COLAISTE NAISIUNTA EALAINE IS DEARTHA

NATIONAL COLLEGE OF ART AND DESIGN

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# THE ROLE OF ART EDUCATION IN THE FORMATION OF THE AESTHETIC DISPOSITION

A Dissertation submitted to the Faculty of Education

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by

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## ACKNOWLEDGEMENTS

I would like to thank Maria Farrell for her guidance and encouragement throughout the course of this dissertation. I would also like to acknowledge the pupils of School A and School B who assisted me in my research.


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# INTRODUCTION

> The picture gallery, and two or three of the principal bed rooms, were all that remained to be shown. In the former were many good paintings; but Elizabeth knew nothing of the art; and from such as had been already visible below, she willingly turned to look at some drawings of Miss Darcy's, in crayons, whose subjects were usually more interesting, and also more intelligible. (1)

In this extract from Pride and Prejudice, the heroine, Elizabeth Bennett visits a great historic English mansion. Knowing that the apartments are full of "good" paintings, she nevertheless, walks past them in search of something with which she can identify on a personal level. Ms. Bennett's response is in fact an acting out of the layperson's defence against the "expert", a defence typified by the hackneyed expression - "I don't know anything about art but I know what I like". Remarks like this and responses like Ms. Bennett's are the starting point of this dissertation. Is taste in legitimate culture a talent, a special aptitude that one either has or has not? Is knowing part and parcel of liking? Can education play any role in cultivating a penchant for so called 'culture'? These are the issues that concern this dissertation.

The first chapter will examine what exactly is meant by the term "culture" and consider its various ramifications. There are two distinct theories about how "taste" and cultural values are established. A review of the literature will present both of these arguments - the notion of 'taste', in other words, an

artistic sensibility, as being a gift of nature versus the claim that 'taste' good, bad or otherwise, is in fact a product of learning and a reflection of one's social standing.

During the course of teaching practice, the author had the experience of teaching in two very different schools. Not only did each school have a different structure and ethos, the pupils came from very different social backgrounds. The second chapter investigates whether or not an artistic education can in fact be an aesthetic education and secondly, whether or not the pupils' different social backgrounds actually hinder/enhance this aesthetic education.

The concluding section of the dissertation will reveal the findings on this subject, from teaching to date and will suggest ways in which an appreciation of art works/legitimate culture can be inculcated in the pupil during the course of everyday classroom activity. However, before examining any of the issues raised in the last few paragraphs, it is necessary to elucidate the term 'culture' and its various implications.

## FOOTNOTES - INTRODUCTION

1. Jane Austen, Pride and Prejudice, (London: Pan Books Ltd., 1967), p.183.

# CHAPTER 1

## DIALECTICS OF CULTURE: A REVIEW OF THE LITERATURE

### I Six Artistic Cultures

The definition afforded to us by the Oxford English Dictionary of the word "culture" is as follows - "the arts and other manifestations of human intellectual achievement regarded collectively" (1). The fact that culture entails not merely the arts, great works of painting, sculpture, music, literature but "other manifestations" also, is recognised in the Junior Certificate Art, Craft and Design Syllabus, where as Kieran Meaghar points out, the notion of culture is more "holistic" (2). He advocates the view that it is just not acceptable to say of "the products of a community, this part is culture and that part is not" (3). Culture, therefore, is multi-faceted, meaning different things to different people. Naremore and Brantlinger identify six artistic cultures, each producing different kinds of images, stories and music and each "generating ideologies, reading practices and forms of subjectivity through which art can be perceived or understood" (4).

Falling into their first category is high art. Primarily a European phenomenon, originating in ecclesiastical circles and at court, it reached its zenith during the Renaissance. High art blossomed in the growing European cities, where in the words of Naremore and Brantlinger, "it had the effect of mapping empires, forging national identities and subtly maintaining the authority of aristocrats over their most powerful subjects" (5). Therefore, all canonical works of art, all works associated with "greatness" and "tradition" fall into this category.

Modernist art develops out of this high art tradition but is deconstructive of certain of its values. It came into being at the turn of the century and was characterised by an urge to beak down all accepted conventions especially the idea of painting as a window into the world. Clement Greenberg, a champion of modernism summed up its attributes in these words

> Realistic, illusionist art had disembled the medium, using art to conceal art. Modernism used art to call attention to art. The limitations that constitute the medium of painting - the flat surface, the shape of the support, the properties of the pigment were treated by Old Masters as negative factors. Modernist painting has come to regard these same limitations as positive factors that are to be acknowledged openly (6)

Picasso, Mondrian, Miro, Matisse all worked within this tradition, preoccupied as they were in the words of Greenberg "by the invention and arrangement of spaces, surfaces, shapes and colours" ... (7)

The avant-garde, the third of Naremore and Brantlinger's classifications, is often equated with modernism but has in fact more of a political edge to it, using technology and techniques such as performance to undermine the authority of autonomous art. Dada, anarchic, nihilistic, mocking all traditional values, is an example of the avant-garde. Duchamp's urinal, Fountain, was a total rejection and revolt against accepted artistic canons. Duchamp defended it thus - "whether Mr. Mutt with his own hands made the fountain or not has no importance, he chose it" (8). In other words, the significance of "ready-mades" as art lies not in any aesthetic qualities that may or may not be discovered in them but in the aesthetic questions they force one to contemplate.

Fourthly, we have what Naremore and Brantlinger term folk art/culture which they describe as being "the binary opposite of high art ... (it) is agrarian or preindustrial belonging chiefly to peasants" (9). They cite the artifacts produced by Native Americans as being an example of folk art. Popular culture, on the other hand, is associated with a more or less proletarian audience and differs from folk culture in depending on a "star system and a professionalised type of performance" (10). In an Irish context, an example of folk art would be traditional music and handicrafts, tweed pictured and the like. Popular art would be exemplified by certain cabaret acts, the illustrations of Jim Fitzpatrick, the paintings sold around St. Stephen's Green.

Their last category is the foil against which the other five categories, described above, define themselves. Dwight Macdonald has described it as a "spreading ooze" against which we can briefly see the outlines of more authentic arts (11). This "spreading ooze" is mass art - a particularly American phenomenon that has universal appeal. The term mass art, involves a double inflection, on the one hand it points to the culture of the majority of the people most of the time; on the other, it points to culture mass produced by industrial techniques. It is often dismissed as kitsch, which Gillo Dorfles, in his anthology on the subject defines as "artistic rubbish" and "a falsification of art" (12), devaluing as it does both originality and individuality - the two keywords of high and modernist art. Greenberg throws further light on the subject by listing its components as "commercial art and literature with their chromeotypes, magazine covers, illustrations, ads, slick and pulp fictions, tin Pan Alley music ... Hollywood movies..." (13).

Greenberg explicitly connects the emergence of kitsch with the industrial revolution which urbanised the masses and established universal literacy (14). The peasants who settled in the cities lost their taste for folk culture with the result that these new urban masses set up a pressure on society to provide for them a culture for their consumption.

It is interesting to note the word "consumption" here - mass art's most salient characteristic is that it is solely an article for consumption and it is much criticised because of this. Dwight Macdonald compares it to chewing gum - mass art is easy, accessible cheap, not intended to be analysed or engaged within a critical fashion (15). Greenberg sees it as "destined for those who insensible to the values of genuine culture are hungry, nevertheless, for the diversion that only culture of some sort can provide" (16).

Naremore and Brantlinger's six artistic cultures can be reduced to the familiar high/low opposition: High art, modernist art and the avant-garde are traditionally seen as the preserve of those who are "sensible" to the values of genuine culture. The last three categories - popular, folk and mass art are more accessible to the general public, or to use Greenberg's term again - to those "insensible" to the merits of the first three categories. At this point, Greenberg's use of this term "insensible" must be questioned. Is one born either "sensible" or "insensible"? Can one become "sensible"? As mentioned previously, the spread of literacy ensured that the ability to read and write was no longer the preserve of the genteel - the only market previously for formal culture. Why then did the ordinary man/woman on the street not develop a predilection for one of the first three categories? Is it that some people just have an innate faculty for appreciating works that others just do not have? How exactly are cultural values established?

## II Theories of Taste: The Nature v Nurture Argument

As suggested in the introduction, many theorists are of the opinion that one is either blessed with the gift of artistic sensibility (i.e. good taste) or not - it is all a matter of fate. Pierre Francastel points out that although the existence of tone-deaf people is generally acknowledged, it is assumed that everyone sees shape spontaneously and correctly. (17) He argues that this is not at all the case, pointing out that, "the number of intelligent people who simply do not see shapes and colours is disconcerting, while other less cultivated individuals have true vision. (18) He goes on to say that it is "all a matter of dispositions and predispositions - there is no rational teaching of that which cannot be learned". (19) Reading Francastel, one is led to believe that some people are preordained to appreciate high culture. Accordingly, silence is the only requisite for the appreciation of art - it is "the element without which (one) cannot have a profound encounter with the plastic arts" (20). Similarly, F. Schmidt-Degener has this to say,

> If works of art are allowed to express their natural eloquence, the majority of people will understand them; this will be far more effective than any guide book, lecture or talk (21).

If silence is the only factor needed for the appreciation of art, if works of art speak for themselves, why then are abstract painters often dismissed by the layperson as the "bucket and slosh brigade" and scorned with remarks such as "I could do that myself" or "a child could do better". If Marcel Duchamp's

foundation is allowed to express its "natural eloquence" will a layperson, with no previous art education, come to realise that the piece if actually rebelling against previous art traditions?

However, there are even more texts to allay any suspicions. Ortega Y Gassett, writing about the unpopularity of modern art, concluded that its most salient characteristic is that "it divides the public into two classes of men: those who understand it and those who do not". (22) He goes on to say that

> This implies that one group possesses an organ of comprehension denied to the other, that there are two distinct varieties of the human species. Modern art is not for everybody ... but from the onset is aimed at a special gifted minority. (23)

According to Gassett, some people are just "unworthy off artistic sacraments" (24), hence the irritation they feel when confronted with a work of modern art. He elaborates on this by saying "Accustomed to dominate in everything, the masses feel that their rights are threatened by modern art which is an art ... of an aristocracy of instinct". (25)

Gassett is clearly a proponent of modernism and is disparaging of all previous artistic practice, particularly 19th century art. It is his belief that artists like Delacroix, Gerrcult strayed too far from "artistic purity", reducing to the minimum the aesthetic elements and making their works consist almost entirely of what he describes as a "fictionalised version of reality" (26).

*Dissertation Abstract*

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## THE ROLE OF ART EDUCATION IN THE FORMATION OF THE AESTHETICDISPOSITION

The capacity to appreciate and understand canonical works of art is not a gift of nature or the talent of a chosen few. This dissertation sets out to examine the arguments for and against this proposition. It also explores the different types of culture on offer to the public and put forwards the argument that the preferences people make for one type or another is in fact a reflection of their education and social class. The latter half of the dissertation differentiates between an art education and an aesthetic education. The classroom methodology was devised in an attempt to prove that the making of art can actually facilitate the receiving of art, regardless of the social background of the pupil. The overall view of this study is that the two disciplines are of equal importance in a thorough art education and that pupils can be taught how to take on the aesthetic attitude, a training that will serve them well in their future commerce with visual culture.

According to Gassett, one does not need "an aristocracy of instinct" to savour such works. Being human and capable of sympathising with anguish or joy suffices. (27) Gassett sums up by saying that if someone claims they see "nothing" in a work of art, it is because they do not see the human element and not being blessed by that "peculiar gift of artistic sensitivity", they are incapable of appreciating the art elements (28).

Gassett alleges that the majority of people, those not blessed with the "peculiar gift", like a work of art that succeeds in involving them "in the human destinies it propounds" (29). He goes onto say

> The loves, hates, griefs and joys of the characters touch their heart: they participate in them, as if they were occurring in real life ... they say a work is 'good' when it manages to produce the quantity of illusion necessary for the imaginary characters to rate as living person ... In painting, they will be attracted only by those pictures where they find men and women who would be interesting to know. A landscape will appear 'pretty' to them when the scene represented merits a visit on account of its pleasant or emotive characteristics (30).

Similarly, Gillo Drofles claims that kitsch thrives because of people of "bad taste" which he defines as

> the problem of individuals who believe that art should form a kind of condiment, a kind of background, music, a decoration, a status symbol ... in no way should it be a serious matter a tiring exercise, an involved or critical activity (31).

It is interesting to note Dorfles choice of words here, "bad taste" is seen as "the problem" of certain individuals. It is a handicap, a shortcoming that some people have and others have not.

This denunciation of an art that entertains or arouses passion or desire in the onlooker has strong philosophical overtones. For Kant, the state of "disinterestedness" (an objective stance) was a requisite for true/real appreciation of art, which he considered to be an apprehension of "the beautiful". (32) Kant leads one to believe that the "beautiful" object was one that had no involvement with real existence. (33) Thus, he frowns upon representational works of art, which by making reference to other objects, allows "interest" to get a foothold. He states his qualms about "interest" in the following statement

> The delight which we connect with the representation of the real existence of an object is called interest. Such a delight therefore always involves a reference to the faculty of desire". (34)

According to Kant, the disinterestedness of beauty is achieved by isolating the experience of beauty from any anticipated future benefit. (35) This implies that there is no room for art as a decoration, condiment or status symbol.

Schopenhauer, influenced by Kant, established an opposition between "the sublime" and "the charming", the former being the superior of the two. (36) Experience of "the sublime" only happens, according to Schopenhauer, when

the person "is raised by the power of the mind .. (to) ... relinquish the ordinary ways of considering things". (37) "The charming" on the other hand is that which appeals directly to the will. Dutch still-life paintings particularly incur his wrath. With their toothsome arrays, they titillate the appetite thereby eliminating the possibility of aesthetic contemplation (38).

In his preface to Distinctions, Pierre Bourdieu queries this "ideology of charisma" (39) - that doctrine that regards taste in legitimate culture as a gift of nature, enunciated in the writings of Ortega Y Gassett. Bourdieu makes it clear from the start that this notion of "taste" as an endowment, is a myth. While differentiating between what he calls "the pure gaze" and "the naive gaze" (40) (itself a version of "the sublime" and "the charming"), Bourdieu reveals that the different cultural stances coincide with the educational level and the social origin of the holder of the attitude. (41) Consequently, "tastes" function as markers of status. Bourdieu puts it like this

> Social subjects, classified by their classifications distinguish themselves by the distinctions they make, between the beautiful and the ugly; the distinguished and the vulgar, in which their position in the objective classification is expressed or betrayed (42).

He points out that while our society offers to all the possibility of taking advantage of legitimate works of art (most museums and galleries have no admission charges), only some have the real possibility of doing so. This is not because they do not have "an aristocracy of instinct" or "the gift of artistic

sensitivity" prescribed by Gassett. After conducting several surveys, he concluded that peoples attitudes to work displayed in a gallery was almost exclusively related to education, whether measured by qualifications obtained or by length of schooling. (43)

Bourdieu takes the average time spent on a visit to a gallery/museum as an indication of the viewer's ability to appreciate the works on display. He noticed that the time increases in proportion to the amount of education received, "from 22 minutes for working class visitors to 35 minutes for middleclass visitors and 47 minutes for upperclass visitors". (44) He concludes that the ability to appreciate is a result, not of nature or divine will but of the viewer's overall knowledge of "the generic code of the type of message under consideration, be it painting as whole or the paintings of a certain period, school or painter". (45)

Here we can see the role of art education in the appreciation of legitimate culture. Inspired encounters with works of art, such as those prescribed by Kant and Schopenhauer, are only possible for those who possess cultural competence (acquired by explicit learning or simply by regular contact with art works) and the wherewithal, which by removing economic necessities and mere practical exigencies, make "disinterested" investments possible.

Bourdieu goes on to say that working class people expect every image to perform a function, if only that of a sign. According to him, there is a "systematic reduction of the things of art to the things of life". (46) Nothing is more alien to the popular consciousness than the idea of an aesthetic pleasure independent of the charming of the senses. (47) His surveys prove this. One involved showing a group of working class people a series of photographs. Those photographs most rejected on the grounds of futility were those devoid of human beings. Judgements on the close-up views of pebbles and pieces of bark always ended with the reservation, that in colour, "it might be pretty". The higher the level of education and affluence however, the greater was the proportion of respondents, who, when asked whether a series of objects would make a beautiful photograph, refused the ordinary objects of popular admiration - a first communion, a sunset - as being "vulgar" and "a bit wet", and the greater the proportion who asserted the autonomy of the representation, irrespective of the thing represented. (48)

Greenberg also promotes this theory of affluence and a congenial lifestyle being prerequisites for any appreciation of formal culture. To illustrate his point, he compares the conjectured response of a Russian peasant to a painting by Rebin (a leading exponent of Russian academic kitsch) to the reaction of a cultivated person before a Picasso. The profusion of self evident meanings in the Rebin allow the peasant to identify with it immediately.

It does not tax or make demands of its viewer who wants relief from both boredom and effort simultaneously. In contrast to this, the values which the discriminating man/woman derives from a Picasso are obtained at a second remove. Greenberg writes that

> the values which the cultivated spectator derives from Picasso are derived ... as a result of reflection upon the immediate impression left by the plastic values. It is only then that the recognisable, the miraculous and the sympathetic enter ... Rebin pre-digests art for the spectator and spares him effort ... (49).

To sum it up, the peasant's uncomfortable living conditions and laborious lifestyle are not conducive to an appreciation of Picasso. I might add that anyone whose life is marked by toil and effort will find high art, modernist art or the avant-garde far removed from reality as they know it!

It is no wonder then that a taste for mass culture prevails. It is user-friendly, entertaining and ubiquitous. Legitimate culture, on the other hand, necessitates, as Bourdieu proposes, an education in order to be appreciated (50). Modernist art, the avant-garde or indeed the post-modernist work that prevails today, cannot be approached without a knowledge of styles, schools, artists and the art elements. Needless to say, this knowledge is a direct result of education, not of divine will! According to Bourdieu, even high art which is representational, does not lend itself easily to the uninitiated. Such work is usually displayed in grand classical buildings where an imposing "religious

silence" pervades. This silence (the same silence that Francastel saw as being a requisite for the appreciation of art) along with "the grandiose solemnity of decor and decorum" and "the quasi-systematic absence of any information" relays the message that the world of art is very discrete from the world of everyday life. (51) In Bourdieu's opinion, the fact that there is no admission charges is mere "false generosity, since free entry is ... reserved for those who, equipped with the ability to appropriate works of art, have the privilege of making use of this freedom". (52)

Two sets of arguments have been presented in this chapter. On the one hand is the notion that taste in legitimate culture is an innate quality or a gift, bestowed in its entirety since birth. On the other hand is the claim that an appreciation of art is in fact a cultivated pleasure. The latter is the more convincing argument, substantiated as it is by the surveys and questionnaires of Bourdieu. People's tastes, their cultural stances coincide with their social origins and their appreciation of legitimate culture owes everything to what Bourdieu describes as, "the constraints of apprenticeship". (53) If, as Bourdieu claims, appreciation of art is a product of learning, how then can it be fostered in school? What role does the art class play in cultivating a disposition that can make informed judgements; a disposition that has the competence (and confidence) to make aesthetic decisions? These and other issues will be examined in the following chapter.

## FOOTNOTES - CHAPTER 1

1. The Concise Oxford Dictionary, ed. R.E. Allen, (Oxford: Clarendon Press, 1990), p.282.

2. Kieran Meaghar, "The Art, Craft and Design Syllabus", in The Changing Curriculum: Perspectives on the Junior Certificate, ed. Tony Crooks (Dublin: O'Brien Educational in association with The Irish Association for Curriculum Development, 1990), p24.

3. Ibid.

4. James Naremore and Patrick Brantlinger, "Six Artistic Cultures", in Modernity and Mass Culture, idem. eds. (Bloomington, Indiana Press, 1991), p8.

5. Ibid.

6. Francis Frascina, "The Critical Debate and its Origins: Introduction", in Pollock and After, idem. ed. (London: Harper and Row Ltd., 1985), p.5

7. Clement Greenberg, "Avant-Garde and Kitsch", in Pollock and After, p.23.

8. Hugh Honour and John Fleming, A World History of Art, (London: Macmillan Reference Books, 1982), p676.

9. Naremore and Brantlinger, "Six Artistic Cultures", p.11.

10. Ibid., p12.

11. Dwight Mac Donald, "A Theory of Mass Culture", in Mass Culture: The Popular Arts in America, eds. Bernard Rosenberg and David Manning White (New York: The Free Press, 1958), p.73.

12. Gillo Dorfles, Kitsch: An Anthology of Bad Taste, (London: Studio Vista Ltd., 1969), p.9.

13. Greenberg, "Avant-Garde and Kitsch", p.25.

14. Ibid.

15. Mac Donald, "A Theory of Mass Culture", p.59.

16. Greenberg, "Avant-Garde and Kitsch", p.25.

17. Pierre Bourdieu and Alan Darbel, The Love of Art, (England: Polity Press, 1981), p.2.

18. Ibid.

19. Ibid., p.1.

20. Ibid., p.2

21. Ibid., p.1.

22. Ortega Y Gassett, "The Dehumanisation of Art" in The Dehumanisation of Art and Other Essays, (London: Studio Vista, 1972), p.65.

23. Ibid., p.66.

24. Idem., "The Coming of the Masses", in Mass Culture: The Popular, Arts in America, p.31.

25. Idem., "The Dehumanisation of Art", p.66.

26. Ibid., p.68.

27. Ibid.

28. Ibid., p.69.

29. Ibid., p.67.

30. Ibid.

31. Dorfles, Kitsch: An Anthology, p.15.

32. George Dickie, Evaluating Art, Philadelphia: Temple University Press, 1988), p.28.

33. Ibid.

34. Ibid.

**35.** Ibid., p.29.

**36.** Pierre Bourdieu, Distinctions: A Social Critique of the Judgement of Tastes, (London: Routledge and Kegan Paul, 1984), p.487.

**37.** Dickie Evaluating Art, p.35.

**38.** Bourdieu, Distinctions, p.487. By the same token "the charming' in historical painting and in sculpture consists in naked figures, whose position and drapery are calculated to inflame the passions of the beholder. It is interesting to note here that Kant spurned the taste of the tongue, palate and throat as being mere pleasures of the senses and Plato's prejudice in favour of what he called the "noble senses" - i.e. vision and hearing.

**39.** Ibid., p6.

**40.** Ibid.

**41.** Ibid., p.13.

**42.** Bourdieu and Darbel, The Love of Art, p.37.

**43.** Ibid.

**44.** Ibid., p.38.

**45.** Ibid.

**36.** Bourdieu, Distinctions, p.46.

**47.** John Fiske, "Popular Discrimination", in Modernity and Mass Culture, eds. Patrick Brantlinger and James Naremore (Bloomington, Indiana University Press, 1991).
Fisk makes reference to a study of paintings hanging in the homes in and around New York to give a further example of popular functionalism and bourgeois aesthetic distance. In both upper-middle and working class (mainly Polish and Italian) homes, the most common genre was landscape. However, the landscape in the working class homes were either painted by family members or friends, or were of the homeland. They were relevantly connected to peoples lives and served as reminders of family membership and histories. The landscapes in the upper middle class homes bore no relationship to family origin and were chosen by aesthetic criteria rather than those of relevance.

**48.** Bourdieu, Distinctions, p.35.

**49.** Greenberg, "Avant-Garde and Kitsch", p.28.

**50.** Bourdieu, Distinctions, p.28.

**51.** Bourdieu and Darbel, The Love of Art, p.112.

**52.** Ibid., p.113.

**53.** Ibid., p.109.

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# CHAPTER 2

## AN AESTHETIC EDUCATION

## - AN ANALYSIS AND METHODOLOGY

### I An Investigation into the Place of Aesthetic Education in the Syllabus

In his essay, "Aesthetics and Aesthetic Education", Louis Arnaud Reid points out that art and the aesthetic are two "different, though overlapping concepts with an area in common (namely) the aesthetic in art" (1). The aesthetic is more inclusive, having relevance in areas outside the arts. Reid states that anything which is aesthetically enjoyed, be it art work or not, is an "aesthetic object" (2). He points out that, viewed in a certain light, the flight of a bird (or indeed the close-up view of the pebble or piece of bark mentioned in the previous chapter) can have aesthetic valve. (3) It is, as Bourdieu claims, "the aesthetic point of view that creates the aesthetic object". (4)

Reid takes issue with the fact that when a pronouncement is made on an object, such as "it is beautiful/ugly", the physical two or three dimensional object is often pointed to, as if the aesthetic qualities belong to it (5). Like Bourdieu, Reid proposes that the aesthetic object is determined by the perceiving subject, he maintains that it is "difficult to think of aesthetic qualities existing or

subsisting without anyone experiencing them". (6) To experience the aesthetic object necessitates looking at it in a special way, or as Reid prescribes, looking at "the way in which the relations of its parts, its colours and shapes ... are built up into a whole ..." (7) To look in this way is to have, what Reid calls "the aesthetic attitude" (8) or to use Bourdieu's term, "the aesthetic disposition" (9). As Reid points out, the individual with this "attitude" views, say a painting, in a very different light to the scientist examining its pigment, the tycoon thinking to its auction value or gallery employee, who has to carry it around. (10) Different ways of seeing, John Berger asserts, influence the ways in which images are read and "our perception or appreciation of an image depends also upon our way of seeing". (11)

So what "way of seeing" is needed to appreciate an art work? Reid states that

> Attention to form, the form of content, or content-as-formed, is vitally essential in any aesthetic apprehension of art. It is paramount in abstract art and in pure music, but it is essential in representational art too. (12)

Similarly, Bourdieu and Darbel propose that "to perceive a work in a specifically aesthetic way ... consists of ... picking out its distinctive stylistic characteristics by relating it to the works constituting the class which it is part". (13) It is clear from these prescriptions that aesthetic pleasure presupposes the existence of critical skills, which Reid describes as the ability to see works "discriminately". (14)

Michael Buchanan expands upon this definition when he writes that

> Critical literacy is concerned with being able to judge, being able to read the visual language employed, understanding codes, symbols and images and comparing and relating visual information with personal experience. It has to do with making considered and informed responses to ... the visual environment and cultural tradition. (15)

It is clear from these writings that the "aesthetic disposition" is not a gift of nature or the innate quality of some. Reid is of the opinion that "we can 'take-up' this attitude by consciously giving it special attention," (16) and Buchanan writes that "critical skills develop over time, with practice and support" (17). It is only through erudition that a knowledge of styles and an understanding of the art elements can be obtained. The confidence to appraise, deduce, describe and hypothesise is also a product of learning. What role does the art-class in post-primary school play in equipping pupils with the knowledge, understanding, confidence and opportunities to practice, for dealings with legitimate culture? How does it cultivate an "aesthetic disposition" and foster an appreciation of art in general?

Dick Field identifies two different concepts within the term 'art education'. On the one hand, is the notion of education <u>through</u> art; on the other, the idea of education <u>in</u> art (18). The first focuses attention upon the pupil and his/her development through art practice; the second centres on the discipline of art itself (19).

Field expands on this by saying that the concept of education through art champions the process rather than product, whereas, the concept of education in art, spotlights the product. By doing so "it calls attention to the claims of aesthetics, criticism and art history" (20). Field bemoans the fact that art education is primarily an education through art (21). It emphasises the practical experience of making art with the concomitant result "that for children the role of the spectator has been neglected" (22).

He concludes that

> on the whole it seems probable that most contemporary art education does not provide sufficient real opportunities for children to develop the right kind of skills and to acquire the knowledge needed if they are to enjoy a continuing and fruitful contact with art. There must be a structure of knowledge and experience upon which the individual can build, so that his own responses can be enriched thereby (23).

Ralph Smith, editor of the Journal of Aesthetic Education, goes a step further, by arguing that the notion of art as a "soft, easy, non-academic subject" has been engendered by art educators themselves, who "through their reticence to teach art appreciation for fear of squelching self-expression", have ensured that the subject suffers from a lack of intellectual self-esteem (24). Needless to say, Smith takes a stand against the belief that the making of art should be at the centre of art teaching, rejecting as he does, the promotion of creativity, as a sufficient reason for the teaching of art (25). For Smith, the general goal of an art education should be

> the development of a disposition to appreciate the excellence of art, where the excellence of art means two things: the capacity of works of art, at their best, to intensify and enlarge the scope of human awareness and experience and the peculiar qualities of artworks whence such a capacity derives (26).

Other theorists hold a more balanced view. While admitting that the art syllabus "prioritizes the acquisition of practical skills with reference to work of others and history of art playing a subsidiary role" (27), Buchanan calls for classroom activities which relate practical making experiences to "visual investigation ... to reflection, critical analysis and evaluative judgement" (28). He makes an analogy between the teaching of art and the teaching of English (29). In English lessons, pupils learn spelling, vocabulary, grammar and syntax to facilitate written or verbal communication (30). In much the same way, art and design class offers pupils a range of skills for visual communication (31). According to Buchanan, the difference between the two subjects lies in the fact that

> children's creative writing is not undertaken in a vacuum. It is informed by frequent and systematic exposure to texts, through reading, from which they learn how ideas can be communicated, moods created and controlled, and the needs of different audiences met. The study of a variety of texts ... allows an understanding of such concepts as expression, pace, style and genre to develop ... Structured reading of texts requires high-level skills of an analysis and criticism to be developed and employed (32).

In Ireland, it is recognised that the acquisition of making skills is <u>not</u> the prime purpose of an art education. This is clearly stated in a Curriculum and Examinations Board discussion paper, <u>The Arts in Education</u>, where it

describes a visual arts education as "an active process through which the student learns to see and to think visually. This learning process involves both the artistic and the aesthetic experience" (33). It warns against separating both experiences "since the making of art must be fully integrated with appreciation and enjoyment of visual art in all its forms" (34). Listed among the general aims of a visual arts education are the following aspirations

* To foster in pupils a love of, an interest in, and a value for, the visual arts.
* To offer each pupil a wide range of visual arts experiences with an appropriate balance between artistic education (the pupil making art) and aesthetic education (the pupil receiving art) (35).

And more specifically, one of the aims of a visual arts education at post-primary level is

* To extend pupils' knowledge and understanding of the history and traditions of art, so as to foster their capacity to make developed critical judgements and authentic personal choices (36).

The course of action to accomplish these aims is not just levelled at senior cycle pupils, where art history and appreciation comprises a compulsory part of the syllabus. The practice of Art, Craft and Design at Junior Cycle level is fuelled by 'support studies', as the aesthetic aspect of the course is entitled.

The Junior Certificate syllabus describes support studies as an area that focuses on "history, critical appraisal, evaluation, appreciation ... and correct working vocabulary" (37). Iseult McCarthy, through expressing concern that the term 'support studies' may suggest "a back-up rather than the fundamentally important and integral notion of aesthetic studies" (38) finds the system laudable. She writes that

> The principle of integrating all artistic and aesthetic aspects of Art, craft and design in a single subject as practised in Ireland is worth noting and is significant from both philosophical and pragmatic standpoints. All aspects of making and receiving the three main branches of the visual arts are thus integrated in a holistic manner ... This compares favourably to the more dichotomised approach practised elsewhere, e.g. in the United Kingdom where Art ... and Art history may be taken as separate subjects for A-Level examinations (39).

It is apparent from these stated aims and related comments that the ability to receive art is considered as important as the ability to make art. Furthermore, both activities are seen as complementary and necessary if the pupil is to profit from a well-rounded art education.

## II Methodology: A Project in two Disparate Schools

As mentioned in the preceding section, one of the goals of an arts education is to instil in pupils an interest in, and a value for, the visual arts. This necessitates equipping them with the knowledge and the skills to see works discriminately and the confidence to make informed judgements, as opposed to

mere whimsical preferences. Needless to say, this is the anticipated outcome of any thorough art programme - any programme that places equal emphasis on the making and the receiving of art - regardless of the age or social class of its participants.

The following project was carried out in two schools which hereafter shall be referred to as School A and School B. It came about as a result of the aforementioned aims and this author's conviction, that legitimate culture is not just the prerogative of the rich and famous. Everyone has the right, and equipped with the appropriate tools, the capability, to engage with the art displayed in our museums and galleries.

School A is a convent with 485 fee-paying pupils in attendance. Situated in an upper-middle class, south County Dublin suburb, it is to all appearances, a "good" location to live in. (40) Art, Craft and design enjoys a high status among teachers, parents and pupils. It is a compulsory subject for all first years, along with music and classical studies, after which they choose specialise in for their Junior Certificate. Pupils work is not confined to the art-room walls. It embellishes the corridors, features prominently in the principal's office and there is an annual display of work for the parents.

In contrast to this, School B is a large community school, catering for over 1000 pupils. It is situated in another Dublin suburb though one with high unemployment and "large communities of young families with few amenities and social services". (41) Pupils themselves choose Art, Craft and Design as an option in first year. Very often, it is a choice based, not on experience, but on the misconception of art as an easy alternative. In conversation pupils readily admitted they had opted for Art because it is "a doss". Indeed, Art, Craft and Design has little credibility as a subject in the school itself. The most salient feature of the art room is the starkness of its walls. Pupils' work is strewn all over the floor or thrown into the bin at the end of class and to quote from the dissertation of another diploma student who worked there, "as many as forty per cent of the students from the school who sit the Leaving and Junior Certificate exams fail them". (42)

As discussed in the first chapter, Pierre Bourdieu proves that the appreciation of art is determined by two factors - education and social class. The project was implemented in the hope that each school would yield similar results, thus proving that pupils can be taught how to engage with an art work. This in turn would establish, albeit in a small way, that education is the more influential factor of the two and as such, has the potential to act as an agent of social equality.

More specifically, the project attempted to engage pupils in a dialogue with a celebrated masterpiece. The Mona Lisa was chosen for the reason that it is so hackneyed, the stereotypical "work of art". An acquaintance of the authors persists in arguing with his "arty" friends, that the Mona Lisa must be the "best" painting in the world, the zenith of artistic achievement, as surely its fame reflects this. Although he did not think it was particularly impressive, he demanded to know what made it so "good", hence so famous. What has become his personal polemic and a joke among his friends is in fact a very valid question. People accept unconditionally that the Mona Lisa is a "work of art", without asking why this is so. Whence does its fame arise? Is it renowned for its stylistic qualities, its creator or its ubiquity?

In this project, pupils were asked to paint their own version of the verified legend, thereby familiarising themselves with the medium of paint and the painting process in general, acquiring a "feel" for the design and qualities of the prototype in the meanwhile. It was hoped that this would allow pupils to become active participants in the art experience, with confidence to make judgements based on their own endeavours rather, than passive consumers of the myth. Reid points out that although contemplation is necessary for any appreciation of the arts, he holds without reservation the view that

> practical experimental experience in the various media of the arts is of the greatest help in coming to understand and appreciate them, even if this does not always lead to much in the way of 'artistry' (43).

The scheme of work took place over a period of five weeks with a group of first year pupils in each school. Both groups had an average to good ability and comprised of 22 girls in School A and a mixed group of 25 in School B. The main difference between the groups was their behaviour and their attitude to the subject. The pupils of School A were orderly, eager to learn and enthusiastic. The clientele of School B were, with few exceptions, boisterous with a very low attention span and six of the boys in this group were particularly disruptive and needed constant reprimanding.

The first stage of the project involved the pupils making observational drawings of their faces. The lesson focused on line and its capacity to describe shapes seen through the mirror. The objective of the lesson was to sharpen pupils' sense of perception and to familiarise them with the process of drawing as a means of recording information. Pupils were asked to consider the face and the position and size of its features in relation to the whole. The idea of portraiture as a genre, was introduced to both sets of students. They were asked to consider why an artist might want to paint his own face or someone elses. Rembrandt's portraits, chronicles of his ageing process, and David Hockney's commissions were introduced as support studies to the lesson.

The next lesson was an introduction to tone and its role in describing form. The prime objective of this class was that pupils understand the difference between form and shape and the part tone plays in distinguishing the two. Pupils were asked to observe their faces once more and to differentiate between the dark areas (the crevices), the brightest areas and the middle tones. On a "discovery sheet" pupils were requested to make tones by applying different pressures on their pencils. They were then asked to work on a photocopied version of their line drawing of last week, using tone to describe form. Both drawings were pinned up at the end of class and the differences between the two discussed. These two exercises were intended to facilitate the transition from drawing to painting by giving pupils an understanding of the elements - line, shape and form - and by linking their own attempts at portraiture to portraiture as a genre

The Mona Lisa was introduced at this stage - coloured photocopies mounted on A4 boards, one between every two students, were circulated. Pupils were questioned on their existing knowledge and notions of the painting. Who painted it? Where is it housed? When was it painted? Where did you hear about it? Where else have you seen the Mona Lisa? The painting was then analysed in the following way - where is the image positioned on the page? How much of Mona Lisa can be seen? What is she wearing? What way is she sitting? The term contrapposta was explained.

Pupils were asked to draw the answers to the questions, using the medium of paint, in the same way as they drew with a pencil when making their self portraits (figure 1). The many derivatives of the Mona Lisa were introduced to pupils at this stage - Marcel Duchamp's L.H.O.O.Q. (figure 2) and Kasimir Malevich's Composition with Mona Lisa (figure 3). Pupils were asked to consider why Duchamp put a goatee and moustache on the Mona Lisa? Why would Malevich put a small picture of Mona Lisa, on a torn piece of paper with an x across her face, in the middle of an abstract painting?

The next step was another lesson in tone and how it could be achieved with paint in the form of tints and shades. Pupils were asked once again to work on 'discovery sheets' mixing up a series of gradations. Sheets of coloured plastic were passed around, to be superimposed on the Mona Lisa image, thus assisting pupils to see the image tonally. The word sfumato was explicated and pupils were requested to practice sfumato on their 'discovery sheets'. The objective of the lesson was to equip pupils with additional vocabulary and to familiarise them with the particular qualities of the medium, its potential and its limitations. Pupils were encouraged to apply the paint in different ways to achieve different effects (figure 4 and figure 5). Andy Warhol's version of the Mona Lisa was presented for discussion (figure 6) and shown in context of his other multiple portraits of Hollywood stars. Pupils were questioned on what they thought the artist was trying to say.

As a follow up on this, the pupils were introduced to some basic colour theory and initiated into the procedure of colour mixing and sampling. The concept of complementary colours was explained. Pupils were asked once again to work on 'discovery sheets' and to come up with a combination of related, harmonious colours and a series of contrasting colours. They were then asked to paint in the background in way that made the Mona Lisa stand out from or blend into her environment. Work was pinned up and pupils asked to comment on how colour affected mood (figure 7 and figure 8) and more generally to pronounce judgement on the painting having completed the project.

## III Results and Recommendations

As figure 9 and figure 10 illustrate, the quality of art making was on a par in both schools. All the pieces displayed have their merits, be it an accurate portrayal of gesture, a perceptive analysis of tone or proportion or a confident handling of the material. This was quite an achievement in itself, as there was a marked tendency among pupils in both schools to want to draw with a pencil and then "colour in". By the end of the project, all pupils had overcome this inhibition.

All pupils instantly recognised the image of the Mona Lisa, although their associations of it were somewhat different. The most common claim in School A was that they had "learnt about it in junior school", some had been to the Louvre while on holidays, others made reference to the musical Annie, where the character Mr. Warbucks buys the painting to hang in his bathroom. In contrast to this, the answers in School B manifested a distinct "street - awareness" with pupils commonly identifying the Mona Lisa with the name of their local chip shop! several also claimed to have seen Neil Jordan's, about a prostitute by the same title. This was a particularly rewarding session for the pupils of School B who were more aware of the omnipresence of the image in popular culture - songs and films - and on mass produced goods - watches, jugs, etc. After a lively discussion, they came up with the idea that the Mona Lisa was a symbol of excellence and if Italian chippers or prostitutes call themselves Mona Lisa it is to convey the message that quality goods are for sale. Figure 11 illustrates an effort by a pupil in School B to portray the image of Mona Lisa as being commonplace in the everyday environment. In this instance, the Mona Lisa is placed in front of "a knackers site".

The main difference between the schools was the enthusiasm with which they approached their work. There was a unanimous decision among the pupils of School B that the image was "boring" and old fashioned, thus they embarked upon the project with reticence. One of the main concerns in School A, on the

other hand was how the project was going to be assessed - whether or not it would contribute to their overall end of year mark, a reflection of the overall academic slant of the school and the place of Art, Craft and Design within this system. As the project progressed, the disruptive element in School B, unmotivated by the project to begin with, became even more disruptive. Time for discussion and critical analysis was curtailed as the classes became more focused on the making experience, in an effort to occupy dissident pupils and to forestall idleness.

The parallels between Art and English have already been explicated. Just as reading gives meaning to the English student's studies of grammar and syntax, so too must the Art student "read". Pupils need to be trained to make full use of the "literature" available to them. Support studies cannot be over emphasised as a means of enriching and reinforcing the lesson. This was apparent during the project where pupils reacted well to the examples shown. Although both sets of pupils questioned the validity of putting a moustache on the Mona Lisa, concluding Duchamp was just being "funny". Figure 1 was produced after the discussion took place and demonstrates that the pupil had taken the idea on board. Both groups also concluded that Andy Warhol was implying the Mona Lisa was as famous as a film star. In this way, pupils were introduced to different styles of art and the ways which artists convey meanings.

Figures 12-17 illustrates the real learning experience that took place. Through their practical activity pupils learnt about composition, tone, colour and the medium of paint itself - understanding of which will benefit them in any future engagement with art. The difficulties encountered in School B namely the reluctance to participate, the discipline problem, the constant refusal to clean up was a direct result of the myth of the art as a soft, easy subject that prevails in that particular school. It takes more than one double period over the space of a five week block to remedy this. The author is fully confident though that providing the correct working environment is established in the art room, an appreciation for the visual arts can be cultivated.

The author found that pupils must be constantly questioned and challenged about their preconceptions, their opinions and about technical aspects of work - how the artist has achieved a certain effect or mood - to ensure support studies plays an important and integral part of each lesson. In this way, the process of receiving art becomes as routine as the process of making art itself. Needless to say, visits to museum and galleries further enrich aesthetic learning, but the seeds must be sown during daily classroom activity.

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## FOOTNOTES - CHAPTER 2

1. Louis Arnaud Reid, "Aesthetics and Aesthetic Education", in The Study of Education and Art, ed. Dick Field and John Newick, (London: Routledge and Kegan Paul Ltd. 1973), p.165.

2. Ibid.

3. Ibid.

4. Bourdieu, Distinctions, p.29.

5. Reid, "Aesthetics and Aesthetic Education", p.167.

6. Ibid., p.168.

7. Ibid.

8. Ibid., p.169.

9. Bourdieu, Distinctions, p.29.

10. Reid, "Aesthetics and Aesthetic Education", p.168.

11. John Berger, Ways of Seeing (London: BBC/Penguin Books, 1972), pp.8,10.

12. Reid, "Aesthetics and Aesthetic Education", pp. 172, 173.

13. Bourdieu and Darbel, The Love of Art, p.40.

14. Reid, "Aesthetics and Aesthetic Education", p.166.

15. Michael Buchanan, "Making Art and Critical Literacy: A Reciprocal Relationship" in Teaching Art and Design: Addressing Issues and Identifying Directions, ed. Roy Prentice (London: Cassell Education, 1995), p.42.

16. Reid, "Aesthetics and Aesthetic Education", p.169.

17. Buchanan, "Making Art and Critical Literacy", p.42.

18. Dick Field, "Art and Art Education", in The Study of Education and Art, p.137.

19. Ibid., p.156.

20. Ibid.

21. Ibid., p.154.

22. Ibid., p.149.

23. Ibid., p.157.

24. Arthur D. Efland, A History of Art Education: Intellectual and Social Currents in Teaching the Visual Arts, (New York: Teachers College Press, 1990), p.260.

25. Ibid., p.252.

26. Ibid.

27. Buchanan, "Making Art and Critical Literacy", p.29.

28. Ibid., p.36.

29. Ibid., p.31.

30. Ibid.

31. Ibid.

32. Ibid.

33. Curriculum and Examinations Board, The Arts in Education: a Curriculum and Examinations Board Discussion Paper (Dublin: Curriculum and Examinations board, 1985), p.16.

34. Ibid.

35. Curriculum and Examinations Board, The Arts: Report of the Board of Studies (Dublin: Curriculum and Examinations Board, 1987), p.23.

36. Ibid., p.25.

**37.** An Roinn Oideachais, The Junior Certificate: Art, Craft, Design (Dublin: The Stationary Office n.d) p.

**38.** Iseult McCarthy, "An External Perspective", in The Changing Curriculum, p.40.

**39.** Ibid., pp.37,38.

**40.** Karl Jones, "Area A land sold for over £120,000 an acre", in The Irish Times, 21st November, 1982. The fact such very high prices were paid indicate the demand for building sites in, what Jones describes "good locations".

**41.** Padraig O'Morain, "Area B needs overall development body" in The Irish Times, 31st May 1988.

**42.** Anne Mahony, Confronting Behavioural Problems and Improving Motivation in a Classroom Situation, a Dissertation submitted into the Faculty of Education in Candidacy for the Diploma for Art and Design Teachers (National College of Art and Design, Dublin: Unpublished, 1994), p.22.

**43.** Reid, "Aesthetics and Aesthetic Education", p.180.

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**FIGURE ONE**

**Initial stages of a Mona Lisa produced in School B showing how paint was used as a medium to draw with. This Mona Lisa was produced after a discussion about Duchamp's irreverent version, see Figure 2.**

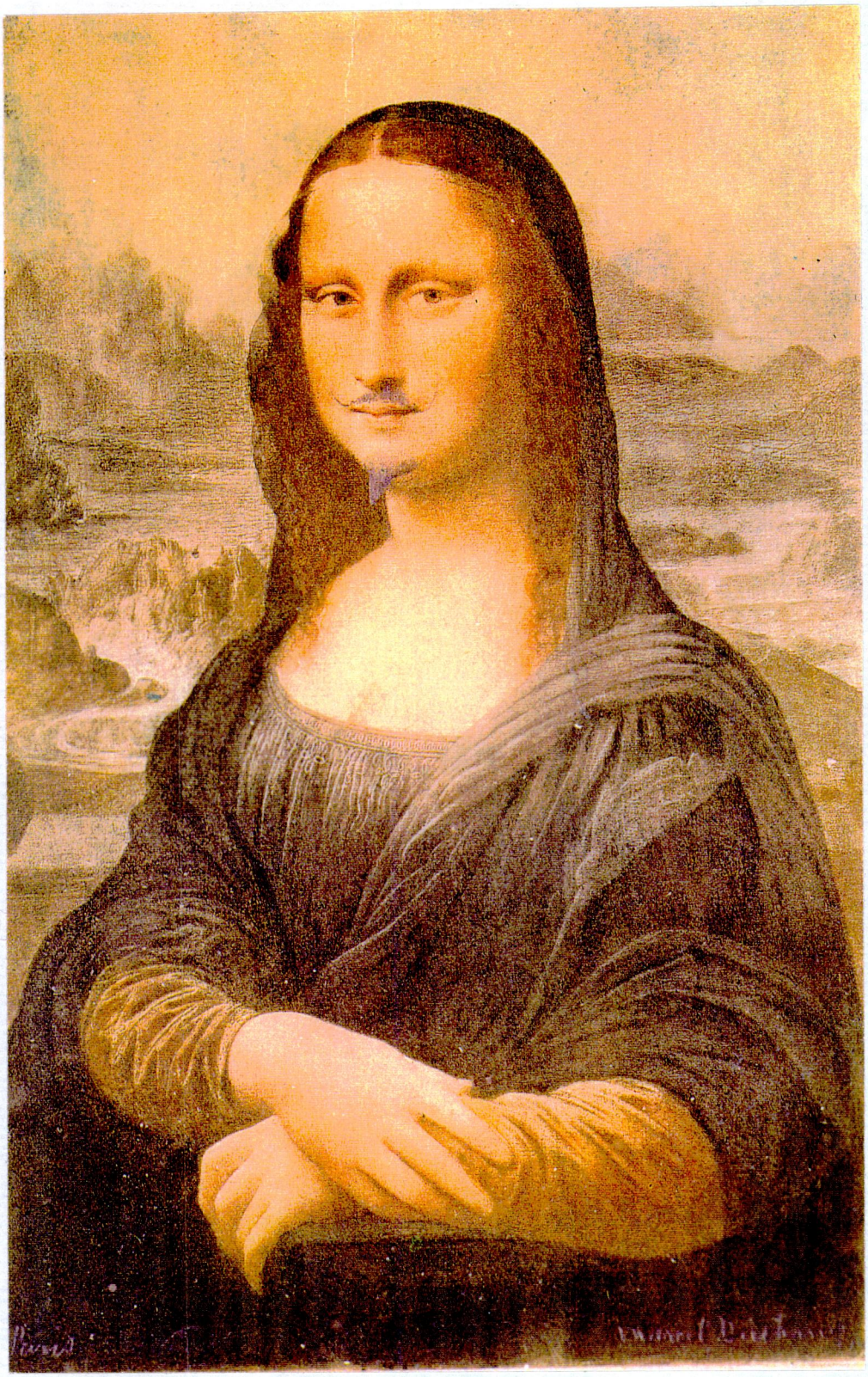

**FIGURE 2**

**Marcel Duchamp's version of the Mona Lisa which he considered a symbol of 'tradition'. His rendition lampooned this "tradition".**


**FIGURE 3**

**Kasimir Malevich, Composition with Mona Lisa 1914. Abstract art is also a reaction against tradition. The inclusion of a vandalised Mona Lisa infers this.**

**FIGURE 4**

**Work of a pupil from School B who became very involved in the painting process. The image was built up using the medium itself.**

**FIGURE 5**

**Work of a pupil from School A. She has handled the medium in a different way than the pupil in Figure 4, by applying washes of paint. A very confident piece that betrays good observational skills (proportions are very accurate) and colour awareness. The blue Mona Lisa stands out against her orange background.**

**FIGURE 6**

**Andy Warhol. Mona Lisa 1963. Another famous artist's version of the subject which becomes more famous with reproduction.**

**FIGURE 7**

**Mona Lisa from School B. This demonstrates that pupil has an awareness of complementary colours. Other pupils commented that the green made her look very sick, not helped by the huge bags under her eyes!**

**FIGURE 8**

**By using harmonious colour scheme, in 'cool' colours, this pupil from School B portrayed a very melancholy Mona Lisa.**

**FIGURE 9**

**Selection of Mona Lisas from School A.**

**FIGURE 10**

**Selection of Mona Lisas from School B.**

**FIGURE 11**

**Mona Lisa from School B. Pupil put her in front of "a knacker's site" - an attempt by pupil to relate the image to her own environment.**

**FIGURE 12**

**Mona Lisa from School A. Student demonstrates excellent observational skills (see her attention to detail on the dress) and an understanding of sfumato, apparent in the subtle gradations of tone in the neck and face.**

**FIGURE 13**

**Mona Lisa from School B, another well observed piece of work with a deliberate attempt to convey contrapposto apparent.**

**FIGURE 14**

**Mona Lisa from School B demonstrating an understanding of colour.**

**FIGURE 15**

**The pupil from School A had this to say about her piece - "I painted purple on the background of the Mona Lisa because the blue is related to the purple and they look good together. I don't mind drawing and then painting it in but I really just prefer painting freehand for I like the freedom of it".**

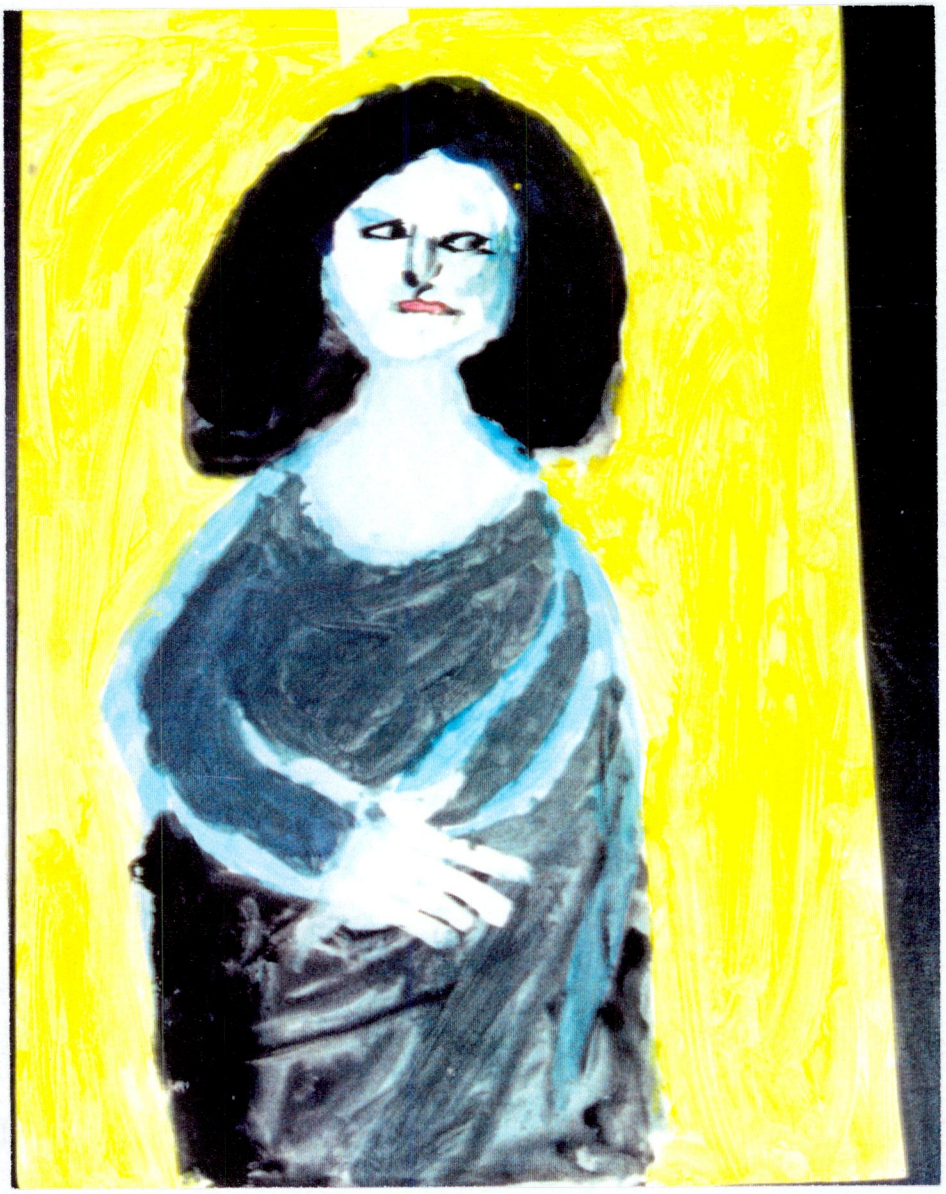

FIGURE 16

**Another pupil from School A had this to say about the above - "It was not difficult to mix the tones because I did the light tones first and then I worked up to the dark. It may have been harder for the artist because he had to start from scratch. He is a very good artist".**

**FIGURE 17**

**Another confident piece of work from a pupil in School B.**

# CONCLUSION

On the flyleaf of a John Kindness catalogue is the following dedication - "To the late Gerry Hawthorne, my old art teacher, who took the first steps in turning a kid who could draw into an artist". This poignant inscription calls attention to one of the functions of an art education - that of fostering creativity. However this is not the sole function of an art education. The Art, Craft and Design class has to be more than a breeding-ground for artists, it must also prepare the audience for art.

In the first chapter, it was pointed out that although several artistic culture exists, there is in fact, two disparate groupings. On the one hand is fine art - the art displayed in museums and galleries, be it abstract, avant-garde or representational. On the other hand, are the more popular forms of expression folk and popular art, and mass culture. If a predilection for mass-culture, exists, it is because of its accessibility. Legitimate culture calls for an aesthetic disposition, acquired through learning in order to be enjoyed.

The ability to appreciate art is clearly not a gift of nature or a talent bestowed upon a chosen few. The subsequent chapter examined the place of "aesthetic education" within the generic "art-education". A project was devised in which pupils were compelled to engage with a work of art through their making of

art. It set out to prove that with the proper training, the aesthetic disposition could be assumed, irrespective of the social class of the subject. The results proved that although pupils backgrounds certainly influenced the way in which they read images, education did enable them to make considered judgements as opposed to instant decisions about 'likes' and 'dislikes'. One of the most noteworthy results of the project was that the quality of a pupil's art education and indeed aesthetic education, is determined by the status of the subject in the school, itself a reflection of the art-teacher. This however is material for another dissertation.

The focus of this dissertation has been the role art-education can play in fostering an appreciation for cultural achievements. As intimated during the course of discussion, the aesthetic has relevance outside of art, craft and design. We are constantly bombarded with visual images through television, advertising and the media in general.

The ability to make aesthetic decisions, the possession of critical skills ensure that images, be they manmade or machine made, are pursued rather than scanned superficially. The aesthetic education is, therefore, not just a training for future commerce with the arts, it is an education for life.

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