the quip by the museum director that the museum does education when they open the doors of the museum is far too simple a formulation of what aesthetic experience requires. I say, again, "aesthetic experience" is the sine qua non, in my view, of what art must do in order to function as art. It is the museums educator's responsibility to arrange the conditions through which that form of experience is made possible.

There is much that often interferes with the realization of such experience. The brevity of time people attend to works in a museum is only one of them. How displays are organized may have more to do with the provision of historical information than with the promotion of aesthetic forms of experience. Let me give you an example.

I sometimes read signage in museums intended in the main for lay people to read in which I encounter text that is more suitable for a scholar than for a layperson. Even small adjustments like putting signage on cards that are tilted at a 40 degree angle so that they are more easily read by someone standing in front of a work than a sign which is perpendicular to the floor. Such things collectively matter, just as having places in the gallery to rest in order to gear up for a continuation of the visit also matter.

When you consider the background that experienced visitors bring to a work, you recognize that it is a background full of images similar to the image before them. As a result there is a tacit comparison being made between the work itself and the stock of images that an individual has already experienced. This tacit comparison helps one notice what is subtle but significant in the work.

There is a complication, however, when it comes to matters of comparison. The tendency is to claim that one work is better or worse than another. It is far better to use comparative data to notice what is distinctive, that is, unique about the work than to show how it is less or more valuable than other works that are available. Put another way, good art criticism in the arts seeks what is unique and personal about the work rather than what is common to other works like it in order to create a hierarchy of value.

When I was a student at the School of the Art Institute of Chicago, enrolled in a program designed to prepare painters, I encountered in the museum in which the school resided a painting by Pablo Picasso of Gertrude Stein. I passed that painting virtually every day going to class, and commented to my painting teacher that I did not like nor did I think that Picasso's painting looked at all like Gertrude Stein. He responded to me, "It will." This comment, "It will," provided a way for understanding the idea that works of art have the capacity to change the ways in which we see the world. Picasso's portrait gradually changed the way we looked at Gertrude Stein.

The best of the works that we encounter have effects that are similar to Thomas Kuhn's conception of a paradigm shift. Kuhn argues in his book *The Structure of Scientific Revolutions*, that science does not proceed by the accumulation of brick by brick theoretical developments, it progresses by the production of new theoretical models that change the way we think about reality. Science is not an accumulation of mere facts, it is the production of great ideas that once understood lead us to think about reality in ways that are utterly fresh. Great science changes our world.

I would argue that great works of art perform a similar function. Helping people learn to read those often covert paradigms in the work itself is one of the things that museum education, particularly and art education more generally, have to provide human culture.

Thus far I have talked about the arts and the museum's role in using the arts to foster human development. Given the foundational idea with which I began, namely that mind is a constructed entity influenced by experience, museum education can be considered a process of creating the conditions through which that experience is secured. In a certain sense, though I didn't say it explicitly, we are interested in helping people learn how to become the architects of their own education. Education ceases only when we cease being. Put more simply, we need to strive to do what we do not know how to do. It is in the battle to be increasingly effective as educators who work in museums that our professional virtues are realized.

Perhaps it would be useful to try to simplify matters and to provide something of a conceptual package that may contain the central contributions that the arts make towards the development of the human. I would nominate the following three aims as being of singular importance. They are attention to the *cognitive*, attention to the *symbolic*, and attention to the *experiential*.

By attention to the cognitive, I mean providing individuals with opportunities to learn how to think about and with qualities. After all, artists, one might say, are people who qualify qualities. That is, they use qualities to create other qualities. A painting, a piece of music, a poem, broken down to units consist of qualities that interact when they are put together. What artists are about is putting together qualities in order to have a total effect that is expressive or satisfying. *Artists qualify qualities*. However, one does not have to be an artist in order to engage in such activity, certainly not in the formal sense of the term artist. Qualities are arranged when a table is set for dinner, when the qualities of streets

and beaches are noticed and enjoyed. The process of making that happen is a challenging one, and learning how to do so to what ever degree possible is what arts education is about.

Art is a way of enriching the cognitive abilities an individual has already developed and will develop further with an appropriate program of education. That program when at its best, is a mind altering device. It is a vehicle for strengthening the ways in which people think. No parent wants students to come out of school with the same mind they had when they went into school. The same could be said of museums. For people to come here on a regular basis without securing the kind of cognitive development that art makes possible would be to be short changed. Since we learned to see, since we learned to hear, since we learned to move, the refinement of those qualities are ways of enriching our mind and promoting the growth of our experience. Thus, not only is the curriculum a mind altering device, so, too, are the arts themselves. They are means, when attended to appropriately, for expanding the ways in which we think and the sensitivity with which it is done. Artists are people who play with our minds.

A second function of the arts within an educational context pertains to its symbolic functions. By symbolic functions, I mean using art to express meanings that only art can express. The uses of art to express forms of experience that have no name have been with us since the walls of the Lascaux Caves were used to represent animals some 15,000 years ago. We use the arts as symbolic structures that provide meanings in a non-discursive manner. Poetry is an example.

There are many things that can only be said through the poetic forms of language. Some meanings require the use of visual form, others musical form and so forth. Each of these fields, catering as they do to sensory life, makes possible the exchange of meanings that would otherwise remain mute. Their muteness would make them disappear over time. Yet with the arts we have a means through which the transformation of experience to object or event is made possible, and by making it possible, the world that the artist has made is shared with others.

It is important to note that humans have historically appealed to the arts to help them express what they most deeply hold, whether through religion or civil ceremony. Why use flowers, why use music, why use pattern and image at times when we need to express and convey to others our deepest feelings in the face of tragedy or in the celebration of life's best moments? I believe we appeal to such forms because we need them to say what only they can say. Remember March 11, 2004, here on the trains in Madrid. We invented poetry to paradoxically say what words can never say. Art is a vehicle for constructing and sharing meaning and we use it as such when we know how to read the forms in which such meanings appear.

The third function of the arts is to make possible special forms of human experience, experience that has its own distinctive flavor and which is typically valued intrinsically rather than treated from an exclusively instrumental orientation. In a certain sense, the arts remind us what it is like to be alive when experiencing the world in its finest moments. The acquisition of that kind of

experience both as a standard to be aspired towards and as a process to be entertained is not a minor value in human culture. It does not seem unreasonable to want to provide the conditions for such experience to those whose lives might be enriched by the arts themselves. So I bring my comments to a close with a resume of the major points I have tried to address in this paper. They are as follows:

— Mind is a constructed entity which teaching and museums promote.
— Culture provides the resources for the creation of mind.
— Museum education is a collective process of shaping the way people see and think.
— Seeing is not a task, it is an achievement.
— Historically speaking people have underestimated the complexity of the thinking involved in the creation and perception of art.
— Art does not speak for itself.
— Aesthetic outcomes of museum visits are of critical importance if people are to be motivated to return.

— Aesthetic experience is not restricted to processes generated by the fine arts.
— Art can change the way in which people see the world – paradigm shift.
— Artists qualify qualities.
— Three outcomes are created in experience with works of art: cognitive development, symbolic expression, and aesthetic experience.

This should remind us that the museums as institutions and the museum educators as professionals have the privilege of pursuing this noble goal as a professional responsibility. That responsibility is enhanced immeasurably by opportunities such as those provided during the past few days. On behalf of all assembled I want to express my thanks to the Thyssen-Bornemisza Museum and Fundación Caja Madrid for taking the initiative in making this gathering possible. I know that our professional lives have been enriched and for that the organizers have our gratitude. I wish you well in your important pursuit.

JAVIER ARNALDO

MUSEO THYSSEN-BORNEMISZA, MADRID

Avant-garde Art Teaching. The Artistic Discovery of the Educational Revolution

Studying the relation between artistic modernity and educational reformism helps us construct the historical framework of the functions carried out by art education programs, in which museums are nowadays involved. Based upon this relation, I would like to direct my arguments towards a total reverse of approach. In the relation between modern art and education, the modern school which carries out part of its curricular activities at museums is usually believed to interpret modern art. On the contrary, the thesis that I submit to you today presents things the other way around; modern art interprets the school, which becomes the voice of the cultural reform expectancies stemming from it.

When we see a picture of sculptor Alexander Calder playing like a child with the figures of his *Circus* [fig. 1, p. 26], we can tell that he is having a good time. Furthermore, we'll have to admit that this mature man is inviting us to understand his work by making us feel like children willing to play a game. Children's capacity for creation and activity could be understood as the first, natural manifestation of artistic aptitude; Calder, at least, was sure

of that. Calder's *Circus* acts as a demonstration of the playful impulse, which his work defends as being as a genuine principle and original manifestation of artistic creation.

The question on the origin of art has a direct relationship with the question on the raison d'être of art itself, about its original intent, about a motive that is somehow projected onto the history of what happens next and about an intention which has suffered eventful transformations throughout history. Not for nothing does the question about the origin of art appear as an eternally unresolved question in artistic historiography.

Since all culture is intrinsically human, talking about the existence of a natural artistic culture in the same way that we talk about the natural song of birds is somewhat contradictory. However, artistic culture abounds in examples of its naturalness. Could *The Veil of Veronica* be considered a natural painting? Could it even be considered the natural model of painting? Throughout art history we find a lot of different definitions of the so-called natural principle of culture, which claims that certain manifestations of culture are more natural

than others, its arguments being justified often times by what was supposedly the original art or artistic representation. Thus, Saint Veronica did, indeed, represent a natural model for Christian art, just as the appeal to a childlike impulse to play seeks the tutelage of a new natural paradigm in the life of Calder.

Ancient history also found a well known answer to the question on the origin of painting. I am referring to that communicated to us by Pliny's[1] *Natural History*, which recounts the birth of painting according to a Corinthian tradition. As it is widely known, Pliny says that painting was discovered by the daughter of the potter Butades. This young lady, hoping to keep the image of her lover, traced his outline on the wall using the silhouette of his shadow as a guide. There are many representations of this episode in European painting of the 18th century. This legend offers many interpretation keys. However, first of all we have to acknowledge that it describes the origin of drawing based upon the discovery of a technical resource that permitted a faithful representation of a figure.[2] Butades' daughter learned to draw by finding the right technique. She realized that the shadow was not a simple collateral effect of the light being cast on an object, but a representation of a figure on a flat surface.

The custom of a whole generation that used to keep the outline of their loved ones as a way to remember them, derived from the premise that the first drawing was the silhouette of a shadow. There survives a portrait of the young Goethe and of many of his contemporaries made with that same silhouette technique [fig. 2, p. 28]. Outline portraits became very popular at the time that

John Flaxman and Joseph Wright of Derby [fig. 3, p. 28] cultivated a style in Great Britain which was based on "primitive simplicity," shaping a whole period in the history of culture.

The episode related by Pliny explains the birth of painting in mythical terms, but it also lays down the elements of a propaedeutic in the rudiments of drawing. Nowadays, we can still use the body of relations discovered by Butades' daughter to introduce certain values of painting to some students. I cannot resist using an activity undertaken in 2007 at the Thyssen-Bornemisza Museum within the program *Universidad de Mayores* as an example, in which the before-mentioned technique was used as an introductory method to elementary image theory [fig. 4, p. 29].

We find illustrations of that fundamental drawing technique in many amateur art methods published in the 18th and 19th centuries. An example of this would be *Ackermann's New Drawing Book*, the method used by Franz Joseph Manskirsh, a German painter and engraver residing in England, which was published in London in 1808. The drawing on the cover of the book [fig. 5, p. 29] illustrates the technique of Butades' daughter. The only difference is that in this illustration, the silhouette represented is that of a woman and the author of this natural portrait is a man, a shepherd to be exact. Manskirsh mixes the story told by Pliny with another by Vasari. Vasari wrote in his *vita* of Giotto that Giotto was a young shepherd having no artistic training whatsoever, but that he wonderfully drew a sheep on a rock using the tip of a stone.[3] In Manskirsh's illustration the woman being drawn by the shepherd is aware that the

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technique used to execute her portrait is far from being complicated. This was natural technique, or at least, it seemed to be.

The image on the cover of this book, which is designed for non-professional art teaching, is an invitation to acknowledge that the drawing technique can be easily learned. If a simple shepherd can competently draw a portrait in the old fashion, the creation of art is within the reach of those who are untrained. We don't know if Butades' daughter, who invented painting, thrived as an artist as Giotto did, but the truth is that her myth can be used as a model for those beginners who want to simply start drawing. Ultimately, through this example of original drawing we can see that emphasis is strictly placed above all on copying. Knowing how to trace the outline of a silhouette is knowing how to draw by copying. In fact, in the 18th and 19th centuries the schools and methods for amateurs consisted largely of copying pictures and reproducing execution techniques of given compositions. As we see, the Corinthian legend served as an emblem for those purposes. The exercises proposed by many manuals for amateurs, which were plentiful during the 19th century, were basically oriented towards copying. Furthermore, many tools and aids were provided to facilitate that endeavor, such as the use of grid pattern sheets. Although those procedures were mechanical, their aim was to introduce people to drawing as a natural language.

I employ these examples as a stepping stone towards the crucial aspect of the topic which I'm about to discuss. In the early decades of the Contemporary Age, amateur drawing learning methods were widespread. Non-professional art teaching was one of the great

innovations of the 18th century. That triggered a new movement which led to a gradual generalization of drawing as an appropriate subject to be taught at school, until it became part of the syllabus at almost every school, just like language or mathematics. Diderot recommended "that people should learn how to draw as they learn how to write."[4] Actually, in the 18th century it was common for patrician families to receive drawing classes, and this practice spread among the upper classes, and later on throughout the rest of the society.

However, the institutionalization of drawing in schools did not start gaining importance until at least the mid 19th century. Nowadays it is so evident to us that high school students should receive drawing classes that is hard to understand how the teaching of drawing in schools could be such a young phenomenon. Just as contemporary art is deeply influenced by the disappearance of the tratadistic, the growth of that branch of philosophy that we call Aesthetics, the creation of museums, the appearance of art critics and art historiography itself, and without a doubt the new drawing teaching methods, have also played a very important role in it. The profound transformation undergone by educational paradigms in many reform programs, especially since the last third of the 19th century, influenced the different artistic styles that were very often the vehicle of such movements. I would like to highlight some partial aspects of the relation between educational reformism and modern art, and more precisely avant-garde art. However, in order to establish a comparison, I feel it is necessary to first mention some episodes that were previous to the artistic avant-gardes.

1. Seeing as an art

"The Art of Knowing How to See" is the title of one of the first articles published by Manuel Bartolomé Cossío. One of the main reformers of education in Spain, in 1879 he wrote:

Children should learn by playing; they should represent and bring to life the objects of their conceptions; memorization should no longer be used as the almost exclusive teaching tool that it has been until now; school programs should be expanded and include natural sciences; lessons should be put into practice; students should work in manual trades; physical development should not be disregarded, etc., etc. These are the principles formulated a long time ago in the field of education and the foundations that should hold it together, as it is the case, fortunately, in the most cultured societies. But the fundamental basis that encompasses all the rest, the heart and soul of all of them and the one upon which, as far as we are concerned, the success of all educational reforms depends, is the one that seeks to teach children what a columnist of *The Times* calls "the science of seeing." [...] Children, with their senses open and their reasoning capacities are a very fertile field that has been poorly cultivated until now. They are always waiting for a skillful hand to wake them from their dreaming state, and hold in their very nature the law by which they should be educated. [...]

For children, the whole world should be a source of learning from the very beginning, as later it continues to be for adults. [...] Educating before instructing; instead of turning children into warehouses, turning them into fertile fields where everything is a seed and an instrument for cultivation; avoiding adults' regret for time lost, having things in front of them without actually seeing them, with so many disappearing from this world without ever having had even an inkling that they could have been masters of an inextinguishable strength to understand things that are never forgotten; this is the goal that modern education aspires to accomplish through the art of knowing how to see.[5]

Young Cossío translated the expression "science of seeing" and held it as one of the basic components of education. It was, without a doubt, related to arguments based on John Ruskin's theories which had, as we all know, a tremendous influence. This British thinker alternated writing with drawing, especially landscapes, and left us great watercolors and of course the numerous illustrations in his books, which he drew himself. As a writer and a teacher, he fought against using the art of drawing as a merely utilitarian technique. Drawing should be part of general education. He realized that the teaching of decorative drawing aimed at those who worked in the field of handicraft production, far from educating the senses, was part of the economic exploitation that they were suffering. Ruskin hoped for an education that could transform production conditions and, with a critical

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social base, he developed a teaching method for the practice of drawing the aim of which was the instruction of human beings in their entirety. It is precisely at that point, where the importance of the art of knowing how to see defended by his followers and carried on by Cossío, comes into play.

The main goal for Ruskin was teaching how to see. Drawing was presented, in the first place, as a mean to achieve that. As we can read in the preface of his 1857 manual *The Elements of Drawing* which was inspired by his teaching experience at the Working Men's College of London:

> For I am nearly convinced that, when once we see keenly enough, there is very little difficulty in drawing what we see; but, even supposing that this difficulty be still great, I believe that the sight is a more important thing than the drawing; and I would rather teach drawing that my pupils may learn to love Nature, than teach the looking at Nature that they may learn to draw.[6]

We find the influence of the Corinthian legend about original drawing on Ruskin's method in exercise number 8 of *The Elements of Drawing*. He disregards the human figure and invites us to choose a stone, the simplest element, place it under soft light and draw it. "If you can draw that stone, you can draw anything,"[7] he says. Replacing the stone with the silhouette of a head is intended to overturn the dominance of mechanical copying in drawing, making observation of primary importance, taking into account the simplest elements of nature. He illustrates this

paradigmatic invitation to sensitive appreciation with two of his own drawings [fig. 6, p. 34]. Furthermore he tries hard to highlight the value of relief perception, of light and shadow, and the physical relation between the object and the environment, because these elements open up the total perception of nature, as opposed to previous exercises focused on outline drawing, which isolates the figure.

The Elements of Drawing is an unquestionable representative of the secular tradition of amateur drawing and it is addressed to anyone wishing to practice drawing and hoping to make an impact in the schools. It is presented as a "knowing how to see" method, which is a condition and result of drawing practice. However, it is not conceived for children under twelve or fourteen, for whom complete freedom of expression while drawing is recommended:

> I do not think it advisable to engage a child in any but the most voluntary practice of art. If it has talent for drawing, it will be continually scrawling on what paper it can get; and should be allowed to scrawl at its own free will.[8]

The assumption that drawing is the basis for aesthetic training and a fundamental part of humans' integral education was not new in the 19th century. It had already gained a lot of importance in Germany with the teaching reform doctrines of Johann Heinrich Pestalozzi and his disciples, especially Friedrich Fröbel and Josef Schmid. But Ruskin started a crusade against the drawing teaching methods implemented in industrial schools, amateur

academies and regular schools, where copying models and reproducing geometric figures was the only technique put into practice. He regarded all of this as an evil symptom of the system of production, leading to sensitivity alienation within a society which, moreover, had great interest in the consumption of ornamental goods. The principle of imitation should replace the goal of copying. His solution was "knowing how to see," a key in Goethe's visual theory, which he included in a rebel's critical discourse.

The art of knowing how to see was the epicenter of the drawing teaching reform wave of the second half of the 19th century in which architect Eugène Viollet-le-Duc also played an important role. We can read "voir c'est savoir" ("seeing is knowing"); in Viollet-le-Duc's essay written in 1879 entitled *Histoire d'un dessinateur* (History of a draughtsman).

He recreates and widens the reform principles of drawing education defended by Lecoq de Boisbaudran and Viollet-le-Duc in the Petite École Bacheliers de París.[9] The main icon of this book is the drawing that the book attributes to Jean Loupeau, who was the son of a farmer [fig. 7, p. 34]. It is the drawing of a cat with only two legs and an odd stripe on its head which is scoffed at by some characters. However, it is very much appreciated by Monsieur Majorin, a manufacturer who decides to finance and supervise the boy's training. The novel tells the story of this training based on educating visual talent. It introduces a whole training program focused on empirical learning, in which drawing appears as the main support for educating the sight. The drawing teaching program which Jean grows up with does not, however, intend to turn him

into an artist. Once again we come across a drawing method which does not intend specific training but rather the education of the individual. Majorin had spotted the visual talent of a child from a simple drawing, and sponsors his education to revindicate Rousseau's paradigm of teaching based not on doctrine, but rather on the means that provide access to knowledge:

> I want to develop his aptitudes, stimulate his mind, give him a love of learning, using the art of drawing as I understand it as the means to achieve this; in other words, observing, comparing and thinking before giving expression to something.[10]

Viollet-le-Duc renewed the invitation to return to nature that Rousseau extended in his *Émile*, as well as the need to adjust to children's aptitudes, and emphasized the virtues of drawing as a privileged means to teach the ability to see and as part of the integral education of an individual.

The emphasis placed on the development of "the virtue of seeing" that I mentioned earlier in the context of the educational postulates of Manuel Bartolomé Cossío finds precedents in Ruskin and Viollet-le-Duc. They stand out among the numerous contributions of a movement that reaches the revolution in education that changed the premises, the programs and the functioning of many schools in the first decades of the 20th century.

The actions undertaken by the Spanish Institución Libre de Enseñanza which owe so much to Manuel Bartolomé Cossío, were also very important. Apart from being a much

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renowned educator and education theorist, he was an art historian, author of an emblematic book in 1908 about El Greco, who knew the impact made on the artistic avant-garde movements by the first expressionism.[11] He was also the first to encourage children's visits to museums in Spain. He believed that the person in charge of such visits should always have a strong background in historic-artistic research. Viollet-le-Duc's "Seeing is Knowing" and "The Art of Knowing How to See" of Cossío were the beginning of a symbiosis between visual experience and knowledge transmitted by observation and drawing, not limited merely to visual representation of objects. On the contrary, it encourages the learner to make visible nature his own by training his perception. In that sense, pedagogy intends to abolish the simple perception of surface figures which seemed to have a key role in secular amateur drawing education. The word that better describes the expectations of educating the sight may be "life", just as the methods defended by institutionalism were based on real life experience as opposed to teaching through textbooks.

2. School education as a priority

The painter Gabriel García Maroto, who followed the ideas of the Institución Libre de Enseñanza, published a book in 1927 in which he described a desirable future for the practice and teaching of art in Spain, entitled *La Nueva España, 1930. Resumen de la vida artística española desde 1927 hasta hoy*. This is an example of what he said about schools:

Classes nowadays aspire to be, in essence, like the most demanding and refined European schools. Today's students face life with a clear vision; with a positive and truly exemplary approach.[12]

School modernization hadn't completely arrived yet in 1927, not to mention in 1879 when Cossío wrote the aforementioned article, or in 1876 when Francisco Giner de los Ríos created the Institución. In 1879, lack of modernization wasn't the Spanish school system's only problem. 72% of the population was illiterate, with a much higher percentage among lower classes, women or underdeveloped regions like Murcia and Extremadura. When the 19th century came to an end, many sectors of society were still uneducated. In 1900 the illiteracy rate had only decreased to 64%; in 1920 to 53%. Furthermore, a fair part of the population with schooling was semiliterate, that is, they knew how to read, but not how to write. Understandably, at the end of the century, the problem of education occupied a prominent place in the political reform projects of different political trends.[13] Republicanism, socialism, anarchism, regenerationist political projects, and diverse civil initiatives took education as the key issue to be solved during that period of history known as *modernity*. Many schools for children and adults were created at the so called *Casas del Pueblo*; workers association centers and a network of rationalist schools started by Francisco Ferrer y Guardia are other important examples of this pro-education movement which was constantly enriched by many proposals such as the reformist teaching methods driven by the Institución Libre de Enseñanza.

In this particular case I'm referring to Spain, a peripheral country. However, the issue of education was such an important matter in the decades around 1900 that it would be hard not to consider it as one of the most determining factors influencing the emergent artistic culture.

One of the unresolved problems concerning the old schools was the lack of a gradational system. Graded schools were not introduced in Spain until the 20th century. Students of different ages and levels were gathered in the same classroom, under the authority of a feared but socially discredited teacher. The school reform and the implementation of different classrooms could be considered as clear signs of social progress. However, reforms were universalized very gradually. The implementation of graded schools and the adoption of new teaching instruments and methods advanced at a much slower pace in rural areas.

Together with the innovations brought by the gradation of schools, innovative teaching formulas and principles were also sometimes implemented. There were tremendous differences between a *Modern School* classroom, based on the educational proposals of Francisco Ferrer y Guardia, and its traditional counterpart. For example, the *Modern School* totally changed the old authoritarian classroom furniture and its distribution. Before, students and teachers used to be radically separated by a hierarchical use of space, but with the implementation of the *Modern School* a brand new furniture arrangement was used, creating a non-subordinate group configuration which

integrated the teacher therein. These are clear signs of the desire for autonomy and dialogue intrinsic in school modernization. Other important indications included the emphasis placed on secularism, the importance of natural science and the use of previously unusual pedagogic materials (physics and chemistry laboratories, and collections of minerals and geometric figures, among others).

When the new rationalist standard for schools started to spread, already during the Second Republic, and when in 1933 the magazine *A.C.* dedicated its issue number 9 to this theme, the manifesto that heads the magazine stated that in order to create new schools it must not be forgotten "that a new educational system exists, a result of the new lifestyle concept that has been gaining importance since the great war."[14] This publication defended principles such as having better lighting and ventilation, using square-shaped spaces for the classrooms and utilizing moveable furniture in order to allow for different dispositions of the space and teacher proximity. Some functionalist buildings, such as the Montessori of Bloemendaal School (The Netherlands), and the Instituto Escuela of Madrid built in the thirties by architect Carlos Arniches, were widely commented upon. The opening to the rest of the world and the new furnishing style lead a paradigm shift in classroom configuration which can only be labeled as revolutionary. Taking into account that many of the education reform movements stood up for the abolition of textbooks, the word "revolutionary" fits perfectly within this context. The whole

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teaching method, like the new furnishing configuration, was designed to adapt its methods to the motor and mental abilities of the children. This kind of education fostered the stimulation of the manual and artistic creativity germane to childhood.

The physical framework of this new pedagogy corresponded to a brand new approach. The new furnishings and space management definitively broke with the hierarchical structure that made learning an exercise in subordination to an established model. The new model bestowed autonomy upon the student through the configuration of space. Space had been democratized. This "multi-focus" space structure which replaced the old "single-focus" disposition facilitates sovereignty in learning. The teaching system takes care of the students, as has often been said, as if they were seeds to "let them grow" in knowledge. Almost sixty years before, Cossío wrote: that students "hold in their very nature the law by which they should be educated."

We find an eloquent counterpart to this principle in this statement by Johannes Itten, "Jeder Mensch ist ein Kosmos für sich" ("Every person is a cosmos in themself"). This artist, founder of the elementary course of Bauhaus, wrote this in 1920 in a letter addressed to Anna Höllering, using a festive calligraphy illustrated with hearts wrapped in spiral lines [fig. 8, p. 40]. Every heart is different and all of them respond to the same cosmic energy. This universe is not formed by power relations stemming from one central point; on the contrary, it follows a cosmology based on the characterization of each part

as an independent whole, based on the old conception of the universe as a circle whose center is everywhere and whose circumference is nowhere.

Allow me to compare that vision of hearts pulled along by curly, energetic lines, making their appearance like shooting stars, with a drawing that appears on page 67 of Walter Krötzsch's book *Rhythm and Form of Free Art Expression of the Child* [fig. 9, p. 40],[15] published in 1917. Most of the illustrations of the book are by children, which he analyzes very interestingly based upon developmental psychology.

The other drawing I'm referring to is an example of so-called "doodling." These are drawings made by an adult on paper while speaking on the phone, that is to say, without thinking about what he or she is drawing. There is a repetition of movements that shows a vital wish for the generation of rhythm whose expression is automatic and unconscious. Krötzsch compares "doodling" with the tendency towards rhythmic repetition spotted in several children's drawings.

Itten, through the decoration of his handwriting, was also expressing a form of automatism very similar to children's drawing. In a word, it symbolically traces the cosmology of the new learning space. In another letter to Anna Höllering, he wrote: "We shall transform the great galleries of human drawing art into ateliers for humankind. We shall make toys for the party while working in harmony. We shall make trees, houses, animals, shepherds, stars for children, as if we were children."[16]

3. Through the eyes of children

From its inception, the education reform movement had a very tight bond with the revaluation of art education. More precisely, the education reform was mainly triggered by the movement for a new art pedagogy. In that sense, the dedication to children's drawing that so intensely occupied developmental psychology, drawing education and art theory from the end of the 19th century was exemplary.

It is clear that those who wanted to turn the teaching of drawing into "not just a simple school of representation, but above all into a school of observation,"[17] as Cossío's contemporary the educator from Munich Georg Kerschensteiner would say, would have to pay attention to children's drawing itself, as the new drawing pedagogies were directed at them. The motto of teaching by letting the student "grow from the root" was related to the study of children's drawing characteristics, which was a great discovery.

To discover means to find something unknown, which has nevertheless always existed, like the order of the solar system as observed by Copernicus. After the publication of *L'arte dei bambini* (Children's art) by Corrado Ricci in 1887, the pioneer contributions to children's drawing studies were, notably, those of British psychologist James Sully whose 1895 book, *Studies in Childhood*, was tremendously influential. Publications on children's art proliferated at the turn of the century. During the twenties and the thirties, they reached a moment of greatness. Belonging to this epoch, among others, are

Der Genius im Kinde (Genius in the Child) published in 1922 by Gustav Hartlaub, as well as the main study of Georges-Henri Luquet, philosopher and scholar of children's drawing and graffiti since 1910, *Le dessin enfantin (*Children's Drawing*),* published in 1927. By that time, the prototype of naturalness in painting corresponded to children's art, something that should have been within reach of Butade's daughter when she was a child, although we know nothing about the childhood drawings of the Greek inventor of painting.

The first significant exhibition on the subject in Central Europe took place long before that period, in 1898, which was still a very early stage in the discovery of children's painting. It was the exhibition organized by Carl Götze in Hamburg under the name of *Das Kind als Künstler (*The Child as Artist*).* This exposition, which preceded many others, brought together drawings made by American and Japanese children as well as many other nationalities. There was even a collection of children's drawings made by Moki Indians from Arizona, which belonged to art historian Aby Warburg.[18] Reproductions of prehistoric artwork and archaic art pieces were also presented. Very soon, literature on children's art established the thesis of the parallelism of phylogenetic and ontogenetic art developments, that is to say, the characteristics of art evolution throughout the history of culture and the evolutional development of graphic expression methods used by every individual during their growth. For instance, the study of children's drawing was used by culture historian Karl Lamprecht to

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understand the development process of individual artistic expression as an analogy of history. These are theses that would have a major impact. Educational psychologist Jean Piaget, for example, in his book of 1926, *La représentation du monde chez l'enfant*, (Children's representation of the world) gave rise to the correlation between children's art and primitive art: cognitive development in the fields of biology and history are comparable. Those who established the premise of adjusting learning methods to children's knowledge and communication conditions and deepened their study, in the end benefitted the creation of the myth of the "first artist" in the figure of children.

The first exhibitions of children's drawing were a cause for reflection for the education reform movement; an iconographic display of the questions that education theory had to tackle. The exhibition *Die Kunst im Leben des Kindes* (Art in the Life of the Child) was held in 1901. In 1905, the exhibition *Kinderkunst* (Children's Art) coincided with the celebration of conferences on the teaching of drawing at schools in Dresden. It was the year when Kerschensteiner's book *Die Entwicklung der zeichnerischen Begabung* (The Development of Drawing Talent) [fig. 4, p. 59] was released, a study on children's capacity for visual representation based on genetic psychology. It defended the idea of the existence of a progressive development in accordance with children's growth, ranging from the schematic representation of objects to graphic approximation of their visual appearance in space, that is, from scribbles and "blind" representation of what is known to the

drawing of that which is seen. This is why Kerschensteiner ruled out the utility of mechanical geometric copying exercises and suggested taking into consideration the adjustment of drawing classes to the particular conditions of the different stages of children's growth and to favor the education of perception that allows the development of the ability to faithfully draw visual reality.[19] For Kerschensteiner, the moment of maturity in drawing coincided with the realistic convention, but his study advocated the differentiation of psychologically and anthropologically conditioned episodes in the evolution of this final ability.

Although the skills that reformist approaches such as those of Kerschensteiner and his contemporaries aimed to teach often coincided with artistic milestones that could be considered cliché if compared with the wave of new art in the same period, the movements for the renovation of art education soon became very critical of established culture. Educators such as Theodor Wunderlich complained, in 1919, that drawing teaching had not completely managed to free itself from the influence of Fine Arts and Applied Arts.[20]

When it discovered children's art, drawing education asserted that teaching should be adapted to the conditions of creation for children, but intended to progress from that learning stage to others in which artistic creation dispensed with those values that found their paradigm in children's drawing. However, children's inherent imaginative and creative abilities, a paradigmatic incarnation of the artistic disposition and the illustrious model of artistic temperament – which

Konrad Lange, among others, had already affirmed in 1893, in his book *Die künstlerische Erziehung der deutschen Jugend* (The Artistic Education of German Youth) – in the long run constituted an apology for the qualities of children's drawing in relation with adult artistic culture. "Every human being is born an artist,"[21] said Georges-Henri Luquet. The before-mentioned book that art historian Gustav Friedrich Hartlaub published in 1922, *Der Genius im Kinde*, is one of the publications that contributed the most to putting children's creativity on the map of the expectations of modern art culture and its adoption as a natural model; and not only that. Hartlaub's fundamental contribution is based on bringing attention to the fact that those who represented avant-garde movements, those he called expressionists, cubists, and abstracts, had fostered children's art, establishing a new relation between childhood creativity and the artistic adult world; that relation suggested cultural conditions sensitive to protecting "the child within the child" and to preserve "the child within the man."[22] Children's drawing responds to its own laws of education, but is not exempt from the adult visual model at all. The solicitude of new art towards primitive, juvenile creativity, to that basic reference of new drawing education, provided a secure and productive relation between the visual language developed by children and its adult surroundings. Rooted in the exhibition on children's drawing organized by Hartlaub himself in the Kunsthalle of Mannheim in the spring of 1921, the book reproduced a selection of drawings among which were eloquent examples of the

productive communication between children's creations and avant-garde art. Figure 86, for instance, reproduced a watercolor by a twelve-year-old girl, the daughter of an applied art teacher, which looked very much like a composition by Kandinsky [fig. 10, p. 45]. Hartlaub recognized the presence of modern art in the debate on pedagogical reformism. To put it this way, new art, as an adult model, refrained from having a negative impact on the reform expectancies of schools, and even had the opposite effect.

Among the 144 images that illustrated, in 1912, the sole edition of *Der Blaue Reiter* almanac, which its editors Wassily Kandinsky and Franz Marc understood to be a detailed avant-garde manifesto, there were several reproductions of children's drawings. If we open it to page 26 we will find a ritual cloak of the Chilkat Indians of the west coast of North America and a children's drawing on the page opposite. In that publication there were a lot of image associations, from what seemed to be an imaginary museum full of interchangeable "primitive" pieces of popular art, carvings from Africa, Polynesia and other eternally "childlike"[23] cultures that we call "natural," as well as children's drawings. Within that repertoire we could find anything which represented the primitive creative impulse whose values were a source of inspiration for modern painting's aspirations to a new naturalness and the evolving culture that the *Der Blaue Reiter* artists related to. Kandinsky wrote on children's drawing: "The child is indifferent to practical meaning since he looks at everything with fresh eyes

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and he still has the natural ability to absorb the thing as such. Only later does the child by many, often said, experiences slowly learn about the practical meanings without exception, in each child's drawing the inner sound of the subject is revealed automatically. Adults, especially teachers, try to force the practical meaning upon the child. They criticize the children's drawing from this superficial point of view; your man cannot walk because he has only one leg. Nobody can sit on your chair because it is lopsided and so on. The child laughs at himself. But he should cry."[24] Kandisky's interest in children's drawing corresponded precisely to his interest in the adaptation of teaching to children's abilities, in other words, the education reform that had served the discovery of children's drawing and established the need for a different paradigm in art education. Modern art had entered a debate opened in the schools, gotten involved with its reform proposals and presented itself as its representative. Wassily Kandinsky and his disciple and partner Gabriele Münter collected children's drawings from 1908 until World War I. The 250 drawings that made up that collection now belong to the Gabriele Münter and Johannes Eisner Foundation in Munich. Children's drawings were also part of Kandinsky's exhibitions from the very beginning of his career. In parallel to his 1907 Angers exhibition in Hôtel de Chemellier, there was a children's drawing exhibition organized by *Les Tendences Nouvelles*, an association he had been related to since it was first founded.

In 1909, Kandinsky took part in the great international exposition of new art organized

by Ukrainian artist Vladimir Isdebsky[25] in Odessa, which included children's drawings. The adoption of children's drawing as the emblem of the change in the artistic paradigm in Russian avant-garde culture promoted the presence of children's drawing collections in exhibitions such as the Moscow Salon of 1911 and that of the group *La Diana*, which took place in March 1913 and established the comparison, for instance, between children's art and the later famous *The Seasons* paintings by Mikhail Larionov. As with many other figures of prerevolutionary new Russian art, Larionov was interested in studying the recently discovered children's art. Part of the children's art collection assembled by Larionov and Natalia Goncharova in the decade of 1910 belongs nowadays to the Tretyakov Gallery of Moscow.[26]

Many artists got actively involved with the pedagogic renovation movement. However, initially they were much more its beneficiaries than its participants. During the first years of the decade of 1910, Natalia Goncharova and Mikhail Larionov created an art school for children in their Moscow atelier, an experience through which they expressly supported the pedagogic reform, and which transformed their own artistic language.[27] Between 1913 and 1917[28] the Uruguayan painter Joaquín Torres García gave drawing classes to children in the Frobelian Mont d'Or school of Tarrasa. He familiarized himself with an art didactic in which ingenious drawing played a fundamental role. It was after that experience that he started to express his interest in the irrational in art and became the spokesperson for what he called

the "art-evolution", creating a movement called "evolutionism" and radically transforming his painting style. There are many artists who taught art classes to children during the 20th century. Marc Chagall did it in Vitebsk, in the Malakovka Foundation, a school that was active between 1920 and 1922. In October 1935, Ángel Ferrant created an art atelier in the Asociación Auxiliar del Niño in Madrid, which remained open during the Spanish Civil War.[29] The exercises offered in that atelier coincided largely with the intention of his later sculptures. And the intercommunication between the avant-garde and school teaching later included eloquent examples such as that of Bruno Munari, who put his knowledge of the modern artistic movement at the service of education.

4. New art and the school

I would also like to use the example of an art school itself. Franz Cižek, who was a precursor of avant-garde education, worked from 1903 at the School of Applied Arts of Vienna. His disciple Leopold Wolfgang Rochowanski published a book titled *Formwille der Zeit in der angewandten Kunst*[30] (The will of form of the age) in 1922 that celebrated Cižek's methods, reproducing and commenting on many of the works undertaken by young students in his classes. Among the most characteristic exercises of Cižek's classes, it's worth mentioning "the study of the cubist shape of a cactus" or his many projects on the translation of feelings, emotional states, non-visual feelings, or in short, experiences different from what our

eyes can see, that is, natural drawing, into graphic or plastic forms. Drawing envy, sadness, a burnt smell, or the struggle between hard and soft [fig. 11, p. 49]; representing olfactory, acoustic or tactile sensations or creating a graphic-motor imitation of specific movements of the human body were some of the learning activities proposed by Cižek for artists in the making.

Cižek, who also directed workshops for children, echoed the new direction taken by the new, cubist, expressionist art, even connecting with methods based on the Einfühlung theory, such as those that made the school of painter Wilhelm von Debschitz famous. This school operated from 1902 to 1914 in Munich, and Ernst Ludwig Kirchner and Paul Klee were among its students. However, it is important to highlight that certain exercises like those proposed by Cižek, are not only related to children's learning and drawing practices and not even only to the methodologies developed by modern teaching psychology for basic learning at school level. They coincide eloquently with the principles of constructive association which were gradually introduced by reform movements into primary school education. Just like Hermann Obrist and Wilhelm von Debschitz, who introduced cutting-edge art teaching formulas in Munich and participated actively in the general movement for education reform at the beginning of the century,[31] Cižek also developed his learning methods in Vienna based on the pedagogical principles of the reform movement, whose theories kept evolving in parallel to the different artistic styles.

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In this sense, the tools and methods developed for the basic learning of reading and writing could be considered precedents of important principles that would prevail in the understanding of the sense of visual language.

The responses to the challenges raised by general education took artistic creation itself towards epistemological matters that were raised by the reformed school. Art and education shared the same perfectibility. For instance, iconic-geometric methods for the development of writing skills which associated the shape of letters to objects whose spelling is written with those same letters, instead of only phonetics, had already been known since the 19th century. They were subsequently improved by Ovide Decroly and Édouard Claparède, among others, starting from the knowledge of the syncretism of child psychology, the idea of a globalized perception of the child.

The reading pedagogy that replaced the syllabication method tended to present exercises that stimulated an overall understanding of the sensations related to the experience of a word. Thus, phonetic, visual and motor recognition along with the establishment of affective connections would ensure rapid and, above all, comprehensive learning. If we were to review all of the innovative methods that activated reading, writing and drawing in the first decades of the 20th century, we would find many cases in which morphologic associations favored lexical association between forms, necessarily implying intersensory learning relations. Cultivating as many feelings as possible within the methods

of active reading and language knowledge, the implementation of ideo-visual methods, "spatial writing," "graphic reading," perceptive, affective and motor development in language teaching procedures, are all components of an education that incorporates the potential of intersensory associations that children's knowledge is built on. A "gymnastic alphabet" [fig. 12, p. 50], for example, would paradigmatically represent the pedagogical tendency to include the whole body in the learning of written symbols. It is obvious that the synesthetic associations that stimulated artistic exercises such as those proposed by Cižek or those learned by Miró during his training with the painter and educator Francesc d'Assis Galí, are similar to the didactic procedures that the reform sectors counted on as a support for the improvement and universalization of teaching.

The interest expressed by artists for this pedagogical literature is clearly manifested in books like Lo que sabía mi loro (What my Parrot Knew) written by Spanish poet and painter José Moreno Villa and published in Mexico in 1945. That book, a profusely illustrated introduction to reading, plays with the lexical association of shapes through the morphology of the letters, for example.

Although I refer to a somewhat late publication within this context, there are many no less eloquent previous works. Kurt Schwitters' typographic short story Die Scheuche (The Scarecrow), is one of the most outstanding and celebrated. It was published in 1925 with the collaboration of Theo van Doesburg and Kate Steinitz as one of a series of children's stories published by Aposs, a

publishing company founded by Schwitters himself. The text of The Scarecrow, full of onomatopoeias and funny alliterations, tells a simple but crazy story whose main characters are all, graphically, letters of the alphabet. "X" for the scarecrow, "O" for the rooster and "B" for the peasant. Letters become live bodies in Schwitters' typographic story [fig. 13, p. 50], just like the human body became letters in the above-mentioned "gymnastic alphabet" [fig. 12, p. 50] of 1907. The new beginning that arose with the challenge of the change in the schools was also assumed by the new art as a starting point for the new imagination. The avant-garde typographic story presents itself as a correlate of the educational material and aims to create a new sensitivity, which in turn contemplates the conditions of a globalized perception. In Schwitters' story, the "X" is the body of the scarecrow and has a hat and a cane. The hat is represented with a square on a straight line. That detail refers expressly to the icon par excellence of Suprematism: the black square of Malevich,[32] who was also the artist of the "birth of the new."

There is another typographic story which precedes The Scarecrow closely: More About Two Squares, published by El Lissitzky in 1922. This is one of the contributions of the Russian artist to this field. Aside from the typographic games and the purely abstract illustrations that it contains, that narrate the episodes of the trip to Earth of a black square and a red square from a sort of fourth dimension [fig. 14, p. 52]; the book, dedicated "to all children" is presented to us as a story to be played with their hands. "Don't read, take the paper," it says in the beginning, and

then extends and invitation to "fold, color, build, [...],"[33] The story acts as a propaedeutic of Suprematism, and like the Suprematism theory compiled by works like On the new systems in art by Malevich in 1919, it is regarded as a new sensitivity parameter of art education which completely breaks away from the past.

The El Lissitzky story, that example of abstract and yet uncompleted language, had some close precedents, such as the illustrated poems of Klebnikov written at the beginning of the previous decade in "transreason" or zaum language which is exclusively based on sounds and virtually remakes the original, initial, babbling language.

The black square launched by Kasimir Malevich in 1915 is used in El Lissitzky's story as a figure to play with. It is surprising how, if taken as a toy, this abstract shape can generate reality in the imagination. It's an invitation to reality because it invites us to open up to the construction of endless relations. If we arbitrarily compare it with the silhouette of a profile, with the cutouts of profiles in black that were such a common type of portrait at the end of the 18th century [fig. 2, p. 28], they might seem to be essentially isolated and even abstract.

The lion of Calder's Circus, which I mentioned at the beginning, was a toy, for instance, as is also the shadow of the throat through which the artist roars, accompanying him [fig. 15, p. 53]; the darkness of a mouth that plays at "living beings" or even "fierce beings" with toys: the diction of an original, still innocent language, that teaches how to see things as if for the very first time.

1. Plin. nat. XXXV, 151-152.

2. See Victor I. Stoichita: *Breve historia de la sombra*, Madrid, Siruela, 1999, pp. 15-24.

3. Giorgio Vasari: *Las vidas de los más excelentes arquitectos, pintores y escultores italianos desde Cimabue a nuestros días*, Luciano Bellosi and Aldo Rossi (eds.), Madrid, Cátedra, 2002, pp. 116-117.

4. See Wolfgang Kemp: *"... einen wahrhaft bildenden Zeichenunterricht überall einführen". Zeichnen und Zeichenunterricht der Laien, 1500-1870. Ein Handbuch*, Frankfurt am Main, Syndikat, 1979, p. 150.

5. Manuel Bartolomé Cossío: "Carácter de la pedagogía contemporánea: el arte del saber ver", *BILE*, III, 1879, pp. 153 ff.

6. John Ruskin: *The Elements of Drawing* (1857). *The Works of John Ruskin*, vol. XV, London, G. Allen, 1904, p. 13.

7. Ibid., p. 49.

8. Ibid., p. 9.

9. See Kemp, pp. 309 ff and 320 ff.

10. Eugène Viollet-le-Duc: *Histoire d'un dessinateur, comment on apprend à dessiner*, Paris, Hetzel, 1879, p. 67.

11. Martin Warnke: "El viaje a España de Meier Graefe." In *Historiografía del arte español en los siglos XIX y XX*, Madrid, CSIC / Alpuerto, 1995, pp. 349-353.

12. Gabriel García Maroto: *La Nueva España, 1930. Resumen de la vida artística española desde 1927 hasta hoy*, Madrid, 1927, p. 96.

13. See Jean Louis Guereña: "Infancia y escolarización." In Borrás Llop, José María (ed.), *Historia de la infancia en la España contemporánea, 1834-1836*, Madrid, Ministerio de Trabajo y Asuntos Sociales / Fundación Sánchez Ruipérez, 1996, pp. 349 ff.

14. *A.C. Documentos de Actividad Contemporánea*, 9, 1933, p. 15.

15. Walter Krötzsch: *Rhythmus und Form in der freien Kinderzeichnung*, Leipzig, Haase, 1917.

16. Letter of December 15th, 1919; Rolf Bothe et alt.: *Das frühe Bauhaus und Johannes Itten*, exh. cat. Kunstsammlungen zu Weimar, Ostfildern-Ruit, Hatje, 1994, p. 451.

17. Georg Kerschensteiner: *Die Entwicklung der zeichnerischen Begabung*, Munich, Gerber, 1905, p. 4.

18. *Das Kind als Künstler. Ausstellung von freien Kinderzeichnungen in der Kunsthalle zu Hamburg*, Hamburg, Lehrervereinigung für die Pflege der künstlerischen Bildung Hamburg, 1898, p. 32.

19. See Hans-Günther Richter: *Geschichte der Kunstdidaktik. Konzepte zur Verwirklichung von ästhetischer Erziehung seit 1880*, Düsseldorf, Schwann, 1981, pp. 43-50.

20. Reiner Hespe: *Der Begriff der Freien Kinderzeichnung in der Geschichte des Zeichen- und Kunstunterrichts von ca. 1890-1920*, Frankfurt am Main, Peter Lang, 1985, pp. 8 ff.

21. Georges-Henri Luquet: *Le dessin enfantin*, Paris, Alcan, 1927, p. 12.

22. G. F. Hartlaub: *Der Genius im Kinde*, Breslau, Ferdinand Hirt, 1922, p. 69.

23. Ibid., p. 65.

24. Wassily Kandinsky and Franz Marc: *The Blaue Reiter almanac*, trans. by Henning Falkenstein with the assistance of Manug Terzian and Gertrude Hinderlie, Tate Publishing, 2006, pp 174-175.

25. Jonathan Fineberg: *The Innocent Eye. Children's Art and the Modern Artist*, Princeton, Princeton University Press, 1997, p. 81, n. 7.

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Key Changes in Art Education in the Modern Period

A Gallop through the History of German Art Education

Foreword

My esteemed colleague Javier Arnaldo has called upon me to outline an essential history of "modern" art education and its developments. In view of the huge abundance of material available, this is necessarily a Herculean task, too vast to deal with in the space of a few printed pages. Anyone who attempts to square this proverbial circle can therefore only do so by resorting to radical didactic reduction.

Firstly, the paper deals less with the actual practical aspects of art teaching over the last hundred years or so, and more with the concepts of aesthetic education, as revealed through authoritative publications from the period in question. Secondly, it deals, not with the concepts regarding the more specialised training of professional artists of the late 19th and 20th centuries, but almost exclusively with drawing and art teaching in schools offering an all-round education. Thirdly, it refers primarily to Germany and, where the period after the Second World War is concerned, to West Germany in particular, in other words to what was known as the Federal Republic of Germany.

Perhaps more than most other countries, political and social developments in Germany – particularly in the first half of the 20th century – have been marked by what were, at times, dramatic upheavals. These upheavals and the ensuing discontinuities have left a deep imprint on art education, to the extent that the history of aesthetic education in Germany is a history defined by permanent, and often frenetic, paradigm shifts. It is to outline these paradigm shifts – in the process reproducing apparently unjustifiable simplifications – that is the purpose of this exposition.

Geometric and Ornamental Drawing

When the German Empire was founded in 1871, compulsory schooling was introduced all over Germany. In addition to teaching elementary cultural skills like reading, writing and arithmetic, drawing was also given a solid

place on the school curriculum. This involved not forms of free drawing, but rigidly defined techniques of geometric and ornamental drawing, intended to help enforce student discipline and to help boost an often wretched standard of industrial production and manufactured products. It was also aimed at educating the aesthetic tastes of the general, and in particular the working-class, population. A requirement was therefore stipulated that "... genuine formative drawing education [should] be introduced"[1] for workers everywhere. The aim was to encourage the discovery of new artistic forms and cultivate artistic sensitivities. Drawings were done on templates with a system of regularly arranged dots or square grids. The dots had to be joined or the grid completed with geometric shapes (known as "stigmata" and "network" drawing), for which precise instructions had to be followed. Ornamental shapes were therefore created from mathematical structures, and even where students had to draw simple everyday objects or natural forms, these were produced from a basic constructive framework [fig. 1, p. 56]. These exercises can be understood in the context of ideas that were generally accepted at the time. The purpose was to "ennoble" commercial and industrial production with ornamentation, i.e. to increase its aesthetic value, and not least to improve the competitiveness of German goods in the international market. Yet Germany's hopes for a better global position for its products were not to be realised for the time being. By 1900, it had already become clear that promoting geometric and ornamental drawing in schools was not the best way to serve the interests of industry and

the economy. The spread of mechanical mass production removed the basis for any such argument and it was recognised that drawing education was no longer up to the task of raising artistic standards in trade and industry.

The Discovery of Children's Drawing

A different direction for drawing education was given renewed impetus by the first systematic research into children's drawing, which was conducted in the late 19th century. Although children have always drawn, this was the first time specific attention was paid to the way children expressed themselves through this medium, therefore enabling the choice of the term "discovery." Although Romanticism had already seen children as the prototype of creativity and acknowledged the value of infant scribbling – which had previously remained unheeded – the real breakthrough came considerably later, in 1887, with the publication of a book entitled *L'arte dei bambini* by the Italian art historian Corrado Ricci (1858-1934) [fig. 2, p. 58]. Ricci recounts how, on a winter's day in 1882-1883 on his way back to Bologna, he took shelter under a portico and suddenly noticed children's drawings among the more or less naturalistic (and erotic) adult graffiti. They revealed "less technique and logic, yet a far greater sense of morality." "The melancholy mood of the day, the place and my heart, which seemed out of place among with the lewd and poisonous epigrams of the artists who had worked higher up, drew me towards the naïve art of the children. That was the first step of this present study."[2] To obtain material

to analyse and expand the empirical basis for his work, Ricci had pupils in schools producing "free drawings" with the aid of teacher friends. When he collected these drawings, he noticed what seemed to be connections between the children's output and the forms of graphic expression of primitive peoples. He also discovered the phenomenon of the "Kopffüßlers" or "Headfooters" [TN: stick figures with only heads and legs or feet]. He pointed out that children do not draw what they see, but what they know about things, as their X-ray-like representations show. This was an insight already made by the German painter and satirical writer Wilhelm Busch in 1883 in his picture story *Maler Klecksel* [fig. 3, p. 58].[3]

Ricci's *L'arte dei bambini* produced a flood of follow-up research. Artists, art teachers, ethnologists, anthropologists, art historians, philosophers, psychologists and doctors all began to delve into the subject of children's drawing. Particularly noteworthy are the *Studies of Childhood* published in 1895 by English anthropologist, philosopher and educator James Sully (1842-1923) whose work was published in Leipzig just two years later in 1897, under the title *Untersuchungen über die Kindheit*. Two chapters of the book have the descriptive headings "The Young Draughtsman" and "The Child as Artist." Sully examined children's drawings for their characteristic form and representational features and noticed that the drawings of children and young people developed in three different stages. First, he spoke of an undefined, formless scribbling. Secondly, he said, comes the stage of primitive design, where the human face is represented in a moon shape. In a third phase, both the

human figure and animal forms are depicted in a more affected manner.[4] In his ideas about a progressive development – from a simpler to a more complex stage, from a formless confusion of lines to a more or less natural representation – Sully was following Charles Darwin's theory of evolution. His stepwise model of children's drawing was to remain the yardstick for almost all later attempts at classification for the next two decades.

It was also used in the most empirical investigation into children's drawing ever to have been conducted at that stage, which was carried out in the early 20th century by Munich school inspector Georg Kerschensteiner (1854-1932), *Die Entwickelung der zeichnerischen Begabung* (The Development of Drawing Talent) [fig. 4, p. 59]. Kerschensteiner was a central figure in the German Progressive Education movement. He not only rejected the conventional teaching of geometric and ornamental drawing, but the whole notion of schools devoted to rote learning and cramming from books. He believed artistic education should play a major role and realised this was an area that was particularly suited to what today we might call an "alternative" education based on empirical experience. As part of a "mass experiment," he chose about 300,000 children's drawings from a set of nearly 500,000, which he himself evaluated. His criterion was to assess how the capacity for graphic expression of an undirected child developed from a primitive model to complete spatial representation."[5] Kerschensteiner had children and young people draw people, animals, plants and everyday objects (such as a tram) and came to the conclusion that their

drawing development went through four phases: 1. pure schema; 2. schema mixed with drawing based on appearance; 3. representation based on appearance; 4. representation based on form. Kerschensteiner conceived "representation based on form", i.e. representation that is true to nature, the ultimate achievement: the highest and most perfect stage of a natural development process. By so doing, like many of his contemporaries, he fell victim to so-called naturalistic prejudice. This four-stage model failed to cater for artistic achievement at its apex that went beyond naturalism, even though this was the early 20th century, and therefore a time when naturalism had long lost its claim to absolute validity.

The Art Education Movement

How and in what way were the new findings from research into children's drawing reflected in art education? In 1896, Hamburg – which, together with Munich, was one of the nerve centres of what was known as the Art Education Movement – saw the foundation of the Lehrervereinigung zur Pflege der künstlerischen Bildung (Teachers' Union for Art Education), an organisation committed to the principles of progressive education. Two years later, in 1898, the association organised an exhibition of children's drawings entitled *The Child as Artist*. The title was not invented by the Hamburg reformers, but adopted verbatim from the relevant chapter-heading of Sully's *Studies of Childhood*. At the time, nobody seriously believed children could be actively "artistic," and the exhibition title was therefore a powerful catch phrase. The upshot

was that interest in the child and in children's creations grew substantially in the subsequent period. It was no coincidence that 1900, which marked the start of the 20th century, also saw the publication of the groundbreaking work by Ellen Key (1849-1926) *Barnets århundrade*. It appeared in German bookshops in 1902 in a translation entitled *Das Jahrhundert des Kindes* (The Century of the Child). Linked to the notion of "The Child as Artist," the focus was now on whether children should be allowed to express themselves freely, unrestrained by subject matter. The answer still had to be no, for, in the context of Darwin's evolutionary theory, children's drawings, which could not in themselves be considered artistic, only interested the reformers as documents of an as yet incomplete development process and not as "autonomous" artistic output (as they would be held up by Avant-Garde artists shortly afterwards).[6] According to Hamburg reformer Carl Götze, "We should look on the first attempts at drawing as the beginning of a never-ending sequence of skills, on which the ultimate and greatest achievements depend."[7] Götze's *Methodik des Zeichenunterrichtes in den Volksschulen* (Methodology for Teaching Drawing in Elementary Schools), published in 1903, corroborates this, even though he too considers the end of this learning process to be the naturalistic drawing of the things, the representation of objects. Indeed, the belief was that "the development of art" could be understood as a development process "coming from the child." This Darwinian-style reasoning always sought the "seed" that had given rise to that development. This quest for creative beginnings meant that reforms in

drawing education at the turn of the century, could be based on premises that came considerably closer to the essence of children's creations than the old, geometric and ornamental drawing lessons imparted in the 19th century [fig. 5, p. 62]. Children's drawings were now seen as the "seed" from which adult art was derived, and they were considered the "first products of a barely developed artistic creativity."[8] For art education theory, this meant that rather than simple geometric forms, children's scribbles could provide a starting point for teaching and the basis for further and loftier development. Art educationalists and psychologists contemplating initial drawing behaviour in children established that both the first picture scribblings and later children's drawings frequently use irregular, crooked and jagged lines. Further observation showed that children's drawing output often arises from momentary impulses and therefore from sudden movements. This led the reformers to the conclusion that the mathematical precision of geometric and ornamental drawing could not be appropriate for children.

One of the reform methods that arose from these ideas involved the child's drawing gestures and was dubbed "free-arm drawing." Hermann Muthesius (1861-1927), one of the key reformers of the Prussian trade schools after 1900 and a driving force behind the Deutscher Werkbund (German Work Federation) founded in 1907, published a book entitled *Der Zeichenunterricht in den Londoner Volksschulen* (Drawing Education in London Elementary Schools) in the year 1900, based on his experience with the different approaches taken to reform in English drawing education.

He recorded the following observations: "Where there is sufficient space, the pupils draw standing up with their boards in a vertical position […], their arm is free and moves from the shoulder and they never touch the board with their wrist, but at most with the tips of their little fingers."[9] The result was large, expansive, arched lines. Later, this drawing method using the whole body developed into more directed shapes like loops, ellipses and spirals or even decoratively-shaped patterns. Closely linked to this free-arm drawing was another method developed by American art instructor Liberty Tadd (b. 1863, d. unknown) [fig. 6, p. 62]. Tadd let children draw symmetrically-shaped patterns with both hands on large, upright surfaces – a method which Johannes Itten later used in his basic course at the Bauhaus.

The teachers who supported reform liked to use the concept of "free child drawing". This did not mean, however, that children should be allowed to express themselves spontaneously with no guidance from adults, as the concept is understood today. In around 1900, it was more of a battle cry aimed against "constructive drawing," in other words against the geometric and ornamental "stigmata" and "network" drawing that had previously been in vogue. Nevertheless, the naturalistic orientation of the representation was still a sine qua non. "Nature" itself, as a concept, became a symbol of reform. Wherever possible, drawing was taught outside the classroom in natural surroundings, and if the work was done in the art room, flowers, leaves, plants, stuffed animals and other elements from nature were the subject matter of preference.

The diverse attempts at reform of the later 19th century, which cannot be explored here in depth, converged in what was known as the *Kunsterziehungsbewegung* or Art Education Movement and culminated in 1901 in the first "Art Education Day"[10] [fig. 7, p. 63] in Dresden. Here, as Hans-Günther Richter remarked in his *Geschichte der Kunstdidaktik* (History of Art Teaching), the "outline of a new art education"[11] was revealed. The major papers were given by Hamburg teacher Carl Götze, art history professor at Tübingen University, Konrad Lange*,* and Hamburg art historian and museum director Alfred Lichtwark (1852-1914). They all considered an "education in art" to be an integral part of education per se and believed that drawing should be one of the main subjects on the school curriculum.

Whilst Götze's major interest was artistic practice as such, and aesthetic *production*, Lichtwark's contribution to the Art Education Movement focused more on the educational role of the museum and dealt first and foremost with how works of art were received [fig. 8, p. 64].

As director of the Hamburger Kunsthalle, he was of the view that a museum could not simply stand and wait, but that it should play an active role in educating the population in the subject of art. He therefore organised the now legendary "Übungen in der Betrachtung von Kunstwerken" or exercises in art interpretation, in the rooms of his museum.[12] His endeavours to secure an educational role for museums were aimed mainly at secondary school pupils. Drawing on national-liberal ideas, Lichtwark was concerned with the cultural "re-education" of German citizens, which he considered – when he looked towards other European

countries – an urgent need. Just as musical education had, in turn, contributed to the "cultivation" of the German people in higher social circles, so education in the visual arts would make a similar contribution through the observation and interpretation of works of art [fig. 9, p. 64]. The aim was to acquire the level of knowledge and skill which Lichtwark saw had long been achieved in the musical sphere, and which he described as "dilettantism" (from the Latin delectare, ital. dilettare = to delight or take pleasure in). For Lichtwark, the concept of dilettante contained none of the negative connotations it may have for us today (in its sense of amateur, unskilful, incompetent or unqualified). Indeed, quite the contrary: the dilettante was an art lover, an expert, a patron and an educated "consumer" of art. We may ask how Lichtwark actually went about this aesthetic education using the observation of original works in the museum. It was to this act of observing, to the direct contemplation or "eye exercises" – as he called them – to which he accorded the highest priority: "Observation and further observation, at its most elementary level, must be the content of any art interpretation undertaken with children. Nor must we lose sight of the fact that, for the child, it is not about the concept, the essence or the history of art, but exclusively about the individual work of art in itself, or at most, a single, clear-cut artist figure."[13] According to Lichtwark, these "exercises" should first be conducted with works of what he called "modern art." Here he preferred genre scenes and pictures of a narrative kind in a realist or naturalist tradition that were in fact far removed from what was actually

"modern" at that time (i.e. Impressionism, Neo-Impressionism, Symbolism, Cézanne, Van Gogh or Gauguin). This went hand in hand with the conviction that we have seen was shared by most Progressive Education advocates, namely that the reproduction of objects based on their form (and therefore essentially a naturalistic reproduction) should be the ultimate goal of any attempt to teach drawing.

Art Education in the Weimar Republic

The reform concepts of the Art Education Movement that can be classified in the wider cultural context of what was known as *Lebensreform* could only be implemented very slowly in the *Deutsches Kaiserreich* or German Empire. Ideas which had first taken shape in the late 19th and early 20th were not widely applied in school art classes until after the First World War. Germany had lost the war, the monarchy had collapsed, and the Weimar Republic now offered an opportunity for a new political, social and cultural beginning. Whilst Imperial Germany and Kaiser Wilhelm II in person had strongly disapproved of modern art (and in particular French modern art), so Expressionism, which underwent a revival after the war, began to catch on in schools. In contrast to the "constructive" geometric and ornamental drawing of the "old" drawing classes, spontaneity and free creation were given the highest priority. Children's work was viewed in relation to contemporary expressionistic art, but also in connection with the art of primitive peoples, ethnic art, amateur and Sunday painters and the artistry of the mentally ill.[14] Children's renderings

were considered an insight into untouched, elemental, original and undistorted expression in form and colour. Educational theory looked back to what Wassily Kandinsky had defined in 1912 in the *Blaue Reiter* almanac: "In addition to the ability to paint external things, the child also has the power to clothe what is left within, in such a form that the interest that is left there really comes to light and therefore works [...]. It is the enormous unconscious strength children have which is expressed here and which sets children's work at the same level (or often even much higher!) than that of adults."[15] The drawings, paintings and plastic creations of children, which had until then – when measured against the scale of naturalism – been considered imperfect and in need of correction, now became the reverse. The reformers no longer saw them as products to be criticised and improved, but more as the expression of a genuinely creative ability.

This change in perspective meant that children's free drawings could, for the first time, be exhibited in public museums. One such milestone in this respect was the exhibition entitled *Der Genius im Kinde* (Genius in the Child)[16] [fig. 10, p. 67] which was held in 1921 at the Kunsthalle Mannheim. To avoid any misinterpretations, the exhibition curator Gustav Hartlaub (1884-1933) who was later to become the museum's director, stated that "genius" should not be understood here as exalted intellectual capacity, but as a guardian spirit, the natural power of the naïve. This kind of "genius" was a treasure bestowed on children and linked to their naive state of consciousness. It is a way of being which is complete in itself and cannot be improved

upon. This meant that childhood had its own timeless, absolute intrinsic value, a quality that should be protected. Hartlaub had a more negative view of cognitive learning, "The more the child learns, the more naturalness it loses, [...] and the more it loses its innocent superiority [...]."[17] Hartlaub clearly refutes developmental thinking. It was not the task of education to stifle childish qualities but quite the opposite: it should keep the expression of creative abilities and aptitudes alive into youth and even adulthood. This opinion resulted in the educational maxim of "letting them grow", which even today is still very widespread. At its most radical extreme, this meant that any attempt made by adults to influence children would be to their detriment and should be avoided. The less the child's "genius" or spirit were hampered, the more fully that child would be able to develop its abilities [fig. 11, p. 67].

By the 1920s, for numerous art educationalists, the subject title "drawing education" was no longer sufficient, and alternative suggestions were put forward. Literature on the subject often refers to concepts like living art education, creative art education or expressionistic drawing education.

Gustav Kolb (1867-1943), the dominant figure in art education in the 1920s, called the subject "pictorial creation."[18] [fig. 12, p. 68] He used this comprehensive concept to indicate that art teaching should not be restricted to traditional drawing lessons, but should include painting, printing, plastic art and collage. At the same time, he intended it to suggest that the turn-of-the-century myth of the "child as artist" had lost its initial radiance and that

it would appear appropriate, when referring to the drawn, painted or plastic creations of children, not to speak about "art" and to renounce any such excessive claims that this was art. Kolb's particular achievement was to compile the insights of his age in systematic form and out of it produce a viable teaching method of the school subject of Drawing, as it was still officially known. The first articulation schemata of the teaching process thus emerged, ranging from an introduction to task-setting through to final discussion of the work. Although Kolb, at the age of sixty, was by that stage one of the older experts in the material, and had advocated a conservative, national stance and a naturalistic approach to art before World War I, in his publications during the Weimar Republic, he was passionately in favour of the creative production of children and young people. Hartlaub's book *Der Genius im Kinde* clarified for him the meaning and intrinsic value of free, spontaneous children's drawing, and although he was rather reserved in his attitude towards Expressionism, the work created by pupils in his lessons stand out for their overt expressive qualities. In these classes, Kolb attached special importance to representing contents or subject matter which could capture the child's imagination – such as fairytales, sagas, biblical stories or narrative with a strong focus on emotional content – and spoke, in this context, of "producing material that emphasised feelings in keeping with the imagination."[19] He subsumed his art teaching theory under the educational credo "from the child."[20] He called upon the pre-rational consciousness of the child and hoped that it could retain its naïveté, its "inner nature"

and creative natural energy beyond puberty and into adulthood. It is interesting (and irritating) to note that, in addition to the importance he attached to the imagination, Kolb also recognised the significance of perception. With all its pre-rational, unconscious, instinctive – even demonic – aspects, the imagination strove for "creation." Perception, on the other hand, as the conscious assimilation of the world of objects, found adequate expression in "representation." He considered that, in schooling after the age of about thirteen, such "representation" could begin to take the shape of the study of nature or the drawing of objects based on reality. Here, he understood drawing linked to perception not to oppose creation linked to the imagination, but to complement it. And whereas the second volume of his book, *Bildhaftes Gestalten*, is in essence a "simple, practical lesson in creation," which contains pictorial principles that were both comprehensible and learnable, Kolb nevertheless stressed that this was "only for the teacher": "Pupils should never be taught with these things". Instead, pupils should be allowed "to *experience* the rules and means of creating through their own production." [fig. 13, p. 68].[21]

This emphasis on experience is strongly reminiscent of the art education maxims of *Johannes Itten* as teacher of the early Bauhaus. However, this is not the place to deal with the complex phenomena of Bauhaus teachings, which were aimed at the professional training of designers and architects.[22] A brief outline must suffice to show how the concepts and practices of the Bauhaus proved productive for school art education at that time.

It was only recently that the substantial influence of the Bauhaus on elementary school teacher Hans Friedrich Geist (1901-1978) was first established [fig. 14, p. 71].[23] In the late 1920s and early 1930s, Geist had published his views of "modern" art education in progressive magazines like *Bauhaus*, *Das Kunstblatt* and *Das Neue Frankfurt*,[24] before he transformed, chameleon-like, into one of the protagonists of National-Socialist art education in 1934. Subsequent to the Art Education Movement of 1900 and motivated in particular by Gustav Hartlaub's *Der Genius im Kinde*, Geist pursued an art education concept, which targeted the release of the child's original power to create. In contrast to older advocates of the Progressive Education movement like Georg Kerschensteiner, Geist's endeavours were directed less at naturalistic "representation based on form" and more on promoting creation based on the direct, more or less "primitive" expression of children and young people. So as not to fall prey to naturalistic prejudice, he believed that in Bauhaus master Paul Klee*,* he had found a weighty ally. At an early point, Klee too was convinced that the "first beginnings of art [...] are found in the 'high chair' [and] that modern artists should take children's 'art' seriously as 'models'."[25] Geist therefore sought to invoke the putative "children's" art of the Bauhaus artists – who at that stage already enjoyed social recognition and were well established – to give added legitimacy to his own art education efforts.

Geist's art education set out a two-phase development process. Children's creations represented an initial, early phase – holistic

and depicted in outlines – when "what is seen or dreamed, contact experiences and a flood of emotions" unite within the child. In the second phase "a sophisticated feel for line and form gradually develops. The [...] phase is characterised by a critical, reflective attitude. Rational thought and judgements make their presence felt as they strive for objective creation based on form."[26] This second phase gave most prominence to three-dimensional material work, which can be traced back to the stimulus of Johannes Itten and even more so of Josef Albers [fig. 15, p. 71]. The fact that at the time these do not reveal the relentless formal rigidity that was typical of Albers' basic Bauhaus course, indicates that Geist was determined to render Bauhaus maxims appropriate for elementary schools and their child customers in a way that took account of psychological and educational circumstances and conditions.

This is also true, with certain qualifications, for the "Lesson in creation" presented by Alfred Ehrhardt (1901-1984) in 1932, which is wholly indebted to the formal repertoire of a number of Bauhaus masters (and in particular that of Kandinsky) and certain exercises from the basic Bauhaus courses (e.g. Itten's rhythm studies, Moholy-Nagy's balance studies, Albers's matter and material studies) [fig. 16, p. 72]. The initial glow of the second stage of Expressionism of the early 1920s soon faded; Gropius gave the Bauhaus its motto "Art and Technology-A New Unity;" Constructivism had gained ground and in its wake came Functionalism. Subsequently, Ehrhardt laid emphasis on the rational aspects of creation in his didactic ideas and adopted a decidedly contrasting

standpoint to the notorious hostility to the intellect that prevailed in German art education between the wars. Wolfgang Reiss has rightly pointed out that this about-turn was not only a "reaction to new social demands, which were no longer willing to shut themselves to modern visual phenomena." It was also an "attempt to find an answer to a problem that remained unresolved in art education regarding the extension of the sign language of the child into the stage of adolescence."[27] We might mention in passing that, in view of its formal Bauhaus orientation, Ehrhardt's "Lesson in creation" was denounced as "Cultural Bolshevism" by the National Socialists one year after its publication, and consequently deprived of any chance of dissemination.

The Period of the Third Reich

The rise to power of the National Socialists in January 1933 marked the beginning of one of the darkest chapters in German history. Democracy was in shreds, Hitler and his helpers and accomplices set up a dictatorship of unparalleled ruthlessness. Under National-Socialist ideology, all social institutions – indeed all areas of life – had to be "brought into line" in keeping with *Gleichschaltung*. This ideology did not constitute a unified, coherent system of thought of any kind. Rather, it was a conglomeration of diverse and often incompatible provenance: the biology of race, Social Darwinism, Anti-Semitism, Anti-Clericalism, Anti-Marxism, Anti-Parliamentarianism, Socialism, Individualism, the *Führer* or "leader" principle, and ideas pertaining to a youth movement and imperialistic expansion. The Nazi State was

characterised by a command hierarchy of bearers of office who were unconditionally subordinated to the *Führer*; the unity of state and party; the centralised united state; the removal of democratic freedoms, parliamentary institutions and the independent administration of justice; and in foreign policy, unlimited imposition of territorial claims.

Where the fine arts were concerned, the National Socialists saw the artistic movements and trends of the modern age, from Expressionism to Dadaism and Surrealism, Constructivism and New Objectivity, as evidence of what they dubbed "Cultural Bolshevism" and "International Jewry." One of the worst testimonies to the disastrous association between racist ideas and aesthetic prejudice is the book entitled *Kunst und Rasse* (Art and Race) written by Nazi cultural ideologue Paul Schultze-Naumburg. In his work, the author places "pictures of the former 'modern' school", i.e. pictures by Modigliani, Schmidt-Rottluff, Kokoschka, Picasso and Nolde alongside photos of "physical and mental afflictions from a hospital compendium",[28] to demonstrate the definition of "degenerate" art [fig. 17, p. 74]. The first edition of Schultze-Naumburg's book, published in 1928, builds the foundations for the reasoning behind the infamous *Degenerate Art* exhibition, held in Munich in 1937. This exhibition – which pilloried modern artists in a hitherto unprecedented manner before destroying their works or selling them abroad at giveaway prices – attracted more than two million visitors, whilst a manipulated press stage-managed a hate campaign of unparalleled proportions.

What was defined as "Jewish-Cultural Bolshevist Degeneration" was placed in opposition to the ideal of a "healthy Nordic-Aryan" art, and considered unaesthetic. In painting, this meant a return to Naturalism, which was considered to be the only acceptable form of expression that could be comprehended by the population at large. Art was called upon to fulfil "its mission in the lives of all the people," which meant "expressing the exalted, the beautiful, and the desirable and making it visible to all as a true picture."[29] The dictatorship assigned Aryan Nazi art, liberated from the "degeneration" of the modern age, a key didactic role, as an instrument in the educational process of National Socialism. Thus, favourite pictorial themes in Nazi art were the "German" soldier, the "German" farmer, the "German" wife and mother, the "German" family, the "German" home (known as the ideology of land and blood) and of course, the *Führer* (Hitler) and other high-ranking party officials. All these subjects were portrayed in an idealised form, and at times in excessively heroicised versions.

In the given circumstances, there were inevitable consequences for art education. These consequences were, firstly, a determined rejection of modern art as a point of reference. But they also involved a dissociation from the individualistic tendencies of educational reformers influential in the period between 1900 and the 1920s. In other words, the new approach distanced itself from maxims like "the child as artist" or the notion of art as "coming from the child." Like general education, art teaching was instrumentalised

according to the authoritarian ideology of the Nazi State. The "success of art education work" was said to be dependent on the disappearance "from pictorial works of any impressionistic superficiality and mendacity, any outer sham, any attempt to appear other than it actually is, in keeping with the spirit of our time, in keeping with the traits required of the German child or young person. Truth and clarity are the characteristics of creation, and the pupil therefore only has the right to put down what he carries within him as a graphic idea, a spiritual possession – no more and no less." Strict limitations were placed on pupils' self-expression. Importance was attached to "objective drawing," which was often linked to propagandistic themes. Popular subjects included the swastika and other Nazi emblems. Rural (German) folk art and its ornamentalism were held up as a model [fig. 18, p. 75]. The silhouette as a traditional design technique was brought into the classroom. The reign of terror, the violence against minorities, the afflictions of people at war and the daily death toll were, of course, not covered in official art education. And if the pupils of a grammar school depicted an enemy air raid on a town centre in Southern Germany in 1943, we can safely assume that this choice of subject matter was not only considered politically undesirable, but that, under the repressive Nazi state with its almost flawless systems of surveillance and informers, it would have posed a considerable personal risk for the teacher in charge [fig. 19, p. 75].

The "Thousand-Year Reich" the Nazis had dreamed of collapsed after twelve years

in May 1945 under a hail of shelling and bombardments by the Allied Air Forces. Germany again lay in ruins – as it had in 1918. It was time for another fresh start.

"Muse-oriented" art education

The final defeat of Germany in 1945 meant liberation from a Nazi dictatorship characterised by its contempt for humanity. It marked the end of the persecution and destruction of Jewish citizens and political opponents, and an end to the horrors of war (despite the horrific deprivation that people would continue to suffer during the post-war period). At the same time, this historical situation offered the opportunity for a new democratic beginning. The old adage of a "zero hour," however, is only a myth, for in many cases, existing plans were simply taken back out of the drawer for the post-war period (particularly with regard to reconstruction). These were frequently taken from developments during the Weimar Republic, the period preceding Hitler's - Fascism. This was true for many areas of life, and was equally applicable to art and its teaching.

Modern artists, who had been branded degenerate, were rehabilitated. Abstract art returned to museums and galleries, and after the cultural barbarity and tyranny of Nazis, a great need was felt for culture to be allowed to catch up and recover.

The discussion on subject didactics began in 1949. The first post-war meeting specifically on art education was held in Calw near Stuttgart at the Akademie für Erziehung und

Unterricht, and was given the title "*Musische Erziehung*" or "Muse-oriented education." In contrast to the explicitly politically-oriented art education of the Third Reich, the idea of muse-oriented training and education after 1945 was expressly non-political and – like certain positions voiced before the war – anti-rational. The inclusion of a muse-oriented artistic-aesthetic education on the school curriculum was considered a matter of urgent concern. It was based on the assumption that comprehensive education was not possible if learning focussed exclusively on promoting on the intellectual faculties. This was a topos that dated back to the 19th century based on cultural critique of the time (Nietzsche, de Lagarde, Langbehn), and one which influenced the art education movement around 1900 and later in the 1920s.

In this context, a specific educational role was allocated to arts and music, or *Musische Erziehung*, as it was dubbed in a German term related to the Muses, the Greek goddesses of the fine arts. Muse-oriented education was not limited to the subject of art alone, but was part of a "muse-oriented quadrivium," which included the subjects of art, music, gymnastics and language (German).

In his book *Musisches Leben* of 1951, Otto Haase attempted to define the concept of muse-oriented more closely. According to his definition, it related to specific moments "of liberating, cleansing and healing power." Indeed, it constituted "a contemporary instrument for dealing with the problems of life."[30] Haase saw this kind of arts education as being at the very heart of

human education. After the horrific events of Nazi rule and the Second World War, it provided no guarantee for the rebirth of civilised humanity, but it might at least help in the process. The muse-oriented was characterised by three qualities: elementary (close to the original and the unspoilt), the cyclical (the rejection of linear progressive thought) and the cathartic (cleansing of the emotions through art).[31] This virtually therapeutic approach to arts education obviously mirrored the special situation that prevailed after Hitler's Fascism and the war years, when expectations of the healing powers of art ran high.

One of the difficulties that emerges in the context of muse-oriented education, is that of pinning down the term in a clear conceptual manner and the resulting ambiguity to which this ultimately gives rise. As Haase himself points this out, "the muse-oriented is perhaps capable of commanding certain areas [...], e.g. interest, feelings and emotions. But it cannot lay claim to thought and the way in which we handle it. To think, we need concepts. [...] The muse-oriented cannot provide these; this is where its limitations lie and herein lies [...] also its power."[32]

Despite the vagueness of this declaration, we can ascertain that the aim of *Musische Erziehung* was to be an integral, inter-disciplinary and personal expression which promoted a comprehensive approach to the education of the individual. As, to some extent, in art pedagogy in the 1920s, salvation was sought in creative unity, and in the integrity of children's thought, feelings and

creation. As had been the case before the First World War, reference was made to the intrinsic similarities between the child and the artist, and it was hoped that, "genuine" pictorial formulations would force their way out from within the "innermost nature" of the freely creative child, who would remain untainted by the creative problems of modern art. To this extent, they refused to steer a child's or young person's production towards specific artistic problems, such as those confronted by Expressionism or Surrealism. They considered the teacher's major role to be one of protection towards the child, providing techniques and materials, but allowing productive capabilities to grow in a natural way.

One of the most influential works on art education in the 1950s, in other words when muse-oriented education was at its zenith, was *Bildende Kunst und Schule* (Fine Arts and School)[33] by Kurt Schwerdtfeger (1897-1970) [fig. 20, p. 78]. The book was first published in 1953 and reached its seventh and last edition in 1970. In the preface, the author wrote that the goal of artistic education did not lie in "the training of drawing skills, but in awakening the creative powers of young people". Art education should be free of any ideology or political position and should simply consider "form-genetic knowledge and psychological points of view."[34] In particular with regard to childhood, Schwerdtfeger bases his art pedagogical considerations on discoveries derived from developmental psychology, where development occurs according to natural laws of artistic potential. In so doing, he secures the position of muse-oriented

education, to whose driving force, Otto Haase, he also frequently refers. At the same time, he refers to elementary artistic laws, of which he had acquired an understanding as a student at the early Bauhaus, in particular from his teacher Johannes Itten. A further essential point, which clearly distinguishes Schwerdtfeger from other advocates of muse-oriented education, is the inclusion of "modern art" in his artistic teaching approach (in particular with regard to the first half of the 20th century, with an emphasis on the 1920s and 1930s). Schwerdtfeger is obviously keen to link muse-oriented-integrity to the pictorial theory of creation taught at the Bauhaus (involving not only Itten and his colour theory, but also Kandinsky and Klee). He is only successful in doing so, however, when he structures his didactic model vertically, according to the maturity stages of childhood and youth, in a similar manner to the model designed by Hans Friedrich Geist during the Weimar Republic. According to this model, elementary school age is dominated by muse-oriented, free artistic execution, the expressive, emotional and experiential planes. In later childhood and youth (with the onset of puberty), rational forms of action, oriented towards modern art, begin to come into play. Although we cannot go into this here in any further detail, suffice it to say that Schwerdtfeger's book *Bildende Kunst und Schule* was, in this sense, a significant preliminary stage in what would become known as Rational Art Education, which took over from the muse-oriented approach in the 1960s [fig. 21, p. 79].

Rational Art Education

It is clear from the change in terminology that, in the late 1950s and early 1960s, a paradigm shift took place in art pedagogical discourse: the term art *education* was replaced by the term art *teaching*, which in itself indicates that the issue was now about forms of deliberate, specialist instruction. Specific tutoring in artistic phenomena and creative possibilities began to play a key role in teaching of the subject. Germany was in the process of reconstruction, and to this extent, what was known as the *Wirtschaftswunder* or "economic miracle," was bringing the country material wealth, reducing the need for spiritual nourishment and psychological support. The ambiguous and abstract nature of muse-oriented education, its often effusive pathos, the figures of thought that certain critics considered unworldly, in addition to its irrationalisms and vague educational goals, made a review of or new direction for art as a school subject seem necessary and appropriate. This new direction was to be based on rational thought and comprehensible criteria, and this would affect, not only the contents of art teaching, but also its planning, organisation and implementation.

One of the two key advocates of this direction was Reinhard Pfennig (1914-1994), who triggered a lively discussion on subject didactics when his book *Bildende Kunst in der Gegenwart – Analyse und Methode* (The Fine Arts in the Present – Analysis and Method) was published in 1959. In 1964, a second, substantially reworked version of this book was published under the title *Gegenwart der*

Bildenden Kunst – Erziehung zum bildnerischen Denken (The Present Situation of the Fine Arts – Education on Artistic Thinking) [fig. 22, p. 80].[35] A third edition, again reworked, was published in 1974. The title itself sets the agenda. Firstly, it indicates that for Pfennig, contemporary art (i.e. the art of the modern age from Paul Cézanne to Jackson Pollock) was the decisive field of reference for the teaching of art. Secondly, the title reveals that this concerned the development of a specific form of thought, which Pfennig described – in allusion to Paul Klee – as "artistic." To quote Susanne K. Langer, it was a form of thought that was not "discursive," but "presentative." In so doing, Pfennig bases his ideas on the conviction that every child carries within him or her the capacity for artistic thought and that there is a correspondence between artistic forms of organisation and children's pictorial expression. In order to free the teaching of art from irrational vagueness, he asks what can be learned or taught in art and comes to the conclusion that there are specific "fundamental creative principles" for contemporary art, that can be accessed rationally, which could be the object of art instruction. These include the following principles and categories which are probably not whole selective and which involve varying levels of abstraction: exploration and transparency, abstraction and concretion, dynamic equilibrium, and autonomy of means of expression. We cannot go into any more depth on these here, but it is clear that Pfennig bases his ideas on the assumption that the art of the modern age was equivalent to a sign language. "The pedagogical

consequence is that this 'language' of signs should be taught and learned."[36] [fig. 23, p. 82] This means that Pfennig, unlike muse-oriented art education, rejected spontaneous child creation and did not place the subject and his or her potential for free self-expression at the centre of the teaching of art. For him, the *picture* – and first and foremost the abstract, objectless picture – and its autonomy, structural laws and organisational principles were the linchpin of his approach to the teaching of art. To this extent, the "artistic problem" acquires a prominent place in his art-teaching approach. It is to resolve this problem, using appropriate materials and techniques, that is the true task which pupils need to master in art classes. Students do not, of course, have to rely on their own devices. It is up to the teacher, equipped with the necessary knowledge and experience, to initiate and accompany them in the desired learning process, which is represented as the interchange between "Doing, seeing and saying".[37] "Saying" means that students learn a "relevant language which even establishes communication" by dealing with aesthetic process and objects.[38] All of this shows that Pfennig is responding to the anthropological orientation of earlier art pedagogy, with an orientation that follows a strict material and subject logic. It is rationally or theoretically based and finds its systematic place in the context of modern art. (In passing, I would mention that, for Pfennig, the "Modern Age" had apparently reached fulfilment with artistic tendencies like Art Informel, Tachism and abstract Expressionism, for in the second edition of his book in 1974, it is curious to

note that there is no reference to Pop Art or other progressive trends of that time, that were by then long since established). Pfennig put the spotlight on *problems of form*, which is particularly graphic in students work, and ranges from systematic object-form abstraction series to form-structures remote from the object. This led to his concept of art education being labelled "formal art teaching."

The conviction that modern art was rationally structured and therefore could (and should) be processed and dealt with rationally in class was shared by Gunter Otto (1927-1999), who influenced art education like no other person in the Germany of the last third of the 20th century. In 1964, he published his groundbreaking *Kunst als Prozeß im Unterricht* (Art as a Process in Teaching) [fig. 24, p. 85], and in 1969, a completely re-edited version appeared. In 1974, he followed these up with *Didaktik der Ästhetischen Erziehung* (Didactics of Aesthetic Education), and in 1987, *Auslegen* (Construction),[39] which dealt with the forms and praxis of how works of art are received.

Otto intensified what Pfennig had initiated, to the extent that he not only sought to ground the subject in the logic of (modern) art (in 1969, he included both Pop Art and Op Art in his references), but that he also tried to place the teaching of art on viable didactic foundations and to reflect on very precise pedagogical decisions to give structure to the teaching process.[40] He had the following to say about the art of the modern age, "From Cubism to Klee, Kandinsky, Mondrian, Picasso, Matisse, Baumeister, Miro and so on, we are dealing with an art that increasingly develops

from subjectivity, is autonomous, theory-based and abstract. This has consequences for anyone dealing with art, and in particular for those who teach it."[41] Otto's generalisations regarding the object (and therefore modern art) as subordinate to theory also required art to be taught using a theory-based, rational approach to aesthetic phenomena, i.e. the rationality of the contents had to correspond to a rational teaching method (which he saw as most lacking in muse-oriented education). In the 1960s – when schools were increasingly committed to a scientific approach and indeed considered scientific preparation to be one of its goals for more senior pupils – art as a school subject came up against special legitimation problems. In comparison to other "hard" subjects, its muse-oriented image led it to be considered a "soft" option. Otto sought to resolve this problem by basing it on learning psychology, supported by what was known as "Learning didactics" (from the "Berlin didactics") derived from behaviourism. This took the form of a strictly criteria-based teaching method geared to specific learning goals [fig. 25, p. 85]. Accordingly, in planning for the teaching context, the anthropological-psychological and situational social and cultural conditions had first to be clarified (conditional field analysis). This would then make it possible to reach rationally-based decisions on the intentions, contents, methods and media used in teaching, which soon found its way into the discussion as the concept "scientific art education." This kind of art education was characterised by placing the focus, not the subject or student (as in muse-oriented education), or on the picture

or aesthetic object in general (as with Pfennig), but in the actual learning and teaching *process*.

Where method was concerned and the issue of the "teaching route." Otto saw "*Production and Reflection* as the basic methodical figure for art education." What this means is a continuous inter-relationship "of phases of production and experimentation [...], and phases which take account of reflection and control [...]."[42] Where execution and the practical production of aesthetic objects is concerned, in 1974 Otto pointed to the key role of the *Transformation Principle* in his *Didaktik der Ästhetischen Erziehung* (Didactics of Aesthetic Education). In the context of the creed that art was not about "discovery," but that it always built on what was already there, Pfennig defined transformation as "changing reality with the intention of producing a new reality."[43] In other words, rather than an artistic principle this was – in general – a comprehensive principle of action. Of all the innumerable possibilities of systematically applying the "transformation principle" to art teaching, Otto considered particularly appropriate the "montage-style principle,"[44] which had substantially defined much of 20th century art, from Cubist collages to the material pictures of the Dadaists and the object montage of Pop Art.

Obviously an art education based on the criteria of learning didactics (as opposed to education didactics) with operationalised learning goals, also required strategies to enable those learning goals to be monitored. In a concluding chapter of his book *Kunst als*

Prozeß im Unterricht (Art as a Process in Teaching), Otto tackles precisely this tricky question for art as a school subject. In his endeavours to find an "objective assessment of achievement,"[45] he comes up with a complex statistical-quantitative ratings procedure, which testify to a pure Geist-style positivism, where, for instance, the shades of green in a colour study on the subject of "aquatic plants" is – alongside other criteria – a way of gauging the quality of the student's work [fig. 26, p. 86]. It is quite clear that this kind of rating has considerable limitations as a way of judging aesthetic production, and as such it comes as no surprise that it could not ultimately be implemented in school praxis.

Gunter Otto's second edition of the *Kunst als Prozeß im Unterricht* (Art as a Process in Teaching) appeared in 1969. It was the most detailed contribution ever on modern art education, grounded equally in art as a subject and in general education criteria. We can consider it one of the ironies of history that, at precisely this point, it was totally swept away by the historical circumstances that gave rise to yet another new paradigm.

Visual Communication

In the late nineteen 1960s, youth protest gathered momentum around the globe and with it the call for total social renewal. The year 1968 saw "Paris May" in France and the student revolts lead by Rudi Dutschke in Germany. Drawing on Marxist ideas and influenced by "leftist" authors like Herbert

Marcuse, Max Horkheimer and Theodor W. Adorno, this was not just a fundamental analysis and critique of the status quo, but a radical about-turn in the sense of Karl Marx's dictum, according to whom philosophers had done no more than provide a variety of different interpretations of the world, whereas the point was to change it (*Theses on Feuerbach*, 1845). In the eyes of the spokespeople of the student movement, changing the world meant political emancipation, dismantling authoritarian ruling structures, liberation from a repressive apparatus, the abolition of what Marcuse denounced as "subsidiary" oppression, individual self-determination, democratisation of society, overcoming class conflict and the capitalistic economic system, constructing an egalitarian society and driving back positivist thought.

In the context of these developments, here sketched only in outline, the notion of "art" as a school subject, which had been consolidated in the 1960s through the contributions of Reinhard Pfennig and, in particular, Gunter Otto, was now questioned on principle.

The main players responsible for redirecting the subject pleaded that art as a subject should be abolished altogether and replaced with a new subject with new contents and the new denomination "Visual communication." In 1971, the book *Gegen den Kunstunterricht* (Against Art Teaching)[46] by Heino R. Möller (b. 1936) [fig. 27, p. 88] was published. In 1972 *Kritik der Kunstpädagogik* (Critique of Art Education)[47] by Hans Giffhorn (b. 1942) appeared and a year earlier, in 1971 the editor's book *Visuelle Kommunikation* (Visual Communication)[48] by Hermann K.

Ehmer (b. 1929) that had provoked the initial debate. Visual communication advocates criticised both the social role of the fine arts and the role of artistic praxis in schooling. Art – it was argued – was only one part of modern optical culture and a minute one at that. Other visual media had long since overtaken art and for that reason alone, to maintain art as the linchpin of the subject taught in schools was no longer tenable. Moreover, art was a privilege of the rich; it was the self expression of the "bourgeoisie," and it acted as an indirect method of domination. Furthermore, it was reasoned, "elevated" art was a commodity on the capitalist market, which was measured in monetary and not qualitative terms. It was a commodity in which the vast majority of the population were unable to participate anyway and which was therefore irrelevant to them. Additionally, the expansion of the arts that had occurred so rapidly in the 1960s (Object Art, Environment, Happening, Fluxus, Performance), had caused classical artistic or aesthetic criteria to lose their claim to validity.

With regard to art as a school subject, the *Neue Wilden*, or Neo-Expressionists, criticised art education for holding to the belief that children's drawing should develop according to the laws of nature. The consequence, they believed, was to block any attempt to promote creativity and autonomy.[49] They also lamented the fixation with "good results" in student artistic production, which was restricted to specifically defined creative principles, and which they criticised as exercises in conditioning that flew in the face

of the emancipation process. Practical artistic execution therefore lost out to theoretical and, above all, social and communication issues, and "elevated art" was branded an elite phenomenon which, if at all, was considered within the context of a social and ideological critique. The emphasis of art education was now to be placed on the (visual) mass media: photography, advertising, illustrated newspapers, film, television and comics. These were the aspects of the subject that were deemed socially relevant. The aim of art teaching was not to produce pictures, but to "enlighten" students with a "critical awareness" through media reality and to immunise them against a consumer society geared towards maximising profits. An example of this approach to the subject, which has, in the meantime, become a classic, is the legendary analysis of an advert for Dornkaat (a German spirit drink), which Hermann K. Ehmer presented in the early 1960s [fig. 28, p. 88].[50]

For visual communication advocates, the focus was always on emancipatory learning goals. Teaching of the subject (which in official nomenclature was now partially known as "fine art / visual communications [fig. 29, p. 89]") resorted to a venerable cultural institution, namely, the *museum*. Whereas in the early part of the 20th century Alfred Lichtwark was concerned to "cultivate" the members of the upper classes through the contemplation of art works in museums, so in the 1970s, the question was how to make museums more accessible to broader groups of the population and, in particular, to the working class. How could museums be

transformed from an elite to a democratic institution and how could schools use museums as places of learning? The result was an unexpected upturn in museum pedagogy, which found expression in the publication of numerous books and magazine articles [fig. 30, p. 89].[51]

Postmodern Art Pedagogy

After three different and controversial directions in the space of just twenty years – muse-oriented art education, rational art teaching and visual communication – the feeling grew in the 1970s that what art now needed as a school subject was consolidation. After often bitter disputes between the advocates of the different approaches and the hardening of dogma associated with the emergence of visual communication, the mid-1970s brought about greater willingness for unity in a new subject denomination, aesthetic education. This ultimately non-binding term – which is a historical reference to Friedrich Schiller's letters *On the Aesthetic Education of Man* of 1795 – is no more than a collective name for the various endeavours to train optical and haptic perceptive capabilities and aesthetic value concepts, and to go beyond any of the closed systems which had so far emerged with claims to sole representation. With the abdication of the "Modern Age" and supersedence of what was known as the Postmodern Age with its "anything goes" motto (Paul Feyerabend), the traditional areas of aesthetic praxis like painting, drawing, plastic art and collage came back with a vengeance, just as the new aesthetic

practices of photography, film, performance art and – more recently – digital picture production, were able to strengthen their foothold in education.

Once again, children's drawing attracted the attention of educationalists, although no longer based on the older assumptions of developmental psychology and their implications for teaching. Drawing was seen as a specific form of symbolic communication, but could also be viewed in different functional correlations, be these in a muse/relief-oriented, therapeutic sense, or as an instrument with which to convey individual experience and to help visualise personal insights. To return to the individual as subject had, for some time, been the concern of Gert Selle[52] (b. 1933). A number of specialists in the issue like Selle's student Manfred Blohm[53] (b. 1954) explicitly re-incorporated the student's individual life story into their considerations on art teaching. Carl-Peter Buschkühle[54] (b. 1957) [fig. 31, p. 91] postulates an art education that is "artistic" or "close to art," based on the expanded concept of art advocated by Joseph Beuys. Other authors like Kunibert Bering[55] (b. 1951) consider the promotion of "visual literacy," or the ability to interpret pictures in intercultural contexts to be central to contemporary art pedagogy.

However, a closer look at these pluralistic approaches would have to be the subject of another, separate article, perhaps entitled "Current Trends in Aesthetic Education" – and cannot be provided here in this brief historical overview of the development of art education.

1. This was a requirement of the German Zollverein from the 1860s. See Wolfgang Kemp: "… to introduce true artistic drawing lessons everywhere". *Zeichnen und Zeichenunterricht der Laien 1500–1870. Ein Handbuch*, Frankfurt am Main, 1979.

2. Corrado Ricci: *Kinderkunst*, Leipzig 1906, p. 9 ff. Italian: *L'arte dei bambini*, Bologna 1887; runs "Solo le opere degli espositori più piccoli, le quali naturalmente si trovano più in basso, se mostrano minor tecnica e minor logica, superano però tutte le altre nella decenza. […] La tristezza del giorno, del luogo e dell'anima, che mal comportava gli epigrammi sconci e feroci di coloro che avevano lavorato nella zona superiore, mi conciliò con l'arte ingenua dei bambini e mi suggerì l'idea di questo studio."

3. This states the following about the child draughtsman: "He becomes better acquainted with the human being through practice. / Soon he produces whole people / and draws busily, oft and with pleasure / and portly gentlemen. / And not only what he looks like on the outside. / No, he even represents the part inside. / Here the man is on a seat / perhaps eating porridge. / He spoons it into his mouth, / it runs and dribbles down his gullet, / and then, slides further down, / only to appear heaped up in his little stomach. / Here you can see more plainly than you usually can / the inner workings of nature."

4. James Sully: *Untersuchungen über die Kindheit*, Leipzig 1897, p. 355.

5. Georg Kerschensteiner: *Die Entwickelung der zeichnerischen Begabung*, Munich, 1905, p. 7.

6. See other works including Jonathan Fineberg: *Mit dem Auge des Kindes. Kinderzeichnung und moderne Kunst*, Stuttgart, 1995.

7. Quoted from Reiner Hespe: *Der Begriff der Freien Kinderzeichnung in der Geschichte des Zeichen- und Kunstunterrichts von ca. 1890–1920*, Frankfurt am Main,1985, p. 40.

8. Götze quoted by Hespe, ibid., p. 44, note 212.

9. Hermann Muthesius: *Der Zeichenunterricht in den Londoner Volksschulen*, Gotha, 1900, p. 9.

10. See conference report *Kunsterziehung. Ergebnisse und Anregungen des Kunsterziehungstages in Dresden am 28. und 29. September 1901*, Leipzig, 1902.

11. Hans-Günther Richter: *Geschichte der Kunstdidaktik*, Düsseldorf, 1981, p. 41.

12. Alfred Lichtwark: Übungen in der Betrachtung von Kunstwerken, Hamburg, 1897.

13. Ibid., from 6th edition, Berlin, 1906, p. 25.

14. See Hans Prinzhorn: *Bildnerei der Geisteskranken*, Berlin, 1922.

15. Wassily Kandinsky: "Über die Formfrage," in Wassily Kandinsky / Franz Marc (eds.): *Der Baue Reiter*, Munich 1912, p. 92 ff.

16. See the book published after the exhibition by Gustav Hartlaub, *Der Genius im Kinde*, Breslau, 1922.

17. Ibid., p. 69.

18. Gustav Kolb: *Bildhaftes Gestalten als Aufgabe der Volkserziehung*, 2 vols., Stuttgart, 1926-1927.

19. Ibid., vol. 1, p. 75.

20. Ibid., vol. 1, p. 4.

21. Ibid., vol. 2, p. 3.

22. See Rainer Wick: *Bauhaus-Pädagogik*, Cologne, 1982; Rainer K. Wick: *Bauhaus. Kunstschule der Moderne*, Ostfildern-Ruit, 2000.

23. See Rainer K. Wick (ed.): *Hans Friedrich Geist und die Kunst des Kindes*, Kontext, vol. 5, Wuppertal, 2003.

24. Hans Friedrich Geist: "Schöpferische Erziehung." In *Bauhaus*, no. 3, 1928-1929, pp. 17-19; "Kinder über Paul Klee" in *Das Kunstblatt*, no. 14, 1930, pp. 21-26; "Die neuen Bildungsaufgaben der Volksschule" in *Das neue Frankfurt*, no. 5, 1931, pp. 179-190.

25. O.K. Werckmeister: *Versuche über Paul Klee*, Frankfurt, 1981, p. 124.

26. Hans Friedrich Geist, quoted in Antje Middeldorf: "Bauhaus und Kunstunterricht." In *Kind und Kunst*, 2nd ed. Berlin, 1977, p. 131.

27. Wolfgang Reiss: *Die Kunsterziehung in der Weimarer Republik. Geschichte und Ideologie*, Weinheim, 1981, p. 222.

28. Paul Schutze-Naumburg: *Kunst und Rasse*, 4th ed. Munich-Berlin, 1942, pp. 114, 116 (1st ed. 1928).

29. Adolf Dresler: *Deutsche Kunst und entartete Kunst*, Munich 1938, quoted in Alex Diehl, *Die Kunsterziehung im Dritten Reich*, Munich, 1969, p. 205.

30. Otto Haase: *Musisches Leben*, Hannover, 1951, p. 8.

31. Ibid., p. 23 ff.

32. Ibid., p. 35.

33. Kurt Schwerdtfeger: *Bildende Kunst und Schule*, Hannover, 1953.

34. *Ibid.*, quoted from the 7th ed., Hannover, 1970, p. 5.

35. Reinhard Pfennig: *Gegenwart der Bildenden Kunst – Erziehung zum bildnerischen Denken*, Isensee 1964, 2nd ed. 1974. The quotations below refer exclusively to the 2nd edition of 1974.

36. Ibid., p. 34.

37. Ibid., p. 151.

38. Ibid., p. 152.

39. Gunter Otto: *Kunst als Prozeß im Unterricht*, Braunschweig, 1964; 2nd reworked ed. Braunschweig, 1969; *Didaktik der Ästhetischen Erziehung*, Braunschweig, 1974; with Maria Otto: *Auslegen*, Seelze, 1987.

40. Gunter Otto: *Kunst als Prozeß im Unterricht*, 2nd ed. Braunschweig 1969, pp. 183 ff.

41. Ibid., p. 71.

42. Ibid., p. 200.

43. Otto: Didaktik der Ästhetischen Erziehung, ibid, p. 359.

44. Otto: Kunst als Prozeß im Unterricht, ibid, p. 53.

45. Ibid., p. 225.

46. Heino R. Möller: *Gegen den Kunstunterricht*, Ravensburg 1971.

47. Hans Giffhorn: *Kritik der Kunstpädagogik*, Cologne 1972.

48. Hermann K. Ehmer (Ed.): *Visuelle Kommunikation*, Cologne 1971.

49. See Giffhorn, ibid., p. 30.

50. See Ehmer, ibid, pp. 162–178.

51. To name a couple, the book by Jürgen Rohmeder: *Methoden und Medien der Museumsarbeit*, Cologne 1977, and the special issue "Museum und Schule" of the specialised journal *Kunst + Unterricht*, 1976.

52. See Gert Selle: *Kunstpädagogik und ihr Subjekt. Entwurf einer Praxistheorie*, Oldenburg 1998, 2nd ed. 2003.

53. Manfred Blohm (ed.): B*erührungen und Verflechtungen. Biografische Spuren in ästhetischen Prozessen*, Cologne, 2002.

54. Cf. Carl-Peter Buschkühle (ed.): Perspektiven künstlerischer Bildung, Cologne 2003.

55. Kunibert Bering *et al.: Kunstdidaktik*, Oberhausen 2004.

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Multiculturalism and the Art Museum: an Interdependent Relationship

The subject I am going to deal with is the museum as agent of change and agent of stability in multicultural societies. I will do this by talking about different ethnic and culturally-specific museums in the US. Let's begin by distinguishing two typologies of museums as it follows:

The encyclopedic model: outside in
The encyclopedic museum celebrates a grand kaleidoscope of cultures. In the United States the encyclopedic model is traditionally an art museum, and its perspective is usually framed by curators from *outside* the many cultures included. The net effect of the encyclopedic museum is of a "mosaic" of aesthetic achievements. At its best it is a grand recognition of the world as multicultural and cosmopolitan.

The ethnic or culture-specific model: inside out
Ethnic or culture-specific museums are museums of living communities and are dedicated to the ongoing presentation of the achievements and struggles of a single ethnicity or culture. In the United States they are usually a combination of BOTH art and material culture museums. The perspective of this kind of museum always comes from *inside* the culture represented. Ethnic and culture-specific museums frame their own narratives, celebrate themselves, and prioritize their own values. Ethnic or culture-specific museums are always educational at their core and all of their professional staff are educators by definition.

History of the old model with respect to multi-culturalism

American encyclopedic Museums can be seen as multicultural at first glance. But that is a fashionable word from the last quarter century and is not really what these museums are about.

The most expansive and successful of all of the American encyclopedic museums, the one that sets the standard for all of the others, opened its doors in 1870, and is, of course, the Metropolitan Museum of Art in New York City. It has become, over the last almost century

and a half one of the great achievements of the East Coast, and indeed, of American cultural life. The Met represents in its extensive galleries civilizations from the most ancient to the most contemporary. Maybe a better word would be "displays" these cultures. It is irrelevant to the Met whether the cultures are extinct, disappearing or ongoing. The goal has always been to gather together and to be able to exhibit a "heterochronic" and "heterospatial" mosaic of the world's arts. This ongoing effort has aimed to be as comprehensive as posible and of the finest artistic quality. Consequently at the Met one can encounter, study and enjoy artistic production at its highest levels from all over the world. Greece and Rome; Ancient Egypt; Babylonia; India; the indigenous and aboriginal arts of New Guinea and Australia; Old Master European painting; pre-Colombian gold; the sculpture of Africa and Asia; one could go on. The museum is dazzling. It is a kind of multicultural paradise – in a horizontal kind of way.

But, these collections were not given by or informed by living communities. With the exception of the globalized contemporary artworks they were given to the museum or purchased by it with the ímpetus and the money and the choices about what was displayed and collected coming from OUTSIDE the cultures that were represented.

The great collections of what was once called primitive art were gifts from the Rockefellers; the Old Masters were left to the museum by wealthy and generous families such as the Lehmans. The curators who formed its collections emerged out of the wealth

and cultivation of the United States or Europe.The Metropolitan, the model for all of our encyclopedic museums, was, on its most idealistic level a way of demonstrating that this new country was made up and energized by peoples coming from all over the world. That legacy mattered to the founders of the Met because it was a demonstration, through the public museum, considered to be a kind of free university for the education of all citizens, that we recognized that fact of America as microcosm. Because people from everywhere came to the United States and settled there it was important that their greatest creative accomplishments could be seen and appreciated in New York. The creation of the Met was, therefore, many things, but above all it was meant to be an EDUCATION in "cosmopolitanism" – a philosophy propounded and defended by Princeton philosopher Anthony Appiah. Appiah's cosmopolitanism insists that the highest value of civilization(s) is to share its greatest aesthetic accomplishments throughout the world.

But, more than a cosmopolitanism or multiculturalism was at stake. This museum (and museums emulating it all over the United States, in Detroit, in Chicago, in Cleveland, in Minneapolis) was also a display of opulent riches – a trumpeting of the ability of the USA to purchase samplings of the most astonishing artistic creations from the largest posible pool of artistic production, in effect to capture them. And so, wealthy American tycoons – from the Rockefellers to the Wrightsmans – bought these most elite posible objects of art back to America from the whole world. Even as it showed off the ability of American wealth and

power to corner the market, the Met worked to convince the world at large that the United States wasn't only about selfish and private ostentation. It wanted to prove that there was, indeed, an overriding civic institution that meant to share what it had purchased with everyone who entered the doors of the Metropolitan Museum of Art. Normally the art was purchased legally and ethically, but sometimes, most notably when it had to do with archaeology, objects were brought back by what are now, increasingly, considered dubious means. But, the museum was born in different times. And, those times will not come back again.

Still, the Met was not evenhandedly multicultural. Not by any means. Significantly, and with great impact, the Met, the epitome of the American encyclopedic museum, educated everyone who entered its lobby to its way of thinking by virtue of its display strategy. The Met impressed upon its visitors the hierarchy that was believed to be America's principal heritage. The Met communicated the pre-eminence of the heritage by which the United States was to be guided in its identity, its laws, its ethics, its philosophy. This impression was made in this museum, not as in school, with words in books, but rather by means of the visual. The display strategy reminded all visitors that Americans descended predominantly from, and were, in the mainstream, the heirs of the Western world. To this day the visitor enters the temple of art and, turning immediately to the left is immersed in Ancient Greece and Rome; to the right in the glory of Egypt. Straight ahead is a Renaissance Spanish courtyard; the hallways

are lined with Byzantine treasures; and at the end of the main axis is the European Middle Ages.

Climbing the very grand staircase, we encounter the glories of the European painting tradition. All the rest, off the main axis is fabulous – the New Guinean, the Pre-Colombian, the African, the Asian. But all the rest is, implicitly, commentary. And that was the multiculturalism of the East Coast!

Let's fly now, over the vast Middle West, extending a respectful bow to Chicago and its fabulous Art Institute, and land on the other coast, the West Coast, where we will stop and visit the Met's upstart counterpart known as LACMA. The Los Angeles County Museum of Art is Los Angeles' own ambitious encyclopedic museum. It was launched as an exclusive art museum almost one hundred years after the opening of the Met. A parvenue from the perspective of the East Coast, much collecting has been accomplished in Los Angeles in the relatively short time of about forty years since it broke away from the LA County Museum of Natural History and Art, and dedicated itself to art alone. Here, too, as in the Met there are treasures plucked from the whole world and given or sold to the museum: Iran and Africa; Japan, India and China; the European Masters; Mexico, the ancient and the modern. And, in exactly the same way as happened in New York these works of art were given and purchased, largely with the same goals as at the Metropolitan. The works of art or the means to buy them were afforded the museum by the emerging aristocrats and tycoons of LA with, it should

be said (as in New York) significant help from the local government: the founders wanted to show off the city's wealth; to declare its cultural maturity and respectability; to demonstrate by their purchases and collections as a whole that LA is a microcosm of the world. And by doing so hailing the value of cosmopolitanism while giving a respectful nod to the multiculturalism of the city.

There are plans, it should be said, to alter the display and the emphasis at LACMA to better reflect the distinct origins and different cultural reality of the West Coast. Within a few years, the current director, Michael Govan, assures, when you enter LACMA, you will encounter first Pre-Colombian to the left and Korean to the right. Japanese art already has its own pavillion. The changes are meant to distinguísh LACMA from the Met and to reflect that LA is considered to be a significant Latin American city and that it lives on the Pacific Rim. It is also meant to emphasize the notion that we are a city of NOW.

Therefore, a new museum of contemporary art has recently opened within the museum complex and underlines that idea of contemporaneity. So, the idea is, through the museum, to distinguish one encyclopedic museum from another; one city's potencial for wealth and power from another by its principal axis of influence: in the case of New York, Europe; in the case of Los Angeles, the Pacific Rim. And finally, to subliminally always push (whether it is true or not) that LA is the city of the future; New York, the city of the past. In all cases, the money and the power comes from outside of any of the represented cultures.

The ideal, the great museum as multicultural showcase, with collections and exhibitions for all, directed from the outside of the cultures represented served long and well. And, obviously it needs to continue doing what it does. It is, along with the institutions of the library and the university, the best means for preserving the cultural DNA of humanity. But, something happened in the sixties and the seventies to register the need for different kinds of museums in our cultural landscape in the United States. It happened in New York and it happened in Los Angeles and it happened all over the US.

What was it that occurred? What happened was that the people who were displayed in the museums began to rebel. They wanted to decide how they were represented. They wanted to tell the story, collect the art, frame the narrative, determine the nature of their influence from the INSIDE.

So, the Met, responding to a demand that it be more multicultural (this may be when the word multicultural gained currency) and to tell "other" stories, put up a major exhibition of the Harlem Renaissance. They inaugurated this show in the late sixties. Although the subject matter was different than its normal exhibitions, the Met followed all of its old patterns – and had it curated from OUTSIDE the African American community. After the opening all Hell broke loose; the Met's world turned upside down with the rage that emerged from INSIDE the African-American community. It was in the *zeitgeist*, it was the full blown sixties.

The rage at the Met more or less coincided with the birth of the Studio Museum of

Harlem in 1968. The Studio Museum in Harlem was the first museum in the U.S. devoted to the contemporary art of African-Americans. It was birthed from the inside; that is, it was curated by people from within the culture. The Studio Museum of Harlem was soon followed by the Museo del Barrio wherein the Puerto Rican and Caribean cultures of New York insisted on telling their own stories THEMSELVES.

A new model was born. That model swept the United States and was replicated, in various forms, in museum after museum. It took special root in Los Angeles in alternative institutions – actually they were more art centers with gallery spaces than actual museums. In LA this came to pass in the early seventies, where culture after culture clamored to tell their own stories and to get out from under the big roof of the Encyclopedic Museum – especially at first, in these alternative spaces, reflecting the Latino / Hispanic / Chicano experiences.

Important to this understanding of why the old idea of the encyclopedic museum is an aging model is the normative reality that most of the things given and or on display in those museums were gifts of the rich and powerful. They were chosen by the establishment; the narratives were structured by them; the values the collections or shows had were determined by them. They were made by outsiders to the communities that the objects represented; and they were put into the storyline the museum needed them help tell. They were never tales told by the insiders themselves. They were never grass roots initiatives. And, it should be noted that, given our tax structure in the US

there always came a time in the life of our cities when it behooved the rich and the powerful to donate their own collection to their museums – when they would actually be able to make money off of these donations, or at least better preserve their wealth.

The fact is that, even if it were still the desired model, the old model cannot be repeated today from scratch. The works are too expensive to buy in quantity and, furthermore, are not available; the mores and laws have so changed that most of the works that represent the most cosmopolitan ideal would be imposible to export or to import given new ways of understanding cultural patrimony. Our time of globalization has only increased the awareness of localities that they must preserve their own heritage or lose it in the great maw. The imposing old model, is now set in its character. It is mostly a completed adventure – it will continue, with gaps to be filled in and strengths, and directions to change, but it's purpose will be to emphasize and lessons to teach the lessons we have established of the encyclopedic museum.

But, now, the new universe of museums that has been forming is an explosion of examples of the new model – and demands an entirely different set of assumptions. This is the model I would like to discuss today.

Ethnic specific and culture-specific museums

For the last thirty years, the ethnic or culture-specific museums have been multiplying like topsy in America. I want to talk now about the emergence and the strengthening of that new model. The ethnic-specific or the

cultural-specific model is, it should be said, based on a completely different notion than the old mosaic or what we call now the multicultural model – where each encyclopedic museum has galleries dedicated to representing the best of the "other" cultures whose stories they tell. Rather than the presentation of the museum as a world in microcosm, made up of a mosaic of cultures, the new model claims that the particular ethnicity or culture is the center of its own universe and it assumes the responsibility for telling you, the visitor, what it will pass on. It emanates from the INSIDE; it is the voice of the people themselves. I would like to discuss only *one* of the principal types of that model here. There are, it needs to be stressed, many other variations on this museum model, but I will highlight this special one, and that is the Hyphenated American museums.

America is lucky to have its share of what I call Hyphenated-American museums. Hyphenated Americans are Americans who still cling to their original identities even as they embrace America – and as America embraces them. The embrace, though, is only truly tight and reciprocal in this new type of museum when collective America feels that the American side of the equation is at least as equally weighted as the ethnic side. So, Hyphenated Americans have always existed: for example, Greek Americans and Italian Americans. We see the evidence of that in their food: the baklava and pasta that permeated the United States. As I mentioned we saw the evidence of their positive influence every time we entered the Metropolitan museum. Greeks and Italians have, it becomes

clear, no need for ethnic-specific museums. They are the ethnicity that powerful mainstream America has long claimed as its foundational culture – along with all of the countries in Europe that greet you with their art at the top of the Met's grand staircase.

But the museum side of the "other" American experiences began in earnest, as a kind of movement, in New York at the end of the sixties and the early seventies when the whole world seemed to be in revolution. In all cases these museums came out of dynamic living communities; they are not museums of historical relics. They do not represent disappeared cultures.

I will present here, three especially successful such museums in California; a new and daring one in Dearborn Michigan; and finally I will mention an odd situation about museums of the Latino or Hispanic experience in the United States.

Before I want to point out the characteristics that seem to identify all of the museums that have been extremely successful. They are remarkably consistent in displaying these characteristics… In all cases,
— They identify themselves as American museums.
— They have a unified, coherent and agreed upon clear narrative, framed from the INSIDE to transmit to their audience.
— They have had UNIQUE struggles and challenges in White Anglo Saxon America that they had or are overcoming.
— They are dedicated to spreading greater understanding of themselves to the outside world.

— They want to keep their histories alive for their children who are (they both fear and celebrate) being absorbed into the larger American experience.
— They want also to be known for their achievements.
— They have a strong desire to be both particularistic and universalistic.
— They have significant collections or the potential to get them donated or purchased.
— They are most often combined history museums, art museums and cultural centres. They are always safe gathering places.
— They collaborate with other hyphenated American museums – on their own terms.
— They can call upon political and financial help from the Federal and State governments, and/or from corporations from OUTSIDE their communities.
— They have received significant help (money and contributions of works) from INSIDE their own ethnicity and culture.
— They are ongoing, dynamic and living communities that have re-rooted in the United States.

Four successful models

Let me briefly discuss the four successful museums of this model. Firstly I will talk about the Skirball Cultural Center and Museum of the American Jewish Experience. It fits all of the criteria for the successful ethnic and culture-specific museum. Looking at their self-description, the Skirball Museum insists that it is an American Museum and it does have a coherent and clear story line that it

wants to transmit to both their inside audience and to the outside audience as well. In the case of the Skirball the unified story is America as "refuge" – of America as place of aspiration for all who came there – The Skirball's is an optimistic story. It is inspired by the parallels between Jewish values and American democratic principles.

The Skirball's programs, exhibitions, and curricula, exist in a communal symbiosis with other cultures. They are inclusive even when they are describing a particularistic history and objects particular to the culture and religion. The Skirball collaborates constantly with other hyphenated American museums [fig. 1, p. 108].

In their long history, the point is made throughout the museum, Jews have never existed in a vacuum but in the uniquely hospitable climate of the United States, Jewish life has flourished. The parellel is made to Spain in the era of *conviviencia*. Above all, the museum is dedicated to spreading understanding and ecumenism among its visitors. It constantly emphasizes that it is a safe place for all peoples to be together.

Notably, although Jews have had special struggles in White Anglo Saxon America, very little space is given to Anti-Semitism or even to the Holocaust. This is a museum about optimism, less about the struggle than about the successes and about the achievements that have been possible for Jews in the US. Such success range from Einstein exhibitions to the current exhibition about Bob Dylan.

The Skirball reflects Jewish desire to keep the memory of becoming American alive for

their children who are, inevitably, being absorbed into the larger American experience.

It is a collecting institution and frames its story through the objects it collects, displays preserves and interprets.

Thinking about the characteristics of success, The Skirball has developed a significant political voice within the US so as to have received significant support from the government. Federal and State governments. Everyone of the successful ethnic specific museums has gotten important grants to help them get started and to continue from the larger world as well as from their own.

A second example I would like to mention is The Japanese American National Museum, known as JANAM. JANAM, is also adamantly an American museum. Like the Skirball, it has a coherent and unified clear story line that it works to transmit to its inside audience and that it wants to transmit to the outside audience as well. Unlike the Skirball, the core story that JANAM wants to communicate is the most painful part of its history in the United States.

In the case of the Japanese American National Museum it is the story of "camp." This is absolute core – The Japanese American Museum wants to memorialize the concentrations camp period in which, during world War II their property and money was confiscated and they were transported to concentration camps [fig. 2, p. 108].

Japanese Americans had special struggles in White Anglo Saxon America. They want that struggle to be known by their own people and the outside world and want to frame the story themselves. They want to foster greater understanding about their humanity and

about its violation in their case. They want to use the museum to educate and to herald America's ethnic diversity so that their difference cannot be used against them and others again. It is a kind of a defense against a repetition of that sordid part of American history.

JANAM wants to keep its people's histories alive for their children who are, inevitably, being absorbed into the larger American experience. Intermarriage is almost completely taking over the community and they are afraid that, without the museum, they will lose their history.

However, JANAM is not just a "victim" museum. It is a celebration of Japanese American culture and uses the arts, too, as a way to celebrate those achievements. Like the Skirball it is a combination history, material culture and art museum.

JANAM want also to expose its significant achievements and its dynamic life in contemporary America – and a strong new arts initiative has become one of their chief vehicles for getting that message across.

Great artists, most notably Isamu Noguchi, receive beautiful exhibitions at JANAM. So are younger more contemporary artists given a chance to show at the museum.

JANAM has significant collections around which they can tell their story. It collaborates with other Hyphenated American museums, most notably in a program called *Finding Family Stories*. It is a big cultural center, gathering place, a safe and secure place and for the community.

The political voice of JANAM is important to bring out here, as that voice has helped it raise the money from the government for its

museum. Two points: First, after years of lobbying the Japanese community received an apology from the United States. That came with restitution money from the OUTSIDE and was given back to the museum from members of the community for the building of the museum. With other grants from the OUTSIDE, from private non-Japanese Foundations, the museum broadened its activities in the presentation and preservation of Japanese American art. And finally, money has come from INSIDE the community itself, from the Japan Foundation and from many private individuals.

And, just to ward off any idea that these are isolationist museums, JANAM has recently created the National Center for the Preservation of Democracy. This is to use the community's particular situation to inspire and educate all people to live by democratic principles. JANAM understands itself as one way of improving America, through the prism of a museum, so what happened to them will not happen again to any ethnicity or culture again in the US.

Among these new museums the California African American Museum is one of those that stands out. CAAM began with a coherent, unified and clear story line from the African American Perspective – the core was the history of slavery in the United States and then of the Civil Rights Movement. But, that story line is now growing to include other examples of the larger Black experience: It has evolved to include Africans who have migrated to US recently and do not share the history of slavery or the Civil rights narrative but do share a racial reality and a perspective that is special to the largest possible Black

story. One of the big challenges of the African-American Museum now is to build a larger racial perspective on Black material and creative life in the world at large [fig. 3, p. 108].

AFRO-AM functions in much the same way as the Skirball and JANAM, in its balance of inclusivity and particularity; of presenting struggle and achievement so I will not review the principles that guide these very successful museums.

There is a difference though that is always brought up about other hyphenated American museums and the Afro American. And that is that all the other ethnicities and cultures celebrated in those museums came voluntarily and looking for refuge or opportunity. African Americans did not come willingly. The founding reason for the importance of their culturally specific institutions, and especially of the California African American Museum, was to discover the history of the people who became Black Americans in California. It allowed them, in a way not possible in any other American institution for them to embrace the totality of who they are. To celebrate their own perspective and then to share it and to show that they also share in the ever growing arena of the larger culture in which they are struggling and flourishing.

CAAM has been able to develop a political voice which allowed it to gain financial support from the Federal and State governments. Unlike either the Skirball or JANAM, CAAM is a State museum, supported by State money. Like both of them, it is a collecting institution and collects everything from old kitchen items to high art – according to their own narrative. The staff – indeed all educators at heart –

point out all the time that in their culture, art and history are not separate from each other. They are linked. The exhibitions all need to be grounded in their own perspective. And, that perspective is changing, becoming more hybridized, larger and more globalized.

And finally it is essential to refer to The Arab American Museum in Dearborn Michigan. Differing from the above mentioned museums, this is a museum not in California, but in Michigan that has taken on this challenge, very recently, in an extraordinary way: The Arab American Museum, opened in May, 2005 [fig. 4, p. 108].

The Arab American Museum has had special struggles in White Anglo Saxon America. Until 9/11, these struggles many have been somewhat ordinary struggles in the United States (remembering that by far the most Arabs in US are Christian Arabs) but after September 11 everything changed for them. With the level of hostility and suspicion so high, it was perceived that Arab Americans, like so many immigrant groups before them, might be able to spread understanding and defend their essential and shared humanity through the vehicle of a museum of their own.

As Ambassador Bader Omar Al-Dafa from Qatar said at the inauguration: "After September 11, which was a horrible occasion, the media here played a negative role in portraying Arabs and Muslims and relating them to terrorism. Yes there are some, those who committed this horrible act. But those are few. They do not represent the whole of the Arab and Islamic community all over the world. I think part of the message of this Museum is really to give the American people,

especially the younger generation, a different picture about the achievements of Arab Americans – in politics, sports, entertainment, business and art."

This museum is modeled very closely on the other museums we have already discussed. The permanent exhibition, like the other museums of this type is presented in sections such a as "Coming to America," "Living in America," "Making an Impact" – just as they are. The temporary exhibitions celebrate artists and great achievers in the Arab American environment. And, as always, the museum struggles to maintain a healthy balance between victimhood and successes – between a bad past and a good future. Like the others, it is also art centre; cultural centre; gathering place; safe place. As all of the others, this museum is basically a public place created by insiders and made for insiders and outsiders alike to demonstrate the humanity of the Arab American in the light of the shared immigrant experience: As they say in their own mission:

The Museum brings to light the shared experiences of immigrants and ethnic groups, paying tribute to the diversity of our nation.

As the other museums have, the Arab American Museum has been able to develop an economic and a political voice that allowed it to gain economic support from, in this case, major corporations. Being in the state of Michigan it is the auto makers that have given a lot of money to the museum. And, contrary to received opinion the Federal government helps support this museum as it does with all of the others simply by the system of tax relief for those who give to this museum.

And, like the other museums of its type, in order to succeed it also had to receive significant help (money and contributions of works) from their own ethnicity and culture – and, so it has, from local Arab Americans and from the Arab world at large.

In conclusion

Numerous other museum of this type, such as the Chinese American Museum and the Korean American Museum exist in the United States. There is, however, as of this lecture in 2008, no major hyphenated Latino museum featuring artists of Latin American descent living and working in California. (There is a Latin American museum called MOLA but that is different – that is dedicated to art made by artists living in Venezuela and Guatemala and Mexico and throughout Latin America) But, there is no museum of the American experience shared by Mexicans, Guatemalans, El Salvadorans, Colombians, etc. in Los Angeles – itself one of the world's largest Spanish speaking cities. There are many reasons for this gap, but the most notable is, the lack of a coherent, agreed-upon unified story about that experience of coming to and settling in the United States. All of the other characteristics we have discussed exist in these communities, including the access to money, but without a unified story it just has not yet come into being. So far, the communities of Mexicans, Guatemalans, El Salvadorans have

had to content themselves with alternative spaces that grew up in the 1960s – the Plaza de la Raza and Self-Help Graphics (currently defunct) and the many whole and partial projects and promises to build such a museum that have long been in the air and subsequently dissipated.

A final word about an *outsider* encyclopedic museum that is trying to do an *in*sider show. LACMA just opened a brave new exhibition, within its encyclopedic purview, called *Phantom Sightings*.

This, the first Chicano exhibition at LACMA in decades, is described by the museum as post-Chicano – representative of a new generation that operates outside of either a social movement, or an identifiable ethnicity or culture. It does so, according to its insider curator, within the intensified white noise of global media and a multifacial, multilinguistic urban street culture. This exhibition may signal, one never knows, the end of the wave of ethnic and culture-specific museums that I have been describing and the beginning of museums and exhibitions that display hybrid ethicities, hybrid cultures, and the rise of the global nomad whose home is a paradox without borders, "sin fronteras." These exhibitions will be mostly representative of the moment; the people they represent will be those whose hearts are in a constant state of shattering and recomposition. A new model of a museum within a museum might be in the making again. We'll wait and see.

AMY SILVA

THE METROPOLITAN MUSEUM OF ART, NEW YORK

What Do We Talk about in the Dialogue with Art?

Superlatives befit The Metropolitan Museum of Art, with its imposing neo-classical façade and great front steps on Fifth Avenue. It is huge, attracting some 4.5 million visitors annually from every corner of the globe. With an encyclopedic collection of more than 2 million works of art that spans more than five thousand years of world history and culture, from ancient times to the present, the Metropolitan is the largest art museum in the United States.

Museum educators at the Met wear many hats. While we may have areas of the collections in which we specialize (e.g. my own background is in Pre-Columbian Art), we must also be generalists, able to talk about many aspects of the collection and changing exhibitions, from ancient Egyptian statuary to the monochromatic paintings by Jasper Johns currently on view. At the Metropolitan we plan, develop, and offer a vast array of art programs for visitors, young and old; we offer scholarly lectures for informed visitors as well as a range of activities and experiences for first-time visitors; we present art-related events in the Museum's galleries and new teaching spaces, as well as throughout New York City and beyond.

While the Metropolitan's vast scale and collection are unique, the issues facing museum educators are not. As art museum educators, there is a myriad of questions we ask ourselves as we prepare for the all-important encounter. It is that moment, when we bring audiences and works of art together into a rich dialogue, which is most precious to us. Who are the program participants? What are their expectations? Which work or works of art do we choose for the discussion? How do we engage new audiences? How do we challenge seasoned audiences to experience art in new ways and thus enter into a rewarding dialogue with the works of art and each other? As museum educators, we continuously study to deepen our knowledge about art. We familiarize ourselves with the art; we further prepare by placing the work of art and the artist in a cultural and historical context with the goal of creating a bridge between it and the viewing public. However, without prior consideration of the audience's interests and needs, even the most stunning piece can be rendered inaccessible.

This lesson I learned many years ago, as I prepared for my very first public teaching experience in the galleries of the Metropolitan. I was to speak on the 18th-century Puerto Rican painter, José Campeche, whom I had never heard of prior to working on the exhibition. For months, I read and absorbed everything I could find on the artist; I even visited the island of Puerto Rico, in order to place Campeche and his work in a cultural and historical context. I then became distraught; the notion of giving a gallery talk at the Metropolitan was terrifying. I thought about all those educators who were so knowledgeable and poised, and I had to prove myself one of them. The next day, I took a deep breath and went on to meet the audience, members of the adult public who had come to the Museum specifically for the talk on José Campeche. I expertly recited everything I had learned, moving from painting to painting, playing the role of the perfect art historian. I had become a veritable object label. Thinking back, I wonder how much I really looked at those paintings. During my talk, I noticed an elegantly dressed woman in the group, eagerly listening to my every word. I recognized her. It was Josie, Education's housekeeper, who had come to the Museum on her day off. I was glad to see her. I returned to my office to find she had filled it with flowers and balloons. My colleagues, who had been giving gallery talks for years, did not understand, as they had never been so praised. However, I understood. Josie taught me a valuable and lasting lesson. She made me realize that my work in museum education was not about me; my role was to make the art hers. I was to be a conduit, a builder of bridges between audiences and works of art, a personal goal I have aimed for ever since.

A lot has changed in museum education over the last twenty years, and a lot has remained the same, especially the challenge of presenting directly in the museum's galleries and engaging the public. Museum educators still form part of the equation, that imaginary triangle with the work of art at one point, the visitor at another and the educator at the third. Some speakers may unwittingly eclipse the work of art by standing in front of it or by becoming the center of attention. Others, while standing to the side, simply replace the object label or they recite all they know, without actively engaging the group in a discussion. Yet others become a part of the audience; they may choose to walk around and amid the group, inviting and directing their audience to examine the work, thereby allowing and encouraging the dialogue to unfold. Obviously, the style you choose is quite personal, but it also depends on the nature of the event and on the size and nature of the audience to whom you are talking. Ideally, we continue to strive for a balance between looking, learning how to see, and talking about art; we continue to strive for a balance between providing our audiences with accurate and useful information while allowing them to ponder, conjecture, interpret, and add meaning to the work, making the experience relevant, making the art their own.

Teaching within a large encyclopedic museum, such as the Metropolitan, requires

a specialized pedagogy; one that involves working with original works of art and diverse audiences. It also requires a level of confidence and the need to be flexible and adaptable, especially when sharing gallery spaces with other groups. While we recognize that the Museum's vast collection can take years to learn, we also appreciate the tremendous opportunities it affords us. Our talks and programs are not scripted; thus, we have a lot freedom to choose works that meet the interest and needs of our visitors, as we connect them with art from yesterday and art from today, vicariously crossing the globe.

Today, when it seems we are constantly bombarded with visual information on the television, on our computers, while riding the bus, everywhere, the museum can be a sanctuary; one where you can be in some control of the art you choose to look at and how you spend your time looking at it, seeing it and experiencing it. We are so accustomed to imagery coming at us so quickly, that it is often difficult for museum visitors to slow down and fully take in a few or even a single work of art. Many visitors are in the habit of hastily glancing at most everything as they walk through our galleries. "… often standing in front of a work, even one they like, for a mere half minute before moving on," according to David N. Perkins, of Harvard Project Zero.[1] This would be fine, he says, if they were "deciding on what to look at longer. Unfortunately, most viewers do not get around to any of the looking longer."[2]

It is, therefore, the role of the museum educator to teach our audiences how to hold back the urge to rush through an exhibition or gallery and to get more out of seeing less. As we engage audiences in a dialogue about art, we also model appropriate behaviors; ones that can make their museum visit more fulfilling. We model how to approach and better appreciate art by focusing on fewer works of art. We arm visitors with tools, such as a visual and descriptive language; we teach them how to look closely and critically, further developing their visual literacy skills; and we guide their experiences so they may directly engage with works of art independent of us. This is especially true of our work with young adult learners and first-time visitors, whom we hope will become repeat visitors to our institutions.

Preparing for the encounter: What is art?

When we consider that art museums are a relatively recent phenomenon in human history, developing out of European curiosity cabinets, we must concede to the fact that the vast majority of works in museum collections were not labeled "art" by their makers. Works from antiquity, for instance, are viewed out of context, as are works from around the world, especially those created for use in religious and other functions. In some cases, objects are discarded or returned to nature by their practitioners at the conclusion of a specific ritual or ceremony, as with the Asmat Bis Poles from New Guinea, which were made specifically for funerary feasts[3] and not for a museum setting. In our dialogue about these works, which now stand majestically in our new Oceanic Galleries, we must also allow them to function as windows,

magic mirrors as it were, into bygone worlds or into cultures that are completely unknown to us. Works of art have the power to do this, to transport us to another place and time, and to communicate their purpose and perhaps shed light on some of their hidden meaning, provided we are so predisposed. In that way, we can begin to appreciate works of art, the cultures from which they hail, and their particular sense of beauty and aesthetics.

There are those, however, who maintain that one cannot learn about art in museums. In her essay, "Things," Esther Pasztory, professor of Pre-Columbian Art History and Archaeology at Columbia University, puts forth an interesting argument on what is art and what is not art.[4] She challenges us to redefine "art," and to consider the concept of "thing" instead, though she readily admits that the word thing is inadequate as well. She writes, "There are no art things…There are only communicative things."[5] Her argument has some merit. After all, do not all "art things" communicate something? Besides, who is sanctioned to designate the term art to an object, the maker, the collector, the museum curator, or the museum visitor and beholder? How many people do you know who would consider the Asmat Bis poles to be not art, regardless of the creative genius that carved these stacked ancestral figures out of the roots of a mangrove tree?[6]

Pasztory goes on to say, "I find contemporary art in the museum the saddest– having no place to go to but this tomb of the past, to be contemplated like a broken Assyrian statue, they are embalmed while they are still living."[7] We will return to the art

of the Ancient Near East later; meanwhile, Pasztory poses a big challenge for us. How are we, in our role as museum educators, to make the dialogue with art relevant? How do we ensure that objects do not "die" once they enter museum collections?

Adult Programs

Let us consider some of the varied approaches and teaching strategies that have proven effective with our diverse audiences. In addition to a wide range of programs for school-aged children, the Metropolitan offers a great many opportunities for adult learners and visitors in general. Our gallery talk program, for instance, is very attractive to repeat visitors, many of whom come regularly to follow specific speakers, regardless of the subject. Museum educators, curators, and independent art historians present these public talks, which can draw huge crowds, at times swelling to 100 or so participants for our more popular shows. We also have an impressive range of guided tours presented in English and nine other languages, accommodating the needs of our international visitors. These tours provide visitors with highlights of the collection and are more general in scope than the gallery talk program. For the purpose of the topic at hand, we will touch upon some of our adult programs that foster dialogue among the participants. We typically organize classes, workshops, scholars' days, and other events, in small group settings, which differ vastly from conventional lectures and gallery talks; albeit, the most effective educators I know can capture an auditorium full in a

dialogue. We will also consider the approaches of *Community and Workplace Programs*, a long-standing initiative on the part of the Metropolitan that reaches out to adult audiences, especially those who are new to the Museum.

The art critic Kenneth Clark tells us, "Art is not a lollipop... the meaning of a great work of art, or the little of it that we can understand, must be related to our own life in such a way as to increase our energy of spirit. [...] Looking at pictures requires active participation and, in the early stages a certain amount of discipline."[8] Hence, we enter into the open dialogue where we challenge seasoned audiences to experience art in new and rewarding ways.

Last fall, during our major exhibition, *The Age of Rembrandt: Dutch Paintings in The Metropolitan Museum of Art,* we invited a small group of no more than thirteen museum educators for a scholars' day. Our goal was to bring together educators from various institutions with strong collections of Dutch art; we wanted to create a special day of private viewing for them; one in which we could involve them in a discussion and close examination of the paintings.

Led by our renowned educator, Rika Burnham,[9] we first explored the galleries on our own and then spent the rest of the morning engaging with and talking about Rembrandt's self-portrait of 1660 [fig. 1, p. 120]. Our time with Rembrandt was intimate. We looked at the painting; then we looked longer as we indulged in five minutes or more of quiet contemplation and exploration. This silence may seem awkward at first, but it was a key part of the exercise. When the silence was broken, we talked about his use of light

and shadow, about the generally dark colors of his palette, the touch of red of his under shirt and the texture of his robe. We focused on his expression; that of an aging man with wispy gray hair (though he is only fifty-four), wrinkled forehead, furrowed brows, and pursed lips, and so on. We talked about how he does not flatter himself; rather, he presents himself to us in a resigned sort of way, as if to say, "Here I am. This is who I am, an artist, nothing more." After a while, we stepped away to compare this painting to another. Changing our position was another important part of the exercise, as it gave us a different perspective into the painting and into the artist's style. When we returned, we talked about the social milieu in which Rembrandt lived and worked, about his successes and failures, and his status today as a Great Master. There were no right or wrong observations; instead, the participants volunteered their responses to this self-portrait in an open, free-flowing, and informal manner.

The curator, Walter Liedke, who had been with us all morning, then walked us through the entire exhibition; he focused on how and when the paintings were acquired, reiterating the premise of the show. This walk-through had the added benefit of enabling us to place Rembrandt in the broader context of his contemporaries. Afterwards, he commented on how surprised he was at how much the group enjoyed and benefited from spending time in front of the single painting, simply looking at and talking about it. On this particular occasion, the approach of the educator and curator could not have been more different; yet, each approach was valid,

each arrived at a different conclusion. Regardless as to how well we thought we knew Rembrandt and his portrait, each of us entered into a different relationship with it that morning.

In March, we held another scholar's day for our current exhibition, *Poussin and Nature: Arcadian Visions*. This time, we invited some forty art historians and graduate students from across the United States and Europe to come together to examine and talk about landscape paintings by the 16th-century French master Nicolas Poussin (1594-1665). During the course of the morning, led by the curator, impromptu, open, and stimulating discussions ensued; scholars challenged each other's preconceptions, as they examined one painting then another. Were his early pastorals his invention? Or were these lyrical paintings and drawings in direct response to Titian and the Venetian school? What do the under drawings tell us? Again, there were no right or wrong answers; rather, it was art history in the making as museum curators, conservators, directors, and educators along with professors of art history and their students questioned old ideas and spewed forth new ones. The paintings became more relevant and more alive, as they became the focus of the debates. The role of the educator in this serious yet exciting dialogue was to support the event; to set the stage; to sit back, and allow the exchange to happen; a challenge, perhaps, for those who like being in the center.

As is our custom, (we typically host some five or six Scholar's Days per year) we held both events on Mondays when we close the Museum to the public; we targeted

a well-informed and specialized audience; and we began each day with individual viewing in the galleries. Similarly, we also conduct staff development training sessions for teachers and for our volunteer docents and summer college interns; to help them be more comfortable in their role as discussion leaders. Fascinating as the dialogues may be, we realize that we are engaging and "preaching to the converted" on these occasions.

Community and Workplace Programs

For years, my most meaningful work has been with *Community and Workplace Programs*. Everyday, representatives of the Museum travel to sites throughout New York City and beyond as a first step toward introducing people to the collections and exhibitions. In addition to educators, our talent pool includes Museum-trained volunteers, art historians, and artists. We bring art-related events to groups of adults in local libraries, colleges, community centers, clubhouses, museums, and places of work. We think of these events as appetizers; groups may choose from a vast menu of topics or they may request one to be created for them. Programs take the form of illustrated lectures, discussions, and artist-led workshops, or a combination thereof; we place works of art in a given framework, theme and/or context to help move the discussion along. These discussions prepare participants for their visit to the galleries where they will explore the objects further.

A good portion of these outreach and pre-visit programs serve audiences that may

not otherwise visit the Museum. Some may be unfamiliar with experiencing art in a structured setting; some are insecure and may not be inclined to visit museums on their own. In addition to serving groups in the comfort of their own neighborhoods, entire programs can now take place in the new Ruth and Harold D. Uris Center for Education in combination with guided tours in the galleries. Through all of these outreach efforts, we, in effect, help build new audiences as we bring people and great works of art together.

How we approach the work of art will very much depend on the nature of the audience. We design each event for a specific group of adults who share a common background, interest, or need. The groups we work with generally include people from across the socio-economic strata; with diverse cultural, ethnic, and religious backgrounds; and represent a wide range of educational levels. Groups typically consist of recent immigrants who are learning English as a Second Language, young adults in Basic Education Programs (GED/ESL), older adults and retirees, and groups of employees. We also serve special interest groups, such as art clubs, garden clubs, and writing groups. Individuals with disabilities and/or special needs may form part of any group.

There are many ways to enter into a fruitful dialogue about art, as is shown in the radial chart [fig. 2]. Regardless of your preferred style; be it an inquiry-based approach, the Socratic Method, direct lecturing, or a combination thereof; invite your audience to feast on the art first, to consider the work, and to respond to it. While we may be tempted to recite all we have ever read or heard about a particular artist, as I did with Campeche, it is probably better not to simply replace the label. We should allow audience members to make their own discoveries. Our ultimate goal is to teach our visitors how to prolong their personal viewing pleasure and get more out of their engagement with a work of art on their own or with their families, friends, and colleagues.

Fig. 2
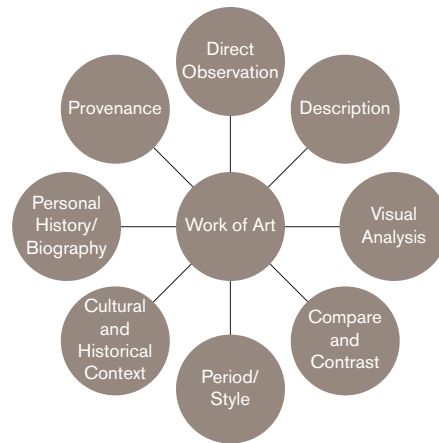
Let us say we are taking an armchair highlights tour of the Museum, focusing on the theme of "Color and Shape" or "The Art of Dress." By the use of reproductions, we could bring together works that are usually far apart in the Museum. We may begin our exploration by looking at very different objects and paintings from across the Museum's collections and exhibitions, such as this very colorful feathered headdress from the Wari / Moche cultures of ancient Peru. We may decide to compare it with Van Gogh's painting, *L'Arlisienne*, and perhaps with this Piet Mondrian-inspired dress by Yves St. Laurent. How is each artist using color? How do the systems of lines and outlines relate to each other? What materials is the artist using? What are their textures like? What do the objects tell us about their wearers? What does the painting tell us about the sitter? And so on. By comparing and contrasting, our audience members will be better able to appreciate any one of these works back in the galleries.

We may begin by having members of the group clearly describe what they see. Direct observation coupled with a verbal description is particularly helpful; it allows everyone to focus on the art; and can further enhance the experience for those who cannot see well. Think about various elements of the work of art; think about the use of color, line, shape, texture, and space. We should be prepared to talk about composition and the manner in which the work is organized; however, in a dialogue, we should allow the observations to come from the group. While we may enter into a more formal visual analysis of the work, let us beware of over analyzing, lest we "murder" the work, especially in a "dry and unsatisfying" manner.[10]

Following these types of discussions, practicing artists often lead young adults in hands-on art workshops, further reinforcing some of the concepts discussed while viewing the works of art. They may create collages, learn about mixing colors, or experiment with a variety of other art making techniques. These hands-on activities also allow participants to consider some of the thought processes and decisions that go into making art.

For groups that are more experienced with talking about art, on the other hand, we may wish to engage in a more art historical approach. In addition to direct observation and visual analysis, we might consider the individual artist's background and style, and place the work in an historical context. What are the sources for this work? Who influenced the artist? Did the artist move in a "new" direction, or is the work mainstream / traditional? Were other artist influenced by him/her? How does this work relate to the artist's body of work? Is this an early or late work? We may consider how the work of art fits into a specific period and / or style; is it Gothic, Renaissance, Neoclassic, etc.? Of course, we may also enter into a discussion about the life of the artist.

While we acknowledge that there is no real substitute for examining an actual work of art, we do use reproductions in various media as a way to introduce our audiences to the art. (For instance, my colleague William Crow, who oversees teacher programs, is spearheading our entry into the world of distance learning with online discussions and workshops for teachers.)

Let us consider Picasso's *Gertrude Stein*. Through the magic of slides and especially today's readily available digital images, we are able to discuss this painting in a manner that enhances the encounter with the actual work in the Museum. Using enlarged details, for example, we can closely examine Gertrude Stein's hands, the coral colored brooch on her scarf, her eyes and forehead,

her face. We might, in fact, begin our exploration with a detail of her face and ask the audience to imagine what the rest of painting looks like.

If we were participating in a discussion on Picasso, then we would also talk about the other works by Picasso at Met such as his earlier painting, *Blind Man's Meal*. If the focus of the discussion was on Modern Masters at the Met, then we might compare Picasso's painting with *The Young Sailor, II* by Matisse. If, on the other hand, we were attending a talk on portraiture, or more specifically, portraits by Spanish painters, we would then place Picasso in that long continuum of master painters from Spain; we would compare this portrait of Gertrude Stein with El Greco's Cardinal, Velazquez' Juan de Pareja and Goya's portraits of various members of the Altamira family. We would then go on and compare Gertrude with Picasso's self-portrait, painted in the same year. We might present this painting in a talk on "Images of Women," in which case we could compare this seated woman with Ingres' *Princesse de Broglie,* and Leger's *Woman with a Cat* and end with Picasso's *Nude in an Armchair.*

The possibilities are endless. However, our purpose is always the same – to engage our various audiences with a work of art and to prepare them to experience it directly when they return to the Museum, either on a follow-up tour for their group with the same speaker who visited their site, or on their own with their families and friends. In order to encourage their return visit to the Museum, participants may also receive family passes giving them free one time admission.

Artists Conversations

While the Metropolitan has a long history of gallery talks by curators, educators and art historians, we have been missing the voice of the practicing artist in our public programming. For the past few years, we have successfully organized art classes for adults in the galleries, which have mainly focused on drawing techniques. Now, however, we are poised to implement artist conversations whereby established and/or emerging artists can engage in a dialogue with each other as well as our visiting public.

Artists have always learned from other artists; they are inspired by other artists, including those who "reside" in museums. Through this public programming effort, we hope to encourage artists to talk about works in the Museum's collection, especially those that have had an influence on them. Thus, we hope to inspire others to think of the Metropolitan Museum as the incredible resource that it is.

Let us return to the ancient Assyrian sculpture. This past February, we held the panel discussion, *Through Our Eyes*, in our new Uris Center for Education. We invited the artist Jo Wood-Brown, founder and director of Artist Exchange International[11] and eight other artists from New York City and Wuppertal, Germany, to come together to talk about their own work with our public. Each artist spoke about a piece he or she had created in response to art in the Metropolitan's collection, including those featured on the Museum's web site. They also spoke about how they had become aware of a particular

connection between their personal style and that of an artist and/or culture represented at the Met.

Jo Wood-Brown has an affinity to the past, especially with the art of Egypt and the Ancient Near East. While her style is quite broad and well versed, painting in abstract and figurative styles, she often comes back to the Museum for inspiration. Here she is reinventing and repurposing the image on this ancient Assyrian relief panel, which depicts protective spirits performing ritual acts of caring for the sacred tree. Jo's *Apkallu* is a site-specific installation, away from the Metropolitan. On February 2, 2008, she digitally projected her image of the winged genii and the sacred tree onto the side of a building on a busy intersection in downtown Manhattan. (We might well expect this image to be projected in other cities around the world.) It is a symbolic work, a reminder of the fragility of great civilizations, and their ability to be reborn. Jo and other artists, like museum educators, do not believe that works of art are "put to rest" in art museums, but rather, they are there to be read like books; to be relived, to inspire us, and to stimulate our exchange of ideas.

Reading a Painting

Sometimes, however, the less we say, the more rewarding and enriching the experience with the work of art can be. Let us take my personal

favorite, that extraordinary portrait by Velazquez of his studio assistant and one time slave, *Juan de Pareja*, of 1650. When I bring visitors to this picture, which hangs prominently in our Spanish Paintings Galleries, I usually prefer to say very little, if anything at all. Instead, I defer to the sitter to tell his story. I bring adults and younger students alike in for a close encounter. After a while, I have them walk around to the other paintings in the gallery, to the far corners of the room, perhaps looking at the other works in the gallery, but always looking back at the portrait. It is so fascinating to watch visitors interact with *Juan de Pareja*, for he never ceases to watch them. As if by magic, his eyes follow you as he seemingly communicates something to everyone in the room. I am expecting that one day he will get up, walk out of his picture frame, stretch his arms for a while, and then resume his proud pose; perhaps he does so already.

When we take our time to examine and look at objects more closely, we can begin to appreciate and unveil their hidden meanings and arrive at a better understanding of them. The least we can do is to permit our audience members to do the same and to arrive at their own meaning about a work of art, to appreciate it on a personal level, and to take ownership of it, metaphorically speaking that is. Let the dialogue with art begin.

1. David N. Perkins: *The Intelligent Eye: Learning to Think by Looking at Art*, Santa Monica, CA, The Getty Center for Education in the Arts, 1994, p. 31.

2. Ibid., p. 36.

3. "Bis Pole [New Guinea, Irian Jaya, Faretsj River, Omadesep village, Asmat people] (1979.206.1611)." In *Heilbrunn Timeline of Art History*. The Metropolitan Museum of Art, 2000, New York. <http://www.metmuseum.org/toah/ho/11/ocm/ho_1979.206.1611.htm> (October 2006).

4. Esther Pasztory: *Thinking with Things: Toward a New Vision of Art*, Austin, University of Texas Press, 2005, p. 7.

5. Ibid., p. 10.

6. Emily Caglayan: "The Asmat." In *Heilbrunn Timeline of Art History, New York*, The Metropolitan Museum of Art, 2000. <http://www.metmuseum.org/toah/hd/asma/hd_asma.htm> (October 2004).

7. Pasztory, p. 12.

8. Kenneth Clark: *Looking at Pictures*, New York, Holt, Rinehart and Winston, 1960, p. 15.

9. During the writing of this paper, Rika Burnham assumed the post of Director of Education at the Frick Collection, New York.

10. Perkins, p. 21.

11. Artist Exchange International was established in direct response to the events of September 11, 2001, which "catapulted a group of downtown artists to reexamine the role of the artist and art production in relation to real world events." Jo Wood-Brown is the Creative Director and Curator. <http://www.artistexchangeinternational.com/about.php>

ALFREDO DÍAZ GUTIÉRREZ

FUNDACIÓN CÉSAR MANRIQUE, LANZAROTE

The Museum and its Natural Environment. The Fundación César Manrique

"The work of art gives intellectual content to the void. In that way, a place that is transformed and is no longer insignificant space becomes a source of meaning."

Félix de Azúa

An artist capable of making visible the ineffable, from the second half of the 1950s, César Manrique Cabrera (Lanzarote, 1919-1992), embarked on what was to become a commitment to the renewal of island aesthetics and personal involvement in public projects. In the first half of the 1960s, he began to manifest his artistic ideology through spatial and environmental projects serving the island's incipient tourist development programme.

In the mid-1960s, after living in Madrid for almost twenty years, he moved to New York, where he immersed himself in the city's buoyant urban mass culture and art movements.

When he returned to Lanzarote to take up residence again in 1968, he publicly defended and made a commitment to the island's natural and cultural heritage, devising a major public art and landscaping programme which combined tradition, modernity and concern for the environment. Manrique called his ideology of the integration of the arts or "total art", *Art-nature/Nature-art*. In it there is no doubt about the role of nature as the core of his aesthetic ideology.

Lanzarote remained steeped in its age-old poverty until well into the 1960s. Subsistence farming, stockbreeding and fishing, together with the island's determining physical and climatic factors continued to prevent it from setting out along the path to progress. It was during those years in the first half of the 1960s when César Manrique, then a plastic artist living in New York, made a commitment to the island and its future, sensing that tourism was the "tool of progress" Lanzarote needed to drag itself out of its poverty. A combination of tradition and modernity together with an interest in nature (from which César Manrique took his aesthetic models) became the mainstays for projects which were not only artistic but also social and economic in scope.

FROM OUTSIDE - FROM INSIDE

ALFREDO DÍAZ GUTIÉRREZ The Museum and its Natural Environment. The Fundación César Manrique

Public art. The basis of César Manrique's projects

Characteristic of Manrique's Lanzarote landscape projects is a personal imprint reflecting a search for constructive methods guided by extraordinary intuition, in which an interest in nature and the merging of those projects with nature were essential factors. For this reason, his work was based on methods which, while attempting to reconcile the novel with the preservation and conservation of the island's natural and cultural heritage, would best avoid a negative impact on the environment. For Manrique the bond between art and nature was unbreakable and with wisdom could be translated into the ideas for his island projects. Although Manrique first showed a preference for architecture and landscape projects in the 1950s, it was not until the next decade that he began to develop and implement some of his ideas and by extension an aesthetic ideology which continued to manifest itself until the end of his life. César Manrique penetrated deep into Lanzarote's soul, into its great truth, and offered a new insight into the uniqueness and essence of its landscape and the marks left by the island's inhabitants on its scorched skin. And through that insight he proposed alternative natural settings with which to found other realities in harmony with the island's spirit and – while not dismissing the logic of capitalism and consumerism – in consonance with a new cultural sense combining art, nature, economics, life and ethics. His new method consisted of selecting large natural spaces and blending architecture, landscape, gardens, painting, sound, design, sculpture, machinery

into them... with respect for the environment an over-riding consideration. In a nutshell, he wanted "to establish a symbiosis between art and nature." Manrique also brought architecture and landscape closer together by setting up a dialogue between the two. With time, his initial support for a purely functional perception of landscape gave way to environmental activism that marked most of his life.

> [...] On this day (21.04.86), I want to state in the most vehement terms my condemnation of this urban chaos and the architectural barbarities being committed; I want to make my attitude and my behaviour clear in relation to what Lanzarotians have done and all that I have created on this Island, any possible negligence being out of the question [...]

Manrique charged his imagination through observation, interpretation and respect for nature, applying it as an artist committed to the island and its inhabitants. This commitment grew stronger from the mid-1980s on, as the tourist boom started to become a serious threat to Lanzarote's physical and environmental integrity. From 1966, when Manrique began implementing his projects and with speculative interests looming over Lanzarote, he became ever more aware of how crucial a time it was for the island. With a cultural and natural heritage of interest not only to the islanders but also to visitors, it was not surprising that the island had become a potential victim for the most ruthless forms of speculation. Manrique pointed out that more than evident risk and the need for urgent

action. In cooperation with the Inter-island Council, the artist sought a platform suitable for the formulation and implementation of his plan. Broadly speaking, in Lanzarote's traditional and popular architecture, its farming and local and sea-related activities, César Manrique found quintessential arguments on which to build the basis for his proposals. These included:
— The assessment, recovery and preservation of Lanzarote's popular architecture and its use as a model when considering proposals for new projects.
— The listing and assessment of those spaces which, due to their special environmental value, were especially attractive.
— The construction of facilities causing the least possible impact in areas with landscapes of special interest – Macizo Famara-Guatifay, Montañas del Fuego, El Golfo, Hervideros, etc. – and respecting nature and the environment without a need to renounce comfort and functionality.
— The extension of the framework and philosophy for the implementation of projects to those places with increasing tourism whose building development might entail a high risk of environmental deterioration. In these areas, the projects should show the very highest degree of respect for the environment and comply with the highest possible standards. Thus demand could be controlled and overcrowding, particularly on the island's coasts, avoided.

Manrique's firm belief in "total art" led him to envision a notion of art at the service of life. For him unifying the arts and bringing them

to man and nature was an over-riding consideration. From start to finish, each and every element in the implementation of his projects adhered to this notion. The creation of viewpoints and domestic habitats, the conversion and reuse of spaces belonging to the island's cultural heritage, the adaptation of coasts, the recovery of run-down spaces for use by the public, and the creation of new architectural structures were among the many other aspects of his proposal. Although Manrique's work embraced various types of architecture, his *oeuvre* as a whole displays a very personal mark consonant with criteria and constructive methods reflecting his intuitive and integrative concept of nature.

Manrique's philosophy

Manrique's philosophy offers a host of possibilities for reflection. Its one basic premise can be extended into a number of different fields covering his personal view of art through concepts like "total art" and "art-nature/nature-art." All are major issues suggesting a personal focus and, with the various points of view from which Manrique's work can be approached, offer an invitation to constant reflection with unlimited possibilities.
— For Manrique, life and therefore art were like a game to share with others, and he always attempted to convey his idea of happiness and beauty through education, ethics and aesthetics. A radical advocate of individual freedom, he reflected his view of life in his work, the messages he transmitted and his forceful public declarations.

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— He advocated development for the community, linking tourism's visual needs to the need to preserve the landscape, by means of which he proposed protective measures and thus offered a valid alternative for the preservation of the environment.

— Manrique broke away from the idea of the specialised artist which characterised contemporary art.

— For Manrique nature was not only inimitable but it was the greatest of all the arts, and he took it as a reference, attempting to assimilate and apply its laws to all areas of life.

— Manrique's "ecological clear-sightedness" led to his constant condemnation of land speculation, the ever greater deterioration of the island, and in many cases the loss of Lanzarote's cultural and natural heritage.

The implementation of Manrique's ideas

One of César Manrique's most characteristic proposals was the adaptation of natural areas. In Taro de Tahíche (1968) – the artist's former residence and now the headquarters of the foundation that has borne his name since 1992 – he built a house, converting five volcanic bubbles into a habitable space. Along similar lines – although in this case for public use – is the Jameos del Agua project (1966), in which it is perhaps most difficult of all to distinguish between the hand of man and that of nature. Here he also built the Auditorium, begun in 1976, a volcanic grotto converted into a functional space. Manrique's aim of blending his projects into the surroundings is evident in the Mirador del Río (1973), both on the

outside, with the façade mirroring the surrounding landscape, and the inside, which is laid out organically in such a way as to highlight the panoramic view from its large windows. The viewpoint at La Peña (1989) on El Hierro and El Palmarejo (1995) on La Gomera follow the same criteria. For the El Diablo restaurant, begun in 1968 and positioned on a rise in the Timanfaya National Park, Manrique opted for extremely pure lines, bearing the special local characteristics in mind and in order to affect the fragile environment as little as possible. In addition to his projects in Lanzarote's natural areas – sometimes to recover run-down areas like the Jardín de Cactus (1990), for which he designed a harmonious, human environment in an old volcanic ash quarry – Manrique took a keen interest in the restoration of the island's listed buildings. One example is the old Castillo de San José, which he restored and converted into the Museum of Contemporary Art (1976). Also interesting are Manrique's projects in collaboration with architects. For Fernando Higueras's Hotel Salinas in Lanzarote (1977), he designed the interior gardens, the swimming pools and the murals. For J. A. Rodrigo's La Vaguada shopping centre in Madrid (1983), the hand of Manrique is evident in the embedded nature of the building, the design of the external space, and various features of its interior and exterior decoration. Manrique's return to Lanzarote coincided with the development of the tourist industry in the Canary Islands. Due in some cases to a lack of planning and in others to bad administration, much of the islands' coastlines had been spoilt. This explains why the main

aim of various of his projects was to restore coastal areas. For example, in Puerto de la Cruz, Tenerife, his idea for Costa Martiánez (1977), where he designed a large artificial lake with pools and green zones (a project considered in 1969) and Playa Jardín (1994), for which he designed a sandy beach sheltered by landscaped terraces on various levels, was to improve and remodel the coastline for use by the public. In his essay "Between the Mirror and the Chrysalis" for the catalogue *César Manrique. Painting 1958-1992*, F. Gómez Aguilera described César Manrique as "an ecologist of the artificial environment, a man of his time, aware of the shortage of resources and, consequently, open to a new paradigm."

Taro de Tahíche. The César Manrique Foundation Museum

The museum building is a harmonious combination of a modern concept of architectural space and traditional Lanzarote architecture. The original house was built on the site of a river of lava formed by the volcanic eruptions which took place on Lanzarote between 1730 and 1736. Based on traditional Lanzarote architecture, the upper floor contains modern functional elements and bright areas with large glass walls which connect the interior with the sheer power of the river of lava on which it appears to be floating. The underground level takes advantage of five natural volcanic bubbles which are interconnected by tunnels and form an area suggestive of direct contact with nature. Painting, sculpture, design and public art are creative languages based on an evident

desire for a merging with the environment. The syncretic, all-encompassing aim is "total art", an endeavour to combine and harmonize which proclaims a passion for beauty and life. Its construction reflects the search for a harmonious space far from the hustle and bustle of the urban environment. In a very attractive synthesis, it combines the modern concept of architectural space with the traditional architecture of Lanzarote. Another unique feature is the harmony with which it blends into its natural surroundings.

The building served its original purpose as a dwelling until 1987, when Manrique moved to Haría, a village in the north of the island. For its conversion into the Foundation Museum, it was renovated in accordance with the artist's instructions, with no essential changes made to its key elements. Today its main function is as a museum. The alterations – almost all under César Manrique's guidance – were made to adapt the building to its new function as a museum open to the public. The museum contains the contemporary art collections originally belonging to the founder and managed by the FCM since 1992. Devised with students' ages clearly in mind, a number of educational programmes have been planned around two collections - the *Manrique Collection* and *The Artist's Private Collection*. The exhibition method is applied throughout the visit and is complemented by activities to encourage student participation. Having looked at César Manrique's philosophy and *oeuvre* and the place where he designed his projects, let us now go on to the permanent educational programmes, which focuses on the artist's former residence – now a museum

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and the FCM headquarters – and the rest of Manrique's public work on Lanzarote. In this way the island – César Manrique's true workshop and the place where he attained his own private Utopia – acts as a framework for the museum and its natural environment.

The educational programme

Designed for primary and secondary school pupils, the programme studies the key projects designed with a clear social and economic commitment for Tenerife's landscape by the well-known contemporary artist César Manrique. In short, the programme acts as an aid to pupils in discovering the key elements used by the artist in his projects for the island's landscape while demonstrating to what extent these were capable of producing a model for economic, tourism-based development through a form of economic and social development in harmony with the conservation and sustainable management of Lanzarote's natural and cultural heritage.

The aims of the programme can be summed up as follows:
— To get to know the most important features of Lanzarote's natural, "anthropised" landscape.
— To research the key projects designed by the well-known contemporary artist César Manrique for the island's landscape.
— To discover the relationship between Manrique's landscape projects and "art-nature/nature-art" and "public art" intended for civic use and enjoyment.
— To analyse to what extent the artist's projects on Lanzarote produced a

development model approaching what is known today as "sustainable development."
— To examine every project implemented by the artist on Lanzarote: Mirador del Río, Jameos del Agua, Jardín de Cactus, the El Diablo restaurant and Taro de Tahíche, which without any doubt are much more than unique, strictly aesthetic features of Lanzarote.

Everything begins with the start of each school year in September, when we send information and invitations to groups to take part in the *César Manrique. At Taro de Tahíche* educational programme. Once applications have been received, we select the groups that will finally take part in the programme, contact their teachers and send them educational aids. Coordination meetings with the teachers taking part and chats in the classroom are other activities engaged in before the arrival of the pupils at the FCM museum. To add dynamism to the process, the stage prior to the tour of Taro de Tahíche is completed by an introduction for pupils with a presentation and a video display on César Manrique's career. After the classroom stage, the educational tour led by FCM educators begins, with the pupils revising and applying the knowledge they acquired in the classroom. As regards the staff who work as educators during the tour, the FCM's Teaching Department in collaboration with the Escuela Universitaria de Turismo de Lanzarote (ULPGC) organise educator and monitor training courses for those who will finally work with the school groups on the educational programme.

Irrespective of the special characteristics of the material chosen by teachers for working in the museum's rooms, we recommend that each activity begin with "good questions" in order to elicit the pupils' preconceptions and expectations as they come into contact with the exhibits. We have found this method to be effective in helping pupils develop their critical thought skills as they advance in the use of those processes which facilitate their capacity for formal analysis. On the other hand, it is essential not to focus only on providing information or making the tour a "monologue" by monitor and / or teacher. It is more interesting to encourage pupils to make their own interpretations based on the process of natural discovery and stimulating their observation skills without supplying an excessive amount of information. Also very effective are why, where, when and how questions, which encourage pupils to use their critical skills.

Finally, teachers are reminded that in order to ensure an educational tour of the highest standard, in our opinion and briefly, the following criteria should be taken into account:
— An accurate description of the goals set for the tour of the museum should be given.
— Familiarising ourselves with the curricular activities of the pupils attending our educational programmes will enable us to drawer closer to them and communicate with them more effectively and respond to their specific characteristics with greater guarantees.
— As regards the opportunity given us to provide educational activities at the museum as a contribution to the conceptual, procedural and attitudinal

aims of the official school curriculum, we should be aware of our true possibilities. In our case, the whole process must focus on consolidating knowledge, attitudes and values showing respect for art and nature. Here, eliciting the "typical irreverent clichés" often expressed by pupils when they come into contact with contemporary art could well be an interesting challenge.
— As for methodology, teamwork is enriching as long as competitive dynamics are avoided. This can be achieved through the application of positive instructions facilitating and stimulating the learning process. A pedagogical tool which often produces good results is asking good questions capable of bringing out points of interest that will allow contradictions to be discussed.
— Once involved in a dynamic process of knowledge building, pupils should at all times be aware of what they are doing and why they are doing it, thus turning this dynamic into a motivating factor encouraging work with the learning materials before, during and after the visit to the museum.[1]

Finally, once the visit to the museum has been analysed, we recommend review and synthesis exercises. This will enable suggestions regarding new teaching activities for the classroom to be made. A large proportion of the groups who have taken part in this activity have gone on to deliberate in the classroom on the need for individual and group commitment to the preservation of natural and cultural heritage, and also on the necessary dialogue that must exist between

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tradition and modernity as arguments in favour of real progress. Needless to say, we consider it essential to establish a close relationship, almost a form of "complicity" with the teachers interested in participating in our teaching programmes. This will guarantee the programmes' effectiveness.

Additional materials for the teacher

To explain the key factors in César Manrique's implementation of his projects, we recommend focusing the pupil's interest on knowledge of the uniqueness of the island's landscape and the transformation processes (anthropisation) it has undergone through time. In this respect, the study of traditional island agriculture and architecture are indispensable, as translated "into terms of modernity" they were the underlying factors of the artist's projects. To understand the key factors in César Manrique's implementation of his projects in the Lanzarote landscape, four concepts must be taken into account.

The Island and its unique landscape
Lanzarote is the northernmost island of the Canary Archipelago. Oval in shape, it has an area of over 800 km^2 and two mountain ranges: Famara to the north and Los Ajaches to the south. Between the two of them it is a large plateau covered with cones, volcanic craters, rivers of lava and seas of ash. A belt of arenas voladoras ("flying sands") crosses the island from northeast to southwest, forming large beaches. With annual precipitation lower than 140 litres per square metre, the island has a semi-desert climate which, due to

Lanzarote's situation in the Atlantic, is nevertheless very mild. As a result, vegetation is sparse and autochthonous species are prevalent, with a greater abundance of the halophile and psammophile varieties in the jable (volcanic sand) and coastal dune areas.

Traditional agriculture as a metaphor of landscape
Lanzarote's traditional agriculture combines perfectly the natural conditions of the environment and the ingenuity of the farmers, who with truly spectacular cultivation techniques and systems have succeeded in making the sun – and volcano – seared soil productive. The various cultivation techniques used by the islanders have made Lanzarote's "anthropised" landscape unique. Particularly interesting is volcanic ash cultivation. After the Timanfaya volcanic eruptions (1730-1736), more than 200 km^2 of the island's best land was covered with volcanic substances which ejected almost 5 km^3 of pyroclast – in the La Geria area to a thickness of over three metres. On this "hell" the farmers miraculously rekindled life by developing an agricultural landscape that is now synonymous with the island. The La Geria agricultural landscape is a huge black garden where, protected by semi-circular stone "socos", grapevines are grown. No less interesting is the curious system of cultivation in volcanic sand known as jable in the belt running across the island from northeast to southwest. This uses a layout of "bardos" or rows of "socos" built with a material that allows the sand to sift through while it deflects the force of the wind, enabling sweet-potatoes, tomatoes and melons

to be grown. Like the products of La Geria, these are dry-farming crops.

The local architecture. Ingenuity, integration and adaptation
Related to the Mediterranean architectural tradition, the type of dwelling on Lanzarote is in harmony with the natural environment. The buildings are not very high and their cubic volumes are built in "L" or "U" shapes. On the flat roofs are troughs for collecting the rainwater that is indispensable in environment and storing it in cisterns. The houses have few openings onto the exterior and all activity is focused around a central yard. Building materials are those closest to hand and provided by nature: volcanic stone cemented with clay, producing rough surfaces that are very rich in texture.

Tradition and modernity
César Manrique developed a modern interpretation of the three features mentioned above as a model for his projects on the island. He wrote of his example of commitment to the environment in the following way:

[...] I have transgressed the concept of the two dimensional canvas in order to explore the infinite possibilities of natural space, [...] those of us born in you, those of us who know about your magic, your wisdom, the secrets of your volcanic structure, your revolutionary aesthetics; those who have fought to rescue you from enforced historical isolation and the poverty which you have always suffered, begin to tremble with fear as we see how you are destroyed and submitted to massification. We realize just how futile our accusations are and cries for help are to the ears of speculators in their hysterical avarice and the authorities' lack of decision that sometimes tolerates and even stimulates the irreversible destruction of an island which could be one of the most beautiful and privileged on this planet [...].

In the context of contemporary Western culture César Manrique was a committed artist who made nature the reference for his whole oeuvre and life.

1. The materials we offer include the following books: Francisco Galante Gómez: *Mirador del Río*. Lanzarote, Fundación César Manrique, 2000. Colección Lugares; Fernando Gómez Aguilera: "Arte y naturaleza en la propuesta estética de César Manrique". In *Atlántica Internacional*. Gran Canaria, Centro Atlántico de Arte Moderno, nº. 8, autumn 1994; Javier Maderuelo: *Jameos del Agua*. Lanzarote, Fundación César Manrique, 2004. Colección Lugares; César Manrique: César Manrique. *La palabra encendida*. León, Universidad de León, 2005. Colección Plástica & Palabra. (Edited, selected and introduced by Fernando Gómez Aguilera); César Manrique: *César Manrique. En sus palabras*, Lanzarote, Fundación César Manrique, 1995. (selected and introduced by Fernando Gómez Aguilera); Simón Marchán: *Fundación César Manrique*. Lanzarote, Edition Axel Menges, 1996; Fernando Ruiz Gordillo: César Manrique. Lanzarote, Fundación César Manrique, 1995; Lázaro Santana: *Timanfaya*. Lanzarote, Fundación César Manrique, 1997. Colección Lugares; Also on DVD: Joaquín Araújo: Lanzarote. Brasas de vida. Lanzarote, Fundación César Manrique, 1999; *César Manrique. Obra espacial*. Produced and edited by Fundación César Manrique, 1995. Finally, the following study books: *Arquitectura vernácula. Tradición y modernidad; De la figuración a la abstracción; Buscando al Duende del Silencio; Pintando en el museo; César Manrique y el arte pop; Bajo el río de lava. Mirar y ver*.

RUFINO FERRERAS MARCOS

MUSEO THYSSEN-BORNEMISZA, MADRID

Where Does Knowledge Lie?
On Intercreativity, Connectivism and Other Chaotic Ways of Educating in Museums

"You see, Mr Drake, I've been here for twelve years. Other people have visited me: naturalists and anthropologists, as you say. They came and stayed for a while, but never too long; just long enough to collect samples or do drawings and contradict any theory that didn't fit in with their views on the biology, culture or history of the state of Shan. And then they went back to their own countries."

Daniel Mason

Since I read Mason's novel,[1] I have never ceased to turn this passage from the book over in my mind, perhaps because it reminds me, albeit incidentally, of something which over the last few years those of us devoted to educational work in museums have seen time and time again: teachers who introduce themselves as specialists in education and museums, watch us at work and then, not having had enough time to get even a rough idea of what we do, go back to their universities to theorise on our work. Like Anthony Carroll, one of the main characters in the book, I have come to accept this as a fact on which – as long as those devoted to education in museums are not aware of the situation – there is no point in making any kind of judgement.

This article is a reflection on the current role of education in museums, the connections which museums themselves establish with the educational system, the formative needs of the professionals in the field, and the new lines of educational work and research that have been encouraged by a number of far-reaching changes in early 21st-century society.

Museums and universities

For some time now those of us who work in museums have been faced with the challenge of adapting to a changing society. The question is whether or not to reassess ourselves and seek out the place that should be ours in a society that underwent a profound mutation in the last century and in which exponentially, year by year, major changes have taken place. Any reflection on such issues necessarily involves friction between sensitivities in museums, as well as (although not ultimately) social debates in which the relationship between educational work in museums and the assessments which the formal educational system – particularly in universities – makes regarding such tasks, may be seen as conflictive. Obviously we have not been able to concur on a definition of the real role of museums in society and, by extension, of their true significance, from either a formal or non-formal point of view, within education.

A museum is a complex ecosystem. It consists of a number of systems with which other systems interact to merge with or invade. Though it is true that the so-called general systems theory[2] speaks of some systems existing always within others and that biological logic proves that it is natural for ecosystems not to be unchanging, self-enclosed spaces, one issue I would like to analyse in this article is how in recent years the museum's educational function and existence as an educational microsystem has been gradually overshadowed by other museum functions or other external systems. But this has not always been the case, or, if it has, the process has not been so evident as in the last few years. The reason for this must be sought in the history of education in museums. Until just under a decade ago the influence of education in museums was, at least in Spain, testimonial. Slowly but surely education has made itself a place within museums in line with the requirements of a different kind of society that sees the museum as belonging to it and demands to feel part of the knowledge contained in or generated by the museum. In a way, formal education, which is virtually in possession of knowledge, may find the position of educators like myself who speak out in favour of access by one and all to museums conflictive. For, in the words of Muniz Sodré, museum educators now seek to put the time of the "monopoly of speech"[3] behind them. In this respect, we have seen the growth of a system – at the beginning almost anecdotal within that large ecosystem called the museum – that has become ever more complex and important due to the existence of a society that needs and demands it in order to feel more a part of it. Something for which there was originally little demand has become a place worthy of colonisation.

I said before that every system exists within another system. Within which system would the one we call "museum" exist? The answer is probably so open-ended as to allow a struggle within systems such as that of formal teaching to take control of that humble thing called education in museums. The so often unresolved dichotomy between the museum that houses and the museum that disseminates makes it more difficult to define the museum of the 21st century which some of us believe to be necessarily different from the one people are familiar with. This raises a string of questions: Is the academic aspect more important? Is the museum a custodian of knowledge? Is it even more important for society to understand the knowledge the museum contains? Can the museum enrich

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itself with knowledge without any apparent authority? These and other questions arise and focus on education in museums. Some see in that function an occasion for their authority, while others seek to ensure that it is their function that will take priority over the traditional in these institutions.

In short, the museum is entropic; not only because it resembles an ecosystem with huge biodiversity but also – and let us make this clear – because it tends towards the chaotic. Education in museums is neither a victim nor a hero. We have made our formal aspects and structures of teaching: in fact we have confused propaedeutics with methodology. We sought to fuse the two and in the process we made mistakes like seeking to pass on scientific knowledge without providing society with the tools to understand it.

Here it would be best to be specific. Just over a decade ago, interest in education in museums was virtually anecdotal and those of us who worked in the field had the sensation of being cut off and abandoned by the university world – with some exceptions, naturally. To the few universities that were concerned with museums and their development potential in the field of education those of us who subsequently dedicated ourselves to such issues owe a great deal. When the education system in museums became more visible and extensive, it awakened much more interest within the university community. For different reasons representatives of a wide variety of academic discourses and disciplines came along to see the museums' approach to education. Their main requirement was that we show them

what our educational work consisted of and how we intended to implement it, so that they could then evaluate what we had done to date and come up with methodologies, etc. Here I am not trying to blindly defend our system or make these reflections appear an attempt to shield our ecosystem against other systems: I would not want to lapse into some grotesque joke like that in the Japanese writer Yasutaka Tsutsui's magnificent story *Salmonella Men on Planet Porno*, which illustrates the hypothetical cultural and biological conflicts caused by human beings landing on a strange planet. My point here is that such approximations should be made within the parameters of professional respect between all parties; respect which should evaluate research through analysis of practice and with the mash-up not serving as a basis for authority, especially in a society in which everyone has much easier access to the knowledge of others than they did only a few decades ago.

Respect for our teaching and research is necessary because otherwise education in museums would experience the worst and not the best of what the so-called "chaos theory," which is derived from the general systems theory,[4] refers to. That is, if in the museums we have fought for open and therefore transdisciplinary educational systems, we should not confine ourselves to disciplinary uniqueness; if, with regard to those we teach, we have studied the complexity of the system we move within, we should not choose to create for some a predetermined way of educating that would confuse the systemic with the enclosed; if we have learnt to cope with uncertainties, we should not fall prey to

the certainties of unitary, vertical or unidirectional discourses. I believe in the "collaborative" aspect in the creation of connections, even beyond a small number of disciplines considered participants in the making of art.

Knowledge and chaos

At this point, I would like to speak about the institutions – museums, schools and universities – as systems among which relationships and therefore links subject to change are established. I would like to speak of the work of art as a complex system. Time after time attempts have been made to see the work of art as a self-enclosed act, an element of historical development or of creative production, but from my point of view as a museum educator, I have learnt to see a work of art as a complex system in which life and with it multiple readings plus a variety of interpretations and interactions converge with other knowledge. To a large extent this way of understanding art is due to the complexity inherent in museum educational work itself – a complexity correlative to the multiplicity of educational strategies and recipients of the act of educating which the museum is obliged to attend to. This work is performed in the field of the formal and non-formal, the traditional and the experimental; it attends to a large number of students with very different kinds of previous knowledge and needs. Knowing how to manage this multitude of factors as well as others I have already mentioned is one of the great challenges facing education in museums. Knowing how to administer this

complex, chaotic system is what differentiates our duties and can open up educational territories to us that are forbidden to other ways of understanding and practising education.

If the question is: Who should administer this chaotic system? My answer is: Whoever is acquainted with it through having lived in such a system. And here I am not referring solely to those of us who work in education in museums. I am thinking of all the agents and very particularly those who until now have gone almost unmentioned in this article: students, the public, and society, which makes ever stronger demands not only to know but also to understand what museums hold, and also to participate in the knowledge they contain. When all is said and done this is one of the main ideas of the Museo Thyssen-Bornemisza's Area of Research and Educational Extension, reflected over the last few years in the programme we call *Un museo abierto* (An open museum), which was set up to create spaces of collaboration between the various agents and promote what has come to be called intercreativity – a premise in the implementation of educational extensions I shall discuss later.

It is at this point where another systems theory – the so-called "complex adaptive system"[5] – should make its appearance. This theory discusses in detail the importance of interconnections, the relationships between the elements that make up that complex system, a *multi-agent* system distinguished for one reason by its self-organising capacity. But for the complex education in the museums ecosystem to become an adaptive system,

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many things in the way the institutions think will need to change; and quickly because a great deal of those changes – some self-created – have already taken place in one of the agents involved: society.

Let us run briefly through the changes that have taken place in society in the last few years. I have already mentioned those connected with a greater interest by the majority to feel part of their culture and therefore of their museums. In the last few decades this was initially nurtured not only by social and political changes but more particularly by an increase in educational and cultural levels within society. Everyone is aware of this extreme. However, without disparaging the crucial importance of this, I would like to concentrate on the changes fostered by our new habits in communicating with each other, informing ourselves and others, and transmitting or receiving knowledge. If Eisner was right in his assertion that "in the anthropological sense, a culture is a form of shared living,"[6] then this period has seen growth in cultural complexity, due, to a large extent, to a huge increase in ways of sharing knowledge. The huge increase in channels related to the distribution and sharing of knowledge has been spectacular thanks – of course – to the so-called information and communication technologies.

Everyone is aware of the fact that education is a form of communication. As Mario Kaplún said in his exceptional book *Una pedagogía de la comunicación*, "The appropriation of knowledge by students is catalysed when the latter are established and given the power to act as transmitters. Their

learning process is favoured and increased by the creation of communicated products they can effectively communicate."[7] He is by no means wrong and his idea of educating the student to be a transmitter can be easily extrapolated to the "techno-social" context of the present time. A number of key ideas shaping education policy at the Museo Thyssen-Bornemisza and based on the "Philosophy for Children"[8] method share these premises. In this respect major contributions have been made by the studies of Gregory Bateson, who stated that in a context like the present one, language abandons its classical representational concept and acquires the active status of "world constructor" and "reality inventor" through narratives. Bateson insisted that it is impossible not to communicate, "that the lack of an answer was also an answer. That the lover's unanswered question regarding the loved one was also an answer. That not doing anything, not answering, not stating one's views, not specifying was a statement in itself, and basically that we all have an epistemology, especially those who boast of not having one."[9] When it comes to describing communicative strategies involving either input or feedback, these questions, which are very topical in the so-called social networks, are often underrated by educational agents.

I shall not now go on to make a speech in favour of the use of these media for educational purposes. That is no longer necessary. But I would like to discuss how these technologies have changed individuals within society, how such changes are reflected in our institutions, and speak out for the

reasons why we cannot sit on the sidelines where all this is concerned. First of all I would like to speak out in favour of the function of museums as preservers of cultural heritage and of the knowledge they hold. As storehouses of knowledge and by playing their part as custodians, they have become what has been called "repositories." This model of container of contents is not the one which comes closest to the emerging models, but everyone is aware of just how essential its function is. Actually this accumulation of knowledge can very simply become a basis for what has been called the "collaboratory."[10] In fact this scientific knowledge is the basis for this type of experience in education and the same conceptual basis of the Internet which, in the words of one of its fathers, was developed "to be a pool of human knowledge", that would "allow collaborators in remote sites to share their ideas and all aspects of a common project."[11]

A radical change has taken place in our culture. Knowledge must be preserved, but it must also be shared; it must flow out of the cultural institutions. Ours is a society immersed in a constant flux of information and knowledge, though it is true that, having reached this point, the question of whether the knowledge that flows is valuable or just noise is a recurrent one. Of course there is a lot of noise, a lot of interference, but the position we are in now has also paved the way to the multi-disciplinary, allowing other voices, other knowledge, other disciplines to reach museums and enrich the content of that initial pool that is based on the academic. In other words, we are driven to accept multiple voices

and therefore forced to understand the community formed around the museum necessarily as a multiple reality: not unitary (knowledge only), or binary (knowledge and those who are to acquire it), but multiple.

Our gaze then is turned towards our public, in particular those who visit museums with educational demands. The museum is a melting pot of knowledge, a meeting point for disciplines, a space of encounter for a wide variety of sensitivities and intelligences. No longer can we think of the educational model in terms of transmitter and receiver, nor of the receiver as something monolithic. And it is here where the need to think about individuals and not only groups arises. As Howard Gardner said, intelligence is not unitary[12] and any museum that is not aware of this will be limiting admittance to large numbers of people. We cannot give opportunities and offer resources to some disciplines or some intelligences only. Everyone should regard the museum as belonging to him or herself. Museums and by extension those who work in the field of education inside them are the ones who should create the resources and processes for universal access to the things we are custodians of.

Intelligences, disciplines and sensitivities do not work as mere receivers. If anything is fostered by collaboratories it is a capacity to create collectively. By definition, the work we do in the Area of Research and Educational Extension at the Museo Thyssen-Bornemisza is open to contributions from others. It can be compared with what in 1996 Berners-Lee called "intercreativity,"[13] i.e. the capacity of teamwork to create new knowledge. With the

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container, generator and transmitter of content model its starting point, the museum incorporates its own variables of receiver of knowledge and of dynamizer and generator of other, new forms of knowledge. We have opened up a space in which networks have their own tools of self-regulation. Based on this idea, a large number of theories on the generation and transmission of knowledge have been developed in recent years which, with qualification, look into the way groups and therefore societies generate knowledge jointly.

If there is something all these theories have in common it is the network concept and, consequently, a web of nodes and connections. It is on this idea of learning coming out of the process of connecting nodes or sources of information that George Siemens's connectivist theory is partly based.[14] Connectivism is a theory of learning for the digital age based on the study of the limitations of behaviourism, cognitivism and constructivism and explains the effects technologies have had on how we live and communicate. Strictly speaking, it does not actually state anything new, as it incorporates the theories of neuronal networks, chaos, complexity, and systems and theories of self-organisation I have been discussing.

On reading Siemens's pedagogical theory, we found several points to be of special interest, the first being one of his principles: "Learning and knowledge rest in diversity of opinions." There was no doubt about it: the idea was familiar to us all. It was very similar to the starting point for a methodology which I helped Ana Moreno develop for the museum

over a decade ago. When we observed and studied the behaviour of visitors to the museum vis-à-vis the knowledge it transmitted, we noticed a large number of factors that made our educational work different from that in other contexts. The differences were not only formal but above all conceptual. First of all our educational environment was different physically, since the main spaces where we worked were museum rooms or workshops, not traditional classrooms, and this significantly influenced the relationship between the educational agents involved. Furthermore, the exhibits played a very important part in the process, as they acted as both agent and educational resource. Finally, the aims pursued were very different from those sought in other educational environments, as they were hard to quantify. It is true, however, that we preferred assessment in qualitative rather than quantitative terms.

To all of the above it was necessary to add another variable which came from an idea at first considered more as a joke by the team: "There is nothing more hypertextual than a visit to a museum." For each person, a visit to a museum is unique, no matter how much effort the staff has put into exhibition design or educational tools to make the visitor follow a predetermined route. A monolithic form of intelligence does not exist, nor does anyone abandon their own knowledge, interests and prejudices on entering a museum, nor can we eliminate the social aspect of the visit. Some people come alone, others in twos, others in small groups or in groups pursuing educational aims, etc. A few weeks ago, when

some of those taking part in our *Estudio joven* (Young studio) programme walked around the museum to observe the visitors, they were surprised at the large number of types of visitor. There were those who strolled around only glancing at the exhibits, those who spent more time reading the information than looking at the works, the scholarly types explaining the works to their companions in great detail, a man sitting on a bench for about an hour without looking up from his newspaper, another talking about the financial situation in connection with the works, a couple who kissed in front of each and every painting, etc. A very attractive range of types through which to analyse the museum from the point of view of the economic system known as the "attention economy" Michael Goldhaber spoke of.

Here we are concerned with lines of research in the educational field that converge in the postulate of open knowledge. So, how does the Museo Thyssen-Bornemisza implement such ideas? For almost a decade, we in the Area of Research and Educational Extension have worked on the use of information and communication technologies in the pursuit of our educational work. At the beginning we did this via an open channel within MuseoThyssen.org offering resources and support tools for the physical or actual visit to the museum. However, when EducaThyssen.org was created shortly after in 2003, we were obliged to reconsider not only our activity on the Internet but also which connections to establish between the Internet and the actual work we did in the museum. EducaThyssen.org is not a technological project:

it is first and foremost an educational project that has gone through various phases: actual, laboratory and collaboratory. The first or "actual" phase materialised on the Pequeño Thyssen channel with its limited supply of information and resources. During the second or "laboratory" phase, there was more in-depth analysis and reflection, plus exploration of *e-learning* systems, group content generation platforms which we called EducaThyssen communities, and combined experiences of the virtual and the actual (as in the *Laberinto Thyssen* project, a game for young people which made a great impact in schools all over Spain). The result of all this is the current version of EducaThyssen.org, in which people are showing more and more interest. The "collaboratory" phase began recently and reinforces the whole issue of sociabilisation and delocalisation of the previous phase while facilitating the distribution of our contents and those created by users. Thus we have gone from offering closed contents to enabling users to generate new knowledge.

This has not happened in the virtual field only. To a greater or lesser extent, events connected with the actual have also been influenced by virtual experiences and by what both we and our users have analysed in them. EducaThyssen.org currently revolves around a pool containing multidisciplinary material adapted to the various intelligences. We have created a "place of intersection between disciplines."

Experience has led us to explore new ways of educating in contexts that are not purely technological, as our work is not, by any

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means, merely virtual. Indeed, very little of the work we do as educators is virtual. Even so, these theoretical bases, typical of the Internet, have been applied to multiple experiences of the actual kind. One of the first tests of knowledge generation and distribution strategies in an activity of the actual kind was the programme for teenagers known as "¿Y tú qué miras?"[15] (What are you looking at?), which explored chaotic systems in order to generate common projects and opened up new working lines to us when activities were generated collectively. Another project in which we created similar work conditions was the *Hablando con la pintura* (Talking to painting) programme. This consisted of a kind of laboratory with mentally disabled people whose skills we explored so as to provide the museum with contents and readings. We also looked into the potential for our aims provided by "folksonomies", i.e. classification by means of simple tags without hierarchies or predetermined relationships of similarities. The result of this work was the creation of a podcast audioguide, the first step in the ongoing work of the participants, who are preparing a set of materials to facilitate access to art to others with the same special needs.

Connectivism and some of its strategies to enhance interconnection between basically unrelated forms of knowledge have been applied in a large number of our programmes, including those for children. However, I would particularly like to mention the experience of the *Universidad de mayores* programme aimed at senior citizens in which emphasis was placed on the incorporation of the interpretation of their own professional

experiences into the collection. What has been learned from these and other programmes has influenced the adoption by the Area of a particular angle that is also reflected in materials such as the Permanent Collection Guides series, one entitled *La Colección Thyssen-Bornemisza como espejo del Quijote* (The Thyssen-Bornemisza Collection as a mirror to *Don Quixote*).

3. The training of educators

Returning to one of the ideas I discussed at the beginning of this text, I would now like to mention the issue of the training of museum educators. As with every ecosystem, a museum's complexity depends on the variety of elements it is composed of and the subjects it contains. In principle, it is museum institutions that decide on the degree of complexity of their educational activities, but if the task of the institutions is to reflect society's concerns and needs, the degree of complexity must be stepped up.

So, what are the proposals for training museum educators? On the one hand, there are those arising out of specific knowledge disciplines. Among the most important in art museums like ours are those from the art history and fine arts area and, to a lesser extent, from studies of pedagogy or psychology. As I see it, these proposals in themselves are always incomplete and, in any event, non-exclusive. The training of museum educators must take full advantage of the confluence of disciplines. I always joke about the tools and knowledge an educator must master in his or her work: the museum

educator must be a model of Renaissance man. But as human beings have not been endowed with the gift of universal knowledge, the intelligent thing would be to include people from various disciplines on educational teams who must have one feature in common: the utmost respect for the knowledge of others.

On the other hand, the more transverse training proposals, which include a diversity of aspects, including management – always of crucial importance in a museum's educational activities – usually take a more interdisciplinary and, to my way of thinking, more complete approach. It is very easy for the memory-related institutions to make the mistake of not being aware of the social reality surrounding them, of not understanding the changes brought about in society through the influence of new habits in communication and knowledge access. This is something which Sáez Vacas[16] calls digital "noomorphism," maintaining that no-one will be cleverer for having used those media from the cradle, but that they will be different, they will have

different interests and their ways of accessing knowledge will be very different from those of others currently working in education.

In conclusion, I advocate a radical change in the way the profession of museum educator is regarded and, consequently, a new approach to museum educator training, which should be based on a real analysis of functions within the institution. The complexity of the institutions should be acknowledged and their real needs approached from a multidisciplinary standpoint and with the utmost respect for the diversity of disciplines. It is also essential that these professionals should defend their role as educators and that their work be viewed as dignified. It is high time our profession put an end to the hackneyed idea of educators as cheerleaders and their stereotype as people who "work with children." Perhaps other areas in museums – or even those who offer to train educators – are fomenting that false identification of what we do that is so far removed from the true skills which education in museums demands of us today.

1. Daniel Mason: *El afinador de pianos*. Barcelona, Salamandra, 2003.

2. The general systems theory arose out of the interdisciplinary work of the Austrian biologist Ludwig von Bertalanffy published between 1950 and 1968. It attempts to seek out the common properties of systems or entities which are present at many levels of reality but are studied by different academic disciplines.

3. Muniz Sodré di Araújo Cabral: *O monopolio da fala*. Petropolis, Vozes, 1977, p. 85.

4. Developed by Edward Lorenz among others in the 1980s, this mathematical theory has been applied to the branch of teaching which postulates the importance of dissipative structures.

5. Complex adaptive systems are the subject of a theory developed in the 1990s at the Santa Fe Institute which analyses the appearance, adaptation and self-organisation of systems such as communities of common interest.

6 Elliot W. Eisner: *El arte y la creación de la mente*. Barcelona, Paidós, 2004, p. 19.

7. Mario Kaplún: *Una pedagogía de la comunicación*. Madrid, Ediciones La Torre, 1998, p. 82.

8. *Philosophy for Children* is an educational proposal developed by Matthew Lipman in the late 1970s at the Montclair State College, New Jersey, which criticises the fact that the traditional educational system tends to teach pupils to memorise information rather than helping them to think.

9. Gregory Bateson: *Espíritu y naturaleza: una unidad necesaria*. Buenos Aires, Amorrortu, 2001, p. 204.

10. The "collaboratory" concept was developed by Koïchiro Matsuura, Director-General of UNESCO in 2005, in his world *report Towards knowledge societies*. He presented the collaboratory (collaboration + laboratory) as a meeting point for academics, researchers, students and members of the general public interested in the creation of distributed, flexible and participatory learning spaces.

11. Tim Berners-Lee: *Tejiendo la Red*. Madrid, Siglo XXI, 1999, p. 24.

12. Howard Gardner: *Inteligencias múltiples*. Barcelona, Paidós, 1983.

13. Berners-Lee, p. 142.

14. George Siemens: *Knowing Knowledge*. E-book released under a Creative Commons licence, 2006.

15. Rufino Ferreras: "¿Y tú qué miras? Un espacio abierto a los jóvenes en el Museo Thyssen-Bornemisza." In *Actas de las XII Jornadas DEAC*. Salamanca, Junta de Castilla y León, 2003, pp. 213-219.

16. Fernando Sáez Vacas: "Contextualización de la web 2.0." In Antonio Fumero, Genis Roca and Fernando Sáez Vacas: *Web* 2.0. Madrid, Fundación Orange, 2007, pp. 96-124, esp. p. 122.

VIV GOLDING

UNIVERSITY OF LEICESTER

Teaching Museum Studies at the University of Leicester

One hour is a short space of time when we are enjoying ourselves, playing together with friends or entranced in the museum space by an object. Steven Greenblatt terms this power of the object to inspire "resonance and wonder" in the viewer.[1] Briefly, resonance is the power of the object to evoke a "connection" to past times and people, makers and users, while wonder is the power of the object to convey uniqueness and an "exalted attention" in the viewer. I am sure you will all recall hours of awe and wonder with diverse objects that led you to pursue your interest in the museum and your place here today. Yet I expect most of you can also remember when one hour at school that seemed more like a lifetime of solitary confinement in prison!

Today, you will be pleased to hear, I aim to impart something of the resonance and wonder that we hold dear in the museum context, while striving to avoid the boredom that the lecture format can inflict. In my talk I aim to share with you what I regard as aspects of best practice in teaching museum studies, as exemplified at Leicester and this most importantly involves breaking the power hierarchies of who holds the power to speak and who listens in the museum. Here in Madrid my sixty-minute talk will be interspersed with questions to engage you in some self-reflection, some real life video footage of "best practice" at two UK museum sites and finally some activities that have been shown to progress literacy in a fun way in the UK. Overall I hope to outline the possibilities of fun learning in the museum of the 21st century and to provide you with some inspiration for your particular situation in your own museums and universities.

Let us look at the timetable for the next hour. First I shall introduce the Department: the purpose, aims, values and the context out of which we operate today training the world's museum professionals. Next I consider the curriculum, design, content and organisation or the structure of our taught postgraduate degree courses and PhD research degrees, noting our assessment and feedback procedures. At Leicester we employ a range of teaching methods (lectures, tutorials,

workshops, video, etc.) and I shall attempt to impart a flavour of this programming today. Finally I offer some examples of our campus based (CB) and distance learning (DL) modules, paying specific attention to the "Midnight Robber" literacy work.

Purpose and values

Now allow me to introduce you to the Department of Museum Studies at Leicester. What is our purpose? What are our values? It is these that inform the Department s aims and objectives.

To begin with purpose, the Department's primary purpose, widely cited on its website and in promotional materials reads:

"The Department of Museum Studies works with museums, galleries and related cultural organisations internationally to develop creative practice through leading edge teaching and research."

The Department's core values, which underpin this statement and guide our activities (set out below), were developed through a process of external consultation and internal deliberation during 2001-2002 and are revisited annually.

— *Pioneering* (intellectually and professionally): for over 40 years, our leading edge research and training has been influential internationally (evidenced by the take up of our books and publications on other courses internationally, by the approach to training adopted by others, by attendances at our conferences, by ongoing recommendation / endorsement from professionals to new students).

— *Creative*: we do not follow established formulae but rather draw on wide ranging knowledge, expertise and intellect within the Department to find new and appropriate solutions to problems. This is evidenced in our approach to internal developments (e.g. curriculum review), and in our non-standard approaches to research design (RCMG). We also work to develop creativity and problem-solving skills amongst our graduates.

— *Established*: the Department has been running for over 40 years bringing a significant body of knowledge and experience to its work.

— *Relevant and Responsive*: we work closely with museums and galleries and other stakeholders to ensure that we are in touch with and responsive to a rapidly changing environment and flexible enough to meet the changing needs of those we work with. This is evidenced in the many ways in which the Department has developed over its 40-year history to ensure it remains in touch with the needs of the sector.

— *Accessible and Inclusive*: we are committed to meeting the needs of a diverse student body and wide ranging international stakeholders; also, we develop the museum studies field through collaboration and partnerships with museums and museum-related bodies and other Universities. We value input from individuals outside of the Department.

— *International*: we maintain an international perspective in our teaching, research and professional development.

In its 40-year history, the Department of Museum Studies – the only department in the country solely devoted to the study of museums and galleries – has played a critical and highly influential role in the reinvention and reinvigoration of museum philosophy and practice. By training creative and critical professionals who have transformed organisations and professional practice throughout the world, by producing original, rigorous and internationally influential research, and by working collaboratively on a range of pioneering initiatives, the Department has made a significant and sustained contribution to the international cultural sector, to the diverse communities served by museums, to the field of museum studies and to the academic reputation of the University.

The Department s international reputation is based on its research contributions to the field of museum studies and cognate areas, and the vocational relevance and impact of its taught programmes, which draw upon that research.

Shaping a new discipline

The Department has benefited from growing with, and simultaneously shaping, the field of museum studies. In its 40-year history the range and scope of the Department s activities has expanded enormously, and its research has grown in depth and rigour. From the 1960s and into the 1970s, the Department pioneered the development of standards of practice and training which began to be recognised internationally. From the 1970s and into the early 1980s, the Department became involved in wider professional debates regarding museum provision and practice and, from the mid-1980s, museum studies at the University developed a research-driven and theoretically-engaged approach, whilst sustaining its commitment to postgraduate vocational training. More recently, the establishment in 1999 of the Research Centre for Museums and Galleries (RCMG) has added a more policy-aware strand to the Department s research portfolio.

RCMG is vital to the Department s research strategy, which reflects a long dynamic history: responsive to the changing international, political, intellectual and social contexts of museums; reflecting a continuing desire to significantly shape the methods and agenda of the museum studies field; embodying a commitment to produce outputs capable of altering our understanding of the museum and contributing to the museum s constant need to change.

A number of RCMG research reports are available at the Department website (http://www.le.ac.uk/museumstudies/research/rcmg.html). It may be interesting to review the Generic Learning Outcomes (GLOs), which RCMG developed as they have proved extremely useful to museums around the world interested in measuring learning. A complete Measuring Learning Toolkit can be found on the web at (www.inspiringlearningforall.gov.uk) but here I shall briefly review the GLOs, which

are: Enjoyment, Inspiration, Creativity (EIC), Knowledge, Understanding (KU), Attitudes, Values (AV), Activity, Behaviour, Progression (ABP), Skills (S).

To give some flavour of the way RCMG have measured the learning impact of museums using GLOs I will refer to three major studies for government bodies. Two studies have been conducted for Museums, Libraries and Archives (MLA) Renaissance in the Regions,[2] which are entitled *What did you learn at the museum today?* A third study was carried out for the Department for Culture Media Sport and the Department for Education and Skills (DCMS/DfES) Strategic Commissioning Museum Education Programme, entitled *Inspiration, identity, learning: the value of museums*.

First let us provide some statistics from these reports. A total 3,172 teachers and 56,810 pupils were consulted over the three studies. In the 2005 study 69% of primary schools, 12% of secondary schools and 6% of independent schools took part. In this report 94% of teachers saw museums as " important" or "very important" to their teaching and were 96% "satisfied" or " very satisfied." It is also important that 30% of the pupils were eligible for free school meals, which is an indicator that museums cater for children from economically disadvantaged backgrounds.

The children in the studies engaged in active learning and dialogue. For example during a live interpretation session at a 19th-century Workhouse in Norfolk teenage children considered the plight of unmarried mothers in earlier times. This programme vitally involved children s emotions and

progressed a critical questioning of huge issues such as: Whose history is represented in the museum and whose excluded? Who has the power to speak and who listens? Can museums and audiences challenge injustice today? How?

Next I select one of the thought bubble response cards that RCMG have used to gather the data for GLOs analysis. Children can write comments or draw their responses on these response cards. Overall the quality and the detail in the replies have been most impressive, as two examples will illustrate. First Kirika draws a part of the Boudica story heard at the museum and recalls the enjoyment felt there. Next a child s drawing of sitting high up with friends on a tram at the museum shows the importance of museums engaging minds *and* bodies in the learning process is absolutely vital.

The Department s creative instincts are also reflected in its teaching programmes. These are widely drawn upon by universities around the world and, indeed, many of our graduates have subsequently been employed to develop these programmes. The Department has also run "train-the-trainer" programmes to assist international colleagues in establishing courses, for example in Latvia.

Following the success of its part-time programmes but recognising the increasing time pressures on professionals and the need for flexible learning, the Department introduced its distance learning programmes in 1998 – the first such development in the UK. Whatever their personal circumstances, individuals can gain access to learning whether to professionalise their museum practice, switch professional roles or achieve career

advancement. Alongside our established *Museum Studies* and *Art Museum and Gallery Studies* programmes, we are developing and introducing new, more highly specialised distance learning programmes. The MA in *Interpretive Studies* was launched in 2006, MA in *Museum Education and Visitor Studies* will be launched in October 2008 and MA in *Digital Heritage* in April 2009. These initiatives reflect our attempts to deepen and extend learning into areas, which are becoming increasingly important in museums and modern society.

Training the world s museum professionals

In line with our primary purpose, one of our principal activities is to act as a centre for nurturing creative and thoughtful practitioners. Our aim is to create, support and inspire practitioners to develop imaginative solutions to the challenges faced by museums in different contexts – to equip practitioners working in widely differing environments to seize the opportunities and avoid the pitfalls that continuous change can bring. We achieve this, not only through our taught programmes, but also through the provision of continuing professional development opportunities for the sector. For example, every 2-4 years we organise a major international conference, which brings practitioners and researchers together to explore new concepts and ways of working. The most recent, entitled *The Museum: A World Forum*, was held from 25-27 April 2006 and marked the Department's 40th anniversary. It attracted over 300 delegates, half of whom came from overseas.

The Department combines its proactive approach to shaping the museum studies intellectual agenda with an, alertness to the needs of the international museum sector – and a commitment to constantly evolve in response to those needs. There are currently fourteen academics in the Department, who all publish widely in their particular branch of the discipline. While the seminal publications of our three professors: Susan Pearce, Eilean Hooper-Greenhill and Simon Knell underpin much of the set course work, the Department is constantly reviewing the provision of texts for students. The Routledge "readers" in Museum Studies are in the process of being updated with several key texts published in 2007, including Sandell and Janes s *Museum Management and Marketing* and Watson's *Museums and their Communities*. Hooper-Greenhill s latest monograph *Museums and Education: Purpose, Pedagogy and Performance* was also published in 2007 as well as Knell, MacLeod and Watson s edited volume *Museum Revolutions,* which includes a number of papers first delivered at the 2006 conference.

Curriculum, Design, Content and Organization Structure of degree courses. Taught postgraduate courses

The Department currently offers taught postgraduate programmes in three main subject areas: *Museum Studies*, *Art Museum and Gallery Studies*, and *Interpretive Stud*ies. Presently, there are a variety of delivery methods and awards available to students in each of these subject areas.

PROGRAM	ART MUSEUM AND GALLERY STUDIES	INTERPRETIVE STUDIES	MUSEUMS STUDIES
Campus-based (full-time)	12 months (beginning autum term)		12 months (beginning autum term)
Distance Learning (part-time)		*30 months (1 october and 1 april)	*30 months (1 october and 1 april)
PGDip (120 credits)	●	●	●
MA (180 credits)	●	●	●
MSc (180 credits)			●

Two new taught postgraduate programmes are currently under development: *Museum Learning Education and Visitor Studie*s (MLEVS) and *Digital Heritage* (DH); both are Masters level programmes to be delivered by distance learning. The first intake of MLEVS students will begin in October 2008 and the first intake of DH students in April 2009.

We have recently decided to develop the new programmes as 4 module courses plus dissertation for completion within 24 months and are currently establishing a timetable for transferring existing courses to a similar model.

The Department also offers a PhD in Museum Studies both campus-based (full-time) and by distance learning (part-time).

Two occasional (non-accredited) courses have also been offered in recent years: the annual Spring School in New Media (a three-day course for in-service museum practitioners to engage with the opportunities and practice of using digital media); and the Design Masterclass (a three-day practical workshop exploring the use of design as interpretation within gallery contexts). The institution, external bodies and the students themselves validate courses. At the end of each module and at the end of the whole course, students are asked to complete an evaluation form that provides an opportunity to comment on curriculum content, teaching quality, the level of support offered as well as knowledge gain and skills development. These are first reviewed by the Head of Department who identifies any issues and ensure they are acted upon by the tutor(s) responsible for shaping and delivering the courses in question. There are also two Staff-Student Teaching and Learning Committees (SSTLC); one meets annually (at the Distance Learning Summer School), the other (for campus-based students) sits twice in the autumn term and twice in the spring term. Representatives from these committees then present their minutes to the Department's main Learning and Teaching Committee, which in turn reports to the Departmental Meeting, and which presents its minutes for review to the Faculty of Arts Learning and Teaching Committee.

The administration of postgraduate courses is the responsibility of an experienced and well qualified team of individuals. Each taught programme is led by a Programme Director. The programme director has overall responsibility for the quality and relevance of the curriculum, and the modes of teaching and assessment.

Through their exhibitions, events, publications and on-line activity, museums and galleries are today places that deploy a variety of approaches in order to engage and empower their audiences. Consequently, they employ professionals who are adept at communicating creatively and effectively in order to inspire, entertain and educate. The Department considers it important, therefore, that its approach to teaching and learning is equally engaging and diverse. We need our graduates to be able to work and express themselves (and inspire others) in a number of different media and settings, and to a number of different audiences.

Campus-based teaching

For this reason the Department works hard on its campus-based taught postgraduate programme to build a learning environment that is characterised by its variety of teaching spaces, types of interaction and assessment methods.

During the autumn and spring term every student will take part in eight daylong study visits to museums and galleries around the region and beyond. In the 2007-2008 academic year students will (amongst others) visit museums in London, Cambridge, Liverpool, Wolverhampton, Sheffield, Manchester, Norfolk, Leeds, Birmingham and Northampton. These study visits usually involve a significant amount of co-operation and involvement by the host institution, including access "behind the scenes" and to their staff and end the day in a lively plenary.

The slide shows a study visit to the Guildhall in Leicester, which is a 16th century building, complete with original graffiti. Our MA students engage in a Tudor workshop designed for KS2 (7-11-year-old pupils). They act out historical trails and judgements and there are roles for all levels of interest. By using appropriate actions and language this visit provides a fun learning experience.

But just as the Department takes its students out to museums, so it brings in-service museum and gallery professionals to the classroom to share their first-hand experience of working today in the sector. Consequently, each year the specialised teaching of the Department s own staff, are complemented by the voices and experiences of over thirty in-service practitioners who contribute as visiting speakers.

Lectures (to the full group of c. 80 campus-based students) are used as key points of focus for each module, sometimes as provocation pieces and editorials, sometimes as surveys and summaries. However, the Department continues to work hard to ensure

that the lecture is not used simply to convey knowledge – but as an opportunity to stimulate ways of thinking about a subject. For example a lecture on learning theory includes reference to: Behaviourism (Miligram experiment), Constructivism (Hein), Multiple intelligences (Gardner), Diverse learning styles (McCarthy) and Motivation (Csikszentmihalyi). The overall message is to show museums as sites for formal and informal fun learning ("edutainment").

Howard Gardner tells us there are "at least" 7 Multiple Intelligences. He states the theory " is a pluralistic view of mind, recognising many different and discrete facets of cognition, acknowledging that people have different cognitive strengths and contrasting cognitive styles." We may list the intelligences, the specific skills and the likely occupations as follows:

— Linguistic. Manipulation words & meanings. Poet, writer.
— Logical-mathematical (Piaget): logic, science, abstract models & theories.
— Musical. Make, compose, listen to. Musician, teenager.
— Spatial. Use mental models of spatial world. Doctor, sculptor, navigator
— Bodily kinaesthetic. Use all or parts body to solve problems or express ideas. Dancer, craftsperson, athlete.
— Interpersonal. Understand other people, motivations & aspirations. Teacher, religious leader.
— Intrapersonal. Understand oneself & use this negotiate the world
— Naturalistic. Understand the natural world & use this to appreciate & care for the environment.

Gardner further states: "It is of the utmost importance that we recognise & nurture all of the varied human intelligences, & all of the combinations of intelligences. We are so different largely because we all have different combinations of intelligences."[3]

The usefulness to museums & galleries? Any drawbacks? Questions are key to teaching and learning at Leicester. Before we watch part of the video *Using Museums*, which shows a number of school visits to museums, I would like to pose some more questions for you to consider while observing the learning activities. At the National Museum of Welsh Life a KS2 session is taking place perhaps you might consider:

— What educational philosophy is being used?
— Why are the collections particularly suited to this philosophy?
— What kinds of face-to-face provision is provided?
— How are the activities organised spatially?
— What teaching strategies are being used?
— What words would you use to describe the processes the children are engaging in by building a wattle & daub wall?

At the Horniman Museum London, where I worked for ten years perhaps you might ask yourself:
— How can we begin to think about the relationship between museum work & school work?
— What preparation does the teacher do before the visit?
— How are the objectives of the visit related to the specific group?

— How are the objectives of the visit related to the museum s collections?
— What teaching strategies are being used?
— How many intelligences (Gardner) are being encouraged in the workshop?
— Why is the multiple intelligence approach so useful to this specific group of children?

As you have seen videos are useful to enliven a large group lecture and engage students in some critical questioning. However, it is during the b (usually in groups of 25 people) that teaching becomes more interactive and dialogic. The smaller group programmes include a number of hands-on practical workshops – for instance in Module 2 (in the units related to documentation methods and managing relative humidity, temperature and light levels) or in Module 3 (in the session related to writing effective text for exhibitions).

Additionally students are able to interact with module tutors in smaller hour-long "tutorial" groups (of around 15 people), that focus on specific pre-prepared readings and questions. The *Museum Studie*s and *Art Museum and Gallery Studies* programmes also run regular "seminars" – usually two per module. These are much more informal sessions, used as a way of stepping back from the curriculum, perhaps reflecting, through conversation, on the module or course as a whole. These seminars may involve an invited participant (a researcher inside or outside the institution) or they can be student-led. Importantly, we find that these sessions provide both a flexibility in the curriculum and the timetable to allow the programme to respond and to or explore emerging themes,

questions or events, but they also provide students with a supportive space and time to piece together their thoughts during a busy and fast-moving and term.

All fulltime students undertake an eight-week work placement in a museum or gallery in the summer, providing them with an opportunity to test out ideas learned on the course. The Museum Work Experience manager works closely with host museums to ensure that students receive high quality learning experiences.

The "skills set" required of the modern museum professional is varied – and certainly extends beyond the ability simply to write essays. The Department also remains mindful of the fact that – as in museums – individuals learn (and may demonstrate their learning) in a variety of ways. Consequently, although four essay assignments of 2,000-4,000 words and the production of a 15,000 word dissertation form a key part of the Masters programmes, they are by no means the only means through which attainment is assessed.

During the campus-based taught programmes students also have the opportunity to undertake assessments that involve: the writing of a report; the drafting of a funding application; the writing of text labels for a display; the design of a lesson plan for an educational workshop; the compilation of a documentation portfolio on a museum object; or the environmental audit of a gallery space.

Furthermore, all students also take part in a group project, and have the opportunity to work (and be assessed within) a collaborative environment, as well as make an assessed oral presentation.

Distance learning teaching

Distance learning teaching methods are based upon written ten-unit Study Guides, which incorporate a diversity of learning activities. Each Module and each Unit has a clearly stated aim and equally clearly identified learning outcomes. Students must work through the Study Guide in its entirety, completing the learning activities as they go. Such activities are central to the student's learning journey, and may range from questions to answer about a reading or a website, through spending half a day or more visiting a museum or other site, to watching and analysing a film or conducting a Blackboard discussion of a controversial issue with one's peers. Most modules also include at least one optional tutorial.

The Module Tutor plays a key advisory and supportive role. Most fundamental of all is the active participation of the student in their own learning, not only in completing all the necessary reading and activities but also in relating their learning to their own experience, interests and expertise.

Distance learning teaching also utilizes the annual Summer School, which is highly valued by students who can attend twice during their study programme. They come to Leicester where the Department s staff and Associate tutors meet and work with them in a combination of lectures, workshops, seminars, study visits and social activities. We rigorously utilize the students' annual feedback in order to improve and change the Summer School content according to their requests and needs.

In 1998 the Department introduced the first Masters distance learning programme in Museum Studies in response to the shifting needs of the museum sector internationally and changes in higher education more broadly.

Our distance learning courses take the Department's unique and highly regarded learning and teaching ethos beyond the confines of the building, providing further opportunities for students within the wider community to achieve their training needs. This was a natural approach for a Department which already had a strong international training and research profile within the museum sector and beyond. Our distance learning provision, no less than our campus based provision, is concerned with student-centred learning, has clear learning outcomes, and utilizes a range of media and communication techniques to introduce themes, ideas and practices.

The *Distance Learning Welcome Book* incorporates an induction unit, which aims to provide the student with an awareness of:
— the thinking behind the programme of study they are about to embark upon,
— the mechanisms used in the delivery of the distance learning programme, and
— some useful techniques for completing the course successfully.

Distance learning teaching methods centre on the written ten-unit Study Guides that – together with all required reading, any DVDs or other audiovisual materials, and details of tutors and deadlines – are sent to students at the beginning of each module.

All academic members of staff have some involvement in the distance learning programme and many are responsible for individual units within the Study Guides. We also work with a keen and strongly motivated group of 24 Distance Learning Associate Tutors who are all sector professionals with extensive experience to offer the students. The Associate Tutors come to Leicester once a year for curriculum and other training.

The Study Guides are deeply interactive: it is made clear from the outset that a distance learning student cannot passively read and absorb, but must instead actively participate in their own learning through the completion of the learning activities embedded within each unit. Students are strongly encouraged to be creative and develop their own techniques for making learning active, such as the use of free journals, collecting folders of press cuttings, etc.

Learning methods include the use of a variety of media and a range of activities that interrogate the learning materials in different ways:
— the compulsory use of Blackboard for discussion of a contentious issue (one unit in Interpretive Studies)
— the optional (but strongly encouraged) attendance at an annual Summer School (which students tell us helps them to feel that they belong to a real university, an institution with staff to which they can always turn with academic and personal issues)
— programme listservs to network with other students (a learning and professional community which students are also encouraged to extend further by developing contacts with practitioners)

— support and advice from Module Tutors
— the incorporation in almost every module of at least one optional tutorial for submission to the Module Tutor.

Most importantly of all, throughout the courses, students are repeatedly encouraged to relate the materials they are exploring, and their own learning journey, to their own professional and socio-cultural experiences, expertise and interests. Closing the distance is not the issue: instead our distance learners are enabled to make *use* of the distance and of the very specific learning environments and cultures that the medium facilitates.

Student Research Training (including research ethics). Campus-based

All students are issued with a "Research Skills Handbook" at the start of the programme which is a substantial publication (70+ pages) developed by the Department. It covers relevant issues of both a generic and subject-specific nature. For the coming academic year, this will be provided in discrete sections within Blackboard instead of in a printed format. Specific advise on plagiarism is provided.

In keeping with the new University Research Ethics Policy training is to be provided to all students at the start of the programme. This takes the form of a two hour session delivered by a member of staff from the Student Learning Centre. The content is likely to be of a generic nature but a member of Departmental staff will be on hand to deal with any subject-specific queries.

Assessment

Through the use of an exam number, rather than the students" name, all assignments other than the dissertation are submitted to the markers anonymously. These are then marked by the first marker followed by the second marker who mutually agree a mark for the particular piece of work and the feedback comments that are to be returned to the student.

In all cases, the relevant Programme Director conducts a final quality check before the mark and feedback is returned to the student. A proportion of all assessed work is provided to the External Examiners for moderation in order to ensure that marking standards are being consistently maintained.

The process for distance learning programmes is identical to the process for campus-based programmes described above, except our network of distance learning tutors are responsible for the first and second marking.

Feedback is provided to all students on a standard assignment feedback form. Markers are asked to assess the work in five broad areas: Planning (aims, objectives and methodology); Research (data collection and literature review); Analysis (and discussion); Communication; Conclusion. The feedback form includes a grid, which enables markers to indicate how well the student has done in each of these five areas. Markers are instructed to provide feedback which is fair, full, specific, evidenced, constructive, encouraging and between 250-350 words in length.

The assignment feedback form contains the names of the first and second markers and students are encouraged to contact the first marker if there is any element of the feedback, which they need to be clarified.

Distance learning programmes

The distance learning programmes currently consists of six core modules and the dissertation module. (As stated earlier, we are currently working towards a four module plus dissertation model which allows the student to complete the Masters within 24 rather than 30 months).

Distance Learning materials are provided through two main channels: printed Study Guides, module books, readings, and DVDs are sent to students by post; at the same time, up-to-date urls for web-based learning activities, some core readings, and additional learning materials are made available on Blackboard.

As with campus courses, each distance-learning module has clearly stated aims and learning outcomes. Each begins with a full introduction, which sets out the module outline, the module s learning outcomes, learning methods, skills development, various resources, advice on time planning, details of tutorial(s) and assignments, and includes the assignment submission form. In turn, each unit begins with a clearly stated aim and specific learning outcomes, followed by an introductory section and then a number of core sections, with some concluding text, a bibliography and suggestions for further reading at the end.

In this brief paper I have attempted to share with you something of the special ways in which the Department of Museum Studies at the University of Leicester teaches Museum Studies. I hope to have imparted something of the theoretically grounded practical approaches we take towards training students as future museum professionals.

1. Steven Greenblatt: 1991, "Resonance and Wonder." In Exhibiting Cultures *The Poetics and Politics of Museum Display*, Smithsonian Institution Press, Washington and London, pp. 42-56.

2. *What did you learn at the museum today?* Second Study, Leicester, Research Centre for Museums and Galleries, 2006.

3. Gardner, Howard: *Art education and human development*, Los Angeles, Getty Center for Education in the Arts, 1990, p. 18.

MAITE ÁLVAREZ

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Changing Role of Museum Education

O, wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world,
That has such people in't!

Miranda in
William Shakespeare:
The Tempest, Act V, Scene I

What is our future? We are entering a "brave new world" in our museums as well as across society as a whole. Key to understanding what this new world will be, is in examining the people themselves, the museum colleagues and co-workers who make up this new world, "the next generation." The future lies in knowing the next generation. In the U.S., the next generation will radically change the visits to museums and the work and roles associated with these. This generation, those born between 1981-1995, are frequently called Generation Next, Nexters, Echo-Boomers, Millennials, the Internet Generation, or the Nintendo Generation. It is imperative to understand this next generation as a particularly large segment of our population whose sheer size will change all aspects of society including our art museums, for to understand our future is to better know this brave new world. With 80 million in the United States alone, this generation is already having an impact on society, for while the youngest are just entering high school, the oldest have entered occupations and will begin to be the majority group in the work place. By the year 2014, this generation will be the largest and most diverse population segment in the United States, making them, along with their ideas and values, the guiding force in U.S. society.

And this generation is different. In their new world, the notion of participatory democracy, in its most practiced sense, is a defining concept for it. Generally, they grew up online and have not known life without a computer or a cellular phone. Nexters text instead of talk; they meet virtually before they do so physically. They are connected to our global community more intimately than perhaps to their own community neighbor. This generation is the most ethnically diverse generation and many of its members come from what social scientists term as "non-traditional" families; consequently as a generation they tend to value diversity and are tolerant of others. They are community builders. Since childhood, this generation was filled with group-organized activities. Teamwork and team building are this generation's mantra. They are inclusive, progressive, team building, consensus-builders, collaborative, cooperative.

Yes, the internet generation is very different from their baby-boomer parents (born between 1946-1964), who were very individualistic and career oriented.

Our society is beginning to change as a result of the emerging influence of that generation in the U.S. Imagine how this group, with its shared values and outlooks, and their ways of processing and working together will effect the production of intellectual knowledge – by the very nature of their interpersonal outlook, based on teamwork, collaboration, inclusion, tolerance and diversity of ideas. The knowledge produced will be interdisciplinary or a result of multiple points of view. And imagine how the actual production of knowledge will be different – knowledge will be less produced in isolated silos. Rather interdisciplinary teams will produce in collaboration, globally and from remote locations. This is a major shift for all knowledge producing institutions, particularly art museums.

By the 1970s, with the rise of the museum education profession, the art museum built up compartmentalized silos: collections or curatorial, education, and conservation. Each silo had its responsibilities and often there was no dialogue between them, much less collaboration. The generations running art museums, the Silent Generation (those born between 1923 and 1945) and the Baby Boomers, valued individual achievement, status and success. Exhibitions and knowledge were produced by a "curator-auteur." This reality reflected the baby boomers shared belief in the great individual, the great "auteur," not teamwork. As society has been slowly evolving and shifting from the Baby Boomers to Generation X and now Generation Next, so too have our shared values and ways of doing things in museums and elsewhere. As new graduates entered the museum world, the traditional roles of curators and educators began to alter, collaborations became key, including in our institution, the J. Paul Getty Museum. Over the past few years, art museums have shifted their thinking to understand that we all share in producing knowledge. Of course we still have silos but the ideals are changing; some practice is changing; some experiments are happening.

Art museums have been moving from an "auteur" approach exhibition process towards team driven exhibition creation, with knowledge produced in a team process. The knowledge produced has been that much richer for it. Our exhibition process at the J. Paul Getty Museum provides an excellent case study for this paradigm shift. The work process in the exhibitions has changed over the last decade in many major American

museums, including the Getty. The ideas for exhibitions and creation of knowledge no longer come exclusively from curators, but also from conservators, educators, etc. The post- Baby Boomer generation began infiltrating our workspaces subverting the artificial boundaries of art museum departments. Since this new generation had grown up working and learning collaboratively in teams and across teams, including teams working together from remote locations working in strict silos would be anathema to them.

Starting in 1990, the education department at the J. Paul Getty Museum began creating focus exhibitions, which examined in depth objects from the permanent collection. These exhibitions added to the breaking down of traditional art museum silos. Curators were no longer the sole producers of knowledge. New sorts of collaborative exhibitions were created: *Princely Bronzes, Dirty Business* (1990) curated by the Sculpture and Education departments; *Preserving the Past* (1991) curated by Antiquities Conservation and Education; *Innocent Bystander: The Restoration of Orazio Gentileschi's "Madonna and Child"* curated by Paintings Conservation and Education; *Gilding the Dome of Heaven: Gold Ground Paintings in Medieval and Renaissance Italy* (1994) curated by Paintings and Education; *Carrie Mae Weems Reacts to Hidden Witness* (1995) curated by the Education department; *Zoopsia:*

Tim Hawkinson (2007) curated by the Education department; or *La Roldana's Saint Ginés: the Making of Polychrome Sculpture* (2009) curated by the Education and Decorative Arts and Sculpture Conservation Departments. All these are but a few such collaborative examples created at the J. Paul Getty Museum. As the exhibition team considers all parties equal in the creation and dissemination of knowledge, technical conservation issues as well as detailed information about the history of art object become equally important.

Today, many art museums, including ours, are developing their exhibitions via project teams. As this next generation becomes the dominant population in U.S. society we will only see further intellectual collaboration and less isolation in silos. While there are still conservators, art historians, educators and curators protecting their turf, in professional silos, we are moving towards the conservator-historian, curator-educator or educator- curator, away from inflexible distinction between the roles. As this new generation becomes the dominant group this will in all likelihood result in a more participatory democracy as the defining guiding principle in museum operations in general, and exhibitions production in particular. At the least there will be a more fluid role exchange; maybe new hierarchies created; but it will probably always have leaders, maybe, though, with different ideals.

ROSER JUANOLA TERRADELLAS

UNIVERSITAT DE GIRONA

The Importance of Museums in Art Education
Dialogues of Interpretation and Transformation

This presentation takes up a case study of an artist who is a researcher and teacher involved in educational innovation. Through narratives a dialogue is created which serves to demonstrate interpretation processes in art deductively. Paradox, metaphor and metonymy act as a thread for proposing an educational model for the transformation and building of knowledge. Additionally an assessment of the paths taken by art education and museums is made in both directions and the figure of the museum educator of the past, present and future analysed.

Transformative dialogues

To begin an exhibition is to begin a dialogue and, if our goal is some kind of comprehensive, affective and social feedback, it is necessary to make a deep impression and achieve an emotional, projective impact resulting from real experiences in which we can all be reflected either positively or negatively but which, in any case, will give us the opportunity to be transported in the metaphorical sense of the word. Metaphor is a recurrent resource, due to its capacity to "trans-bear," to "trans-pose" – which comes from the etymological meaning Félix de Azúa[1] described so well in *Diccionario de las artes*, through his explanation of the definition of the Greek word *(meta-forein)*. With the word transport a starting point, *forein* suggests intensely the idea of bearing something oneself, thus allowing us to tailor this trope to the theories of constructionist learning in the sense that

in order to interpret we must articulate the new experience with views of our own identity.[2]

The point of this lecture is to illustrate certain conceptions of learning and put them into practice accordingly. For this, I have changed the traditional established order, by which we should begin with a historical situation or a presentation of precedents, move on to discussing educational models and finally reach conclusions.

So I am going to start this presentation with a conversation with an artist who is also a teacher and researcher in the visual arts field – Ana Marín – in the hope that in some ways a link of meanings can be established with the different recipient readers or audiences. The close relationship I have established with her enables me to elaborate on her career, which is characterised not only by the high standard of her artwork and her creativity in the processes and results of the work she has done with schools, but also by the lack of understanding and the hostility she faced when defending her ideas. She does not find solace in partial meanings when her work is concerned: her main aim is only to find unity among all meanings. We have committed ourselves to this goal and are now working on a joint project.

The artist's versatile profile forms a triangle: creation, teaching, research. For this reason, I think it is interesting to map her path and begin this lecture with her case. This personal journey will take us back various decades and from there we shall introduce the educational model our group of the Instituto Catalán de Investigación en

Patrimonio Cultural defends, as well as some historical data on the creation of education departments at museums and DEACS (Departamentos Educativos de Acción Cultural - Cultural Action Education Departments).

Voices in polyvalent mapping

In this section I am going to quote extracts from a conversation I had with the research student, the artist Ana Marín.[3] This conversation transformed her way of thinking into our way of thinking and turned it into a map that will show us what kind of knowledge we are building through the work we are doing together. From a position of dialogic learning, which holds that reality is a human construction and meanings also depend on human interaction, these extracts from the conversation reflect an interaction of meanings.

[When asked about the interaction between her three professional facets] Creativity and research underlie all contexts and I believe that the artist-teacher-researcher triad could currently be considered a single aspect, i.e. artist-teacher-artist or teacher-artist-teacher. [...] and very much in spite of how difficult it was to reverse the poles of the territory of the public with regard to public things and amid this feeling of unease, I thought the classroom could be the place for the transformation to become possible; and then I decided to begin my doctoral studies at the Universitat de Girona.

[When asked to talk about the influence of her teaching work on her creative activity] [...] my teaching work has influenced my artistic creation favourably as far as research is concerned, since the creation of an educational project has often been followed by an art project and at other times vice versa. That was the case, for instance, with *Sic Transit* (1997): I had previously begun an educational project on installations.

[When asked about her work as an artist] In my work as an artist and teacher professionally I always stress the Other, in all its dimensions. In several exhibitions I made immigration a recurrent theme (1992), and worked on it for several years. The narrative and construction of artistic discourse through metaphor, paradox or synaesthesia have gradually weakened the tendency to give priority to a specific artistic practice always in favour of ideas for a critical approach and positioning vis-à-vis what surrounds us. The world as disengagement. And though at one time it was immigration, it has also been childhood, oppressed women, AIDS. Sometimes you go as far as metaphor, other times you don't... Managing to communicate with regard to others or trying to reflect them with a bare minimum is hard work.
[...] the public's way of wanting to go into the exhibition space and only see something translucent that they could not work out anyway. I thought the best way for that door to stay open to others permanently,

without pause or effort, was education in museums or art centres.

[When talking about reflection and self-criticism] [...] the spontaneous is not incompatible with meta-reflection. I believe that a capacity for self-criticism and reflection is essential in an artist, although the spontaneous must not be ignored. Because the spontaneous is part of the process and sometimes, when contradiction appears, it makes you look for those opposites which, for instance, sometimes lead you to paradox both conceptually and formally in the final work. And that obliges you to discern, to delimit and to synthesize. At the same time as you attempt to question.

Art education and contemporary society / societies: an essential tension

The mediator-educator must follow the development of society, the concept of art learning and the concept of art, and try to get museums involved in that development.

We are in agreement that ways of looking have changed and as a result a whole panorama of action different from that of several years ago has been defined: knowing how to handle the new variables and use processes for applying them is another matter. Although many factors have favoured that change, there is no doubt that the incorporation of virtual spaces has been a decisive factor favouring the introduction of post-modern theories. I shall now list some

of the aspects that shape the current situation vis-à-vis social aspects and their relationship to art.[4]

— Artistic representations are neither natural nor fixed. Rather they are conventional and social constructions, although that does not mean that autonomy is sacrificed.
— What is regarded as interesting, pleasurable, fun, delicate, grotesque has mutated drastically and no longer meets cultural needs.
— Beauty, grace, sublimity, utopias are not challenges to take up. Emotion, imagination and taste lie within the aesthetised pathetic.
— Art does not possess a legitimising statement that prejudges it, which means that other aesthetic sensitivities and emotions that destroy the limits of traditional representation are generated.
— The sum of these ideas in transit can be described as a kaleidoscope whose parts have multiple combinations.
— There is peaceful co-existence between forms, figures, sensations.
— A "deterritorialisation" of the museum and an introduction to non-Western productions exist.
— We are witnessing the appearance of an instant museum as opposed to a minority museum.
— Transience and discontinuity of the historical is being proposed: aesthetics of the fragment, of the frontier, seam aesthetics, exchange.
— There is an immersion in the hypermediatic, a merging of categories and registers, aesthetic relativism.

— The mass rather than the elitist look predominates.
— Maps of the new sensitivities are created.

As regards learning – an aspect which has to be described if we are to talk about interpretation – I would repeat R. Flecha's arguments:

"Since the early 1980s the social sciences have developed a communicative orientation which has embraced and superseded other orientations, such as the constructivist. All the educational experiments worldwide that have been successful in overcoming inequality are based on characteristics of dialogic learning like joint action by students, families, the community and professionals in education. Their current importance increases in this information-based society in which learning depends mainly – and ever more so – on all of the students' interactions and not only those received in the classroom or from their previous knowledge."[6]

In this respect, it is also interesting to consider the distinction between the concepts of *constructivism* and *constructionism*. Let us take a look at a few of the premises of social constructionism:
— Reality is a social construction.
— Reality is a construction of language.
— Realities are organised and maintained.
— Reality is made through narratives or stories.
— There are no basic or essential truths.

The following table compares some of the differences between some concepts of learning.

LEARNING Concept	TRADITIONAL Objetivist	SIGNIFICATIVE Constructivist	DIALOGIC Comunicative
Bases	Reality is independent of the individuals who know and use it.	Reality is a social construction which depends on the meanings people give it.	Reality is a human construction. Meanings depend on human interactions.
Example	A table is a table irrespective of how people see it.	A table is a table because we see it as an object suitable for eating off.	A table is a table because we agree to use it to eat off
Teacher trainning	Contents to transmit and methodologies for this purpose.	Knowledge of the learning process of actors and of their way of constructing meanings.	Knowledge of the learning process of individuals and groups through the interactive construction of meanings.
Disciplinary focus	Pedagogic orientation that does not take psychological and sociological aspects into account correctly.	Pedagogic orientation that does not take pedagogical and sociological aspects into account correctly.	Interdisciplinary orientation: pedagogical, psychological, sociological and epistemological.
Consequences	The imposition of a homogenous culture generates and reproduces inequalities.	Adaptation to diversity without taking into account the inequality of context generates more inequalities.	With the transformation of the context, respect for differences is included as one of the dimensions of egalitarian education.

To elaborate a little on the notion of the dialogic learning in which we take up positions and to bring it into learning about art, we would point out that knowledge is perceived as a shifting, unstable flow. Museum narratives are characterised by those that are visible being shown and those that are invisible being concealed.

From art education to the museum

Given how quickly our society is developing, it is becoming more and more complicated to actually know what is the state of the question on the development of any social content or fact. Nevertheless, such diagnoses are completely indispensable for everything connected, whether directly or indirectly, with culture; and to carry them out we would need long experience and thus a very broad perspective to look at the results. Only in this way could developments, breaks, transactions, connections, crossings and many other important aspects be considered with the right criteria.

One of the things that have given me the greatest satisfaction professionally was the opportunity to publish Professor Elliot Eisner's book *Educating Artistic Vision* in Spanish in 1995. Now, twenty-three years on, the time has come to affirm that this book was a milestone in the development of art education in Spain. The publication of Professor Eisner's theories added weight to this field of study and helped people to see how important its role was within general education. I consider it one of Professor Eisner's greatest ever contributions. But, in

addition to its social and intellectual contribution, this study raised the self-esteem of art education teachers and brought them closer together. That is why at times of transition when major educational models fall, as in the case of DBAE (Discipline Based Art Education), which was in fact championed by Professor Eisner, both he and A. D. Efland surprised and reassured us with the publication separately of books reviewing the position of art education in recent years. These two books of 2004 by such distinguished authors can be said to have complemented each other and provided expert views of all those years of far-reaching changes.[7]

Apart from the social contrasts in contemporary society as defined by the introduction of post-modern perspectives, various factors had a bearing on the desire to renew the models of that period, two being particularly important: on the one hand, there was the introduction of the concept of curriculum into all disciplines and, on the other, an invasion by the audiovisual media and new technologies, which, in the same way, affect social, family and educational habits.

Focusing on some of the most relevant observations and with regard to the question of education for art or education on art, mentioned above,[8] it is essential to point out that optimistic expectations are not unsusceptible to criticism stemming from a review of our professional situation. If we are to speak authoritatively of the future of art education, neither an assessment of the past nor a clear opinion of how things are in the present can be omitted – which is the equivalent of emphasising the value of

research into historical aspects and, at the same time, familiarising ourselves with educational innovation. All of this, taking care not to leave out the classic "blind spot" that the slant of the last three decades involves. In general, the present lacks reflection, due precisely to its immediacy or to a lack of systematic publications. Although we shall not completely meet those expectations with this study, our aim is at least to fill a few gaps, point out innovations, re-situate some viewpoints and contextualise other familiar ones.

From the museum to art education

By reviewing a number of publications on the subject[9] it becomes clear that the desire to learn from cultural heritage, museums, galleries and other, similar centres is age-old.

Very important in this respect are the contributions of E. Hooper-Greenhill,[10] according to whom collections can be studied as sources of information and objects can form part of a less focused learning process. Objects can act as catalysts in the learning process, as their material aspect leads to a greater interest in the written word: objects have a deliberately communicative and expressive function and provide interlinear information. Interpretations of objects, on the other hand, are rarely univocal and vary according to place, time, context, point of view and the interpreter's degree of knowledge. For E. Hooper-Greenhill, objects are necessary for verifying abstract concepts in all the stages of knowledge development. Objects have a materiality that we react to, particularly where the sense of touch is concerned, which requires

a response from both body and mind. This live form of response makes involvement in the interactive holistic process possible – a basic requirement in starting to learn. Learning thus becomes a less imposed and more entertaining activity and above all one of discovery. The potential for learning from museums includes learning from objects as well as about museums and their function. The materialisation of this potential calls for a careful, detailed plan and cooperation between museums and educators.

As early as 1986, in their book *Museum Education: The Uncertain Profession,*[11] E. Eisner and S. M. Dobbs cited aspects of education in art museums which included the education and discipline required of museum educators. They concluded that historically this task was given no credence by museum curators and administrators. In an attempt to find more effective ways for an understanding between curators and educators, P. Williams[12] conducted a survey with 45 educators and 45 curators. One conclusion was that curators expected the following qualities in educators: teacher training, communication skills, higher education in the discipline of museums and education, an ability to see a work from several points of view, an ability to educate at all educational levels, organisational and supervisory skills, an ability to devise educational and publication goals, etc.

In 1987, J. Paul Getty sponsored a meeting of 25 educators from the American Association of Museums Education Committee and the National Art Education Association Museum Education Division in Denver. The most recurrent theme was how museum education

professionals developed their curricula. In the conclusion, the same results as those quoted from the survey mentioned above can be seen. Teachers can also be trained to become museum educators. In fact, it is imperative (according to G. Talboys[13]) that museum educators show teachers how to make the best use of museums. This basically implies working at two levels: first, convincing teachers of the value of using museums as a part of their methods; having convinced them, the second level is making them see that even though museums are exceptional as educational resources, they are not schools. Ways of working with museum resources are different from those used within the classroom, even when the material is used at the school. Consequently, all museum educators should be acquainted with the theoretical bases of education, a requirement which is equally valid today.

From a distance of over two decades, we can also review C. Dufresne-Tassé's[14] analysis of research bibliography on visitors to museums, which he placed in six main groups. These are:
— Studies of the museum visitor's perception.
— Studies describing the characteristics of the visitor and his / her reasons for visiting the museum.
— Studies researching sociological factors.
— Behavioural studies of the visitor inside the museum.
— Studies assessing the visitor's reaction to specific exhibitions and what he/she learned at the exhibition.
— Studies of learning.

The last group can be regarded as an emerging theme, so there are not enough studies on the ways in which the different types of public are motivated, enjoy themselves, acquire knowledge and interpret culture.

Feldman approaches the question of learning by looking at how people behave during the different development stages. In his discussion of development and the universal he points out that there are two kinds of learning: one which is spontaneous in the population as a whole (universal), and another which needs "a systematic application of cultural resources and effort to facilitate change in development. This has been called 'non-universal development'".[15]

In Feldman's opinion, the most important thing is that the person should acquire knowledge through response, through discrepancy. By this he means non-universal changes take place in this development and that there must be systematic action in the learner's environment. In an up-to-date revision we would complete the description by including conflict mediation and dialogic learning.

The proposal for an education model for museums

Devising an education model in museums is not a question of improvisation. Our research group made a start on this study over a decade ago and we are constantly revising it and making additions. Our proposal is centred basically on dialogic learning, despite

considering that some new contributions, like *service-learning,* which is orientated to create citizenship,[16] or proposals for inclusive education can also be added as they are similar and cumulative. Thus, as can be seen in the table and, so as not to labour the point, I shall make only brief observations on our model's basic components: context, which presents four different approaches, capacity for communication, capacity for interpretation, and a need for a social link.

Communication as dialogic mediation

There is no doubt that the models from the museum and education fields come from the contributions of different educational disciplines: sociology or other social or human sciences. Fried Schnitman,[17] an outstanding representative of the creation of paradigms on conflict resolution, states that the new forms of communication regard differences as a multiplicity of voices rather than as rival positions. A diversity of languages, experiences and cultures – postmodernity's Utopia – give form to an alternative resolution of conflicts and make significative dialogue possible.

With another approach, in the 1990s while theorising on this question E. Hooper-Greenhill[18] pointed out that before devising a museum's educational policy, it is necessary to define its communicative policy and so make it possible to determine how the museum wishes to relate to society. An institution's communicative policy would cover various fields: exhibition policy, design, marketing, visitor study, etc. The British

authoress considers communication to be one of the museum's main functions and according to her this includes: "[...] those activities that attract visitors to the museum (publicity and marketing), investigate their needs (research and evaluation) and provide for their intellectual needs (education and entertainment)."

Interpretation as conflict learning

Much has been written about interpretation, the material coming through many different disciplines and a number of different approaches. However, there is no doubt that as interpretation is one of the main processes in learning, it is important to know which learning concept to focus on. The following are some aspects of the concept of interpretation in the field of education in museums:
— Interpretation is a dynamic process of communication between museum and public.
— Interpretation is the meaning through which the museum deliberates on its contents.
— From the educational point of view, interpretation includes the media and activities but is not just a question of exhibitions, visits, websites, classes, school programmes, publications, etc.
— Interpretation must envisage the inclusive approach and commit itself to promoting potential publics.
— Interpretation is not observation but sustained, enhanced information-based revelation.

Contexts: socio-cultural, personal, physical and virtual

One possible definition of "context" is a set of material objects forming a spatial, chronological and social unit. Thus, in the case of art heritage and museums – for instance, a building with a long history of architectural or functional changes – as many contexts can be described as the constructive / functional stages it has been through. Between the whole and the parts and the context and its components there is a dialectical relationship, with the result that in order to form one and the same reality, both have a need for each other. In the case of museums, objects sometimes become decontextualised and if relationships or interconnections with texts or other elements are not established, looking at them can give the impression that they are fetishist and of scant cultural content. Apart from taking the concepts of the sense and spirit of the museum as described from a more contemporary point of view for granted, one possibility is to consider objects as outside their own territory, introduce non-Western objects and extend the number of ways of looking at them. According to J. H. Falk and L. D. Dierking[19] context can be personal, socio-cultural and physical. While accepting this classification, we would add the virtual context, as we consider it also necessary to this type of environment.

An emerging demand: the total recognition of the figure of the museum educator and mediator

Critical museology can be said to be the heir to the revision of the museology that appeared in the 1970s, and I for one can vouch for the truth of this statement, as this development played an important part in my professional history. I witnessed that phase when it was in full swing in Barcelona and I have fought for museum educators to be provided with all the prerogatives they deserve, including academic legitimacy, social recognition, appropriate training and an exact definition of their professional role. Initiatives like this congress organised by the Museo Thyssen-Bornemisza continue along the lines established by our university when it organised the first "Museum and related centre educators" postgraduate programme for the academic year 2001-2002.

There is no doubt whatever that conferences, courses and other initiatives are important steps towards this recognition, and it is to be hoped that in the near future "museum educator" will be included in the Ministry of Education and Science qualifications catalogue and appear as a profession of cultural mediation acknowledged and valued by society.

To conclude: being consistent with the arguments maintained by this text, we propose a single conclusion, to come out of (to use didactic terms) feedback to this exposition, and await such a response.

1. Félix de Azúa: *Diccionario de las artes*. Barcelona, Anagrama, 2002, p. 20.

2. Juanola, R : T*extos workshop de Arte y Educación*, Universitat de Girona, 2008.

3. A conversation between A. Marín and R. Juanola during the research sessions (Universitat de Girona 2008).

4. Ideas partly based on contributions by various authors and compiled by S. Marchán in Real / *Virtual en la estética*

y la teoría de las artes, Barcelona, Paidós, 2005, pp. 29-58. Quoted by A. Sánchez, pp. 17-29.

6. R. Flecha:. Taken from the publication on the conference *Construir la escuela desde la diversidad y para la igualdad* (ámbito estatal). Madrid, 26-28 January, 2001, organised by the conf. of MRPs, CEAPA, CCOO, FETE-UGT, STEs, CGT and MCEP.

7. See: Arthur D. Efland: *Arte y cognición-La integración de las artes visuales en el currículum vital*, Barcelona, Octaedro, 2004; A. Efland; K. Freedman; P. Stuhr: *Postmodern Art Education: An Approach to Curriculum*. The National Art Education Association, Reston, Virginia (EE.UU), 1996; E.W. Eisner: *The Educational Imagination. On the Design and Evaluation of School Programs*, Nueva York, Macmillan Publishing Co., Inc, 1979; E.W. Eisner: *Educar la visión artística*. Prologue and edition coordinated by R. Juanola, Barcelona, Paidós Ibérica, S.A., 1995.

8. R. Juanola and M. Calbó: "Modelos globales en arte y educación." In Calaf, R.; Fontal, O.:*Comunicación educativa del patrimonio: referentes, modelos y ejemplos*, Gijón, Trea, pp. 105-136.

9. Andrea A. García: *Els museus d'Art de Barcelona: antecedents, gènesi i desenvolupament fins l'any 1915*. Tesi doctoral, UB, 1996; Juanola, R. (2000)" Viure l'art: l'arquitectura com a clau d'integració de l'educació artística a la vida quotidiana." En *Art, cultura, educació: idees actuals entorn de l'educació art*, Edicions de la Universitat de Lleida; M. Calbó Y J. Vallés: *La competencia multicultural en educación artística*. Publicacions de la UdG, Girona, 2004.

10. Eilean Hooper-Greenhill: *Museum and Gallery Education*. Leicester, Leicester University Press, 1994 (1991), p. 98 ff.

11. Quoted in Berry, Nancy and Mayer, Susan (ed.) *Museum Education. History, Theory and Practice*. Virginia, The National Art Education Association, 1989, p. 124.

12. Ibid., p. 126.

13. Graeme K. Talboys: *Museum Educator's Handbook*. Hampshire, Gower, 2000.

14. Colette Dufresne-Tasse (ed): *Évaluation et éducation muséale; nouvelles tendances / Evaluation and Museum Education: New Trends / Evaluacion y educacion museística: Nuevas tendencias*. París, ICOM CECA, 1998.

15. Edmund B. Feldman: *Varieties of Visual Experience Art as Image and Idea*. Englewood Cliff, NJ, Prentice Hall, 1987.

16. J.M. Puig et al.: *Aprenentatge Server. Educar per la ciutadania*, Barcelona, Octaedro, 2007.

17. Dora Fried Schnitman (comp.): *Nuevos paradigmas en la resolución de conflictos. Perspectivas y prácticas*. Barcelona, Granica, 2000.

18. Eilean Hooper-Greenhill: 1994.

19. John H. Falk and Lynn D. Dierking: *Learning from Museums. Visitors Experiences and the Making of Meaning*, Oxford, AltaMira Press, 2000, p.137.

CARLA PADRÓ

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Entre-dós: Some Museologies, Critical (and Feminist) Pedagogies

(post-critique, post-structuralism, post-feminism, post-modernism, positivism, modernism, post-colonialism, cultural theory, institutional critique, performativity, critical museology, agency, strategies and tactics, the mystery of the masterpiece, three-minute culture, localisation, positionality, voices, development, nómade...)

(Create a two-minute void of silence)

Good afternoon! My name is Carla Padró and I am delighted to be here at the Thyssen-Bornemisza Museum now that we're into the flow of this spring weather. What I wanted just then was to grab your attention. That's all. But, it startled you, didn't it? Yes, I thought so. This talk may seem a little abstract and distant to you, but it is very interesting. No, that isn't what I'm going to talk about directly, and even less so in fifty minutes. We could talk about how impossible it would be to examine museologies and critical, feminist pedagogies in relation to all

those fields in such a short time, especially since they represent very different ontological and epistemological orders. However, in the context of this conference I'd very much like to share some of my ideas with you on how I see art education in museums and art centres as based on the point of view that art education is something that is built socially. So rather than talking about critical museology and its didactics, I'm going to tell you how different experiences, little stories and situations strike up conversations and are forgotten or make different ways of "being" in a museum or of "being" a museum possible. I hope to start up a long correspondence with you, and why not? And especially if we all commit ourselves. As I don't want to speak "to the void" or from a "top to bottom" situation, a few days ago I put up an advertisement on the course notice board. It said: "Resident artist hopes for correspondence – Please send letters on your experiences and hopes for yourselves as women museum educators."(I wonder what will happen.)

"Poststructuralism proposes a subjectivity which is precarious, contradictory and in process, constantly being reconstituted in discourse each time we think and speak."[1]

For some years now I've been collecting letters on our subjectivities in Barcelona's museum exhibition rooms. According to Montse Rifà, the word subjectivity "is used to refer to the individual's conscious and unconscious thoughts and emotions, his/her sense of himself / herself and the ways in which he / she understands his/her relationships with the world."[2] The letter format is too old-fashioned. But I love it. It helps us to speak of ourselves and to move away from the generalising language of the texts and tri-fold brochures you find in museums or that you were obliged to write at one time or another. At the same time, traditionally it is a format that has been assigned to some kind of inferior category: it isn't literature, or essay, or law (let's face it, it doesn't belong to the category of history painting!), but it is an autobiographical way of stopping, sitting down, listening and being listened to. In a nutshell, of taking care of yourself. As Sophie Calle said in *Take care of Yourself*:

"I received an email telling me it was over.
I didn't know how to answer.
It was as if it wasn't meant for me.
It ended with the words: Take care of yourself.
I took this recommendation literally.
I asked a hundred and two women, chosen for their profession, to interpret the letter in their professional capacity.

To analyze it, provide a commentary on it, act it, dance it, sing it.
Dissect it. Squeeze it dry. Understand for me. Answer for me.
It was a way to take the time to break up.
At my own pace.
A way to take care of myself."

In museum and education classes, letters are a tactic for starting off in a reconstructionist educational direction. Being aware that every story can be affirmed, answered or narrated, depending on how the different agents speak. Yesterday we went to the Museu Nacional d'Art de Catalunya (MNAC) for the second lesson in the first-year doctorate course. This was because I thought that the letters we would write to each other needed a change of scene. In February, in the Adolf Florensa Magna I lecture hall at the Belles Arts. Women and men of 20 and 21 years of age. Hesitant yet at the same time curious. It was hard to get started. The girls put too much pressure on themselves (too much perfection Sophie Calle would say) and were afraid that their classmates might hear something "intimate" or "wrong." "You start." "No, you." "I'd rather not read my letter. I'll leave it in the box and someone else can read it for me, okay?" "Me too." "Well, I think I'll be able to read mine." "Well, I don't." "All right, so who'll begin?" I asked. An anxious silence. Necks scratched. Legs recrossed. Walls turned to. The circle wanted to break up and turn into a row of chairs, as if they were all in an art history, anthropology or symbology lesson.[3] Finally, somebody saved somebody. Girl saves girl of her own generation. More than ten minutes had gone by. Little by little

the circle began to turn. Common experiences began to flow. A strong sense of connection. Blue butterflies fluttering around the room. We said goodbye with a "Whew, thanks!" The next day: more correspondence. It was my turn to write a PowerPoint letter about our experiences in relating. I searched for a few lines in order to begin with museological terms we'd be studying during the course (white box, civilising museum, tyranny of chronology, institutional critique, institutional apparatus, exhibition technologies, etc.)

"I remember a boy from my class falling down, that I kissed a friend, felt bad... I remember distorted images but none of them had anything to do with the works of art or their content." Irene at the MNAC. "[...] sortíem amb la meva àvia a passejar per Donosti. Anavem les tres generacions de dones a passar la tarda a la ciutat. Eren tardes per anar a berenar a una bona cafeteria i per visitar alguna sala d'exposicions que es trobés al nostre camí. El tema podia ser desde quadres de 'marinas' fins la cultura vasca antiga, passant per eines de pesca. El més interessant d'aquelles tardes no era el que vèiem a les sales expositives sinó sentir a la meva àvia. La seva manera d'explicar les coses, amb aquella gràcia, el seu llenguatge tan poc precís i tan evocador. Enllaçava una idea amb una altra, una explicació rere l'altra, amb les paraules ben escollides d'entre tot el vocabulari del que disposava. Paraules com sublim i encisador les vaig sentir per primer cop sortint de la seva boca." Olatx.

"M'agrada que hagis demanat el text en format carta. És tota una declaració d'intencions. Jo fins fa poc no me n'he adonat què la meva experiència podia ser la meva principal font d'informació. A mi també se m'ha ensenyat a donar més autoritat als llibres que a la meva pròpia vida. Sembla mentida, no?" Mireia. "El Luis Enrique parla de que un pot ser un 'visitant com a estranger' o un visitant 'com a turista.' El Joan Iniesta: "No tot és senzill, com se sol plantejar." "Ens eduquen en la política del silenci i de la sumissió."

What came to the surface was their annoyance at museum experiences that had been too instructive, reverential and quiet. Where they felt subject to a sense of control like a continuum, of when they had been primary or secondary school pupils. Museum visitors with their schoolmistresses. Students who feel that museums are not for girls like them. Old-fashioned.

Yesterday I chose the MNAC because I wanted to put a different slant on things in the class. Furthermore, they were doctorate students. Their task was to find out: Would the MNAC really not let you read letters out loud in its rooms? / Am I really going to read letters in the MNAC? There were various sides to the issue: knowledge construction, conceptions of visitors, works installed, etc. The students had to map out how they felt in the museum, what it was that made this museum describe them as visitors, what conceptions they found through texts, discourses on the objects, atmospheres and,

perhaps, other visitors (the panoptic notion: "the visitor circles you in astonishment". Ileana).

Marcos, Norma and Geraldine decided to speak to the security cameras (among other things). They stood in an almost half-moon in the adjacent rooms on the other side of the Taüll Christ. There again, another security guard. So what happened? She was delighted (she knew that particular restricted area was her patch but it seemed like such an evocative act to her that she didn't say a thing. She thought they were play-acting). Ileana, Miquel, Ida, the pushchair of her baby boy Tonatiuh (ended up in the lockers with the backpack, the feeding bottle and the letter – the pushchair, I mean!) felt the opposite way. Miquel was tense because he works in a similar museum and was embarrassed about doing a performance. Ida became aware of the state of blackmail between her and her pupils every time she decides to take them to a museum:

"It's a chain. I put up with it when I was a pupil. I teach males of between 40 and 43 in my class, guys, and I go along with them on my own and never know how the trip will work out. So welcome to the chain. I start preparing them for it so that they'll behave themselves a month before. They play along with me so as to get outside and it's like some kind of sequence. I tell them to be disciplined, on their best behaviour. That way I feel okay about it and they're really happy to get out and about. Nobody tells them off and there are no punishments." Ileana regressed to her teens as she moved away

from the "whispering" culture and said "I could see their attitude from the outside. They were very nice to us as long as we didn't raise our voices. I left the letter with the feeding bottle." For Ida this was a visit that "has made me see things from a very different angle. It's put me in my pupils' place and made my see how hard I make things for them." I tant! Oh, the control! How difficult it is get them all out at the same time on school trips to see works / cultural heritage in museums! The next step is to ask the office for permission to record our class / performance.

I expect you can see what I'm getting at. It's interesting to reflect on what meanings, what learning spaces, what kinds of relationship and what educational positions we give rise to / are given rise to in different museum contexts. Whether in connection with:
— The organisation during / after the exhibition
— Education in exhibition rooms.
— Negotiating educational networks with centres that are not museums.
— Preparing educational material and other resources.
— The Training and professional expectations of museum educators.
— Agency capacity.[4]

"There is no privileged form of access to reality: discursive, rhetorical or textual practice does not allude to an external reference but to practices of an interpretive community (meaning and language depend on the context in which they are used and

do not represent the world). All knowledge is built socially, including our knowledge of reality. Therefore, the truth is not out there and independent of the individual, as the empiricists hold; rather the truth about the world is not independent as it depends on the beliefs, conceptions and perceptions of the individual."[5]

You can see what interests me. Creating a flow in which to connect: What is said? Who decides on the setting? What wants to be depicted? What is believed to be depicted? What meanings mediate what? For whom?

Thus, we shall see more clearly what versions make up our communities of practice and what we would change. So don't be surprised if as an educator I become decentralised. I'm not responsible for adapting a discourse and starting out with instrumental or functional issues only.[6]

From where?

[Good morning,
Has anyone here been to this museum before?
Do you know what a museum is?
(The male educator smiles)[7]
Well, today we're going on a trip to explore this
place, blah, blah, blah.
What do you think?
(The educator smiles again)
Right, this is the first room. Can anybody tell me what they see in this work?
Very good, very good. And what else?
Ah! And why?...]

Make it clear that the educator is neither colourless nor pale: In my classes the fact that most people who work in museum education are women makes it more and more rewarding to share and generate knowledge through feminist theories and pedagogies. It allows us to understand questions like: localisation (within the structure, in the institutional and cultural policies); the rhetoric of victimisation or complaint, both of which subdue agency capacity; not wanting to recognise experience from the point of view of various "I"s and how this experience varies according to the context of your work; not wanting to examine the experience of myself in my work as a female educator and in relation to others. To speak from the point of view of "you".

[Order of the Barcino visit for primary schools. Museum of City History. Material compiled approximately in 2000 Presenting the activity and welcoming the group:
At the entrance to the Casa Padellás, Video (10'). Initial assessment: In the towers and on the wall (15'). Activity linked to the understanding of the notion of: In the tower of the wall (25'). Activity linked to identification (10'). Comparison and knowledge; its uses, functions and meaning. In the following spaces in the subsoil: wall, *intervallum*, laundry, thermal baths, tannery, salting factory (30'). End of the activity with an activity evaluating what has been learned. In the temple or the Casa Padellás (20')]

So what do I do now? The fact that museum studies is an intra- and trans-disciplinary field and that, since the 1980s, one part of the debate in museum studies has to do with questions of representation and policies of recognition and identity (MacDonald, 2006), leads us to reconsider some educational practices from the point of view of different ontological and epistemological orders. I think it is very important that as museum educators we should closely follow certain debates and forms of exhibition organisation applying cultural theory and the study of post-structuralist, feminist and post-colonialist museums[8] that have influenced the view of museums as places where stories on education are written.[9]

[La Juana: "El Marc va flipar quan em vaig menjar un caramel de l'obra del Fèlix González Torres al Guggen."
La Sara: "Fullejem els llibrots que tenen allà encadenats a la taula"]

What is my training?: The fact that teaching and learning in museums and art centres form part of a specific social and cultural context (as Gergen, 1994, would say[10]), leads us to relate to new contributions to art education, such as visual culture, material culture, institutional critique, performance studies, arts-based research, etc.

10th April, 2008, 50 days after the February eclipse, the day of the "Taking up of the Permanent Post of Lecturer at the UB," in a room adjacent to the Great Hall and beneath The Rape of the Sabine Women.

The second lecture in which I made my debut as lecturer after eleven years of university teaching. Many times in my academic journey I have felt stuffed, stranded... There are so many ways of describing it that I don't know which to choose. Yes, stuffed (not in classroom work) but in the hierarchy imposed inside the academy and its twists and turns which, fortunately, allowed me to disappear from time to time, (trying not to fall into the nihilistic culture of cynicism and passiveness, as Braidotti, would say[11]). Academic instability allowed me to fit in many years of museistic instability (add two and you'll always get a little more, at least that's what the shampoo and the yogurt with vitamin B ads say, or the economy of flexible capitalism that inserts "the educational" into the museum at only one time of the day). In the museological "part" I was placed in different "strata," relationships and situations which helped me to unlearn and resignificate how different museological contexts produce different discourses and practices. The best: getting into the complexities of the "educational" in those institutions, which, from the outside, look like a homogeneous whole because all you see is the stage. At least that was what Luis said before he started the course: "I didn't see the museum as an administrative entity, but only as a space for the spectator. I want to see it as an artist, as something sacred to help me get out of the multiphrenia."

Rosi Braidotti's materialist feminism helped me to take another look at the social construction of the gender, at how I became an educator in museums, how I work as a teacher in museums and education, what

positions I won't put up with as an "ideal" or "idealised" visitor, and how my female and male students and I want "to exist" as visitors. I'm working with four terms coined by Elizabeth Garber[12] in mind: mastery, voice, authority and positioning. Mastery: considers that students must seek knowledge on their own terms and not through the tyranny of authors, or extend it to what they want and through collaboration (as we can see from Mireia's letters and the work of the groups at the MNAC).

"Per exemple, el fet que jo en 20 anys hagi viscut en 3 ciutats diferents i 9 pisos és un fet que m'ha fet pensar molt, sobre el qual crec haver après i poder aprendre molt, i que ara mateix m'interessa més que 'la fase analítica del cubisme' que, sense cap altre remei he hagut d'estudiar (de la manera que la professora explicava i esperava que jo reproduís) per l'examen d'història de l'art." (Mireia).

Feminist authority is more the connection between being and thinking than to their separation and distancing; the voice rather than to the students' invisible speech. They also speak and think for themselves, not according to what such and such a textbook, teacher or exhibition says (as we saw in the example of the letter reading in class). Your positioning or how you shape your experiences, your education, ways of relating to others, knowledge and emotions according to your social position, gender, race, generation, nationality, sexuality, skills, etc.

(Parenthesis)

I worked in exhibition rooms for many years.[13] I was lucky enough not to be blonde like Kati,[14] who was always being taken for the "naïve educator" and given more work than it said in her contract. But I am tall; sometimes too tall, although I have always looked all right in museums. Furthermore, I am slim. Sometimes I'd get this impression that my height brought a kind of touch of glamour to the rooms. Although my back always felt the worse for it. The glamour fades away and I start to shrink. If I could at least have taken refuge behind a table and sat down for a while. In the United States they used to add that I was European (with a half-French accent, irresistible. Wow!). And Latin to boot. Dark eyes. Latin programmes. Luckily my Peruvian colleague Lucho helped me out, as did his friends, his friends' friends, who were Mexican, Chilean, Brazilian, and also Sofía, the Argentinian girl married to a diplomat who dazzled Bárbara, my boss in the education department. Lennette was black. A voluptuous, sincere woman. We became friends. Occasionally she'd bring a linen tablecloth from home and we'd have one of our long lunches in the department with other educators and staff from downstairs, like Cederic, who had black skin, green eyes and worked in security. Lennette was married to a teacher. She took care of logistics in the education department. One day we were invited home by Fiona, a retired voluntary museum worker who depended on Barbara's programmes for the group of educators of volunteers like her who worked as teachers

in the rooms. At Fiona's I felt like Lennette: "Did you notice that the only black person here is wearing an apron like the ones in *Gone with the Wind*," she whispered in my ear. The servant. Carrie Mae Weems would have liked to pose with her or reuse the apron. That month Carrie was exhibiting at the National Museum of Women in the Arts in Washington, DC: "At the university, when I began, I must have looked too young for 30 but I had some experience and wanted to learn more. The visits to the rooms at the museums have been so many different things… Sometimes a place to watch, others a textbook, a tour with or through 'contents' (with what you were allowed to say, or not), a sphere in which to cause disruptions in the public discourse or with the public in the museum, an area of mystery and adventure where I acted as Miss Plasticine (as Amparo would say), Miss What-shall-I-do-today-with-these-young-people or Miss Goodmorning. Sometimes the exhibition designs seemed more like translations, performances, adaptations, installations, atmospheres, relationships or perhaps they were just admirations. I don't know, but both the tri-fold brochures and the educational programmes seemed like extensions of them. The catalogues were just galley proofs for reading about the exhibition."

The often silent back of the shop[15] created its own dense network of cultural and economic agents. The subordinate position of the people in the rooms or those who worked in education from outside left a bad taste in my mouth because we did not know to what extent we were actually inside the museum.

Sometimes it gave me the impression that my work was editorial, scholastic or occupational because there was very little we shared on museological issues, like the policy changes in Spanish museums during the 1990s via museological or museographic projects, the vulnerability of acquisition, conservation and collection policies; the growing centralisation of "dissemination" and exhibition policies; the budgets with which so-called "research," "dissemination" and "education" were divided up; the "new" studies of the public which we were sometimes included in, although we only got to know the results after the catalogues had been printed, and countless other questions that have become part of the construction of an official Spanish museology.

These are all questions linked to what being a museum means in a historically situated context and to how this corresponds with the field of representation. In other words, how some cultural, institutional or learning policies appear and how they expect to be moulds for practice. And, above all, what education we are talking about (the new French museology is not the same as that in the English-speaking world; Australian critical museology is not the same as American critical museology, and museology as popular mass-media consumerist culture is not the same as museology as corporate image).[16] So I went on collecting cases…

I'm lucky in that I'm an optimist, that I'm interested in nuances and the invisible and in not dying in the process. So these positions contributed to my becoming unaccustomed to distinguishing between discourses in the museums I passed through.[17] They were not

so unequal nor situated partially nor seemed subjective – an issue feminist studies and pedagogies insist on. I took it in my stride when I learnt that the museums in my city (except for two)[18] were fascinated by the idea of producing the same modernist and meta-narrative museological versions even though: a) They exhibited different objects, b) they encouraged many visits for a wide range of publics which repeated the intro-development-analysis-synthesis scheme, c) they programmed powerful, all-encompassing, affective exhibition designs, d) they used the new technologies to further the museum's ubiquity, e) they laid out the exhibition spaces like tours with a set beginning and end,[19] f) they chose original titles, artists unknown to the general public, broken civilisations, ancient Mediterranean civilisations, artist photographers, or contemporary artists whose work was not actually as strange as it looked in the museum, g) we spent hours and hours thinking about how to be creative using the same contents. Good material for getting to understand modern culture. Good material for mapping out how identities, subjectivities, values and temporalities intersect in those spaces.

Understand then my interest in finding similarities between those places and their transference or transfer to texts on critical museology. Or rather, the other way round: from what one had read to what one had experienced, and then little by little create your own area for experimentation. Some of the critical museology references I worked on led to:
— Museums, spaces for imparting culture and social reproduction linked to the

industrial economy and the "magnificence" of nation-states.
— Museums, settings for colonial, euro-centric power.
— How to expose the oppression and exclusion in the policies of art, anthropological and natural science museums (among others).
— Museums, contact zones.[20]
— Museums, intersections between the economy and culture.
— Museums and the generation of a type of visitor not seen as a universal subject.
— The institutional critique of art museums.
— Performativity in museums.

Five years have gone by since I last worked for museum education departments. And I still feel uncomfortable. I feel uncomfortable because of the constant foundational, meta-narrative repetitions I see in temporary exhibition wall texts on visits to museums and art centres. Modern meta-narratives appear as centres of authority or of transcendental meanings around objectives and standards regarded as fixed and which are very evident. On the other hand, the constant confusion as to why to enter a dialogue is tantamount to asking questions that seek some purpose (Oh, those blessed cognitive questions!).

["The Fundación Caixa Galicia is to hold the first ever exhibition of the Museo Dolores Olmedo's (Mexico) complete holdings at its Santiago de Compostela office: It is 'the brilliant Mexican artist's most important legacy anywhere in the world.'" Frida Khalo Exhibition, 2005.

"For the first time anywhere in the world, 40 never before exhibited works of art are to be shown at Barcelona's Museo Egipcio." Canal metro, Barcelona 2008-03-19]

So, if I had talked about educational events, I would consider what discourses and practices we repeat/silence when "something" (which sometimes turns out to be my place of work) is regarded as a:

— 'museum', 'art', 'work', 'artist',
— 'document', 'visitor', 'curriculum in the museum',
— 'exhibition', 'collection', 'policy', 'ideology',
— 'boy / girl', 'adolescent', 'family', etc.

And what we represent in our everyday decisions, routines, presuppositions, aims, statements?

One way of understanding shifts in "meaning" and how they are inserted / changed according to context is to look at one contribution made by cultural theory which, according to Mason[21], has been invaluable to museum studies. This has provided, on the one hand, ways of theorising on the relationships that arise/can arise between objects at a given exhibition or collection and, on the other, how these meanings change when the venue is reviewed or after a period of time. Thirdly, there is the question of how visitors too understand objects in different ways.

We did last week's class at the Museu de la Ceràmica, near the university. In the Palau Reial. The old-fashioned again. The students

had to make a disruption in the discourse. The conception of the disruptive process can start with the identification of the authoritative interpretations on what is being studied, in roder to allow one's own positions in the discourse to be taken into account and other interpretations formed. Disruption means critically dismantling the concept of structure – coming from structuralism – or the fact that texts, objects and practices are defined by their component parts, irrespective of the subject's context and positions. In the case of education, we might cite "excellence in education," "equity in education" or "multi-culturalism," terms related to rationality or authority which, consequently, leave no room for doubt or criticism.[22] It is therefore interesting to question the ambiguities, contradictions and areas within this discourse. Post-structuralist educational practices overlap critical or oppositional pedagogies, which regard the experience of the subject and others as important sources of knowledge.

The students' task was to find objects, words and spaces indicating: Arab woman / girl / boy / grandfather / grandmother / man; the same but Christian, Jewish, black (goodness me, the candelabra we found without any reference to their representation, *bell hooks* would have a fit! I do believe that Fred Wilson would ask for a job at the museum), Catalan, universal. Tomorrow we exchange photos of the museum with installations by artists involved in institutional critique like Louise Lawler, Fred Wilson, Adrian Piper, Faith Ringgold, Mark Dion, Ilya Kabakov, etc.) It would be interesting to carry out a number of actions in the Ceramics

Museum to explore performativity or the reiteration of socially determined events and also to see how social rites in museums are also a form of dominant and punitive power.[23] I've been thinking about that for years. So tomorrow we have some Louise Lawler-style photos. I wonder what we'll decide to do! The students didn't believe what they had previously taken for granted: a universal subject, invisibility, racism, sexism, etc.

(In the middle of)
Memories of formless spaces

> *Summer 1997, winter 1999, winter 2001, 2002-2003 and 2005-2006 academic years, springs of 2004 and the 2006-2007 academic years.*

I am in a white place, and I do not turn to it because I like the white box effect but because I'm interested in what is being exhibited (not *how* it is exhibited, which suggests subtle whitenesses or minimal interferences in the "artistic," often contradicting the male / female artist's selection). This time there is a variation: inscriptions on the wall: crossroads but I do not know whether they are the artist's, my body's as it moves through the rooms, or a demonstration of the exhibition's aims. At least the crossroads inspire me: to move through Lothar Baumgarten's photographs, which are maps of industrial dreams, through his comments on ethnological museums, but I still end up tired. The exhibition spaces at the MACBA are exhausting. They are too clinical. My back starts aching again.

The information on the wall is still there, as always. It's such a pity!

Now: rooms lined with a Pompeii red; I do not know if the colour comes from some nostalgic view of the Neo-Classical or a version of what the Etruscans contributed to the Roman colonies. Some years ago I walked through some gilt brocade-lined rooms whose installation had been sponsored by Enher. I am not an obedient, prudent, modest or affectionate kind of girl. As I once said, I had to work as a sweet and sensitive educator, attentive to the visitors in a place where my voice was only the sigh of the blessed institution (but one thing's for sure, the same old job insecurity). I always go where I'm not supposed to. And the "normal" visitor thing! The trouble is that when I become the ideal visitor I enter the "beginner-expert", "adult-teacher-family" category or the "visitor-passerby-visitor butterfly-visitor-ant", etc. category and I get the sensation of disappearing as a subject. My subjectivity disappears if there is no mention of *género* or my *género*.[24]

The main rooms at the invisible Museo del Prado; invisible in the sense of the mystery of the work of art that takes us to the Gioconda at the Louvre Museum[25]. A grey box: lined with a grey that is watered to show off the light of an artist and a film maker: Hammershoi and Dreyer. I do not know if it is wrapping or wrapped. Somewhere else, years later: wandering around a space where black curtains are interspersed in the areas between rooms: how to go in and out or how to get lost in-between (object). Always with the same ending: where the last curtains are false and

you have to go back to square one or where simulation sets end with a celebratory video (for a long time the hallmark of History of the City Museum exhibitions), or show that the future is still to be built (as in the History of Catalunya Museum). Or the other way around: I start with a video that brands me as a subject the same as the rest. I disappear into the neutral language of the exhibition writing that is repeated every time I wander around the exhibition spaces of the city I live in. Yes, sure, all this "clarity," "concision," "description," "text-sub-text-sub-sub-text" and above all, the third person plural, Oh!, the third person plural... I am the other that I have to be and not the multiple "I" that have related to the exhibition in question. All this confuses me. In the critical museologies things are deconstructed, described, revealed, and answers are given as to what identities emerge in the exhibition spaces, what multiple subjects are criss-crossed / hidden.

Contemporary art museum with the following thematic order: The landscape-The female figure-The portrait-The city-Who's who workshop? The story of a girl who wanted to be an artist. Alejo will do as a model. Alejo likes dressing up (so do you, don't you?). It reminds me of the story of Carlota going to the Louvre Museum, in which the museum is depicted as a place outside the everyday context of people and a place of fantasy and dreams, when in fact they are using cliches about the masterpiece, the naughty girl, the museum as a holy place, the educator as a person with a great deal of flexibility for working with children, blah, blah, blah...

Questions: When we think about art education in the context of contemporary culture in museums why do we always fall back on the verb "to draw"? Why does art criticism go off in one direction and art education, like some little brother, go off in another? I just don't get it.

Fundació Miró, Barcelona: ever since we met

It has almost always exhibited in the following way: The white box space. A general text of introduction / description using neutral language that is neither very difficult nor very easy to understand. Labels identifying pieces according to artist and collector. This is combined with an exhibition arrangement according to styles or with works exhibited on their own so as to underline their importance. Occasionally a woman artist – to cover the logic of exceptions, as Celia Amorós would say. In this case just a woman, but what a woman: Louise Bourgeois. How the art system is organised in the context of the exhibits is not mentioned. Examples of portraits of women without considering why it was a way of building a certain identity of the artist in which women are excluded from the role of producer. Visits with commentaries on the theme of the exhibition, sometimes called the discourse or the thesis. Visits adapted to school or adult levels. Seminars on the theme of the exhibition. For example: a seminar on *The human body and modernity* for the *Body Without Limits* exhibition. No mention of the exhibition as a modernist text. Art understood as painting, sculpture and architecture (the museum's

contribution) and outside the social. On sale in the gift shop are catalogues and other books in the following order: Biographies of artists and writings by them, exhibition catalogues and novelties connected with catalogues, photography, cinema, art movements, critique / essays, history and criticism, Miró, sculpture, various sculptures, Salvador Dalí, Picasso, Antoni Gaudí, Brossa, dictionaries / teaching aids, Sert, art sociology / psychology, philosophy, magazines, architecture, town planning. And very little mention of: interior decoration architecture / interior decoration, industrial design, computer graphics / web pages, typography, design manuals, graphic design, fashion, monographs, slides (sold out), offers / offers / offers. And finally, story books.

In a few lines they have told me what kind of visitors the museum expects: cultural tourism adults of a certain socio-economic class, schools and people who are interested. And that is what I find every time: families of French tourists, the occasional secondary school teacher, young couples. (Remember that you are in the new cultural tourism Barcelona where the arts, design and fashion are also stressed.)

Questions: a) Why is this exhibition a text that goes on presenting the art and the identity of the avant-garde and modernist artist? What dictates that I as a visitor cannot decide what I want to be important and why? b) How is this exhibition linked to the new Barcelona that was spruced-up for the Olympic Games? c) What differences would there be if we took the concept of the body since the first and second waves of feminism as a starting point?

If we were to place beside this modernist version the work of artists like Fina Miralles, Elena del Rivero, Adrian Piper, etc., Barbara Kruger, etc.? Or, from the point of view of the inter-culturality of Mona Hatoum? What visual narratives could we produce through these three issues? What other tours could we include in the exhibition space?

Museum d'Art Jaume Morera, Lleida. Carme worked there. Now she does training seminars on art education for teachers freelance. She has just been awarded a research scholarship to study gender policies in the Lleida art system.

Her contribution to the permanent collection was *Itineraris paral.lels*, as based on other museum stories and ways of looking at the museum's official museology. For Carme, *Itineraris paral.lels* did not concentrate on looking for the meaning of a work but in learning from it. Seven works were chosen and hence an incursion into other discourses. Here is an example:

"Texto explicatiu de l'exposició. Aquest retrat femení mostra, clarament, el rumb que agafa la pintura espanyola en aquesta època, molt més sensible als requeriments artístics de la llum mediterrània i a un tractament més lliure de les figures. Cecilio Pla, pintor de l'escola valenciana, juga amb el contrast entre llum i ombra a través d'un gran domini del color, un dels signes distintius del luminisme de Sorolla, proper a les aportacions dels impressionistes.

Text de l'itinerari: L'aspiració de ser una dona moderna, sofisticada, lliure i seductora ja es deixa entreveure en alguns dels retrats de Cecili Pla, una nova dona que freqüenta les platges i que malgrat això encara no s'ha tret la pamela i l'auster recollit de cabells.
Alguns anys més tard comença a aparèixer a l'Estat espanyol la consciència sufragista, al voltant dels anys 20, en l'associacionisme femení de les classes mitjanes. Malgrat això, el vot femení no s'aconseguirà fins a la Segona República.
Podem comparar l'obra de Cecili Pla amb una representació de la dona moderna en el *Retrat de Mademoiselle Souty*, d'Ignacio Zuloaga, clarament burgesa: cabells curts, vestit masculí, mirada segura.
I també contrastar-la amb aquesta imatge pessimista de dona treballadora d'Aurelio Arteta, *Pescadora al port*."[26]

Fundació Miró, Mallorca and artUom with Joan Maria, Javier, Katia and many other voices

Educational workshops transferred to a training space for elderly people, thus re-significating the museum as a generator of meanings and stripping away the Fundació's white box museum conception. Work that takes an interest in negotiations between agents which play different museum roles, and tastes also provided by retired people who go to university. Cooperative work which has implemented a critical pedagogy and museology policy on Mallorca. This has been

followed up by Aina, Irene, Sebastià and Eva from the Museu d'Is Baluard with their work *Cartografiem-nos*. Various editions of artUom. Different challenges. The current edition has changed of hands. It is run by Katia, among others. A rhizomatic project if ever there was one. It was presented in 2005 at the *Primer Congreso de Educación Artística*. *Obrint portes, trencant rutines*. Here is a short extract:

"The artUOM educational project seeks to promote the appearance of spaces of resistance, counter-discourses and critical looks from the various positions of the subjects and the framework of their work as an open community/group. It seeks a framework for action through an agency: the framework of negotiation and discourses which a group or community works on and how it makes translation spaces emerge within the various positions of a cultural institution and the various cultural policies presented/represented."[27]

Museu de Lleida with Miquel and Raúl

Miquel could not have a stand at Expodidáctica, not because he was uninformed but because the management pointed out that there was no education department. No, no, of course not, because it is under construction and it turns out that everything you have done in the last ten years has never been acknowledged. But those are precisely the tactics: open the office, the workshop classroom, visits to the rooms with the collaboration of a pedagogic renewal centre and teachers from Lleida. Together,

start education in the museum at the bottom: in other words with a round of conversations (seminar style for several months) to determine what the museum contributes to the teachers and what the teachers contribute to the museums and their actions in the workshop-room. They are now at the third meeting. So far there have been good ideas, like creating a Friendly Schools category with a contract in which the teaching staff and the museum negotiate their presence in the rooms. Raúl represents the pedagogic renewal group. He is an observer-participant at all the meetings.

Subtleties / Suggestions

Maybe you would be interested in people turned into visitors:
Identifying the male / female artists.
Being able to describe what they "see."
Experimenting with ever more sophisticated material, textures, processes, techniques and appliances.
Situating the discourses framed / hidden by the exhibition.
Asking themselves questions about what things become museological.
Being able to ask me questions based on their personal histories, the sense of themselves, rather than assuming that "I know everything."

Relating to the discourse of curators and artists, not through authority but through shared authorship. In other words:
Why have these artists been selected?
Who considered them "interesting," "important" within the contemporary art system?
Why do they work as educators in schools talking about their work without listening to what teachers and pupils have to say?
What do they contribute to the field of the arts?
What do they make you think about?
What are their philosophical and political positions? How do they fit into the exhibition or give rise to others?
How do they make observations (argue / reveal ideas on the postmodern and post-industrial context in which they find themselves), what do they speak to us about? How do we receive it? Why do we have to receive it? How do we want to relate? What creative or aesthetic strategies are we talking about: juxtaposition, appropriation, parody, quotes, overlapping, quotes, video clip aesthetics, post-it aesthetics, video-games, etc.?

If you want, that is. We'll carry on, converse, relax. Be seeing you.
[Take care, Carla.]

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1. Quotation of Chris Weedon in Rifà, Montse: "Localizaciones foucaultianas en la Investigación de las Pedagogías Postestructuralistas Crítico-Feministas", in Zuluaga, O.L... et al. (ed.): *Foucault, las pedagogías y la educación*. Bogotá, Cooperativa editorial de Magisterio, Grupo de Historia de la Práctica Pedagógica, 2005, pp. 281-282.

2. Ibid.

3. The thing is, the people from education think we're disruptive. At least that's what the symbology lecturer says: always breaking up rows of chairs and well-defined lines.

4. The agency idea comes from post-structuralist, socio-constructionist and feminist theories. Agency can be described as a capacity for choosing and generating projects that are sometimes contradictory or affect assimilated and prevailing socio-cultural norms. And how I have the power to cause effects in myself and others. Víd Pujal, Margot (2003): "La identitat (el self)", en T. Ibáñez García (ed.) *Introducció a la psicologia social*. Barcelona, Ed. UOC, pp. 91-134.

5. Ibid., p. 132-133

6. In reference to an instrumental or functional curriculum.

7. Throughout this lecture you will see how I play with the general position of "male educator" and the contingent "female educator."

8. A good example is Sharon MacDonald's latest book: *A Companion to Museum Studies*, Oxford, Blackwell Companion in Cultural Studies, 2006.

9. With education understood as construction of identity and subjectivity.

10. K.J. Gergen: *Realities and Relationship: Soundings in Social Constructionism*. Cambridge, MA. Harvard University Press, 1994.

11. Rosi Braidott: *Sujetos Nómadas, corporización y diferencia sexual en la teoría feminista contemporánea*. Barcelona, Paidós, 2000.

12. Elizabeth Garber: "Teaching about Issues in the Art Education Classroom: Myra Sdker Day", in *Studies in Art Education*, 45 (1), 2003, pp. 56-72 and pp. 56-59. Quoting the work of Frances Maher and Mary Kay Thompson (1994) on the feminist classroom.

13. I also worked in offices, storerooms and auditoriums.

14. A doctorate student who worked in the rooms at La Virreina two years ago. She is now a visual and plastic arts teacher.

15. See Eilean Hoopes-Greenhill: *Museums and the Interpretation of Visual Culture*. London/New York, Routledge, 2000.

16. For more information see G. Anderson (ed.): *Reinventing the Museum. Historical and Contemporary Perspectives on the Paradigm Shift*. Walnut Creet and Lanham, Altamira Press, 2004; J. Noordegraaf: S*trategies of Display. Museum Presentation in Nineteenth- and Twentieth-Century Visual Culture*. Rotterdam, Nai Publishers, 2005; Witcomb, A.: *Re-Imagining the Museum. Beyond the Mausoleum*. London and New York, Routledge, 2003, pp. 128-162.

17. In the city and province of Barcelona: the Museu Marítim, the Museu d'Història de la Ciutat and other museums like the Museo de Pedralbes, the Casa Museu Verdaguer, the Casa Museu Maragall, El Refugi del Poble Sec (La Farinera), the MNAC, the Museu de Gavà, the Museu de les Arts Escèncigues, the Fundació la Caixa.

18. Although education in the museum continues along the same lines as the rest.

19. For more information see G. E. Hein, G. E.: *Learning in the Museum*, London and New York, Routledge, 1998; G. E. Hein: *The Museum in Transition. A Philosophical Perspective*. Washington, Smithsonian Institution Service, 2000.

20. J. Clifford: "Cuatro museos de la costa nord-occidental: reflexiones de viaje." In *Itinerarios transculturales*. Barcelona, Gedisa, 1994, pp. 139-183.

21. R. Mason: "Cultural Theory and Museum Studies.". In MacDonald, Sh. (ed.), *Expanding Museum Studies: An Introduction*. London, Blackell Publishing, 2006.

22. J. Gooding-Brown: "Conversation about Art: A Disruptive Model of Interpretation." In Studies in *Art Education*, (42) 1, 2000, pp. 36-50, esp. p. 42.

23. Judith Butler: *Gender Trouble. Feminism and the Subversion of Identity*. London and New York, Routledge, 1990, p. 104.

24. A pun on the Spanish género, which means "merchandise / goods", "type", "genre" and "gender", here on the literal sense of the word and the notion of género in difference feminism.

25. H. Belting: "El arte moderno sometido a la prueba del mito de la obra maestra." In Danto, A., Spies, W, Belting, H. et al: ¿*Qué es una obra maestra*? Barcelona, ed. Crítica, 2000.

26. Carme Molet: "Itineraris paral.lels disn de l'exposició permanet del Museu d'Art Jaume Morera". Actas del *Primer Congreso de Educación Artística: Obrint portes, trencant rutines*, celebrado en Terrasa en Septiembre del 2005.

27. Javier Rodrigo, Juana María Riera: "artUOM: Educación desde la negociación y la resistencia". Actas del *Primer Congreso de Educación Artística: Obrint portes, trencant rutines* celebrado en Terrasa en septiembre de 2005.

MARÍA ACASO LÓPEZ-BOSCH

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The Museum as a Platform for the Transformation of Toxic Pedagogy. Non-toxic Educational Models for a Postmodern Society

Starting with the idea that what makes a museum different than a shopping center is the desire of the former to create knowledge, a difference that is clearly shown by its educational activity, this text reviews the situation of the education departments of the visual arts museums in Spain and the three pedagogic models that are being put into practice by the majority, in order to propose a new and, above all, non-toxic methodological framework.

What are the differences between a museum and a shopping center?

— I buy some things and I put them in a bag with the name of the place where I bought them.
— I talk about having been there.
— I walk down long passageways.
— I go up stairs (possibly an escalator).
— I have a Coca-Cola.
— I look at a lot of objects on display.

The above list is a catalogue of things we do when we go to a shopping center, but couldn't it also be a list of what we do when we go to a museum? We have to accept it, it's a reality: as part of supporting the development of cultural tourism, which is an essential economic pillar for large, modern cities, museums look more and more like shopping centers. The similarities are so many that comparisons appear in the most unlikely places, such as the weekly Sunday magazine of the *El País* newspaper where, in an article entitled "Saturday Afternoon Fever," the following sentence appears:

"In 2006 Parquesur [a shopping center] had twenty-four million clients; the Prado Museum, for example, had only a little over two million visitors"[1]

These worrisome levels of similarity have made me ask myself, "What is it that really differentiates a museum from a shopping center?"

What should differentiate the experience we have in a museum from that of a shopping center is that the museum's intention is to create knowledge while the shopping center's intention is to get us to consume – the more, the better. However, it turns out that in many cases the differences are not so clear because when we go to the museum we have fun seeing a lot of images, we do an enjoyable manual exercise and we go home again with a bag that's full of things we bought in the store and made in the workshop. So, what have we really learned?

In order for a museum experience to be radically different from that of a shopping center, the creation and development of education departments is fundamental. From our point of view, these should be the cornerstone of any museum and the agents that make possible the change represented by going from having fun to leaning. So, what is the actual situation of this group of professionals in Spain?

What is the current situation of the professionals who make up the museum education departments?

To go more deeply into the actual situation of the collective of museum educators in Spain, the study that José María Mesías Lema,[2] researcher at the University of Santiago de Compostela, presented at the II International Congress on Artistic Education recently held in Granada is very interesting. The title of his study is, "What is the professional profile of the educators in museums of contemporary art?"

His research dates from March 2006, when he sent a questionnaire by email to thirty institutions related to the visual arts. Of these, twenty replied, among them the principal Spanish museums.

The conclusions arrived at through this study are as follows:

Number of Education Department (ED) staff members
The majority of EDs in Spanish museums are made up of between one and three people. Only two museums,[3] the Thyssen-Bornemisza Museum and the Reina Sofia in Madrid, have more than three staff members, with quite complete workforces of between 5 and 6 people. Only large urban museums have more than four people on their staffs.

Average age of ED personnel
The study reveals that we are dealing with very young professionals, due also to the fact that EDs have been created recently, which means that the majority of the professionals are between 25-35 years of age and, in lesser proportion, between 36-45 years old.

Gender difference
Of the 38 people who completed the questionnaires, 28 were women and 10 men. Clearly, the female sector has a greater presence in these positions (74%), which means we can say that this is an eminently female profession.

EDUCATION - CRITICAL "MUSEOLOGY"

MARÍA ACASO LÓPEZ-BOSCH
The Museum as a Platform for the Transformation of Toxic Pedagogy. Non-toxic Educational Models for a Postmodern Society

Initial academic training of ED personnel
All of those surveyed hold degrees, and many of them have more than one. There is a wide variety of fields of study, but the most common are history, Geography and Art History. It is especially interesting to note the initial studies of some educators, with degrees in Philology or Anthropology that are not, a priori, related to the needs of the ED. (Philology 3%; Psychology, Psycho-pedagogy and Pedagogy 11%; Fine Arts 17%; History and Geography 66%)

Continuing education of ED personnel
There are differences within the modalities of continuing education. Almost all of the study's subjects have the Teaching Adaptation Certificate (CAP), are studying masters or doctorates and have done various summer courses, although none of them had received their doctorate in 2006.

Mesías concludes that, "… in spite of not having specific training, the museum educators are well-educated. In the majority of cases they themselves have charted their educational paths based on their interests, opportunities and necessities at different times in their professional development." [4]

Scarce initial training in education theory

66% of those interviewed hold degrees in geography and history (art history). How many subjects related to education are there in the syllabi of these courses of study? Not one syllabus of this major in any of the public or private universities in Spain contains even one subject dedicated to didactics. This situation

brings us to a great paradox as it relates to the initial education of museum educators, because in the majority of the education departments in Spanish museums the staff is composed of professionals who have no theory of education studies in their initial training.

The second point to be analyzed has to do with the systems for the hiring of this professional community and, in particular, with the screening processes. How do museums choose their educators? What *curricula* are drawn on? What requirements are stipulated? Who carries out the hiring process? The reality is that the majority of museum educators come from other areas of the museums themselves; they are professionals that end up in the education department and are reabsorbed into it. Above all, people initially hired as guides or security guards end up as educators – professionals with little knowledge of education.

This problem is due to the limited budgets of these departments and the difficulties posed by the hiring of new people. In general the salary of a museum educator is fairly low. In many cases, one of the following systems is opted for:
— An outsourced contract with a temporary employment agency.
— Hiring through a freelance contract.
— Subcontracting of the education department functions to an external company.

Due to museums' internal dynamics, education departments today are not well looked-upon, and they therefore have to survive with really low budgets. This leads to

a lack of recognition within the sector, so there is no connection between museum educators and the exterior, or between museum educators themselves. There is no professional association as such, no specific publications, few meetings, with few exceptions… In summary, we have a professional with deficient initial training, a low salary, an unstable contract who is not connected with the group of professionals working in his or her sector.

What pedagogic models are used today to build museums' educative programs? In general, due to the current theoretical training of museum educators, the reality is that there are no models, or there are models for specific contexts, such as those developed by the Getty Museum (Los Angeles) known as the DBAE (Discipline Based Art Education) or the VTS (Visual Thinking Strategies) developed by the MoMA (New York).

The DBAE[5] model

The DBAE model (Discipline-Based Art Education) cannot be understood without understanding the simultaneous development of the Getty Museum and, specifically, of the Getty Center for Education in the Arts, one of the seven institutions associated with the museum that began to function in 1982.

From its inception, the main objective of the GCEA (Getty Center for Education in the Arts) was the development of an educative model that would bring about the consolidation of artistic education as a subject in a formal curriculum. The model generally used continued to be that of Creative Self-

expression (Lowenfeld 1972) and the decade of the 1980s was that of curricular development in all school subjects. Thus, the GCEA realized that, seeing as it was essential that artistic education be represented in school curricula, a specific educational model had to be created where the same guidelines were followed in visual arts education as in the rest of the subjects in the curriculum. This model is called Discipline- Based Art Education.

The definitive model for DBAE was set in 1987 by Clark, Day and Greer in no. 21 of the magazine *Journal of Aesthetics Education,* where the basic concepts are set forth: that art education materials have to be structured the same way as for the rest of the subjects, based on its goals, contents and evaluation methods, which makes it clear that art is shown and learned, not learned only. Another defender of this thesis was Professor Eisner who, although he didn't sign the article, was one of its founding theoreticians.

To summarize the main points of said model, we can analyze the following table:

TABLE SUMMARIZING THE BASIC POINTS OF THE DBAE

A. *Base*

A1. The goal of artistic education as a discipline is to develop the students' abilities to understand and appreciate art. This implies understanding art theories and concepts and the ability to both react to art and create it.

A2. Art is taught as an essential element of general education and to lay the foundation for its further, specialized study.

EDUCATION - CRITICAL "MUSEOLOGY"

MARÍA ACASO LÓPEZ-BOSCH
The Museum as a Platform for the Transformation of Toxic Pedagogy. Non-toxic Educational Models for a Postmodern Society

B. *Content*

B1. The content taught is basically drawn from the following disciplines:
— Aesthetics
— Art criticism
— Art history
— Artistic creation

B2. The study contents are drawn from the broad visual arts field, including popular arts, applied arts and fine arts, from both western and non-western cultures, and from ancient times to contemporary movements.

C. *Curriculum*

C1. The written curriculum includes organized contents articulated sequentially for all school levels.

C2. Works of art play a central part in the organization of the curriculum and in the integration of the contents of the four disciplines.

C3. The curriculum must be structured in such a way that it gives equal importance to each of the four artistic disciplines.

C4. The curriculum must be organized in such a way that student learning and levels of comprehension grow. This implies recognition of appropriate levels of development.

D. *Context*

D1. The complete execution of the program will be determined by a regular, systematic art education, the coordination of the whole school district, the work of experts in artistic education, the administrative support and the adequate resources.

D2. Both the students' success and the program's effectiveness will be confirmed by means of appropriate evaluation criteria and procedures.

Considering artistic education as a discipline brings three very important consequences to the development of artistic education:

— *The inclusion of analytical activities*: while in Creative Self-expression the only activities seen as valid were those related to the production of artistic objects, the DBAE incorporates the activity of analysis because it includes criticism and historic contextualization as essential elements.

— *The inclusion of evaluation activities*: just as in Creative Self-expression Lowenfeld rejected evaluation completely, the creators of DBAE salvage it as a basic activity, both so that art education survives as a subject and to demonstrate the effectiveness of the methodology itself.

— *The necessity of organizing the subject using a model*: education theory is fundamental for art educators. Designing an activity is much more than making techniques available to the student.

This pedagogic model was used exhaustively during the decade of the 1980s in schools and the Getty museum itself. At the beginning of the 1990s multiculturalism condemned the model's lack of critical directives, its conservative content and the lack of inclusion of minorities. The DBAE went into decline and the method was progressively abandoned.

The VTS model

The other model that is consolidated internationally (and, it must be said, is more and more applied) is that called VTS, acronym for Visual Thinking Strategies. This is a model developed at the MoMA (Museum of Modern Art, New York) under Abigail Housen, a cognitive psychologist, and Philip Yenawine, ex-education director of the museum from 1991, coinciding with the decadence of the DBAE. In 1995 Housen and Yenawine left the MoMA to create a non-profit organization, VUE (Visual Understanding in Education). From there the model is developed and sold more broadly than the MoMA, in such a way that the VTS is functioning in a multitude of schools and museums, both inside and out of the United States.

Basing itself on authors such as Bruner, Vigotsky or Arnheim, the VTS is developed in five phases and has a clear goal: to convert new observers into self-sufficient observers. To summarize the principal points of this model, we can analyze the following table:

TABLE SUMMARIZING THE BASIC POINTS OF THE VTS

A. *Base*

A1. The VTS' goal is to professionalize new participants' observation processes, organizing their reading process and verbalizing their thoughts in such a way that they become self-sufficient observers.

B. *Content*

B1. The VTS is applicable to any visual content, as long as it is figurative. Thus, western visual arts constitute the reference for the majority of the activities carried out.

B2. The importance of analyzing a type of, shall we say, "uncomplicated" content is made explicit in the restrictions on analyzing works in which sexual, political or religious themes appear. Following this line, emerging art (where individual narratives abound with works about pederasty or immigration) or present-day advertising (where sex is one of the most used resources) are not included in the contents.

B3. These works with *uncomplicated* content are often works done with traditional methods such as painting and sculpture. Thus, audiovisual content, performances and other modern forms are not included in the recommended contents.

C. *Curriculum*

C1. The process of professionalizing the new observer is carried out in five stages, based on Parsons' stages of aesthetic judgment development:
— Descriptive phase
— Analytic phase
— Classificatory phase
— Interpretive phase
— Pleasurable phase

C2. The person who organizes the passage through these phases is the educator, the central figure in the teaching / learning process, who guides the participant, verbally, through the different phases.

C3. The VTS includes evaluations proceeding from the monitor to the participant, but not the other way around. These

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evaluation systems are oriented toward testing the method's efficiency, not the student's level of real learning.

D. *Context*

D1. Context does not influence the development of the five phases indicated. They are the same whether applied to a museum or a school, in Minnesota or in Malaga.

———————————

From my point of view, the VTS presents a series of conflictive points, an opinion I share with researchers Magali Kivatinetz and Eneritz López,[6] who have developed a program to extensively evaluate and contrast the implementation of this method in different Spanish models. These points are:

— The VTS does not consider the socio-cultural space where the teaching-learning process is carried out to be important. The same methodology is used in any place in the world. Thus, there is no contextual education; the diversity of the place where the educational experience is being carried out is not taken into consideration and, what is worse in my opinion, neither are the specific characteristics of the public.

— Working with a verbal process, the student will arrive at the conclusion that the educator wants him to; in other words, the VTS dresses something up as an open dialogue when in fact it is not, since it does not intend for the student to arrive at his or her own conclusion, but rather at the understanding that the educator has decided upon.

— With respect to analysis of the artworks, an analysis of form is made, rather than an analysis of meaning. The focus on beauty of form is of great importance in the VTS, when, "Beauty is not very important for art, what is relevant is the meaning of the work of art."[7]

— As to the meaning of the work, the only interpretation considered valid is that of the artist. Due to the fact that many times it is not possible to know the artist's interpretation, and that we firmly believe that the spectator is the person who completes the artistic experience and who in this sense shares authorship of the artwork with the artist, we believe that the VTS subordinates the spectator's role.

— The VTS relegates the artistic experience to an object-based practice without taking into account that in many cases (especially in contemporary art) art is, above all, experience: ART no longer exists; now we have un-art and un-artists.[8]

— The educator is the protagonist of the teaching / learning process.

This teaching model, as we have already commented, is establishing itself today as the paradigm that many museums wish to use. In fact, many Spanish museums have actually purchased it and are using it. Currently there are a multitude of courses and conferences to teach this system, which means we can say that it is the most relevant model at the present time.

In summary we can say that both models contribute advances, although partial, to art education in museums. They are adapted to

specific moments in time and geographic location (both were created in the USA) that are not the same as those we are living in now. Although they provide us with resources that form a part of current models, they were created for other contexts.

What model is applied through inertia when no model is deliberately chosen?

When the educator does not have any knowledge of education theory and therefore there is no model, what often happens is that innately, the model under which the educator was educated gets copied. This is the educative model that is applied in the majority of educational centers, schools, universities and museums; the model that proclaims the obsession for results, the fascination with grading and fear, where teaching is based on an accumulation of power and where the contents are anchored in previous periods. This model, whose objective is to instill a substance in students that kills independent, self-generated thought, is what has been named Toxic Pedagogy. As McLaren says it:

"Mainstream pedagogy simply produces those forms of subjectivity preferred by the dominant culture, domesticating, pacifying and deracinating agency, harmonizing a world of disjuncture and incongruity, and smoothing the unruly features of daily existence. At the same time, student subjectivities are rationalized and accommodated to existing regimes of truth."[9]

Toxic Pedagogy is the educational model under which we were taught, and for the most part we are not happy with it. So... why would we reproduce it?

TABLE SUMMARIZING THE BASIC POINTS OF TP

A. *Foundation*

A1. The primary goal of TP is for the students to form their body of knowledge through imported knowledge (metanarratives) and be incapable of generating their own understanding.

A2. Model centered on results instead of being centered on learning.

B. *Content*

B1. Educational content is chosen without taking into account the students' interests. Moreover, it is selected taking into account that it plays no part in their real life; it is a *deadened* content.

B2. As to contents related to visual products, micronarratives are not taken into consideration, nor are representations of *low culture* included, nor is the power-knowledge connection explored, nor is double codification.

C. *Curriculum*

C1. Phonological methodologies where student participation is not desired. Power is only accumulated on one side of the educative action.

C2. Comprehension based on analysis of form is sought. An in-depth deconstruction to reach the true message is not wanted. The idea is transmitted that the central role in the artistic process

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is held by the producer of the image, instead of the spectator.

c3. Evaluation processes become the true heart of the model when grades are used as a weapon by means of which a stressful ambience is created that foments competitiveness among the students to achieve the only goal that really interests them: the highest grade. All of this creates high competitiveness that leaves the majority in the background and makes a minority stand out.

c4. Evaluations are only one way. School failure belongs only to the participant, never to the professor. The evaluation processes are summary and result-based, never continuous.

c5. New technologies are not included.

c6. The hidden curriculum is never explicitly revealed in any of its three facets: written, oral and visual[10].

D. *Context*

D1. The features of the setting are not taken into consideration, since the methodology is implemented in the same way in any institution.

What model can we use as a basis to construct a non-toxic curriculum designed for a museum of the 21st century?

Once we have seen the three pedagogic models designed and put into practice in museum education (the DBAE, the VTS and TP), I believe that the best contribution we can make to ensure that a museum does not

resemble a shopping center it to use a POSTMODERN MICROMODEL, IN CONTEXT.

A micromodel is different from a model in that it is a system whose foundation is redesigned with every new educational action. Due to the tremendous plurality, diversity and complexity of our public, no system is ever going to work the same for the same group, which is why the new models that we apply to museum education should be flexible and re-thought with every educational event.

We live in a world where soldiers, men and women, send photos home over the internet that show the tortures they have inflicted on their enemies. In a postmodern world, where visual representations are more and more important, we need a postmodern education. Since Freire wrote the *Pedagogy of the Oppressed* in 1970, there have been many authors who have contributed to pedagogic innovation and connecting teaching with the features of the world in which we live. Some of them are: Freire, Giroux, bell hooks, Peter McLaren, Kincheloe & Steinberg or Gimeno Sacristán. Some of these new pedagogies are called:

— Liberation pedagogy
— Radical pedagogy
— Anti-hegemonistic pedagogy
— Feminist pedagogy
— Opposition pedagogies
— Revolutionary pedagogy

The postmodern models culminate in the so-called Emancipation Pedagogies, something we have seen defended by museum management for the first time, as pointed out by Manuel Borja-Villel in his recent article "The (possible) privilege of art":

"As opposed to transmission pedagogy [...] an emancipation pedagogy would assume that one ignorant person is teaching another. An ignorant person would certainly not be able to teach the other certain things, but he might help him to find a way, his own way, and to see the relationship between seemingly different things. The purity of the primitive or learned is not what is sought; on the contrary, this pedagogy shows culture's capacity to liberate, the ability that we all have to rediscover and redefine knowledge." [11]

Among all the authors and all the pedagogies we see that the nucleus of this postmodern education is to encourage the spectator to develop his or her own knowledge instead of filling him or her with imported knowledge. The foundation of educative activity is the development of a didactic philosophy where each agent (in this case, the museum) not only sets goals, but that they reflect on what they wish to accomplish through this work.

Within the field of visual arts education, three North American theoreticians developed what they called the Postmodern Art Curriculum.[12] The work of one of them, Arthur Efland, is making a profound mark in the field.

BASIC POINTS OF THE POSTMODERN ART CURRICULUM

— Inclusion of small narratives (Lyotard 1984)
— Work on the power / knowledge relationship (Foucault 1970)
— Application of deconstruction (Derrida 1976)

— Development of the double codification concept (Jenks 1986)

And, to conclude, we have context, because we cannot ever separate *what* we are doing from *where* we are doing it. Designing models by basing ourselves on the characteristics of our location should be the first premise of museum education. After these three general directives, I feel it's important to recommend what activities would improve daily practices in museum education. I have organized them into five sections:

— Internal work
— Naming
— Public
— Activities
— Investigation Evaluation

INTERNAL WORK

— The first thing I recommend to educators is that they write a declaration of their ethical and philosophical stance on their position as cultural workers.
— This philosophical stance must stem from a basic decision: to teach so that the participant is able to develop his or her own knowledge, or exactly the opposite.
— Convert deliberation into a daily activity.

NAMING

— Design and name the model to be used. This is one of the basic problems of museum education in Spain, because something that has no name practically does not exist. Although I know that in reality there are many museums that have

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their own model, these models have no name.

— Put the model into writing. I believe it is fundamental to put the model down in writing, just as the educators wrote out their declaration, above.

— Publish the model. Communication of the model's existence to the community is essential for its public recognition, for its evaluation and comparison, so that we can give it a name and alter it or leave it as is.

PUBLIC

— If we follow what we defined as a micro-model, it is recommendable to redesign the model for each educative action, not even for every audience; to attend to the specific features of each group, each day and re-create each experience.

— When the artistic experience is being constructed, value the power of the observer as the agent that completes the work of art, as a subject that has gone from contemplation to comprehension.

— Design systems so that the museum reaches out to the public, so that knowledge flows in both directions as, for example, in the innovative programs where the artistic experience flows toward the educative context, and not the other way around.

— Seek out non-consolidated audiences. And along this last line, once juvenile, adult and even senior audiences are covered; I believe it is necessary to approach companies, associations and all those places where there are people who reject art.

ACTIVITIES

Procedures

— Critical deconstruction of content. As Efland, Freedman and Stuhr recommended, deconstruction processes can be the best means of analyzing contents: a deconstruction process where the main role is played by the visitor, and not so much by the educator.

— Production of experiences and not only of objects. In the production aspect, it is important that we distance ourselves from the central idea of the construction of objects so that the educative experience is the same as artistic experiences, which are increasingly de-materialized and where the creation of experiences should be replacing the production of objects.

— Try to abstain from one-off visits. A sole visit is a constant in the educational experience of museums through which it is very difficult to consolidate goals. For this reason, the design of programs with consecutive visits that achieve the consolidation of objectives is recommended.

— Use of NT. If new technologies are present outside the museum, it is essential that they be inside as well. Both analysis and production processes should be carried out through the use of new technologies.

Contents

— Low culture. To achieve the connection between teachings inside the museum with the exterior, all kinds of visual products[13] have to form part of the educational programs, in such a way that

any development in advertising, a motorcycle or shoes may be included in the content of what is dealt with in the museums.

— Small narratives. Visual products created by non-power-wielding groups should be chosen and introduced as regular content in order to consolidate a non asymmetrical line of work.

— Relationship power / knowledge. Related to the two previous points and following the principles of the postmodern curriculum, the relationships with the transmission of certain knowledge and with power strategies should be analyzed in all of the visual products chosen.

— Double codification. To conclude, it should be specified that it is the mix, the eclectic, the pastiche which is the express condition of all contemporary visual products.

EVALUATION AND INVESTIGATION

— Design evaluation plans using tools that measure the deep comprehension of the artistic experience through interviews, group discussions and other qualitative systems.

— Carry out an external evaluation program to debate about educative and investigative processes.

— Design research projects parallel to educative programs. This is key for getting to know the scope of what we are doing and, what is more important, for being able to recommend the use of the tools investigated.

— Popularize the educative programs, the methodology developed at the museum and the investigation results by means of a series of publications in all kinds of support media and formats.

— Popularize the educative programs, the methodology developed at the museum and the investigation results by means of a series of scientific meetings, such as conferences, seminars, courses, etc.

To conclude, I will repeat what has already been said: what makes a museum different from a shopping center is the desire of the former to generate knowledge. This is achieved by means of a thought-out pedagogic model and with a fit group of educators. Only in this way will we succeed in ensuring that the longest-lasting memory is not of the merchandise in the shop…

1. G. Abril: "Fiebre del sábado tarde", *El País Semanal*, no. 1606, 08.07.07, pp. 62-73.

2. To be published in the minutes of the *II International Congress on Artistic Education*.

3. At the time the study was carried out, in March of 2006.

4. To be published in the minutes of the *II International Congress on Artistic Education*.

5. Information based on the book of S.M. Dobbs: *Learning in and through art. A Guide to Discipline-Based Art Education*, Los Angeles, The Getty Education Institute for the Arts, 1998.

6. Magali Kivatinetz and Eneritz López: "Estrategias de pensamiento visual: ¿método educativo o efecto placebo para nuestros museos?". In *Arte, Individuo y Sociedad*, 2006, no. 18, pp. 221-240.

7. Arthur C. Danto: *El abuso de la belleza*, Barcelona, Paidós, 2005.

8. Allan Kaprow: *La educación del des-artista*, Madrid, Árdora, 2007. [*The Education of the Un-Artist*]

9. Peter McLaren: *Pedagogía crítica y cultura depredadora. Políticas de oposición en la era posmoderna*, Barcelona, Paidós, 1997, p. 269.

10. For more information on the hidden curriculum and the hidden visual curriculum, consult the following articles: M. Acaso and S. NUERES (2005): "El currículum oculto visual: aprender a obedecer a través de la imagen". *Arte, individuo y sociedad*, no. 17, pp. 207-220 and M. Acaso, M. Baker. & C. Ng-He: "Reflection on the role of artists: a case study on the hidden visual curriculum of the School of the Art Institute of Chicago", *Teacher Artist Journal* no. 6 (4), 2008.

11. M. Borja-Villel: "El (posible) privilegio del arte". *El País*, 13.03.08, p. 45.

12. A.D. Efland; K. Freedman & P. Stuhr: Postmodern Art Education: An approach to curriculum, Reston, NAEA, 1996.

13. For a basic classification of the typology of visual products, see chapter 3 of the book M. ACASO: *El lenguaje visual*, Barcelona, Paidós, 2006.