

THE ADOLESCENT: A RENAISSANCE ARTIST

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ABSTRACT

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Adolescence is a fixed period in the human developmental sequence bordered by childhood and adulthood. While in this state of limbo, the individual is both a biased apparatus in the perception of the world and a theoretical idealist. The adolescent craves to express himself while attempting to laminate his existence to that of adult society.

In the creation of a model to express his immediate world, the Renaissance artist investigated the totality of his physical environment through an inquisitive contextual analysis of the specifics in his immediate physical reality. His model crystallized through the many laborious modifications of his image to express his immediate world, and through the persevering vision of molding his work to that of the eternal power he saw portrayed in the Greco-Roman works.

Art, as defined by Renaissance man, may become the bonding agent between adolescence and adulthood, a bonding agent introduced by the

adult world through the educational system to structure and give the adolescent a vehicle of expression. The process of this vehicle could aid the adolescent to achieve a smooth fusion to adulthood. The products of the adolescent's pictorial process could aid the adult to remove the wall he has constructed between the adolescent and himself.

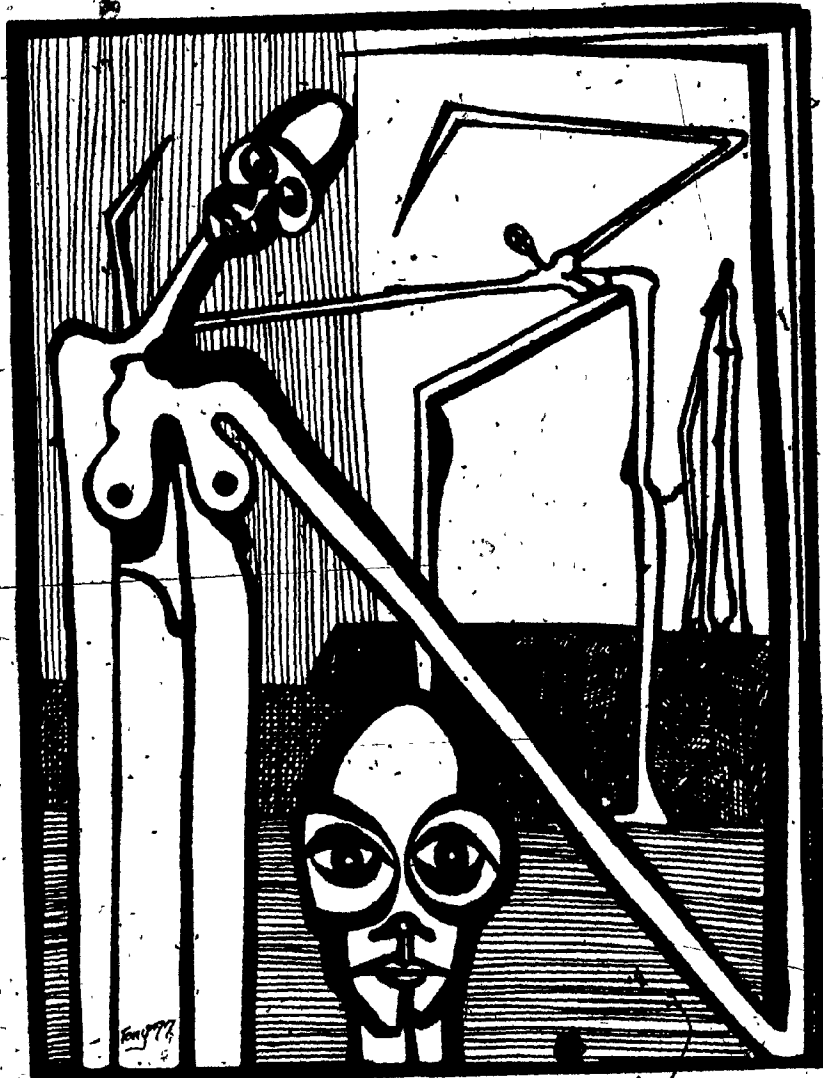


TABLE OF CONTENTS

INTRODUCTION.....	1
<u>CHAPTER</u>	
I. THE ADOLESCENT.....	6
Definition.....	6
Theories on Adolescence.....	7
The High School Adolescent.....	11
Adolescence Goal Oriented	17
II. ART AND THE ADOLESCENT.....	21
III. THE RENAISSANCE.....	25
Evolution of the Renaissance.....	25
Immediate Sources of the Renaissance.....	30
The Renaissance Artist.....	32
IV. RENAISSANCE AND THE ADOLESCENT.....	41
Similarities Between the Adolescent and the Renaissance Artist.....	41
Developing a Program of Art.....	43
Reflections on the Education System.....	48
Program of Study.....	52
CONCLUSION.....	56
BIBLIOGRAPHY.....	63
APPENDIX 1.....	68

INTRODUCTION

The "Art" activity may, among men, vary in approach, purpose, and meaning when associated with the pictorial, sculptural, architectural, poetic, musical, and general visual, tactile, vocal, and instrumental image manipulated by man. This image may produce a subjective stimulus, an objective meaning, or a combination of subjective and objective reactions. The image is manifested through a specific medium. The medium is subjected to the personality, impulses, social background, physical stature, scientific knowledge, technical knowledge, and general interests of the individual - tackling a specific problem. Any good book on the history of Art¹ will demonstrate the many definitions associated with the activity termed "Art".

This paper will center mainly around the visual arts, to be specific, around the visual arts as interpreted by the Renaissance artist.

Western man does have a definite tradition in the visual arts. The nomadic Paleolithic man created paintings in the deep dark interior

¹ H. W. Janson, History of Art (New York: Harry N. Adams, 1966).

of his caves expressing scenes of animals and hunters for the "religious magic"² belief that he may be engaged in a successful hunt. Their superstition was carried further. Sculptures, over-exaggerated statuettes, took an abstract, impersonal, and spiritual form to express the need for a sensuous and fertile female. Neolithic man, the settler, introduced gods and goddesses into his everyday life; consequently, his art form centered around the visual representation of his belief image - the creation of temples decorated to please the gods.

Ancient Egypt, strongly knit by the belief in the many gods and the belief of an after-life, created a two-dimensional stylized visual language, a language recalling the deeds of the pharaoh. This art form was buried with the king-god, the "Ka". Monumental burial grounds were greatly engineered and constructed to house both the body and soul of the materialistic and spiritual leader. Temples became the monumental physical reality symbolizing the strength of the god.

Art in Ancient Greece centered around the struggle for perfection and beauty. This struggle for perfection and beauty was expressed through the mathematical architectural solutions of the temples, the creation of the perfect proportions of man. Sculptures, for example, were developed to portray perfect human proportions. Also, a magnetic relationship was created between the masses of the carved solid mass of stone and the spaces surrounding the masses to keep the eye circulating within the work. A work true to the real physical body. The image created, within the one work, was the perfect assimilation of all of

²A. Marshack, The Roots of Civilization (New York: McGraw-Hill Book Company, 1972).

the best looking physical parts from various men. This sense of perfection and beauty was manifested not only in the concept of man but also into the technical rendering of the physical space.

Ancient Rome was inhabited by pragmatic and efficient men. Although the Roman introduced no new reactionary art concept, he did make use of the Greek experts to beautify his city, and to give everlasting life to his existence. His great engineering mind led him to the discovery of the arch and the building of bridges, aqueducts, roads, temples, and many public buildings. The visual and tactile image used by the Roman was that of the Greek. The purpose of the image was to tell the story of the powerful and triumphant Roman. He was a realist. His image was in accordance with the real physical world.

With the rise of Christianity, the image became flat, and remote from the physical world. The sole purpose of the Christian image was to instruct man about Christianity. The image, through the rhythmic quality of semi-abstract shapes, told the story, not of the real physical world, but of events which would lead man to the spiritual kingdom of after death. Man was not allowed to compete with the creation of the Christian God.

Renaissance man developed a strong desire to analyze the world and to create a model to describe it. In the creation of the model and in the description of the world, the Renaissance artist took up the challenge of representing the real physical space as seen by a fixed point in time and space. In this quest, the Renaissance artist revived the art trends implemented by the Greeks and the Romans to achieve perfect compositional harmony - as a faithful creator of nature. He

strived for objective interpretations to his work.

There were many creative followers of the Renaissance trend. However, through the Romantic artists, in their opposition to rational thinking and logic, although rooted in the study of nature, the art image exploded into an emotional orgy.

Nature, through the Impressionists, began to be studied in sections. Paintings were expressive of the illusion created by the reflection of light on form. The Post-Impressionists began the portrayal of the personal subjective statement. The Neo-Impressionists created painted mosaics to reduce the application of color pigments into scientific experiments and scientific procedures.

In the Twentieth century, art, the two-dimensional image and the sculptural image, is seen as an experimentation with both emotions and the art mediums. A particular section of the overwhelming world of color, form, and texture has been exploited. Some aspect of the human, mental, social, or political life can be seen through the many experiments. A work could be a subjective or objective, abstract or representative statement involving a peculiar medium, a specific tool, a type of form or lack of form, or specific peculiarities of design. The work is a derivative of a particular aspect of human intelligence, or human emotion. Art today may be aimed at stimulating the senses, playing with the human mind, or shock, revolt, depress, enlighten, or tranquilize the spectator.

Adolescence is that period in time when an individual is locked between childhood and adulthood. He is sexually mature but, chained to the bounds of society (Western society), unable to enjoy his fruit.

He is in the process of acquiring the necessary skills to join the ranks of adulthood. He is troubled. He wants to be recognized. Family ties and social bonds oppress his identity, but he does have a unique identity. This unique identity, a particular derivative of his social environment, could manifest itself through his peer group. In his individualistic and group efforts he forms a model of his world. The world of the adolescent is a world of idealism, a world offering no compromises, a world he wishes to implement, a world he wishes to communicate to his social structure and his family circle. In the implementation and communication of his idealized world, the adolescent needs a language which can express him both through his emotional and cognitive powers, a vehicle capable of being objective, a vehicle communicating in an international language to capture the mind, the soul, and the emotions of his audience, a medium he is more than willing to submit to, if it resolves his identity crisis.

Art, through the various centuries, has been a very effective tool in the communication of subjective and objective statements, statements derived from some aspect of the physical and mental world. Art, then, through a selected format, may be a very effective tool to be used by the adolescent in the expression of his feelings and aspirations. The art language to be used should be objective and true to both the adolescent's idealistic world and the real physical world. Such a language was discovered, mastered, and used by the Renaissance artist.

CHAPTER I

THE ADOLESCENT.

Definition

Adolescence is that transition period in an individual's life locked between childhood and adulthood.

The adolescent is many things simultaneously, and he is an individual person as well as a member of a general age group. He is a member of his general culture and he reflects his culture. He is also a member of various subgroups or subcultures within a larger culture, as well as a product of his time and history.³

One may be tempted to associate adolescence with the advent of puberty. Studies show⁴ that "the average age at the advent of puberty appears to fall between 12 and 13 for girls, and between 14 and 15 for boys."⁵ In reality, adolescence is a psychological state whose task

³ J. E. Horrocks, The Psychology of Adolescence (Boston: Houghton Mifflin Company, 1969), p. 4.

⁴ J. E. Horrocks, The Psychology of Adolescence (Boston: Houghton Mifflin Company, 1969), pp. 339-404.

⁵ J. E. Horrocks, The Psychology of Adolescence (Boston: Houghton Mifflin Company, 1969), p. 403.

seems to be "discovering one's own identity, becoming independent from one's parents, developing one's own system of values, and becoming able to form mature, interdependent relationships of friendship and love."⁶

Theories on Adolescence

Adolescent behavior could be the product of a particular development. Sigmund Freud,⁷ through his "Developmental Theory", identifies adolescence in his last stage of a sequential process. His five stages are: oral, anal, phallic, latent, and genital. The feeding habits of the baby, toilet training of the toddler, and the manner in which the child adjusts to his physical body (so clearly described in parents' suggestive guides, when bringing up children, by writers like Dr. Benjamin Spock, Dr. Haim G. Ginott, etc.) make up the first three stages of life in the development of personal assurance, self-confidence, and the acceptance of the sexual physical body. The early through to the middle years of childhood, coded by the phallic phase, is a period of courtship with the parent of the opposite sex. The phallic period is a time of overwhelming creativity and constructiveness and it converges itself into the latency period. Latency is a stage of ego maturation. This stage is characterized by the pre-occupation with: the development of social skills; the development of thought process; the ability to work, interact, and form relationships, outside the immediate family. From a static charge attracted to the opposite parent, the child may now be compared to an electron in motion

⁶Diane E. Papalia and Sally Wendkos Olds, A Child's World (New York: McGraw-Hill Company, 1975), p. 539.

⁷Sigmund Freud, Three Contributions to the Theory of Sex, trans. A. A. Brill (New York: Nervous and Mental Disease Publishing Co., 1916).

creating a strong magnetic bond with another electron moving in the same direction - his parent of the same sex. With the advent of puberty and the entrance into adolescence, the child completes his final stage - the genital stage. Sexual urges oppressed during the latency period are now impulsively re-surfacing. The once static and neutrally charged sexual child is propelled into motion because of his sexual identity.

Sigmund Freud's daughter Anna⁸ elaborated on adolescence behavior by taking the position

that inconsistent and unpredictable behavior is normal in adolescence. The adolescent accepts his impulses and rejects them; he loves and hates his parents and alternates between dependence and revolt; he seeks a secure identity but equally tries to merge his identity with others; he is idealistic, generous, artistic, and unselfish but alternates with self-centeredness and egotism.⁹

Alfred Adler,¹⁰ a follower of Freud, rejects the sexual etiology of the neuroses to interchange the Oedipus complex with the inferiority complex. For Adler, the basic determinant of personality is the attempt to adjust to the feeling of inferiority present at all stages of life. A child, if feeling inferior, seeks ways in which he can feel superior. In the quest for superiority, the child enters the realm of the struggle for power. Man is a creature with a social nature. Adler believes that man's social nature is inborn and not acquired. As one human being interacts with another human being, each human being acquires a self

⁸Anna Freud, The Ego and the Mechanism of Defense (New York: International Universities Press, 1970), pp. 137-172.

⁹J. E. Horrocks, The Psychology of Adolescence (Boston: Houghton Mifflin Company, 1969) p. 30.

¹⁰Alfred Adler, The Individual Psychology of Alfred Adler, ed. and annotated by H. L. Ansbacher and R. R. Ansbacher (New York: Harper and Row Publishers, 1964), pp. 101-125, 259-261.

identity in a unique "lifestyle".

Development progresses in stages, according to Henry Stack Sullivan.¹¹ They are infancy, childhood, juvenile, pre-adolescence, adolescence, and adulthood. Growth in the ability to use speech is the infancy stage. Childhood is the ability to use speech, and culminates in the need for a playmate. The elementary school years describe the juvenile stage. It is during these years while in the elementary school grades that the juvenile tests the need for a playmate. Adolescence has two phases. The first phase, termed "pre-adolescent", is manifested by the need to create strong friendship bonds between two people of the same age. Parents are still, as in the previous stages, very significant to the pre-adolescent, however, because an individual in this stage craves for intimacy, lustful satisfactions, and personal security; at the same time, he wishes to be free from anxiety and to loosen parental ties. Late adolescence is the second phase of adolescence. It is during this stage that an individual discovers the pleasures of genital behavior and wonders how this behavior may fit into his later life. The late-adolescent persists in the quest to obtain a definition of himself. It is a period of internal physical and mental experiences, experiences which the adolescent will interpret and test with reality.

Adolescence is the fifth stage of Erick Erickson's¹² developmental sequence (for a table of his 8 stages, see figure 1). This period in the adolescent's life is marked by the conflict between identity

¹¹ Henry Stack Sullivan, The International Theory of Psychology (New York: W. W. Norton and Company, 1953).

¹² Erick Erickson, Childhood and Society (New York: W. W. Norton and Company, 1950).

Trust vs. Mistrust										
Autonomy vs. Shame, Doubt										
Initiative vs. Guilt										
Industry vs. Inferiority										
Intimacy vs. Isolation										
Generativity vs. Stagnation										
Integrity vs. Dispair										

Oral Sensatory

Muscular-Anal

Locomotor-Genital

Latency

Puberty and Adolescence

Youth Adulthood

Adulthood

Maturity

FIGURE 1

From: Erick H. Erickson, Childhood and Society (New York: W. W. Norton and Company, 1950), p. 234.

versus role diffusion. In the development of the ego identity, the onus is placed on the adolescent as to how he is seen by others as compared to that which he feels he is. The role of the self, in the development of the ego, is fogged during this period. The individual over-identifies himself both to his peer group and to an ideal figure. This is also the period of passivity and analysis. This state of limbo frees the adolescent from the responsibilities of adulthood, and unchains him from the bonds of childhood. Although not yet a contributing factor to society, rapid growth and genital maturity grant the adolescent a ticket to the voyage of full adulthood. What is the role of this limbo state of humanity, adolescence in society? - A search for humanity. "According to Erickson the most important aspect of the search for identity is the decision one makes towards a career."¹³

The High School Adolescent

A world whose citizens are made up from that limbo state of life - adolescence - is the High School world. The youth may apply for High School citizenship if he lacks both the qualities of childhood and adulthood. The North American educational system accepts him at age 12. Citizenship comes through the registration in a program of study.

The high school adolescent is an individual person. He is an individual who is a product of a particular social group, a member of a social group from a particular social background. As a product and

¹³Diane E. Papalia and Sally Wendkos Olds, A Child's World. (New York: McGraw-Hill Book Co., 1975), p. 546.

radiant energy¹⁴ of a given cultural milieu, he reflects not only the wishes, aspirations, and accomplishments of his cultural heritage, but also those of his peer group. The adolescent freely and willingly enlists with his peer group as an active member of a solid military force loyal to each member in his battery.

The adolescent, however, finds himself in a state of torment. He is neither the child he once was nor is he the adult he aspires to be. A sixteen year old boy expressed this state of limbo by questioning himself "Boy or Man" in the following poem:

Caught in the crossroads
Heart of a boy
Brain of a man
Life seems a circle
A circle of doubts and fears
Of nothing right
Everything is as dark as night
I hope one day I will see the light

Wilido Giardini¹⁵

The metaphor may be carried further by quoting another poem by a sixteen year old girl. Reflecting on her "reality", she states:

I am the corn fields under a blanket of fog
Swaying softly in the wind
Wishing to be delivered
From nature's bonds

¹⁴ Radiant energy here implies that the adolescent does have a mind, temperament, and physical disposition equal to and different from his social milieu. Because he is completely assimilated in his cultural milieu and because he is a being having unique characteristics (such as a unique physical body and an independent brain triggering independent mechanical and mental impulses) he is capable of internalizing that which he has learned from his surroundings, interpret his sensory data and, in his own humble or stubborn way, express his unique reactions to a particular situation.

¹⁵ Wilido Giardini, "Boy or Man," Labyrinth II.

So that freedom will be mine
 Before people put me
 Into their labelled cans.

Silvia Catellani¹⁶

General high school experience, as an adult within the teaching ranks, dictates that perhaps adolescence is not a clear-cut phase of human development. This period of an individual's life is a developmental fusion of human knowledge, sensory experiences, body chemistry, environmental factors, and general "growing-up".¹⁷ Peter Bloss¹⁸ has broken up this adolescent trend into phases. The phases are: latency, pre-adolescence, early adolescence, adolescence proper, late adolescence, and post-adolescence. Using this breakdown, the ideas set forth by Peter Bloss, general classroom experiences, and the enlightening works of Sigmund Freud, Anna Freud, Alfred Adler, Harry Stock Sullivan, and Erick Erickson to trace the evolution of the adolescent, then the high school adolescent can be described through the following sequence:

Latency Period: This is the period in which the individual develops a growing control of his powers. The individual converges his efforts upon his newly found powers of reason and logical thinking. His social, intellectual, and motor proficiencies have widened in scope. Dependency on parental assurance for the feeling of worth and significance are now replaced by a self esteem derived from personal achievements and per-

¹⁶ Silvia Catellani, "My Reality - Not Yours," Labyrinth II.

¹⁷ "Growing-up" implies a general amalgamation of the conscious and unconscious experiences, experiences the high school individual will encounter before he steps into the adult world.

¹⁸ Peter Bloss, On Adolescence (New York: The Free Press, 1962), pp. 52-158.

sonal mastery. The newly found capacity to abstract the identity of an object replaces the old infantile comparative model. A growing proficiency in language skills help the individual to express his emotions and his desires. Artistic self-expressions compensate for the lack of spontaneous bodily expressions.

Pre-adolescence: The pre-adolescent is still basically a child. He is an explosive being. His interest can be easily fostered; however, his attention span is very limited. The child at this stage becomes more difficult to reach, to teach, and to control. Although self propelled, he is very dependent on the adult world for worldly knowledge and technical skills. He is a thinker. He incorporates into his total being what he has learned and tries to use his past experiences in his present situations. His energies are exerted in spurts. Physical endurance and physical pressures are interchangeable. Knowledge seeking tasks become interrelated with pleasure seeking tasks. This is the stage when the peer group dictates the moral code. Skills and interests must carry peer approval and peer prestige.

Maleness and femaleness lead to a different play configuration for the boy and the girl. The boy denies his anxiety in his refusal to establish a relationship with the girl. The girl denies her femininity to become a "tomboy" or a young aggressive female. Sexual curiosity in boys and girls shift from the anatomy and content to function and process.

Early Adolescence: This is the stage in which the individual completely loses his childish innocence. He is now a self-centered individual whose only interest is himself. The whole world owes him and he owes

the world nothing. At times he is capable of great inductive and deductive reasoning, but the basic reasoning denominator is himself.

Theories pertaining to the purpose of the physical world and the social structure are now being developed by the individual. He is highly idealistic. He expects, wants, and demands all social, mental, and physical detachments from his family and social structure. He longs for the material comforts of the physical world and its inhabitants; however, he lacks the monetary bargaining power and the complete social freedom.

This is the period of search. He wants to find out about and know the underlying principles of life, but does not have the persisting self-propelling power. He wishes to be a leader but can best follow. Although a rebel, in his eagerness to become the superhero of his peer group, he does conform to authority, and he is capable of enduring great physical and mental strain. He is aware of the difference between the objective and the subjective, the relative and the absolute. He is a highly competitive and exhibitionist creature.

Sexually, the youth has reached pubertal maturation. The boy is discovering the female magnetic powers. The girl develops her femininity. It is that period in the individual's life when a friend is needed. The boy idealizes his male friend. The girl needs companionship among her sex. The stage is set for the girl to begin her flirtation with man in a non-adulterated form. It is the beginning of her terminatory bisexual mental play.

Adolescence Proper: In conjunction with the last phase, the youth now completely breaks away from his infantile love objects. The individual

for the first time comes to realize his physical and mental weaknesses. The ego which was so highly valued in the previous life sequence is now the focus of personal attacks. The result is: the repression of the instinctual drives; the incapacity to extend the biological and sensual infantile love to his immediate environment; and the incapacity to accept the emotions radiated by his infantile environment.

A direct result of the impoverished ego is the development of the defensive and adaptive narcissistic mental mechanism. The previously admired parent is now seen to have the shabby proportions of a fallen idol. He is arrogant and rebellious in his defiance of rules and to his set mold of parental authority. That which he accomplishes is interchangeable in his mind with that which he wishes to accomplish. Political naiveté and provincialism of his younger days are now theatrically portrayed by a conscious dramatical awareness of the world-wide socio-political theoretical structure. People, places, and events are used to create, in the mind of the adolescent, make-believe relationships.

"Fantasy life and creativity at this stage are at a peak; artistic and ideational expression make it possible to communicate highly personal experiences which as such become a vehicle for social participation."¹⁹ Mother nature becomes the individual's personal respondent. The overpowering beauty of nature is discovered. Glorified emotional states are experienced. "The creative production thus represent an effort to accomplish urgent tasks of internal transformation. . . . The process of creativity in adolescence enhances infatuation with the

¹⁹ Peter Bloss, On Adolescence (New York: The Free Press, 1962), p..92.

self; it is often accompanied by excitement and carries the conviction of being a chosen or special person."²⁰

Sexually he is developed. He now begins to see the opposite sex as an individual, a human being, not just a sex object of physical beauty but a person with character. Although capable of platonic and sexual love, his feelings are rooted in a hallucinatory make-believe world.

Adolescence Goal Oriented

Adolescence, although examined as a dissected propelling unit, must not be isolated from man's global development. "It is essential to remember that an adolescent is a human being before he is an adolescent, and much of his behavior is 'human behavior' rather than 'adolescent behavior'."²¹ Adolescent behavior can be assumed to be goal oriented.²² The human being may be conscious of the goal he is striving for or he may be directed to a specific goal through an unconscious search for equilibrium. "The maximum equilibrium will not involve a state of rest but, rather a maximum of activity on the part of the subject, which will compensate both for the actual intrusion and for the virtual intrusion."²³ During adolescence, peer approval and

²⁰ Peter Bloss, On Adolescence (New York: The Free Press, 1962), p. 126.

²¹ John E. Horrocks, The Psychology of Adolescence (Boston: Houghton Mifflin Company, 1969), p. 87.

²² John E. Horrocks, The Psychology of Adolescence (Boston: Houghton Mifflin Company, 1969), Chapter V.

²³ Jean Piaget, Six Psychological Studies, ed. David Elkind, trans. Anita Tenzer (New York: Vintage Books, 1968), p. 101.

emancipation from actual authority and controls are goals important to children."²⁴ The speed, energy, and persistence to reach a state of equilibrium determines the importance placed on a given goal by a specific individual.

The determination and insistence of an individual to achieve a specific goal may be examined from two general sets of goal oriented drives. First, the basic psychological drives whose set is [hunger, thirst, sex satisfaction, bowel movement, . . .]. The powerful motivational factor of this set to determine human behavior is based on: the nature of the individual; the nature of his cultural system; and the nature of his environment. The second set are made up of drives which are derived from specific psychological motives. The set was formulated by Shaffer and Shobern²⁵ to be [subsistence, emotional tensions, mastery, social approval, conformity, sex, mixed]. A goal in this set sequence is focused upon the achievement of a specific external object. The achievement of this specific object may be directed by specific immediate motives. Each immediate motive may be rooted in the quest for a dormant personal gratification. Since the immediate motive is triggered by the external circumstances circumscribing the individual and not the external stimulus of the specific being, then the being can program himself through trial and error to respond to an external factor through a series of goal oriented activities. Through such a method

²⁴ John E. Horrocks, The Psychology of Adolescence (Boston: Houghton Mifflin Company, 1969), p. 89.

²⁵ John E. Horrocks, The Psychology of Adolescence (Boston: Houghton Mifflin Company, 1969), p. 89.

the individual becomes an efficient programmed being capable of impressing the external world with an appropriate response. The result is a confusion between the needs and desires of the individual to both himself and the observer.

An educational system, in setting up a program of study, must deal with: what the individual really needs as a primary goal; as a secondary goal what the individual wants. In order to determine the primary and secondary needs of the individual, the system is compelled to study the individual, to study society, and look at its resources.

The resources of a particular educational system are a derivative of society. Society is a product of a particular theoretical structure. If we assume that the theoretical structure of society is based on the mental, emotional, and materialistic needs of the productive individual, then society becomes the sponsor of the educational system to cater to the needs of the adolescent. Since the adolescent, in time, is required to create and replace vacant posts in society, society's needs are the developing of a potential productive individual within a specific theoretical social structure. The adolescent not yet being a fully pledged member of the social theoretical structure, he is confronted with specific needs in his apprenticeship period. His needs are social, physical, and mental. Combined with the needs of the social theoretical structure and the personal needs of the adolescent, the educational system has to overcome the desires of the adolescent.

The adolescent, as we have seen, lives in a world of constant change. The change is both physical and psychological. New sensory and mental experiences are the order of the day. With so much external

flux penetrating his mind, coupled with so many physical and psychic changes, the youth is compelled to create a model to describe himself, his environment, and his role within a social structure. He is a member of the strongest clan of idealists among men. To create a model and keep it locked within himself is not the general desire of the adolescent. He needs to express his state of being. Coupled with his strong urge to express is the desire to communicate. In the desire to communicate, the adolescent aspires for a universal language.

CHAPTER II

ART AND THE ADOLESCENT

There seems to be a physical, mental, and spiritual need for the adolescent to be able to express himself through static pictorial and sculptural images; kinetic pictorial and sculptural images; rhythmic instrumental and vocal sounds; derived from the inner depths of his mind and based on his external kinetic physical body and the ever-changing world of color, sound, form, and ideas which surround his senses and infiltrate his mind. These individualistic external manifestations become food for the senses of the creator and his limited audience, and the possible source of new creation. Hence the possible intuitive, gestural, and spontaneous image could be repeated, altered, modified, and sliced to engage the sense and the mind of the spectator in the production of a desired or undesired reaction. Consequently, the need to investigate, analyze, and try out the many tools, mediums, and possibilities of the physical world and its human inhabitants become the immediate source of creation for the individual, in the expression of his specific prison locked by time, space environment, body

impulses and mental sensations.

A jovial, energetic, spontaneous, and careful investigation of the rhythmic qualities of color, sound, and division of space can, through its final product, alert, inform, shock, and revolt the spectator and can, through its process, satisfy the analytic and spontaneous qualities of the creator. Such an experience involves: one's own process in the creation of interpretations; a study of final products and processes of those individuals who are generally accepted as experts in the production of sensual experiences.

As part of the mental growth of the adolescent, history has shown that the child in high school should be trained in the academic subjects so that he may become a knowledgeable individual. An individual exposed to such an academic training could, in his adult life, use these skills to accommodate himself within a given political, economical, and social structure. At the same time, in order for this individual to grasp, realize, and incorporate the learning skills he is introduced to, he must be given the time, the expertise, and the vehicle to find himself and to expose and compare his inward thoughts to his peers. L. Singer states in his article on fantasy: "Fantasies may be foundations to serenity and purpose in our lives. . . . The risk of an undeveloped fantasy life may include delinquency, violence, overeating, and the use of dangerous drugs."²⁶

Kandinsky²⁷ illustrates this point in the following manner:

²⁶ Jerome L. Singer, "The Foundation to Serenity," Psychology Today, July 1976, p. 8.

²⁷ Robert L. Herbert, ed., Modern Artists on Art (Englewood Cliffs: Prentice Hall, 1964), pp. 27, 35.

Already as a child I knew the tormenting, happy hours of that inner tension which promises to take on a concrete form. These hours of inner trembling, of unclear longing calling for something we do not understand, which by day oppress the heart and fill the soul with unrest, and by night make us live through fantastic dreams full of horror and joy. Like many children and young people, I attempted to write poetry which sooner or later I tore up. I can remember that drawing released me from this condition, that is, that it let me live outside of time and space, so that I no longer felt myself. . . . Painting is a thundering collision of different worlds, intended to create a new world in, and from, the struggle with one another, a new world which is the work of art. Each work originates just as does the cosmos - through catastrophies which out of the chaotic din of instruments ultimately create a symphony, the music of the spheres. The creation of works of art is the creation of the world.

The purpose of the art experience for the high school adolescent is not for him to become a Picasso, a Van Gogh, a Brancusi, a Mondrian, etc., but to foster individual growth. The individual should receive enough help so that his ideas are made visible. Although the high school individual, through the art experience, is expressive of his own inner feelings, his pictures and objects should be objective in the visual language to be understood.

As the child scribbles his many inward thoughts, he is forced to give a verbal explanation to his pictorial image. The two-dimensional image is not understood by the three-dimensional beings. The adolescent is in a state of physical representation. He is involved with the representation of the three-dimensional world. He does want other people to read his image. Paralleling skill formation, the adolescent should be exposed to other people's points of view.

A work of art must have a double function: be expressive of the inward thoughts; be able to communicate the inward thoughts to another

individual. The art experience, for the high school adolescent, must do much more than just express and communicate; it must oblige the adolescent to look, to analyze, to investigate, to think about, and to form models. It must force the individual, for example, to look at a tree, to look at the fence on the side of his house, to look at a leaf, to look at an ant, to experience the world, to think about his inward thoughts. It must force the individual to think about those elements which will make his feelings concrete and visual. The art experience must cater to the needs and desires of the adolescent and to the needs of the theoretical structure in which the adolescent, in time, voluntarily, becomes an active member. The sculptor Henry Moore²⁸ reaffirms this statement by saying that:

Each sculptor through his past experience, through observation of natural laws, through criticism of his own work and other sculpture, through his character and psychological make-up, and according to his stage of development, finds that certain qualities in sculpture become of fundamental importance to him.

Such an artistic experience can be provided, to the adolescent, by having him experience an artistic enlightenment based on the practices developed during the Renaissance period.

²⁸Robert L. Herbert, ed., Modern Artists on Art (Englewood Cliffs: Prentice-Hall, 1964), pp. 138-139.

CHAPTER III

THE RENAISSANCE

Evolution of the Renaissance

The Renaissance resulted from the mental growth and cultural development of the barbarians. Two elements came forth during the Renaissance period: firstly, there was a great mental activity arising out of the individualism of Western Europe;²⁹ secondly, the old classical culture of the Greeks and the Romans was acting as a fresh stimulus to the alert 15th century man. The great era "The Renaissance" was the product of an evolution whose starting point were the Greeks and the Romans. The Greeks influenced man with their spirit of individual creativeness, and the Romans with their great organizational power. Consequently, between the years 1400 A.D. and 1600 A.D. there were a rebirth of the whole intellectual life of Europe, a revival of individualism, a recreation of the artistic, scientific, political, and social

²⁹H. G. Wells, The Outline of History (Garden City: Doubleday and Company, 1940), Chapter 33.

³⁰H. W. Janson, History of Art (New York: Harry N. Abrams Incorporated, 1968), pp. 305-373.

life of several nations.

With the establishment of the Christian church as a power in the Roman State in 311 A.D. by Emperor Constantine, and the overthrow of Rome in 476 A.D., "only the papacy remained as a guarantee of the Western Empire's survival over barbarism."³¹ Christianity in its bitter and unrelenting war against paganism resulted in the mass destruction of Greco-Roman works. Therefore, during the years 500 to 1000 A.D., Europe experienced a time of almost no intellectual stimulation. The Dark Ages overpowered the European mind and body to a state of humble slavery.

However, the early Christian artist derived his iconographic imagery from the Greco-Roman image,³² although he was not a realist. His pictorial and flat sculptural images were meant to communicate and serve as a spiritual uplift. The dark and light rhythm and contrast created by the Greco-Roman columnades were transferred to the painted image.

The years 500 A.D. to 800 A.D. resulted in the artistic advancements of the East and the artistic suppression of the West. Hagia Sophia with its largest dome of its period was the monumental architectural structure of the East. Dome, pediment, half domes, quarter domes, etc., created both a cascade of movement and a sense of ceaseless growth. Through its mosaics, the East exploited the Christian theme through the

³¹ Esmond Wright and Kenneth Stamp, eds., Illustrated World History (New York: McGraw-Hill Book Company, 1964), p. 79.

³² One example would be the winged Nike of the Hellenistic Greek period to be replaced by the angel figure.

juxtaposition of colored stones to assimilate the three-dimensional technically perfected skills of the Classical Greco-Roman period into a flat two-dimensional puzzle involving light, form, and compositional skills. The only artistic activity of the West took form in the illuminated manuscripts in England, (Book of Durrow, Book of Lindesfarne, Book of Kells). Entire pages covered with the most intricate linear designs employed little else but the spiral and the interlace of the barbaric images in the form of animal heads and legs.

With the crowning of King Charles of France by Pope Leo III as emperor of the newly created Holy Roman Empire in 800 A.D., learning began its revival. This new proclaimed emperor known as Charlemagne brought from England the fine scholar Alcuin to act as a minister of education, to enlighten the clergy in becoming learned men. In art, through the Gospel book of Charlemagne (illustrating the four evangelists Matthew, Mark, Luke, and John), the human figure again seems convincingly modeled in a three-dimensional space portraying a high degree of anatomical mastery. However, because of the active brush stroke, the nervous line, and the fluttering agitational edges, these works lack the tranquility of the classical style. Gold, the medieval symbol for radiating light, was used in the relief work of the Lindau Gospels to portray a half-nude, smoothly modelled, triumphant Christ. The human proportions of the sculptured Christ (big head, small body) makes this work a spiritual rather than a physical symbol of beauty.

The revival of learning was pursued further by King Alfred the Great (848-900 A.D.) of England: King Alfred the Great, unlike Charlemagne, was an educated man; consequently, he personally translated part

of the Bible into Anglo-Saxon and imported manuscripts from Italy, France, and Spain.

Through the Ottonian dynasty the cathedral began its strong roots in Europe. Monumental sculpture was re-introduced. Anatomical detail was restored through the Gero Crucifix of the 10th century. The tubular body of the Werden Crucifix in the 11th century reverted naturalism to a linear abstraction. The manuscripts from the gospels of Otto III are illuminated through the use of gold and purple and abstract designs.

The Romanesque period (1050-1150) was characterized by a unique mixture of revival, rivalry, and reform. The papacy, having reached its lowest point in the 1040's, was now reviving. Monastic orders became leaders in the revival of learning and art, keenly interested in civilization. The revival of the secular power resulted in the bitter and bloody rivalry between church and state. During this turmoil, town and urban life reappeared. Communes surged in Northern Italy. The crusaders, the great eye openers of Western man, not only united all parts of the Romanesque society (church and state, merchant and monk), but also developed the desire in Western man to know more about the East.

During the Romanesque period, architecture became an innovative experimental endeavor in the solution of technical and aesthetic structural problems. The tympana over the front doors of the cathedral took form through relief works centered around the Christ. Western Romanesque Christ, like its Eastern Byzantine counterpart, was not loving and tender, but majestic, remote, and awesome. Drapery, on

sculptures, was executed through a rhythmic manipulation of flat sculptural decorative planes. Painting, executed in the apses, centered around the popular theme "The Last Judgement" to portray strong compositions, swirling lines, and brilliant colors.

During the 12th and 13th centuries, the Gothic era, through a devotion to architecture for the sake of the church, reawakened the whole artistic sense, reaching its climax in the 16th century through the Great Masters of the High Renaissance. Cathedrals were an interlace of pointed arches, flying buttresses, oblong bays, and stained glass. Ornamentation of the cathedral was kept to a minimum. Sculpture served as an instrument of instruction and an encyclopedia of medieval knowledge. The subject matter of these sculptures centered around "The Mirror of Nature", "The Mirror of History", "The Mirror of Doctrine". The relief image of Christ in his "Last Judgement" on the tympanum is depicted as a humane, gentle, and compassionate judge.

Sculptures in the round during the Gothic period (Reims Cathedral) were convincingly three-dimensional. Gestures are casual yet dignified. The mood is calm. Paintings of the Gothic period are stylized to portray technical delicacy and expressive of the conventional gold backgrounds.

Schoolmen, like Abelard, Anselm, Thomas Aquinas, and Roger Bacon, a group of church scholars from the 13th century, studied the Greek philosophers from Latin translations. Roger Bacon insisted on the scientific approach rather than the metaphysical approach. He insisted in the study of nature and experimentation rather than philosophizing.

The climax of the slow evolution converged in the Holy Roman Emperor Frederick II (1194-1250 A.D.), the ruler of Naples, and the dominating power of Sicily and a large part of Southern Italy. His court became the center of learning. To his court Moorish and Jewish scholars from Spain and learned men from Africa were invited. The University of Salerno was established. From 1250 to 1400 A.D. intellectual interest spread rapidly. By the 1400's artists of Italy and the Low Countries excelled in individuality and naturalness.

Immediate Sources of the Renaissance

The immediate sources of the Renaissance were: the development of new inventions and techniques; the great intercourse between East and West; the spirit of travel, investigation, and research; the change in attitude of the "secular" popes towards art, science, and literature; the new spirit of individual freedom.³³

Great progress was made in the early part of the 15th century in the production of paper through the efforts of the Moors in Spain and the manufacturers of Florence. This boom in the paper industry provided a better, cheaper, and more abundant supply of paper. The invention of the movable type printing process, in the 1440's, by Kester at Haarleu and Gutenberg in Mainz, proved to be a more efficient tool for multi-publications, to replace the already popular wood-block stamping technique. To couple these inventions, the artist began to experiment with the printing techniques of the wood-cut and the

³³H. G. Wells, The Outline of History (New York: Doubleday and Company, 1940), Chapter 33).

metal engraving. From a wood-cut, and later a metal engraving, many prints were possible. As a result of the multi-image, prints spread all over Europe; consequently, the artists from the various countries in Europe learned from each other.

Shortly after the 1400's, the great interest in ocean travel resulted in a desire to travel and to explore. Voyages by Spanish, Portuguese, and Italian navigators resulted in the discovery of America in 1492-1497 A.D. The route around the southern tip of Africa to India was discovered in 1498 A.D. The idea of the flat earth, predominant in the Middle Ages, reverted to the Old Classical idea of the Earth being shaped like a sphere.

During the Middle Ages the individual freedom was gulped by the two great powers: the universal state, the Holy Roman Empire; and the universal church, the Holy Roman Catholic Church. In the 15th century man began to think in terms of the individual as a creative power, hence reverting to the Greek ideal of the free and creative power of the individual. Luther proclaimed the universal priesthood elevating individualism to a divine status in the early years of the 16th century. Calvin, during the same period, proclaimed the Bible to be the guide to life, through the individualistic interpretation of the Bible.

In 1453, Constantinople was captured by the Turks. This major turning point drove many fine Greek scholars into Europe, who brought with them many priceless manuscripts. The Renaissance man was now the proud possessor of the original classical sources and had amongst him men who knew these original sources thoroughly. This Greek revival combined with the interest in classical Latin resulted in the rediscovery

of the Classical authors.

The 14th century witnessed the development of the modern languages. Tuscan dialect, through the works of Dante (1265-1321), Petrarch (1304-1374), and Boccione (1313-1375), became the literary language of Italy. France, England, and Spain soon developed national languages. These new languages became not only a vehicle for literature but also a binding agent to create social and cultural unity for these young nations.

The pope, once the major oppressive destructive force to art, now became its chief patron. Literature and science flourished also under this new line of secular popes. Léo X (a Medici) began building St. Peter's in Rome, involving Bramante, Da Vinci, Raphael, Michelangelo, and Perugino. Science, whose underlying principle is liberty of thought and action - whose new interest during this time flourished through mathematics, physics, astronomy, geography, and anatomy - propelled the church's shattering concept, that the earth is round, and that the sun is the center of the universe.

The Renaissance Artist

The Renaissance artist lived in a period of exploration and realism. The symbolic representation of humanity, which prevailed during the Middle Ages, no longer quenched man's thirst for a realistic approach to the world. He now focused his attention on the essence of the external world. The immediate environment was studied in detail from the fixed reference system - himself. The artist took up the role of both the camera and the creator. The result was the development of

the formal rules of perspective to be used in the creation of a picture, a picture expressive of the individual artist and true to nature. The Renaissance artist was a master craftsman. The eye worked in perfect harmony with the acquired skills.

The artistic revival developed through Cimabue in the Gothic period, then by the help of Giotto and consequently picked up by other artists. In the *Style of Giotto*, Giorgio Vasari tells us, "the profile surrounding the whole figure [was] abandoned, as well as the lustress eyes, the tiptoed feet, the intenuated hands, the absence of shadow and all the other Byzantine absurdities, . . . were replaced by graceful heads and beautiful coloring."³⁴

The next wave of artists improved on the style of Giotto's followers in "rule, order, proportions, design, and style . . ."³⁵ Among these were the sculptors Ghiberti and Donatello, the painter Masaccio, and the architect Brunelleschi. Ghiberti, in his relief work "The Sacrifice of Isaac" portrayed Isaac in the nude. This work is "not only the first true exposition of the human body since antiquity, but a rendering which is fairly bursting with life, composed to display the power, vitality, and poetry of the human body to its fullest."³⁶ Donatello's free standing massive figurative sculptures need no supports; they stand independently in space. These bold and massive sculptural

³⁴Robert Goldwater and Marco Treves, eds., *Artists on Art* (New York: Pantheon Books, 1972), p. 96.

³⁵Robert Goldwater and Marco Treves, eds., *Artists on Art* (New York: Pantheon Books, 1972), p. 96.

³⁶R. H. Rough, *Art History* (New York: Simon and Schuster, 1974), p. 108.

forms personify, through their body language and facial expressions, the civic pride and human ordeal of the Florentines. Masaccio excelled in his search for the representation of reality in his painting. In his works Masaccio used: the one point perspective (discovered by Brunelleschi) to portray Roman architectural settings; aerial perspective in the representation of landscapes; foreshortening in his solid simplified figures; light and shade to create a more convincing three-dimensional illusionary forms.

Perhaps one of the major contributions, in describing and distorting the physical world, made during the 1400's by Brunelleschi, is linear perspective. Da Vinci (1452-1519) described the procedure in the following manner (see illustration 1):³⁷

Take a piece of glass the size of a half sheet of royal folio paper and fix it well in front of your eyes, that is between your eye and the object you wish to portray. Then move away until your eye is two-thirds of a braccio away from the piece of glass, and fasten your head by means of an instrument in such a way as to prevent any movement of whatsoever. Then close or cover up one eye, and with a brush or a piece of red chalk finely ground mark out on the glass what is visible beyond it; afterwards copy it by tracing on paper from the glass

Through this method the following rules may be used in the reconstruction of a work in linear perspective (see illustrations 2, 3, 4, and 5):

1) All lines which are vertical or horizontal with respect to the observer remain vertical or horizontal on the picture plane.

2) All lines which are neither vertical nor horizontal with respect to the observer (lines which define the side of an object other

³⁷E. MacCurdy, ed. and trans., The Notebooks of Leonardo Da Vinci (New York: Reynald and Hichcock, 1939) pp. 877-878.

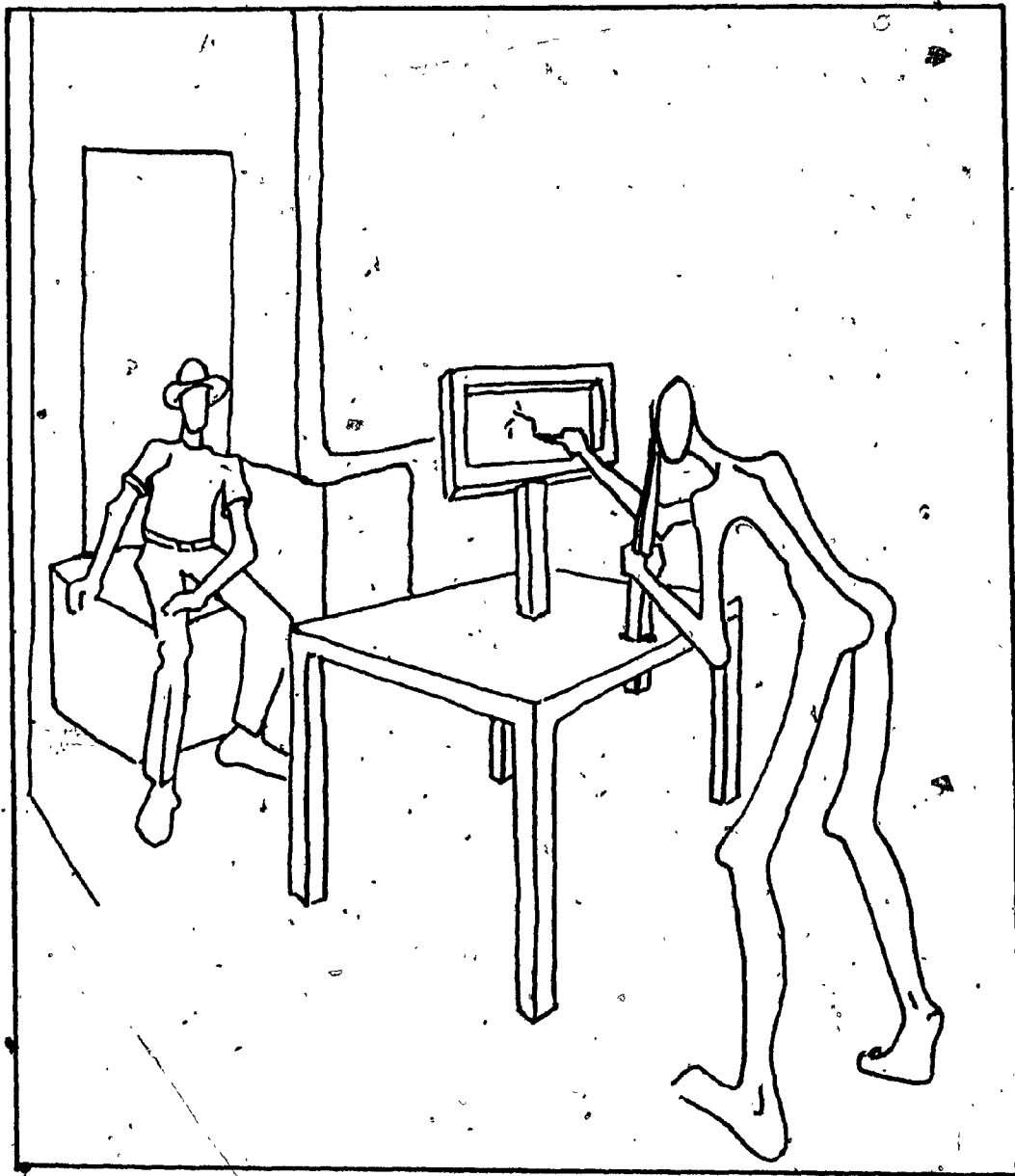


ILLUSTRATION 1

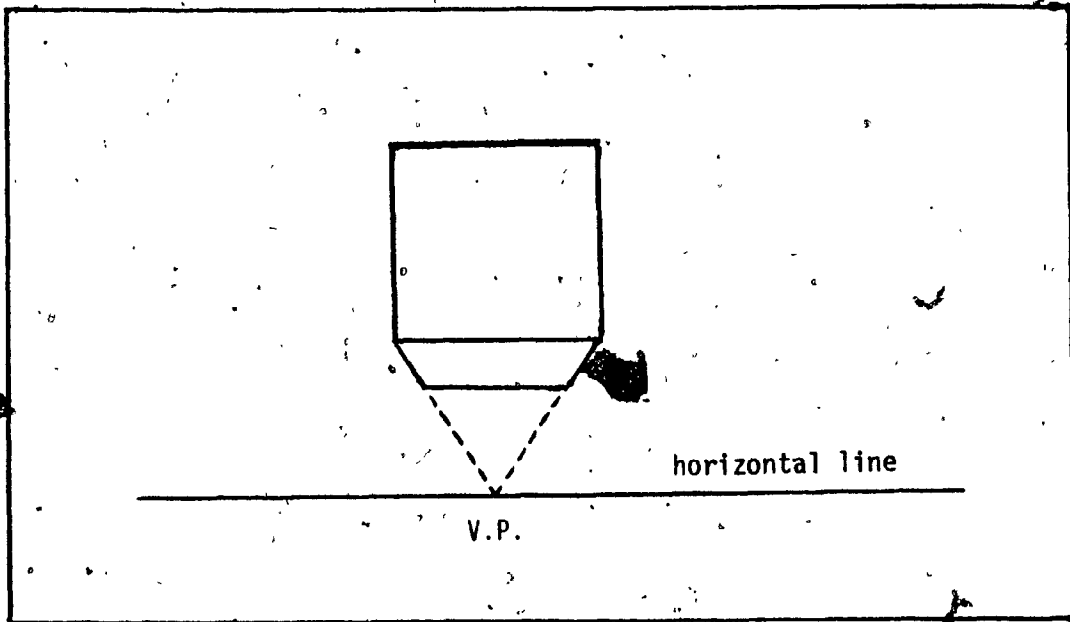


ILLUSTRATION 2

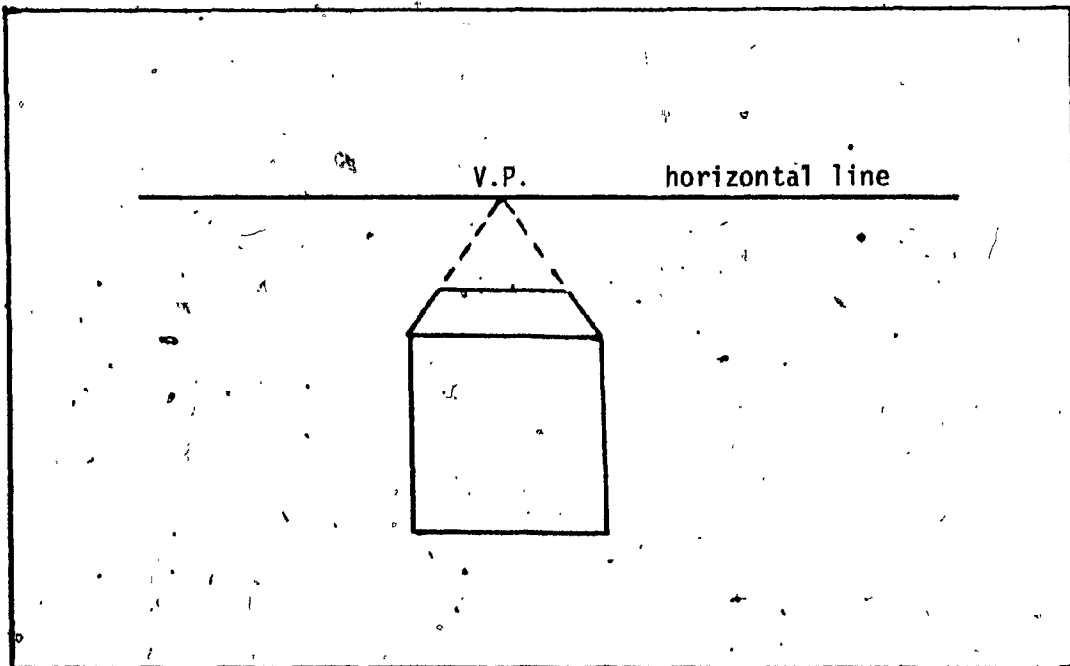


ILLUSTRATION 3

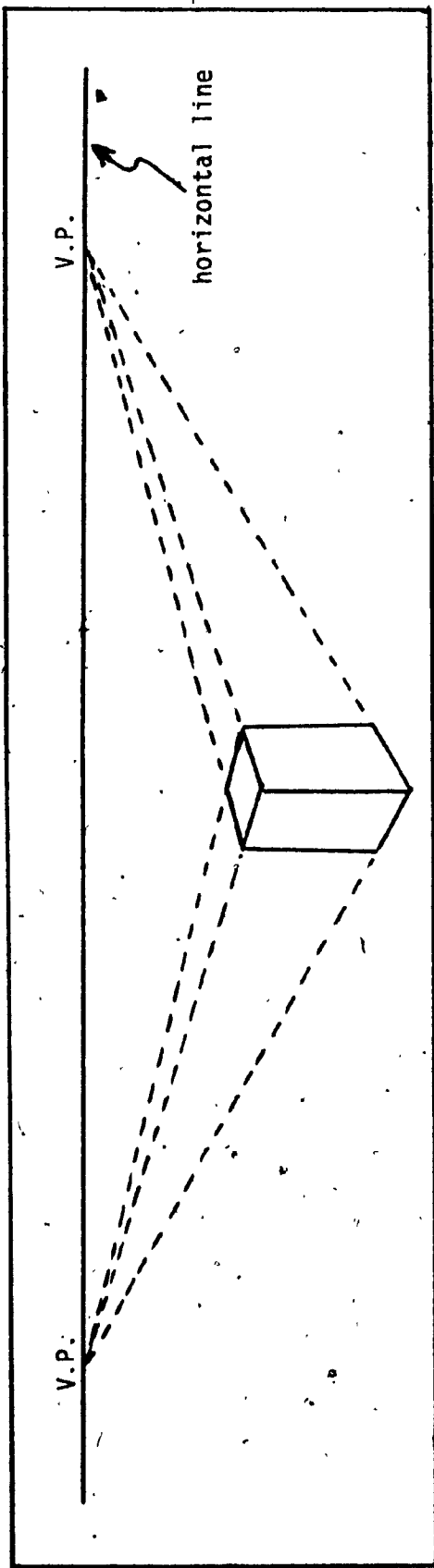


ILLUSTRATION 4

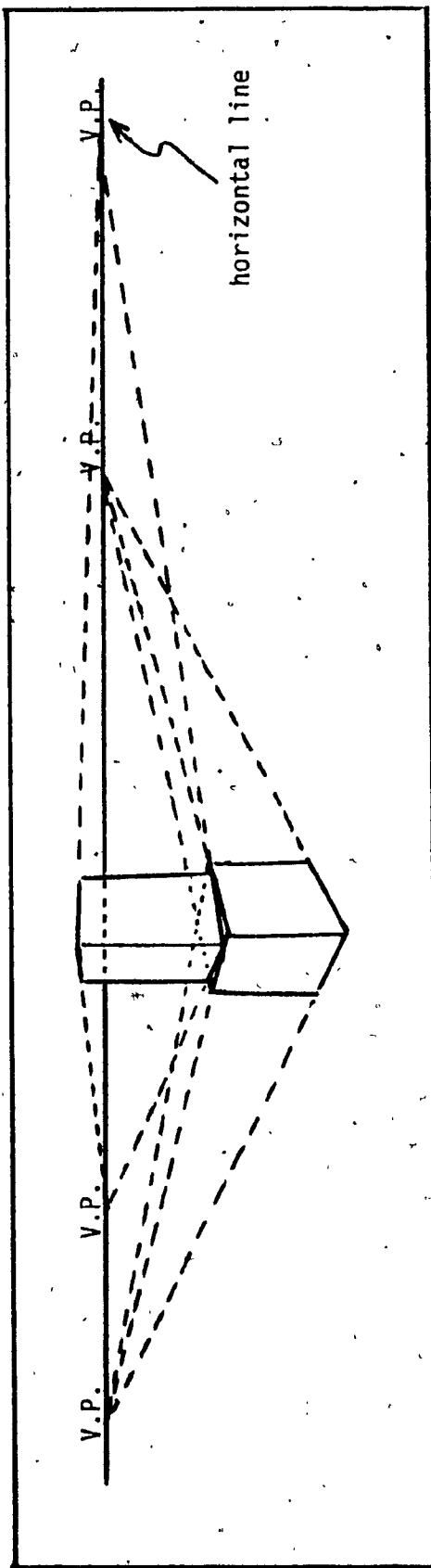


ILLUSTRATION 5

than the frontal plane) converge on one or a series of vanishing points on a line which represents the level of the observer's eye on the picture plane.

3) All curved objects derive their form from an imaginary rectangular box under the restriction of the above two rules.

This view of the world, it should be noted, is in direct contradiction to the way the eye gathers information. The human eye is not fixed in space for a prolonged period of time to take in the physical image. For the Renaissance man, such was the accepted representation of the real world in painting and in relief works. It is also interesting to note that the same reality is taken for granted by contemporary man in still photography and the moving image.

Although the early 1400's was a period of great artistic search, Vasari criticized the artists of the period as not being able to

attain to the final stages of perfection, for they lacked a freedom which, while outside the rules, was guided by them, and which was not incompatible with order and correctness In proportion they lacked judgement . . . They did not attain the zenith of design because, although they made their arms round, and their legs straight, they were not skilled in the muscles and lacked that graceful and sweet ease which partly seen, partly felt, in matter of flesh and living things, but they were crude and stunted, their eyes being difficult and their style hard. . . . All these endeavors to attain the impossible by their labors, especially in foreshortening and unpleasant objects, but the effort in producing them was too apparent in the [awkward] result³⁸

The problem described above, by Vasari was beautifully solved by the painter, sculptor, architect, scientist, musician and engineer

³⁸R. Goldwater and M. Treves, eds., Artists on Art (New York: Pantheon Books, 1972), p. 96.

Leonardo Da Vinci³⁹ in his few complete paintings. Leonardo was a true student of nature; he studied nature in all its facets. He studied man beyond the apparent flesh. He dissected corpses and analyzed the dumb to achieve both the muscular build-up and the language of the body. He studied how forms behaved in the presence and absence of light. He studied single forms and forms placed in groups. He studied the effects produced by the distortion and exaggeration of a form to render a greater sense of reality. When his studies and analysis were brought together in a painting, Vasari complimented him for "boldness of design, the subtlest imitation of nature in trifling details, good rule, better order, correct proportions, perfect design and divine grace, prolific and divine to the depths of Art, endowing his figures with motion and breath."⁴⁰

Another great giant of the High Renaissance was Michelangelo Buonarroti.⁴¹ He, like Da Vinci, studied the human body in detail. Because of his prolific ease with the human body, his twisted and disproportioned bodies escaped a marble block into a form more real than the human body.

The accomplishments of Northern Europe (north of the Alps, Germany, Holland, France) provided further knowledge in the quest of the Renaissance ideals. It is in this part of Europe that the printing

³⁹Edward MacCurdy, ed. and trans., The Notebooks of Leonardo Da Vinci (New York: Reynald and Hitchcock, 1939), "Anatomy, pp. 93-212, "Precepts of Painter" pp. 857-920.

⁴⁰R. Goldwater and M. Treves, eds., Artists on Art (New York: Pantheon Books, 1972), p. 97.

⁴¹Giorgio Vasari, Lives of the Most Eminent Painters, Sculptors, and Architects, ed. Robert N. Linscott (New York: The Modern Library, 1959), pp. 307-396, "Study of Anatomy," p. 314.

techniques developed to provide the artists, throughout Europe, with samples of other artists' discoveries. Oil, as a binder to the pigment was used in the coloring medium to give the artist the power to work in semi-transparent glazes. The images on the panels took form through the build-up of minute details. The painted image of reality was not accomplished through man-made models and scientific innovations, for the Northern artist, but through the depiction of the humble everyday life. It is in the North that the wealthy merchants became the Romans of the Renaissance, in the quest for their portraits.

Throughout the Renaissance, the artist worked on commissions. The works were usually public in nature. The artist evolved from a simple craftsman to a master of the arts, portraying in his work the scientific, poetic, philosophical, political, and psychological state of the Renaissance man. Art, to the Renaissance artist, was both process and product. The process took form in the constant search for reality, beauty, and idealism. Reality was exploited through the many studies of human nature. Beauty was investigated through the constant search for a pleasing arrangement of the aesthetic elements in art and the drive for technical perfection. Idealism was the reconstruction of the world, a world existing in the mind of the artist and interchangeable with the real physical world. The product of these efforts took form in the portrayal of the artist's search - through the concrete painted image, the release of a form from a block of stone, or the assembling of stone in an architectural structure. The painted and sculptured image portrayed ranged from bible scenes to Greek mythologies to genre works.

CHAPTER IV

RENAISSANCE AND THE ADOLESCENT

Similarities Between the Adolescent and the Renaissance Artist

If we examine the adolescent from latency to adolescence proper we note the following points to be common with the Renaissance period:

- (1) A propelling self esteem derived from personal achievements.
- (2) A growing sense of individualism.
- (3) A sensitiveness to the immediate environment.
- (4) A venturefulness in the development of theories relating to the physical world.
- (5) An impulsive desire for a strong social, mental, and political bond among a given group.
- (6) The viewing of the great authoritative figures as fallen idols.
- (7) The need to express internal feelings through art forms.
- (8) The accessibility to the products of the printing press and the visual media.

When we examine the desires of the Renaissance artist in the production of a work of art and compare them to the adolescent, we note that they are one and the same. Viktor Lowenfeld⁴² has formulated the

⁴²Viktor Lowenfeld, Your Child and His Art (New York: The Macmillan Company, 1957).

desires of the adolescent (special attention given to the 12 to 14 year old) to be the need to draw photographic-like and the desire for perfection in his modelling. By this time, Lowenfeld tells us, the adolescent has made his preview with distance and is ready to learn skills and techniques.

The Renaissance view of the world was that of a fixed point in time and space. Why the Renaissance artist considered this concept to be the representation of the real world is not fully known, but as to why the adolescent of modern society wishes to express reality in such a manner can easily be guessed. The adolescent, from childhood, has been unconsciously subjected to the representation of the physical world through the lens of a camera. What the individual sees through a photograph or the moving image on the popular T.V. screen is either an image frozen through a small increment in time seen from a particular spot in space or a series of frozen images placed one after the other to create a sensation of movement.

If we examine the evolution of the Renaissance period and compare it to that of the adolescent, we note yet another startling resemblance. As a child, the individual is the true Greco-Roman artist with the emotional, intellectual, and manual capacity of a great organizational power in the creation of spontaneous individualistic expressions. Henry Shaefer-Simmern⁴³ goes further to say;

All normal children display this inner drive for pictorial creation. Drawing on walls, doors, pavements, are visible proofs of the child's inborn creativeness. But because,

⁴³ Henry Shaefer-Simmern, The Unfolding of Artistic Activity (Berkeley: University of California Press, 1948), p. 29.

in the general education, attention is still mainly directed toward acquisition of conceptual knowledge, the child's spontaneous drive for genuine visual cognition is neglected. As he grows older, the creative urge diminishes.

This tremendous creative urge is revived at adolescence. Peter Bloss⁴⁴ states:

The heightened introspection or psychological closeness to internal processes in conjunction with a distance from outer objects allow the adolescent a freedom of experience and an access to his feelings which promote a state of delicate sensitivity and perceptiveness.

Jean Piaget,⁴⁵ in his essay "The Mental Development of the Child", links the adolescent to the child in the following manner:

The intellectual egocentricity of adolescence is comparable to the egocentricity of the infant who assimilates the universe into his own corporal activity and to that of a young child who assimilates things into his own nascent thought (symbol play, etc.). Adolescent egocentricity is manifested by belief in the omnipotence of reflection, as though the world should submit itself to idealistic schemes rather than to systems of reality. It is the metaphysical age par excellence the self is strong enough to reconstruct the universe and big enough to incorporate it.

Developing a Program of Art

An art program to be set up for the adolescent should fulfill the need for the individual to express himself and the desire to create

⁴⁴ Peter Bloss, On Adolescence (New York: Free Press, 1962), p. 125.

⁴⁵ Jean Piaget, Six Psychological Studies, intro. David Elkind, Trans. Anita Tenzer, ed. David Elkind (New York: Vintage Books, 1968), p. 64.

an image representative of the real physical world. Both the need and the desire of the adolescent, we have seen, have been met by the Renaissance artist. The Renaissance artist made use of all the technical and scientific knowledge available to him from his historical period to quench his thirst for personal expression in the expression of a real and perfect image.

The adolescent is in the state of limbo; he is neither the child nor the adult. He is neither a technically independent creature nor an unchained self-supporting being. If we trace the evolution of the Renaissance period, we can pick out specific historical trends that chained Greco-Roman man. Throughout this chaining trend, historical spurts of heroism led to the cutting of the chain to free man. The accumulation of specific recordable immediate events finally broke the chain and opened the doors to individualism and mental freedom. The evolution of the human being between his golden years of childhood and his adolescent period cannot be pin-pointed. It is a prehistoric evolution. At the end of the evolution we experience the impulsiveness of the Renaissance mind, a tremendously explosive egocentric power impatiently striving for self-expression, sensual experiences, and physical and mental skills. The exact reasons as to why the adolescent experiences this Renaissance revival can only be speculated as geological anthropologists have done to describe that period in history when man did not record his thinking, his failures, and his accomplishments. We do know that the adolescent is the product and in the process of physical, mental, and psychological change. He is an adult in the becoming. He is a rebel. He is a threat to the adult authority

and a cancerous growth to law and order.

This individual, however, because of his egocentricity, does accept, respect, and admire professionalism. He is ready and willing to listen to, respect, and model his behavior to that of a master who is an expert in the technical representations of the physical space and human emotions. Gottlieb and Guttman⁴⁶ reaffirmed this concept when, in the 1960's, they proved their assumption that the

adolescents . . . will become oriented to (involved with) referents whom they perceive as having the desire and ability to help them attain skills, goals, and roles (ends) and that they will not become oriented to referents whom they perceive as having neither the desire nor the ability to help them attain these same ends.

The Renaissance artist Leonardo Da Vinci had this advice for the student of art:⁴⁷

First study science, and then follow the practices based on science.

The painter who draws from practice and judgment of the eye without the use of reason is like the mirror that reproduces within itself all the objects which are set opposite to it without knowledge of the same.

The youth ought first to learn perspective, then proportions of everything, then he should learn from the hand of a good master in order to accustom himself to good limbs; then from nature in order to confirm for himself the reasons for what he has learned; then for a time he should study the works of different masters; then make it a habit to practice and work at his art.

Society, the patron of the adolescent mind, needs from the educational system an individual who can both adapt and contribute to the

⁴⁶ J. E. Horrocks, The Psychology of Adolescence (Boston: Houghton Mifflin Company, 1969), pp. 13, 14.

⁴⁷ Robert Goldwater and Marco Treves, eds., Artists on Art (New York: Pantheon Books, 1972), p. 49.

growth of the physical, mental, economical, political, and moral stability of each individual within the theoretical structure. The adolescent, the ego-centered cumulative artist of society, is equipped with "aggressive dominance, competitive superiority, and hostile exclusiveness."⁴⁹ Western society, for example, is in need of a system to further the development of a personally differentiated and individualized adolescent, and to alleviate the burden of a deviate and pathological adolescent citizen produced by self-determination due to lack of institutionalized patterning.

During the Renaissance period, class distinctions were not caused through the age factor but through experience. The individual worked towards independence through the mastery of his craft. The artist elevated his status by incorporating his craft to his mental intelligence. Competition fostered perfection, perfection fostered inquisition, and inquisition brought order to the spontaneous gesture. A youth through such a system became the student and working partner of an expert. His ego flourished both as a vessel of knowledge and as a useful contributor to a social object. Masters in the art field employed the youth and payed him with knowledge, expertise, and spurts of social gratification. The artist became the divine creator of urban centers. In his visual creations he formed a bond among his fellow beings and a documented visual expression of his group.

The contemporary adolescent is a member of a particular clan of humanity. He is a creature in the process of reconstructing his world.

⁴⁸Peter Bloss, On Adolescence (New York: Free Press, 1962), p. 204.

He is in the process of developing his egocentric style by abstracting from the world that which he needs. As a child, the Greco-Roman world in him compelled him to master his body. In the latency period he, like Giotto to Pallaiuolo to Ghirlandajo, found the need to master the environment. The adolescent phase is the world of Da Vinci, Bramante, Michelangelo, Raphael, and Titian as he ventures into the mastery of his emotions. He is in need of experiencing the revival of his classical younger days through the Renaissance world.

The youth and the educator, today, is not the product of the Renaissance period. A course of study based on the Renaissance period must accompany the technical, artistic, scientific, and political innovations, commodities, and restrictions present in the contemporary society. Art, like science, has progressed from the Newtonian notion of large particles to complex experiments involving complex technical knowledge to verify and illustrate minute physical phenomena. The educator today is equipped with technical, visual, theoretical, and historical knowledge far more complex than that available to the Renaissance man. Today's adolescent is engaged in a visual courtship with contemporary technology to drive him into a state of confusion and panic. The adolescent is bombarded with so much sensory information, including the sly psychological undercurrents of advertisements,⁴⁹ that he is left naked on the battlefield, trying to survive. The strategies of the Renaissance masters can help him only if armed with modern weapons.

⁴⁹ Wilson Bryan Key, Subliminal Seduction (New York: The New American Library, 1974).

From my own personal experience, and from the documentations of Viktor Lowenfeld, the adolescent seems impressed, perhaps through the photographic technology, by the two-dimensional representation of the window to the world from a fixed reference system (see illustration 6). In his everyday encounters with objects he, the adolescent, does not have, consciously, the eye of a camera. He sees a floor below his feet. The tiles are square. A person standing on the floor is mainly seen as an erect pole from a side. A window is seen as a rectangle (see illustration 7). Perspective is unconsciously aspired but not consciously discovered. Because of our limited angle of view and because of our mental focus on specific forms, colors, or textures, the external world may not be grasped as a total unit. The location, size, and function of the bathroom mirror, for example, emphasizes facial characteristics and ignores body limbs and body gestures. Texture is camouflaged through color, shape, and pattern so that the essence of the medium is diluted.

Reflections on the Education System

Education seems to have leaped into packaged compartments of information rather than a systematic fusion of human knowledge. Emile Robichaud⁵⁰ criticizes the Canadian and in particular the Quebec educational system of the 1970's by emphatically stating:

Le grand drame de notre réforme scolaire (the moving from a general-subject teacher to a specialist within a specific subject) se situe vraiment au niveau de la

⁵⁰ Emile Robichaud, Les Educateurs Sont-Ils Coupables (Montreal: Bouchemin, 1971), pp. 6-7.

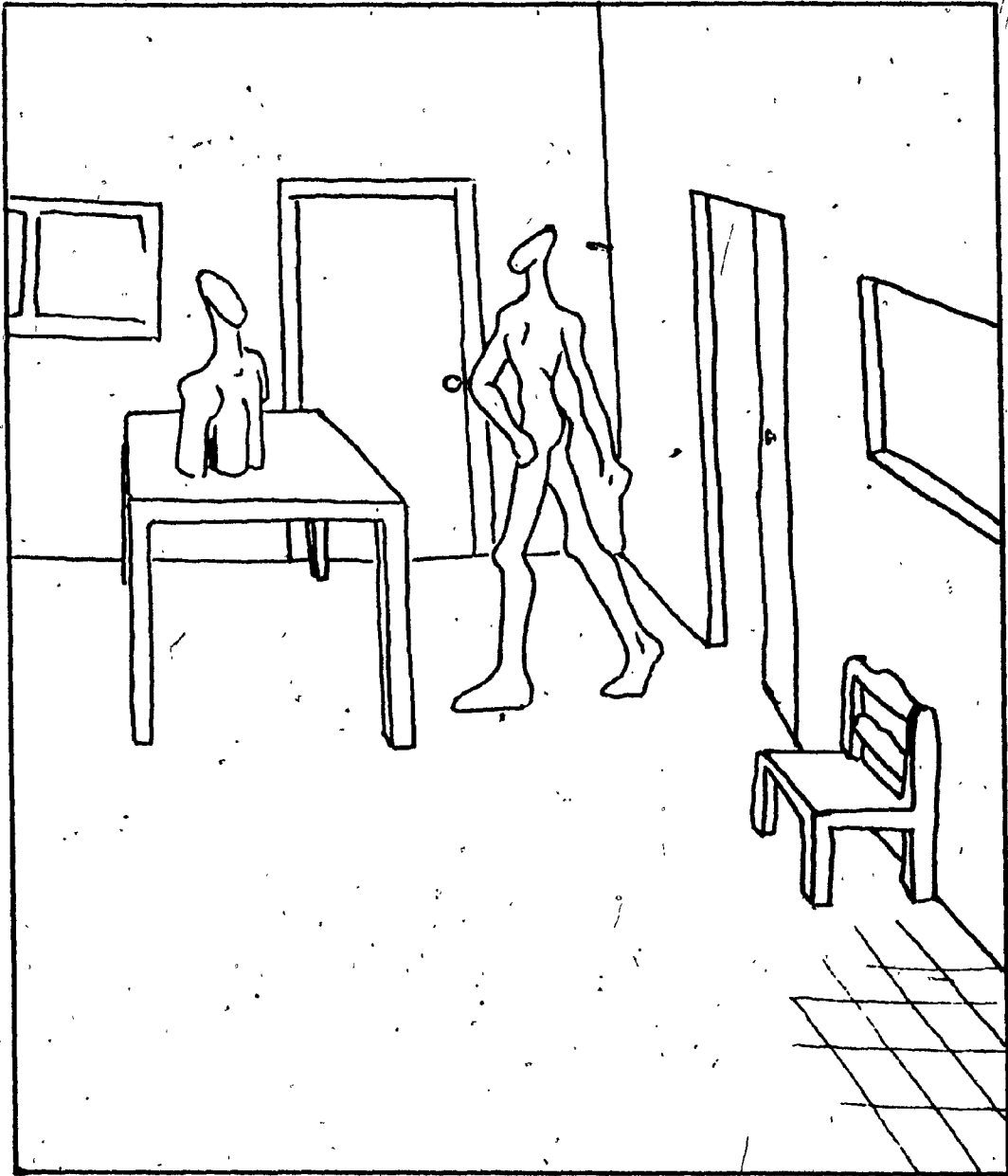


ILLUSTRATION 6

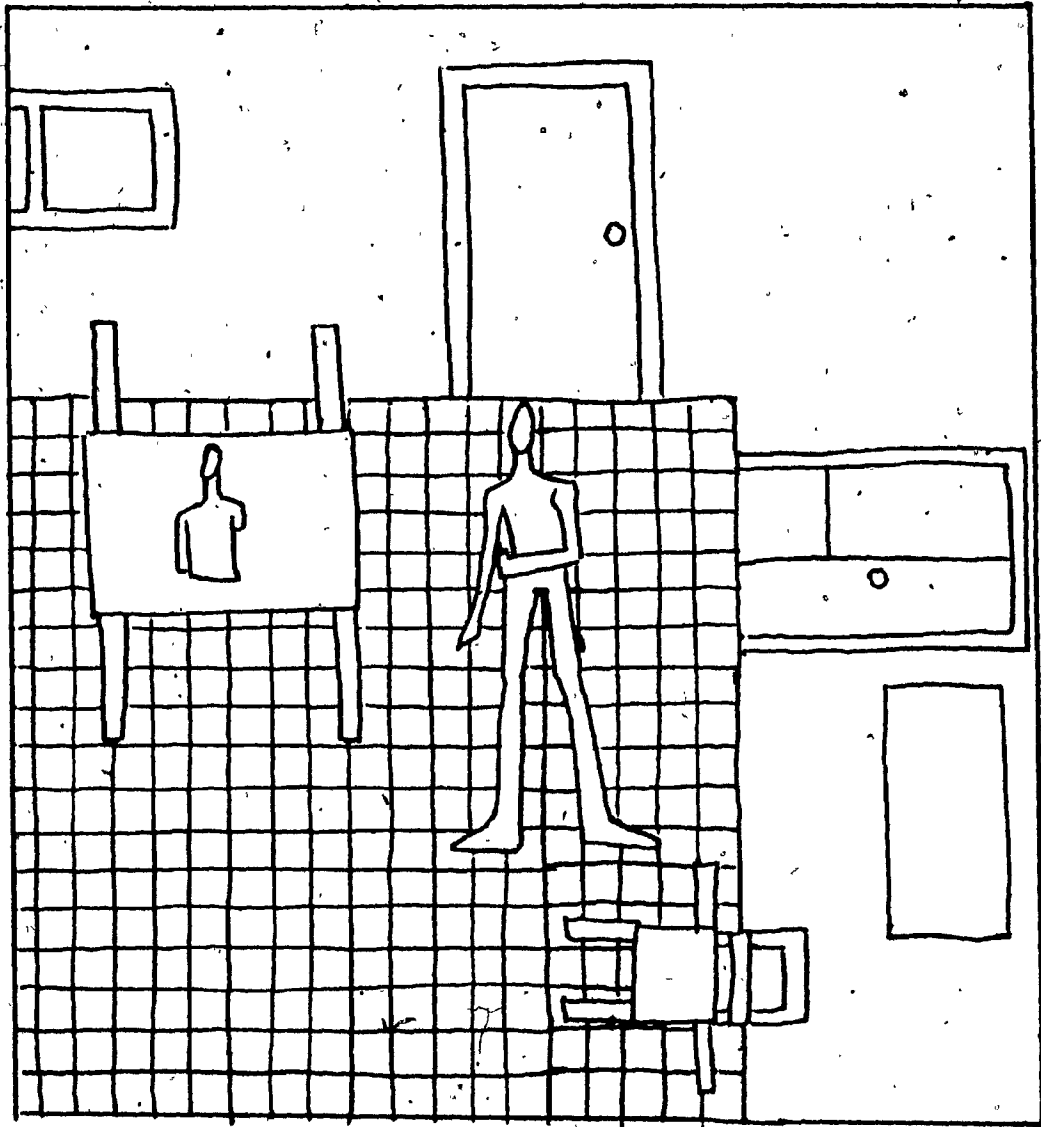


ILLUSTRATION 7

vie même de l'école (je parle surtout ici de l'école secondaire). Les bureaucrates, pour répondre aux impératifs de leur approche dite scientifique, ont à ce point pratiqué 'la distanciation, le détachement d'avec l'objet' qu'ils en sont arrivés à mettre au point des structures administrativement logiques mais humainement inviables Par ce qu'elle compartimente et dissèque la Réalité, une approche exclusivement scientifique fait perdre le sens global de la vie au détriment du particulier et du fragmentaire dans la mesure où elle donne naissance à la pensée mécanique.

Man, because of his apparent quest for glory in a social structure, has reduced education to a pragmatic function. The key to success seems to be financial power ("earnings and ability has a steeper slope for college graduates than for those whose education ends with high school . . ." ⁵¹) and the ability to become the puppeteer of humans (schools, especially public schools, provide lessons in the power game . . ." ⁵²). Should educational courses be rated on the smooth fusion between the needs and the desires of the adolescent to those of society, or should educational courses be an educational administrative decision ⁵³ based on the needs of a particular social theoretical structure?

⁵¹ Sewell Houser, Education, Occupation and Earnings (New York: Academic Press, 1975), p. 189.

⁵² Michael Korda, Power in the Office (London: Weidenfeld and Nicolson, 1975), p. 14.

⁵³ In an article in The Montreal Gazette entitled "It's Not Easy to Beat the Education System" (February 19, 1979, p. 4), Ken Enhofer quotes a school official, Lavare, as saying that the Quebec education system "is an unwieldy and bureaucratic organization." The reported goes on to say that if a Quebec school board wants "to change the basic curriculum it would take years to convince the provincial government of the need for it."

Program of Study

The Renaissance artist made it his business to study nature and the forces regulating nature. The Renaissance man strived for a complete comprehension of himself and the world around him. He was the scientist, the artist, the musician, the philosopher, etc. Of course Renaissance man had fewer books in his library and less technical equipment in his buildings and on the road than we do today. Then, the adolescent should be given a general systematic amount of information that can both describe the adolescent's world and link him to his theoretical social structure.

A course of study to be used with the adolescent should develop the total being. The mental, emotional, and physical aspects of the adolescent should be stimulated, expressed, and allowed to grow. Language is a basic tool used by man in the ability to communicate to another being. In the study of language, both the oral and the written craft must of necessity be mastered in order for it to become an effective and precise tool in communication. Language, however, in modern societies, is not only used as a tool of communication, but also as a vehicle for self-expression. Consequently, the adolescent should be introduced to the poetic and imaginative role mastered by language. Language should compel the adolescent to, perhaps, express his aspirations, feelings, and state of mind. He should be exposed to the works of individuals who have pushed language skills to a level beyond their basic communicative powers. The adolescent should be exposed to works of people who both share his view and oppose it.

The adolescent is a product of a particular social milieu locked

within time and space. As a product of a social milieu he reflects both the aspirations and desires of his particular environment. At times he finds himself locked and isolated within such a structure. His world is limited. Consequently, it becomes the duty of an educational system to open up the limited restricted horizon of the adolescent. In opening up his horizon, information and experience should be fused with an individual in a clear and systematic fashion. Human cultures, historical trends, and geographical regions should not be introduced as independent units. If talking about Ancient Rome, for example, one should not only introduce a political version or a geographical version or an artistic version or a linguistic version, etc., but a total political, geographical, artistic, and linguistic version of Ancient Rome. Perhaps the amount of detailed information describing Rome should be limited so that a global view of the historical culture can be grasped. The Roman Empire was not just the product of the written word, but a specific place with real people engaged in all facets of life. They did produce works which can be photographed and brought into the classroom. A historical cultural heritage can be studied through the written language, the spoken word, the visual medium, and the rhythmic sounds produced by the heritage in question.

As an inhabitant of the earth and the universe, the adolescent, through careful analysis and investigations, should be made aware of his immediate physical environment, his commodities, and the laws governing his planet in general. In the study of the laws governing nature the information should be systematic, and the tools⁵⁴ should be both

⁵⁴ TOOLS here imply: (1) mathematical skills, manipulation and theories. (2) The use of measuring instruments, to measure length, area, volume, mass, pressure, time, etc.

studied in themselves and in their application to the scientific knowledge.⁵⁵ The information should not necessarily be limited but edited so that the sequence becomes comprehensible.

Through the normal, everyday existence, man is forced to express himself through his physical body. This expression may be in the form of speech, written word, pictorial and sculptural image, etc. The human body is focused upon during adolescence, more than at any other period of man's life. It is only normal, then, that the human body should be studied and exercised. The body should be physically exercised and developed in rhythmic movements. The body should become the tool of the adolescent mind.

To facilitate expression, the pictorial and sculptural images should become a natural sequence to the adolescent years. Since the individual is interested in the physical world and is creating models pertaining to his particular existence, he should be given the guidance, the exposure, and the stimulus to create his images - expressive of his state of mind. The Art Program (see Appendix 1 for one possible Art Program) should be structured to foster the need to express himself (the adolescent) and the desire to create an objective image.

An important, useful, and much desired corollary of the Art Program is the public display of final products produced by the adolescent. The public display should infiltrate the ranks of adulthood to smoothen the fusion and create an understanding between adolescent and adulthood. Through the image-making process, the adolescent could

⁵⁵Scientific knowledge implies: physics, chemistry, biology, anatomy, etc.

become the constant recurring Borduas (The Presence of Paul-Emile Borduas, Arts Canada, December 1978/January 1979) not in the evolution of a group of people locked together through physical space, culture, and language, but knit into a cross-cultural web to provide the adult world with the turmoil experienced by the adolescent.

CONCLUSION

When the adolescent steps into the high school world, he does have specific ideas about himself, his peers, his parents, and the rest of the world. It is with these ideas that the art educator is compelled to work within a group interaction. The strategies used by one educator may not be paralleled by another mortal whose roots are based on the same foundation; however, the accumulation of the daily spontaneous influences upon a student within a given period of time should sum up to produce equivalent results, that is, satisfy the adolescent's need to make works of art which are subjective statements about his immediate environment expressed in an objective manner.

Since I have shown that the youth from the latency period to adolescence proper, is comparable to that period in history which began with Giotto and evolved to Titian, then a course of study should involve both the physical and mental state of the youth and the inquisition of the Renaissance within the rules of a specific theoretical structure. Of course, one should also bear in mind that each individual youth within a particular level will not fall exactly into the mold of the total group. Consequently, each individual should be

approached from his particular needs. A course of study in art should be flexible enough and free enough to allow individual growth.

At the dawn of his high school career, the student enters the school art studio full of energy and vitality. He is ready and willing to experiment. He has not yet achieved self-dependence; consequently, he is in need of the adult leader. At the same time, he has made his debut with the physical world, and is interested in its general physical appearance. As the adolescent matures in his developmental stages, he develops the need for a detailed study of the world around him, and is eager to discover Newtonian laws governing the world. The interest of the early adolescent phase is in the materialistic commodities provided by a given environment. As the youth gathers more information concerning his social structure, he develops the desire to compete in a manner similar to that of the adult world. Examples from the War years have shown that the gap between the adolescent years and the adult years has a smoother fusion if the youth is allowed a certain amount of responsibility in the shaping of his environment.

Society has the responsibility to provide the time, the physical space, and the challenge to the adolescent in the becoming of a contributing factor to his social theoretical structure. A school environment is faced with the task of providing the adolescent with the challenges, with the pressures, and with the responsibilities to help shape his physical, social, and cultural environment. Consequently, the art course should provide the adolescent with a self-propelling stimulus in the shaping of himself. In his works, the adolescent is revealing himself. Exhibitions of students' final products should not

only be held within a school environment, but must also be displayed in the physical sphere of the general public. The adolescent is an artist of the Renaissance school, and as such an active, inquisitive being and eye opener to the "labelled cans" of the adult world.

Art is to the adolescent what art was to the Renaissance artist - the representation of the individual. The educator is the link between the idea and the representation of the idea. In trying to represent the idea, the student will be forced to work with the aesthetic elements in art.

The art program will not only work as a vessel into which one releases oneself, but also as a stimulant to increase one's language skills, mathematical logic, and scientific concepts.

When a child first begins to talk, he does so in a few strict minimum words. For example, if he wishes to say "I wish to sit on the chair," he may say "sit chair" or if he wishes to consume a fruit like a peach he may say "peach eat". As the individual develops physically and mentally through the act of living and experiencing, not only will his Piagetian "schemata" evolve into more sophisticated classifications, but his thought patterns and language skills will develop too. Rudolf Arnheim points to language as being a direct function of mental imagery. Consequently, when a high school student is confronted with line, say, in the art studio, this line has many characteristics. It may be a curved line; it may be a short line; lines may be placed next to each other to create area. A two-dimensional line may be placed near a one-dimensional line to create the sensation of depth. A line could enclose space to create a form. A line may not be closed but enclose

enough space to give the illusion of shape and at the same time continue to be enraptured in the surrounding space. The line, the space pierced and encompassed by line, combined with the developing limited manual dexterity of the student could provide a stimulating oral description to the visual work. A composition involving line, color, texture, or form forces the student to consider the relationship between and among the various elements used in the specific composition. A visual image is a superior vehicle for communication, explains Rudolf Arnheim. A visual image is intuitively grasped in one glance. Language has to critically break down and analyze; analyze the individual differences and similarities; reconstruct the unit through its parts.

There is a definite link between the formal mathematical classes the student is exposed to in his high school career and the informal, unconscious mathematical concepts of the Art Experience. When a student sketches objects existing in the real world, when a student does a sketch from his inner fantasy, he is involved with the arrangements of forms. A two-dimensional representation as well as a three-dimensional representation involves the interpretation of the real and imaginary world into the plastic language. What is the angle of inclination of one form as related to another in a specific work? What is the size relationship of each form? etc. The mind must consider angles, proportions horizontal displacement, vertical displacement, etc. The individual must consciously or unconsciously give the right weight, location, and appearance to each specific form to create the desired impression. When a student expands a work from a small model to a larger work he is obliged to work with proportions. An immediate visual

response triggers the student to correct or accept what he has expanded.

The solution to equations like

$$ax + by + cz = d \quad (1)$$

$$ax = by = cz \quad (2)$$

is multiplied in complexity in an art work. Mathematically, the two equations may be solved in the following manner:

From equation (2)

$$x = by/a \quad (2a)$$

$$z = by/c \quad (2b)$$

Placing the value of x and z (2a, 2b) in equation (1) yields:

$$y = d/3b$$

Placing $d/3b$ for y in equations (2a) and (2b) results in:

$$x = d/3a$$

$$z = d/3c$$

In a painting, if a student is allowed to express himself using any color he wishes but restricted in hues of the same value, he is obliged to find visually the amount of black or white to be denoted by the " x, y, \dots, z " factors so that all the hues in the painting would transmit the same amount of light to the retina of the eye (i.e., when such a painting would be recorded on a black and white film, the whole surface of the paintings would be one uniform grey).

Herbert Read⁵⁶ has said: "I do not distinguish Science and Art, except in methods. Art is the representation - science the explanation of the same reality." One of the concepts tackled by the high school

⁵⁶ Herbert Read, Education Through Art (London: Faber and Faber, 1970), p. 11.

physics student is motion as described by Newton (the movement of large particles in which time, linear space, and mass is involved). When an art student considers animating a chair on film, he too has to consider the speed of the chair in terms of the distance and the displacement the chair has gone through in one frame. How many frames make up a second? How fast should the chair appear to move when the still images are projected at a given uniform rate? These tasks can be accomplished two ways: by the student's visual intuition or through vigorous mathematical calculations and measurements.⁵⁷

The art of the adolescent, under the guidance and supervision of an adult whose roots are implanted in art, is expressive of the adolescent world and packed with emotions. Each emotion is made visible through the manipulation of physical objects and the mental and physical juggling of the aesthetic elements of a given plastic medium.

Researchers like Herbert Read⁵⁸ through the emphatic thesis "that art should be the basis of education," and John Horrocks⁵⁹ through the stubborn fact that "one of the most important keys to an understanding of adolescents' behavior is a knowledge and appreciation

⁵⁷ N. McLaren, Animated Motion Part I (Canada: National Film Board, 1976), 16 mm. film, 9 min., color.

N. McLaren, Animated Motion Part II (Canada: National Film Board, 1977), 16mm. film, 8 min., color.

N. McLaren, Animated Motion Part III (Canada: National Film Board, 1977), 16mm. film, 9 min., color.

⁵⁸ Herbert Read, Education Through Art (London: Faber and Faber, 1970), p. 1.

⁵⁹ J. E. Horrocks, The Psychology of Adolescence (Boston: Houghton Mifflin Company, 1969), pp. 538-539.

of their activities and interests . . . (and) one of the most important factors in the subsistence and arousal of interest in successful experience, and since skills result in success, training for skills is an important method of broadening an individual's horizon," have shown that the adolescent needs both the power and the freedom to express himself in a medium that demands both a mental and a physical awareness. In the quest for self-expression, the adolescent may be lead into the Renaissance art experience: to represent him; to make him readable to his peers and to the adult world; to keep his interest active and involved. An active and involved manipulation of the aesthetic and physical elements of an art medium, an art medium representative of contemporary society, idealized by the Renaissance man, and manipulated by the adolescent mind.

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APPENDIX 1

An Example of a High School Art Program

YEAR I - LEVEL I [Latency to Pre-Adolescence]

-Working under the direct guidance of the art teacher.

PART I: The copying of full-round sculptures and 3-D objects found in nature.

Method: Taking a cast of the sculpture or object.

Purpose: major: The study of form and texture (texture both tactile and visual).

- minor:
- (a) Concept of the nature of a particular medium.
 - (b) Notion of positive space, negative space, and back to positive space.
 - (c) An understanding of the casting technique.

PART II:

- (a) Sketching the molded object under strong lighting, using Chinese block ink, water, and bamboo brushes.
- (b) (i) The sketching of a runner as he is projected on a screen in slow motion [using various materials].
(ii) Using the facilities of a biology lab to show

the anatomical structure of man.

- (iii) Demonstration of skin, muscle, bone, nerves, etc., through the study of an animal corpse.
- (c) Outdoor sketching.
- (d) Sketching in conjunction with a physical exercise class.

PART III: This section may exist in conjunction with PART I and PART II.

- (a) Observing nature, urban centers, body movements, etc. with the CAMERA, using BLACK and WHITE film.
- (b) Analyzing the photographs from the point of view of:
 - (i) Form (shadow, gesture, geometrical resemblance).
 - (ii) Texture.
 - (iii) Placement of objects (overlapping, juxtaposition, variation of object size).
 - (iv) Position of picture plane.

YEAR II - LEVEL II [Pre-adolescence]

- A study in PERSPECTIVE - COLOR - and MODELLING -

PART I: Camera work (guided exercises) using:

- (a) Black and white film.
- (b) Color film.

PART II: An analysis of the photographs to allow the student to discover perspective [(a) linear perspective (b) aerial perspective].

PART III: Through the use of a medium like papier-mâché, students are grouped to create a sculpture based on the knowledge gathered - typical of Year I.

PART IV: (Techniques like lino-printing, wood-cut, metal engraving, and serigraphy should and must be used during this phase.)

The use of 3-D works, created by students, along with the discovered laws of perspective, should be used to create 2-D compositions.

(Underlying principle: Indirectly subject the student to create their own world from the real physical world.)

PART V: Experiments with colors and forms.

YEAR III - LEVEL III [Early Adolescence]

PART I: (a) A study of color, pigments, and materials in the market that can be used to change the color of a given surface.
(b) Students work in color (painting and graphic works).

PART II: (a) A study of materials used in the 3-D representations available in the market.
(b) Students work in sculptures in the round and relief work.

YEAR IV - LEVEL IV [Early Adolescence to Adolescence Proper]

PART I: Painting, sculpture, and graphic studies are taken to

the science lab (full year).

PART II: The development of a maquette for a 3-D work or a 2-D work.

- The maquette must center around the theme - "Impression(s) of MY [adolescent's view] World".

- The maquette must be exhibitable.

- A team of jurors will judge all of the maquettes from each individual student for:

(a) Originality and imagination

(b) The use of materials and techniques

(c) Appeal to a given social structure.

- The competition should be from a group of schools within a given community.

- The prize is an honorary mention.

- One work out of every ten entries should be mentioned - from these one or two works should be the winning work or works.

- The winning maquette or maquettes should be executed the following year to be permanently exhibited in a public building.

YEAR V - LEVEL V [Adolescence Proper] .

In this year a student may take one of three options:

OPTION I	OPTION II	OPTION III
<p data-bbox="329 363 558 394"><u>WINNING PROJECT</u></p> <p data-bbox="289 426 630 1010">The designer of the winning project will work in the school art studio with a hand-picked crew of students from Year V. This group will work under the <u>indirect</u> supervision of the Art teacher.</p>	<p data-bbox="716 363 927 394"><u>MINOR PROJECTS</u></p> <p data-bbox="657 426 971 1136">Nominee 1 out of 10 The designer of each honorary mention project will, with the aid of the Art teacher; select a crew of students from Year V. This group will work under the direct supervision of the Art teacher.</p>	<p data-bbox="1073 363 1268 394"><u>CULTURE STUDY</u></p> <p data-bbox="1000 426 1357 1136">The student will be given a general exposure to theater, film, painting, sculpture, architecture, and music from a historical context. Then, the student must choose a field of study from the six art fields and through a tutorial process the student is led to the study of a specific movement in the chosen field. The student would be required to produce a paper involving the following points:</p> <p data-bbox="1000 1598 1357 1755">(a) A description of the movement and its major contributors.</p> <p data-bbox="1000 1780 1357 1875">(b) The reasons for the artistic movement.</p>

Students in Year I, II, III, or IV may work on particular sections of a project in conjunction with the project group, if what they are doing, with the project group, is applicable to their program of study.

(c) How the movement spread.

(d) How, if the movement ceased, did it cease.