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NATIONAL COLLEGE OF ART AND DESIGN
COLAISTE NAISIUNTA EALAINÉ IS DEARHA

THE AUTONOMOUS AUTOMATON

A Thesis submitted to the Faculty of Education

in

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B.A. Degree in Art and Design Education

by

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CHAPTER I

INTRODUCTION

I wish to commence my dissertation with a brief outline of the main aims of my project. However, I think it is imperative at this stage to explain my choice of title and its implications for me as an Artist, Educator and Person. As the title suggests, my project this year is contradictory. The Oxford Dictionary defines 'Autonomous' as 'Personal Freedom' and in striking contradiction 'Automaton' as a 'Person whose actions are involuntary and without active intelligence'. This 'Theme' of 'Constrained Freedom' has dominated my own practical work and my school project. In the following chapters I want to illustrate the influences and implications autonomous automaton has on me as an Artist and perhaps more importantly the girls I teach. I want to trace the origins of this contradiction and examine its implications for the education system.

"We are surrounded by emptiness but it is an emptiness that is filled with signs" Henri Lefebvre. 1.

It is with Lefebvre's sentiment that I commence my examination of the origins of my contradictory theme. Throughout the various chapters I will be dealing with the emergence of the modern ethic with reference to image and identity. I want to evaluate the effect image and identity have on society, specifically women. I feel it important firstly however, to address the origins of the modern era, to analyse and dissect the very foundation of this era. Perhaps, the most remarkable achievement of this 'wonderous technological age' was: Photography. Oliver Wendell Holmes wrote in 1859 'Photography has fixed the most fleeting of our illusions'. 2. The momentary glance, the detailed and textured surface, could now be lifted from its particular place and time, separated from the grasp of the material environment, yet still remain visible and permanent. For Holmes, photography

signalled the beginning of a time when 'the image would become more important than the object itself and would in fact make the object disposable'. 3. The image offered a reality more compelling than reality itself - perhaps even threw the very definition of 'reality' into question. The main protagonist in defining the 'modernist ethic' was 'industrial capitalism'. One catches a glimpse of its effects in Charlie Chaplin's scathing film "Modern Times". His film is a critique of an increasingly regimented industrial society, a bitter and poetic examination of modern life and alienation.

In "Modern Times" we confront a factory world which increasingly negates human initiative. People are trapped under the thumb of productivity, their souls and bodies being overwhelmed by the assembly line. People are only useful if programmed to the productive apparatus. Otherwise they are rejected. My main point in my dissertation is the contradiction between the birth of the 'machine', the faith in progress, and the regression of the human identity. It is this contradiction that forms the basis in all the following chapters in this work. In my own personal project, this concept predominates. I have sought to trace the origins of the consumer society and its adverse influence in all facets of life. Perhaps the most astonishing revelation I have gleaned by reading is the effect the 'modern ethic has had on the Irish educational system particularly the aspect of curriculum. I feel the 'over-indulgence' in the curriculum concerning the attainment of 'sound' educational credentials has negated the student's personal freedom. I will elaborate and examine this phenomenal aspect of the Irish educational system in my chapter dealing with my class project and its educational implications for me as a teacher. I conclude this introduction with a quotation from Albert Einstein:

"It is in fact nothing short of a miracle that the modern methods of instruction have not yet entirely strangled the Holy curiosity of inquiry; for this delicate little plant, aside from stimulation stands mainly in need of freedom; without this it goes to wrack and ruin without fail". 4.

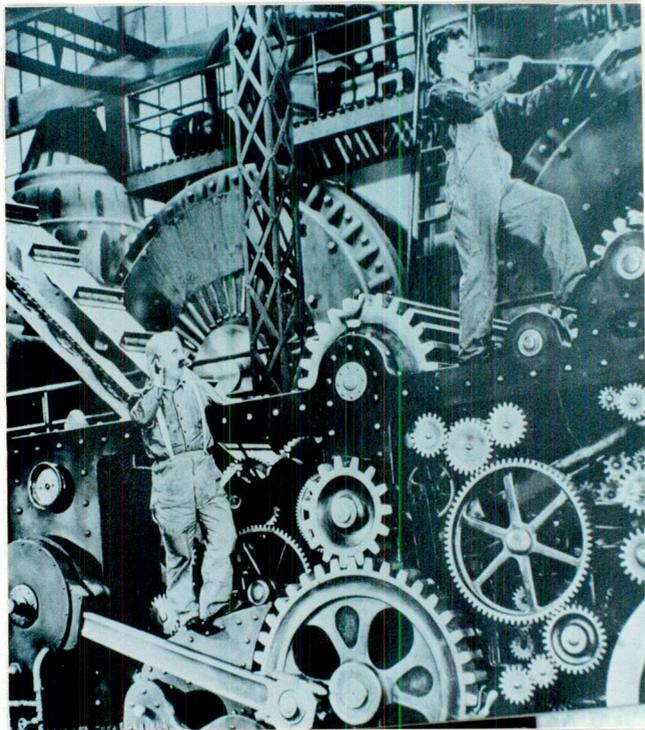


FIG. 1.: MODERN TIMES - CHARLIE CHAPLIN
- THE DEVIL IN THE MACHINE

PHENOCORP INC



PHENOCORP INC

In my next chapter I want to deal with this 'need for freedom' that all people ultimately desire and seek. I will deal with the reasons why people strive for personal autonomy and how the origins of the modern ethic negate this attainment of 'freedom'.

CHAPTER I

1. Ewen, Stuart: All Consuming Images, New York, Basic Books Inc., 1988,
Page 14.
2. IBID: Page 24.
3. IBID: Page 25.
4. Rogers, Carl: Freedom to Learn in the 80's, Columbus Ohio, Charles E.
Merill, 1983 (Introduction Page).

CHAPTER II

SOCIO-HISTORICAL CONTEXT OF AUTONOMOUS AUTOMATON

I want at this stage to analyse the origins of 'the Autonomous Automaton' and show how this influences and informs my work and teaching. I feel that I must firstly trace the origins of the 'consumer society'. Therefore, I must re-trace the social history of that society with specific reference to image and identity. It is necessary now to go back to 19th Century Industrialism. An intrinsic component of 19th Century Industrialism was the tension between 'surface' and 'substance'. In 1879, an editorial defending the industrial factory system carried the following evaluation: 'Machinery creates wealth; and a large part of the increase naturally falls into the hands of the capital that employs the machinery'. 5. For those labouring in many of the factories however, industrial conditions trampled upon their individuality and personhood. By the mid-19th Century two contending outlooks were being articulated. The basis for this contention was the question of status and class. One way of understanding class focused on the social relations of power which shaped the modern, industrial mode of production. The other outlook which left an indelible imprint on style in contemporary cultures - gave rise to a notion of class defined by patterns of 'consumption'. For the growing number of factory workers industrialism was creating a downward spiral of poverty.

This was a working class similar to the proletariat, described by Marx and Engels during the same period. 'The modern worker', they maintained has become 'an appendage of the machine, 6., and it is only the most monotonous, and most easily acquired knack that is required of him'. I feel this picture of 'Man' being the 'appendage of the machine is similar to modern methods of education'. As I stated in Chapter One, I feel the motivation underlying the education curriculum is purely for the attainment of 'credentials'. The

students are the appendages in this case. The Teacher - Pupil relationship is based on opposites - subject - object. Paulo Friere calls this method of teaching - 'Narrative'. 7. Narration (with teacher as narrator) leads the students to memorise mechanically the narrated content. Worse still, it turns them into containers. An educational system that dictates the curriculum and education as the assimilation of facts and data is ripe for becoming degenerate. The system denotes teachers as 'active' and students as 'passive'. The contradiction between 'active/passive' is an important component in my work this year; my teaching and my major study. This contradiction is derived from 'the modern patriarchal society': The society that defines men and women in terms of opposites - domination/submission, active/passive etc.

I feel it imperative at this stage to trace the origins of 'the middle-class'. The term originates from the mid 18th Century when it referred to people who occupied a social position between the extremes of 'poverty' and 'wealth', until then identified with 'aristocracy'. However, in the urban world of the 19th Century the middle class began to take on a new meaning - people who were engaged 'in a passage from a lower to a higher social status'. An obsession with appearances ran deep within the powerful emerging class. Proper attention to current fashions was contemplated by intricate instructions on how to position one's hands and head and how to move about in a genteel fashion. The appeal of style was not just simply a matter of pure pretension. In G. Stanley Hall's "Studies on fashion Motivation" (1988) 8., he indicated that anxieties about self-image and the desire for self-expression contributed to peoples use of style. Style was a way of saying who one was, or who one wanted to be. In a mobile society where first impressions are important and where selling oneself is a priority, the construction of appearances becomes essential. In today's context, we see this in the 'bombardement' of commercial photography, in advertisements, fashion magazines. These other visions of perfection which, though object

oriented, provide us with models of appearances. The idealized human becomes an automaton with the ability to maintain a perpetual smile.

"My Body and I are at war. I awaken each morning and before anything I stand in front of the mirror. Almost like a reflex I grab and pinch the fleshy part of my stomach. It is still there and I feel like it is a reminder of work unfinished, undone". 9.

In my class project I am dealing specifically with this obsession with appearances, surface as opposed to substance. I decided to do my class project with my Second Year Group. I think girls of that age (13-14) are beginning to question their identity as 'Women'. It is a confusing period in a girl's life, she is no longer a child and yet she is not an adult. Another important element in the girl's life is 'the Peer Group'. The girl is open to influences and pressures from advertisements and at the same time there usually begins an emulation of a pop star, or a movie star.

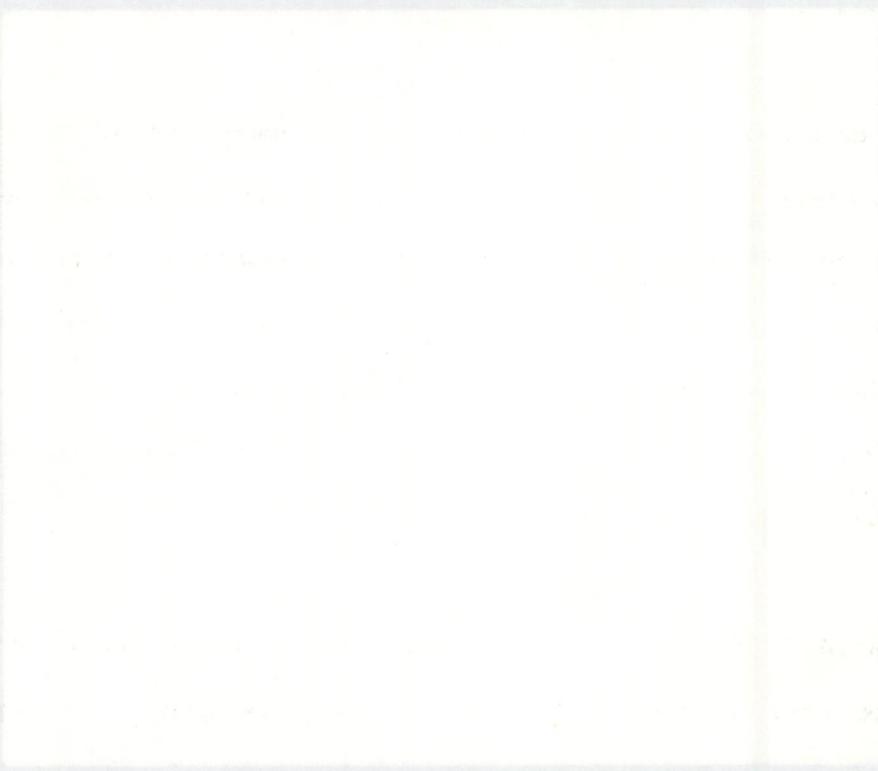
The personal lives of the celebrities, closely monitored by the mass media, perform a function similar to that of commercial photography. Like the seductive photograph, the celebrity cannot be separated from the image machinery of contemporary consumer society. According to historian Lewis Erenberg, 10., the phenomenon of celebrity emerged in the late 19th Century coinciding of course with the birth of Industrial Capitalism. By the 1920's the movies, and then radio provided a machinery of glory that was, up until that time unimaginable. Audiences identified with these emerging stars. Hortense Powdermaker, writing on the star system in Hollywood, spoke of the 'close-up shot as a monument of intimacy' 11.;. each pore, each line on the face, each expression becomes memorised as the possession of the spectator. Celebrities though we emulate them, are also, very much like us. The whole fascination with them is that they came from the mass - where once unknown.



FIG. 2.: MARLENE DIETRICH (FILM STAR 30'S)

- THE 'STARS' WE EMULATE

Glencormac



Glencormac

Celebrities like us are consumers, they too are employees. Like the factory worker and the clerical worker, the celebrity is an appendage of the machine. The machine in this case the media industry. By the beginning of the 19th Century with the rise of factory production, the ability to 'standardize' goods found a widening sweep of applications. At this same time we see the emergence of industrial capitalism. Industrial capitalism incorporated the 18th Century belief in democracy. They embraced the notion of an active citizenry, shaping their world for the ordinary people, rejecting the symbols of aristocratic supremacy in favour of social equality.

The new consumer democracy, which saw the emergence of mass production was founded on the idea that symbols of the elites could now be made available for the mass using methods of mechanical production, factories applied stamping, pressing etc. to achieve the look of hand-worked surfaces on their goods. As Arthur Pulos, an Industrial Design Historian said of the 1830's: "The application of Art and Style to the surfaces of manufactured goods had become important to their marketing". 12.

As I stated in my introduction, the rise of photography increased the power of image over substance. Developed in France, photography became a prime medium of pretension. Before photography, portraiture had been linked to painting. A portrait was a status of wealth and possession. With the emergence of photography, during a period when style was being mass produced, portraiture boomed. Photographic portraits studios flourished from the 1840's onwards. Studios were fitted with props to create an aura of wealth and status for the sitter. Customers would have themselves photographed in fine clothing, against elegant backgrounds (as painted, theatrical backdrop). When the portrait was ready, and mounted in an ornate frame, people could bring home a bona fide testament to their prestige despite their circumstances.

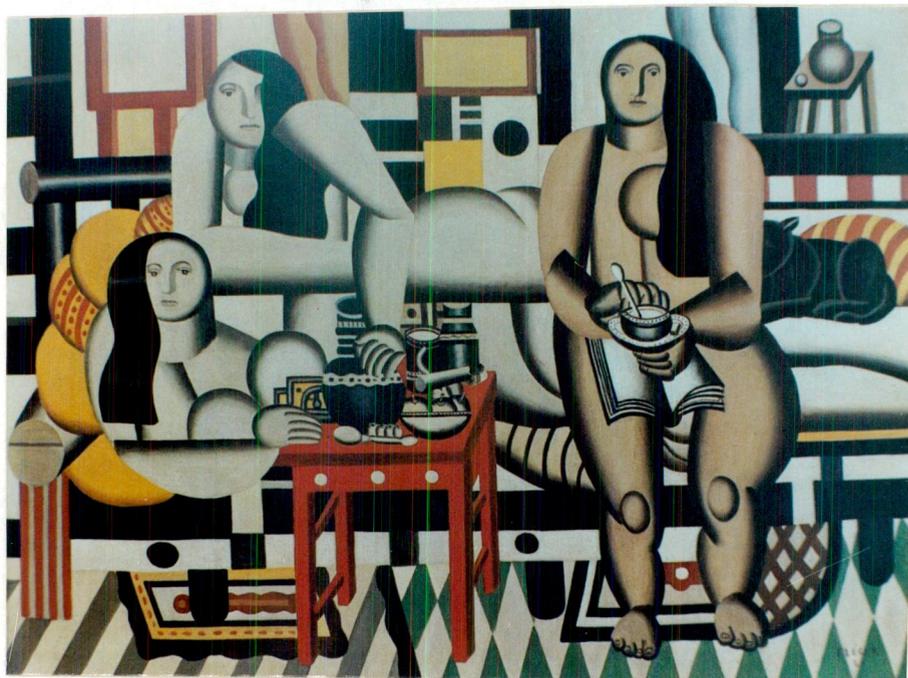


FIG. 3.: LE GRAND DEJEUNER: FERNARD LEGER

- THE HUMAN AUTOMATON

Glencorinnac



Glencorinnac

In this Chapter I have sought to trace the origins of 'the Autonomous Automaton' and discuss the object orientation in today's educational system and also in society as a whole. In my next Chapter, I want to illustrate my motivation behind my paintings this year, thematically and practically. I also want to illustrate the co-relationship between my own personal work and my class project.

CHAPTER II

5. Ewen, Stuart: All Consuming Images, New York, Basic Books Inc., 1988, Page 60.
6. Marx, Karl and Frederick Engels: The Communist Manifesto (1848), New York, 1948, Britain.
7. Freire, Paulo: Pedagogy of the Oppressed, Sheed and Ward 1972, Penguin 1972.
8. Ewen, Stuart: All Consuming Images, New York, Basic Books Inc., 1988, Page 75.
9. IBID: Page 183.
10. IBID: Page 72.
11. IBID: Page 93.
12. Pulos, Arthur: American Design Ethic, Cambridge, Cambridge Press, 1983, Page 123.

CHAPTER III

IMPLICATIONS OF PAINTING FOR ME

"To sing is an expression of your being, a being which is becoming" 13.

(Maria Callas)

I share Maria Callas's sentiment but with reference to my own personal development in painting. This is why I decided that if I wanted my ideas to materialise authentically, I would have to return to the 'old academic' drawing board. Although I have always sought to maintain a private sphere for my paintings, I felt this year, it was necessary to pare down the excess and return to pure academic, observational drawing of the figure. I want to retrieve the pure 'craft' of painting. In previous years, I think my ideas dominated my skill. This year I want to obtain an equilibrium. I have sought to obtain this equilibrium in the 'class project'. The project involved a thorough investigation and development of observational skills. I wanted the girls to use this knowledge as a vehicle of expression. Therefore, there is a cohesion between my own personal development and my class project.

I will develop this relationship later in the specific chapter dealing with my class project. My aim this year in my paintings is to retrieve the 'essence of observational drawing'. I feel, that there is too much emphasis placed on product as opposed to process. I feel this is related to 'today's' obsession with 'surface' as opposed to 'substance'. This obsession can be seen in today's obsession with the 'body perfection'. The 'ideal body' today is lean, devoid of fatty tissue, it is also hard. 'Soft flesh', once the standard erotic phrase is now, within the competitive, upscale world - a sign of failure and sloth. I feel it is vital to achieve a continuity in my project. I feel, I must initially have a 'sound' knowledge of the anatomy of the figure through drawing before I use it for a vehicle of expression. I have used the words 'use' and 'vehicle' deliberately. I want my project to be a 'visual parody' of today's 'competitive, consumer society'. I am using the female nude to express the reality of today's 'mechanised steel culture'.

"The image of the machine reflects the spiritual force of the modern era. The reality of our century is technology: the invention, construction and maintenance of machines. To be a user of machines is to be a spirit of this century". 14.

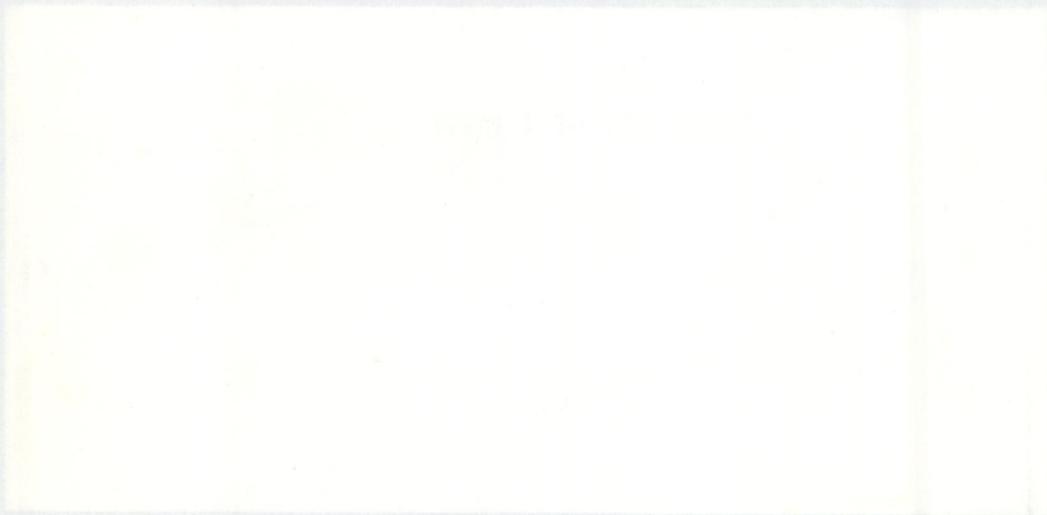
Man exists merely 'as an appendage to the machine'. The machine can adopt different guises in today's society: fashion, beauty, education, success, etc. In this Chapter I am dealing with women being the 'appendage to the machine of emulation'. The reasons I am using the female nude is that I feel, I, as a woman have a strong affinity with the female form. I as a woman realise how women and men in their specific way have been conditioned by society's definitions of femininity to treat their bodies as raw materials for manipulation and display. Today's advertising imagery is carefully constructed, presenting an ideal face for the consumer to emulate by purchasing the product. In today's mobile society where first impressions are important and selling oneself is a priority, the construction of appearances becomes essential. In magazine advertisements, we are offered visions of perfection. The idealised human becomes an automaton, plastic, capable of maintaining a perpetual smile. The human is object-oriented rather than subject-oriented. It is this obsession with 'object-orientation' that is the building block for my paintings this year.

I have decided this year just to do two paintings. I must emphasise that my primary concern is to achieve an understanding of the human figure through 'observation'. As I stated earlier, I want to use this 'understanding' as a vehicle for expression. My two paintings this year are quite different, though painted in the same style. The style I have used is a combination of the 16th Century Venetian technique 'Colorito' and the 16th Century Florentine technique 'Disegno'. The Venetian painters such as Titian, did not think of colour as an additional adornment for the picture after it had been drawn on the panel. This is illustrated in Titian's 'Pope Paul III'.



FIG. 4.: CREATION OF ADAM: MICHELANGELO 1508 AND 1512
- FLORENTINE 'DESEIGNO'

Glencorima



Glencorima



FIG. 5.: POPE PAUL III: TITIAN
- VENETIAN 'COLORITO'



The viewer is immediately drawn into the picture by the mellowness and richness of colour. There is a lucid luminosity in his colours. He achieves this vivid transparency by layers and layers of oil paint 'washes' known as 'glazes'. The great reformers of Florence were less interested in colour than in drawing. That does not mean, of course, that their pictures were not exquisite in colour but few of them regarded colour as one of the principal means of welding the various figures and forms of a picture into one unified pattern. They preferred to do this by means of perspective and composition.

I have sought to achieve the mellowness of colour from the Venetians using a soft warm palette with cool contrasts. But, before I put 'paint to canvas', I had to achieve a satisfactory understanding of the figure in the specific pose. The composition of the first painting is vertical with 'horizontal bands' across it. It depicts a seated woman with a vague look in her eyes; she sits on an office chair surrounded by luxurious, sensuous velvets and satins. Behind her, there is a painted backdrop based on a landscape by Raphael. My main priority in this painting was to achieve structure and form and this was also my aim in my class project 'to create an awareness of form'.

It would be defeatist of me to start painting the mellow, rich tones of the figure, without having grasped the elemental structure of the figure. The theme of the painting is the same as the title for this dissertation, "Autonomy and Automaton". The same contradiction exists in the painting. The Renaissance backdrop and the 'corporate' office chair. The reason why I included the Raphael landscape is two-fold.

Firstly, I have always maintained an affinity with the Renaissance period of Art. The Renaissance re-affirmation of the ancient belief that 'nothing is more wonderful than man'. I am interested primarily in humanism



FIG. 6.: AUTONOMOUS AUTOMATON: AUTHORS WORK





FIG. 7.: AWARENESS OF FORM: AUTHORS WORK



but also naturalism. Humanism promoted a revival of interests in the affairs of everyday life, it re-asserted the faith of men and women in themselves. The painters, sculptors, architects of the Renaissance carefully studied human anatomy so as to represent the world in three dimensions. To render the body as the eye beholds it with volume. In the arts this new spirit of the Renaissance meant a shift towards a more careful description of forms as seen in the natural world.

The other reason I put the painted backdrop in my painting is based on the rise in the 19th Century of photographic studios. Before photography, portraiture was linked to the traditions of easel painting. A portrait was an acknowledged possession of wealth. Just as owning certain kinds of objects was understood as a mark of personhood, a portrait was a sign of 'social franchise'. With the birth of photography, during a period where style and status was beginning to be industrially mass-produced, portraiture boomed. Studios were fitted with props to invest the people being photographed with the accoutrements of wealth and status. Customers would have themselves photographed in fine clothing (provided by the studio), against elegant surroundings (a painted, theatrical backdrop). The portrait was a testament to their eminence. The obsession with 'image' and 'pretence' illustrated here is an important element in my painting.

The inclusion of the steel office chair is also a vital element in my paintings. It epitomizes today's 'money culture', a culture in which 'making things' no longer counts; 'making money', as an end in itself is the driving force. Today's idealized human is plastic, narcissistic and devoid of autonomy:

"American Society is marked by a central stress upon personal achievement, especially secular occupational achievement'. The success story and the respect accorded to the self-made man are distinctly American if anything is.... (American society) has endorsed Horatio and Alger and has glorified the rail splitter who became president". 15.



FIG. 8.: AWARENESS OF FORM: AUTHORS OWN





FIG. 9.: AWARENESS OF FORM: AUTHORS OWN

Memorandum

MEMORANDUM FOR THE RECORD

DATE: 10/10/54

TO: SAC, NEW YORK

FROM: SAC, NEW YORK

SUBJECT: [Illegible]

[Illegible text follows]

Memorandum

Although this quotation concerns American narcissitic culture, the same is relevant in most Western capitalist countries. We see the same ethic in our own education syllabus regarding the over indulgence in the attainment of sound educational credentials. This is illustrated in Kathleen Lynch's "Hidden Curriculum". We see in her Chapter dealing with knowledge dissemination in Irish Secondary Schools.

Table 9:

It is clear from this that with the exception of P.E. and Religion, most schools only allocate one or two periods at most to any given non-examination subject. The almost entire orientation of the pupils' school day is towards the pursuit of intellectual (increasingly technical) knowledge in preparation for competitive examinations.

'We no longer trust the human hand' 16., said the engineer. Thus begins "Men of Iron", Guy Endore's Fable of industrial regimentation and its human toll. The engineer is a familiar villain of modern life. The thief of individual initiative, the creator of plans in which the creativity of others will be systematically and methodically squelched. The individual thus becoming 'an autonomous automaton'. The theme of fragmentation and the human as an 'appendage' dominates my second painting. The composition is based on Titian's "Venus". The woman is in a horizontal position deliberately firstly, because, it is evocative of 'prostitution' and the notion of an object on display. Secondly, because the horizontal is the 'clichéd' sexual position. Formally the painting is divided into five panels each depicting fragments of the female figure. These fragments occupy the foreground of these panels. Behind these on each individual panel is a female face. The faces are all different, each describing something different. The composition is based on an axis, all the faces and our attention is centered on the central panel. I have demonstrated this by painting this face (my own) looking directly at the viewer.

Table 9. Time allocation for non-examination subjects in both the junior and senior cycle: the proportion of schools offering the subject for different periods per week

Name of subject	Cycle	No. of periods per week on which the subject is timetabled (% distribution)					
		One or two periods	Three periods	Four-six periods	Varies for each year	Information incomplete	Not applicable
Religion	Junior	27.9	33.7	32.6	5.8	0.0	—
	Senior	24.4	37.2	29.1	3.5	3.5	2.3
Civics	Junior	97.7	0.0	0.0	1.2	1.2	—
	Senior			not offered in senior			
Physical education	Junior	75.6	8.1	0.0	11.6	0.0	4.7
	Senior	65.1	5.8	0.0	10.5	4.4	14.3
Music (and dance)	Junior	16.3	3.5	1.2	3.5	1.2	74.4
	Senior	7.0	0.0	2.3	0.0	0.0	90.7
Choir	Junior	15.1	1.2	0.0	2.3	0.0	81.4
	Senior	11.6	0.0	0.0	1.2	1.2	86.0
Drama and speech	Junior	9.3	0.0	0.0	3.5	0.0	87.2
	Senior	3.5	0.0	0.0	1.2	0.0	95.3
Craft	Junior	3.5	0.0	0.0	1.2	0.0	95.3
	Senior			not offered in senior			
Leisure club	Junior			not offered in junior			
	Senior	4.7	0.0	0.0	0.0	0.0	95.3
Typing	Junior			not offered in junior			
	Senior	0.0	1.2	0.0	1.2	2.3	95.3
Social development	Junior			not offered in junior			
	Senior	1.2	0.0	0.0	0.0	1.2	97.6
Current affairs	Junior			not offered in junior			
	Senior	1.2	0.0	0.0	0.0	0.0	98.8

The painting is a parody on historical depictions of women as objects of titillation. I want to subvert the patriarchal ethic of male - active; female - passive. The horizontal repose of the figure is deliberate, she is displayed for the delectation of the viewer. She reclines, arch-backed like a cat (the clichéd symbol of female sexuality), waiting submissively for her dominant suitor, who will 'ride' her to ecstasy. My primary concern in the painting is also to achieve a thorough understanding of the human figure. I have painted this painting also using my interpretation of the 'Renaissance' palette and style. I think it is important to note why I have included the faces. The faces of the girls are reminiscent of Cecil B. Mille's statement:

"The girls themselves have nothing to do with it. Many of them are distinctive looking when they arrive. But they don't come out that way. The eyes, the lips, the mouth, the hair are all done in a certain typed way. Their faces look like slabs of concrete. Maybe the average Hollywood glamour girl should be numbered, not named." 17.

Cecil B. De Mille was right, the idealized, emulated woman, i.e. 'the actress' is similar to a concrete slab. She is devoid of enterprise, initiative, autonomy. The faces in my painting like 'the sum of the parts of the body' are displayed like commodities on a supermarket shelf. But there lies the contradiction of my dissertation. These women are part of the capitalist, consumer machine, but all of them have retained their individualism. To demonstrate this individualism, I have used two Michelangelo sketches for references to express the Renaissance spirit of individualism. I have also included two faces, which are based on photographs taken of me in an archetypal Hollywood pose. The inclusion of me, the artist is important. The model I am painting is not my appendage, there is no inclusion of the male, patriarchal voyeur. I am subverting that by subverting the notion of the female object on display; the Hollywood glamour girls, who themselves are appendages to the 'media machine'.

My aim in my next chapter is to demonstrate using historical visual imagery how the female became object-oriented and thus an 'automaton'.



FIG. 10: TEN EIGHTY: AUTHORS WORK

CHAPTER III

13. Stapinappulos, Arianna: Maria Callas, London, Abacus, 1980, Page 190.
14. Moholy-Nagly, Lazlo: Maholy-Nagy, London, Lund Humphries, 1969, Page 60.
15. Lasch, Christopher: The Culture of Narcissism, London, Abacus, 1980, Page 52.
16. Endore, Guy: Men of Iron, New York, reprinted in Thomas N. Scortia and George Zebrowski, Eds.: "Human Machines", New York, 1975, Page 3 - 11.
17. Thomson, David: A Biographical Dictionary of the Cinema, London, Secker and Warburg, 1975, 1980, Page 142.

CHAPTER IV

VISUAL HERITAGE OF AUTONOMOUS AUTOMATION

My aim in this Chapter is to illustrate and to substantiate using visual references. The emergence of 'woman being the appendage of the machine' in this Chapter I will be dealing with specific artists' works which incorporate the female form. As I pointed out in Chapter III, I have a strong affinity with the Venetian painter, Titian. But, however, while I admire the formal aspects of his work, it is his subject matter that really interests me. In his depictions of 'Venus and Cupid', 'Tarquin and Lucretia' we see some of the basis for our patriarchal society today. The patriarchal society defines men and women in terms of opposites:- domination/submission, active/passive etc. I want to illustrate that point by contrasting two of his major paintings - one female and one male.

The first is Titian's 'Venus and Cupid' (1546 - 47). Titian produced at least five other similar paintings, depicting a naked woman reclining on a bed. One's immediate attention is focused on the woman who occupies a central position in the composition. She is deliberately the centre of attention, as if on display for the delectation of the male spectator. Titian uses formal elements such as colour to highlight the 'prostitution' of this woman. She was a subject of male patriarchal titillation. In contrast we have the magnanimous portrait of Francesco Maria Della Rovere. This man is not identifiable by his sexuality, his body is not being sold for titillation. Titian conveys beautifully the aristocratic poise, the valour and social standing. The contrast is between Venus's coy, submissive gaze and Francesco's defiant glare directed at us. The sexual element in Venus and Cupid is overt and blatant, enshrining the notion of male dominance over female submission. In the portrait of Francesco, there is a sexual element too, but it is not submissive. Francesco's 'cod-piece' asserts his masculinity, his sexual prowess and domination over women.

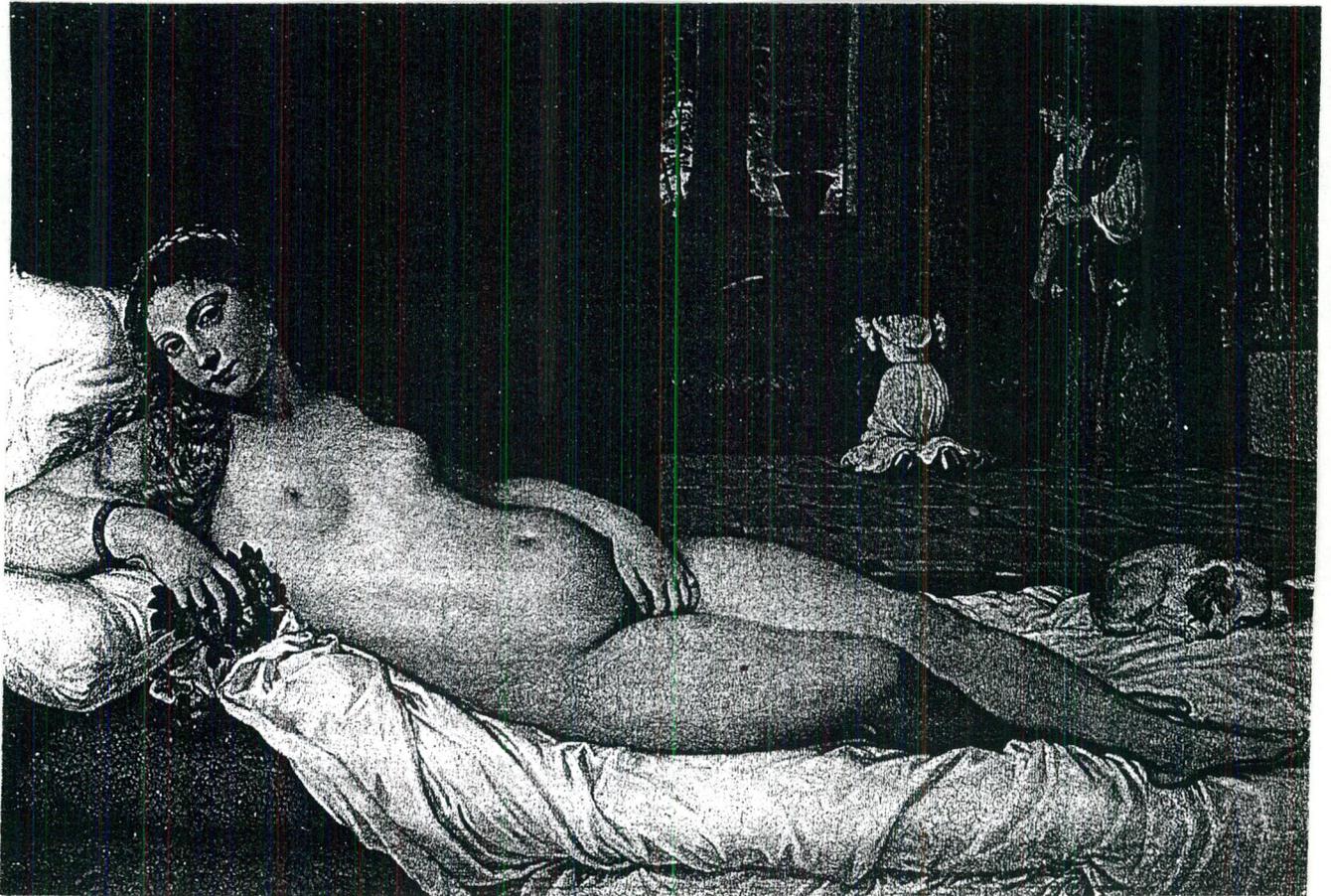


FIG. 11.: VENUS AND CUPID: TITIAN 1546 - 47

- ORIGINS OF PATRIARCHAL SOCIETY

Glencormick



Glencormick



FIG. 12.: FRANCESCO MARIA DELLA ROVERE: TITIAN 1536 - 38

- MASCULINE PROWESS

Glencormac



Glencormac

Glencormac

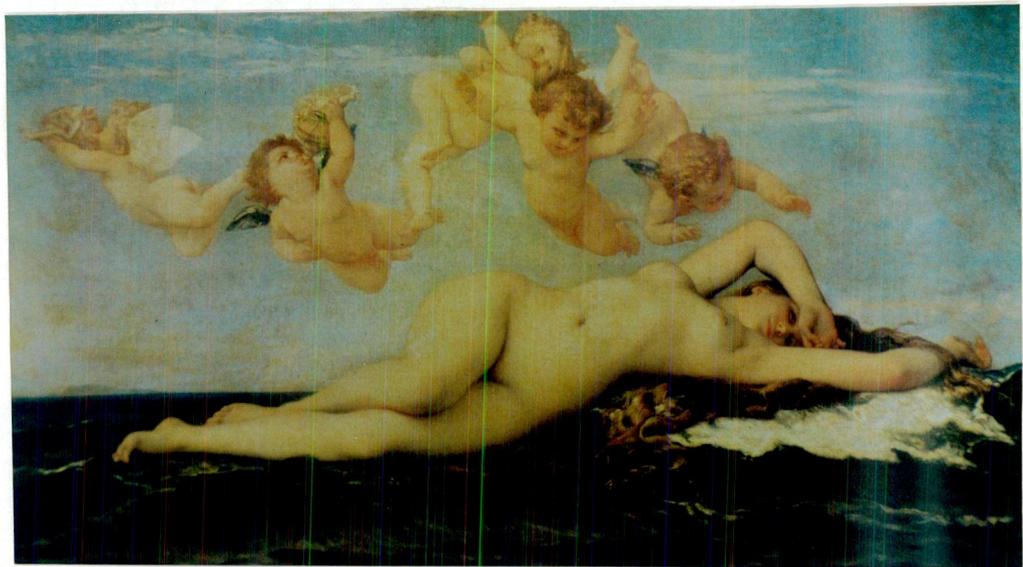


FIG. 14. BIRTH OF VENUS: ALEXANDRE CABANEL 1862

- FIGURE AS OBJECT OF DELECTATION

Glencormac



Glencormac

It was not until the emergence of Manet's controversial "Olympia" that we see an artist addressing this patriarchal obsession with painters of the naked female form. We see this subversion initially with "Young Woman in Spanish Costume" (1862). The painting depicts a woman dressed in a Toreador's costume reclining on a couch. The Spanish costume is not used to evoke a romantic craving for the exotic. It is a comment oblique and ironic, on the "Demi-Monde", daring to challenge the conventions of Bourgeois dress, with its emphasis of concealment, and eliciting a thrill of excitement by the conjunction of tight, revealing costume and rounded female form. The sexual provocation intended by wearing a male costume is evident. The white satin pants clinging to the crotch, are more revealing and explicit than nudity would have been. The pose with the arm raised above the head, and the sideways, heavy-lidded gaze signifies the presence of the unseen but strongly felt male voyeur, for whom the pose is adopted.

Perhaps Manet's main motivation for painting Olympia was in response to the 1863 salon specifically Alexandre Cabanel's "Birth of Venus". The woman's body is typical of the representation of the female nude in mid 19th Century France. The body is angled so that the hips swivel towards the male voyeur. The face is partially obscured, anonymous. The body is smooth and hairless, and is represented as vulnerable and exposed. The painting is then brought within the bounds of propriety by the title, the notion that this is representation of a Goddess rather than an artist's model and in the garland of putti hovering above the passive figure.

We see another example of this sexual exposure in Ingres painting 'La Source'. The robust body, the contrapposto pose emphasising the jut of the hip, the heavy-lidded eyes and wet, open mouth, also the wide-mouthed vessel from which the water flows - all proclaim sexual availability. It is also relevant to mention that women in the 19th Century France were 'classified'



FIG. 13.: YOUNG WOMAN IN SPANISH COSTUME: EDOURD MANET 1862

- SEXUALITY



Glencorn

Glencorn



into groups: "The Femme Honnete" and the "Fille Publique". The "Femme Honnete" remained at home, protected and dependent on the male in her life; father or husband. Her clothing, activities all emphasised her dependence and passivity. The "Fille Publique" or "The Prostitute" was also dependent on men but no longer entitled to their protection, since she was no longer in the domestic domain.

"Her eyes fixed on me, like a tamed tigress, with a vague, dreamy air she was trying poses, her candour and her lubricity gave new charm to each metamorphosis. 18.

(Baudelaire 'Les Bijoux)

I have used Baudelaire's verse to evoke the sexual connotation that exists in Manet's "Olympia". Olympia is clearly a painting of a prostitute. Manet refuses to use mythological references to give Olympia a veneer of respectability. There exists a strong intimacy between Olympia and the spectator. Manet achieves this by giving Olympia a direct gaze and by the inclusion of an arched backed aggressive kitten at the end of the bed. Olympia is not passive or submissive; she is full of energy and tension. This is illustrated by the uprightness of her neck and the pressure of the hand on the thigh. Olympia's hips are not turned towards the viewer, and the challenge of the cool gaze, emphasising the features of the face, contrasts with most representations of the nude, where the face is obscured.

The artist however, who, I feel, truly epitomizes the modern consumer society is Andrew Warhol. His images seem to have leaped directly from the sprawling, vacuous expanses of America's consumer culture to a high sphere of aesthetics. We are drawn in by what stays hidden, Warhol's Art seems to veil something basic - disturbing about our culture. Warhol's abiding subject is glamour and how to generate it. He does not create images as much as seek them out - ready made shimmering with allure. Warhol is ruthless in exposing the machinery of glamour. He illustrates this in 'Before and After' (1962).

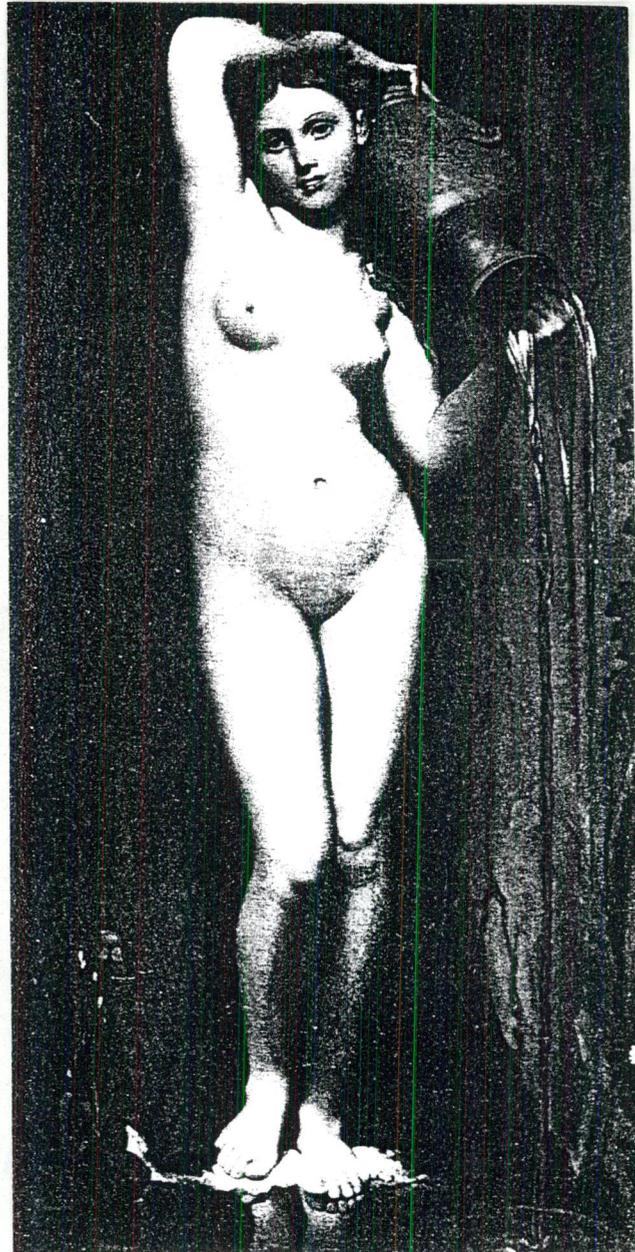


FIG. 15.: LA SOURCE: JEAN-AUGUSTE-DOMENIQUE-INGRES 1820

- SEXUAL AVAILABILITY

Gilman Co



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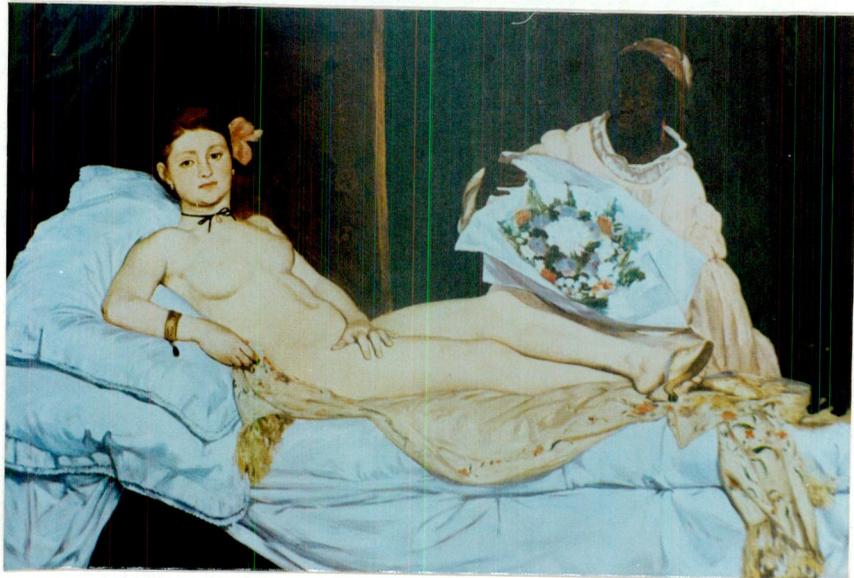


FIG. 16.: OLYMPIA: EDOUARD MANET 1863



Chemical

Chemical



FIG. 17.: BEFORE AND AFTER: ANDY WARHOL





FIG. 18.: REVERSED MARILYN: ANDY WARHOL

Glencormac



OF M2

It demonstrates one of our cultures most destructive cliches. The woman on the left has a severely aquiline nose and as a consequence looks mature. On the right her nose has been 'corrected' and she looks younger. We catch a glimpse of the destructive element again in Warhol's 'Reversed Marilyns'. They show us the harsh side of glamour, they have a lurid quality to them. They confront the notion that Monroe was merely a 'symbol' image. She existed as an appendage to the media industry.

"Celebrities last as long as the people continue buying. If celebrity declines - as it often does - they become part of an enormous, cultural garbage pile; worthless, forgotten, or retained in the mind as pieces of trivia".

I want to develop this 'consumerism' further in my next Chapter dealing with my class project and its educational implications for me.

CHAPTER IV

18. Adler, Kathleen: Manet, Oxford, Phaidon Press, 1986, Page 62.

19. Ewen, Stuart: All Consuming Images, New York: Basic Books Inc., 1988,
Page 93.

CHAPTER V

CLASS PROJECT AND ITS EDUCATIONAL IMPLICATIONS

"The culture of the individual cannot be isolated from that of the group... and the culture of the group cannot be abstracted from that of the whole society". 20.

I commence the most vital chapter in this dissertation dealing with my class project and its implications for me as a pedagogue with a quotation from T.S. Eliot. Each individual coheses with other individuals to form a group. In this chapter I will be dealing with the struggle for young people in society to maintain their individuality and how I can help them to do so. The class I chose to do my project with were Second Years, aged 13 - 14 years. I think it is important to note that the school where I am teaching, Loreto College: is predominately 'middle-class'. The ethos in the school is 'the attainment of sound education credentials'. Art, in my opinion does not stand on the same hierarchical perch as more academic subjects such as English or Maths. In general the curriculum is not only geared to the development of 'cognitive intellectual' individuals, but in addition this intellectualism was oriented towards technical knowledge, i.e. commercial, scientific, knowledge geared for life in the modern industrial society. This was the orientation of the Irish Secondary School curriculum until recently, when the National Council for Curriculum and Assessment with the Department of Education issued a number of revised syllabii including one for Art, Craft and Design. They state in the "Guidelines for Art, Craft and Design Teachers":

- To develop the young person's personal and social confidence, initiative and competence through a broad, well-balanced general education.
- To contribute to the moral and spiritual development of the young person and to develop a tolerance and respect for the values and beliefs of others. 21.

I welcome this new Junior syllabus but, I think, these are aims that should have always been inherent in every classroom. Education has been for too long 'an oppressive force' in Irish society.

"The peasant begins to get courage to overcome his dependence when he realises that he is dependent. Until then, he goes along with the boss and says what can I do? I am only a peasant". 22.

I agree with Freire when he says education is suffering from 'narrative sickness'. The relationship between teacher and pupil involves a 'narrating subject' (the teacher) and 'listening objects' (the students). The teachers task in this case is to fill the students with the contents of his narration.

"Words are emptied of their concreteness and become a hollow, alienated and alienating verbosity". 23.

The students are merely becoming appendages to the educational machine. Their learning is passive not active. The student is 'an empty mind passively open to the reception of deposits of reality from the outside world'. It never ceases to amaze me when I am in the classroom, the proverbial question: 'Is this alright, Miss?'. I want these girls to be critically aware, to be able to think autonomously. I want them to have the ability to say: 'I think it is right, and I know why it is'.

But this task is difficult. How do I shift principles, ideas that have dominated teaching methods. I feel the only way to imbue self-confidence and autonomy with the students, is to develop a dialogue between 'me' and 'them' and make an 'us'. Freire states:

"One cannot impose oneself, nor even merely co-exist with one's students. Solidarity requires true communication. Only through communication can human life hold meaning. The teacher cannot think for students". 24.

The teacher should no longer be 'the all-bearer of knowledge'. The dialogue that I share with my students concerns the 'teacher of students' and 'the students of teacher'. I am no longer the 'dictator of doctrines' but one who is herself taught in dialogue with the students, who in their turn while being taught also teach. This is what Carl Rogers terms 'Empathic Understanding'. 25. I, as a teacher feel that it is only with empathy that students really learn.

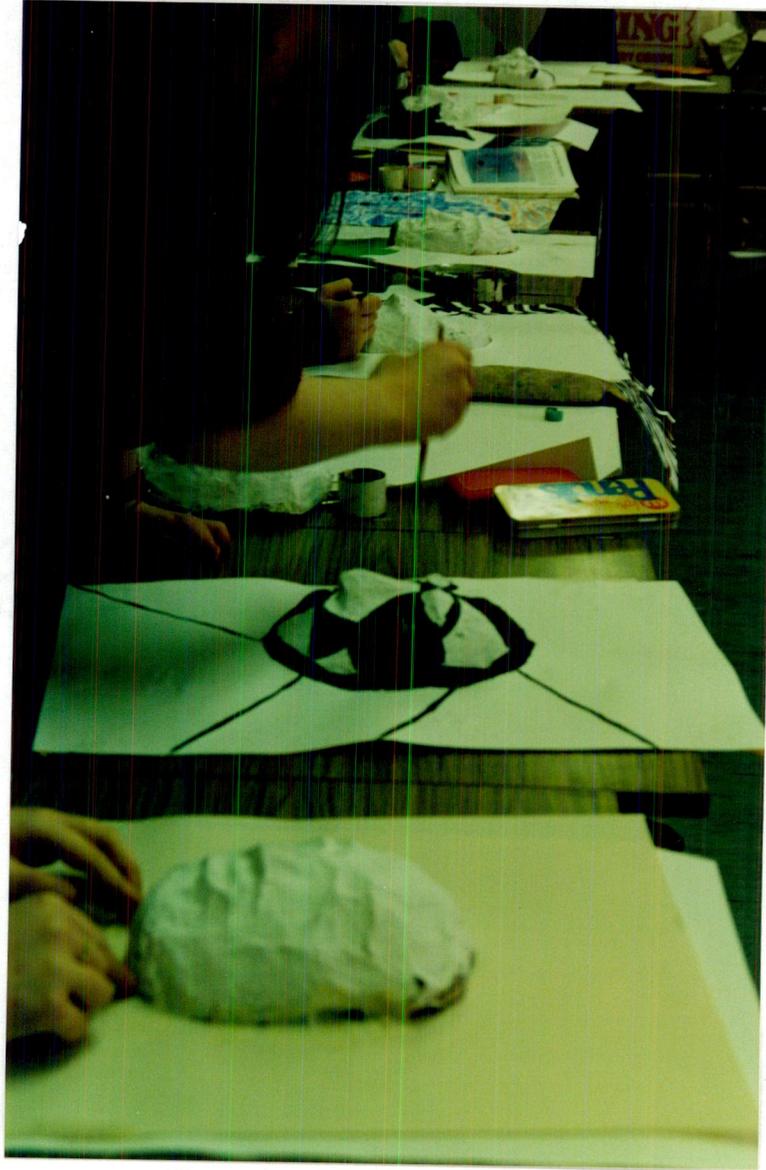


FIG. 19.: HIDING BEHIND A MASK: CLASS PROJECT, LORETO COLLEGE,
ST. STEPHEN'S GREEN, DUBLIN 2.



TOWARDS AUTONOMY

"Haunted by her inability to live-up to, or embody, the air-brush perfection of the image, she became housebound. I went to bed in 1969, she related, and didn't get up until 1976..... I would not come out until I looked like my photograph". 26.

I commence part two of my class project and its educational implications with a quotation from an interview with actress/singer Lanie Kazan. Lanie and countless other women are entangled in 'the modern myth of idealized beauty'. The theme of my class project is the notion of 'hiding behind a mask'. It deals with the individual striving for personal freedom in today's fast moving consumer society. Carl Rogers states:

"Modern man is living in an environment that is continually changing, the only man who is educated is the man who has learned how to adapt and change". 27.

I believe it is only through 'communion' between teacher and pupil that pupils will learn. Freire defines this as 'dialogue'. I believe the dialogical person is critical and knows that although it is within the power of men to create and transform in a concrete situation of alienation the person may be impaired in the use of that power. Today's 'mechanised' society is similar to Freire's 'Banking Concept'. 28. Society and the education system 'fill' people by 'making deposits' of information. And since people 'receive' the world as passive entities, education should make them more passive still. The person 'fits' into the mould and rarely questions their existence. The students I teach are so passive, so used to being receiving objects. They lack initiative and active, critical thinking because they are used to the segregation of 'Giver : Receiver". Education is not a one-sided occupation. It requires communion and dialogue from both, therefore, I as a facilitator of knowledge must realise that no knowledge is secure, finite. That learning should be continuous and never-ending, no knowledge is static.

WEEK	SOURCE	CONCEPT
ONE	HUMAN FACE	TO DEVELOP A BASIC UNDERSTANDING OF PROPORTIONS OF HUMAN HEAD
TWO	HUMAN HEAD	TO DEVELOP AN UNDERSTANDING OF SHAPE IN THE HEAD
THREE	HUMAN HEAD	FURTHER UNDERSTANDING OF SHAPE IN THE HUMAN HEAD
FOUR	COLLAGE DRAWING	UNDERSTANDING OF FORM OF HEAD THROUGH CARD-PRINTING
FIVE	HUMAN HEAD	TO DEVELOP AN UNDERSTANDING OF FORM IN THE HEAD
SIX	HUMAN HEAD	TO DEVELOP AN UNDERSTANDING OF FORM THROUGH COLOUR

TABLE 10: LEARNING OBJECTIVES OF CLASS PROJECT, SECOND YEARS, LORETO COLLEGE, ST. STEPHEN'S GREEN, DUBLIN 2.

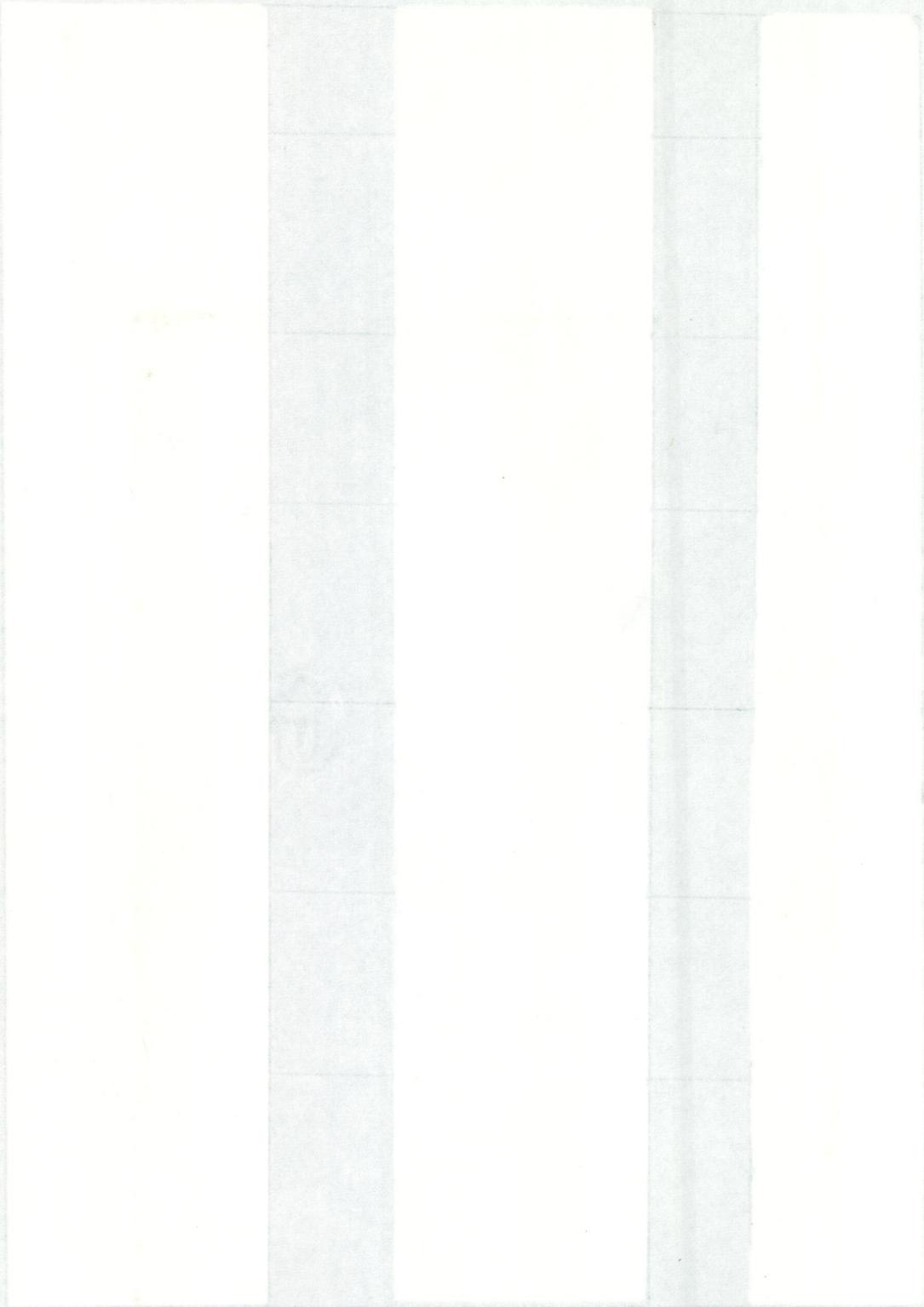




FIG. 20.: HIDING BEHIND A MASK: CLASS PROJECT, LORETO COLLEGE,
ST. STEPHEN'S GREEN, DUBLIN 2.





FIG. 21.: HIDING BEHIND A MASK: CLASS PROJECT, LORETO COLLEGE,
ST. STEPHEN'S GREEN, DUBLIN 2.





FIG. 22.: HIDING BEHIND A MASK: CLASS PROJECT, LORETO COLLEGE,
ST. STEPHEN'S GREEN, DUBLIN 2.





FIG. 23.: HIDING BEHIND A MASK: CLASS PROJECT, LORETO COLLEGE,
ST. STEPHEN'S GREEN, DUBLIN 2.



I have talked about this 'process' based learning as opposed to primarily 'product' based learning in my major study chapter. I decided to use the most subjective and individual source available, the human face. But again I stressed the importance of 'learning through doing'. It is patronising and futile to allow students 'do something' for the sake of it. This literally renders them automatons. I feel it is important to show them 'what' they are learning and 'why'. The most fundamental element in teaching art is the permanent inclusion of 'observational drawing' into your scheme of work. The Junior Certificate Syllabus for Art, Craft states and I support it:-

- Drawing - visual enquiry - to increase perception and observational skills.
- Learning to see, observe, record, explore, investigate, analyse.
- Application of the learning in various planned learning experiences. 29.

For me as a teacher, "observational" and "application" are the key words, the building blocks for learning. It is only through observation, exploration that one can really understand the specific object/person that one is drawing. If you observe my scheme of work you will notice the recurrence of the words : 'develop an understanding'. This is vital for true learning. It is futile to ask somebody to do a specific task without giving the person time to study, observe, understand the task. My aim in my class project as in my personal project is to 'create an awareness of form'. However, due to today's notion of objects and people being 'standardized' and 'stereotyped', it is difficult initially to maintain observational concentration in the class. Everybody has standardized ideas what the human face looks like. Yet no two faces are the same. Everybody is an individual. However in today's consumer society the individuality and personal identity can be invaded and exploited. The individual becomes 'the appendage' once again. The girls I am teaching are at an extremely sensitive stage in their human development. They are no longer innocent children, they are becoming aware of their sexuality,

their appearances; they are becoming women. The competitive element now enters their life, with regard to school and especially with regard to the 'potential boyfriend'. This competition can be seen in a magazine advertisement for 'Evian Spring Water'. 30. Six figures stand across a black and white two-page spread. From the look of things, each figure (three men and three women) has just completed a grueling workout, and four of them are partaking of Evian Water as part of their recovery. The six are displayed in a line-up, each one displaying a particularly well developed anatomical region. These are the new icons of beauty, the ones we seek to emulate. They are precisely defined, powerful 'machines'. Below, on the left, is the simple caption: 'Revival of the Fittest'. 31. Though part of a group, each is conspicuously alone. This loss of individual identity is something we discussed in the classroom. I feel even when we are doing practical work, group dialogue is crucial for their learning and development. This dialogue however requires 'an intense faith in the pupils', faith in their power to fail and succeed.

Teacher and pupil education entails the eliciting of knowledge that is already inherent in the individual. Therefore it is not doing something to somebody, not a systematic overload of information 'forced fed' into the student. Education for me is and must be a symbiotic bond between teacher and student. Education should be used constructively, to help the pupils turn inside themselves. The education system's 'narration sickness' is similar to Dickens' Mr. Gradgrind: 'Now what I want is facts'. 32. Dickens' analogy of 'the factory' and the 'the circus' seems applicable to our present obsession with the 'the attainment of sound education credentials'. The cold austere factory symbolising the regimented industrial orientated education, the children are being choked of their imaginations, they are being educated to work, not to be fulfilled, critical, individual thinkers. The circus in contradiction is the 'free life'. They cared little for plain fact (as opposed to the regimented assimilation of facts). I do not want my pupils to act as 'empty vessels' ready to passively assimilate monotonous, rhythmic



FIG. 24.: REVIVAL OF THE FITTEST: EVIAN SPRING WATER AD.



facts. I do not want to act as an 'invader' to mould 'the invaded'. As Freire suggests invasion always involves domination and oppression. But how do I imbue in the pupil, autonomous, assertive learning. In my opinion there are two major problems in today's education system. Carl Rogers defines them as:-

- The lecture, the textbook are the major methods of getting knowledge into the recipient. The examination measures the extent to which the student has received it.
- There is no place for the whole person in the educational system, only for her intellect. 33.

The last point is extremely relevant to the point I was making earlier concerning girls competitive interest in the opposite sex. In Secondary Schools the overriding interest of all students is the emotional and physical relationship between the sexes. There is little place for the individuals emotions in the Secondary School. I agree with Rogers that Teaching should be more 'person-centered'. He states that where genuine learning takes place:

- A facilitative learning climate is provided. Learning from each other becomes as important as learning from personal experience.
- The evaluation of the extent and significance of the student's learning is made primarily by the learner. This includes feedback from the teacher and the rest of the class.

"A silent, brooding hulk of a man, he is the unified product of pure engineering. His image is a product of expensive photographic technology. His body is also a technical achievement. This machine-man is one of a generation of desolate, finely tuned loners who have cropped up as icons of American style. Their bodies, often slightly oiled to accentuate definition, reveal their inner mechanisms like costly, open faced watches". 35.

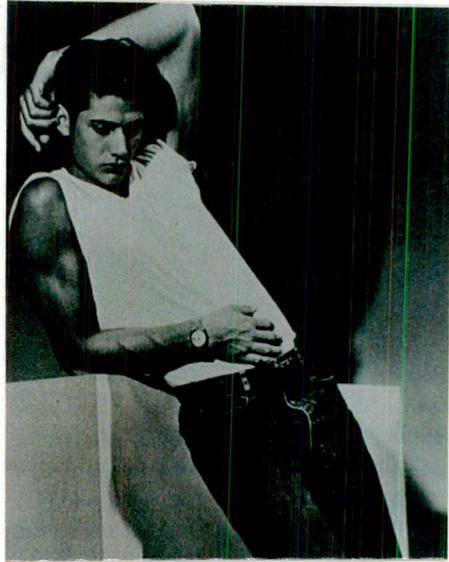


FIG. 25.: DESOLATE LONER: CALVIN KLEIN INC.



This is the idealized person who people emulate. These idealized icons are perverse, they are incapable of autonomy, everything they own, is bought or acquired. The same perversion exists in the education system. Pupils in the Irish education system are given little autonomy. They have little control over either what they do in school, when they do it or how they do it. With regard to the school's formal curriculum we can see that whilst pupils are given a choice about certain subjects, the majority of schools still impose (almost always academic) restrictions. Even when pupils are granted autonomy in schools, therefore, it is usually a circumscribed autonomy. While prefects in girls schools are the most likely to be involved in the exercise of control, pupils in these schools have the least freedom of choice in selecting prefects.

My biggest problem with the Irish Education System is the orientation towards cognitive development in order to obtain a University entry. I am not suggesting that I as a facilitator of knowledge think cognitive development is negative but, there must be the inclusion of the individual's own personal development as well. How can the wonderful, cognitive developed person survive in society if he has never developed his own individuality.

This is why, although I wanted my pupils to learn and develop an understanding of form in the face, I also wanted them to look beyond the surface and look at the substance. After they developed a good understanding of the form of the face, we started making our clay mask moulds. The reason I used clay as the medium for construction is because clay as a substance is primitive. The project was a good effort, each individual constructing their own mask but culminating in a 'group of masks'. When the clay mould was constructed we started to 'cast' the papier mache mask over it. After we did this, and before we started decorating the masks, we had a 'group

evaluation'. I feel that evaluation is vital for my learning and for my pupils learning. Without it how would I know whether or not they learnt something and why they learnt it. It is important, as it shows:-

- The degree to which the learning objective has been fulfilled.
- The level of individual response.
- The level of class, group response. 36.

After this, we started decorating the masks. They had to use their mask as a vehicle of expression . Therefore, the decoration had to express something particular to the individual. Each mask had to be distinguishable from the other, in order to express the notion of individualism and autonomy. At the final stage of the project we made a wall-hanging of all the masks to express the notion of each individual making up the class or society and contrariwise the degenerate notion of humans being the appendage to the machine, i.e. the Assembly Line.

CHAPTER V

20. Lasch, Christopher: The Culture of Narcissism, London, Abacus, 1980, Page 3.
21. Department of Education, The National Council for Curriculum and Assessment, The Junior Certificate, Art Craft and Design, Guidelines for Teachers, Dublin, Department of Education 1989, Page 9.
22. Freire, Paulo: Pedagogy of the Oppressed, Great Britain, Sheed and Ward 1972, Penguin, 1972.
23. IBID: Page 45.
24. IBID: Page 45.
25. Rogers, Carl: Freedom to Learn in the 80's, Columbus, Ohio Charles E. Merrill, 1983, Page 125.
26. Ewen, Stuart: All Consuming Images, New York, Basic Books Inc., 1988, Page 191.
27. Rogers, Carl: Freedom to Learn in the 80's, Columbus, Ohio, Charles E. Merrill, 1983, Page 120.
28. Freire, Paulo: Pedagogy of the Oppressed, Great Britain, Sheed and Ward, 1972, Penguin 1972, Page 48.
29. Department of Education for Curriculum and Assessment; The Junior Certificate, Art, Craft and Design, Guidelines for Teachers, Dublin, Department of Education, 1989, Page 9.

30. Ewen, Stuart: All Consuming Images, New York, Basic Book, 1988, Page 192.
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32. Dickins, Charles: Hard Times, London, J.M. Dent, 1907, 1977, Page 50.
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34. IBID, Page 188.
35. Ewen, Stuart: All Consuming Images, New York, Basic Books Inc., 1988, Page 190.
36. Department of Education, The National Council for Curriculum Assessment: The Junior Certificate, Art, Craft and Design, Guidelines for Teachers Dublin, Department of Education, 1986, Page 6.

CHAPTER VI

TEACHER AS ARTIST AND ARTIST AS TEACHER

The identification of the teacher as artist and the artist as teacher seems obvious. Teaching has been regarded as an art as well as a science; there are many elements of artistic behaviour involved in teaching: 'conceiving, structuring, organising, presenting, responding, evaluating - in short the good teacher must engage in significantly creative and qualitatively oriented behaviour as part of her function in the classroom. We have long accepted the idea that the depth of experience and personal insights of the artist provides an essential resource for communicating about the creative processes in making art. The oldest and most practised tradition in the teaching of art is the master-apprentice. In many cultures other than our own distinctions are not made between practitioners of a discipline and the teachers in that discipline. The apprentice would be educated in the skills and techniques of the craft, he would also seek to encounter the underlying spirit and feeling for the form being produced. Thus "it is easy to see how we have come to speak of the artistry involved in teaching and the particular qualities and insights that help make an artist an effective teacher".

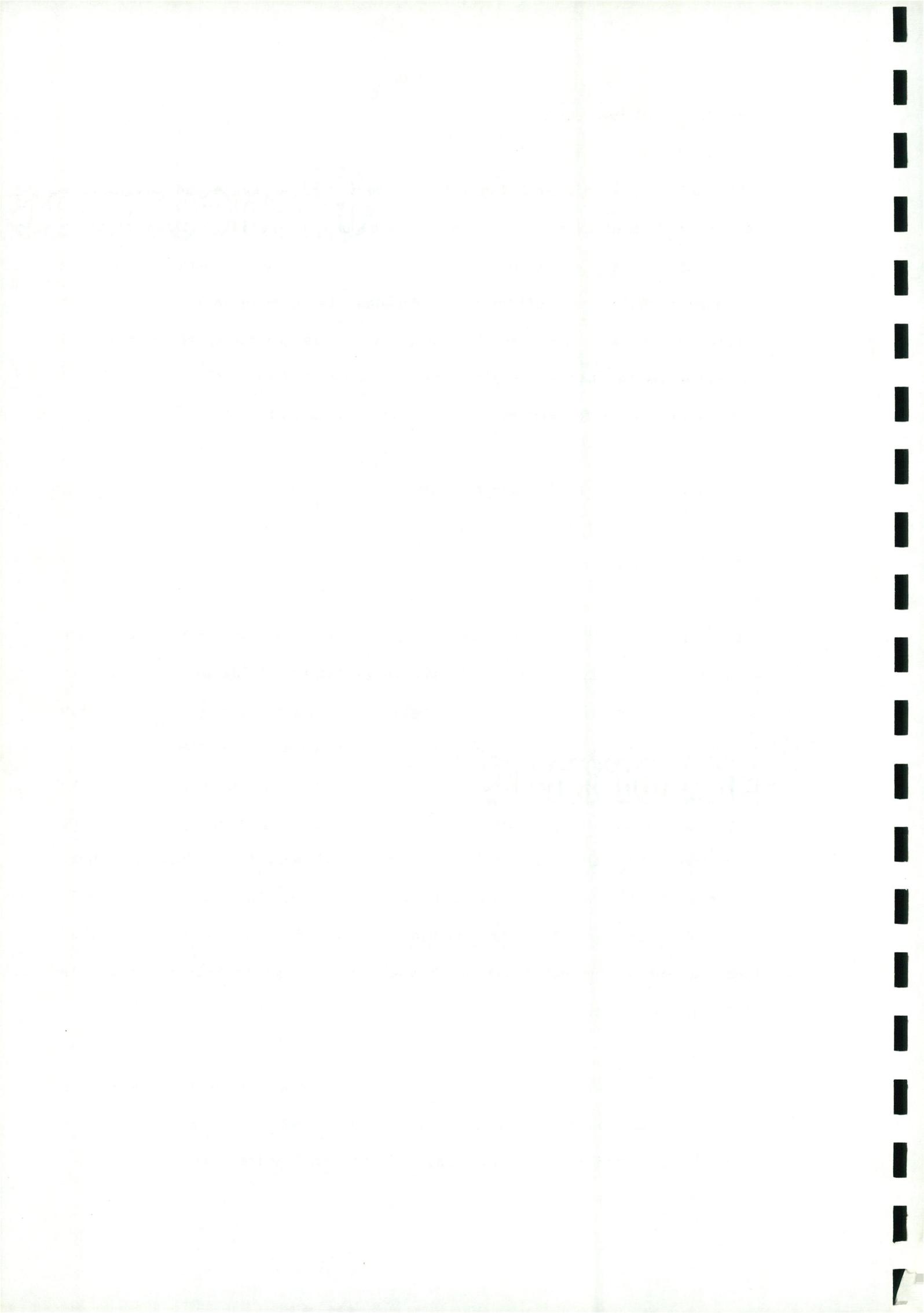
CONCLUSION

Throughout this dissertation I have endeavoured to trace and analyse the origins of and implications of the 'autonomous automaton'. Throughout my school project I tried to imbue in my students a sense of autonomy. The only way to engender this sense of 'personal freedom' is to have faith in man. The autonomous person is someone who is confident in his/her work; the person who has the capacity to analyse, explore and evaluate his/her work. Personal and group evaluation is necessary and vital as it determines:-

- * Whether active learning has occurred.
- * The level of critical awareness.
- * The level of group participation.

I feel, that it is only with the creation of critical, evaluative awareness that learning is not purely the assimilation of 'data' forced-fed to the student. I wanted the girls I taught to be investigative, to question their identity in today's society. I wanted them to be assertive and voluntary in their own decisions. I feel that through empathy and active learning, the girls are no longer 'automatons'. As a group, myself and the girls strove for autonomy and felt we achieved it. Through their observational drawing and group evaluations we realised that the human face is not standardised. Through their individual decoration of their masks, they realised the autonomous potential in themselves. The girls left an indelible personal imprint on their masks.

Perhaps the most constructive aspect of my class project is the fact that, simultaneous to the girls learning I, also learnt. I have learnt the relevance of observation and evaluation. I have developed a further



understanding of the structure of the figure, simultaneous to the girls development. I feel I established an empathy with my students. I conclude my dissertation with a quotation from the German Philosopher, Martin Heidegger. I feel this epitomises my role as teacher/learner.

"Teaching is even more difficult than learning.... any why is teaching more difficult than learning? Not because the teacher must have a larger store of information, and have it always ready. Teaching is more difficult than learning because what teaching calls for is this: To let learn..... If the relationship between the teacher and the taught is genuine, therefore, there is never a place in it for the authority of the know all". 37.

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