not informed by poststructuralist theories that opened up issues of ideology and complicitness in a much more profound way.

Feminism and Censorship in Art Education: Four Perspectives

FREEDOM OF SPEECH AND CENSORSHIP

Kirstie Lang

FEMINISM AND FEMINISMS:
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Introduction

The following four papers were written as a panel presentation for an art education conference. Each paper is independently authored with no aim to present a consensus on the issue of censorship. The authors reached consensus on the format of the panel presentation which was to move from philosophical questions on the issue of censorship in the first paper, toward art education classroom practice in the last paper.

The topic is timely as censorship and the fear of censorship harrows the arts community as well as institutions of education. It has always been a sensitive issue in education as the educator mediates between the values of conformity to community standards and the assertion of individuality for his/her students.

The authors hope to draw attention to insidious as well as explicit forms of censorship. The word censorship evokes images and sounds of book-burning, red tape, blocked parts of images and text and the beep that replaces offending speech in electronic media. While these are explicit forms of censorship, there are other less visible but just as effective methods of censoring. Through omission and devaluation there is refusal to name or acknowledge the worth of an act or artifact.

The purpose of Kirstie Lang's paper is to explore the concept of liberty, as understanding of liberty informs understanding of censorship. Isaiah Berlin has distinguished between two types of liberty: negative liberty is freedom from

obstruction in doing what one wishes; positive liberty is the power to control or participate in public decisions. In the realm of speech acts the former is the right to free speech, the latter the right to censor. This distinction is useful in examining a) the contradictory values propelling the debate between free speech and censorship, and conflicts within censorship; b) this debate in the context of feminism and c) the way in which feminism, art and education can appeal to different values and one particular liberty over another.

Gudrun Helgadottir takes one event as a concrete example to illustrate the clash between claims to negative and positive liberties and ensuing censorship in the context of feminism. Feminists have collectively faced censorship in the mainstream of philosophy and politics. This external pressure, or lack of negative liberty, has led many feminists to assume a need for a strong, collective voice. As feminism includes diverse and competing philosophical stances this quest for unity results in an internal censorship. Dissenting and marginal voices within feminism are appropriated and silenced by the assertion of positive liberty by those who are empowered. The existence of censorship challenges individual and collective liberty and forces a re-examination of the values of sisterhood.

The exploration of censorship continues in Fiona Blaikie's paper where she examines the visibility of art and craft focusing on gender, culture, and class. The objectifying and distancing of views not held in common in effect renders the holder of these views alien. Individual and group ontologies, images, and voices are at times made visible, at other times silenced and/or marginalized, creating polarization between universal and diverse, mainstream and hidden, high and low forms and experiences of art, craft and design. Problems with and connections between these otherwise polarized positions are explored.

The last paper, by Pamela Tarlow-Calder brings us even closer to art education classrooms. The paper includes a discussion and investigation of the inclusion/exclusion from educational consideration of a wide range of disturbing, controversial and invisible imagery relating to gender issues. The author advocates a critical-reflective stance for practitioners. A critical-reflective approach to inquiry will not only allow teachers and students to analyse an expanded range of visual imagery, but allows for a social reconstructive curriculum.

As a collective these papers draw attention to art, education and art education as well as feminism as political phenomena. An expression always implies underlying values in some way, thus referring to our existence as individuals and members of communities; to that which is truly political.

FREEDOM OF SPEECH AND CENSORSHIP

KIRSTIE LANG

Censorship is commonly posited in opposition to free speech. However, censorship can also be understood as a kind of freedom, one which enables us to participate in collective decisions to control speech. Social and political theorist Isaiah Berlin has written of these two kinds of liberties as integral to liberal, democratic traditions which, problematic though they sometimes are, continue to inform the foundations of policy-making in Western, post-industrial democracies (Berlin, 1969;

Dworkin, 1991). In this paper I describe these two forms of liberty as interconnected by democratic theory, but as simultaneously contradictory given the values that support them. Doing so can provide a context for the value clashes that give rise to censorship. I then explain three kinds of censorship and conclude with various ways a liberal concept of freedom is being challenged, as well as reasons why it can inform the inevitable tensions that arise when dealing with art, education, and feminism.

Negative and Positive Liberty

Berlin's concepts of negative and positive liberty seek to explain the political freedom of the individual in relation to government and society. Derived from the work of John Locke and J.S. Mill, liberal freedom or "liberty" is a lack of constraint on one's actions, maximised when collective decisions provide circumstances in which that freedom can be realized, and adjusted to the competing demands of other collective values (Brenkert, 1991, p. 65). Negative liberty is the personal lack of constraint, positive liberty is access to political involvement which protects negative liberty.

These two forms of liberty, and their democratic relationship of interdependence, are evident in the following statements from the membership materials of the British Columbia Civil Liberties Association (1991):

> [The BCCLA is] an organization that works to protect your democratic rights and freedoms... (p. 1)

> Rights and freedoms we are not willing to fight for are rights and freedoms we don't deserve. (p. 2)

It is virtually impossible for an individual citizen to
force the government or private interests to conform
to the law. It takes clout to do that. Clout in the form
of intellectual resources, legal resources, and money.
(p. 2)

Liberty in Berlin's "negative" sense is suggested in the
first part of the quotation, referring to our basic "rights and
freedoms." It is "negative" liberty because it is freedom *from* —
from external interference, coercion, or enslavement (Berlin,
1969, p. 127). It sees human nature as oriented towards a quest
for originality and independence, thought to be possible only
under conditions of freedom. Consequently, the need for
personal freedom is seen as inherent to our beings. Its origins
are modernist, the ultimate social achievements of negative
liberty being progress and advancement, and an even
distribution of liberty — the equal opportunity to achieve
one's ends without the assessment (or restriction) of those ends
(p. 153). Speech rights that this form of liberty seeks to protect
include privacy rights, such as the right to "remain silent"
when placed under arrest, or the confidentiality of one's medical
or criminal records. The rights to freedom of expression are
also preserved; figures such as Robert Mapplethorpe, Madonna,
and 2 Live Crew have for many tested the limits of this liberty
with combinations of artistic, religious and sexual expressions.
A liberal position embraces all expressions of choice and
individuality on principle, but with some unease in cases
where unjust social consequences are anticipated due to the
content of those expressions. Hence, in the case of explicit
sexual material, there is an instrumental distinction between
pornography as expressing dominance, and erotica as
expressing consent (Fox-Genovese, 1991, p. 90). The prevailing
assumption, however, is that individual acts reflect attitudes
and desires, rather than create them.

If the right to negative liberty is inherent, why must it be
fought for, as the BCCLA suggests? While the principle of
autonomy offers some benefits, the deficiencies of negative
liberty point out the limits of individualist philosophies, as
well as the need for a collective control of this freedom. In
theory this freedom is absolute, while in practice it has
contingencies, such as: the number, relevance, and social value
of choices upon which to act; the actual sources and uses of
autonomy; and the weight of authority one may have with this
freedom (Berlin, 1969, p. 130). Human purposes and activities
don't automatically harmonize with each other, and
furthermore, they are often shaped by goals other than
autonomy, such as justice, security, culture, status, community,
and equality.

This takes us into the realm of "positive" liberty — the
"clout" referred to in the second part of the quotation. It is the
freedom of self-government, of participation in collective life.
It is "positive" because instead of freedom *from* it is freedom *to,*
to have rather than to avoid authority, to lead a prescribed
form of life, and to shape the lives of others, in the interests of
recognized goals such as justice and equality (p. 131). This
freedom was founded upon the rationalist, Kantian notion of
the self or state divided, between rational and irrational
elements. It sees an empirical element, one which is vulnerable,
highly adaptable, and recalcitrant, under the watch of a
transcendant controlling element such that the whole may
achieve its full potential (p. 132). This notion of self or social
grouping can be seen as profoundly condescending, or
charitable to the disempowered, depending on one's point of
view. In the case of the individual, positive liberty is self-
mastery, purpose and understanding; similarly, for a social
whole, it means order, self-direction, and "reasoned" laws and
justice. Corresponding examples include liberation through
prayer or education, and on a larger scale, the right to enforce

peace laws, mass education, or censorship to protect both individuals and collective values from the effects of free speech.

Three forms of censorship

An examination of the values behind censoring acts, according to Berlin's forms of freedom, reveal three prominent types of censorship. Positive liberty will legitimate censorship in the name of morality on the one hand, and in the name of equality on the other. Negative liberty is the realm in which self-censorship may take place.

An act of censorship to restore morality will often designate speech offensive on the grounds of *obscenity*, a manifestation of moral decay. Such speech acts are seen as threatening not only to a general standard of morality, but to the security of social and legal institutions that have tried to maintain this standard (Fox-Genovese, 1991, p. 90). Censorship occurs at the threshold between public and private realms, a boundary which identifies the powerful, defines the offensive, and protects the vulnerable. Inequalities are acknowledged, but vulnerability is seen as inherent and of little social significance; therefore it is the responsibility of the strong to protect the weak (p. 96). Examples of censorship in the name of morality have included an adult protecting a child from viewing pornography, and guards at Canada Customs "protecting" members of the public from access to gay and lesbian literature (BCCLA, 1992, p. 20). An example of censorship for security would be an army preventing journalists from publishing information which reveals its strategies or damages its national image, as was the case during the Gulf War and at a 1990 standoff at a Native reserve at Oka, Quebec.

Censorship to restore equality will designate speech offensive on the grounds of *misrepresentation* or *devaluation*. Such speech is considered to represent and actively contribute

to existing inequalities, by inhibiting the free speech of the disempowered (Booth, 1992, p. 54). It threatens and addresses the individual by his or her association with an identity group, one formed through ties of race, gender, sexual preference, ability, economic status, etc. Here the distinction between public and private is replaced by one between community and society. Inequality is the central issue, and while "difference" can exist on either inherent or social levels, the power distribution based on those differences is attributed to historical contingencies. However, it is still the responsibility of the powerful to protect the disempowered, power in this case being political rather than moral. Examples of censorship for the sake of equality have included: a recent ruling by the Supreme Court of Canada that a Winnipeg video store owner's porn collection, seized by police on grounds of obscenity, be banned from public consumption on grounds of degradation to women (Ruby, 1992); and the firing of a New Brunswick teacher by his school board for his authorship of anti-Semitic publications (Borovoy, 1991).

Acts of censorship in the interests of morality and equality invoke the use of positive liberty; they depend on the freedom to participate in public decisions to restrict speech. A third form of censorship, self-censorship, calls upon negative liberty, the freedom to act without interference from others. It is censoring one's own speech (which poses a threat to standards of public values) to prevent others from exercising their positive liberty to censor it. The arena of action is the divide between public and private; the value appealed to in this case is choice. I anticipate the obstacles preventing my autonomy, but I exercise my choice to avoid these obstacles (Berlin, 1969, p. 136). This is the irony of "freedom through self-censorship": it is choice at the expense of autonomy. Cases in which self-censorship can occur: response to a boycott (as in the case of record numbers of subscriptions to *Harper's* magazine cancelled, after Sally Tisdale's account of her use of pornography); respect

for National Art Education Association language policies; and an acknowledgement of libel laws.

Conclusions — Working with or resolving conflict?

The point of defining censorships is that doing so helps us identify the freedoms and values upon which they rest. More importantly, it underscores the inevitability of conflict, given the relationship between negative and positive liberties; they represent mutually exclusive, and yet interdependent arms of democratic theory. Censorship is one response to *resolving* conflict, an act created and legitimated by this larger structure.

Art, education, and feminism are complex arenas of action that, individually and combined in varying circumstances, can appeal to different values and liberties; uniting them in a feminist art education results in tensions of all kinds. To take each element: freedom of speech is integral to artistic expressions; freedom to shape collective life breeds education; and values such as autonomy and equality, emerging from each of Berlin's liberties, are at the heart of feminism. Each domain has witnessed its share of censorship, and the following papers in this collective article examine circumstances in which this is played out. I will leave it up to those writers to elaborate, but point out that the contribution immediately following this one, by Gudrun Helgadottir, vividly portrays an enactment of feminist theories and the forms of liberty and censorship discussed here. Generalizing from this account, negative liberty can be seen as the equal opportunity for women to behave and be treated like men; positive liberty in this case rests on the view that women are not the same as men, and must act accordingly to fully realize their potential. The event Gudrun Helgadottir describes typifies a challenge to the liberal split between public and private spheres, and consequently the

actions of the participants are viewed as different forms of censorship.

We are at the point where the foundations of liberalism are under serious scrutiny across many realms of theory and experience. The status of concepts such as "freedom," "individual," "originality" and "independence" is faltering in increasingly contextualist public and academic discourses. The possibility of self-knowledge and the emphasis on motives versus consequences has been deconstructed in literary criticism and the fields it has permeated. The division between public and private realms of experience is a focal point of feminist criticism (Pateman, 1989). And we are realizing the less than democratic effects of "consumer choice" and technological innovation (Beiner, 1992). Such challenges to liberal theory often come from experiences beyond the democratic realm, where free agents oppress, privacy means alienation, choices are valueless or unaffordable. As educators we must recognize the limitations of liberalism, but also understand how it has informed our practices and shaped the content areas of our research and teaching. The paradoxes that become apparent can be of great educational value; let us pull them apart and try to see them for what they are rather than attempt "easy resolution" (Hamblen, 1985, p. 24).

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FEMINISM AND FEMINISMS: THE PROSPECT OF CENSORSHIP

GUDRUN HELGADOTTIR

Given the diversity and division of women according to class, race, ethnicity, religion, age and other social factors, we must expect and accept conflict and contradiction within feminism. I refer here broadly to feminism as a school of thought and as a political movement aiming to improve the lot of women (Black, 1989). Current theorizing about the social construct, gender, is inspired by the contradictions inherent in

feminism (Scott, 1988). They fuel a constructive dialogue but they also contain the threat of censorship. There is the tendency to disregard the right to dissenting voices within feminism, to suppress internal questioning and contestation in favour of an appearance of consensus on a particular version of feminism. In bell hooks' words: "Feminism has its party line and women who feel a need for a different strategy, a different foundation, often find themselves ostracized and silenced" (hooks, 1984, p. 9).

Of course, such internal censorship is not a vice unique to feminism. It is a common feature of political life, theorizing included. Adherents of particular frameworks, theoretical and political, band together in parties, caucuses and schools of thought where the need for consensus, for a united front, is strongly felt. In the mainstream of politics and scholarship, feminism is often the target of censorship when establishments such as funding and research agencies exercise their positive liberty at the expense of the negative liberty of feminist scholars. This points to the flip side of the coin; feminism is diverse and divided, yet there is a modicum of consensus, a coherence that puts feminists collectively at odds with political and theoretical establishments (de Lauretis, 1986; Black, 1989; Hirsch & Keller, 1990).

Much ink has been applied to explore various ways of classifying feminists and examining the fit between feminism and traditional or mainstream political theories (Garry & Pearsall, 1989; Diamond & Quinby, 1988; Jaggar & Rothenberg, 1984; Snitow, 1990). In my own attempts to trace this fit for feminism, art and art education I found that the puzzle has various configurations. I chose the topic of pornographic representation of women in art to speculate on how different feminisms would manifest themselves in art education.

I took the categorization often used when an attempt is made to relate feminism and mainstream politics; liberal, radical, marxist and post-modern (Nye, 1988). Using this rather crude measure to gauge the responses according to categories, I wound up with glossy mainstream women's magazines and a lesbian artists' collective providing two examples of liberal feminist response. The basis for this is that they share an approach where pornography is not seen as inherently degrading but simply as lacking a female perspective (Helgadottir, 1991).

I often wondered how the categorization would change if the topic was different; for instance if it was "The male critic's right and responsibility to respond to female erotic art." The categorization would change pending the issue: Feminism is contextual. Elizabeth Fox-Genovese (1989) takes feminists to task in her book *Feminism without illusions: A critique of individualism.* She charges that we coast between arguments based on the premises of individual rights and collective good without bothering to keep track of our movements. She argues that our reliance on individual rights arguments is often counterproductive, the tools turn in our hands.

I have to tell you a story to illustrate this point. The story unfolded for me on television news.[1] This is a real life example of how all the fundamental issues in feminist theory; individual and equal rights, negative and positive liberty, objectification of women for the gratification of men, the male gaze, sisterhood, censorship and self-censorship are played out.

Last summer women across Canada planned a day of protest to show solidarity and sisterhood with a young woman who had been arrested and charged with indecent exposure when walking bare-breasted down town in a Canadian city. She argued in defense that she as an individual should have the same right as a male individual, to be naked to the waist on a

hot day. The trouble with this claim to equal rights with men was painfully apparent in a small British Columbia town.

There, a group of feminists had announced a rally down Main Street. Hours in advance men, boys and representatives of the media lined the sidewalks, parking lots and windows with a view of the street. Some of the men were equipped with cameras, camcorders and binoculars, thus joined with the media in a fraternity of the lens. They, and by extension those viewing the event through the eye of the media, all waited in eager anticipation. As one of the bystanders on the scene put it: If they'll show'em I'll watch'em. This was a real life manifestation of the male gaze if I ever saw one, both literally by the presence of the male bystanders, and figuratively by the view that I and other viewers were offered through the media.

Meanwhile the feminists discussed tactics, for it was clear that their planned action was about to be subverted. The issue of equal individual rights was not going to be the prominent issue. The individual rights argument had, in this case, left them open and vulnerable to objectification by the exploitative male gaze.

Another women's group had formed in response to the rally. These women were also present on the scene, carrying blankets, bedsheets and towels. They adamantly identified themselves to the media as non-feminist, concerned with common decency and family values. They vowed that if any one of the feminists made a move to expose herself, one of their group would immediately cover her. That is, they proposed an act of censorship.

Eventually the rally was under way, a tactical compromise reached by self-censorship. The feminists marched fully clad down the middle of the road. They were flanked by the women with blankets who were there to physically shield their

imprudent sisters from the exploitative male gaze of the bystanders, both those physically present and those gazing through the lens of the media.

I watched this display of theory come to life on my television with awe. I could not help wondering which group was feminist: those who insisted on being treated the same as men or those who walked to protect our female particulars. What divides feminists into meaningful categories is not so much allegiance to traditional political frameworks but these questions: Are our feminist arguments based on the notion that all women are a category, and if so that a) women are fundamentally the same as men, or b) that women are fundamentally different from men?

Although women appear as the key players in this story, the third group, the literal and figural male bystanders, while seemingly passive, acted upon the situation. We must realize, despite our reservations about essentialism, that the story unfolded in response to their presence. The story represents a clash between positive and negative liberties and shows the shortcomings of feminists' claims to negative liberties without regard to context.

Both groups of women could be viewed as feminist, based on their concern with the right and welfare of women (Black, 1989). The story illustrates the futility of posing feminists, let alone women, as a unified category, as sisters with common interests and goals (see Hicks, 1991). It is, however, an example of the precarious balance where conflict and contradiction lead to constructive confrontation. The women's conflicting responses and the ensuing compromise illustrate sisterhood in a more realistic way than we imagined in the days of second wave feminism when its power was commonly proclaimed.

Their uneasy sisterhood, the fact that in the end the two groups of women marched down Main Street side by side, albeit in tension, contains the moral of the story. I view the story as one of potential growth (not knowing whether this was borne out in the experience of the women involved). "If women always seek to avoid confrontation, to always be 'safe', we may never experience any revolutionary change, any transformation, individually or collectively" (hooks, 1984, p. 64). Sisterhood is not all harmony and understanding. It is as painful as it is powerful because it is fraught with tension and conflict as well as with care and concern.

ENDNOTE

When I first watched the newsclip on the local television station (BCTV) it didn't dawn on me just how important it would become to my understanding of feminism and censorship. If that insight had hit me I would probably have stopped folding my laundry and jotted down the name of the reporter, title of the story, and television station for future reference. Finding the reference to something I saw on TV proved a daunting task. First of all the staff of a television station, particularly the newsroom, are too preoccupied with today's news to care much about archival stuff, old news. Secondly, even when I had found enough information for a future reader to be able to follow up on the source, the APA style that I use didn't have an obvious way of writing the reference. There is no category for "seen on TV". Chicago style is a little more helpful in that they allow for reference to a program, but there is no mention of the news. This is an amazing handicap for researchers when you consider the influence that television and radio news have on our societies. So the story that is the centerpiece of my paper is not properly referenced, but believe me, I saw it on TV.

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VISIBILITY AND INVISIBILITY IN ART AND CRAFT

FIONA BLAIKIE

The visibility and invisibility or censorship[1] of art and craft is determined by individual and group ontologies. Their production has often been constricted and/or defined by gender, class, culture, race, religion, and politics. In this paper, I am concerned with the visibility of varieties of art, design, and craft. I will examine censorship based on three criteria: gender[2], culture[3], and class[4], with the censorship of artwork because of gender being the dominant theme.

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[1] Clapp (1972) defines art censorship where "artists or artwork are restricted for economic, social, political, moral or aesthetic reasons by state and church officials, and also by citizens or other groups, individuals, or society as a whole. Incidents of censorship cited include any form of abridgement of "Artistic Freedom" (p.v). The definition of "Artistic Freedom" was constructed by the American Federation of Arts, on October 22nd, 1954, and asserts "the artist's right to create, exhibit, publish, reproduce, sell or otherwise use his work; and corresponding rights of institutions and individuals to use his work" (Clapp, 1972, p.v).

[2] Gender here refers to varying degrees of polarization in the roles of men and women. This occurs in regard to all aspects of domestic, commercial, educational, political, social, economic and artistic life, both historically and currently.

[3] Culture refers to the ontological and aesthetic understanding of a people who are members of the culture of a country, for example Japan, or an ethnic culture within a country, for example the Haida in Canada, or a subculture within a region as defined by group membership, such as the Hell's Angels.

[4] Class here refers here to the differentiation of society according to power groups, moving along a continuum from those controlling politics, economics, and culture, to those with limited or no control. My conception of class is from a Western perspective.

I am interested particularly in the apparent polemic which has arisen around the issue of visibility, and the possibility that these divisions are actually both fluid and fixed.

Universality and diversity

Universal[5] conceptions of what art is—ideas argued by Bell (1958), for example, have been connected to the high art tradition. But while there might be widespread consensus within the fine art world with regard to classifying certain artifacts on a stylistic basis—for example, classical Chinese pottery, or High Renaissance Italian sculpture, there is less agreement on broader questions, such as in defining art itself. This is because diverse beliefs and experiences determine varied conceptions and classifications of art, craft and design. This diversity is the outcome of religious, cultural, and individual ontologies resulting in social, political, religious, and gender biases which are contextually rooted.

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[5]Universalism here refers to those centralizing homogenizing forces in Western society which determine widely held values and beliefs about all aspects of existence. These forces are influenced greatly by a complex set of variables which are socially inculcated, such as Christian religious values (for example, the sanctity of marriage, the nuclear family, and heterosexuality); political hegemony in the form of capitalism and modified socialist-capitalism, and racist and sexist attitudes. Universalist values and beliefs are reflected in the media, in television programmes such as "Leave it to Beaver," produced in the 1950s. Universalism has been a powerful force in art and craft in determining acceptable content and contexts of production. Lippard (1990) holds that universalism is linked to an ideal of aesthetic excellence, associated with fine or high art in the tradition of important galleries (p.8). Universalist beliefs can be linked with the tendency in the artworld to marginalize certain images, processes, people or cultures which are not acceptably mainstream. The result is a clear form of censorship according to gender, culture, and class.

Universalist beliefs have resulted in both covert and egregious censorship and suppression of the art, craft, and design works produced by certain groups or individual. Collins and Sandell (1984) identify this as forming the hiddenstream tradition.

The clash betweenthe diversity of our beliefs and the continued institutional support for the concept of Universalism results in some work produced being considered objectionable, obscene, or offensive. Those seeking overtly to suppress or censor could be special interest groups, the public at large, government agencies, religious leaders, or oppressive regimes. The act of censoring, while it has many agendas, and reflects a broad range of values andbeliefs is always an assertion of power.

A well known example, the 1989 Cincinnati exhibition of nude photographs by Robert Mapplethorpe, gave rise to court battles because of lack of understanding or acceptance of his art within the general community (Lucie-Smith, 1972 and 1991, p.266). According to Lucie-Smith, the rise to visibility of a previously hidden subculture concerned with the nature of homosexuality, as witnessed in Mapplethorpe's work, paralleled the growth of a concern with the nature of being a woman in feminist art (p.266). The general community reacted in a similar way to feminist art as it did to Mapplethorpe's work. In this regard, Merkel (1990) notes that often the first charge rallied at images or sculptures unpopular with the general public–or any other body– is that they aren't art. She goes on to assert that

even in arguments over art in public places and federal funding for the arts, where the question of what art is comes up, it is not usually central. The primary issues in those conflicts are "What kind of

art is appropriate?", "Whose space or money is it?" and "Who decides?" (p.41)

In this matter, one might argue that those representing mainstream universalist ideas were seeking to suppress an artist representing the interests and values of a subculture within western society. While many of us might support Mapplethorpe's freedom to represent himself and his values through the production of homoerotic photographs, public support of those values is a more difficult issue.

In another example of this public clash of values, Clapp (1972) describes a situation in which sexist bias was deemed offensive: a sculpture titled *Civic Virtue* by Frederick MacMonnies caused an outcry from women's groups in March 1922 because it showed "a nude youth with a club on his shoulder vanquishing a recumbent female nude, representing the siren of temptation to political corruption" (p.210). Labelled "Fat Boy," the sculpture was denounced by local women's groups. The mayor of New York held public hearings regarding the statue, but in spite of great controversy, it was installed in the City Hall Park, on 20th April 1922. When criticism continued it was moved to Foley Square, and then to Queens City Hall (p.211). MacMonnies, the sculptor, claimed there was "no truth that man is trampling on woman"—the man's foot was on a rock, not her back, he claimed (p.211).

In the case of the MacMonnies sculpture I would suggest that the artifact and sculptor represented the mainstream power base in terms of gender, class, and culture at that time. The nude youth "vanquishing" (that is, overcoming, conquering, or defeating) the nude "temptress" is charging women with responsibility and culpability for men's sexual desires. Their bodies (which they have simply because they are women), are seen as sinful to the sculptor—and, by extension, to all men and women. Yet they are also desirable. This is a

no-win situation for women. The outcome of this "temptress" who represents all women, results in no less than the corruption of all society and politics, controlled by men. The message in this sculpture is quite literal—it makes visible what could be termed a universal conception of women as not just morally inferior, but dangerous. The hearings and resulting relocation of the artwork are also aspects of censorship. *Civic Virtue* was made less visible, and thus marginally less offensive, but because supporters of the work represent the mainstream, the consequences of censorship in this case were relatively mild.

Cultural and political groups often appropriate art, literature, and philosophical ideas to establish a basis for their beliefs. For example, Clapp (1972) notes that Nazi art policy "favoured" women: "Germany forbids any work of art which does not render an object faithfully, or which derides such Nazi ideals as War and Women" (p.266). This was stated in official Nazi Art Policy as early as October, 1939 (p.266), and illustrates a sinister use of power in the representation of women. The Nazis operated from a position of power in order to promote a particular "womanly ideal." This ideal was inextricably linked to theories of Aryanism, of a "master race," and the "womanly ideal" which suggests women functioning as mother and wife, rather than in any other kinds of male dominated roles such as political leadership. The explicitness with which it defined universalist beliefs in terms of gender parallels the New York example, in which women are in a powerless position. That this powerlessness is real and not just aesthetic is evident in the inability of women's groups to galvanize support for the complete withdrawal of the MacMonnies sculpture.

While these are overt examples of censorship, more subtle censorship takes place in many ways. Nochlin (1988) asserts that the experiences of women are not mainstream so much as dominated by the idiosyncrasies of individual and group

experiences. The art, craft, and design work of women, of some cultures and subcultures, have up until recently been significantly less visible, and have been considered lower in status than fine art in major galleries in the western world. Some argue that women's approaches are more experimental, and less concerned with perfectionism (Congdon, 1991, p.17). Women's art which becomes visible via the gallery system seems to be more contextually rooted, autobiographical, and more focused on the ontology of being a woman as, for example, in the work of, Mary Beth Edelson's *Blood Mysteries*, or Judy Chicago's *Menstrual Bathroom*.

Modernism, which has dominated 20th century western art,has codified visually universalist beliefs in formalist aesthetics where visibility has been given to work that places a greater emphasis on formal visual qualities and style rather than the context and purpose of production. In recent art criticism there has been a trend to dismiss formalism in art, because of its association with the universalist beliefs which discount contextual considerations. Many feminists who highlight meaning and context in understanding art, craft, and design have critiqued formalism and modernism as male dominated. They argue that it is impossible to understand artists, designers, and craftspeoples' achievements when they emerge from marginalized and difficult circumstances, without examining the conditions under which the work was realized, its functions, and immediate social significance. However, even those art works which are highly conceptual and metaphorical are concerned insome way with the formal qualities of visual structure. Certainly, many craft and most design works are concerned with visual structure. It seems to me that the problem arises when form is examined to the exclusion of context. It is important that there is consideration of visual structure, and of context and meaning, as these components are interconnected. Elements of design such as colour, pattern, tonal quality, and texture describe and define

the image both visually and stylistically, and are linked in an integral way to the experience of meaning and context. Form defines and delineates context; context determines form, and it is in this sense that I see links between these variables.

Form and context meet and are interdependent in Slatkin's (1985 and 1990) description of the Minoan civilization on Crete, in the third century B.C. In this matriarchal theocracy "ruled by a queen-priestess" (p.13), there was high status for women. Slatkin notes that according to Vincent Scully, palace sites were selected according to the "body" of the earth mother—a valley with a particular geographic configuration which was determined by "proximity to the center of life and divine powers of the Earth Mother Goddess" (p.13). Thus the form—visual structure—of the palace, is the body of the Earth Mother, and is in itself the context from which meaning and significance are derived.

Yet while form and context might be linked and interdependent, many art educators have charged that hiddenstream and low art traditions are, in essence, censored, due to the fact that visible mainstream high art is funded and controlled by the cultural elite (Blandy and Congdon, 1987; Bersson, 1987). High art has been associated with fine art, while low art has been associated with applied design and craft related enterprises. Lippard (1990) defines the situation as she sees it in North America:

> Art in this country belongs to and is controlled by a specific group of people. This is not to say that there isn't art being made and loved by other people, but it has not been consecrated by a touch of the Quality wand; many of those whose tastes or work differ from mainstream criteria are either unaware of their difference or don't argue with the "experts;" others,

who devote themselves to dissent, remain largely
unheard due to official and self censorship. (p.8)

Lippard alludes in the "Quality wand" metaphor to the idea of
a universal ideal of aesthetic excellence, associated with fine
art, or "high" art in the tradition of important galleries
patronised by the wealthy and cultural elite. Lippard asserts
that artists themselves have been appropriated and patronized
in the negative sense, because they have become "separated
from their audiences and controlled by the values of those who
buy their work" (p.8). And the separation between high and
low, male and female art, craft, and design work has been
maintained, according to Congdon (1991) by the "established
art world [which] maintains control, in part, by referring
negatively to the majority of women's art as decorative,
traditional and craft-like" (p.15). The "quality wand" through
its function in controlling visibility and imposing invisibility
in the artworld has been used to censor the work of women.

Finding connections

In spite of these examples of polarization, there appear
to be grey areas between hidden and mainstream art, and in
some instances a lessening of the divide. For example, Congdon
writes that many women artists who are "academically
trained," are incorporating "traditional decorative art into
their own work" (1991, p.17), with artists like Miriam Shapiro
and Joyce Kozloff breaking barriers between high and low art.
Slatkin (1985 and 1990) writes that Chicago's *Dinner Party*
exhibits an interesting combination of needlework, China plate
painting, craft and fine art (p.186). In addition, she asserts that
the works of Magdalena Abakanowicz "are one of the most
persuasive reasons to abandon any inherent devaluation of
craft from the 'fine art' of sculpture" (p.192). Although having
said this, one reviewer of this paper suggested that having

been sanctioned by the high elite makes this work, *de facto*, part
of the high art tradition.)

Lippard (1990) demonstrates the kind of self-critical
attitude necessary for cultural gatekeepers in a diverse society
by asserting the right of artists to pursue their goals whether
they are art, craft, or design centred, or aimed at high or low
status traditions, by asking

who am I, after all, to imply that any artist who
wants to shouldn't have a chance at "making it" in
the mainstream? Doesn't the dominant culture
already impose just such limitations? Is my wish to
maintain a diverse practice just another sort of
matronizing ethnocentrism? (p.156-157)

She notes that when a patronizing interviewer asked artist
Basquiat "if the teeth and bones in his work related to [his]
Caribbean culture, Basquiat looked exaggeratedly incredulous
and said, `What's that?'" (p.162). If the term "culture" is difficult
to define, how much more difficult is it to frame the concept
'cultural diversity'?

Lippard also asserts the right of artists, designers, and
craftspeople to choose to immerse themselves contextually
and stylistically in visual traditions other than the one in which
they grew up. Some art educators have supported approaching
diversity through an integrative approach, in which there is a
concern with making diverse cultural experiences artistically
and contextually meaningful, so that they might become visible,
appreciated, and understood by a much wider group of people
(Bersson, 1987; Blandy and Congdon, 1987). Others argue not
for integration, but separation—a kind of discrete pluralism
(McIntosh, 1987). This position asserts that where experiences
have been different from mainstream experiences, they should

remain separate, in order to retain their uniqueness and character without dilution, as in the case of feminist art history based on exclusively feminist criteria (Slatkin, 1985 and 1990, p.7). It is also argued that outsiders cannot understand because of their ontological separateness from the cultural context of production (Lippard, 1990).

The continuum between integration and separation is reflected in Judy Chicago's descriptions of patterns in the lives of women artists she and Miriam Shapiro visited. There were those in isolation, "finding their content in their experiences as women, with little contact with the local art community" (Paterson and Wilson, 1974, p.136). Other women functioned through communication with the art world, "whose work was more neutralized as Mimi's [Shapiro's] and mine [Chicago's] had been" (p.136). Clearly even if visibility and invisibility are options for artists, each choice also has consequences in terms of audience, rewards, and ultimately the meaning of the artist's work.

Lippard (1990) answers problems of diverse understandings by acknowledging what she calls a "common anotherness" rather than a polarized view of self and other (p.6). Thus, she aims to focus on "the area in between—that fertile, luminal ground where new meanings germinate and where common experiences in different contexts can provoke new bonds" (p.9). Congdon (1991) states that

> We are all so much part of the same air, water and earth that it becomes superfluous in many ways to determine with clear cut boundaries which parts of women's cultures are ours and which are impositions placed on us. (p.16)

It is hard to know how best to "decensor" what was previously hidden, without neutralizing the work, imposing false interpretations, without patronage, and with sensitivity. In spite of these difficulties, and while, as Lippard (1990) states, the issue is "clouded by hegemony," she is "convinced by the evidence of contemporary art that the hybrid experience can be a significant aesthetic factor" (p.144). Students need to examine specific cases and articulate historic and current criteria for censorship and visibility, as well as the desire for censorship. Examining the visibility and invisibility of art and craft in a manner that can make explicit our intersubjective understandings is worthwhile. It is in dialogue, in finding connections in the middle ground of our experiences as human beings–in Lippard's notion of a common anotherness–that we can truly make visible, discover understanding, and legitimate the diversity of art, craft, and design.

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Censored by Omission:
IMAGERY THAT IS EXCLUDED FROM THE ART EDUCATION CLASSROOM

PAMELA TARLOW-CALDER

There exists a wealth of imagery that is censored by means of exclusion from general art curricula. This imagery is often highly relevant to students and should therefore be addressed and examined critically in art education at all levels. In what follows, the practice of censorship by exclusion in relation to imagery available for classroom critique will be discusse,; a critical-reflective approach to art criticism inquiry in light of prevalent social and interpersonal concerns will be advocate, and an example from classroom practice will be investigated.

Censorship and Imagery

Censorship is a form of control which is exercised through expurgation —the removal of matter thought to be objectionable, seditious or offensive on grounds of obscenity, immorality, or as some other form of threat. Censorship of art is a process of restriction of the making and exhibiting of artwork. Reasons for censorship are economic, social, political, moral or aesthetic. State and church officials are commonly empowered to censor, but citizens or other groups, individuals, or society as a whole can also act as censors (Clapp, 1972). Matter can be suppressed in whole or in part— from books, images, plays, films, lectures, or other forms of display. Censorship can be practiced through acts of willful or inadvertent exclusion: a shutting out or disbarment, an omission or neglect.

The exclusion from general art curricula of a wide range of visual imagery including controversial or disturbing imagery, but also including the artwork of those outside the artworld such as women past and present, is an insidious and effective form of censorship. This form of censorship is exercised both explicitly and implicitly within many educational institutions, including public schools. Imagery that can be characterized as controversial, provocative, confrontational, disturbing, or unimportant, such asthe exploration of violence, sexism, racism, sexuality, women's equality, death, disease and war and peace issues are not commonplace classroom considerations. Personal reaction to images alluding to these topics is varied — we may avoid or ignore them, overtly censor them, be fascinated, saddened, alarmed, threatened, disgusted, frightened, uncaring or desensitized. Regardless of our personal reactions, these images often contain powerful messages –explicit or hidden– that serve to influence and help to construct our personal and societal value systems. In order for students to explore the complex ways in which these images operate

socially, historically, politically, economically and interpersonally within our cultures, they must be included in general art curricula for educational consideration.

Over the past several years, there has been an evolving body of literature in art education that has pointed to the exclusion of an expanded range of imagery in the classroom. In this literature, theorists have asserted a need for the visible incorporation in general art curricula of imagery from an increased range of sources including contemporary visual forms from popular culture (eg., Chalmers, 1981; Kauppinen, 1987); artwork by women past and present (eg., Collins and Sandell, 1987; Zimmerman, 1990a); imagery by people of many cultures (eg., Congdon, 1989; Wasson, Stuhr, and Petrovich-Mwaniki, 1990; Zimmerman, 1990b); and imagery that may be considered controversial or disturbing (eg., Blandy and Congdon, 1990; Duncum, 1989; Prakash and Shaman, 1988; Nadaner, 1985).

Nadaner (1985) put forth three categories of imagery altogether excluded or not often addressed in the art classroom: *invisible, pervasive,* and *possible* imagery. In this paper, visual forms most commonly utilized for critical purposes in the classroom have been termed *"visible"* imagery. Though these categories may overlap, there are essentially four groups of imagery available for discussion and investigation in the art classroom:

1. Invisible Imagery: These are visual forms that are intentionally or unintentionally not addressed in an art education program. These may include imagery which attend to such themes as sexism, women's equality, sexuality, violence, death, war, disease, and racism; art work by women artists past and present —such as paintings by Berthe Morisot and Paraskeva Clark, photographs by Diane Arbus, multi-media installations by Judy Chicago and Mary Kelly, textiles, face and body art, and miscellaneous forms; publicly censored/

banned artworks—such as Jana Sterbak's "Flesh Dress," Robert Mapplethorpe's photographs from the X and Z portfolios, Andreas Serrano's "Piss Christ," and the play "If Men Had Periods" by senior secondary student Kathryn Lanteigne; images of social protest — such as political posters by Käthe Kollwitz and New York's Guerrilla Girls, public artworks by Barbara Kruger and Jenny Holzer, banners, performance art, body art and graffiti; art forms by artists from many cultures —for example, images of South Africa as seen by South African artists.

2. Pervasive Imagery: These are visual forms that are prevalent in popular culture. These may include images from popular magazines or comic books, newspapers, print advertisements, billboards, graffiti, record and compact disc covers, calendars, postcards, posters, body-piercing and pornographic imagery. They may also include moving imagery, as experienced in popular films, television movies, situation comedies, cartoons, video arcade games, and music videos. Specific examples of pervasive imagery available for classroom discussion may include: a "Missing" poster of a forty-three year old woman; an advertisement for nylons displaying a woman's legs with the caption "Panty-hose for Men;" the image of the Marlboro Man; movie stills from the "Friday the 13th" series; a magazine cover depicting the actor Demi Moore, nude and in her eighth month of pregnancy; a music video about a teen incest survivor who kills her father.

3. Visible Imagery: These are visual forms that are readily accessible and often utilized in the classroom. These may include reproductions of fine art exemplars, artworks collected and exhibited in the classroom by teachers or students; artifacts viewed in local museums and galleries, built environment elements, art history and other textbook illustrations, and student work. These images are typically employed as motivators for studio production, or use in art

criticism or art history activities. Some of the themes suggested in the invisible and pervasive image groups are also implied in many works by well-known artists, and may be found in reproductions or in traditional or contemporary art history texts, and could thus be considered "visible" within the classroom context. These may include: Michelangelo's *David*, Titian's *Venus of Urbino*, Edouard Manet's *Olympia*, Gustav Klimt's *Salome/Judith I*, Ivan Albright's *Into The World There Came A Soul Called Ida*, William De Kooning's *Woman VI*, Mary Cassatt's paintings, and Marisol's sculptures.

4. **Possible Imagery:** These are visual forms that may be created by students in response to critical investigations relating to an expanded range of imagery and concerning other artists' means of representation. These images would function as alternatives to what Efland (1976) termed the "school art style." Nadaner describes school art images created by students as having an "excessive preoccupation with materials, holiday art and an aesthetic view restricted to Nineteenth Century European painting and expressionism. Products. . . are typically materialistic [and] conventional" (p. 10). Possible imagery, free from conventions and stereotypes, has the potential to be created once students have examined and understood processes of representation through critical methods.

The willful or unintentional exclusion of invisible and pervasive imagery in schools attests to a need for expanded concepts regarding artmaking and artists' concerns in the art education classroom. The introduction of pervasive and invisible imagery would make possible the examination of the complexities of meanings, beliefs, and values associated with the production and use of various visual forms in our society. In our image-saturated society, it would be valuable for students to understand that all visual forms are not simply representations of culture, as Garber (1989) points out, but rather they are "signifying practices which produce meanings

and construct images of the world that affect particular ideological representations of the world" (p. 25).

Guiding response to imagery that has been excluded from art curricula because it may be considered disturbing, sensitive, threatening or confrontational is a challenge for any art educator. The difficulties inherent in meeting this challenge can be alleviated through a critical-reflective approach to art criticism inquiry.

Critical reflection and the image world

A fundamental assumption of critical-reflection is that human life can and should be improved. Critical reflection is a tool for critical understanding of fundamental interests, values, assumptions and implications for human and social action (Aoki, 1978). This understanding emerges through a progressive clarification of issues, ideas and values suggested by the subject —in this case, the image under investigation. The process combines reflection and action. The underlying assumptions, ideologies, values, motivations, and perspectives that the viewer derives from interpretations of the image are explored and reflected upon, and implications for social action are suggested. Critical reflective inquiry is socially reconstructionist — it is inquiry that challenges and offers alternatives to traditionally understood frameworks and processes. Socially-reconstructionist curricula offer the possibility for students to openly attend to, take action against, and effect change regarding sexism, violence and inequity on a local and global level (Zimmerman, 1990b).

Prakash and Shaman (1989) point to a "natural tendency to avoid the discomfort of reflecting upon the ugliness of our own violent culture" (p. 21). Hence, there is a scarcity of available art curricula that are responsive to sensitive issues such as sexism, inequity, racism, and social violence. Images

that explore these issues by mirroring, confronting, or referring to social concerns should not be censored by art educators. It is the role of educators to help learners to become aware of the "ugliness" as well as the beauty within our cultures. Through understanding, there is hope that potential solutions for the betterment of society will be generated. The study of art work that depicts the anxiety, anger, fear, and sorrow that many may feel from the threat of realities such as violence towards and oppression of women and children, is a step towards understanding and action.

Social violence and oppression are issues that are eminently relevant to the everyday experiences of most school children. Children directly witness and often participate in violent acts. Schoolyard fights, harassment and classroom misbehavior are prevalent in the school environment. At home, children may experience family violence, in the roles of witness, victim, and/or perpetrator. As well, children are constantly confronted vicariously with images referring to these kinds of issues in the mass media. Duncum (1989) describes the situation of many children in western societies: "They are frequently threatened with deprivation and physical punishment, and all children witness much televised violence, both fictional and real. So common on television — our major communications system — that it might appear that society encourages violence" (p.252).

Television and other contemporary mass-media forms are senders of imagery that is diverse and conveys conflicting messages and ideas. These powerful images serve to shape our emotions, beliefs, and attitudes about how we perceive ourselves and others. Blandy and Congdon (1990) explored the social and educational ramifications of this perspective with regard to gender imagery that could be considered pornographic. The messages received from these images teach that women are generally passive, contented victims who enjoy

domination, and are identified by their relationships with men. Manifestation of power for men is depicted through images of violence, subordination, and trivialization of women. The authors advocate a critical approach to the study of imagery that concerns issues related to pornography; such issues may be analyzed historically, phenomenologically, and cross-culturally. Blandy and Congdon declare: "Through such analysis, we will come to understand our own values, attitudes and beliefs as compared and contrasted with the understanding of others. The result may be that individuals may change their behavior in accordance with their new understandings" (p. 14).

Given the power of images in contemporary society, the art classroom could become a significant locus of social reconstruction. In the classroom, students can explore and discuss resistance to violence and oppression, and can become aware of the ways in which contemporary mass-media images operate within their cultures, thereby gaining greater control over the ways in which they are either directly or indirectly influenced by the images. Art educators can nurture this awareness through critical-reflective dialogue and analysis in regards to imagery.

A critical-reflective approach to inquiry hinges on the art educator's ability to include, rather than exclude, controversial and potentially disturbing imagery from the "invisible" and "pervasive" realms of the image world. In order to analyze messages conveyed and garnered from such images, it is valuable to study the images and their creators from within the contexts of their own time, experience, and culture. Simultaneously, the observer/respondent must also understand any response as placed within the framework of one's own cultural consciousness. It is through becoming aware of multiple contexts, including personal contexts, that an image

can be analyzed in terms of the ways in which it remains influential.

In contrast to a critical-reflective approach to inquiry, many strategies for art criticism in the art education classroom have focused primarily upon neutral formalist elements within the image (Barrett, 1990; Nadaner, 1984). Strategies of this nature make little attempt to place expressive meaning within the larger realms of social, cultural, historical, political, and personal contexts. As Chapman (1978) states, "the analysis of an image is not simply a matter of decoding symbols and noting the observable properties of things" (p. 64). Though meaning and process are integrally related, deriving meaning through a concentration upon the external, literal and observable elements of an image may be insufficient and inappropriate for examination of the invisible and pervasive imagery addressed in this paper. A positivistic approach to art criticism, which is restricted to the discussion of formal relationships in the work, tends to depersonalize and de-emphasize the content of the work and its socially constructed meaning (Nadaner, 1984).

Critical reflection and controversy: A teenager's and teacher's experience

Recently, in an art education class, a small group of teenage art students were given an assignment to use readily accessible magazine images and newspaper clippings in combination with other materials to create collages concerning personally and socially relevant issues. In their collages, students dealt with a variety of themes relating to environmental concerns, television violence, feelings of personal alienation, war and peace issues, and gender representation in the mass media.

Emily [not her real name], a 15 year old student, made a collage entitled "Pornography or Art" which reflected some concerns and questions she had regarding the pervasive depiction of female sexuality encountered in advertisements in the magazines she examined. Emily wrapped and taped the collage surface with paper, alluding to the proverbial "brown paper wrapper" in which much pornography is circulated. On that surface, she glued several photographic images found in advertisements, of women in various states of undress and nudity. The images depict thin, Caucasian women in prone positions with faces obscured or averted, or show only women's torsos with bare or semi-bare breasts. Over the surfaces of those images she glued individual "ransom note" style letters spelling out the words "PORNOGRAPHY OR ART." Hand-written, on an adhesive address label, is the question "Warning: Adults Only?".

As Emily worked, she spoke with her instructor and classmates about the images used in the collage, and together they discussed the following questions: Who is/are the maker/s of these advertisements? What products, if any, are these images supposed to be selling? Why are these depictions of women associated with those particular products? How do you feel when you look at these images? Why have the women been posed in these specific ways? What elements are emphasized in the images? How and why are they emphasized? What might the facial expressions, physical gestures, and placement within the space of the advertisement tell us about the women portrayed, about the photographer, and about the designer/s of the advertisement? Have you seen these advertisements before? What questions, if any, did you ask yourself about them? What more would you like to find out about the images? Do the images evoke a sense of responsibility? If so, what kind of action can you imagine taking? Have you created artwork in the past that reminds you of this image? How has the incorporation of these images in Emily's collage

changed your view of the images? Are the images in the advertisements/collage pornographic? Are they artistic? Why or why not? Who do you think is the intended audience for the advertisements? For the collage? How do you think different viewers may respond to the advertisements? How might they respond to Emily's collage? What would you tell your family, friends, teachers, strangers about the original advertisements? What would you tell them about the collage?

All of the student collages were displayed together on the wall of a corridor in the school. Within a few hours of their display, the art instructor was approached by an administrator of the school who requested that Emily's collage be removed from display. The administrator offered the following reasons for the request: though several of the other student collages dealt visually with sensitive and potentially disturbing themes, Emily's collage incorporated imagery that graphically and overtly depicted sexual issues, and thus administration staff members were concerned that the nature of the imagery may offend other teachers and visiting parents; the collage imagery and topic were not appropriate for younger students to view and discuss without directed guidance; and that dealing with the topic of pornography through the use of imagery that could be considered "obscene" was inappropriate for classroom investigation within an art education environment. The instructor was then asked to have the student submit a statement regarding the reasons for the making of the collage. Though Emily felt strongly that her collage spoke very clearly for itself, she consented to write a brief statement:

The main reason why I chose to do a piece on pornography is because, to me, some photographs are considered art, then you compare it to another photograph which looks identical, and that's considered pornography. I don't get it. In art, you

see pictures of the human body nude all of the time, the human body is considered art. In pornography and some advertisements, you see pictures of nude bodies of women, but all they are are sex objects. Just by making this piece, I have had so many comments about it. For example, "How can you do something like that? You're too young to understand!", "That's great, if people don't accept it, that means they're afraid of life!", etc. But it's true pornography does clash with art and we should be mature enough to accept it, and somehow learn that it is a part of society, and try to do something about it to change it. Anyone can see these types of photographs in any fashion magazine. That's not a problem. So why should my work be?

Emily's collage was removed from display in the school corridor — essentially censored by forceful and deliberate exclusion. Though difficult, confusing, and sometimes painful for Emily, other students in the class, the instructor and administrative staff, this act of censorship eventually served to initiate a constructive dialogue between those parties. In this dialogue, issues such as censorship and freedom of speech, pornography, sexuality and gender representation were openly addressed and discussed. The censorship of her work also provoked Emily to action that she may not have otherwise taken —she began searching for an alternative space beyond the confines of the school to display the collage, as she feels it is the most meaningful artwork she has created in school to date, and that it is important for people of diverse ages and backgrounds to view her collage and start thinking about the issue of pornography and its relation to images of women in advertisements and in art.

As is evident from Emily's story, student response to imagery that is either completely excluded or not commonly

introduced in the classroom can lead to studio work that is personally and socially relevant, in contrast to conventional studio products often produced in art education classrooms. According to Smith (1984), "Exploring events and experiences through visual models helps children to master reality; in the process they often create personal inventions that concentrate and enlarge experience" (p.154). The inclusion of imagery that may be considered disturbing, threatening or controversial in the curriculum provides students and teachers with alternative visual models. A critical-reflective approach to inquiry regarding those visual models provides students with a legitimate forum for a discourse that they are already engaged in, but is excluded from the art classroom. Critical reflection provides teachers with the opportunity to enter into that discourse and to offer guidance and support where it is urgently needed. By critically addressing invisible and pervasive imagery, the gendered nature of issues such as morality, ethics, socio-cultural conditions, socialization processes, and ways of knowing can be discussed in the classroom. That dialogic experience may then become "possible" imagery as it translates to narrative within students' own artwork.

Through a critical-reflective approach to inquiry, students and teachers will be encouraged to relate diverse visual forms to challenging issues, concerns and understandings that are of profound significance to their own life experiences.

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REVIEWS and RESPONSES

Bowers, C.A. (1987). *Elements of a Post-Liberal Theory of Education.* New York: Teachers College Press. 187 pages. ISBN 0-8077-2849-7

Tom Anderson

His writing style is serpentine and torturous, almost as though he apprenticed at the knee of one of those magnificently opaque translators of German philosophy. And that's too bad, because what he has to say is important, but not many readers will exert the effort it takes to get through this little book. C.A. Bowers, in *Elements of a Post-Liberal Theory of Education*, eventually posits a vision of post-liberal bioregionalist general education. But first he defines liberalism through describing and analyzing theoretical positions held by four great thinkers he picks as representing significant aspects of the liberal tradition: John Dewey, Paulo Freire, Carl Rogers, and B.F. Skinner. The astute reader will recognize that Bowers includes both a Marxist (Freire) and a traditional conservative (Skinner) within the framework of the liberalism, arguing that they share in the grounding assumptions of the liberal tradition as it evolved out of the Enlightenment. Bowers then discusses