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"Light On": The Value of Art & Art Education

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By
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Abstract

As an international student, I have had the chance to view art education through the lenses of both the United States and Korean education systems. While Korea's education system leans more on authoritarian institutions, rote memorization, and grades, art education in the US is equally as restrictive and teaches technical skill rather than fostering creativity. Technical skill does not an artist make. Because of my self-assumed lack of creativity, I began to go to museums and sketch masterworks in an effort to self direct creative learning. This experience ultimately led me to consider a future career as a teacher as I desired to help foster creativity in other aspiring artists. However, during my time in higher art education, I have continued encountering problems with the art education system. These problems include a lack of focus on creating future art consumers, a lack of attention paid to developing an understanding of valuing and managing art, and the same problem of over-standardization and focus on honed technical skills. Art education is important in its ability to bridge gaps and foster empathy and drive in students. Understanding art value is likewise important in that today's students are tomorrow's potential collectors and artists.

1

Introduction

The purpose of this thesis is not only to highlight some of the issues in the current art education system but also to propose the inclusion of the value of art as a core aspect of art courses. Learning to understand value is just as important as receiving formal skill-based education when studying art. There are many books aimed at helping artists to become profitable, but they are inconspicuous to those who are not already searching for them. I reject the notion that only artists and those otherwise engaged in an art-related majors or professions should study the value of art. It is not only the artist who should have a strong understanding of the value of art, but everyone else, as well. Many artists and art educators already know the value of art, however if the responder has not had any education of how to value art, it will be difficult for artists to receive an adequate response.

This belief has driven me for quite some time. People often ask me for a favor, the most common of which is to paint realistic portraits of them with slight body alterations, such as a slimmer waist, longer legs, or larger eyes.

Drawing or painting a portrait is by no means a short or simple task. Even taking a wedding photo that consummately satisfies a couple's desire is time consuming and difficult.

People who ask for favors like these do so because they are drawing on a handful of widely accepted falsehoods, including (but not limited to):

Artists' work is easy for them because they have been blessed by God with innate abilities.

In reality, artists work very hard to earn whatever sets of skills they have.

Artist can construct a piece in no time at all.

In reality, even creating a simple minimalistic logo can take a company weeks or months.

Artists will work for free because their love of creating overshadows the monetary aspect of it.

In reality, while it is true that most artists love creating, a paycheck is still something we look forward to as it takes money to sustain said creation and life.

They believe art is something unnecessary, lacking all but intrinsic value.

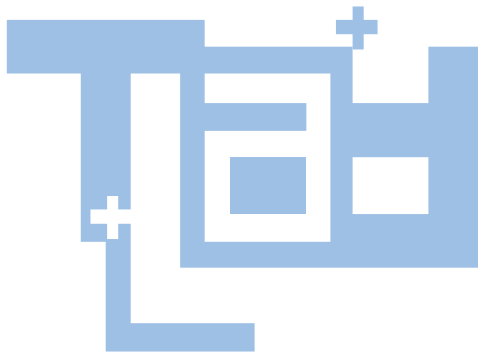
In reality, art is not unnecessary. Could Apple be Apple without the logo?

From these examples, we can clearly see that the average person is ignorant of the value of art and unappreciative of the labors of art production

I believe that through sharing my own failures and unpleasant experiences, experiences I believe many artists have gone through in some way or another, I might prime my audience for a suggestion of new directions. Through this thesis, I hope students will come to understand that education systems may not always be for everyone. Not everyone is equipped to become a skilled painter. One of the important roles of an educator is to assist students to find a vision that fits them. Further, an educator must ensure that the student is aware that they should always have faith in themselves, but that failure is a natural part of improvement and they need not be afraid to ask for assistance.

Making the shift from visual based study to seminar and literature based study was a big challenge for me, especially when it came to writing an academic thesis in English. As a foreigner, English is not my native language so in order to present my ideas as clearly, as possible, I made lists of my strengths in order to discover my own ways of addressing art creation.

Finally, this thesis will be written as though it were a journal with regard to myself as an experiential and visual learner. I will walk through my education experience and my perspective as a student, as an artist, and as an educator and I will address the concept of being an artist and designer. I will use diagrams and other infographics in order to support my ideas.



Figures 1. Teaching + Learning in Art + Design, RISD Logo

Why I am at RISD studying art education

I have always desired to become an art educator and to contribute to the education of other young artists. The Teaching and Learning in Art and Design program at Rhode Island School of Design (RISD) is the perfect place to start my journey by offering opportunities to study art pedagogy and become an effective and thoughtful art educator. I appreciate that RISD emphasizes not only theory but also hands-on programs. Programs like Supervised Practicum provide opportunities to develop pedagogical skills. This program has given me the opportunity to discover the relationship between educational tools and student involvement and attitude. Further, the opportunity does not stop at RISD, but also extends to the rest of the surrounding community.

First and foremost, as a person with a multicultural background, I have come to realize that very similar problems exist in art education in both Korea and America. Art education has been reduced to technique- and knowledge-based instruction, forcing practitioners to grade them by perfection of skills. Second, negative stereotypes toward art are pervasive in both cultures.

3

The clothes never fit

When I was younger, I was sent to a private elementary school. The school was way different from what I had previously imagined; it was like a jungle, dominated by tiger moms and baby tigers with authoritarian zookeepers. It was never easy to survive in this jungle as, comparatively, I was just an inexperienced little rabbit. After the first exam in elementary school my parents were not satisfied with my grades. My mother, who was enlightened about the extreme horrors of South Korean education, but nevertheless worried about my grades, immediately found me a private lesson for every subject, even in art and sports. Thus, my nightmare of education began.

Hagwons are soulless facilities where one takes private lessons with rooms upon rooms divided by thin white walls, lit by long fluorescent bulbs, and stuffed with students memorizing English vocabulary, Korean grammar rules, and math formulas amongst other things. Students typically stay after regular school hours until 10 p.m. or later. However, this cramming education never worked for me. You do not feed a rabbit with meat hoping one day it will grow to be a tiger. While my grades did improve in a relatively short amount of time, I lost the excitement of learning; I cannot just memorize answers without understanding the reasons behind them. My grades began falling again and textbooks digressed into sketchbooks for doodling.

At the beginning of 6th grade, my mom suggested I apply to art middle school. I was excited until I found out the reality. I was put into yet another hagwon to practice drawing and painting, developing skills meant for the ability to complete a work in under four hours. Even art education had been impacted by strict standards and testing culture. Furthermore, I had trouble with the hagwon instructor. I wanted to create art, not just pass a test, so I left the hagwon and prepared for the test on my own. On the day of the test, even though it is illegal to be a hagwon instructor as well as the art middle school teacher, the hagwon instructor was going to be the exam proctor in my section. Because of our prior conflicts, he purposefully placed all the objects directly in front of me so I was unable to get a view with any perspective, but I finished on time and the outcome was better than I expected. I had prepared for this exam for a year and was confident with my work. Even so, I received a rejection letter from the school. With higher expectations came greater disappointment. I felt dejected and I had grown tired of test-based art education.

My middle school experience was a continuation of the combination of cramming education and violence. Like with most East Asian countries, obedience to authority is heavily enforced at school. I still remember my chemistry teacher, because if he was dissatisfied with our test result he would spank everyone in the classroom on the butt with a ruler, the severity of the punishment being based on the score we had received. It was one of the worst experiences I had ever had in Korean education. He made us stand in a line according to test score. Thirty four students were in line and I was 15th, waiting for my turn to be punished. This incident was more than enough to arouse my wrath. I was fed up with the education system and with this man's attitude toward his students. I wanted to be respected as a human being. When it was finally my turn to receive punishment, I rejected it and demanded he give me good reasons as to why I had to receive what could only be considered as physical abuse. I ended up getting spanked even more. He was so enraged

that someone had questioned his authority. I knew then that trying to be rational or outspoken in school was pointless. That day at the dinner table I declared, "No more school. No more hagwon. I want to leave Korea and I need your support and help."

4

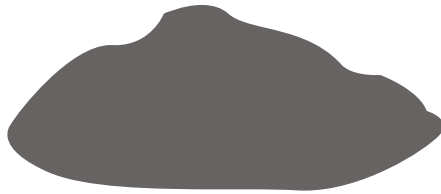
A stormy period of adolescence and Art

I wanted to apply to art high school in the United States, but Korean culture focuses on the parents. Many Korean parents believe that they have the right to decide their children's future. My parents did not want me to be an artist. Even though they saw what I had to go through in Korea, they still wanted me to attend a "regular" college, to major in an "ordinary" subject, and to get a "real" job.

My aspiration of becoming an artist had been turned down by my parents. They decided to send me to regular high school even though I got accepted to art high schools in the US. Luckily, the high school I attended in Virginia had a tiny art studio and they never closed studio spaces. That studio became my playground and I spent most of my time there drawing and painting.

Spending hours in the studio allowed me to foster my skills as a painter. However, having skills does not always lead to creativity. I learned a lot from my classmates who considered themselves as not creative enough. However, I disagreed with my classmates and teachers. They all praised me as being creatively gifted, but skillfulness and creativity are two very different things. Being skilled is like having a set of good tools. If you have a clear idea, you can use tools to bring construct that idea into a reality. Creativity is, then, the ability to develop this idea.

What is the word that matches the image?



The correct answer to the picture is mud.
However, Cindy Foley's daughter's answer was art.

Cindy Foley is the Executive Deputy Director for Learning and Experience at the Columbus Museum of Art Museum. She refers to herself as an Art Educator, a Change Agent, and a Creativity Advocate. Addressing the image at a TEDx speech in Columbus, OH,

Cindy asks,

“How can something so nebulous be so concrete?”

before asserting,

“this quiz is a fitting analogy for the problem in
art education today.”¹

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Creating an audience

Art Education is crucial, not just for those strictly interested in art creation as a future career path, but for everyone who seeks to better his or herself in ways that rote memorization, classroom lectures, and textbook readings simply cannot. There must have been a reason that king Louis XIV of France placed the arts at the center of governance, status, and what it meant to be a person of power, class, and dignity.

Art education opens doors to emotional parts of the brain, teaching students the values of shared understanding, intercultural coherence, and general empathy by teaching the appreciation of that which exists as a subjective grouping of creative sources from music, to pictures, to dancing. Art education draws new lines of intrinsic value, acting as both a window and a mirror, highlighting everything from holidays or patriotism to deeply rooted social issues and otherwise inexpressible emotions and ideas. By fostering a connection between students of vastly different backgrounds, it helps to evolve the minds of tomorrow's leaders into those of empathetic innovators.

As a tool for measurable success, art education excels in places that classical lecture-based education cannot. As reported in *Champions of Change: The Impact of the Arts on Learning*,² education of the arts reaches students not often reached in ways and methods not often used which leads to higher attendance and lower dropout rates, it reignites the love of learning in students by being a learning

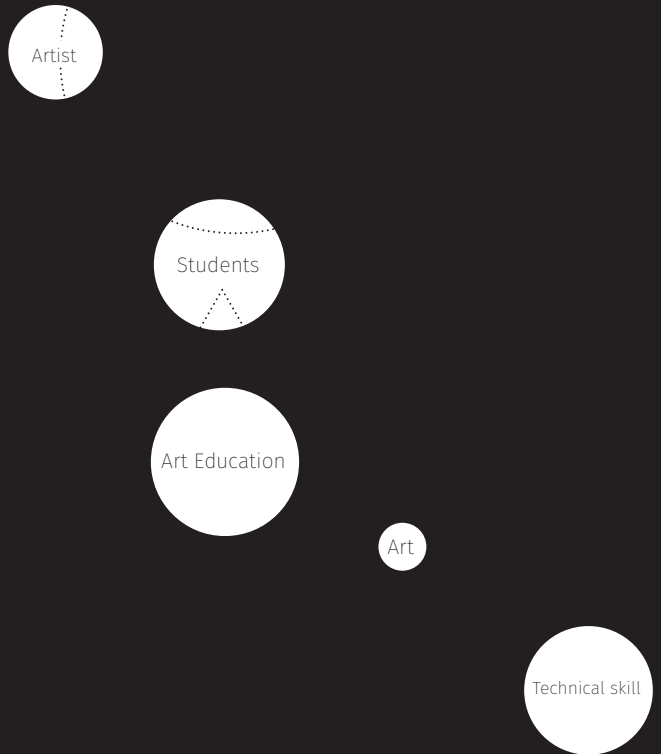
environment based in discovery, and it provides healthy challenges to students of all levels. Art education also inspires self-directed learning.

However, in order to be truly useful as a field of study, it is my belief that those who study art also receive some amount of tutelage in the field of art's value. While it is true that someone who is truly interested in art will naturally develop intrinsic values when it comes to his or her personal art, it is also important that they understand how the world at large values art and how to both manage and profit from their own personal creations and performances. While the inclusion of this aspect of art education may seem somewhat superfluous, I believe that learning to understand art's value, especially from a young age, can benefit a student in many ways. It is important to keep in mind that all sorts of knowledge taught to students at any level is the equivalent of seeds planted -- while there are no immediately obvious effects, time and nourishment will ultimately allow students to harvest results.

It is true that not everyone who receives an art education will ultimately become an artist the same way most students who take physics in high school will most likely not grow up to be professional physicists, but the students in high school physics classes are consistently reminded of the value, both generally and monetarily, of physics from engineering applications to the understanding of the world and universe at large. In this way, a group of consumers is being created who will rely on devices created by applied physics in later years. Translated to an arts classroom setting, art students should receive the same explanations of things like how an art collector might hunt for new pieces or how an artist might price their own. While art classes are generally focused on the creation of art, art educators would do well to remember that in art classes, we are not just creating artists, but we are also creating audiences. We are setting the stage of possibilities for the future graphic design-

ers and illustrators in our classes by simultaneously teaching those simply taking the class as an elective which pieces are good, which pieces are not so good, and why that is the case. Understanding art and the value therein is important for both artists and audiences, and it is because of this that I strongly believe art education should have a wider perspective in teaching not only about creating art but also about how to respond to art.

CURRENT EDUCATION



Figures 3 - "Diagram of current education" Juri Rhyu

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Artist ≠ Technical skill

In Richard Hickma case study in Why we make art and why it is taught, he found that the school system had much larger influence on creating an interest in art than just encountering art, for example as one might in a museum or gallery. ³

As Cindy Foley expressed in her TED talk, “Teaching art or teaching to think like an artist?”, the current art education has been impacted by standards testing culture as with many other disciplines. It has been reduced to technique- and knowledge-based instruction, forcing students to simply memorize and reproduce art, and forcing practitioners to grade them by perfection of skills.

To get a better perspective in art education experience I surveyed individuals from various professional backgrounds about their views on the role of art education.

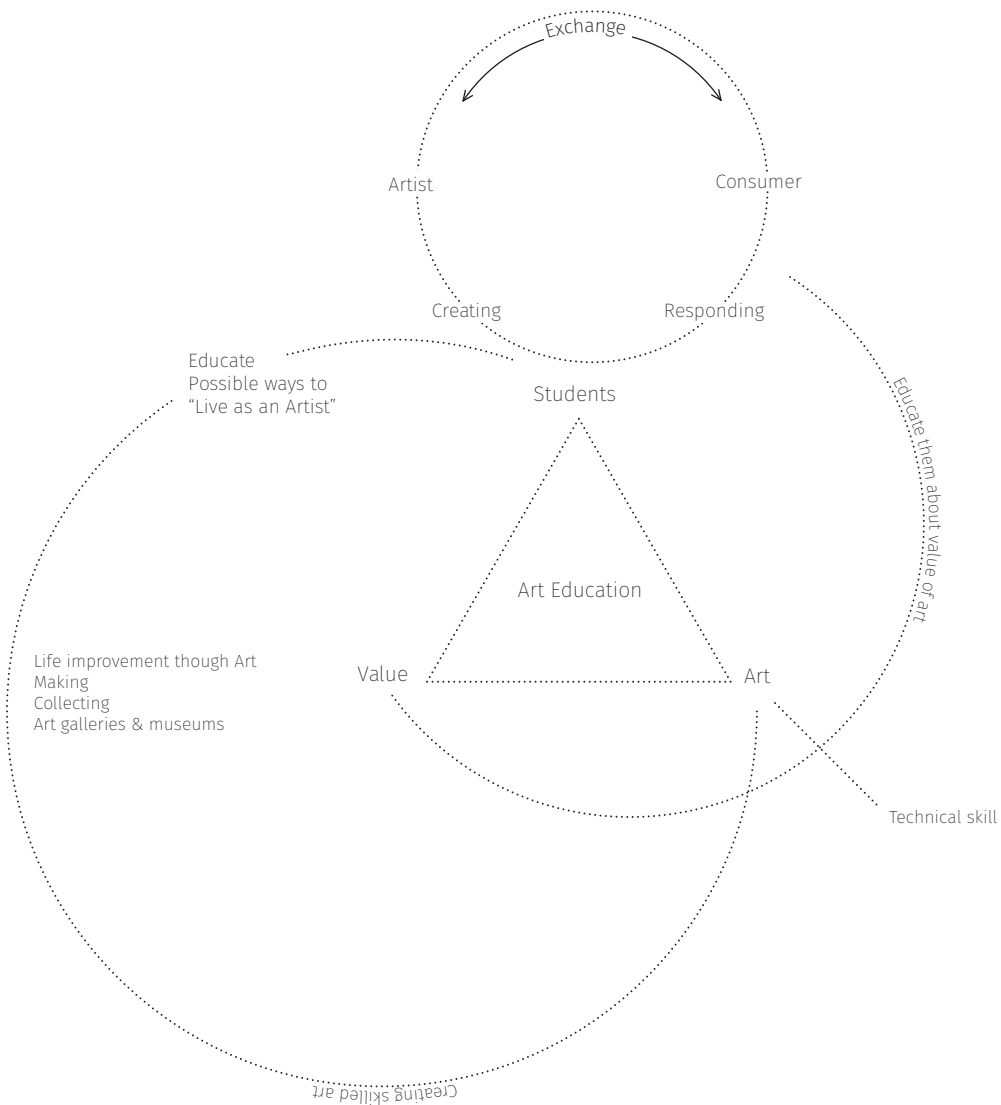
According to the survey⁴ data:

Question:

In what ways would you change the Art class to better support your needs?

Response:

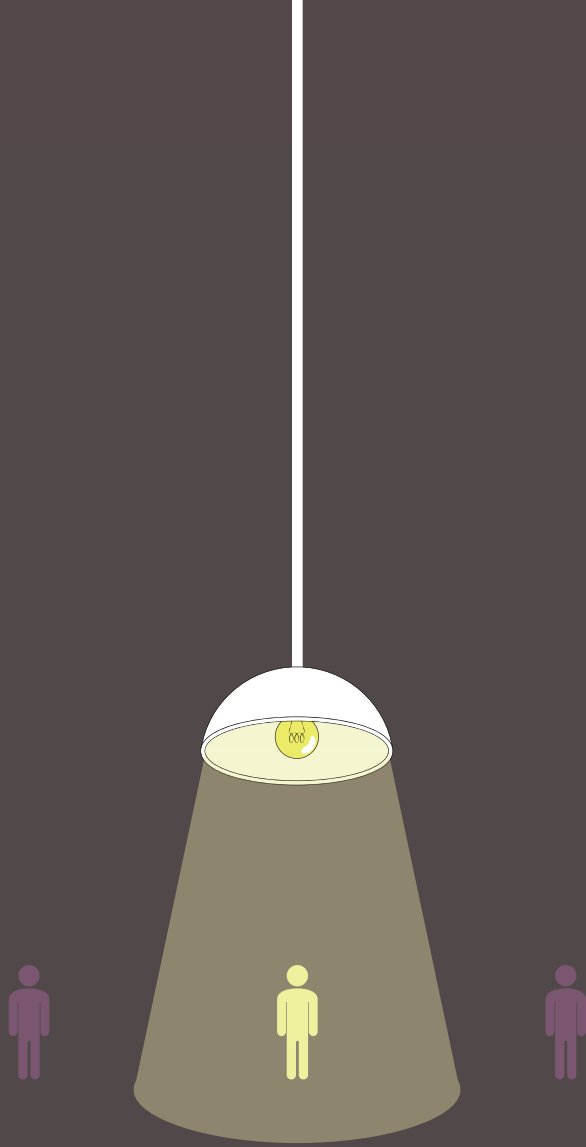
- I would make it less dependent on skill.
- Focus more and developing creativity, rather than teaching art techniques.
- Encourage students to be more creative when they create art pieces by giving them more information and teach them to become better artists, even though it is only a class.



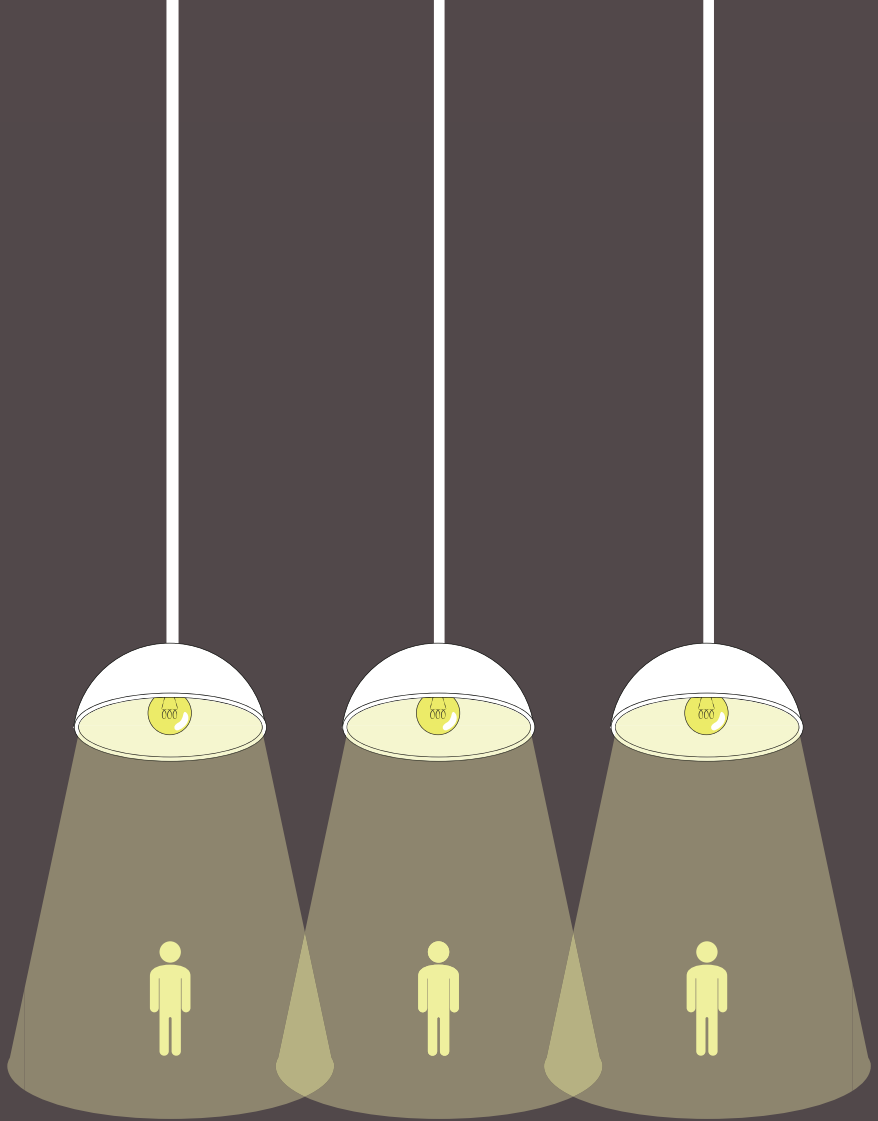
Figures 4 - "art education" Juri Rhyu

it is clear that students want to learn more about developing their ideas than learning technique.

On one hand, the results of the survey supported my initial assumption that art education is more technique-based learning and that students in art classes would find them more compelling given more emphasis on the development of their creative abilities. However, something I was not expecting was the unanimous “no” given as an answer to the question “Have you ever had a lesson about art collection or art management?” While I would not have expected those in the pool of participants from fields outside of art to have had lessons in art collection or management, I was very surprised to see that, even amongst graduates from art programs, not a single person had had even one lesson on either subject. The amount of survey participants was relatively small, but I believe the results are still worth considering.



Figures 5 – “Technic based art education” Juri Rhyu

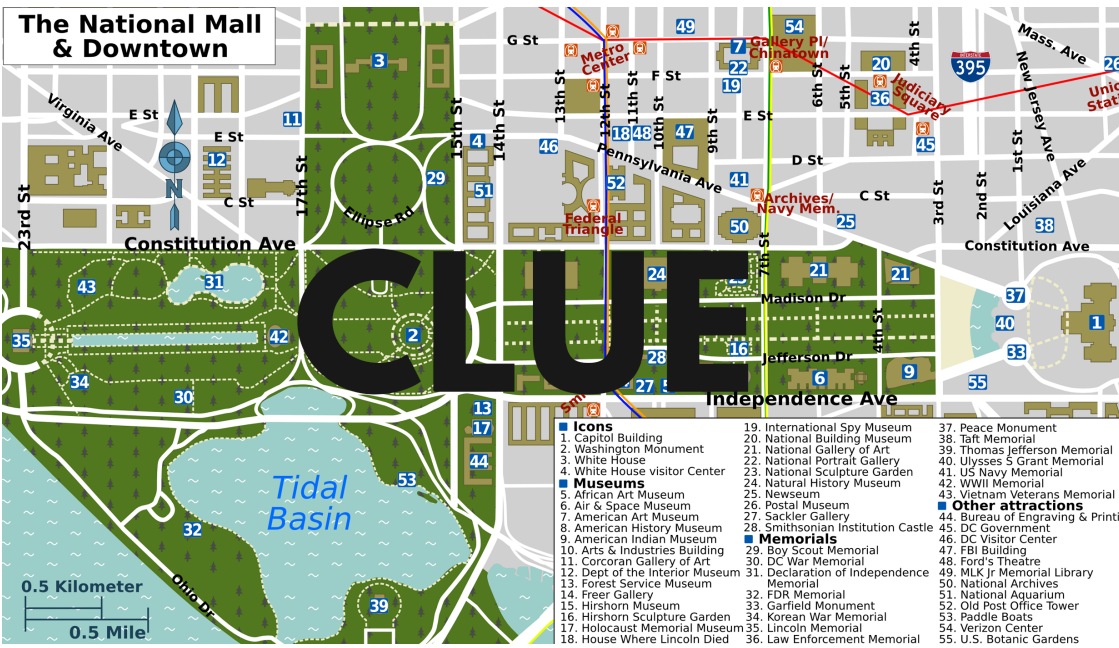


Figures 6 – “Individual focused art education” Juri Rhyu

Self-directed learning

Richard Hickman discovered that the school system had a much larger influence on students than a gallery or museum. However, art education still fails to follow up on these results. It is on account of this that I began visiting museums more frequently. Museums were my first experience in self-directed learning. My high school had one long weekend every month, so I spent these times as well as most of my breaks at the National Mall in Washington D.C. wandering around the museums and sketching pieces and installations in exhibits everywhere from the Smithsonian American Art Museum to the Smithsonian National Air and Space Museum. Museums are amazing educational spaces.

Normally, education and assignments fall upon me with due dates. However, museums are different; museums are like a game of Clue. Depending on your character and topic you can choose your own starting points and let your curiosity lead you. They sparked my interest in all kinds of topics. From this experience, I started to be interested in education and the development of educational materials. I wished to become an art educator so that I could share my ideas and experiences with others.



Figures 7 – "Clue, The national mall and downtown map of Washington DC" Juri Rhyu

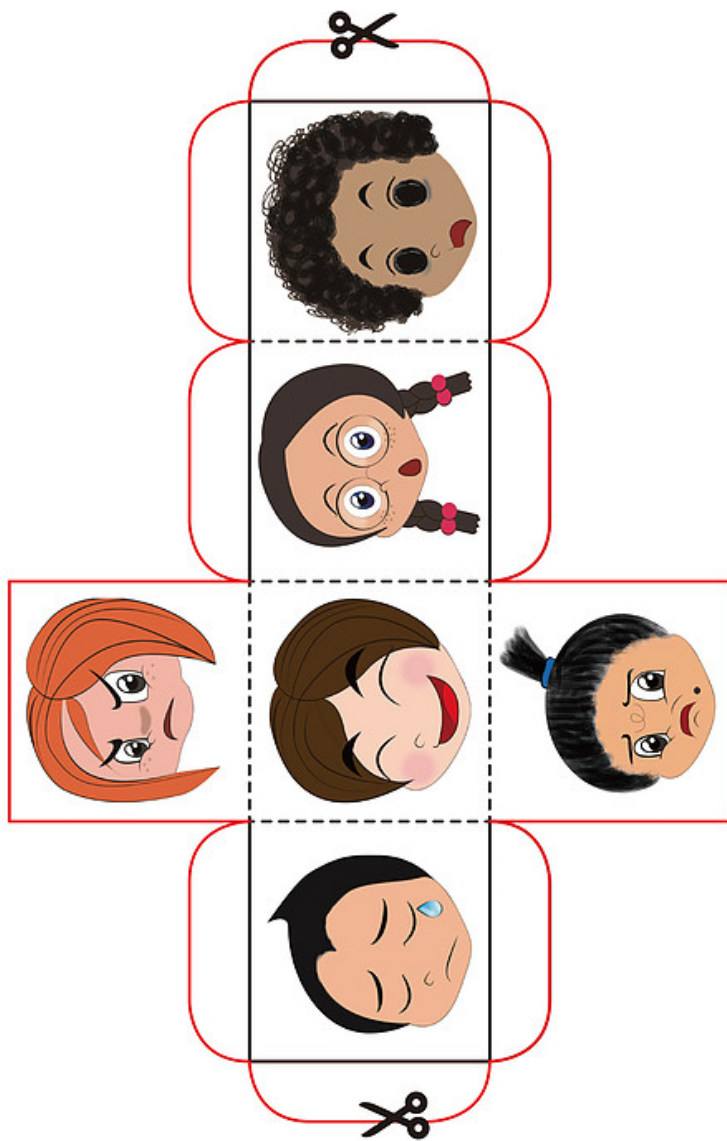
8

Developing educational materials

The Education Research Innovation Center of Korea (ERICKwww.21erick.org/edu) was my first real hands on experience with educational materials and, most importantly, it was where I learned the joy of contributing to and believing in education. A non-profit organization, ERICK was the driving force behind my passion for art education. My main accomplishment at ERICK, was the development of social-emotional teaching tools, such as Expression Dice, Island of Expression, Fan Faces, and others. I produced these original teaching tools with my artistic talent and computer skills, and they were provided to elementary students and used in actual classes. My finest work, Expression Dice, proved to be a hit with the students. Playable up to 5 people, each side of the die represented an emotion in which the students imitated and shared with the group. (Please refer to my homepage - www.jurirhyu.com for a full description of my original contents).

It was through this experience that I was able to gain the ability to see art through the students' eyes. Children are easily attracted to interaction with materials, not explanation of materials. I noticed that they love the freedom of coloring and become excited when art is owned and carried home. I became interested in producing inexpensive, easily produced, and portable materials. All in all, I had come to the realization that one hour of art changed students' attitudes. No student refused to participate, and they seemed happiest when given the chance to express themselves. I had realized that art materials ultimately provide opportunities for self expression.

Expression Dice



Figures 8 – "Expression Dice" Juri Rhyu Fig-

Even though my developed materials are offered to public for free...

I am still paid by ERICK.

My insurance will be covered by the company.

I have been PAID for my work.

“No artist should work for free”



Figures 9 – “No, Pay? No, Gain” Juri Rhyu

9

NO, PAY? NO, GAIN!

Every creative professional has heard the qualifying phrase, “for exposure.” It means that your work will be seen by a new audience, but more importantly it means that you will not be paid. While exposure can be seen as valuable in many ways and or many reasons, it is still important for artists to learn how to refuse unpaid commissions masquerading as opportunity that are actually an attempt to take advantage of them. Artists looking to make a name for themselves need coaching on how to find the oases and not the illusions.

10 !\$?

“You are not an artist,” one of my colleague told me, “because you are highly interested in profiting from your art.” I was not artist enough for her. Making profit is crucial; artists need to make money to create works and make a living so they may put more time into creating art and supporting themselves.

The art market is growing every year, and the art market is dominated by men in suits, not by artists. If artists were educated about entrepreneurship and more people could see the value in creating art as a professional field, the proverbial “starving artist” might in fact disappear. This is a future I like to imagine.

However there are two sides to every coin. If artists, themselves, also began to get involved in the entrepreneurship of the art industry, artists would have to invest their creative time in advertising, managing their work, and negotiating with the world. Some artists consider this to be getting their hands dirty or they consider themselves to be too cool to talk about money. However, these professional entrepreneurial skills would save many artists from being taken advantage of and an art education would be less likely to lead to poor income and a struggling career. All in all, no artist should work for free and artists should not be poor.

Keeping bread on the table

Throughout college I worked for a private art studio helping students to reach excel tso their greatest potential in creating outstanding portfolios. Apart from acting as an art instructor, I also advised students, which I consider to be a very important job. Unfortunately, many high school students wondered about financial issues. They were already afraid of tuition costs and the chance of future unemployment. Their parents were likewise worried.

My parents were similarly against me becoming an artist, because they believed every artist would inevitably experience financial issues. However, I had a chance to prove them wrong by making money with my art. I donated most of my work to the school to sell for fundraising/auction-night and I was able to create work and experience earning money through these events.

Nonetheless, the motif of the “starving artist” is negatively entrenched in popular culture, and I think artists themselves hold onto the notion that an art education is almost synonymous with financial insecurity. However, it leads to the question: Does art really lead to poor income and struggling careers? Unfortunately, I do not have an answer for that. But I started questioning art markets. From where does the money flow? What kind of people buy art? What inspires one to purchase art? To answer these questions, I applied for an internship at an investment company in the art-investment department as a researcher.

s

Angel Capital (AC) (www.angelcapitalmanagement.com) is an investment company in New York. AC encourages clients to invest in property such as artwork. This became the most uncomfortable discovery I have ever made. First and foremost, personal preference would not be considered; any works that might have potential to make money were considered to be excellent art. Every work is calculated and divided and labeled by number. The price is not based on quality, but other factors.

Playing with value

The experience of working in an investment company influenced me in many ways. In order to turn a profit, investors would sometimes purchase works then reframe and resell them at a much higher price. Furthermore, I discovered, certain artists are favored by One-Percenter.

So what are the standards that determine who is supported and how their work is sold? Sebastian Errazuiz's *Occupy Chair* is one example of an art piece that addresses this question.

Sebastian Errazuriz played with the idea of art value by appropriating slogans from *Occupy Wall Street* signs and transforming them into artwork. He then took his appropriations to the place that celebrates the exclusive luxury market -- the *Armory show*.⁵

In an interview with Elliott McLaughlin of CNN, he said, "I honestly didn't know if the 1% would buy the *Occupy Chairs* or feel attacked and insulted. The other gallery people looked at us like, 'What the hell are [they] doing bringing protest signs to an art fair focused on collectors who are obviously all 1%?'"⁶ His work is created not to insult or upset the buyers, however he was aiming to highlight current art collection issues by making art perfectly to standard.

Galleries, auction houses and museums' invitation lists are full of One-Percenter names. It is clear that chosen artists are supported by the One-Percent. but what is the standard necessary to be sold?

Alan Bamberger mentions about art prices are not pulled out of thin air. When you price your art, you must be able to show that your prices make sense, that they're fair and justified with respect to certain art criteria such as the depth of your resume, your previous sales history and the particulars of the market where you sell.⁷

While AC had their own checklist for consideration as to whether or not a piece of art was worth investing in, their checklist and any results are confidential. However, I have created a checklist based on Angel Capital Management standards in order to answer the question of how art is valued, and I have created a piece of work which attempts to answer questions posed by the list, entitled Stealing art projects.



Figures 10 - "Occupy chairs" Sebastian Errazuiz



Work

Does art have signature or certification?

(Having signature/certification helps if you are considering reselling the work)

Has the artwork received any award?

(receiving award from famous art competitions would influence the price of the work)

Has the piece been recommended by famous collectors or other artists?

Has the piece been featured by media outlets?

What size is the work?

(size influences the price)

Was the work made with expensive materials?

(such as diamond, gold, etc.)

Is it in good condition?

Does your work represent a famous/popular...

Political issue? Social issue? portrait of famous person?

Has the work been presented in a famous museum?

Who owned it before?

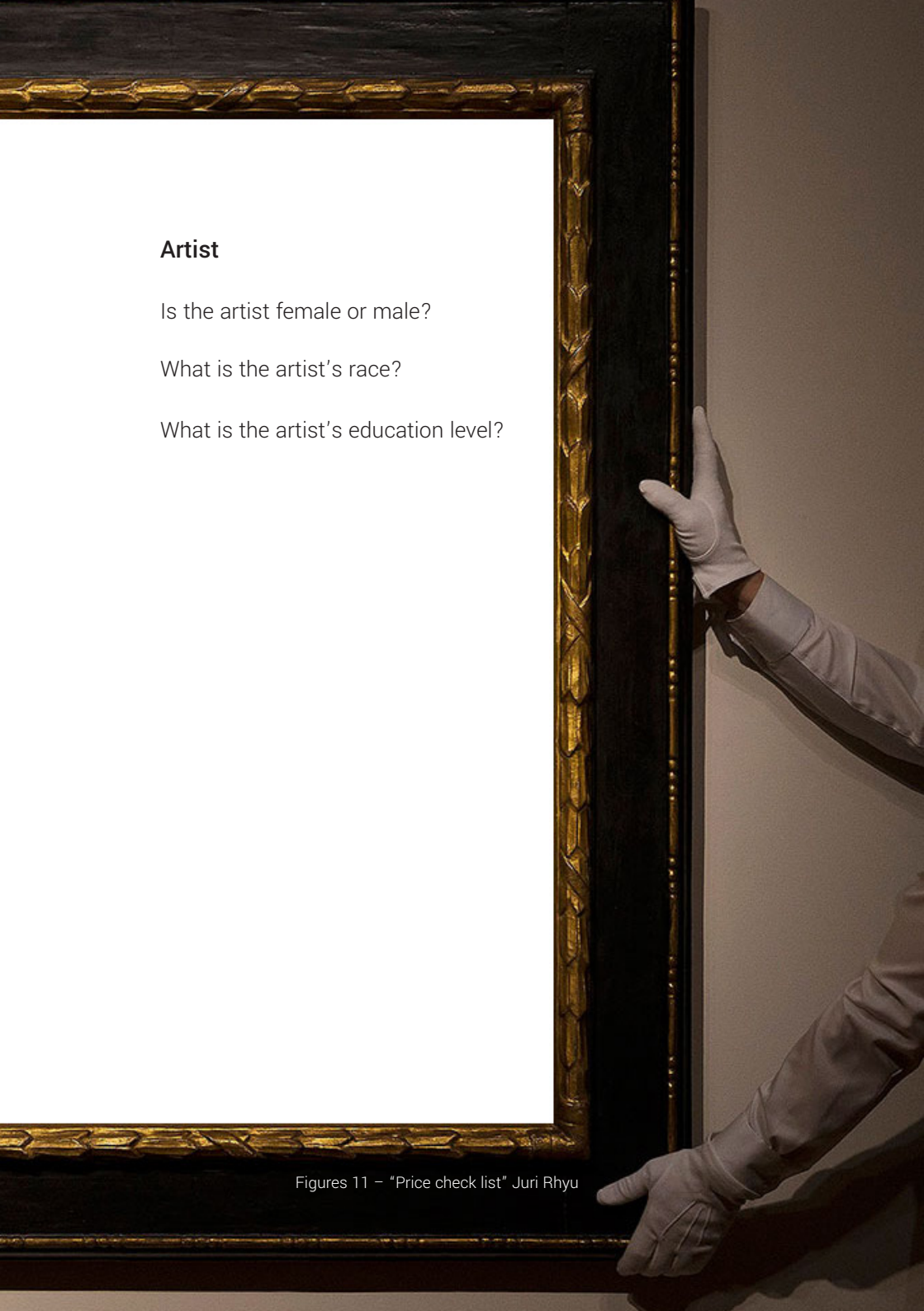
Artist

Is the artist female or male?

What is the artist's race?


What is the artist's education level?

Figures 11 – "Price check list" Juri Rhyu




Unfortunately, I lack the ability to appropriate my another person's gender the way I have appropriated others' pieces. Because of this, an equivalent work done by a male would still be considered of higher value. As one can find in the graphic below, women are highly undervalued in the art world today.

Get the Facts about Gender Disparity in the Arts



According to the National Endowment for the Arts,

51% of **visual artists** working today are women




According to the Art Newspaper,

27% of **solo exhibitions** went to women artists, out of 590 at 70 institutions over 6 years



According to Hyperallergic editor Jillian Steinhauer,

65-75% of **students** in MFA programs are women



The Strategic National Arts Alumni project found a

\$20K difference in men & women's annual income across all arts jobs




According to the National Endowment for the Arts,

81¢ is the amount that full-time women artists earn for every \$1 by male artists



According to the Association of American Art Museum Directors,

30% of the largest museums (budgets \$15M+) have women **directors**



The Gallery Tally project found

25-35% of **artists with gallery representation** in U.S. & U.K. are women




Auction data reveals only

2 women made the list of "100 most **expensive** artists of all time"



According to Jerry Saltz in *New York Magazine*,

5% of **artworks on major museum walls** in the U.S. are by women artists



A tally reveals that

9% of **artists in 9th ed. of *Janson's History of Western Art*** are women, up from 0 in 1987



According to Judy Chicago in the *Guardian*,

3-5% of **artworks in permanent collections** of major U.S. museums are by women



Statistics don't lie...

HOW Can you help? **Advocate** for women artists: share this info with **#5WomenArtists!**

Image: Alma Woodsey Thomas, *Iris, Tulips, Jonquils and Crocuses* (detail), 1969; Gift of Wallace and Wilhelmina Holladay © Estate of Alma Woodsey Thomas

NATIONAL MUSEUM
of WOMEN in the ARTS

Figures 12 – "Get the Facts about Gender Disparity in the Art"
National Museum of Women in the ARTS

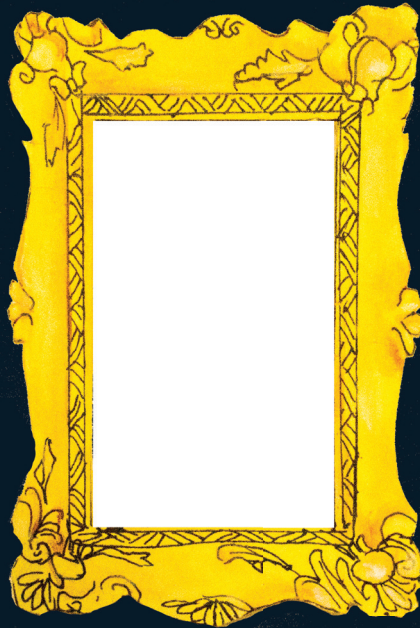
Stealing art projects

Once the art makes it into a museum collection, the work is no longer owned by someone outside of the 1%. This art is made for those one percenters who want to have the works that are in the museum, and a printed out poster or imitation work is not good enough for them.

I have hand drawn a frame which works like a viewfinder. I took photos of the frame, using it as a border for priceless masterworks. By doing so, I have created an original work that adheres to the aforementioned requirements for art to be considered high value. This leads one to consider the question: if you buy my art, are you purchasing the frame, or are you purchasing the work "inside" the frame? Further, having created a work which follows most of the requirements laid out by companies like AC, I have, in some sense, become an artist who may very well be on her way to becoming viewed as valuable by the One-Percent, or perhaps an artist destined to become one of the One-Percent herself.



Figures 13 – “Stealing art projects Frame (front)”
Juri Rhyu



Figures 14 - "Stealing art projects Frame (back)"
Juri Rhyu



Figures 15 – "Crucifixion (Corpus Hypercubus)"
Salvador Dalí (Spanish, Figueres 1904–1989 Figueres)

Learning, and understanding the value of art

I am rather surprised by the survey results. Including myself, at the time of the survey not a single participant had taken a lesson about art collecting or arts management. Educating students about the art market and investing in art will develop the art world. Responders (collectors) are crucial to visual creators and crucial for visual creators' rights.

Furthermore, there is joy in collecting art. Nevertheless, for many collectors the most profound experiences that art has to offer comes not from the world outside but from within themselves - from those highly personal, ineffable moments when they respond viscerally to objects that engage them. Stereotypically, people consider art collecting to be limited to the well-off One-Percent, but this is not true.

Herbert and Dorothy Vogel and Miyatsu Daisuke are art collectors that represent the lower 99% of people. The Vogels married in 1962 and have not stopped collecting art since. It was obvious they found more enjoyment in the art of others than in their own, so they began to collect in earnest. One of their first acquisitions was a Sol LeWitt sculpture. It also happened to be LeWitt's first sale.⁸ LeWitt delivered the sculpture to the Vogels' apartment with Robert Mangold, and thus began a lifelong web of friendships that would influence the Vogel Collection and shed light upon many yet emerging artists.

Miyatsu Daisuke is also an average annual income worker who has been collecting contemporary art for nearly 20 years. He became a

collector simply because he enjoyed collecting art.

Not everyone can afford to buy a Manet or Van Gogh, or even a Banksy or Tracey Emin, so it is worth checking out young artist in college or recent graduate artist.⁹ and the Affordable Art Fair is a great starting point to build your collection.

15 Coexistence

Like with the Vogels and Miyatsu Daisuke, collectors in the 99% will invest in the work of young artists. Moreover, this will be advantageous to FOC (Fresh Out of College) artists. Earning money allows artist to move out of their parents' garage and find a studio. This will enable them to earn extra hours to develop ideas and produce art rather than clean dishes for a part time job. Consider the Vogels' purchase of Sol LeWitt's work at his first sale. What if the Vogels did not purchase his work? Who knows, he might have ended up cleaning dishes.

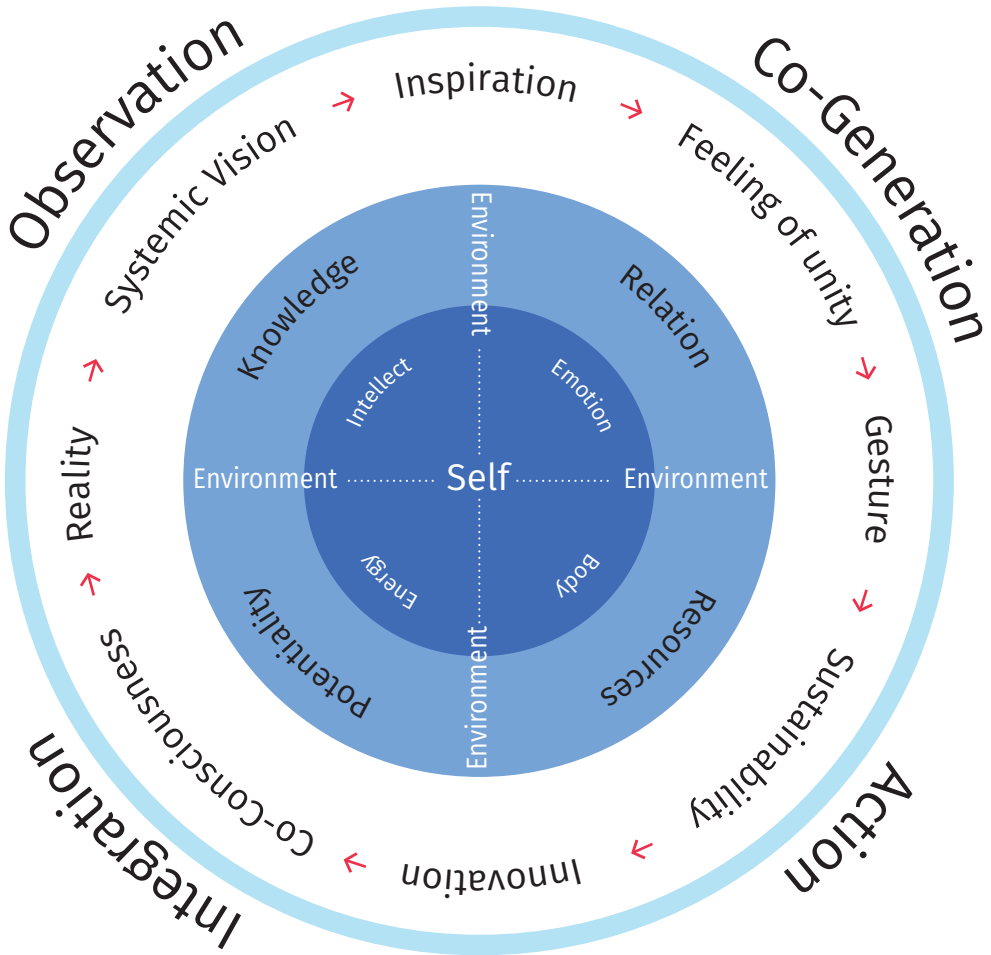
Why? Art education is more than creating art

Art is not simply painting or drawing. It can neurologically help one advance in other academic subjects. According to the American philosopher John Dewey, knowledge is produced through the experimental process of inquiry we call experience knowledge production is experimental. Because of that he considers art to be "the most direct and complete manifestation there is of experience as experience."¹⁰ Although not universally recognized, art education should be an essential core subject for all young learners. Art and art education are forms of natural motivation and experience learning. It also has the added benefit of being able to help one develop critical thinking skills, collaboration skills, and communication skills.

In Art as a thinking process-visual forms of knowledge production: Experience as Thinking. Mary Jane Jacob, a professor of sculpture at the Art Institute of Chicago, presents a diagram entitled "Co-Creation Circle". The Co-Creation Circle represents the Venetian arts collective way of thinking.

It is a cycle of individual thought, as Dewey describes. seeking to instruct "not only on the way art happens, but also on how creative thinking in non-art sectors can occur."¹¹

"The Co-Creation Circle is a roadmap, a safety net and tether, a mandala representing the process and on which to focus attention." - Mary Jane Jacob



Figures 16 – “The Co-Creation Circle” Mary Jane Jacob

Visual Creator

What is the first impression you get when you see the word artist or designer? Most people will think of artists as just fine artists such as painters, sculptors etc., who use only traditional mediums to create art. According to the Cambridge dictionary, an artist is someone who paints, draws, or makes sculptures. What about designers? Many misinterpret the designer's work to be simply deciding upon some sort of representation based on an artistic rendering. I reject these notions about separating artists and designers into different names. This is too microscopic a way to understand the world of art.

The term, "Visual Creator" represents a person or group who questions and responds through creating visually consumable material. "Visual Responder", then, falls into the following groups: painters, sculptors, cartoonists, industrial designers, graphic designers, fashion designers, photographers, and web designers.

Since there are so many visual careers, there are various things that a person within a creative field may do. Even those with the same type of job may do different types of work. They may also involve various types of work among professionals in those fields.

As we live in a realm of consistently innovated technologies, fine artists are beginning to use computers to create works, too. The term, "Visual Creator", does not set limitation on the choosing of a medium.

Following these reasons, “Visual Creator” is a perfect term to represent artists and designers. After all, artists and designers are creating works to make visual statements. “Visual Creator” can act as a term which represents artists and designers alike. Ironically, the distinction between an artist and a designer is relatively recent. As time goes on, artists and designers share more things than before. What’s more, the boundaries between these two occupations have been blurred in the art world. Before the industrial revolution, artists and designers fell into the same category of “artist”. Putting them in the same category gives more opportunities to artists and designers. The opportunities given to them may not be in title but in creative thinking, technical skills, and style.

Not all artists create art just for themselves and their own interest. Some artists will collaborate with corporations to create commercial work. Similarly, not all designers work for profit under a company’s domain. Some designers, regardless of monetary gain, create experimental not-for-profit designs. Moreover, like fine art works, the works of designers are exhibited and collected by the galleries and museums.

18 Conclusion

I have been involved with the art education system since I began schooling. Because of my generally negative experience both as a teacher and a student, I have consistently considered the problems with art education. Art teachers all too often focus on improving techniques and honing standard art skills while forgetting to appreciate the students' works or, more importantly, teaching the students to appreciate their own works. There was often little or no focus on individual students' interests and talents and most of the students graduate and leave the system without having ever been taught how to respond to art or to keep a relationship with art. I hope my thesis can deliver my voice beyond the library and even beyond the realm of art education so that more people might have the chance to live life with an appreciation for art.

Truly, the discussion about art education never ends. Every day, the system changes, if only slightly, and new educators present new thoughts. Different strategies work for different people and it's hard to tell what works and for whom. All we can do is plant our seeds and wait for harvest time. It is with this in mind that I believe this thesis is not the end but rather the beginning of considering improvements that can be made to further the utility of the arts and art education.

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