

# ECO • TECHNO

A CALL FOR IDEAS • A CALL FOR IDEAS • A CALL FOR IDEAS

The prefixes 'eco' and 'techno' are clearly linked to a whole series of oppositions such as romantic/classical; male/female; artistic/scientific; but these oppositions simplify complex relationships that have profound implications for social structure and through that for art and education.

## JSTAE 14

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will aim to function as a forum for both words and images exploring the problem of reconciling **ECO • TECHNO** in art and education.

**MANUSCRIPTS** • should be submitted following the guidelines listed at the front of JSTAE 13.

**IMAGES** • Working under the assumption that art can function as basic or applied research whose findings are visual, any visual works submitted will be adjudicated by a jury for their relevance to the theme **ECO • TECHNO**. Works by you, your students, or colleagues which are selected will be reproduced photographically and included as part of a gallery of images in JSTAE 14. Please submit reproductions in slide form. Make sure all works are clearly labelled and limit your submissions to 3-5 works.

All submissions should be sent to:  
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## Art and Teaching for Peace and Justice

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### Abstract

The social goals of peace and justice are not removed from art processes and products, and especially not from curricula in art classrooms. In this article, six topic areas are suggested for the art educator which further the causes of peace and justice: 1) Appreciating diversity; 2) Understanding that art creates individual and group identity; 3) Encouraging collaboration in art processes; 4) Working respectfully with the earth's ecosystems; 5) Analyzing art which deals specifically with war and violence; and 6) Promoting peace and justice through art.

**Art and Teaching for Peace and Justice****Introduction**

In the fall of 1991, I was asked to be a committee member on a project to find ways to relate the issues presented in two Shakespearean plays to our contemporary lives. The two plays were the upcoming season performances for the Orlando Shakespeare Festival. The group, comprised of a mathematician, a minister, a lawyer, a therapist, a criminologist, and an artist, as well Bruce Gagnon, the Director of the Florida Coalition for Peace and Justice, met to explore issues in the plays which would generate public discussions on a series of panels titled "Shakespeare in Context."

As we began discussions the first night, I remember being somewhat puzzled by Bruce's position. Although I am a child of the 60s who participated in peace demonstrations, decades later I couldn't help but wonder what he did each day. I was puzzled by the overtness of his title; I wondered who funded his organization, and what his routine activities might be. I expressed my confusion, adding that I believed that I too worked for peace and justice, but that my title was Professor of Art, so I taught about peace and justice through art. I was surprised that others also responded in a similar manner: The lawyer said he worked for peace and justice (as a lawyer), as did the therapist, the artist and even the mathematician. We all seemed to feel, as much as we could make out, that peace and justice were our primary missions in our respective professions. How, we all wondered, could one work for peace and justice these days without some kind of other categorical catalyst? To be the Director of a Coalition for Peace and Justice seemed so direct, so obvious in a world which demands that you interpret or read into what is presented. Bruce explained to a somewhat

embarrassed, stunned audience that he saw working for peace and justice more holistically. He worked politically, culturally, economically, educationally and so on. He coordinated protests in the '60s fashion and he organized trips to Washington, wrote and distributed flyers, and initiated group meetings. But he also lobbied, educated, and worked to influence people in any peaceful way he could to further his Coalition's goals. He added that he was tired, admitting that there were days he went home and isolated himself from the difficulty of his position and the challenge of his work. After the formal discussion, Bruce and I talked briefly about power structures and people who worked both inside and outside established organizations such as schools, courts, treatment centers, and churches. He made me rethink several issues about protest, change, subversiveness, and morality which I had not explored for many years.

Soon after that meeting, Bruce Gagnon gave me a call and asked if I would teach a workshop session in December for a statewide conference he was coordinating. It was called: "Teaching Peace: Resolving Conflicts Non-Violently." I figured that if I was right when I told him that basically I was a peace worker hiding under the title of Professor of Art, I'd better not complain about being too busy to fulfill his request. After all, I should have all the materials already developed; I would simply have to pull them together and be more explicit about the connections to the goals of peace and justice. I presented my workshop twice. It helped me formalize what it is I spend my days doing. Hopefully, this article might help other art educators explore how they too are ultimately involved, or can be, in issues of peace and justice. It will focus on how to organize the study of art in a way that teaches (about) peace and justice.

## Peace and Justice

I envision six general areas in which an educator might organize his or her curricular materials. They are: 1) Appreciating diversity; 2) Understanding that art creates individual and group identity; 3) Encouraging collaboration in art processes; 4) Working respectfully with the earth's ecosystems; 5) Analyzing art which deals specifically with war and violence; 6) Promoting peace and justice through art. These categories are, of course, interrelated and should build on each other in ways that enhance the teaching of each particular point. No less is at stake than preparing citizens to live responsibly and take part in the kinds of problem solving that have become necessary for our survival. To live in a world where peace and justice are more commonplace, actions must continually be taken on many fronts. The concepts of peace and justice are complex as is the world in which we now live. To live peacefully is to feel secure that justice is a valued goal which will be ensured by the consistent acts of defining and redefining what living peacefully means and how justice can manifest itself in our small communities and our globally interconnected world

## Appreciating Diversity

I have written extensively about this goal extensively (Blandy & Congdon, 1987, 1988a, 1988b; Congdon 1985, 1986, 1987, 1988, 1991); as have many other art educators (Bersson, 1983; Chalmers, 1974, 1978, 1980, 1981, 1982, 1984, 1985; Collins & Sandell, 1984; Feldman 1980; Hamblen, 1984a, 1984; Hart, 1991; Lovano-Kerr, 1977; McFee, 1966; McFee & Degge, 1977; Sandell, 1980; Taylor, 1975). It would be a mammoth job indeed to list all the scholars and teachers who see the promotion of cultural diversity as a primary goal in the classroom.

Unfortunately, while more and more art educators agree with the goal, its translation into classroom practice has been difficult.

In 1984, I wrote an article which was published in the Journal of Multi-cultural and Cross-cultural Research in Art Education, addressing the benefits to cultural awareness of utilizing a folkloric approach to studying art. My foremost interest in folklore was always the methodology used to appreciate an art work, with its emphasis on storytelling, process and context rather than any kind of categorization for so called high and low art. Years later, I continue to acknowledge the folkloric approach as beneficial for understanding not only that which has been called folk art but also that which many refer to as fine art. The folkloric approach can be very helpful in recognizing the power of images which Freedberg (1989) says we have intellectualized away, notably with our 20th century emphasis on formalism where the consequences have been dire. By not allowing ourselves to recognize the many functions and meanings of these images, we have lost the ability to fully understand the potentially powerful consequences of art products and processes.

The benefits I listed in my 1984 article result from an approach which incorporates a variety of perspectives inclusive of the appropriate cultural context : a) Learning to value all people and their art; b) Reducing limiting stereotypes; c) Responding to art as it functions in varying cultures; d) Viewing connections and expanding interests related to other disciplines; e) Studying art relevant to students; f) Encouraging democratic participation in the arts; and g) Expanding the notion of creativity. If art were taught with an emphasis placed on the idea that all good art functions successfully in particular settings for a variety of reasons (not solely "art for art's sake"), the values, ritual processes and life-values associated with the art objects would be appreciated.

This approach would allow us to acknowledge that people often have different creative responses for making sense of similar life quandaries, such as seeking answers to the purposes of our lives, the need for belonging, a striving for a sense of place and identity, gaining a sense of spirituality, balancing one's needs in the world, and finding acceptable avenues for exploring that which is otherwise forbidden.

In order to demonstrate that art functions in diverse ways and that individuals and groups express themselves differently, often to answer or make sense of the same basic needs, the teacher must show examples of a variety of art works and the ways they function in different societies. It can, for example be acknowledged how art objects change when placed in a foreign context, as when Native American masks are placed in Anglo-American museums when a tribe feels they are ceremonially secret and sacred, or what happens to Australian Aboriginal paintings (*Dreamings*) when they are seen through the eyes of (for example) a long-time New Yorker.

By engaging in a sincere effort to appreciate the art work of diverse groups of people, we may accept them by making better sense of who we are and who we want to be in that relationship. A more sensitive, developed sense of oneself, conveyed through this approach to art, should create a student and a citizen who is secure in welcoming differences, is flexible in problem solving to incorporate change and variety, and has the ability to seek, more effectively, that ever present goal of justice in our difficult world.

### Understanding That Art Creates Self-Identity

Although it can be seen that art plays a major role in self-identity as a function of appreciating diversity, it is also important to recognize that art promotes the clarification of who one is in a communal sense. We can not all identify equally with the same art works. Appreciating and responding to art is an intensely personal activity. It would be wrong to want every student to react to an art work in the same manner, just as art educators have traditionally argued against conformity in the "art making" projects of elementary students.

Unfortunately, students in elementary and secondary schools (perhaps I could include universities as well), are used to trying to find the "right" answer which will please a teacher and result in a good grade and academic acceptance. This may be more difficult for the new Haitian immigrant student in Florida who is used to revering voodoo flags, sequins and sewing, or a Mexican American friend of mine who wonders why people in Orlando so seldom adorn themselves in special party dresses and dance to her native music. When I teach folk art classes at the local Elderhostel Center, most often to Anglo-American students, I show them many examples of Anglo quilts, which they readily respond to, but I also show them African-American quilts which are often different in the way the colors are chosen, the design is constructed, and the stitching is completed. My senior students appreciate the different quilt approach only when it is placed into the context of improvisation, color preferences and transplanted and assimilated African values and beliefs. The more complete understanding of the art works assists students, confirming who they are as separate or similar to others in aesthetic preferences. One can better understand that many loggers carve wood because they know the feel and smell of wood; or some South Carolina African Americans make sweet grass baskets because their mothers and grandmothers did so; or a

Hmong refugee continues to sew story clothes because it is important for them to tell their history. For those of us who are not loggers, African-American basketmakers from South Carolina, or Hmong refugees, we might respond: I have always loved the repetition of a carver's knife on wood because it reminds me of my love of the mountains and the peacefulness of summers spent there; or I like to think about continuing the traditions of making sweet grass baskets because it reminds me of the lace my Swedish grandmother used to make and how important it was to her that we not forget our roots; or when I think about a history of a people being recorded so prominently in embroidered cloth, I wonder if I might think differently about how my own history is recorded. One could, of course, expand on any of these ideas without trouble. Students should be involved in discussing similarities and differences and the differences which are noted should be presented in an atmosphere which will allow for values clarification (Simon, Howe & Kirschenbaum, 1972). For example, if a white Elderhostel student decided she didn't like African American quilts created in an improvisational style, it would be important for her to know why. Is it the large stitches, the clashing colors, the boldness of the design which is disturbing, or is it too different from what she knows about quilts to be acceptable? Could it be that the student might have a deep seated racism which is reflected in her judgment? These issues are important.

A sense of personal and cultural identity can be understood as a respect and connection to a local place, gained over time (Ferris, 1982). Artists increasingly are inspired by regional activities, and many utilize the materials found in their areas such as grasses, bamboo, subway cars, or so-called junk for collages. Artists who create earthworks or environmental sculptures attempt to draw a community's attention to the land, the sky or ways in which they can better congregate and understand their connections to the spaces in which they live (Lippard, 1983). Identification with and discussion of varying

kinds of architecture, from trailers and rolling homes associated with the west and people who grew up in the 60s, to hogans and long houses, to skyscrapers and penthouses, can also be very useful.

It is important that children and adults understand that art, other human made objects and environments, as well as nature helps form our identities which, thankfully, vary. This does not mean that we have no choice in creating and re-creating that identity. The goal of this kind of understanding is to create a sense of understanding and acceptance in classrooms and communities across the country. The result, hopefully, will be students who feel more secure about their abilities to effect change in peaceful ways. With the growth of gang warfare, and new memberships in hate groups such as the KKK and neo-Nazi groups, the youth of America desperately need socially positive ways to feel powerful and to find positive identity. These avenues are clearly not available to the degree necessary to promote positive secure participation in their communities in order for them to form appropriate identities. Teaching for peace and justice can relate to teaching about art and its power to create an appropriate sense of identity which can be a healing force in a community. In order for this goal to be reached, an educator must help facilitate art dialogue which enhances a positive self-identity.

### Encouraging Collaboration in Art Processes

Art therapists have often used collaboration in art because they understand that the process of working artistically with other people can be useful in helping them learn from each other, not only artistically, but behaviorally (Feder & Feder, 1981; Kwiatkowska, 1978). Women artists, especially those aligned with a feminist approach, often value and utilize a

collaborative approach to creating art (Cheatham and Powell, 1986). Judy Baca creates murals with participants of color, often Los Angeles gang members, which helps them appreciate and understand each other as they work side by side. Judy Chicago's Birth Project brought women together to describe and share what it means to give birth, and women all over America still congregate to collectively quilt and share stories. Tim Rollins and Kids of Survival have effectively collaborated on art work in the Bronx for many years. Any teacher who has ever coordinated a class mural knows that new challenges arise when students are faced with issues of consensus, collective timing and sharing. These are situations which need to be created and dealt with successfully in school. Students can not be expected to become participating community members without the skills that these processes demand. When collaborating on art, value issues are more likely to arise than would occur with other subjects. It becomes appropriate to discuss controversies with public art and how to successfully avoid trouble by inclusion in decision making. One may need to negotiate with another's color choices which are culturally based, as well as different choices of symbols and political content. Students should learn that there are times to lead and times to follow and that they can and should develop the skills to do both successfully.

Fruitful collaboration is not always easy. But the process teaches us that we must choose our times to compromise and elect our times to stick to our beliefs, hoping that we can elicit some convert. We need to teach our students to engage in debate in ways which do not demean others and to compromise gracefully without a loss of integrity. These valuable life lessons, played out in the collaborative art process, can provide hope for children, youth, and adults. It teaches respect for differences. We need to teach our students to become people who work diligently to understand, accept and incorporate varying world views, experiences and histories. When art curricula fails to

address differences, it fails to acknowledge the existence of certain cultural groups, often women, and almost always lesbians and gays. Many ways of creating and approaching the world should be presented and discussed in order to teach students skills in team work, consensus and compromise, as well as giving them the opportunity to choose varying new ways of living their lives.

### Working Respectfully With the Earth's Ecosystems

Several art educators have reminded us repeatedly of our responsibility to the environment and the earth ( Jagodzinski, 1987, McFee & Degge, 1977). Wendell Berry (1987) explains how our choices, including those about the creation and appreciation of art, affect ecological systems. He believes that art is part of a larger system which includes that which is biological and geological, and that our judgments about art will have long range ramifications for the earth. If this is so (as many non-western cultures have believed for centuries) it is important to teach our students about these connections and the consequences of our artistic actions.

Many Native American artists easily connect their art to ecological systems (Steltzer, 1980), often gathering bark carefully at the proper time and in the appropriate amount so as not to damage a tree or a forest, or utilizing the sun to dry wool and natural dyes to color fibers. Australian Aboriginal artists paint Dreamings which are closely connected to the land, acknowledging and encouraging a close connection with plants, animals, and seasons (Sutton, 1988; Premont & Lennard, 1988). Many artists such as David Butler from Louisiana who uses old weathered roofing tin for his sculptures recycle

materials (*Baking in the Sun*, 1987), or Howard Finster who has created a Paradise Garden in northwest Georgia with (he says) one of everything humans have discarded (Finster & Patterson, 1989).

Many artists are combining ecological activism with artistic practices. Durland (1989) has stated that Greenpeace is perhaps the most successful guerrilla theater which exists today. Greenpeace participants know how all-important an image is. "One of Greenpeace's more potent images was created in England in 1985 where internationally known photographer David Bailey directed a sixty-second film showing a glamorous fashion show in which one of the models comes out in a fur coat which suddenly begins spurting blood until the whole audience is splattered. In the final shot the model exits the ramp, dragging her fur coat and leaving a wide swath of blood behind her. The last image has also been produced as a billboard with the caption, 'It takes 40 dumb animals to make a fur coat. But only one to wear it'" (p. 36). Many people have reacted strongly to this film as they have to many of the other Greenpeace images.

A recent article by Robin Cembalest in *Artnews* (1991) entitled "The Ecological Art Explosion," highlights several artists who work to balance the earth ecologically. These artists include Buster Simpson who uses Puget Sound's sewage as the glaze for his pottery plates, Agnes Denes who planted wheat on Manhattan's Battery Park landfill, and Joseph Beuys who planted 7,000 oaks from 1982 to 1986 in Kassel, Germany. These artists counter the notion of art (only) for art sake, and they encourage our participation and broaden our ecological sensitivity.

If we do not take the time to teach our students to respect the plants, animals, spaces, earth, waters, and skies around us we can not expect our students to have much of an understanding of the inherent issues involved in creating a

peaceful and just world. Artists have not ignored ecological issues; art educators should make sure they too see this as an important area to study.

We must also question whether acquiring and preserving so much art is in the best interests of all cultures. For example, Northwest Coast Native American totem poles were meant to decay and return to the earth (Jones, 1986). This decay created a need for new artists to be educated and available to make new poles; this process ensured the renewal of the cycle. When western collectors place the totem poles in museums to prevent their decay they interrupt the ecological process. New kinds of questions must now be asked and answered if we are to think and act more ecologically.

### Analyzing Art Which Deals Specifically with War and Violence

It is unfortunate but true that our world believes it can solve problems with violence. Wars seem almost commonplace. We need to know what war is, its reality, so that citizens can make better decisions about problem solving in the future. War is not just about the soldiers who come home, hug their family members, and walk down the streets of our cities and towns in welcome home parades. It is not just about watching television in celebration of our technological ability to accurately fire a bomb onto a chosen target, like a sanitized video game. It is much, much more deadly. Children who live in impoverished inner-city areas of our country live with warlike violence every day and have an understanding of the destruction of war. It is family members killed and dismembered, it is fear to walk to school, it is family and community futures shattered, and it is hopelessness because there often is no way out.

Teachers need to acknowledge that (governmentally declared and undeclared) wars are going on all the time. Working for peace is a constant struggle in a world where human rights are continually violated, hunger, homelessness, and poverty are pervasive, and racism and sexism are status-quo. Sometimes those who see and experience injustice fight wars in non-violent ways. This is the kind of activity and community participation teachers, certainly including art teachers, should encourage. Teachers can encourage students to identify systems which create possible violent producing behavior (perhaps grading systems) and ask them to consider nonviolent actions to deal with their own situations. When students are able to effectively deal with issues in their local communities, they can begin to deal with more global issues. One issue might be the AIDS epidemic.

Greyson (1990) calls the fight against AIDS a war which has resulted from "government indifference, medical negligence and right-wing opportunism." He further states that, "AIDS is an epidemic of sexual intolerance" (p. 60). Artists all over the country have responded to the destruction of the disease and the suffering of its victims at the hands of both the virus and humanity's neglect (Grover, 1989) and art educators are beginning to see the importance of dealing with the issue (Schellin, 1990). Thousands of individuals have participated in the NAMES Quilt project commemorating and celebrating the lives of those who have died from AIDS (Ruskin, 1988).

Many artists have dealt with issues around violence and war: Kathe Kollwitz gave us images about the tragedies of war, insisting that her art have a social function; Nancy Spero deals with the violence of male patriarchy (Chadwick, 1990); Sue Coe paints about homelessness and the unreasonable torture of animals (Coe, 1988); and many artists, such as Faith Ringgold and Betye Saar, bring racism to our attention in their art

(*Making Their Mark*, 1989). Lippard (1990) recently wrote about artists' participation and responses to the Vietnam War in her book, *A Different War*. She shows us how artists as diverse as James Rosenquist, Robert Smithson, Carolee Schneemann, Jasper Johns, May Stevens and Martha Rosler worked on issues such as apathy, death, freedom of speech, the flag, gender, race, class and violence, American symbology and patriotism.

Amnesty International, an organization which coordinates efforts to save political prisoners, recognizes that children should have a place in the dialogue on human rights. They periodically send out information to teachers to help them plan ways to integrate these kinds of delicate and difficult situations into classroom curriculum. Their newsletter directed toward these goals is called "Human Rights Education: The Fourth R." These are all real issues that focus on violence from which students should not be barred in our classes. Both children and adult students know that these issues are real and we must begin to find ways of dealing with them. The art teacher should be a prime facilitator of discussions on war and violence, in large part because artists deal with these issues.

### Promoting Peace and Justice Through Art

Our students, especially children, need to be shown examples of the work of artists, art historians, curators, and arts administrators who coordinate, develop and create projects and programs which support the goals of peace and justice. It should not be too difficult to find examples within one's own community which is always a good place to start. Students also need to see how they can become a part of a state, national or international community with their participation, thereby expanding on their communicative abilities to affect change



and promote their values. One could easily write a book on all the artistic efforts which are currently in progress. Following are but a few examples:

Annie Cheatham and Mary Clare Powell (1986) recently traveled 30,000 miles to document the lives of over 1000 North American women, many of them visual artists, who are working toward a more peaceful future. The works that they describe such as murals, performances, communications, support groups, and quilts can all be used as inspiration for a class or designated group to create and coordinate their own projects.

The United States Society for Education Through Art and the International Society for Education Through Art regularly sponsor children's exhibitions which focus on peace through cultural exchange and understanding (see for example USSEA Newsletter, June 1991). Other examples of successful children's artistic exchanges include the Banner of Peace which was sponsored by the United Nations during the International Year of the Child. It was hosted by the International Banner of Peace Assembly in a movement fostering the creative development and accomplishments of children reflecting the motto of "unity, creativity, and beauty." This was an extremely successful effort which involved 116 countries with over 25,000 works.

The Bread and Puppet Theater in Vermont gears performances around issues of peace and justice (Shumann, 1985). The coordinators believe that the creation of bread is like the performance of theater and the making of puppets. It is all a necessity. This group creates its puppets anew each year. They are used to educate and involve the public in issues regarding peace, ecology and cultural diversity. Students in elementary and secondary schools should become aware of the importance of art as it has been used in peace movements, free speech efforts, and other debates which directly and indirectly affect our lives.

Along with the Quincentenary, many issues about colonialism and oppression are continuing to surface. Exhibits which exclude, debase or debilitate Native Americans and Chicanos are being questioned. Native Americans have organized around this issue, informing us that this is a "teachable moment." Art students should be involved in discussion of what there is to celebrate, if anything, and how such a celebration should take place (see the Networking Magazine, Indigenous Thought, March-June, 1991).

Art students can help change perspectives which have historically marginalized and destroyed individuals and groups. Students can and should make informed choices about interpreting history, critiquing art, and creating works which do have consequences in our world. If we teach our students that art exists apart from life and history we miseducate; we also disempower them from making change. Students should have the freedom to choose values and form and reform their identities as they grow.

### Conclusion

Clearly, there are artists and art educators who feel that the creative process and product reflects either directly or indirectly issues related to peace and justice. Segregating art from the rest of life, its joys, challenges and responsibilities is irresponsible art educational theory and practice. We are long past the time when art and art study is, should be, or can afford to be solely about formal analysis. Because art deals with values, cultures, contexts, and both individual and group work, we must involve ourselves and our students in understanding art in its broader scope (Becker, 1982). Art is about aesthetics, but it is also about living in the world, problem solving, and valuing. So too, is the work involved in creating peace and justice.

## An Afterword

Several years ago, I read Virginia Woolf's book, Three Guineas, which centers on the question of what a university would be like if it worked for peace instead of war. Woolf concludes that women must be involved with a re-structuring of the college (or university) and because women are different, our help will be different. She says, speaking to men, "We can only help you to defend culture and intellectual liberty by defending our own culture and our own intellectual liberty" (p. 88). And further:

Let us then discuss as quickly as we can the sort of education that is needed. Now since history and biography—the only evidence available to an outsider— seem to prove that the old education of the old colleges breeds neither a particular respect for liberty nor a particular hatred of war it is clear that you must rebuild your college differently. It is young and poor; let it therefore take advantage of those qualities and be founded on poverty and youth. Obviously, then, it must be an experimental college, an adventurous college. Let it be built on lines of its own . . . Let the pictures and the books be new and always changing. Let it be decorated afresh by each generation with their own hands cheaply. The work of the living is cheap; often they will give it for the sake of being allowed to do it. Next, what should be taught in the new college, the poor college? Not the arts of dominating other people; not the arts of ruling, of killing, of acquiring land and capital. They require too many overhead expenses; salaries and uniforms and ceremonies. The poor college must teach only the arts that can be taught cheaply and practiced by poor people; such as medicine, mathematics, music, painting and literature. It should

teach the arts of human intercourse; the art of understanding other people's lives and minds, and the little arts of talk, of dress, of cookery that are allied with them. The aim of the new college, the cheap college, should be not to segregate and specialize, but to combine. It should explore the ways in which mind and body can be made to cooperate: discover what new combinations make good wholes in human life. The teachers should be drawn from the good livers as well as the good thinkers. (pp. 33-34)

Perhaps we, as educators, should start to consider how we should transform our schools to be places of peace work rather than places of war.

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## Developmental Models of Artistic Expression and Aesthetic Response: The Reproduction of Formal Schooling and Modernity

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### Abstract

Developmental models of artistic expression have had a major influence on research and curriculum in art education. The purpose of this paper is to examine the characteristics and assumptions of artistic expression and aesthetic response developmental models. It is proposed that developmental models purported to be descriptive and to have widespread, if not universal, application are socially embedded and prescriptive of outcomes that are highly consistent with characteristics of formal schooling and with the values of modernity. Information for this theoretical study is based on selected literature on the following: (a) developmental models in art education, (b) characteristics of modernity, and (c) everyday/local art experiences.