Arts in society: the arts in education. Volume 11, Issue 2 Summer-Fall, 1974

Madison, Wisconsin: Research and Statewide Programs in the Arts, the University of Wisconsin-Extension, Summer-Fall, 1974

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Arts in Society

The Arts in Education

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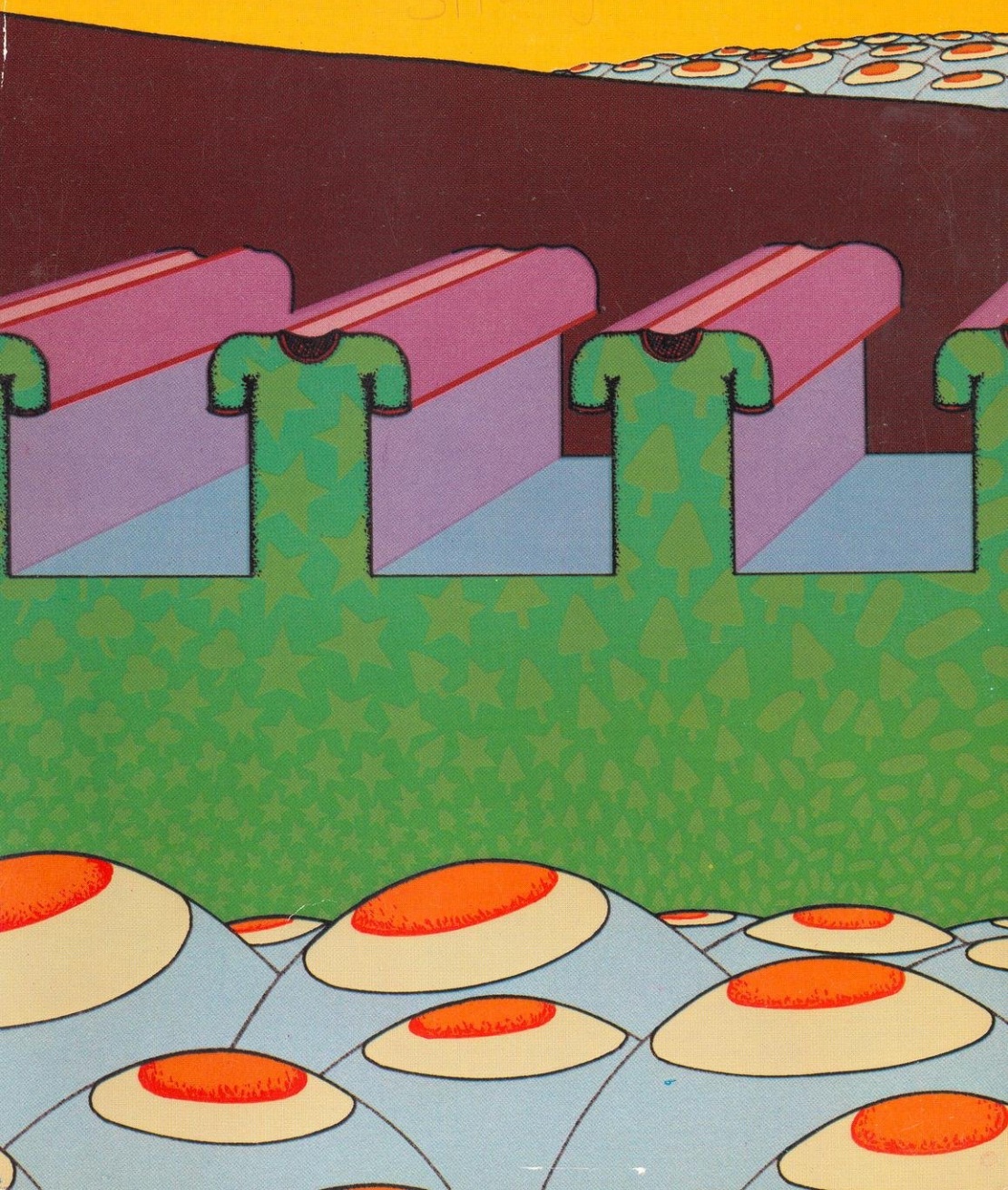

Licking Those Chocolate Road Blues
Robert Danner

Boy with Runny Nose and Friends
Harvey Hartman

Arts In Vol. 11
Society No. 2
Summer-
Fall 1974

ARTS IN SOCIETY
Published by Research and Statewide Programs in the Arts
The University of Wisconsin-Extension

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Arts in Society is dedicated to the augmenting of the arts in society and to the advancement of education in the arts. These publications are to be of interest, therefore, both to professionals and the lay public. *Arts in Society* exists to discuss, interpret, and illustrate the various functions of the arts in contemporary civilization. Its purpose is to present the insights of experience, research and theory in support of educational and organizational efforts to enhance the position of the arts in America. In general, four areas are dealt with: the teaching and learning of the arts; aesthetics and philosophy; social analysis; and significant examples of creative expression in a medium which may be served by the printing process.

The editors will welcome articles on any subjects which fall within the areas of interest of this journal. Readers both in the United States and abroad are invited to submit manuscripts for consideration for publication. Articles may be written in the contributor's native language. An honorarium will be paid for papers accepted for publication.

Manuscripts should be sent to: Edward Kamarck, Editor, *Arts in Society,* The University of Wisconsin-Extension, 610 Langdon Street, Madison, Wisconsin 53706. Address review copies of books, recordings, tapes and films to the same address.

We regret that due to our large stock of poetry and limited staff time, we are not reviewing or soliciting poetry.

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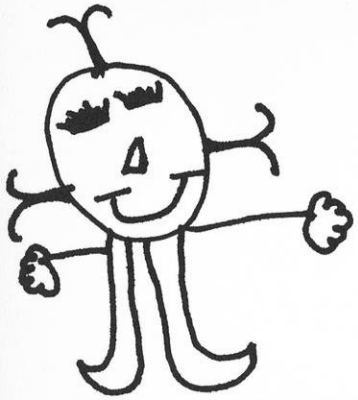

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TABLE OF CONTENTS

GOODBYE!

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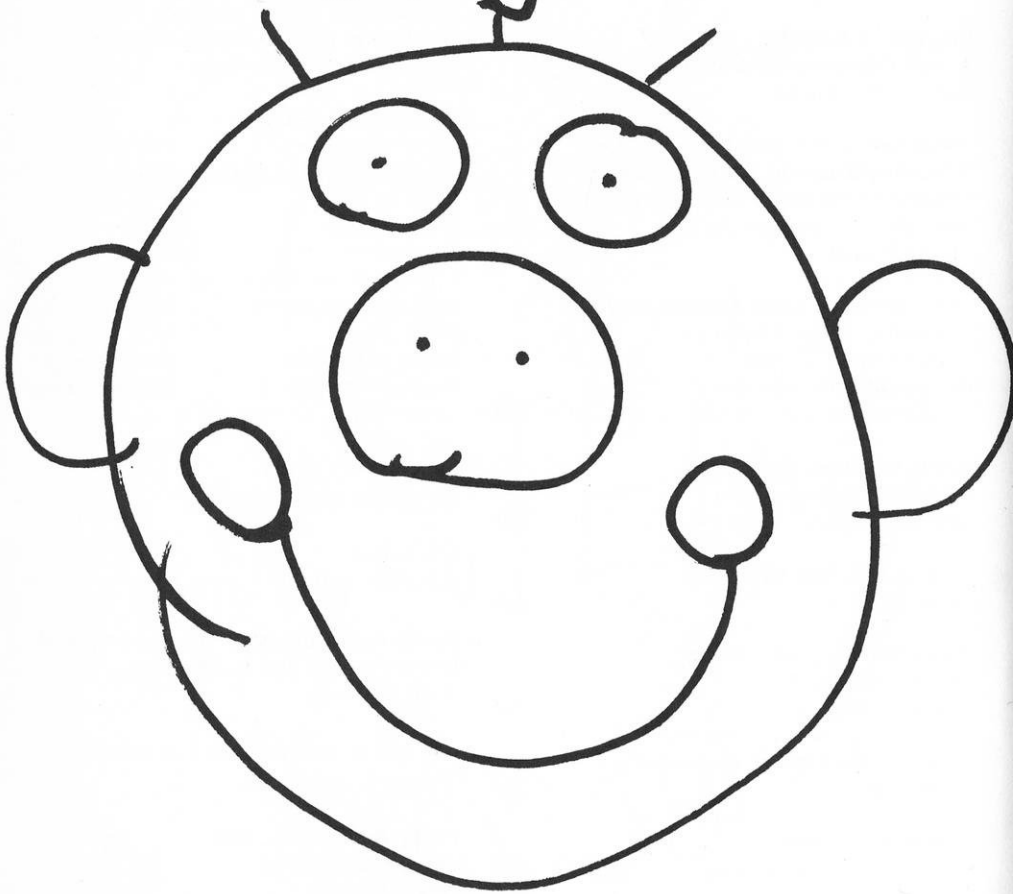

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PREMISES AND PREMONITIONS
(Editorial)

It would seem redundant at this late date in a culture dubiously greening consciousness to make another pitch for the arts in a center of learning. What can one say about the replenishing or recreative powers of the arts that is not already platitude? At the upbubbling source the arts have their own reasons and will spawn their own occasions whether programmed or not. That's manifest destiny. Today the arts are undergoing radical change, metamorphosing, blending properties with each other, and with the other disciplines. In the process, they are helping to transform education everywhere. For interaction in the arts is perhaps the dominant mirror image of shifting cross-currents in reality. Actually, with the absorption of the arts into the electronic media, and the quick transactions of the psyche in the circuitry, one can hardly tell which is doing the mirroring. The released energy of a changing form may determine the reality it reflects, as with the techniques for studying subatomic particles. What was there might not even be there if you hadn't looked. New disciplines may arise in the process. We are familiar with the tendency in the sciences and accept it as a matter of necessity. So the emergence of biochemistry or astrophysics. The hybrids alter perception. Out of the experiments with alpha waves, they are talking of biomusic.

Whenever a new program starts, or people start talking about the New, other people start worrying. Tradition is going under, discipline is threatened, standards are failing. (Sometimes, or inseparably, they are worrying about simpler things, like money. New programs cost.) But that depends upon how gullible, careless, lazy, or phony you permit yourself to be. There are failing standards in conventional forms as in education. Like abolishing requirements. You can't really abolish requirements, not for art, which sets its own standards and, within the urgencies of a form or an anti-form subverting it, requires what it must. The rest is junk. And I don't mean Junk Art, which has standards too. So turbulently changing are the patterns and methodologies of art in our period that we already have a Tradition of the New. Of course there are those—some true, some phony; distinctions are hard—who are deploring whatever it is in the art of our time that permits itself to be described that way. But a tradition we have, and its name is Action. Meaning: art is what you *do,* what you do crucially, passionately, out of conviction (even if wearing the mask of detachment), but about which you may not have any predetermined, inhibiting convictions. You learn what your convictions are through the doing. The words work among themselves, the paint seeks its own nature, the actor improvises. The process is the basis of meaning.

Whatever the form, that's one of the burdens of Modernism. How do I know what I mean until I see what I say? W. H. Auden said it; he earned the privilege. Some haven't. For there's a conceivable glibness to it, and evasion. There are some who haven't the faintest idea to begin with, and the new open-endedness of art may only encourage their emptiness. Still, we do what we must, take our chances, and by practice and rehearsal formed, if we have the persistence, use our judgments. We may certainly be wrong. The history of contemporary art has been a long mockery of premature dismissals of innovation, outrage swallowing its bigotry and impatience. From the Armory Show to the latest Earthwork, from Ibsen ("a cloaca, an open wound, a running sore") to Genet (that pervert), so many wrong shots that we ought at least, confronted with change in art, learn to keep our mouths shut a little longer than usual. Even when, as the man says, we know what we like.

All this talk of the New, what about the Old? That which has endurance endures. But let me be clear: when we speak of interaction and Mixed Media and radical changes in art, nobody is encouraging a mere muddle of forms. There are some artistic instincts that are immiscible. There are some artists, even in the most collaborative of times, who are compulsively hermetic. There are some, like Picasso after his famous collaborations with Cocteau and Stravinsky, who go back to doing their own thing. The privacy of the artist who is single-minded is not something to be encroached upon, willy-nilly, by strobe lights, glycerine slides, nude dancers, incense and amplifiers, high fidelity in extremis running up the decibel count. That sort of event is already, in the swiftly passing generations of our time, a convention—which rules out

none of these devices, only establishes them as a function of the language like an iambic foot, to be renewed by intelligence every time out.

In breaking out of established forms, however, the arts have moved over a barrier toward life, affecting its structures and strategies. It's not the first time this has happened. But in appraising the activism of the last decade, it was frequently observed that there was an absence of ideology. That was hardly surprising, since it wasn't so much political ideas that were moving things but rather aesthetic impulses. No wonder the emphasis on life-*style*, however misguided at the posturing limit. The instincts and forms of liberation have been defined by the classics of Modernism. We might well restudy some of the books we teach for clues to what blows the minds of students but also how to reach their minds.

Herbert Blau
Currently Professor of Theatre Arts at Oberlin College, heading up a special program in acting. He has had a distinguished career as a critic, playwright, and director, and his articles on drama, poetry, and contemporary issues have been published widely. He is the author of The Impossible Theatre: A Manifesto.

This editorial statement has been extracted from a series of articles which appeared in The Oberlin Review. *It is reprinted with permission of the author.*

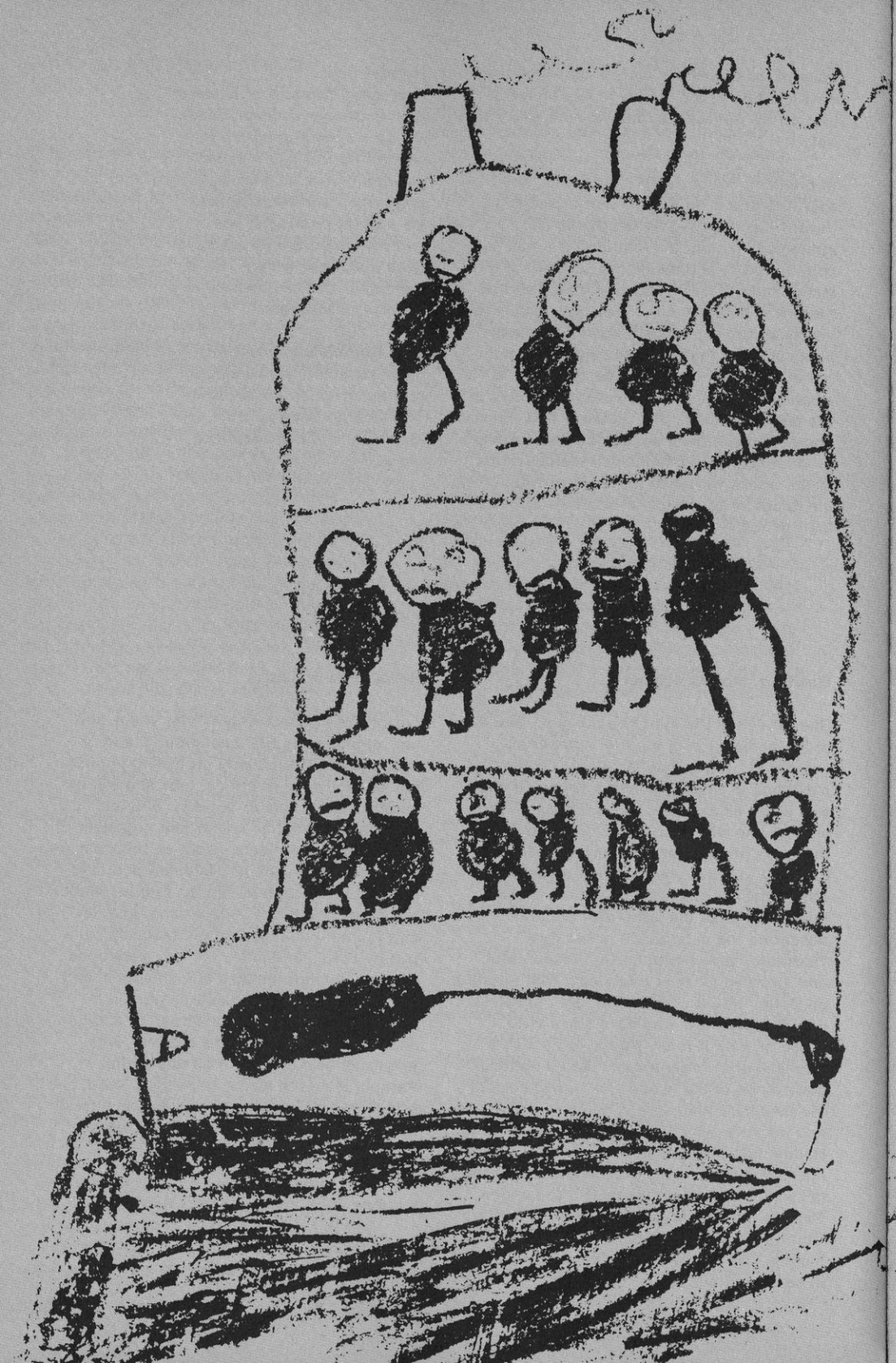
Goodbye, Monika Jensen . . .

She arrived at the start of volume 4. She left at the completion of the first number of volume 11. Seven crucial years. On the first masthead in which her name appeared she was listed as assistant to the Editor. When she left she was Associate Editor. And over the years, in response to her impressive capacity to grow, we also tried on several other titles for size. But, in truth, none of them—not even the last—ever accurately described the importance of her role. "Extraordinarily Responsible, Resourceful, and Creative Doer of Everything that Needs to be Done" would come close, but I am afraid only for those few who have some vivid sense of what it really means to publish a journal—or to organize and lead a national conference of the scope and significance of the landmark Wingspread meeting on Women and the Arts, which she co-chaired with Linda Heddle last September. For the rest, suffice it to say that her daily presence will be sorely missed. Ms. Jensen has moved to London, Canada, the site of the University of Western Ontario where her husband now teaches, but happily she will be continuing an involvement in several of our projects.

Hello, Jean Collins . . .

For one of still relatively tender years, she has an unusually rich background, and one which seems particularly promising in potential for the range of critical jobs she will be performing for *Arts in Society*. She has had deep involvement as leader and organizer of Black cultural projects—both on this campus and elsewhere. She is a talented poet and has had instruction in dance. She is founder and former editor of *Jana, Kesho, Leo,* an arts journal published on the Madison campus by Black students. She has developed arts projects for inmates at institutions, and has participated as a resource person in creative workshops for children. In addition, she is a trained editor and reporter, with extensive background in all the media. Paraphrasing the words of Herbert Read, she brings to *Arts in Society* "new metal, a fresh minting for new experiences." We warmly welcome her.

E. L. K.



The Carnegie Commission Looks at the Arts.

By Clark Kerr

Clark Kerr
Chairman, Carnegie Commission on Higher Education

I would like first to discuss how the Carnegie Commission views the arts and then I would like to go beyond this topic and make some comments about how I have seen the arts from the vantage point of an academic administrator. Finally, I want to end up with a puzzle that has been in my mind for some time about the place of the fine arts in academic life, and with a question about the role of the campus as "patron" of the arts.

First, on the Carnegie Commission. Last week we rendered our final report. We have issued altogether 22 reports signed by the members of the Commission and will, by the time they are all published, have issued some 80 technical reports and studies. We decided, early in our efforts, that we would take a look at only three special subject matter areas within higher education. There are probably a hundred different major specialties, in terms of departments and schools and colleges, and perhaps a thousand sub-specialties in higher education. We obviously could not cover them all. We did not have time. We also did not have the expertise.

We thus decided to look at only three areas as follows: One was medical education, and this gave rise to a report called "Higher Education and the Nation's Health." The second field was law, because it is another field growing rapidly at the graduate level, increasingly becoming the field for "general education" at the graduate level—with young people entering law not just to go into the profession itself but also to enter into government, into politics, into industry. Then, the third field was the arts, because it was our sense that this was one of the areas for really new developments in higher education: the acceptance of the creative arts and the performing arts into our campuses as an integral part of them. So we placed the arts along with medicine and law as the three areas for special attention.

(1) We asked Jack Morrison to make a study for us, which has now come out recently under the title of *The Rise of the Arts on the American Campus.*

(2) We prepared a report called "The Purposes and the Performance of Higher Education in the United States." We set up our own list of the five purposes of higher education. This list is somewhat different in its totality, as well as in its component parts, from the standard answer given to questions about the purposes of higher education—the standard answer being: teaching, research, service. We said one of the five great purposes was the support of scholarship *and the creative arts:* "Pure Learning—Supporting Intellectual and Artistic Creativity."

(3) We discussed service to the nation—service to the communities within the nation deriving from the activities of higher education. Throughout our work we were much concerned with how higher education could make contact with the public. Quite obviously higher education cannot be successful in getting the financial and other support it needs from the public unless the public feels that some services are being provided. Of course, the basic service is the training of students.

We were concerned in our discussions as to how higher education, in an urbanized society, could make contact with the people in additional ways. In a more rural society, this contact was made first through the churches, and higher education until the Civil War was largely an adjunct of the churches in the United States. And then, after the Civil War, with the land-grant movement, one of the great contacts came to be through service to agriculture through research and through the extension services. Having once been head of a large land-grant university, I became quite conscious of how important that contact had been to the historic success of the University of California, but also of how that contact was being lost. There are far fewer farmers than before. They tend now to be large operators, no longer needing, to

**This is the slightly edited text of a talk which Dr. Kerr delivered on October 19, 1973 in Atlanta, Georgia, to a meeting of the International Council of Fine Arts Deans. We are grateful to Dr. Kerr for allowing us to print his remarks and to Dean Walter Walters, current chairman of ICFAD, for having suggested their publication.*

the same extent, the extension services. So the question came up: how do you now make contact with the American people, except as parents or students?

One way that had impressed me and that had impressed all of the members of our Commission was through medicine. Everyone is concerned with health, and we were convinced that higher education ought to pay more attention, not only to the training of health care personnel, but also to the quality of health care delivery throughout the United States.

We also recommended that the campuses of the nation pay a great deal more attention to the cultural life of their communities, that they become centers for cultural life. And, particularly with the deterioration of so many downtown areas and with people moving out to the suburbs, the college campus can become more the center for the cultural life of Americans than perhaps any other single type of location in the United States. So, particularly in a report called "The Campus and the City," but in other reports as well, we called attention to the possibilities of serving the American people through cultural facilities and activities.

(4) A number of our reports are concerned with the financing of higher education. We have called for more support across the board for higher education, but particularly, in the area of research, more support for the humanities and for the arts, which we felt historically have been neglected and particularly by the federal government.

(5) We studied the attitudes of students. We undertook the most major survey of student and faculty opinion ever undertaken in the United States or in any other country for that matter. We had a study made of the opinions of some 70,000 undergraduate students, 30,000 graduate students, and 60,000 faculty members. Among other things, we were asking students what they missed on their campuses. Incidentally, their greatest complaint, which surprised us because of the attack on *in loco parentis,* was that American college campuses were not paying enough attention to their "emotional growth." We wondered, on a number of occasions in our discussions, how the campus could withdraw from *in loco parentis* and at the same time enter into care for the "emotional growth" of each individual student. We never quite solved how that could be done. But one of the other great complaints, expressed by a majority of the students surveyed, was that the campuses did not have sufficient opportunities for expression of their "creative interests," including in the creative arts.

(6) We made a survey of alumni and their reactions to their college experiences, and one thing which came through very clearly, in looking back on their college experiences, was that they wished they had taken more work in the area of the humanities, including the arts.

(7) We were concerned with curricular reform. We made these suggestions in particular: first of all, we called for a great expansion in the emphasis placed upon the creative arts; second, for a much greater attention to world cultures than takes place on most campuses today; and then, third, for a renovation of general education, of liberal education. We said that general education on the American campus had become too often "a disaster area." It is the only part of higher education which we designated as a disaster area. In so many places an effort at general education has either been abandoned altogether or is undertaken, we thought, in a quite ineffective way.

We made a recommendation, and it is that we ought to abandon the idea that there is any one single way to obtain a good general education, but rather that students on campuses should have a series of options offered to them. The numbers and nature of these options would vary with the size and the nature of the individual campus. But, on every campus, students ought to be offered several options for what we called "broad learning experiences." Aside from their specialties, their majors, students ought to be given a chance to get their minds around some broad subject.

We used the fine arts in several cases as a part of our illustration of how these broad learning experiences might be put together. We said, for example, that we could see a broad learning experience coming about this way: the campus would offer a sequence of courses around the theme of "Ways of Knowing," one course around the nature of the

scientific method; one around policy problems drawing on the social sciences—how you get the facts, how you analyze them, how you make decisions on matters of policy; one around the humanities, with an emphasis on values; and one, in our illustration, around the creative arts—the act of creation. We suggested, as other types of options, one in Far Eastern civilization where faculty members could teach within their specialties and still make possible a rounded intellectual experience for students, putting together a course in the history of the Far East, a course in the arts of the Far East, a course in the philosophies of the Far East, and so forth. Similarly with African cultures; and we had other illustrations. We became very much concerned that there ought to be a renaissance for general education. And one of the questions is: to what extent can the fine arts participate in and even give some leadrship to that renaissance?

Now, more generally, our Commission agreed that one of the growing points of higher education would be in the area of the fine arts; and in this we quite agree with Jack Morrison. And there are not so many growing points left. Higher education has expanded quite steadily since the founding of Harvard in 1636. For the last century, enrollments have doubled every 12 to 15 years. In the 1960's, they more than doubled in a single decade. In the 1970's, the rate of increase in enrollments is slowing down quite considerably. In the 1980's, for the first time in American history in peacetime—and this leaves out such periods as World War II, there will be an absolute reduction in the number of students on our campuses. We are now estimating that, in 1990, there will be 5 to 10 percent fewer students than in 1980.

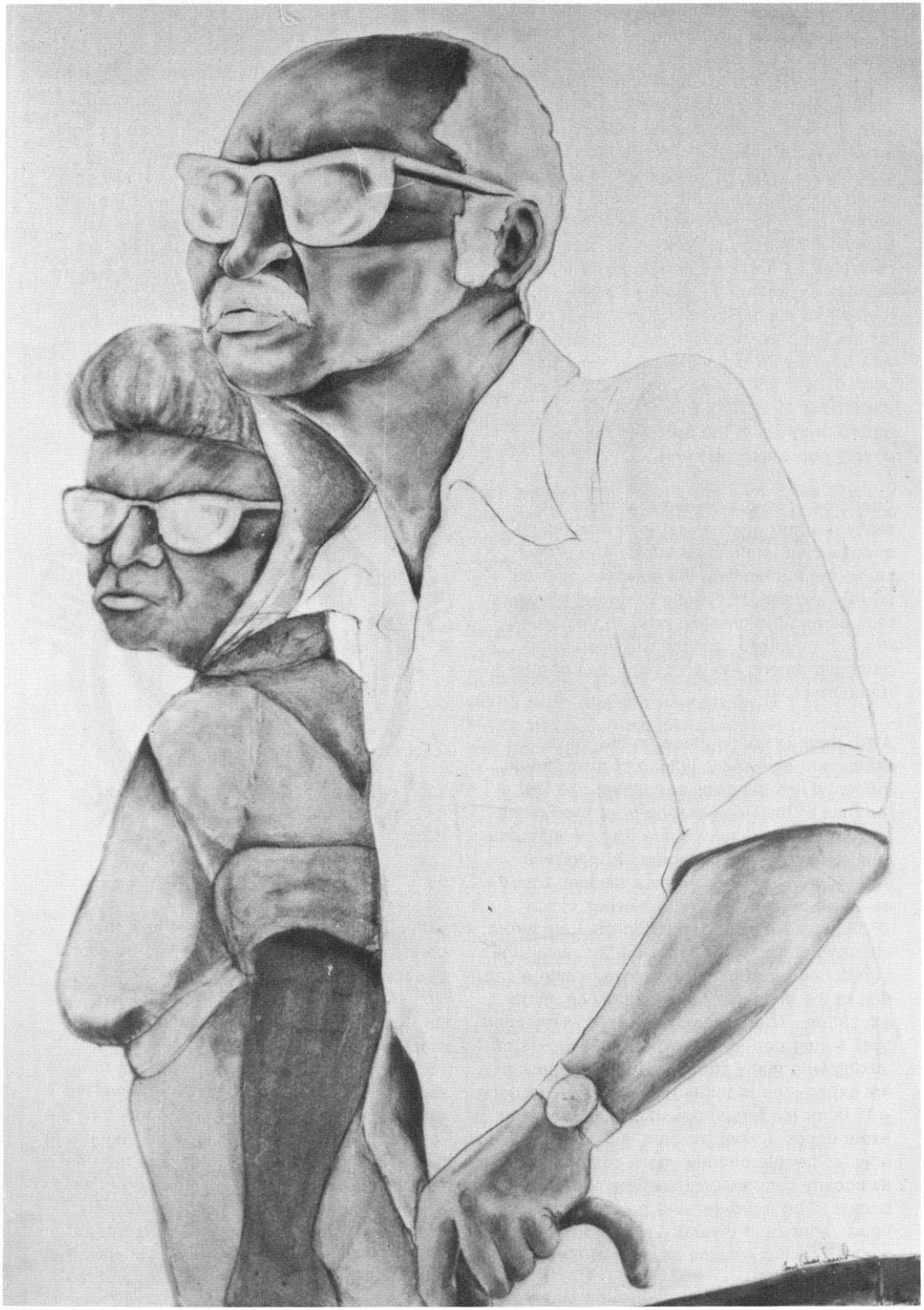
This is going to be a truly traumatic experience for higher education. It has always counted on growth and now, for awhile, it will be a declining segment of American society. Different campuses will be affected quite differently. A few will go out of existence. Different fields will be effected quite differently. But I would expect that one of the fields which might keep on growing against this basic trend in the 1980's, as Jack Morrison says it will in the 1970's, is the area of the fine arts.

(1) There is an increasing student interest in these areas, as all of you know. (2) There is greater community interest in the fine arts. There is something at work which economists might compare with their own "accelerator principle": The more people who get an education, the more people there are who are interested in keeping up their education and their contact with cultural activities throughout their lives. The great force increasing adult education is not the fact that people without a higher education want to get one; rather, it is that there are so many more college graduates. Now that 50 percent of all high school graduates go to college—40 percent of the age group, a very substantial part of the entire American populace is more and more interested in further education and in contact with the arts. (3) The United States is going through a period of a changed role in relationship to the arts. Having been for such a long time a derivative culture from Europe—an imitative culture, this nation is now becoming one of the main sources of creativity in so many of the arts and for so much of the world.

In reading the reports of the Carnegie Commission, administrators in the arts might think that they have a clear road ahead: expanding numbers of students even as enrollments generally go down, increasing community support even as higher education has come to be less respected than in the past, and so forth; that there were no problems.

And so I come to the second half of my comments. I was, for a time, an administrator within the University of California. In looking around the country, in competition with other universities, I was particularly impressed with those universities from which the University of California found it hard to recruit faculty members. We were expanding rapidly; we had a lot of positions to offer; we thought we ought to be able to take faculty members from almost any place they were. But some places were much more difficult to recruit from than others, and, as an illustration, one of the universities which particularly interested me (and I never had been there at that time) was Indiana University in Bloomington.

Leave Us Be
Joanne Coleman Sanneh



How could a university in Bloomington, Indiana, keep faculty members away from the campuses of the University of California? It was hard for me to understand. I went to Bloomington to scout around and to find out why. I came up with several reasons. It was a much more beautiful campus than I had expected it to be. It had excellent leadership. It had put great amounts of money into a fine library, being far removed from Washington or Boston or Chicago or New York. It had concentrated its funds on certain fields trying to develop excellence in selected areas. But it also had made Bloomington a great center for the fine, the creative, the performing arts. As I talked with faculty members and particularly with their wives, one of the great attractions of Indiana University was its strong program in the arts, and that was deeply impressed upon me.

I became quite concerned that there are really not four great streams of intellectual endeavor, of intellectual effort—the professions, the humanities, the sciences and the social sciences, but really five great streams, thus adding the creative arts. In the future, the well-balanced campus will need to be balanced among five areas and just not the traditional four.

Also, there is taking place, in the United States and elsewhere, a kind of a revolution in mentalities, perhaps something like that at the time of the Renaissance or of the French and American Revolutions, with new attitudes, new styles of life developing. A long time ago in the '30s, when I was a student, I read an essay by John Maynard Keynes called "Prospects for our Grandchildren." He wrote about what the world might be like, when the grandchildren of those then living came along, due to the impacts of more affluence, more education. That article has stayed in my mind over a long period of time. In the process of talking with many students, in the process of my experience in industrial relations—working with labor leaders and workers, and in other experiences, I have become impressed with how, as people become more educated and as society becomes more affluent, there comes to be a greater and greater emphasis upon variety and diversity, and more emphasis also on the sensate aspects of life.

So, I came away from my administrative experience with a feeling that the arts were part of the wave of the future, but with the knowledge also that there are many difficulties along the way.

There are problems which all administrators know about—perhaps too well, such as fighting for money and competition with more established fields. These problems are going to be even more difficult for at least the next twenty yars. Also, so many of the fine arts are expensive, although I realize there are great variations among them. Also, it is hard to fit them into formulas because of their variety, and yet the emphasis is increasingly upon formulas. For these, and other reasons, financial prospects are uncertain at best. Additionally, there are in the minds of many outside the arts, and even in some areas

within the arts, questions about how the *creative* aspects of the arts fit into the world of scholarship.

So I come now to my puzzle and perhaps most arts administrators have a solution to it. I will give you my own which I do not think is entirely adequate. The puzzle: why are the creative arts so different from so much of the rest of higher education? Why do they not fit better into the formulas? Why are they not so easily accepted as are so many other fields? I have come to this conclusion tentatively: that the other fields—the other streams of thought—operate more in a vertical way, they build more upon prior scholarship; and that this makes it easier to evaluate performance. Has the person read the literature and do his

footnotes show that he has? Does he know the accepted methodology and can he use it? But you get to this fifth stream of thought and it does not move so much vertically, with each person building upon the work and climbing on the shoulders of previous generations as in other fields. Has this individual added anything to the long stream of thought? This is a question that can be answered in detail in most other fields. But here is an area—the creative arts—which moves more laterally, more horizontally; an area where people are trying to move away from the beaten paths, where they are seeking to have some kind of an individual inspiration which draws away from the past, where they even seek to repudiate the past. It is much harder, as a consequence, to

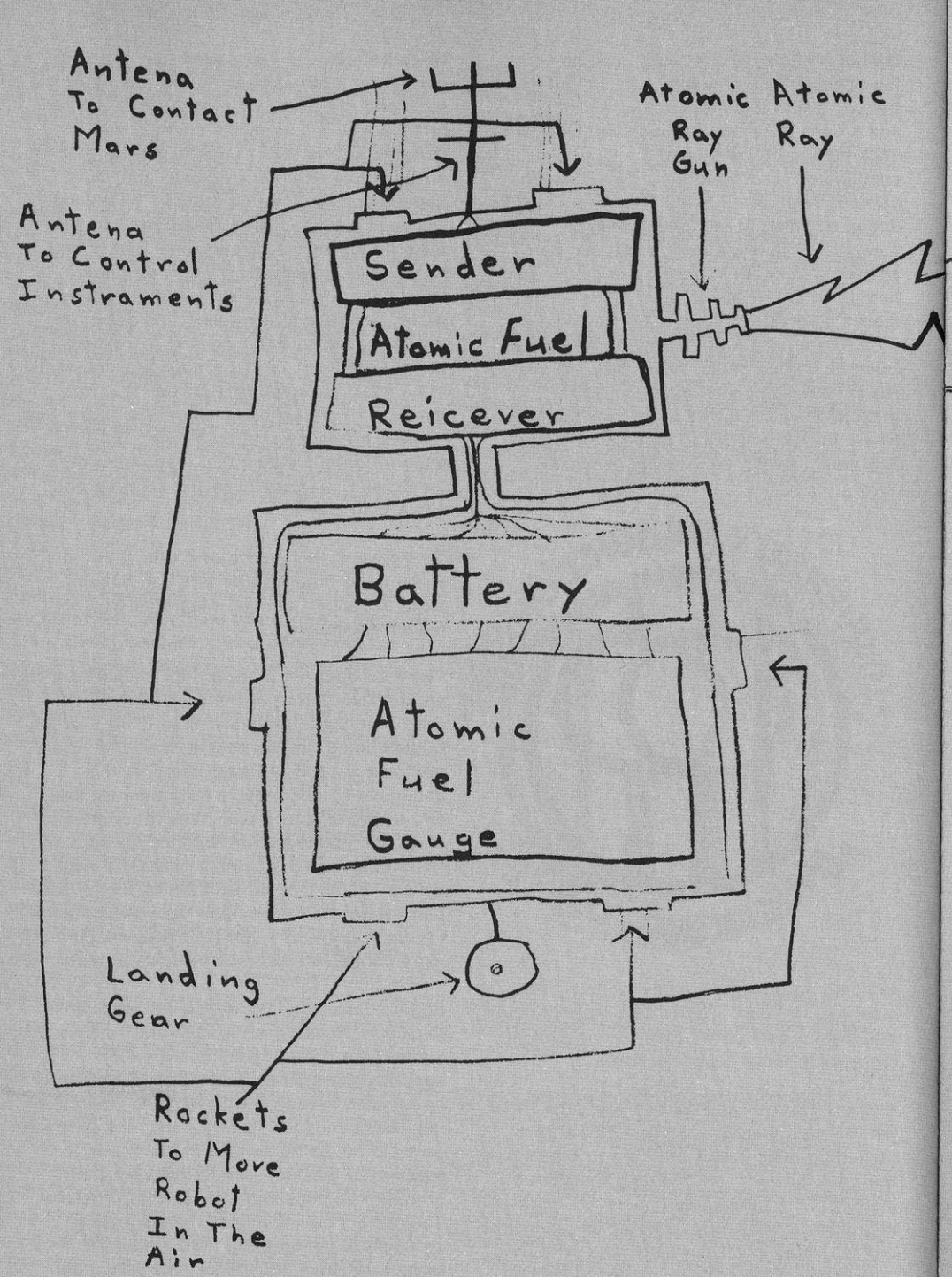
evaluate performance in any relatively precise way. It takes a great deal more personal, and even questionable, judgment in evaluating work in these particular fields.

The contrasts of approaches are substantial between the standard fields of knowledge (including history and criticism in the area of the arts), and the creative and the performing arts. The former are concerned more with incremental originality, drawing in substantial part on established authority, and with the cumulation of an additive record of scholarship; and the latter are more concerned with originality that opposes past authority. Thus, to be "academic" in approach is a compliment in the first core and a criticism in the second. Judgment in the standard fields can be exercised with some precision and with considerable agreement on the quality of the facts and the methods of analysis in a work of scholarship; but, in the creative and performing arts, less reliance can be placed on objective external evidence and more depends on the internal reaction of the individual judge—appeal is made more to the taste of the individual consumer rather than to the tests employed by other producers, to tastes in the market than to the standards of the members of the guild. It is easier in academic life to build on and to respect tradition, than it is to be engaged constantly in an effort at rejecting tradition. It is, of course, not all this black and white in practice —there are many shades of gray; but the ends of the continuum that leads from pure humanistic scholarship to the creative arts are a long way apart.

So I present this puzzle and with it the challenge as to how the fine arts can become a more accepted, a more integrated part of higher education.

The final question is: how may the campus be an effective patron of the arts? Creative artistic ability is probably more or less evenly distributed among people over time and over space. But the expression of this ability varies enormously from time to time and from place to place. Why the outbursts of artistic endeavors in Florence, in the Low Countries, in Bali at certain times? It must have something to do with the quality of the patronage. As the campus becomes a center for the creative arts, it should also become more concerned with its quality as a patron.

So, in conclusion, just let me say that I do think that the various colleges and schools of fine arts around the country have very special opportunities, and that they are largely going to escape the developing depression in higher education; but they still, however, are going to be, for some time in the future, in a period of tension—caught between their great possibiilties and their special problems. The current situation finds them standing somewhere between the hard realities of contemporary academic life and the very great expectations which I think they quite properly should have for the future.



Robot

ZIP MAP

The subtleties in Reaching out:
The colleges the communities
and the arts.

By Margaret Mahoney

Margaret Mahoney
Vice President, The Robert Wood Johnson Foundation. She was the editor of The Arts on Campus: The Necessity for Change.

At some point, yet to be fixed but potentially tomorrow, American television viewers will be able to press a button and "freeze" a single image, storing the picture frame and calling it up for later viewing whenever they wish or need to do so. RCA Laboratories has a new patent for this image storer and along with its video voice which can store pictures and transmit them by telephone lines, plus the potential that lies in cable television, a major change in how Americans live and function is almost upon us. Anyone in a home will be able to develop his own reference library, clean it out, expand it, at his pleasure.

The danger is that viewers may restrict the new technology to such activities as bargain shopping, race track betting, and stock market negotiating but man's innate curiosity, or his appetite to know, encourages me to think that the new technology will be applied rapidly to individual study in academic and technical fields.

Implications for the knowledge industry

I cannot imagine that publishers or the communications industry as mass marketers of information will let the opportunity go by. The needs are increasingly obvious. People want to know how to cook, to speak a language, to balance a budget; and people will in the years ahead *need* to know much more and to have access to a great range of information.

In a recent *New Yorker* cartoon a father asked his small son what he wanted to be when he grew up. The answer was "a sub-system communications engineer in synchronous-satellite development, establishing module design and defining internal-external interface requirements and performing breadboard and flight-hardware tests."[1] That boy is the product of our age, and to get the background he will need not only to do the task that he describes but to control his life, he will need access to an educational system that is quite different from what we have today. His basic training in his "trade" will have to come through a specialized educational approach, which will be largely reinforced by audio-visual programming that the knowledge industry will produce for school and home use. His very necessary retooling as his chosen sub-specialties are replaced by new ones will also be carried out through such programming. But, he will require more. His education must also include preparation for a life-long interest in learning, for that is the era in which he will live, and that interest cannot be stimulated by a factually-oriented educational system.

An enlarged educational system is needed therefore which can serve two needs. On the one hand, in a mass way, training and retraining of technocrats, basic education in the ABC's, special education for parents, hobby courses, and so forth, would be provided for home or local community center use through the new audio-visual technology. Colleges and universities would be involved, but primarily through the involvement of, primarily their faculty which would be the "faculty" for this mass market part of the system—as is now the case in the educational programming over television and radio.[2] The training of such "faculty" to teach via audio-visual means would be a major responsibility of the colleges.

New materials and ways to handle information are bound to evolve from this situation. The knowledge industry will require extensive help to produce at the rate required, and it will also need the college faculties to do this.

On the other hand, under the new educational system, the colleges and universities would be on their home base responsible for educating students in an entirely different arena: in the exploration of concepts, in attempts to synthesize experience, in the development of theories. Students would enroll in college for essentially four reasons: to learn how to cope with knowledge, how to test it out, when to seek it, and how to apply it. First-hand experience in addition to study and instruction would be required. Advanced work would be laboratory-based almost exclusively and the laboratories would exist in the arts as well as the sciences; artists, for example, would come to campuses to explore and try out new ideas, working with students who would be properly prepared for such collaboration.

The scholars or artists and the youthful or adult students would all be encouraged to move in and out of the college, to apply what they know in other situations. The colleges and universities need as Adam Yarmolinsky suggests to "devise more institutions that cut across disciplinary lines," such as a college or department of community and public service, applying their resources to community and even government needs and providing students and faculty the opportunity of on-the-job experience in which to test themselves.[3]

The implications for the college

To consciously plan for such diverse roles, a re-examination of the colleges is obviously required, one which takes into account more than the college community of students, faculty and administrators but includes also the community immediately surrounding the college, and the general region as well. Colleges need a broader community than they now have; these communities will give them their future students, and can give them badly needed financial support. They can also provide the settings for real life experiences that colleges must provide students.

Any re-examination of the educational role of colleges should be a general assessment of what students need and result in a set of program objectives.

On the question of need, college-bound students are setting out on a new level of exploration. They have spent at least four years on fact-gathering, some too heavily oriented to the sciences because of the concentration of high school's faculty, others with only a dab of knowledge in a number of areas. They are looking for opportunities to synthesize what they know, to dabble further or for the first time, and to look for new challenges. Above all, they are searching for insight which will allow them to plan for their future, which instinctively they know lies in their own hands. They are moving out of a prescribed environment into one which they can and will govern.

From More Sky, by Otto Piene
Photo courtesy of M.I.T. Press

In looking at their educational goals, colleges should examine how they can assist students in this growth period. Intuition has guided most students up to the point of entering college, knowledge and understanding being limited in the earlier years by the impact of the rapid physical and mental growth in the adolescent period which inhibits the individual from integrating what has been learned.

One obvious objective, given the need as I have projected it, is a college-based program which is concerned with preparing people for the inevitable sharp shifts they will be making in their lives, preparing them both emotionally and intellectually. Therefore, a parallel objective for colleges is to consider what they can do to educate thinking men and women. Technocrats can be trained; thinkers must be encouraged to think.

For me, there has been irony in the liberal arts college's claim to produce educated men and women when the education process they provide is so limited. "To learn" is by definition a multiple process by which students gain knowledge and understanding through study, instruction, and experience.[4] It is this precise mix that is missing in most college curricula which continue to stress study and instruction and, except to some degree in the sciences, overlook experience as an important part of the learning process. Furthermore, colleges as well as universities have fostered a situation in which students are rewarded not for thinking, but for following directions about what to learn, and how and when. The emphasis over a long period of years has been on the accumulation of factual data. The double irony is that faculty have recognized that the knowledge base in any academic field is too broad to give more than a cursory overview, and the result has been the growth and acceptance of the survey courses. Unwilling to compromise, faculty have handled the parallel problem of the

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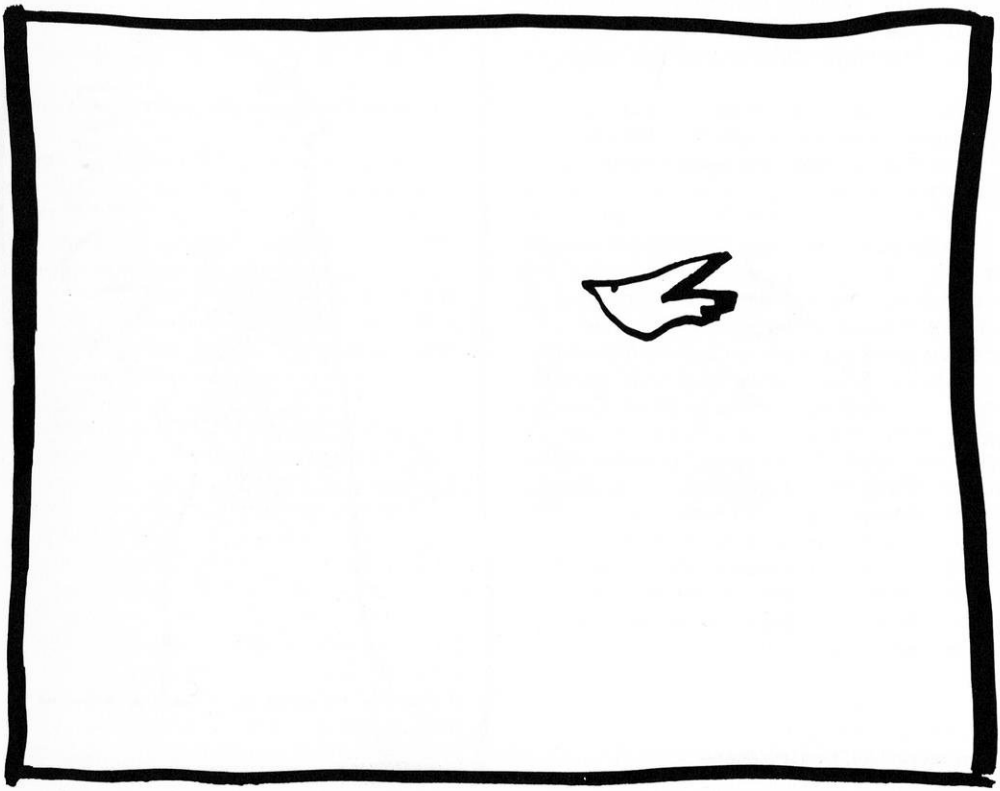


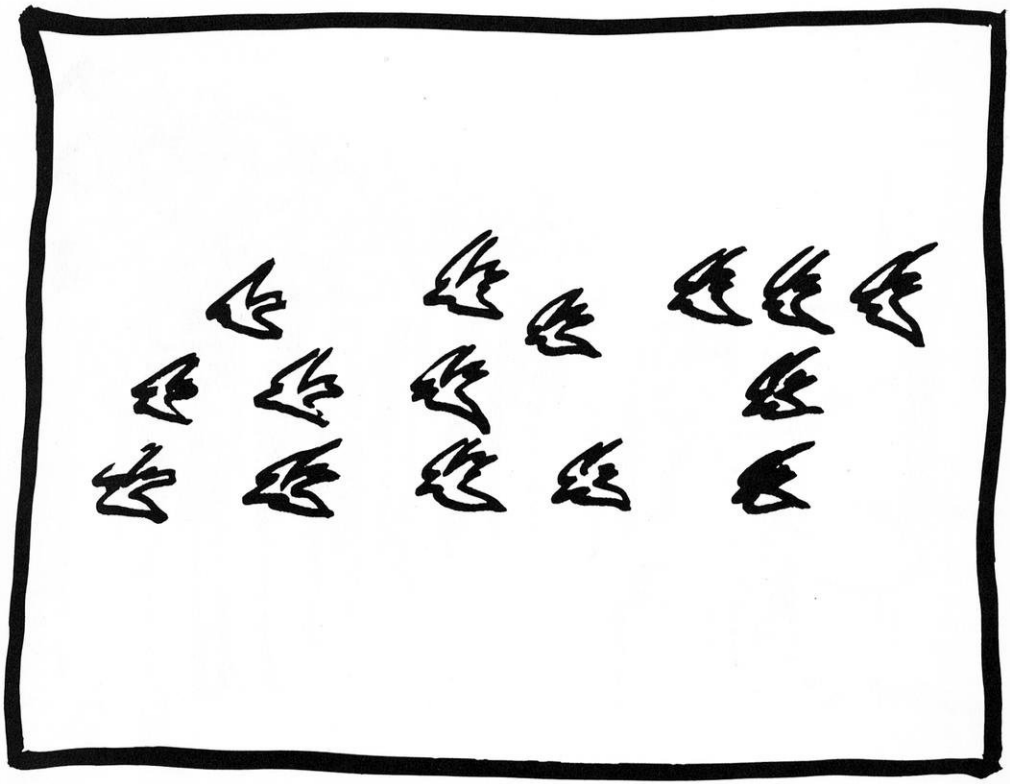
expansive depth of knowledge in any field by encouraging narrower and narrower majors for students even at the undergraduate level.

The new technology I have described will produce future college students who will not fit into the present college pattern of teaching. Future students will be self-starters, as well as self-learners. They will come from a situation where they could sit before a console in their home or community center and call forth material which they wanted at the moment, whether they wanted the weather or the date that Columbus discovered America. They will go to college for what the screen can't capture, namely, that exchange between learner and teacher that occurs over time in a private setting such as that offered by a college. Even with the inevitable possibility of direct audio-visual communication between student and instructor via telephone and television the direct exchange that goes on in the best of classroom settings cannot be recreated by other means. New technology is usually additive; the post office did not close down when the telephone appeared, nor did the desire for direct human contact evaporate.

Thus, while a new or expanded industry is bound to take over to mass market the information now given out in the colleges, the need for colleges will not disappear. There is much to learn, and much to learn about how to learn. It is in the latter area that colleges could function in a unique way, helping students—at any age—perfect their abilities to assimilate and correlate information but above all helping them comprehend man's place in the environment, an understanding which is essential to anyone's acceptance of his own personal place in the universe.

The implications for the arts

Contemporary man is more and more seeking



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"to achieve meaning for meaningless existence through creativity" but not every person has the active striving and intensity of involvement that is typical of eminent creatives.[5] It should be possible for educational institutions to acknowledge the "dignity and value of every person without attempting to bless them with the qualities of eminent creatives" and therefore to offer various creative experiences without putting a premium on the level of achievement in each act. There is something of real value to be learned in participating in any of the arts, even if a person is not eminently creative. Hard work and dedicated practice are the almost invariable precursors of original and distinctive achievement, and artists of great capability are guided by self-generated standards of excellence. Less creative individuals achieve by conforming to professional standards, but the point is that almost any personal experience in the arts teaches some fundamental practices which could be helpful to ordinary man. "Creative individuals seek complexity and disorder, from which they create new simplicities and new orders."[6] It is this exploration that would help many non-artists to approach problems with the goal of achieving some solution. Artistic enterprise is a problem-solving activity, and there are many who can profit from the basic problem-solutions in the arts.

The same argument could be made for the biological sciences, or the social sciences; they too are avenues for insight which if properly opened up would capture any students' attention and fire the imagination—which I would propose are proper goals for education.

The arts provide vision and as Edward L. Kamarck puts it, as *vision* they have their greatest social utility. They "speak eloquently for man, denoting his larger possibilities, extending the horizons of his consciousness and understanding, challenging the

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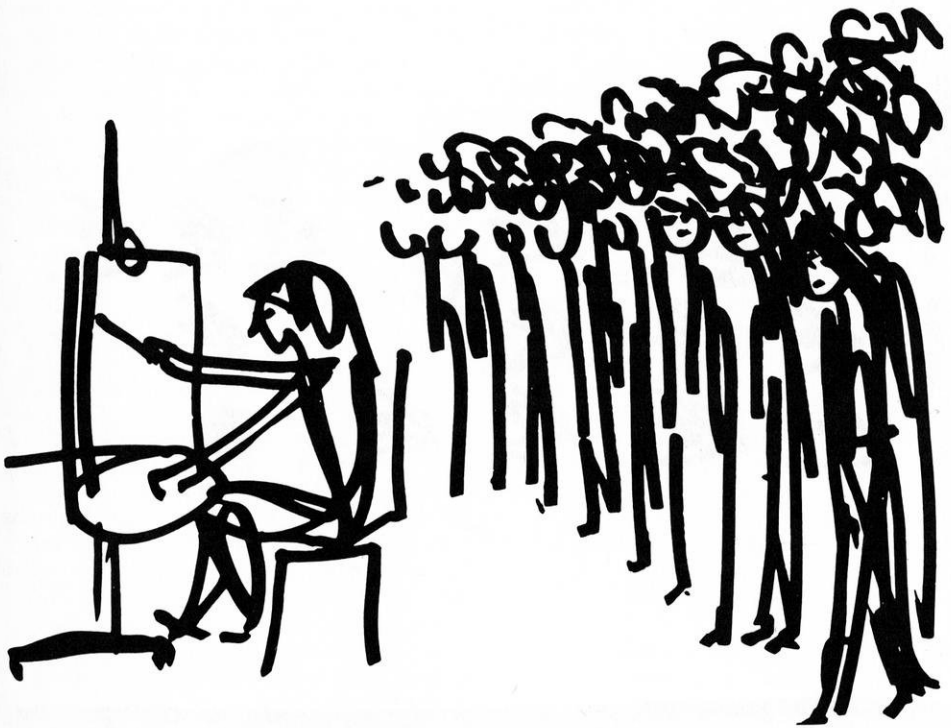

systems of doctrine and dogma which narrow and constrict human aspiration."[7]

In the arts, students not only have the opportunity to learn what mankind can create by a weird and marvelous combination of cognitive and manual discipline but to learn themselves how to discern and be aware of differences and nuances. An individual, for example, can develop an awareness of humor, but not be able to tell a humorous story, and the pleasure in the awareness is just as intense as in the successful telling. In other words, one doesn't have to be a star performer or a renowned creator to appreciate that something pleasant or significant has occurred. Such awareness enhances a person's existence, or in cliche terms, "it makes life passable."

As we move into a truly technologic age, we are as Arthur Koestler has written, plagued by the trivial and the tragic, which are often triggered by technology but are outside its orbit of competence to control.[8] To deal with either extreme, men and women must put reality into perspective. The arts do this by heightening our sense of the ridiculous, making the real almost but not quite intolerable, and releasing us for a time from the restrictions of current thought or practice.

Art is and has been seen as therapeutic and it is, because it is an active process. Whether you are reading a poem or writing a poem, even half-heartedly, you as a person are involved in a learning process. The educational importance is extensive.

Yet colleges view the arts as add-ons which is the direct result of a lack of understanding about the arts—a misunderstanding which is demonstrated in many ways.

I am told that one college invited a jazz combo to spend the year on campus, but provided only motel rooms because it was assumed such musicians lived haphazardly—and did not provide any rehearsal space because even the music department thought that jazzmen did not rehearse, they improvised.

Another college apparently asked a dancer to be a resident dancer for the year, but offered her no space to practice, either for her students or herself, because those who planned for her residency thought she would work out of an office.

One other college which has an impressive collection of outdoor contemporary sculpture displays these works as decor, and I sensed a missed opportunity when I first saw the pieces. None of the pieces are labeled and I would argue that in this instance they must be. A college should not as an educational institution overlook any occasion to create interest and nurture curiosity, and to educate the eye as a sensor of relevant information. The name of the maker of a sculpture can be important to the viewer because it attaches reality to the accomplishment, acknowledging that this is a man-made achievement, and one that attracts if not appeals to the eye. The college student particularly deserves, it seems to me, to know what is known about the work shown on his campus. Who made it, what materials are used, the dates of the work. Making known the known to viewers can pique interest and stimulate curiosity to know more. Viewers become therefore engaged in a learning process.

This college lost sight of its purpose as an educational institution in subtle ways. In an attempt to reach out in a positive way to its immediate community of scholars, staff and students by adding new visual experiences through new art and doing this in as appealing a manner as possible in terms of placement, it succeeded only in publicizing wares, and to a small community—its own campus group. It has harbored in fact its collection, and made no attempt to attract the outside public. Its nice museum is equally select, in terms of its exhibitions, and in terms of its public. The college has furthermore followed the practice for 40 years of inviting practicing sculptors and painters to spend a stated amount of time on campus, but does not offer such people faculty appointments. Its academic interest in the arts is on scholarly research. In one area alone does it offer the arts on a broader scale, and that is in the theater. There it has not only brought in outside directors but it has theater faculty and has made a deliberate effort to build an audience outside the campus. But, it is an effort to assure a paying though limited public. The interest is not in developing a broad community base but in developing just sufficient income to maintain the facility.

I have asked myself what is this particular institution's concept of art. Does it see artistic study and activity as legitimate educational experience which it should foster?

The colleges, the communities and the arts

There is no good rationale for every college or university to teach and provide learning experiences in all art forms, because of the heavy expense involved. Yet there is a good rationale for thinking in terms of an institution of higher learning coupling with other institutions as well as community residents to pool competence and resources and to make them available on a year-round basis to those who would like to learn and to experience for the sake of learning.

What can the college afford to teach in the arts? What can it afford to offer in exhibitions and performances? There has to be some dollar limit put on the college's teaching program, and on the extent to which it can extend its competence into a broader community. But it is possible that the college can develop programs which would be paid for entirely by fees, something quite similar to the income-producing teaching programs developed in a few key general extension programs in the country's land-grant universities. It could broaden its offerings by asking local artists to be part-time faculty, particularly for community-oriented programs.

There is a commonly held belief in the country that the general public is not interested in the arts, that it holds artists in disrespect, and resents government expenditures in the arts. A recent survey in New York State, however, dispels these beliefs as myths: "Not only the rich and highly educated value and esteem the arts. The survey shows that these feelings are shared by many among butchers and bakers, the plumbers and policemen, and by many people up and down the economic scale and in every region of the state." They

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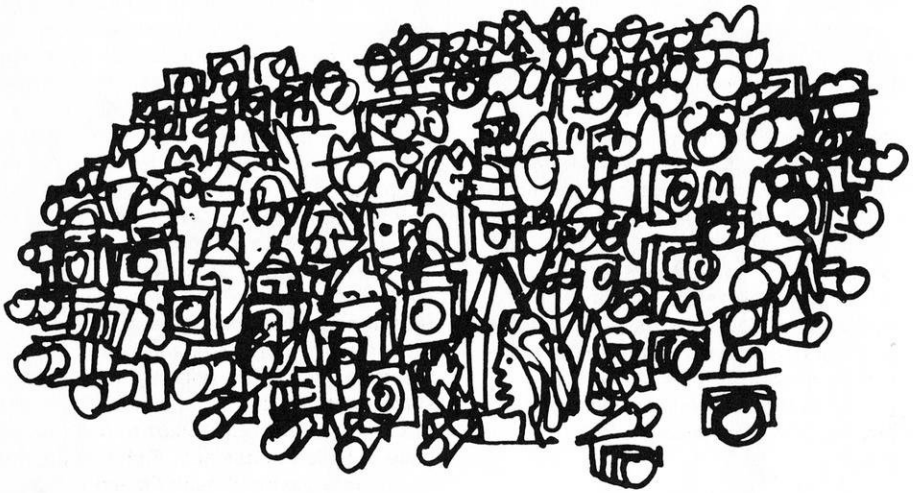

state a desire for more cultural activities in their neighborhoods and rank the lack higher than that in poor housing, schools or parks.[9]

This survey suggests that in many communities there are opportunities for a college to seek the support of local community residents and merchants in developing high visibility programs, directed at improving the community image with new and expanded opportunities in education. Such programs could attract local business sponsorship.

While a college or university cannot be expected to take full responsibility for developing programs, it has the mix of competence to encourage such community programs. It has the technical capacity and its students in the arts are particularly interested in expanding their own experience, because artistic capacity builds on direct experience. Thus, like student teachers in education, art students are likely candidates for training others. They have skills which have been tested over a long period of time, since most artists become artists early in life, and therefore are ready to be instructors in both local community centers and schools, working with the young and the old and, in the college setting, encouraging fellow students who want simply to explore what is available in the way of learning experiences through the arts.

The possibilities for a college or university linking with local schools for in-service training of elementary and secondary teachers are unlimited. The linkages can assure not only credit toward an advanced degree, but applicability of the training to classroom needs. They also could help to offset any prior training which might have been skewed too much toward educational theory and lacked artistic direction.

College students working together with classroom teachers can invent special programs for children which will not only help the col-

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lege students understand the process of learning but enhance the teachers' understanding of the process. Visiting classrooms and setting up forums where joint planning can take place could be at the initiative of the colleges, but with the agreement of the teachers as well as the school administrator.

Possibilities for joint programming are many. For example, children in social studies could take walking tours developed by teams of college students and community teachers, to identify local landspots and learn the history of particular sites and buildings. Analagous to nature tours, these trips could focus on local architectural design, its features, its adaptations to local needs, and comparisons with other towns; or, could focus on local artists, with visits to their studios or to art collections owned by private individuals. Children could be encouraged to look for old maps, photographs, drawings or other items which may be in their own homes or in relatives' . Exhibitions could be arranged, first in the schools, perhaps later in the college. Children in the process would learn how a map was printed, how a drawing was made, and would try to make their own, using the help of students from the colleges and even the physical resources of the college.

Similar activity could be planned in music, dance, film, the theater, all directed toward learning what someone else has produced and how to create something original oneself. Relevant history could be interwoven in workshops involving children, teachers, and college students.

Learning centers could be organized for students from surrounding school districts. Public libraries, churches, or business organizations might provide such space, with the daily costs covered by low fees, with scholarship funds provided by local business. The

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staff would be college students, working for credit toward their degree; the programs would be planned under an advisory group which would include teachers and parents from the school districts.

The college that is looking for ways to collaborate with the community should see such collaboration as an opportunity to extend its competence in cooperation with other institutions, not to overstretch its own resources. To adequately plan, and to select what it can do best with the community, the college needs to develop an advisory structure in which students, staff, and faculty would serve together with local citizens. It needs an inventory of community resources, such as schools, artists, and curriculum requirements in terms of space, materials, and time, heat, and so forth. The advisory group can then assess what kinds of curriculum may be feasible, what facilities are available on and off the college campus, and what funding is required. Funds can then be sought, jointly by the college and community, and a system worked out to sustain the project over a stated period of time.[10]

If a college or university could set up a community and public service unit, it would have a planning unit to work with the local community on such joint service programs. Included in the unit should be social science students and faculty interested in developing working relations with government such as with metropolitan transportation authorities to plan for special busing to night performances and trips to outlying areas.

Any activities that will pull people together would be important steps for most communities and an example of possibilities to do so would be a college plan for outdoor community-based exhibits in good weather months. This would help to develop a sense of community, provided such planning is done with

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a community-sponsored organization and designed to cut across taste levels. A community-sponsored wall painting which a college helped neighborhood children to execute on signboards or temporary construction boards would channel the graffiti artists into new outlets for their work.[11]

An important step would be for the college or university museum to either develop its own or co-sponsor in the community a strong permanent collection of works of important local or regional artists, not limited to work that would compete in the national marketplace but dedicated to work that is representative of an era and a place. Traveling exhibits of the best of such work could be exchanged among communities. Those colleges that had the competence to do so could design the containers in which the material could be shipped and even exhibited.

What colleges should do is try to restore value on the naive works of art which are constantly being created in communities and are so revealing for their simplistic statements on life. I found a statement recently by a Japanese artist AY—O who was enchanted with American primitive painting. He wrote "How great a meaning their art (common people) had when they made it for their neighbors, and what joy it was for other people! . . . The realistic and illustrative portrait of some famous personage, painted by some unknown American master, is staring at me, and I will write down an exorbitant conclusion: There is no doubt that one of the true aims of art is humor . . ."[12]

This is a heritage that is worth encouraging.

Part of the responsibility for fostering such activity lies with institutions which are willing to expand their commitments, not beyond their resources but to a point where they can make the most of those resources. Those of the colleges and universities are now pitifully under used—and the under use has prevented full growth and development. I include students, faculty, administrators, and programs when I say this.

We need maturing institutions to nurture mature individuals and communities. We need institutions to strengthen the efforts of individuals to put purpose and objective into their lives. Until we can do this better than we have been able to do in this century, we cannot settle the economic and social questions that haunt our days and nights. □

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12. AY—O. *Anyhow, Let's Throw Seriousness Into the Ditch.* Translated by Joseph Love. Mizue No. 790/11. Suzuki Graphics, Inc., 797 Madison Avenue, New York, New York.

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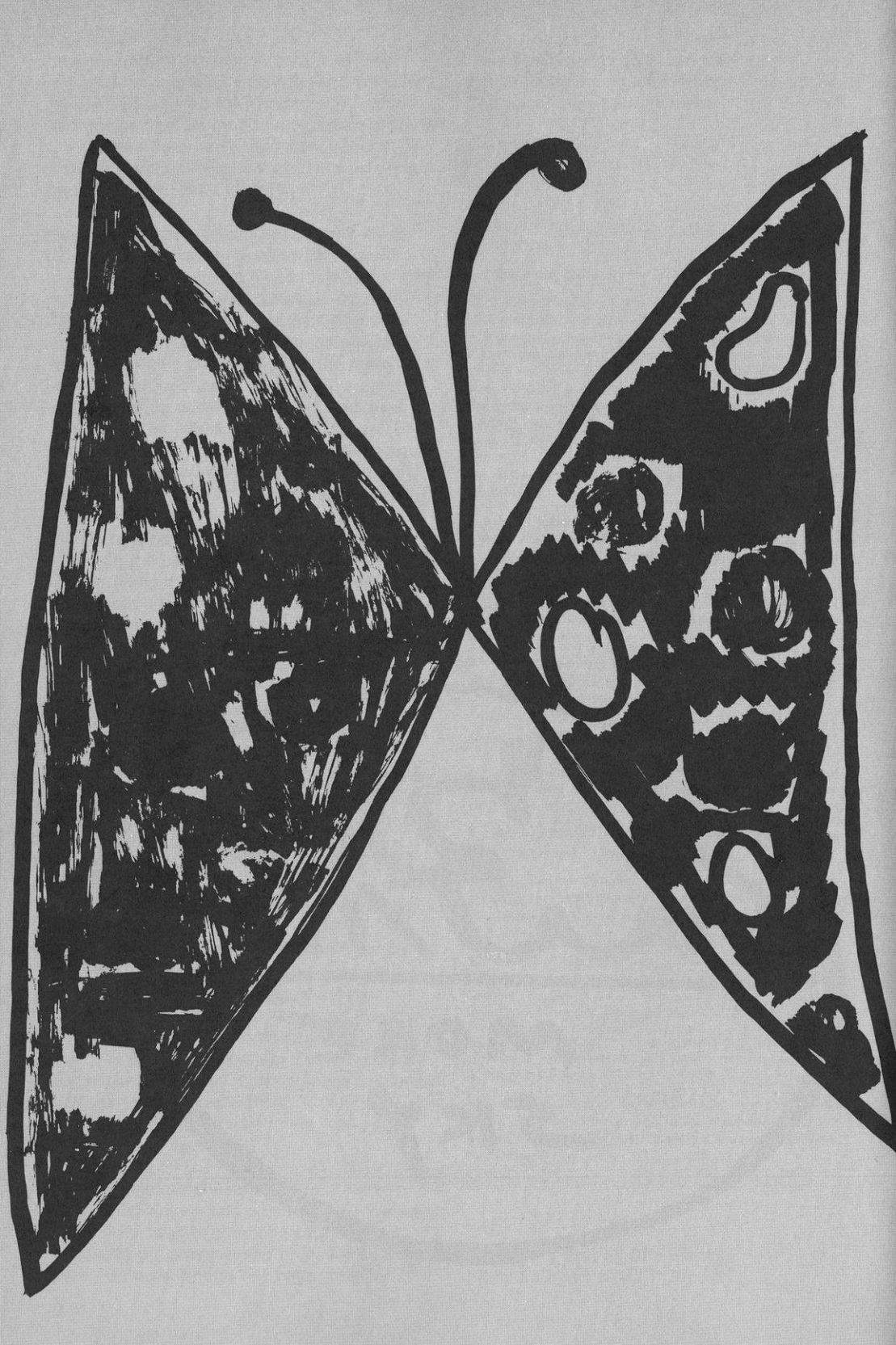
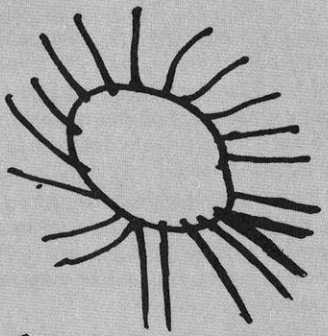
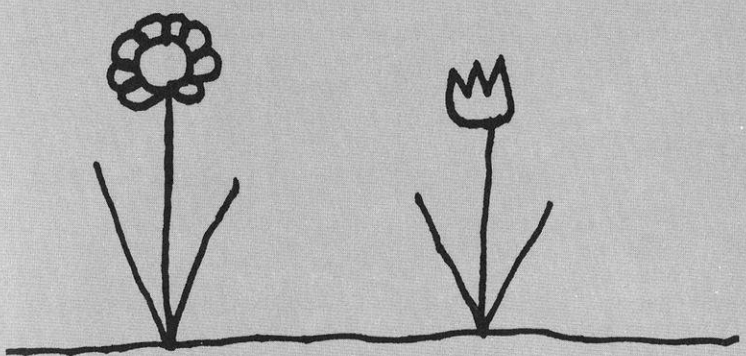




Support for the Arts: A New Educational Framework



By Victoria E. Levine

Victoria E. Levene
Lecturer, State University of New York at Binghamton and member of the New York State Council on the Arts.

Government support of the arts as a genuine public policy beginning in the 1960's marks a reversal of traditional attitudes and heralds a new era in American cultural history. As a result, interest in the private sector has tended to increase, small communities are assuming more responsible roles, and not least, the artist is finding a more favorable environment. Yet academic interest in the new alliance of artist and patron seems curiously lagging.

A major upheaval such as a war or economic depression would send political and social scientists as well as economists scurrying to set up research studies and curricula. This vital, burgeoning, though still vulnerable movement should be a matter of concern, for it affects all Americans—taxpayers, decision-makers in political, social, or economic organizations, and artists. While developments are accelerating at a great rate and supportive mechanisms are evolving, we are intellectually ill-prepared to cope with our new roles. What are the historic roots of this new growth? What are the current social and political problems and mechanisms? In what way do restrictive devices tend to appear? Does the artist have an obligation to the source of his economic support? To a public audience? Obviously such a study combines history, political science, economics, sociology, and philosophy of art in a grand mélange.

Committed utterly to the notion that government and private support for the arts must continue and flourish, convinced that an awareness of principles and operating techniques is essential to advocacy, mindful that this new cultural relationship occurs in an historic succession of types of patronage, I (not without considerable trepidation) designed a course entitled *Subsidy and Politics in the Arts*. It was given for the first time at SUNY-Binghamton in the Spring of 1973 and has been repeated. They call it interdisciplinary. I call it a hybrid—because the situation in the real world is just that.

The course is cyclical. As the goal is to direct study towards the contemporary situation and to place it within an historic framework, the form and content go together from present to past to present. At the beginning, we identify current structures and carry the problems they engender as background for a chronological overview of selected historic concepts of public and private patronage. Because creative expression must be a part of the whole, we correlate the reading of dramatic literature with each instance. An easily accessible form, plays are chosen for historical and sponsorial relevance; although we relate their thematic and structural contents to time, we are careful not to impute the authors' "intentions." A condensed outline of the syllabus follows, omitting references to readings other than plays. In general, supplementary reading includes documents and reports as well as published works. Numerals indicate order rather than numbers of sessions.

1. Orientation; definition of terms; identification of area.

2. The Break-Through: establishment of the New York State Council on the Arts in 1960; debates, issues, legislation; initial programs contrasted with subsequent policies; administrative procedures.

3. The National Endowment on the Arts: debates in the Congressional Record; ideological opposition and support from cultural and political leaders; structure of agency.

Historic Concepts.

4. The Greek City-State: celebration of communal mythos and ethos. Aeschylus, *The Eumenides.*

5. Mediaeval Church and Guild: manifestation of commonality of belief and spirit. *Everyman. The Second Shepherds' Play.*

6. The Renaissance and Change to Secular Support: prevailing philosophy idealizing monarchical order and societal rank reflected in the arts; specificity of patronage by royal family and noblemen. Shakespeare, *Henry IV, Pt. 2,* or *Timon of Athens,* or *Twelfth Night.*

7. Elite sponsorship and participation of select audiences: Ben Jonson, *The Masque of Queens.*

8. Censorship; the Seventeenth Century: denial of support and restrictions on the arts for moral and religious reasons in England; clerical-political power struggles in France. Moliere, *Tartuffe.*

9. From Elitism to Populism, The USSR: arts serve the state. Mayakovsky, *Mystery-Bouffe.*

10. The United States: The Works Progress Administration; support for the unemployed artist as relief program. Arent, *one-third of a Nation.*

11. Censorship in the United States; rationale of the Dies Committee and cessation of Federal Theater Program.

12. Labor Unions and support of Agit-Prop Theories of the 1930's. Odets, *Waiting for Lefty.*

13. Contemporary European Traditions of Patronage; advantages and pitfalls; contrasting patterns in Austria, France, West Germany.

14. Arts Serving Public Morale: establishment of the British Arts Council in World War II.

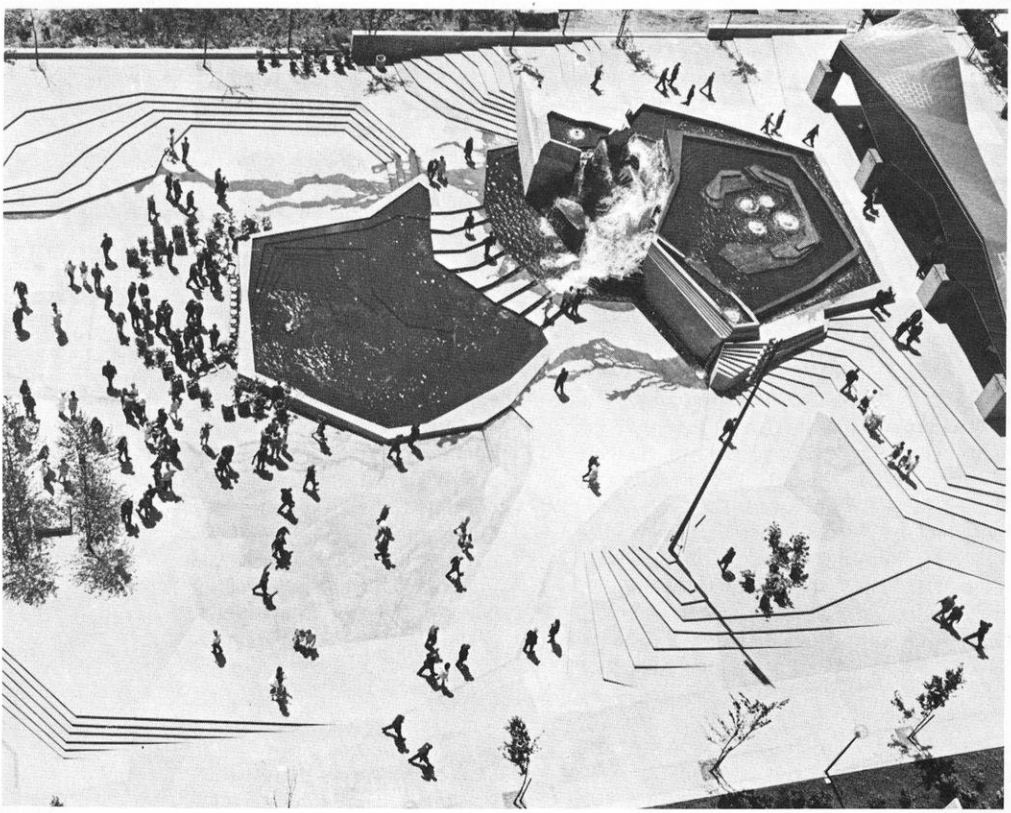
Contemporary United States.

15. Corporate Institutions and Foundations: ideologies; extent of support for the arts; significance of tax benefits.

16. Case Study of Multiple Support: The New York Shakespeare Festival; public purpose and economic situation; role of government and private enterprise in David Rabe's *Sticks and Bones.*

17. Administrative Structures and Operations in Government Agencies; grant-making processes; criteria.

Lovejoy Plaza & fountain
Portland, Oregon
Lawrence Halprin & Associates
Photo by Leonard Bacon



18. Community Arts Councils and Local Support.

19. Summary of major problems.

20. Remainder of time is devoted to reports and papers by students; each is required to visit an agency receiving funds from national, state, or local sources; reports are based on personal interviews with management or artist, program materials, and personal conclusions. A research paper on some facet of the course is required.

Astounding parallels emerge during this study, linking work with sponsorial source; also similar artistic motifs appear under widely contrasting socio-political circumstances, revealing inextricability of art to time. For example, audience participation as a dramatic structural element appears in such historically divergent contexts as ancient Greece, seventeenth century England, and post-Revolutionary Russia. The Panathenaic procession concluding Aeschylus' *The Eumenides* celebrates the establishment of law and the supremacy of the goddess Athena in the city-state of Athens, a rite uniting public purpose with personal belief. Two thousand years later, the procession turns towards the apotheosis not of a mythical goddess but an earthly queen, as ladies of the court participate in a masque of deification, commissioned by the queen herself, Queen Anne of England. Two centuries after this, with *The Storming of the Winter Palace* in Leningrad, a mass of thousands reenact a real event, affirming the supremacy not of a single figure but a new regime.

The concept of ideality also changes with time and milieu in the situations under study. In the mediaeval Christian *Everyman,* each man journeys individually towards Heaven accompanied only by his Good Deeds and divested of all worldly possessions and thoughts. In Mayakovsky's *Mystery-Bouffe,* the first play of the Soviet Revolution and an attempt at a morality play, Heaven is the ultimate realization of the dream of the masses to possess worldly goods wrested from the rich. Examples might be multiplied.

We are working towards a view contrary to that of the New Critics; we do analyze this form of art for itself, but also as it relates to time and sponsorial source. We come to the conclusion that with the loss of organic relationship between the ethos of community and the work of the artist beginning with the Renaissance, the shape or survival of the work tends to rest in choice exercised by patron. In today's terms, with patronage actually dispensed by politician or taxpayer and managed by groups of citizens, the patron has the apparatus for influencing choice in diverse ways and therefore determining the future of the arts in this nation. Alert to the fact that what we do and how we do it are inseparable, we undertake to analyze some of the problems and potential choices in the current situation, as well as the supportive machinery.

Censorship is still a major consideration although it may operate less openly than in an earlier time. With decision-making based not on formulaic or traditional bureaucratic allocations but on ad hoc review of each support situation, many political and artistic elements interact, one upon another. First there is the legislator. His or her vote on the annual or triennial budget is crucial to the continuation or extent of sponsorship. What are the influences at work? We examine specific instances revealing that the legislator's actions may be predicated on his own definitions of art, on service to his constituency, or on response to powerful blocs on one side or another. We also begin to realize that a determining force lies within the composition and structure of the dispensing agency itself, which, in exercising its legislative mandate, must determine what is and what is not worthy. In the early days, cultural leaders, among them Russell Lynes and Robert Brustein, expressed doubts on government support for the arts, fearing that government-supported art would cause art to become "official." We examine the philosophical and administrative reasons why this has not happened and why the artist has—thus far—been permitted to work free of direct interference. This seems to point to a new historical situation in this country, borne out by the fact that in one case, Rabe's *Sticks and Bones,* a play aided by government funds was highly critical of the government.

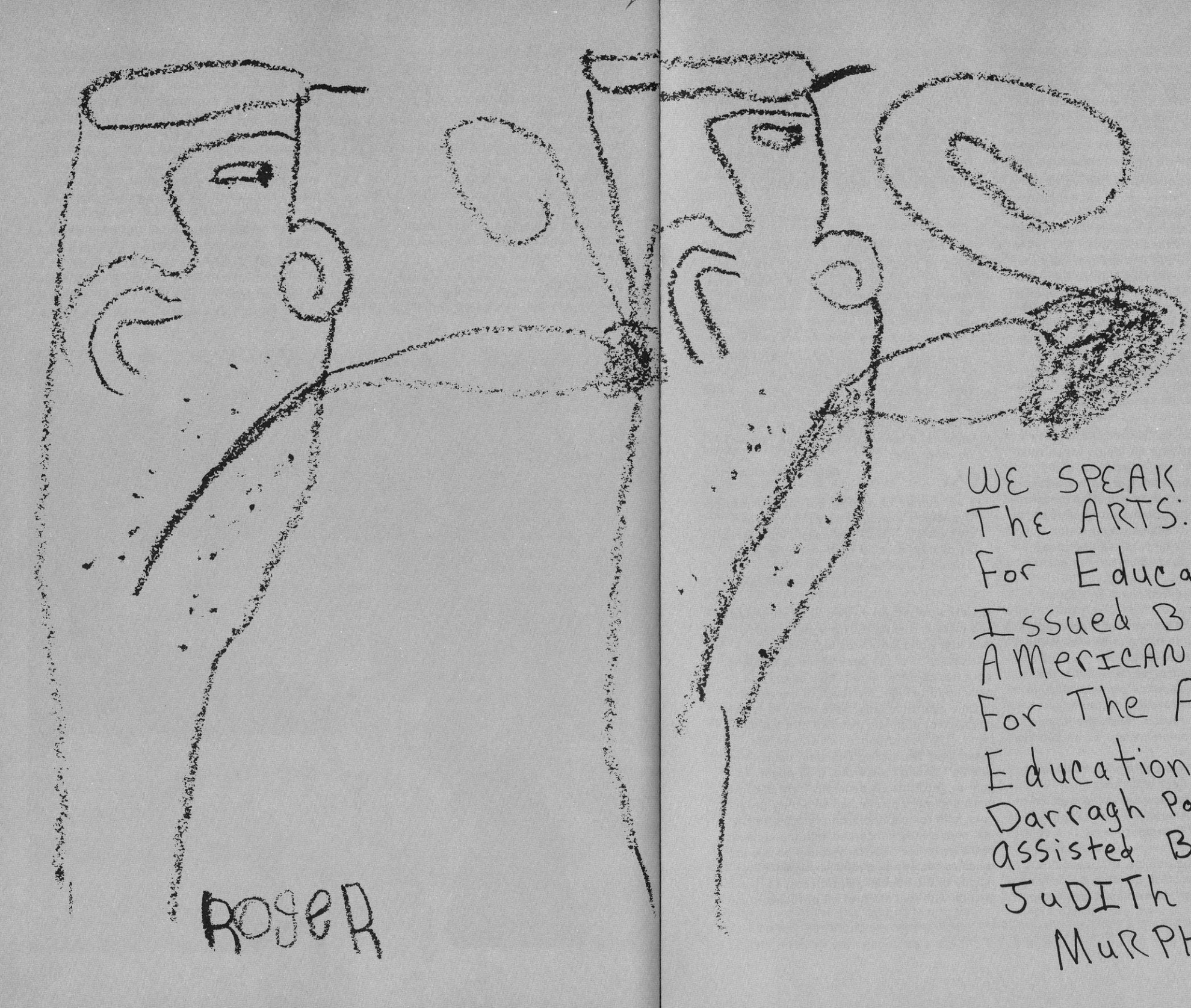
Lovejoy Fountain
Portland, Oregon
Lawrence Halprin & Associates
Photo by Maude Dorr

The question of suiting the "product" to the "consumer" arises often. In the absence of commonly understood forms of art, should popular taste set the standard? Proponents claim that with supportive tax moneys, the arts should be democratized and shaped to the level of general acceptability. This leads us to distinctions between dilution of the creative expression itself and dissemination to large numbers of persons.

Having examined contemporary efforts in England and France to decentralize or regionalize the arts and arts institutions, aware of the failure of regionalism during WPA days, we turn towards the experience of the New York State Council and the National Endowment. In the case of the former, decision to send great touring groups from the metropolitan areas to the hinterlands was subsequently overturned by an emphasis on local development. This leads to yet another problem. Do the same criteria pertain for major arts institutions and smaller ones? Geographic distribution, the sensitivity of local legislators, and most of all the responsibility of the dispensing agency to uphold standards, not muffling the creative spirit, merge as facets of the decision-making apparatus.

With agencies encompassing such disparate elements as a village store front museum, a street theater in the urban core, and the Metropolitan Opera Company among their beneficiaries, what common criteria *can* be exercised? We review the procedures which attempt to apply standards of excellence, professionalism, social service, and geographic distribution. Yet how valid are demands for professionalism in a country where there has historically been little professional training in most of the arts and where the self-professed are often professionals? The actions of a public agency exercising subjective criteria become enormously significant, and we conclude, should be under constant review.

We have only begun to explore concepts of modern day patronage from our combinative disciplinary viewpoints. Research into historical documents and sources has been encouraged and is taking place. But our attentions—students, administrators, and artists, alike—should be directed towards the future. Although we have some very effective lobbying groups, although public opinion surveys indicate a desire for continuation of government support for the arts, most persons are inert, ill-informed, or ill-prepared to speak to their convictions. We need to recognize this area as a legitimate adjunct to humanistic studies not only for scholarly reasons but also as preparation for students to assume activist roles in whatever geographic, artistic or political communities they may choose to belong.



WE SPEAK For The ARTS: Proposals For Education Issued BY The AMERICAN Council For The Arts in Education BY Darragh Park, assisted BY JuDITh MuRPHY

This statement was mainly prepared by Darragh Park, assisted by Judith Murphy. The former served as Associate Director of the Council from 1971-73; and the latter has been a member of the Council's research staff since 1972.

The discoveries of science, the words of art are explorations—more, are explosions, of a hidden likeness. The discoverer or the artist presents in them two aspects of nature and fuses them into one. This is the act of creation. But it is not therefore the monopoly of the man who wrote the poem or who made the discovery. The poem or the discovery exists in two moments of vision: the moment of appreciation as much as that of creation; for the appreciator must see the movement, wake to the echo which was started in the creation of the work.

—J. Bronowski

Ideas which are not utilized are positively harmful. By utilizing an idea, I mean relating it to that stream, compounded of sense perceptions, feelings, hopes, desires, and of mental activities adjusting thought to thought, which forms our life. I can imagine a set of beings which might fortify their souls by passively reviewing disconnected ideas. Humanity is not built that way.

—Alfred North Whitehead

I suggest that teaching which does not include rcognition of the interrelationship of feeling and intellect will not produce citizens prepared to use effectively the reasoning powers which schools cultivate and which are necessary to participate in a democratic process. Teachers often consider the nonintellectual as antithetical to subject matter.

—An American high-school teacher

Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height.

—E. M. Forster

Just as it is the office of art to be unifying, to break through conventional distinctions to the underlying common elements of the experienced world, while developing individuality as the manner of seeing and expressing these elements, so it is the office of art in the individual person, to compose differences, to do away with isolations and conflicts among the elements of our being to utilize oppositions among them to build a richer personality.

—John Dewey

(We need to) reintroduce into the framework of teaching that aesthetic life which the very logic of an education based upon intellectual authority tends to eliminate, or, at least, to weaken.

—Jean Piaget

If our hope is to describe the world fully, a place is necessary for pre-verbal, ineffable, metaphorical, primary process, concrete experience, intuitive and esthetic types of cognition, for there are certain aspects of reality which can be (known) in no other way.

—Abraham Maslow

I am certain of nothing but the holiness of the heart's affections and the truth of imagination—what the imagination seizes as beauty must be truth—whether it existed before or not.

—John Keats

Modern man is man divided against himself and more and more cut off from his fellow man in a world shrunk by technology to village size. For the general run of mankind work has become increasingly empty and detached from life: the revolt of the workers in Ohio against a super assembly-line is only one current dramatic instance of a long-term trend. The young Lordstown automobile assemblers needed no Thorstein Veblen nor Charlie Chaplin to interpret their plight. In politics, too, citizens generally have become more and more disaffected with their governors, with remote and arbitrary government that seems little concerned with the consent of the governed. Similarly young people are rebelling, quietly or otherwise, against the rigidity of the educational process, its disconnection with real life present or future, some

For a description of the Council's history and role, see "Background Information on the American Council for the Arts in Education" on page 351 of this issue of Arts in Society.

of the best and brightest are cutting out both from formal education and the "rat race" of respectable careers. In every phase of existence the demand grows for responsiveness, for humane conditions that foster humanity, for "value in a world of facts," for scope to allow the individual to become what he is, for *connecting*—man with himself, man with his fellows, man with a world he never made.

It is high time, then, for those who know the power and versatility of the arts to rally their forces and plead once more the case for art, in education and in life. That we must "plead once more" is as revealing as it is deplorable. Advocates of the three Rs or the sciences are not required to file briefs or argue their case which, it would appear, is held self-evident. But advocates of art's central importance to education and life, constantly thrust on the defensive, must forever argue and re-argue the case for what Forster called "the cry of a thousand sentinels, the echo from a thousand labyrinths, the lighthouse which cannot be hidden."

More crudely stated, we have to "sell" the arts, despite the evidence of wise men and common experience down the centuries; ours will be a soft-sell. Though a few may secretly agree with Bernard Shaw that "fine art is the only teacher except torture," most of us take a less extreme position. Without touting the arts as the all-purpose nostrum, we bear witness to the unique capacity of the arts, both in themselves and instrumentally, to make formal and informal education work better, and to thereby enhance life for both the individual and society. Only the zealot would claim more. But while appreciating the practical good sense of restraint and limited claims, we realize that to redress the cumulative imbalance of present-day education requires more than the defensive stance of the past. Art's partisans must take the offensive. The general reasons are rooted in history, plus, for America, circumstances peculiar to this land of the free.

"Pretty playthings, brief truancies from rational practice, divertissements, playful exercises"—thus two decades ago the philosopher Irwin Edman characterized the typical American view of the arts, adding that in the universities there had long been a "taint of the genteel tradition even about the study of literature." How far has America moved since the 1950's to redress a stereotype that denies art its vital role in education and in life? A fair start has been made, granted; but there remains much ground to make up and many miles to go before we sleep. And meantime the human condition has deteriorated, proponents of America's "greening" to the contrary.

There is, however, a bright obverse to this assessment: the growing disaffection with education's conventional goals and standards may provide a more fertile soil for new ventures, for fresh attempts to carry out old but never fully tried ideas. The present reaction against the easy optimism in progress which prevailed in America's first centuries is raising questions on all sides—from young people, from their elders who have made it and don't like it, from the blacks, Hispanic-Americans, Indians, and others so long oppressed and their rich heritage disdained, from the ranks of white-collar and blue-collar workers vaguely dubbed "Middle America."

This widespread alienation from the status quo profoundly affects education. The barbs aimed at the conventional educational wisdom come not just from avant-garde mavericks but from a broad cross section of opinion in and out of the establishment. Many teachers and administrators themselves and their clients—students and parents—are in the forefront. So it is just possible that this tide in the affairs of men will, taken at its height, provide the arts the chance they need to make their essential contribution to real learning. If indeed, as the economist Peter Drucker maintains, ours is an "age of discontinuity"—socially, economically, politically—then perhaps a new social order in the making may welcome the benignly radical mediation of the arts.

For the arts in all their variety are prime agents of change in the very areas where prevailing educational policies and procedures are most lacking. Adequately presented, they engage and develop the whole human being—his feelings, senses, intuition, as well as his intellect. As a noted educator once remarked: "It is not that we are more virtuous if we play the oboe or take delight in a modern dance performance; it is simply that we are fulfilled in certain ways by these pursuits, and if we are not thus fulfilled, we are

incomplete, even frustrated and by that incompleteness and frustration, seriously flawed as individuals and as a society." By definition art, whether in the making or the apprehension, offers concrete experience and requires active involvement; art invites individual growth, originality, discipline that comes from within, and learning that proceeds from understanding and discovery rather than passive acceptance of prepackaged information or doctrines.

Thus the positive and timeless argument, baldly stated. Reversed, the argument gains special weight in view of what Lionel Trilling has called "the peculiar status which we in our culture have given to abstract thought." A century earlier the poet Coleridge said that "a whole essay might be written on the danger of thinking without images." In short, advocates of the arts in education can take the stand for either the defense or the prosecution. Not only are they prepared to argue the faculty of the arts to broaden the scope and effect of education, but also their capacity to offset and rectify the ravages of pure reason deified.

To be mentally in a groove is to live in contemplating a given set of abstractions. The groove prevents straying across country, and the abstraction abstracts from

THESPIANS THREE. These three young "starlets" are discovering dramatic plot structure: characters, setting, incidents, conflict, crisis and resolution. A comedy of errors? Set in outer Space? Did the butler do it? All of these options are open to the student in creating dramatic plot. The students are then asked to act out the play they have created. "Creating Dramatic Plot" is one of several multimedia aesthetic educational packages published jointly by Lincoln Center for the Performing Arts, CEMREL, Inc., a federally supported national educational laboratory and The Viking Press.
Courtesy of Lincoln Center for the Performing Arts
Photo by Susanne Faulkner Stevens

something to which no further attention is paid. But there is no groove of abstractions which is adequate for the comprehension of human life . . .

What is wanted is an appreciation of the infinite variety of vivid values achieved by an organism in its proper environment. When you understand all about the sun and all about the atmosphere and all about the rotation of the earth, you may still miss the radiance of the sunset. There is no substitute for the direct perception of the concrete achievement of a thing in its actuality. We want concrete fact with a high light thrown on what is relevant to its preciousness.

What I mean is art and aesthetic education.

Whitehead's words, followed by a definition of "aesthetic apprehension" broad enough to include disposing oneself for a good view of the sunset, comes from the crowning chapter of *Science and the Modern World.* These ideas—a mere sampling of Whitehead's attacks on inert ideas and excessive abstraction—are well-known. And, to be sure, education in the Western world has corrected some of the imbalances he so trenchantly noted. Nonetheless, in the half century or more since Whitehead made his observations, the arts are still handmaidens of our preponderantly rationalistic, verbal education system. And this despite the precipitous and pervasive upsurge in the power of science and technology, the holocausts of war and heedless industrialization, and the commensurate urgency to preserve, restore, and enhance the manhood of mankind.

America has the most powerful institutions for pre-professional and professional arts education in the world. Conservatories, schools of art, colleges of architecture, and professional companies of the dance and ballet all bespeak a first-class specialized system of training. Museums and schools of cinematography carry out brilliant programs of technical education. And there are even now excellent comprehensive schools of the arts such as the California Institute for the Arts, the North Carolina School of the Arts, the Interlochen School as well as promising developments in New Haven for a consolidated performing arts school.

But the arts are too important to be concentrated on the training of artists or potential artists. (And their power transcends formal education, which can only do just so much.) To know the art of past and present and to make it a daily source of inspiration and active individual discovery require drastically altered attitudes throughout society. Today, reflecting current attitudes, elementary, secondary, higher, and continuing education provide only here and there a continuous pattern of experiences in the arts to the general student. By and large, the arts are still considered ancillary and suffer earliest at times of budget cutbacks.

Many of the most eloquent arguments for the arts have come from scientists—some, like Whitehead's and Bronowski's at length, others from such towering figures as Darwin, Einstein, and Oppenheimer in brief. Darwin's poignant lament in old age that he had not daily refreshed himself with music and poetry, Einstein's lifelong passion for music are familiar. Robert Oppenheimer, discussing the dangers of specialization for scientist and artist alike, once wrote: "To the artist's loneliness there is a complementary great and terrible barrenness in the lives of men. They are deprived of the illumination, the light and tenderness and insight of an intelligible interpretation, in contemporary terms of the sorrows and wonders and gaieties and follies of man's life."

The world is indebted for most of the theory and demonstration of the arts' integral part in human development not to professional pedagogues but to humanists and savants from Plato to Montaigne to Nietzche to Froebel to Dewey to such contemporaries as Langer, Koehler, Fromm, Northrop, and the protean, unclassifiable Herbert Read. The arts loomed large in John Dewey's philosophy of education (so regrettably distorted or misapplied by latter day exponents of Progressive Education). He wrote, for example: "Without aesthetic appreciation we miss the most characteristic as well as the most precious things in the real world."

Indeed, the critical role of the arts in learning and growth—and therefore in life itself—is a truism of recorded history and what we know of prehistory. We do not have to call upon the witness, however impressive, of the wise men. The evidence pervades every cul-

ture known, from the most primitive to the most advanced. The philosopher Suzanne Langer has concluded that "the ancient ubiquitous character of art contrasts sharply with the prevalent idea that art is a luxury product of civilization, a cultural frill, a piece of social veneer. It fits better with the conviction held by most artists that art is the epitome of human life, the truest record of insight and feeling."

How is it that the arts in modern Western society tend to be regarded as "brief truancies from rational practice," assuming no more than a minor decorative role in formal education, supplementary but expendible, nice but nonessential? One reason is the gradual narrowing of the meaning of "culture" to the artistic, intellectual and social diversions of the privileged classes.

Originally, as always in its anthropological usage, "culture" described all the customs, arts, beliefs, institutions, patterns of work and thought transmitted from one generation to another in a given community. But after the middle ages the Renaissance, for all its glories, and the Reformation for all its liberation of the human spirit, set in train a fateful double split: moral and intellectual education took separate paths; and the arts, once part of the culture of a whole people, became split into the folk arts, for the commoners, and the fine arts, for the elect. And the new middle class that had assumed the leadership of society by the nineteenth century brought no heritage of its own in the arts—the "folk" arts were beneath them, the fine arts of the elite above them.

It is no wonder that America, born and bred with the industrial revolution, should par excellence exemplify these profound and complex developments or that formal education should follow suit. Here, where the goal of universal schooling has come closest to realization, the arts until very recently have played an important role only in the education of the youngest scholar. In the land of the bigger and better, the educational system preeminently reflects the Western emphasis on the logical and verbal: at worst, the equation of education with training for work, or, at best, preparation for life as though life began with adulthood, to paraphrase Dewey's famous charge. Indeed—given the preoccupation with Carnegie units, college entrance requirements, the reaction against the inroads of Progressive Education energized by the shock of Sputnik and the prestige of the Conant studies—the decade or more after World War II saw an actual decline in the dubious status of the arts in general education. Science was crowned king, and the arts demoted to minor courtiers.

Let there be no misunderstanding of the argument set forth here. First of all, we construe the arts in their broadest definition, to include the visual arts, poetry and drama and fiction, the dance, music, architecture and design, photography and filmmaking, crafts in variety. We are talking both of the making of art and of its enjoyment and understanding, and our universe is every human being, not just the talented few. On the other hand, we make no claim for the arts' exclusive and all-encompassing properties, nor deny the importance of the physical and social sciences, mathematics, the study of languages and literature. Above all, we utterly disavow any sympathy with the stylish anti-intellectualism that has gained a certain following in recent years. Like Herbert Read's, our proposal is "federal." As Read said: "I believe that what is wrong with our educational system is precisely our habit of establishing separate territories and inviolable frontiers: and the system I propose has for its only object the integration of all biologically useful faculties in a single organic activity."

Rather than rival fiefdoms warring for the student's time, we would see the content of education integrated into the process of education to form an organic whole. In Whitehead's grand sweep, "there is only one subject matter for education, and that is Life in all its manifestations." Only connect . . .

Art belongs. It should be fully available, in and out of school, to every child and every adult. The right to see, to hear, to know and to use body movement, to develop the emotions, insights, and imagination has been seriously abridged. Such learning is rarely an integral part of systematic education; its lack creates imbalances that rob the individual and society of the fullest perceptions and understanding.

Photo Courtesy Wisconsin Department of Public Instruction, Madison, Wisconsin

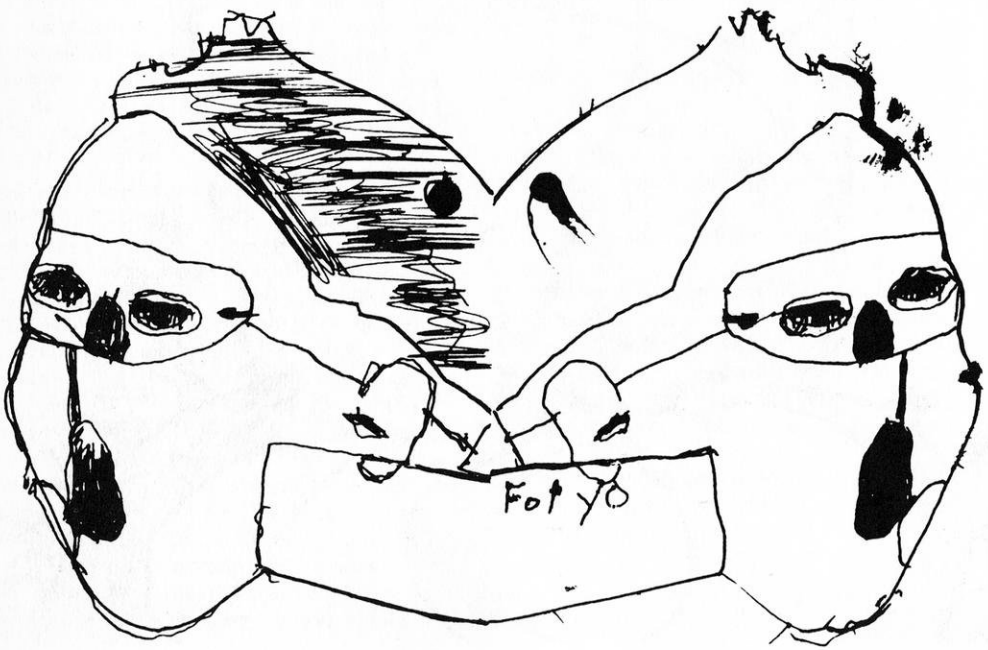
A century ago John Stuart Mill wrote:

> *It is not by bearing down into uniformity all that is individual in themselves, but by cultivating it and calling it forth, within the limits imposed by the rights and interests of others, that human beings become a noble, a beautiful object of contemplation . . . In proportion to the development of his individuality, each person becomes more valuable to himself and is therefore capable of being more valuable to others. There is a greater fullness of life about his own existence, and when there is more life in the units there is more in the mass which is composed of them.*

Obviously Mill's moving observation is debatable: the unbridled development of the individual could wreck society, which is more than the sum of its component units. And it would be disastrous to go overboard for an affective education that exaggerates the sensitive, the solitary, and the introspective—a highly theoretical bugbear, however, given the marginal role of the arts in education today. The real and present danger is the kind of education that stifles individuality for the presumed benefit of society. Pedagogy is naturally conservative, whatever the political context, and from time immemorial society's purpose, explicit or not, has been to mold children to its accepted mores. The case, of course, can be stated far more pejoratively, as witness the charges made by critics like Jules Henry and Edgar Friedenberg that America has made of its schools and colleges a Procrustean bed. Even to the extent these charges are true, it does not necessarily follow that hope must be abandoned.

Our position takes the middle ground between such black pessimism and the complacent optimism which equates education with "what goes on in the schools" and merely wants more of the same with cosmetic improvements. Our point of view is that of Max Lerner's "possibilist." Holt, Goodman, Kozol, Silberman, Illich, and the other all-out critics of education today would doubtless call it impossible optimism, believing as they do that only through radical reforms can society create humane conditions for true learning and genuine individual growth. Their case and the evidence they adduce is impressive, to be sure. And granted, what others of us can discern as "possible" will require great effort and determination. The most formidable obstacle has already been suggested: in order for education to meet its avowed

Fot Yo
Harvey Hartman



mission to foster individuality and the independent and continuing ability to learn, society must modify its own goals and attitudes. We think a shift has begun while we concede there is a long way to go. Piaget stated the choice clearly a few years back:

> *If we desire, in answer to what is becoming an increasingly widely felt need, to form individuals capable of inventive thought and of helping the society of tomorrow to achieve progress, then it is clear that an education which is* an active discovery of reality *is superior to one that consists merely in providing the young with ready-made wills to will with and ready-made truths to know with. (Emphasis added.)*

Piaget, like Dewey and Herbert Read before him, sees no *necessary* conflict between the welfare of the individual and that of society. Moreover—to return to the main theme—if the good society is one that fosters individuality, where each person realizing his own value "is therefore capable of being more valuable to others," evidence abounds of art's potent, if now largely potential, role in attaining this twofold goal. To state the general case, again Herbert Read:

> *(In a democracy) the purpose of education can only be to develop, at the same time as the uniqueness, the social consciousness or reciprocity of the individual. This uniqueness, because it is something not possessed by anyone else, will be of value to the community.*
>
> *But the uniqueness has no practical value in isolation. One of the most certain lessons of modern psychology and of recent historical experiences, is that education must be a process, not only of individuation, but also of* integration, *which is the reconciliation of individual uniqueness with social unity. From this point of view, the individual will be "good" in the degree that his individuality is realized within the organic wholeness of the community.*

To make the case for art one hardly needs to accept the Read canon in toto—and, as an earlier citation shows, Read himself was too sensible to rule out the importance of science and other disciplines. All we propose is to rock the boat, to challenge the standard super-rational, overly verbal concept of education, to loosen up the rigid structure of schooling and out-of-schooling to make room—ample room—for the arts. What we espouse is a process of education which focuses on the individual, his needs, his questions, his interests, ideas and his feelings, and which creates an atmosphere free from fear and arbitrary measures of success, nourishing social interaction as opposed to competition, and encouraging each person to become himself. To this end, he should have exposure to all modes of knowing, including aesthetic education. Whitehead wrote:

> *Art and literature have not merely an indirect effect on the main energies of life. Directly, they give vision. The world spreads wide beyond the deliverances of material sense, with subtleties of reaction and with pulses of emotion. Vision is the necessary antecedent to control and direction.*

Vision, control, direction—all are essential to understanding, and they can reach full development only through the mediation of art and its integration with other modes of growth and understanding. In Jerome Bruner's words:

> *Whoever reflects recognizes that there are empty and lonely spaces between one's experiences. Perhaps these gaps are the products of reflection or at least its fruits . . . . The law of falling bodies goes beyond realism. But this is somehow not enough, and we argue Goethe's romantic view: "Gray is all theory; green grows the golden tree of life."* The general scientific law, for all its beauty, leaves the interstices as yearningly empty as before. *(emphasis added.)*

The arts, then, are important *per se* and also for their capacity to bring the whole child or adult actively into the learning process. Society needs all the help it can get if the young are to be encouraged to develop independent and original minds and are to be freed from the vassalage of passively receiving instruction in the knowledge their elders have decreed most worthy.

Is education that frees art's power hopelessly impractical and unlikely to be realized? We think not, for reasons suggested earlier.

Times are changing, and it is just possible that the Western world is generating a climate of opinion that will at last welcome the arts for what they are and what they can do.

There are enough signs and portents to support this hope. One is the effort to develop open classrooms and free learning, notably in Great Britain but increasingly in this country. Where the student is encouraged to explore for himself and to learn to learn, the arts are recognized as meeting what one educator calls, "the need young people have for discovering who they really are, their need for positive relationships with others, and for learning what they can (or cannot) do to gain some measure of control over what happens to them." For many students in the past the arts meant no more than an occasional organized visit to a museum or concert hall. Recently, however, schools and other educational institutions have found that artistic experience can often become a real part of general education if artists work directly and extensively in the schools. By demonstrating the creative process at work, sculptors, dancers, poets, and actors can turn children on and liberate the creativeness they all have. Artists more often than not make good teachers, approaching art as an experience to be enjoyed rather than an object or performance to be "appreciated". Making it clear that creative expression is neither right nor wrong, they involve the students in a learning process to which they respond with a commitment frequently missing from school life.

Another hopeful trend is the movement for aesthetic education. Starting with the premise that all students should have the opportunity to make full use of their senses in their daily lives and to develop their own aesthetic tastes, teachers are seeking to build new curricula. These efforts include the organization of courses by artists, teachers, and psychologists, designed to nurture aesthetic perception. Students in one elementary school, for example, created a circus. After looking at films and at paintings by Picasso and Seurat depicting circus characters, the children chose roles and acted the various animals they had seen, designing costumes and sets and accompanying their play with music. The experience not only gave the children the opportunity to express themselves in new ways, but also to enjoy a real sense of pride and accomplishment. Work is also proceeding to improve programs for the general student in specific art forms. In music, art, dance, theater, and film, curriculum reformers are putting increasing stress on original, imaginative expression through these forms, while not overlooking the requirements of technical fluency.

In the universities the pressure to make the arts more central to education comes from the students themselves who find in the arts avenues to understanding and self-identity which they cannot find elsewhere. All over the country institutions are trying to meet this demand for arts facilities and programs. And some are responding by a variety of approaches distinctively different from the standard professional fare. A number of teacher-training institutions have recently initiated programs which have the dual role of exploring the best means of presenting the arts and of giving prospective teachers themselves experience in the arts.

An important manifestation, not new but flourishing as never before, is the wide variety of community-based schools and local arts centers which have been created to fill a particularly pressing need. Members of the black, Spanish-speaking, American Indian, Oriental, and other minorities have fully integrated expression through the arts into these institutions. Here as in daily life, the arts are a way of self-realization, of finding thereby a sense of heritage and self-awareness which is now threatened—a meaning of the arts which the dominant racial majority in America has for the most part only dimly perceived. The centers provide a wide diversity of activities: street theatre, storefront art and design programs, dance workshops, film projects, musical groups in combination of all kinds. In some instances, community leaders are seeking to build bridges between such experiences and those which their children meet in the local schools.

These are some of the developments—still scattered, often tentative, largely experimental—which imbue our proposal with credence and realistic hope rather than more wishful thinking. We see them as the opening wedge in the effort to create a more humane educational environment and process and to come closer to realizing what the goal of education should be. This was once marvelously voiced by the poet James Agee:

Let what I have tried to suggest amount to this alone: that not only within present reach of human intelligence, but even within reach of mine as it stands today, it would be possible that young human beings should rise onto their feet a great deal less dreadfully crippled than they are, a great deal more nearly capable of living well, a great deal more nearly aware, each of them, of their own dignity in existence, a great deal better qualified, each within his limits, to live and to take part toward the creation of a world in which good living will be possible.

It would be fatuous to suggest that for realizing such glory all we need is art. We propose only that society and education give art a chance. To paraphrase a recent public-service advertisement: the important thing is to ask questions, because asking leads to thinking, and thinking leads, possibly, to change. The change, we believe, has slowly begun. The tempo must accelerate.

The arts cannot make people good, or wise, or honest or powerful, but the arts can make them whole in certain wonderful ways, and that could be the beginning of the way back to a world fit to live in. Having been so deeply disappointed by the triumph of technology, why not now try to foster the other side of human beings so long neglected? Folk art or fine art, education needs each desperately, but the time is late, and the omission has been inexcusable. Can this society still think that the arts are ornaments to life? They are among the best things life has to offer. What is America waiting for?

Scene from *The Naming*
Iowa Theater Lab, Iowa City, Iowa
Kim Bent and George Kon
Photo by Walt Dulaney

THE COUNCIL'S STATEMENT ON SUPPORT OF THE ARTS IN EDUCATION*
(Promulgated in May, 1973)

We find signs of hope and indications of despair in the arts and education national scene. Public awareness of the arts is growing. Public support, through patronage and tax contributions and private donations, is growing. Educational programs in Film, Television, Dance, and Architecture and Design are entering schools and colleges. Theater is strengthening its role, Music expanding exponentially, and the Visual Arts refining.

In contrast retrenchment, particularly in larger cities, is documented widely. Stories of wholesale eliminations of programs in the arts come from Detroit, Newark, Philadelphia, Chicago, Los Angeles and Milwaukee.

Readjustments in federal education programs have for the time being caused retraction and curtailments. The arts are not yet at parity with other basic clusters of experience. Wherever experimental programs have been tried, to increase the amount and raise the quality of arts instruction, results have been encouraging.

**This statement was prepared by Allen Sapp, Executive Director of the Council.*

Study of Distortions II
Isometric Systems in Isotropic Space
Pyramidal Projection 35 x 40
Agnes Denes

We see needs as follows: to initiate or continue support for

1. the creation of a new coalition of artists and teachers

2. increased experimentation in aesthetic education

3. the improvement of in-service teacher training programs

4. the establishment, in regions, of centers of the arts and education to provide, variously, coordinating, planning and special service

5. the establishment in state departments of education of a leadership, where not already present, responsible for all of the arts

6. better utilization of educational programs of community-based arts centers

7. the establishment of a program of commissioning works for use within educational systems: composition, outside sculpture, plays, films which would become models and enrich the aesthetic environment in which art education is taking place

8. the development of programs of public orientation and education as to the values, character and rewards of the arts

9. the establishment in centers of higher education of programs of training and research into such collateral areas as arts administration, training for community service work in the arts, new pedagogy in the arts, and employment of new communication techniques for general education in the arts.

Research requirements are many and include the need to develop evaluation methods to find out what is succeeding in the arts and education; to discover relationships between art education and overall student achievement, to determine the economic, social and career status of professional artists, performing and creative, so that such data can be related to comparable information known about teachers in the total educational system; to investigate public attitudes and perceptions about the arts and their role in education; to develop cultural planning—people, staffwork, facilities—for cities and towns either newly being constructed or in process of renewal; and to study the technical utilization of existing facilities for education in the arts.

Such needs can be met through funds currently available in the National Endowment for the Humanities, the National Endowment for the Arts, the National Institute of Education, the Departments of State, Housing and Urban Development, Interior, and Health, Education and Welfare, and to a lesser extent through the National Science Foundation and the National Institute of Health. There are numbers of private and public foundations which have hitherto not supported development and research in this field but are now beginning to. Instruments, such as the National Research Center for the Arts, the American Council for the Arts in Education, the International Council of Fine Arts Deans, and associations of professional societies forming out of the successful joint operations of the IMPACT program, are ready and competent to solve most of these problems. At such a time, we urgently request that funds to accomplish these purposes not be curtailed, but in fact increased.

We believe that the right to see and hear and raise sensory awareness and aesthetic perception is a basic right which we abrogate at our peril. If education is to mean that total process of learning continuously for a better life, the arts will play a larger role in our schools, colleges and universities. We must be more wise in making arts experiences of a casual or occasional nature available. Our brief is that education, with a token or lean or imperfect component of the arts, is seriously imbalancing. It impairs capacities to make correct decisions, to feel dimensions of time and space, and to acquire important techniques of discrimination. We assert that the arts, each of which has its traditions and disciplines and orders of aptitudes and balances of appreciation and participation, now must enter the rubric of *fundamentals of literacy and experience.* But we recognize that literacy means much more than information, much more than facility, and much more than enthusiasm. We propose a new harmony of Apollo and Dionysius in a time in which both reason and passion show excess.

"Should I HAVE Given them my card?" Comments on Art Education for Minorities. by William McWhinny and James M. Woods

William McWhinney and James M. Woods*
William McWhinney is a Professor in the Management in the Arts Program at the Graduate School of Management, UCLA. James Woods is President of Studio Watts, located in Los Angeles, California.

I, co-author Jim Woods, commented in an earlier issue of *Arts in Society* on the stereotypes of family life that invade my home via the TV program *Sesame Street.* The program tells my children how good parents behave, tells them that daddy comes home after a hard day's work to mommy and her pretty house and garden. In a similar manner classroom art tells the child the country is beautiful and the city ugly, that valentines are red, and never, never, black, that houses should be drawn in perspective (whose perspective?) and that good art is to be seen in museums, and that real art training must take place in the Academies. It is in this environment that most of us begin our art education.

Three kinds of processes make up an art education. Those which represent the creating of an aesthetic experience, those which teach appreciation by example and those which contribute to the attainment of skill in the technologies of art. Much of our failure to achieve an art education has to do with a failure to be clear about which objectives are intended in a given event.

In education for the arts of the dominant culture these distinctions are not important, for almost any event can participate importantly in all three. Techniques, topics, history, aesthetic philosophy and stereotypic representations are all of a piece. In elementary and most secondary education, art education, drawing and coloring, are taught with the conventional rules of Euclidian perspective, European representations of man, of color, of what may be called aesthetic, and of appropriate representations of the men and objects which appear in the drawings. "Art" flows out of the *culture,* and as it is taught it is essentially a politically defined culture. Appreciation similarly flows from a Euro-American viewpoint, even when the subject matter is from a non-dominant culture. For reasons perhaps accidental to the arts, to use any other approach is seen as a political act, not as art-appreciative commentary. Similarly the creative modes are, more often than necessary, derived from objects and events which are akin to the emotional and preceptual tradition of the dominant culture. The very events around which creative expression is called forth are culturally determined. There is a pathos in an inner-city elementary school children's display of their panorama of the airport visit. It presents a place that few will have the economic ability to use or enjoy during their lives. The *Sesame Street* environment which innocently transmits white and sex prejudices are also reproduced in the drawings that come out of elementary school classes.

It is probably impossible to "teach" art without stereotypes, without invading the student with some norms and expectations developed in specific cultures. It is not even a good idea to aim for a culture-free arts education. On technical grounds alone a culture-free education would lose all the skills and knowledge acquired in prior generations. But it is one thing to be culture-free and another to be aware of the cultural specificity which conditions learning. Specific techniques and traditions need to be used to produce the base of skills and aesthetic sense. This paper is about doing that in ways that do not alienate the person from his own traditions and from himself.

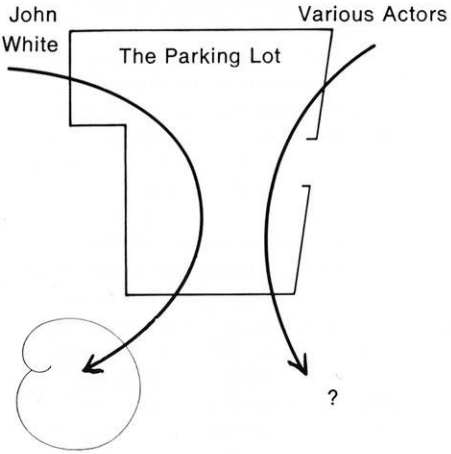
"Should I have given them my card?"

John White, an artist from Venice, recalled an event which took place the night before in a parking lot in Central Los Angeles. He came out of an adjacent building to participate in a minor drama which successively involved two Mexican women, a deranged child and her cat, and drunken and very angry hippy parents from Tennessee, and finally, two policemen. It was a travesty of communication and alienation, ending with the police matter-of-factly hauling the parents and child off to the station house, the women drifting off with disparaging comments about young parents, and John already beginning to sift through for the elements of a "notation" he would put on for the students in the Art Department of the University of British Columbia three weeks and 2000 miles away.

In the context of our conversation about education in the arts John observed: "Shouldn't

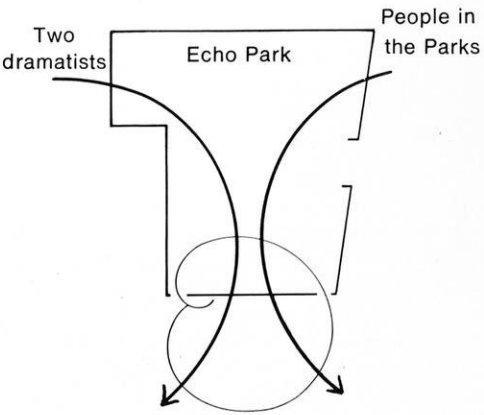
*John White also participated in the conversation out of which this paper generated.

I have given them my card? We could have gotten together in a week or so." In such a second event the cast could have heightened their awareness and extracted the essentials from the scene, exaggerating each other's role, and reworking the event until each shared the pathos and was captured by a sense of the aesthetic wholeness.



The parking lot event provided the fertile soil for a cultural event and for art education. But the event died still-born on the station house blotter. The evocation did not go anywhere. Unless there is a way to anticipate the event, to encapsulate the actors within a subsequent reflection, the community loses the occasion to create out of itself. There are a variety of other ways such an event could have been played out, ways through which the neighborhood could engage with the arts as a creative force, native to its immediate activities and articulate of the universal qualities of the every day event. These other ways all require some awareness and some institutions to hold the people together at least for that moment's reflection. A variety of community art events exemplify how such events can be central to the art experience and to the art education of minority groups.

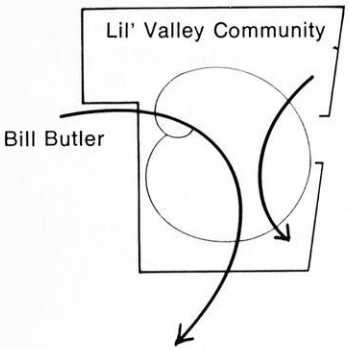
In the summer of 1970 two drama students went into a park in Central Los Angeles to engage with those who were there, who were at that moment experiencing the park. They watched, tape-recorded conversations, and collected a few youths and older people around the possibility of mounting a little play about being in that park. They would write it together, take roles and then travel to other parks for their mutual entertainment. In each park they visited, the troupe picked up others who responded to the theme and the opportunity to join in its conscious expression. As they moved from park to park the scenes changed along with the cast, but it all came within the scope of the chosen title, *Alone and the Lonely.* In contrast to the events in the parking lot, the two students had "given their cards" so the actors they came upon in the park could return to play out their roles with a new awareness. This summer's play illustrates a first stage of development beyond that of the incident in the parking lot in creating an arts education. It went the next



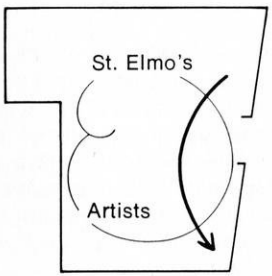
step of engaging the actors in creating an artistic event. Both the stimuli, their own experience of the park, and the creating, their own words and acting, were native to them and to the audience. It was an event which educated in the arts, but it lacked a means of developing skill and discipline. There was no continuity beyond the few days in the park.

Still another aspect of a model of arts education is illustrated in the product of a neighborhood center. Over the past year gang warfare in an East LA barrio had left five teenagers dead. In the summer of 1973 a community youth and parent group brought in professional artist Bill Butler to guide the creation of a memorial. The product was a 30-foot long mural dedicated to the mothers of the dead. Its completion was celebrated with street theater, music and dancing. This

memorializing was done within the community using tools native to the Chicano population. It provided an occasion for reflection and continuing involvement both with the neighborhood's realities and the aesthetic experience. It lacked, as did the park event, a mechanism for further development of the artistic thrust and skills. And as a one-time event it lost the continuing services of the artist-educator.



St. Elmo's Village in Central LA comes closer to carrying out our familiar methods of arts education. It provides training in the usual sense of the word for children and increasingly for a number of adults who follow the children in. The Village is a tree-lined enclosure surrounded closely by several old wooden houses and a workshop garage where the Skyes, father and son, created an outdoor gallery. In this Sunday gatheringplace, children, fascinated with the possibility shown in the fantasy and color of the murals and hung works, stayed to learn how to use the paints and craft tools. They worked on Sundays and after school in a world nearly free of institutional imperatives and aura. The Village is as free of comparison from the outside, dominant culture as one could get in the midst of our urban society. The art of the Village doesn't go anywhere to be judged. It simply provides a place where self-expression takes on a reality such that a child finds it rewarding to set his directions and put out effort.



The educational model of St. Elmo picks up a large portion of those elements we see necessary to education in the arts. The environment is non-judgemental, the technologies are as culturally indigenous as one could find in such a metropolis, and the teaching is by persons very much involved themselves in the art that is happening there. The artist, the art and the art student are of a piece.

St. Elmo is an enclave, a protected place in which the student develops skills and a sense of joy in doing. A similar model was developed for the Mantua district in central Philadelphia. There, for the lack of a single site, the high school was laid out on three plots of land separated by several blocks. The art department was left "on the street" in a converted house along the route between two school sites. It was left in the natural space, undesigned, continually changing, lined with decrepit billboards, cluttered with trash and peopled with small animals, pushers, idlers and old folks. The art department is to be part of the neighborhood, accessible over long hours to most of the community and little contaminated with rituals and expectations of the establishment education. It will provide a community-oriented art education, with public support.

One last situation points to a final model of minority education in the arts.

Ceremony of the Land

The Ceremony of the Land was but one event in the evolution of a reborning community on Charcoal Alley of the 1965 Watts Riot fame. It is illustrative of the interdependence of the arts and the living environment which will incorporate the arts as a vital life support system just as are utilities, streets and telecommunications.

Author Jim Woods' initial enterprise in Watts was to organize a corporation to provide store front studios for Black Artists. The riots

of 1965 outdated the studio concept. The desperation of that event demanded and gave birth to a means of ending the traditional gulf between the decaying shells of homes and

stores and the life-giving arts. That alternative is to integrate the arts into the housing from the initial conception onward, building so that arts via self-awareness, media and teachers are expressive of that community. So placing the arts gives them the inside track against the alien biases of the mass media, and connects the art with the basic entrepreneurial activities of getting and using resources for the housed population.

The Ceremony of the Land brought children, professional arts, the neighbors and others from a distance to engage in creative activities and expression concerning the life style they would want to experience in the new housing. In a variety of ways the event was

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Pictured at ground-breaking of "Earth Works" (four sculptors combining their talents to create functional sculpture for 'The Ceremony of the Land') are, (from left to right) Nate Fearonce; John Otterbridge; Charles Dixon. In background is The Freedom Tree, a Watts landmark as much as the Watts Towers of Simon Rodia and the central gathering place for dedication April 7, 8th.

tied to the future of that housing. For one, the expressions were conveyed to the architects and city authorities. And they were left with the community, most visibly in the tower erected by five artists to signify the rebuilding. When delays suggested to some community men that their hopes had again been falsely raised, the neighbors collected one midnight and burned the piece to the ground. John White, who had been observer to the whole series of events, collected the other artists and planners and community leaders and made a performance which reflected back this last angry act, using the ashes and blackened steel as the aesthetic object. And a month later he collected the group together again to reflect the community's view of what they wanted—an artistic performance which leads directly to the design of the housing that will be developing on the site. Thus even at this early stage the artist has both aided the neighbors to articulate their values and has translated their concerns for the planners who will authorize and fund that housing. As the housing is completed, transforming Charcoal Alley into a living community again, a few artists will move in along with the families and older people, setting up studios in the living space to provide skills to the children and adults "not just from a craftsman point of view but from the point of view which sees art as an integral expression of the community, the culture, the country, the times." (Johnie Scott)

In viewing each of these art "events" we can see that a powerful, perhaps necessary means of assuring that art education of a minority person will not be alienating is to conduct that education in the context of his own culture's events. This appears to be the only way that will not so disorient the student that he or she tends to become a copiest, a performer in a world where deviations, regardless of their creative power, are judged as proof of inadequacy. Perhaps equally importantly the arts in growing out of the culturally integral event provide a ground and focus for the student who will go on to the art academies. There the intense focusing on art technology and the art community may make it very difficult for the student to see his thrust and future world as anything but with an attitude of "art for art's sake." This may be OK for a period of intense learning of skills, but if a broader appreciative base has not been established in advance there is no other home for the artist except that world of museums, art galleries and the critics.

The Community Arts Specialist

These models of arts education for minority groups often develop to produce dramatic results, getting local and national acclaim, but they are too often short-lived, disappearing as the foundation money dries up or the originator leaves to capitalize on his success. The educational processes arising out of the neighborhood event lack sustaining power. At best they are limited to a few students, a handful in a demonstration program. Those that do succeed in growing to a significant size become institutionalized within the dominant culture. The simple fact of preparing a program for a larger population requires it to be cross-cultural and thereby mostly alien to every minority person involved. "Art for the multi-cultured masses" is a contradiction.

There are more alternatives than those exemplified by the rare Skyes of St. Elmo's Village, the special programs for capturing the talented into the elite art academies, and the massive invasionary art programs that might be legislated into the school systems. Another alternative, the one we are working toward, is particularly related to developing arts within the minority cultures. This alternative depends on the systematic development of ways for *continually* creating and sustaining locally-based art processes. Out of our experience over the past eight years in neighborhood arts the concept of the *community arts specialist* (CAS) has emerged to make this development routinely possible.

This new social role might be placed in the category of community development. In most general terms the specialist responds to local stimuli, focuses activities, searches out resources and facilitates their use. In arts education the CAS is a creator of opportunities and sustainer of the programs which are developed. An individual in becoming a CAS would receive training in entrepreneurial skills, in dealing with agencies, in planning, budgeting and administering, but fundamen-

Watts Tower
Los Angeles

tally his or her thrust should remain that of creating a climate for growth of self-expression, confidence and hope via the arts.
The job is to facilitate the local artist's school and events, find a space, write proposals, get permissions, teach management practices, locate new personnel and arrange for publicity. It is to build programs and projects, but also to avoid being trapped by the success of specific programs, or in becoming intolerant of their failures allowing for a transience of effort in the service of vitality and the freshness essential to a live art and a live neighborhood.

Some of the dozen or so artists who will move into the Watts housing project will be trained as community arts specialists. They will be subsidized to allow time to facilitate the expressive life of the community and to continually support its connectedness with the larger neighborhood and more distant opportunities and resources. Some of the activities they will support will look like art education, that is, like continuing training programs. Some will be celebrations and some memorializations aimed at transmitting messages to the surrounding city. Whatever the activity, a by-product will be to remove the arts from the special province of the educated and elite, to make them a common language. What sort of "education" this mode of operation will produce is unpredictable at present. If effective, the arts will become a more acceptable medium of communication within the formal education system. What effects such acceptance would have on arts in the schools depends heavily on the way the larger environment responds to a democratization of cultures.

Cultural Democracy

Art education must involve discipline in the relevant techniques, appreciative awareness and an experience of creation. Without great care being exercised one or more of these elements will be alienating to the student coming out of the non-dominant culture. That alienation denies a person's ability to accept himself and his contribution. If art

St. Elmo's Village
Los Angeles

education is to be more than indoctrination, it must be initially conducted in a setting which will minimize the invasion from that dominant influence.

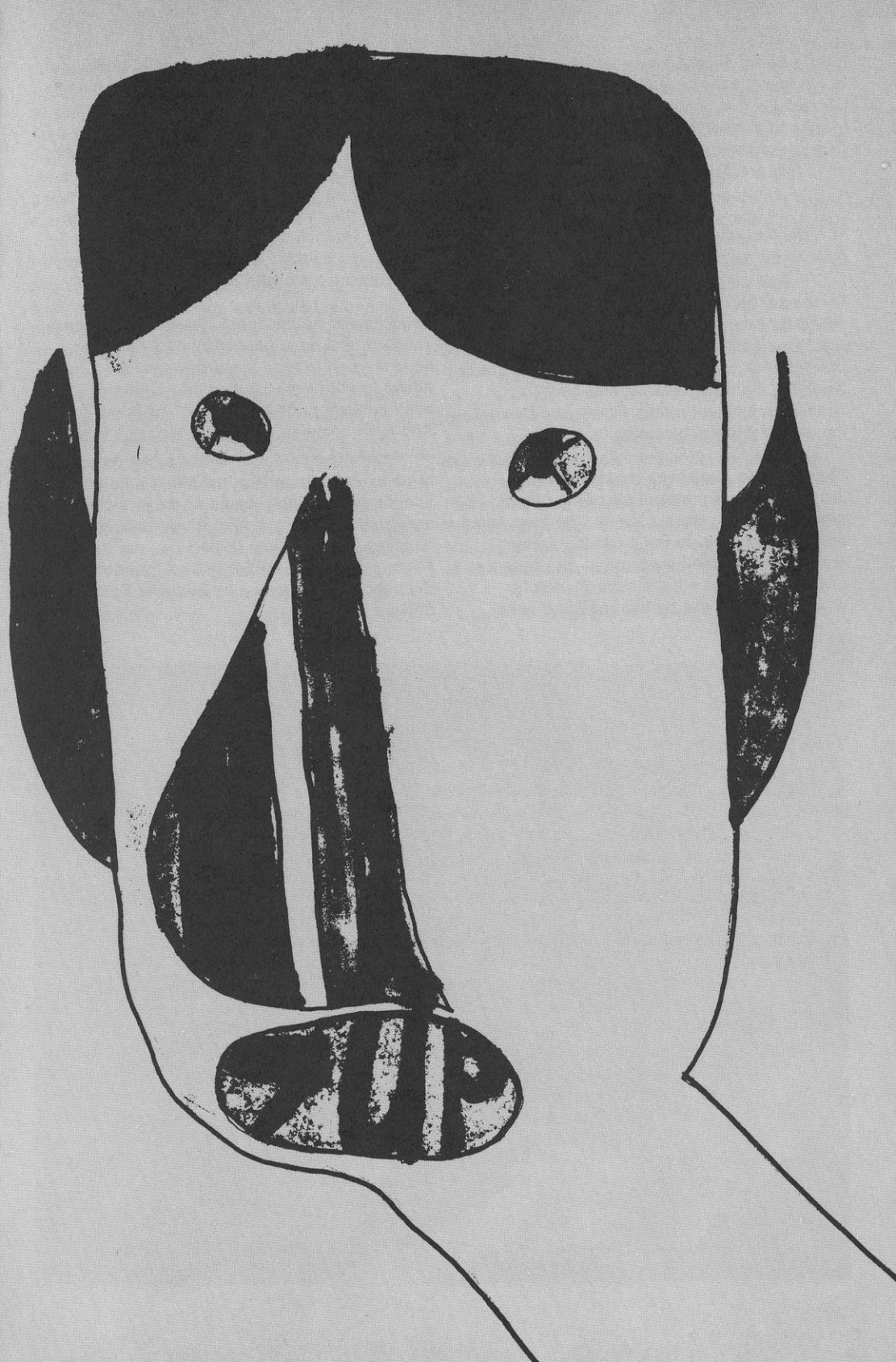
In an important sense everyone in a society is in a cultural minority. Minority education in the arts concerns not only blacks, chicanos, Japanese, but women, New Englanders, athletes, gays, WASPS and even the authors as two who create our own realities and fantasies. In rare instances a non-dominant group produces such creative energy that it is effectively armored against the invasions. The spray-can grafitti explosion in the eastern seaboard cities over the past few years is one such instance. Isolation in a remote village provides the armor for a genuine "folk art." The *Women's Building* in Los Angeles is an attempt to provide a flowering beyond the pressures of male dominated directions in a variety of media. Such protected worlds are hard to come by in the city. Teachers television, and commerce are potent invaders.

St. Elmo's Village
Los Angeles

It is not just the public school child in the inner city who needs "art education for the minorities." Every group needs the opportunity to develop its own style within its tradition. If only those minorities which are held to be at the bottom of the society or as outsiders are treated as special in art education, their arts will continue to be viewed more as folk craft than as serious aesthetic contributions. Within this limitation efforts to produce minority cultural education are likely to create art ghettos. Their works are likely to be so identified, if not excluded, by the entrenched hierarchy of excellence adjudicated on Euro-American criteria and social policy. In order to make the minority arts an effective program, we need to create both the *enclaves* which allow the artist, the student and the work to be integral, and the *network* of art-generating communities which respect each other's expression and share in appreciation. Such networks need to include representatives of all manner of art institutions so that we do not just produce education for the minority arts, but rather for the totality of the arts—out of our strengths, out of where we live.

SEVEN TEACHERS TEACHING

by harold Burris-meyer
and charles Vicinus



Harold Burris-Meyer is a professor of theatre at Florida Atlantic University, Boca Raton. Charles Vicinus is an assistant professor of theatre at the same university and was Deputy Director of the Belle Glade project reported on in this article.

"On the first day of Christmas my true love gave to me an orange in a big bowl."

On the second day of Christmas the lyric called for two Christmas trees. Thereafter it was three golden bells, four butterflies, five candy canes, six birds-a-flying, seven teachers teaching, eight jingle bells, nine jumping beans, ten keys-a-turning, eleven peoples eating, twelve flowers blooming.

The lyric was composed by nine year old Jesus Nunez who, when he's not in school, picks tomatoes with his family. He goes to an elementary school in Belle Glade, Florida, and he's never seen a partridge or a pear tree and doesn't know what a supermarket is, or a curb stone; but he can read and write stories and verses and do arithmetic problems better than the average student of his socio-economic group and age. Who taught him? Other students. How? Together, they dance and sing and draw and paint and write stories and poems and play baseball (a spelling game) and charades. They write and illustrate their own textbooks. In the standard subjects for their grades they outperform children taught by their elders. That's because kids communicate with one another.

Children and adults speak different languages. The Dick and Jane books from which generations learned to read are pretty easy for adults to understand but neither child nor adult is likely to be "turned on" by them. And such common and useful terms as curb

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In an exercise from Rhythm/Meter different sounds are musically made as these students snap their fingers and clap their hands to the dancers in the circle's center.
Photo courtesy CEMREL, INC., A National Educational Laboratory, by Susanne Faulkner Stevens

or supermarket are just noises to children in some groups, in this case, migrants. But where verbal communication fails; singing, drawing, writing stories and verses, dancing and improvisational theatre succeed. In a word, because art forms appeal at the emotional level, they are a universal means of communication for the young.

In 1970 a team of researchers working under a grant from the U.S. Office of Education explored the path to increased educational efficiency and effectiveness by infusing classroom procedures with art forms. The team consisted of a behavioral psychologist, an experienced classroom teacher and a theatre director skilled in theatrical presentation techniques. They set up a program designed to present lessons that would carry their own built-in motivation. The Palm Beach County (Florida) School Board provided a school with a thousand students in grades kindergarten to six. The children studied were white and black, many of Spanish speaking parents, and most of them were the children of migrant farm workers. One half of the classes at each grade level studied language skills taught in the traditional manner. The other half of the students were taught using lesson plans built around art forms. All students took the same examinations at the beginning and end of the school year.

Using the arts as instructional tools is really nothing new. Good teachers long ago discovered that they achieve emotional involvement which makes the learning go fast and the subject stick. But the Belle Glade Project was the first large rigorously controlled study of the use of the arts through which subjects other than the arts are taught.

To develop language skills the Belle Glade

The Detroit Art Institute is working with the Detroit Public Schools to devise ways of making the resources of the Institute available and useful to classroom teachers. Here, as part of a resource unit concerning Paul Revere called Portrait of a Craftsman, children do a "voice-over" narrative of aspects of Revere's life.

students write their own text and reading books. For example, Fernando uses a tape recorder to tell the story of how he and his family pick tomatoes. Then Billy, who writes better, transcribes the story from the tape. Fernando and Billy then have a conference with the teacher, who assumes the title and role of editor, and discuss the written version of the story. Through this conference the teacher discovers skill strengths and weaknesses and a place to start in individualizing instruction for the children. When teacher and students fully understand all the corrections that need to be made it is time to go to press with the book. Billy or Fernando or another student may make some illustrations for the story which has been broken down into segments. Another student may type out the story on a primary typewriter. Still another may translate it into Spanish. When the various pieces of the book are completed the book is laminated with the pictures facing the text, spiral bound, and placed in the school or room library. The original tape is made available so that the students may listen to the tape as they read the story.

Peer production of books is, of course, only part of the system. For example, the spelling program for the week may introduce the words to the children by having them act out the verbs and find the nouns. Then the children may make up sentences using the words and then illustrate the sentence. During the week the written work is passed to a higher grade for peer proofreading. The older group circles the errors they find and then return it to the original authors for correction. The psychological benefits of such a system are obvious and the results spectacular.

In a series of tests at the end of the school year, the control group, those not given the benefits of arts enrichment, showed a drop of a twenty percent in errors in using titles at the end of the year. On the other hand, the experimental group, which did have arts experiences, reduced its errors by seventy-five percent. The control group cut errors in using correct words by a quarter; the experimental group by one-half. While the control group got worse by thirty percent in using capital letters, the experimental group improved by five percent. In spelling, the control group improved by only fifteen percent; the experimental group by sixty-five percent. In the number of words written, the control group actually went down by fifteen percent and the experimental children rose by twenty-five percent. The experimental group increased the average number of sentences written by five percent; the control group decreased by ten percent. Verbalization is a big problem for the migrant. An increase in this area is therefore important.

To summarize, the overall effect of the arts program on the language arts development of the experimental classes was one of increasing the quantity of the students' writing while decreasing errors.

To what degree the peer proofreading contributed to the final success of the experimental program cannot be ascertained from the present study. It would seem, however, that it must have been a significant factor since this process, of necessity, encouraged school unification via intergrade peer-to-peer communication to an extent not previously experienced. Proofreading served to guide and teach each child in the techniques of self valuation and encouraged him to compete with himself. The thrust of the program was oriented toward the peer-produced book. From the inception of the program students at all levels were encouraged to become authors. The creation of books provides an immediate and positive creative experience for the child and for the teacher an extremely valuable diagnostic and evaluative tool.

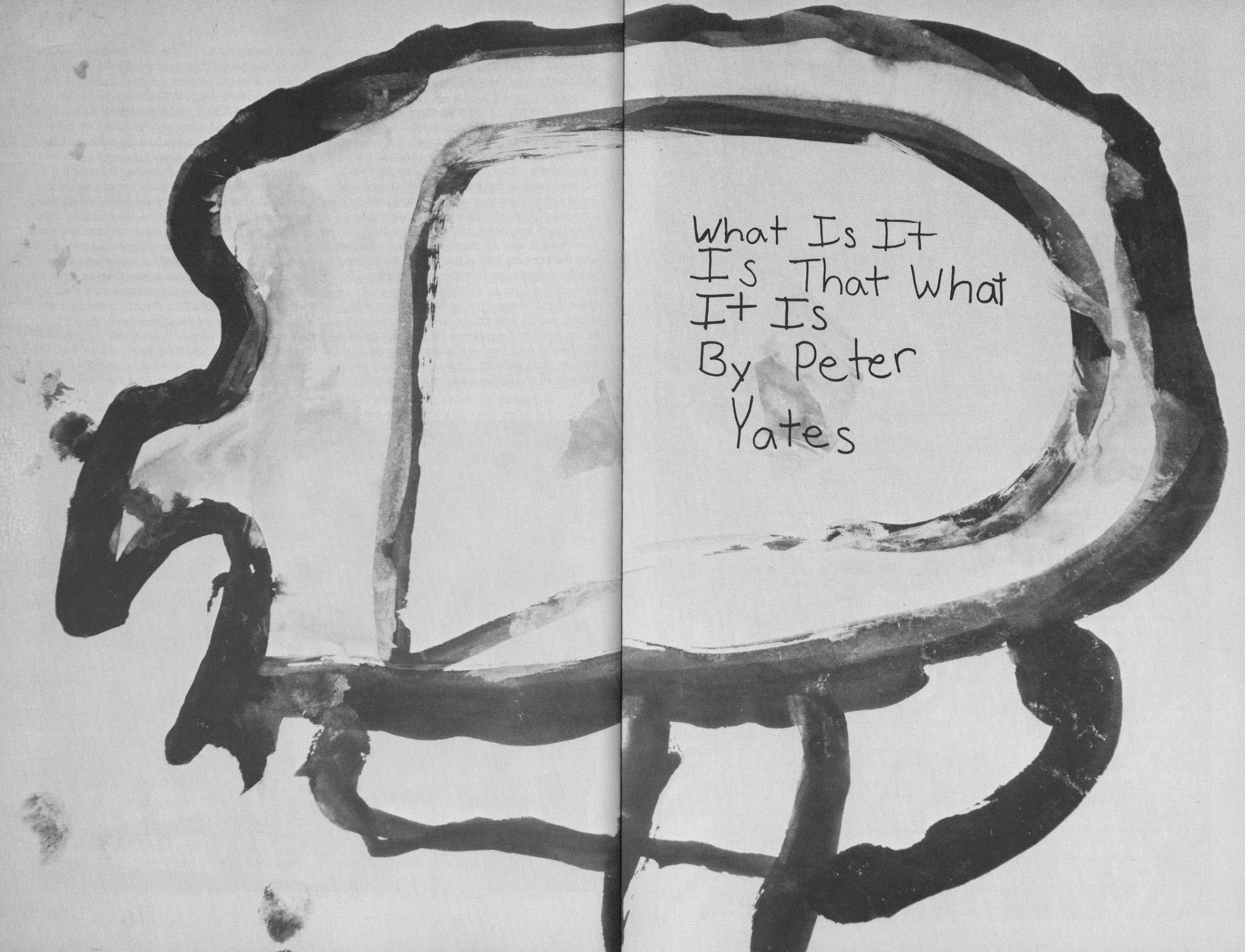
From the creation of simple sentences and drawings in the spelling lessons, students moved to writing and illustrating their own books at the end of the year. It is impossible to measure, but observers could not mistake the pride in achievement and creation that developed in these young authors as they wrote books that were eagerly read and understood by their peers.

Not all benefits show in statistics. For example, there was one situation where a child was thought to be retarded—he had been reading at the third grade level. When he was busy illustrating a book, his own creation, in both English and Spanish, he achieved sixth grade proficiency. And the benefits to the whole school were no less important. One teacher in the experimental program was thoroughly disliked, and he had serious discipline problems. At the end of the year, discipline was no longer a problem, the students

liked him, his disposition and his health improved. Throughout the school tardiness and truancy decreased.

Perhaps the most important result from the present study is the strong support for the proposition that teaching through the arts can be successfully used by all teachers at all grade levels. Specific teacher training was not employed in the Belle Glade test, and could not, therefore, have been an absolute necessity. The arts have always been associated with emotional and motivational involvement, and all the teacher really needed was the concept and at the outset, some professional guidance. Finally, the economy of using the arts as a teaching medium is of great significance. The child, supplied with paper, pencil, and crayon, becomes an artist in his own right, achieving nonverbal communication to rival the most advanced technology. And with the growing emphasis on the arts at all levels of education, the child who is immersed in an arts environment throughout his schooling is well on his way to being the kind of person our educational system wants to turn out—knowledgeable in facts, but sensitive to the emotions and feelings of his peers.

PETER PANNING. Here the accent is on imagination and imitation. These children become the body and voice of the character represented in the colorful face-mask selected at random. The emphasis is on expressing emotional traits via body movement and voice. Anything goes—no strings attached. *"Creating Characterization"* is one of several multimedia aesthetic educational packages published jointly by Lincoln Center for the Performing Arts, CEMREL, Inc., a federally supported national educational laboratory, and The Viking Press.
Courtesy Lincoln Center for the Performing Arts
Photo by Susanne Faulkner Stevens


What Is It
Is That What
It Is
By Peter
Yates

Peter Yates

Peter Yates is a poet, music critic and chairman of the Music Department, State University College at Buffalo.

My lifelong career as an amateur and student of criticism commenced at age seven, when I was admitted to a public school kindergarten in Redlands, California, where I was staying with my grandparents in hope that the dry atmosphere might cure my bronchitis. Because I was entering school late and would not complete the year, it was thought inadvisable to admit me to first grade. At the start of my first morning in kindergarten the teacher gave me paper and crayons and told me to draw a tree.

During the next hour I underwent what has been for me a lifetime revelation. If this revelation, as I present it here in retrospect, may appear more sophisticated than the thinking of a child, that is because my thought is still reflecting and reassessing the thinking process which I recall distinctly as it occurred at that time.

The teacher told me to draw a tree. This meant that I must reproduce on a flat sheet of paper an object with trunk, branches, twigs, and leaves. I did not have a tree before me to look at and try to represent; I must summon up as an idea the vision of a tree.

To inscribe a tree trunk would not be difficult: two curving lines side by side up and down would provide for that. But above, where the trunk thrust out branches toward me and away, I could not visualize how to proceed. I was unaware of foreshortening; although I realized at once the need of such technical skill, I had no idea how to draw a branch reaching toward me. Yet even if I could draw that branch as a naked object, how should I produce the outer branches, how attach for visual purposes the multitude of twigs and from the twigs the leaves?

I was lacking, that is, the defining vision of a tree as an object seen from one point: how many dimensions has a tree? I was lacking the skill to reduce an object of several dimensions to a flat surface while retaining in representation its interior parts; these parts, since they are structurally there, should be in some manner at least partially visible in my drawing. I had not been told what type of tree; I must by my drawing reduce the word, "tree," to a particularizing shape.

I lacked what we call "art": the vision of a tree and the "technique," consisting of the several distinct technical skills (technics) necessary for reproducing the parts of a tree on a flat surface. I had not until then been aware of the domain of technological knowledge, the compendium of skills in a systematic procedure by which a task is accomplished.

That was my revelation: instead of envisioning a tree as one sees it, I had conceived it as a central structure spreading out in all directions by a diminishing elaboration of smaller branches, twigs, and leaves. I had learned, by negative self-education, which can be as productive as positive self-education, that to reproduce this multidimensional object by visual representation would require a technique, a flowering of experience in that moment, consisting of several technical skills of which I had no experience. To begin, I must discover the whole vision of a tree.

I had learned that between the word, the term, the formalized diagrammatic description, exposition or rendering, of a tree (or an idea) and the actual dimensions as these are observed (received) there is a gap which cannot easily be filled. That gap is, in this example, the domain of art: in vision, to see; in technology, to represent. Represent—re-present: that is the subject of Borges' story, the poet who wished to re-present, by his own spiritual effort, the same words exactly of Cervantes' novel, *Don Quixote.*

A gap, conceptually, must include its boundaries. Thus thinking accepts the natural pattern of a bridging between opposites. In a community of ideas, opposites will appear to be quite real and decisions to lie between antinomies: if not this, that; if more of this, less of that. When the community of ideas is disturbed, simple opposites or antinomies no longer satisfy; each formerly secure object or idea bifurcates like my conceptual vision of a tree.

October Tree
Alfred Sessler, Color Woodcut (1957),
Gift of Mrs. Alfred Sessler & Children
(67.9.69) Elvehjem Art Center
University of Wisconsin–Madison

Not until after many years did I become aware that, in addition to the three accepted spatial dimensions of height, breadth and depth, which for a tree can never be adequately measured, there is a fourth dimension, change with time, having to do with growth, the altering of appearance with the seasons, accident. There is also the type or genus of the tree, which the teacher had failed to specify: the living inheritance, the associate tradition (oak grove, "Hearts of oak"—both ships and men—, Christmas pine, Cedar of Lebanon and of Japan). A poplar and a peach grow by distinct dimensional paths. There are the unseen interlor dimensions, the intricacy of substances and channels by which a tree lives, which control its shaping, and the microscopically visible and invisible cells which compose its substance; information directing insight to the tree's origin, its historic place in evolutionary development. The structures of living matter give reason to believe that there has been progressive evolutionary development from simpler to more complex.

One is tempted to write: from simpler to more complex *forms*. But "form" conveys a sense of definition, of predetermined shape: thus the Platonic "idea," the included and the non-included, interior and exterior, "this" and "that." We are nowadays aware that such clear forms, such distinctively clear ideas, which in our inheritance from Greek philosophy and the Ptolemaic universe retain a jewel-like identity, will not satisfy our present conception of the reality of real things, neither objects nor ideas. Between a body and its surroundings there is unceasing radiant interchange.

Yet in our vision, as distinct from our conception, we see the same tree at dawn or through rain, in sunlight, at midnight, bare-branched or snow-covered. Consider the spaces defined, bounded, shaped by the presence of a tree; these are not unlike the silences in music, if one accepts the statement that music consists of sound, silence, and gesture. A tree consists of what it is (substantially) in all dimensions, of what it is not, and of the moving, imprinted gesture of what it is upon, within, or against the field

Detail **October Tree**
Alfred Sessler

of what it is not: against the sky or represented upon a two-dimensional plane surface, carved in stone, or within a forest or an enclosing landscape or a play of light.

If the tree should be cut out of its shape in space, the holes would emphasize the positive reality of the surrounding and included space, which until then had bounded the positive presence of the tree: in the case of a two-dimensional representation this negative space would be indicated by an assemblage of outlines; in the case of a real tree the negative outlines would be more difficult to imagine. There are the negative incisions, the deep cuts in a stone capital, which, with their shadows, shape the intended object. We speak also of a photographic negative, the representation intervening between the object and a positive representation printed from that negative; and of a mirror image, every portion of which is in two-dimensional inverse relationship to the original, minus a third dimension but retaining the peculiarities of the fourth dimension.

All of these are essential information, if one is to comprehend the appearance and dimensions, the objectivity of an object, the particularizing "treeness" of a tree. It is because we can share this information and can agree about certain of these particulars that we know a tree exists, it is not an act of imagination. A quick sketch, the pattern of a leaf, or some biological data can suffice to convey all we need know to be able to identify the particularity of a tree. This leap from the item to an enlarged comprehension which is more nearly a whole than an accumulation of such items is what we strictly mean by "intuition."

Art and science, as modes of significant information, are not exclusive. Bertrand Russell wrote: "It is an important fact that the nearer we come to the complete abstractness of logic, the less is the unavoidable difference between different people in the meaning attached to a word. Pure mathematics, throughout, works with concepts which are capable of being completely public and impersonal." [*Human Knowledge and Its Limits,* p. 5] Yet these dimensions of a tree,

Detail **October Tree**
Alfred Sessler

abstracted from its wholeness, are also public and impersonal, unimproved by mathematics or formal logic.

Russell wrote on the same page: "In constructing physics we have emphasized the spatio-temporal aspect of our perceptions, which is the aspect that is most abstract and most nearly akin to logic and mathematics. This we have done in the pursuit of publicity, in order to communicate what is communicable and to cover up the rest in a dark mantle of oblivion." Religion and politics employ similar exclusive strategies. Art and its pseudo-scientific companion, psychology, seek to pierce and reveal what has been hidden by that "dark mantle of oblivion."

We speak too often and too easily of art as "communication," though we deny as often that art should have a message. Art, in the special use of the word which has to do with the fine arts, is in root, trunk, and branch, as in the more rapidly altering decorative mantle of twigs and leaves, a living effort to record the incommunicable. The dimensions of "truth" in this record continually change. The record itself changes as well as the interpretation, as a writer is aware when he first sees his text in print. We cherish as consummate art imperfect texts, ruined temples, damaged sculptures, paintings that have suffered color change or in part vanished, music performed in pitch, timbral, and intonational relationships unlike those known and intended by the composers (this includes all Western music before the year 1800). Work of art is in our experience of it more nearly like the actual, continuously fluctuating physical reality of things as they are observed than it is like an abstract, theoretically informative construct of physics; each product is an artifact of its culture. What had seemed an imperishable work may be blighted in towering glory like an elm or survive like the top-sheared trunk and single broken branch of a sequoia.

My revelation brought into being, then and later, a succession of insights; around each insight has clustered a congeries of information having to do with what is critically comprised by and concerned with drawing a tree; information and insights have not improved my technical ability to represent a tree by drawing it. Thus I have been convinced that it is my destiny to be a critic.

It may be that I can present the critical problem as perhaps a skilled draftsman of trees could not. Yet what could be more critically informative than the intuitive, crudely carved, diagrammatic trees cut into stone by Romanesque craftsmen, the treelike graphic conventions of Oriental painters, the leafily decorative trees embellishing a Book of Hours or a Persian manuscript or the paintings of Henri Rousseau—sports of art rather than of botany—and the exquisitely realized trees of Constable, the detailed inward and outward delineation of flowering fruit trees by Van Gogh or that artist's cursive gesture of a

Detail **October Tree**
Alfred Sessler

poplar spiralling upward. Are the trees known to botanists more real than the invented trees of artistic vision?

Even when the purpose is communication or a message, as in a carving of Eve tempting Adam, the vision of the tree is not a message, not a communication, not "this is a tree" or "this is what a tree looks like" but *tree.* The sign we read signifies "tree"; the tree we read may then be transposed in suggestion to become an ideogram for "Eden."

A serpent twines around the tree, the serpent of cunning. Its presence signifies Satan, the verb of the epigraphic consistency: man, woman, serpent, tree—or as some read it, male, female, serpent, tree. Satan is in anthropomorphic guise the Tempter, the multi-named who serves the negative purposes of God—unlike Lucifer, symbol of light, individual intelligence in revolt against absolute power, the divinely deprived spiritual antibody nourishing its unending resistance in defeat. The serpent, apart from theology, is both sign and symbol of "that which is forbidden" and the abject shame which wriggles on its belly; therefore powerful in magic and in some cultures venerated; the fear (unseen) which travels without hands or feet, phallic potency self-motivated.

We read man, woman, serpent, tree as "Eve tempting Adam in the Garden," and in this interpretation we may be agreeing with the intention of the artist, but in so doing we interpret the signs as their signification, symbols or words, losing thereby one aspect of our vision and the carver's: man, woman, serpent, tree. We explain what we believe to be the artist's meaning, as if our meaning and his could be identical, and this mutual interpretation clouds our vision. It is possible that the carver did not see Man, Woman, serpent, tree but only the four symbols; the real was for him the symbolic narrative. In the thought of a more sophisticated artist the narrative epigraph became the excuse for naked man, naked woman, malevolently faced serpent, jewel-like tree. So art progresses to sensuality and eroticism.

The four objects take on significant syntax as timeless event, mute warning, an iconic hieroglyph, which even by us but still more in its own time is not read by deliberative interpretation but in that instant event we call "intuition," the awareness of a larger consistency we do not formulate by conscious thinking. Myth and fiction merge with accumulated and seemingly forgotten information in the still scarcely explored countercosmos, Mind; as some believe, a universe; as others believe, a self-governing and possibly governable mechanism.

By contrast, we see a painting of a man shot with arrows and call this man "St. Sebastian," recalling that the figure stands for a narrative; not remembering the narrative, which explains but does not help us see the painting, we are content with "St. Sebastian," until seeing

Detail **October Tree**
Alfred Sessler

him too often, variously represented but always stuck with arrows: "Why should I look at, what should I expect of seeing a man feathered with arrows?" We may then console ourselves with historical and biographic information about the painter and the painting. Explanatory information supersedes the painting; the Sebastian image has ceased to "occupy the mind."

In reaction some artists lately have said, "Why does art need a particular object?" "Why should there not be something which may be whatever it is but incidentally or not at all an object?" "Will not anything placed, as if to be admired, in a museum be at once, by being so displayed, a work of art?" "If art is to be made and seen on a flat surface, why should one add to the flat surface anything more than enough to indicate the surface is flat?" Several years ago I wrote an article, never published, about a sculptor who gratified his patrons by sending postcards giving latitude and longitude of found sculptures in the Arizona desert. The artist "possessed" the sculptures by sending the postcards and transferring this possession to his patrons. What matter if the sculptures were non-existent?

It is valid to believe that art does not require an object; one may have a thought of art, but if the thought is publicized the publicity becomes what is received. One may indeed view with all innocence an object placed in a museum, in the same way that one views there, as if it were art, an artifact (a pottery bowl) from a culture of which one has no information; this experience is not uncommon. If an artist wishes to emphasize the flatness of a flat surface, that is his purpose, but if he directs the viewer's notice to his purpose, the purpose clouds or becomes the object of vision. If the patron of my story exhibited his postcards, these are what he will have to look at. A work of art may become its negotiable value: the maker has sold the painting before he stretched the canvas. One playful painter has painted the price as his object and sold the object at that price.

When in believing that we perceive and

Detail **October Tree**
Alfred Sessler

respond to a unique event we see instead information about the event, publicity, an habituated meaning, a biography, a particular circumstance, a narrative, an explanation, we do not see or respond to the unique event. Or we see nothing but a pottery bowl unexplained. We communicate to others or believe ourselves to understand an idea, an affair of circumstance, a narrative, an explanation: is that the unique event? Is an idea what it means to the one who had it or what it means to me?

All these in my thought reflect on the object, the event, the idea, its meaning, its significance, its existence.

What is it? Is that what it is?

We seek not only the meaning, the circumstance, the sum of available information, but the vision, the revelation, the tree.

During my first visit to Washington, D.C., my hostess, a socially commanding woman, sent me, in charge of an elderly gentleman who bore, I was told, the title Director of Fine Arts, to visit the Freer Gallery. I was young and my guide wasted no time. Through gallery after gallery he led me, rapidly, without pausing, until we reached a case of Chinese porcelains.

"That is the most beautiful object in the gallery. It is called 'Sky-after-rain'." I looked at a small porcelain bowl of delicate, indeterminate blue-grey.

We again traversed the galleries, stopping briefly before a long stone panel, carved with intricate bodies. "Cut out of the wall of a cave in India. Matisse was here last month. He remarked that the two halves of the panel perfectly balance, although no figure is the same."

I did not forget what I had seen. More than thirty years later I returned to the Freer Gallery, found the case of porcelains. The bowls were of like shape, the glazes as delicate and indeterminate. Yet I knew that "Sky-after-rain" was not among them. A guard directed me to the library, an assistant curator was

Detail **October Tree**
Alfred Sessler

Detail **October Tree**
Alfred Sessler

summoned; we went together below where the Gallery stores the seven-eighths of its possessions not on exhibit. The curator did not know "Sky-after-rain." He took from the shelves many porcelain bowls of like shape, speaking the traditional poetic titles of each delicate grey, blue, green glaze. "Sky-after-rain" was not among them. What I remembered I had seen through the vision of another man. Without testing me he had entrusted me his treasure. That revelation was his test.

I find in the *Encyclopedia Britannica* mention of "two interesting wares, both of which are still a puzzle to the student. One is the celebrated Ch'ai ware which was reputed to have been 'thin as paper, resonant as a musical stone and blue as the sky seen between the clouds after rain.' . . . apparently no complete specimen remained above ground even in the 16th century."

How can I explain or put away as error an event as delicate as those Chinese porcelains I was then able for a few minutes to hold in my hands!

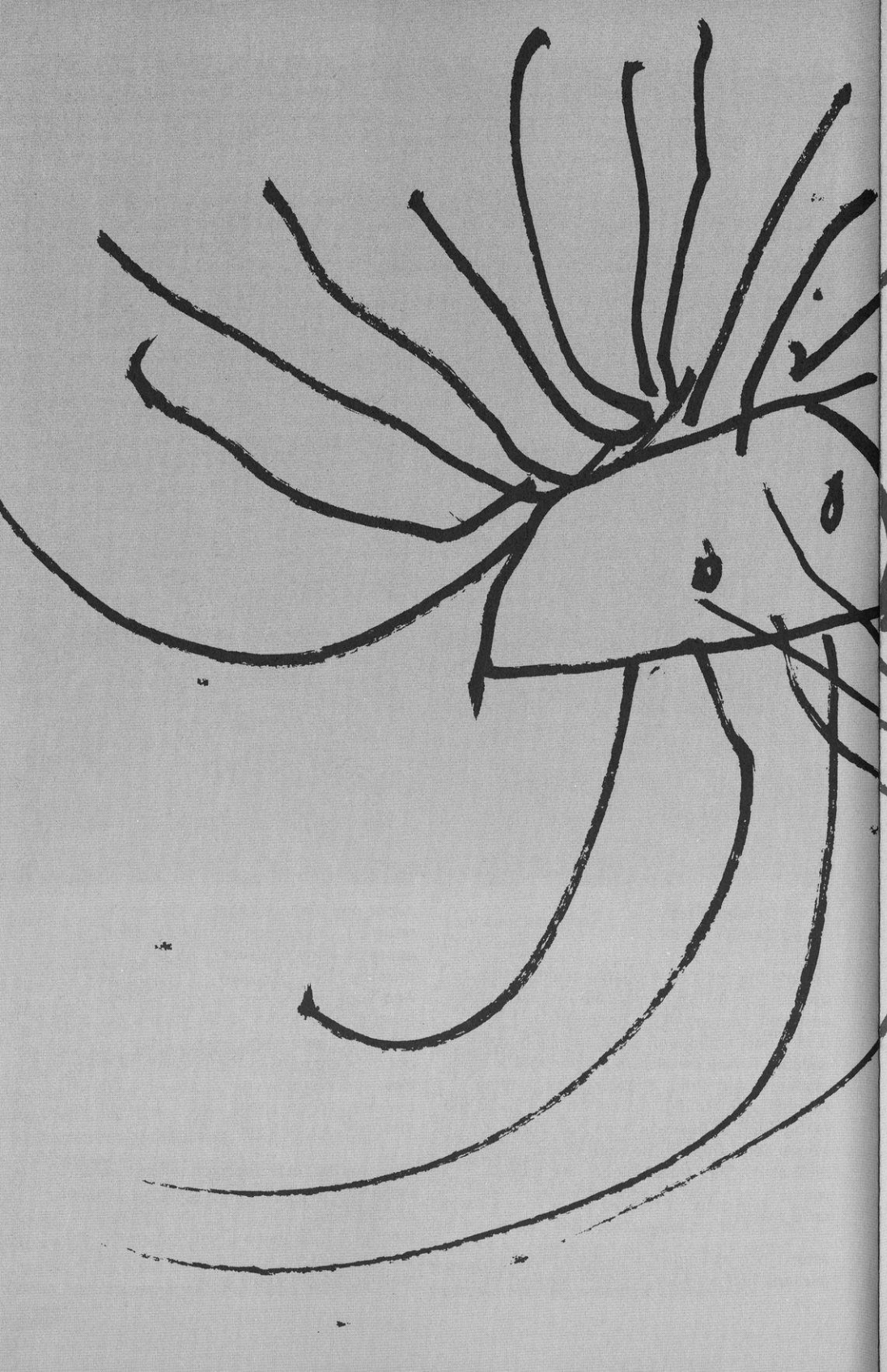
I place a rock in my garden to serve as focus for my vision. The rock suggests the appearance of an object unlike itself, but it does not represent or reproduce that object; I project the suggestion of appearance.

Detail **October Tree**
Alfred Sessler

I found the rock on a beach, seeing it for its own shape, texture, color, the intricacy of its surfaces, sensing in my hands the touch of it, in arms, shoulders, back and belly its weight. It may be also in my thought a blue madonna and child, a leaping fish, a torso, Rembrandt's *Golden Helmet.* It is a rock; the recognition of likeness does not betray it. I have set, I trust in the right place, a rock, to look at it. This rock gathers the garden round it, not now an anonymous rock lost on a beach.

After I had struggled with my problem for perhaps half an hour, trying to project on paper one leafless branch, the teacher returned. She made no critical effort to appreciate my problem. "All the children are drawing trees. It's easy. You do it like this." And scribing the two curving outlines of a trunk she scribbled above them a flat cone of color—it could have been a circle. She was not only unaware of the problem of drawing a tree, she was scarcely aware of a tree as any one iconographic shape. I felt embarrassment: so that was her "tree."

This was the first occasion when I have believed I might be wiser than my teacher, not because I had more information than my teacher but because I had conceived and been able to do, if negatively, something my teacher did not know to do.



Three Apples, A Milk Churn and a Broken Doll

By Erik Forrest

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Artists seldom nowadays make drawings as preliminary designs or as studies for finished paintings. Up until the eighteen seventies, at least, such uses of drawing were almost universal and a training in drawing was a major part of the education of the artist. In various kinds of drawings, studies and sketches the embryonic artist could meet and partially solve many of the problems he would encounter later as a fully-fledged painter or sculptor. Over the centuries this led to the development of a range of eventually conventionalised and standardised procedures for making drawings; drawings of anatomical and architectural details from master "sample" books during the early Renaissance and direct drawings from casts of antique sculpture and from the unclothed human figure as the Academy developed. The usefulness of such drawing procedures in the education of the artist is now called into question. This paper attempts to analyse some of the relationships between perception, drawing and reality as one of the necessary preliminaries to new formulations of the art curriculum.

The question of the relationship of art to reality is raised in an acute form in the field of drawing. In the completed painting or sculpture traditional modes of composition or design, recognisably specific styles and conventions often tend to conceal or at least partially shade the dichotomy between the "reality" of the world in which we move and exist, and the "reality" of the art object. The degree to which the art object "represents" the external world, the extent to which "illusion" plays a part in our relationship to the work of art, the validity of the art object as a "real" object in its own right, all of these are revealed more graphically and with greater force in the drawing than in the finished painting. And there is an immediacy and directness in a drawing which brings us face to face with some of the most crucial questions in the criticism of art. If we want to know the artist, to make intimate acquaintance with the way he thought and felt, how he reacted to life and what kinds of effects life had upon him, then it is to the drawings we go rather than to the completed works. The drawings and etchings of Rembrandt, for example, or of Michaelangelo or, supremely, of Da Vinci give us a remarkable insight into the characters and personalities of these artists which it would be difficult to extract from a study of their major masterpieces of painting or sculpture. A study of the drawings which preceded the painting by Picasso called "Les Demoiselles d'Avignon" not only reveals complex decisions about style and composition but gives us an apparently almost direct insight into the processes of Picasso's thought.

His patterns of thinking are revealed as, step by step, drawing by drawing, we see the introduction (into a fairly traditional design), of ideas from African and archaic Iberian sculpture. He rejects some aspects of this bold, actively non-classical style; he rather tentatively accepts others. We see how, gradually, his resistance to these ideas breaks down; we see him finding ways in which the strangeness and primitiveness of these ideas can be made to become positive virtues as he combines and relates them to a predominantly post-impressionist composition. (The relationship to Cezanne's "Les Grandes Baigneuses" is obvious.) The original conception does not wholly disappear but the changes are dramatic, and not in fact completely successful. Later, Picasso was to find ways in which these new attitudes to form and the relationship of form to reality could be more completely integrated into an essentially Western humanism and out of these struggles the full flower of Cubism developed. In these drawings we are witness to the artistic process in action.

A number of questions are raised by such a study; questions about the relationship between drawing and painting, of preliminary sketches to finished work, of one art style to another, of "immature" and "mature" stages in the development of a new style, but perhaps most importantly about the relationship between drawing and the external world. As Picasso himself puts it, "Nature and Art are two different things. In art we express our conception of what is not visible in nature."[1]

The world of "Les Demoiselles d'Avignon" is not the world we are accustomed to live in, it is not the world of our normal perceptions and activities, and yet it is a *believable* world with its own strange kind of logic and consistency. It is a world that we understand

through its similarities to and its differences from the real world. These drawings are expressions of these changing and complex relationships and as such are a unique source of understanding of man's grasp of reality and of his ability to cope with reality, to "play" with its normal manifestations, to accept through the use of his imagination distortions and variations in that reality which gives to life a richness and textural complexity it could not otherwise possess.

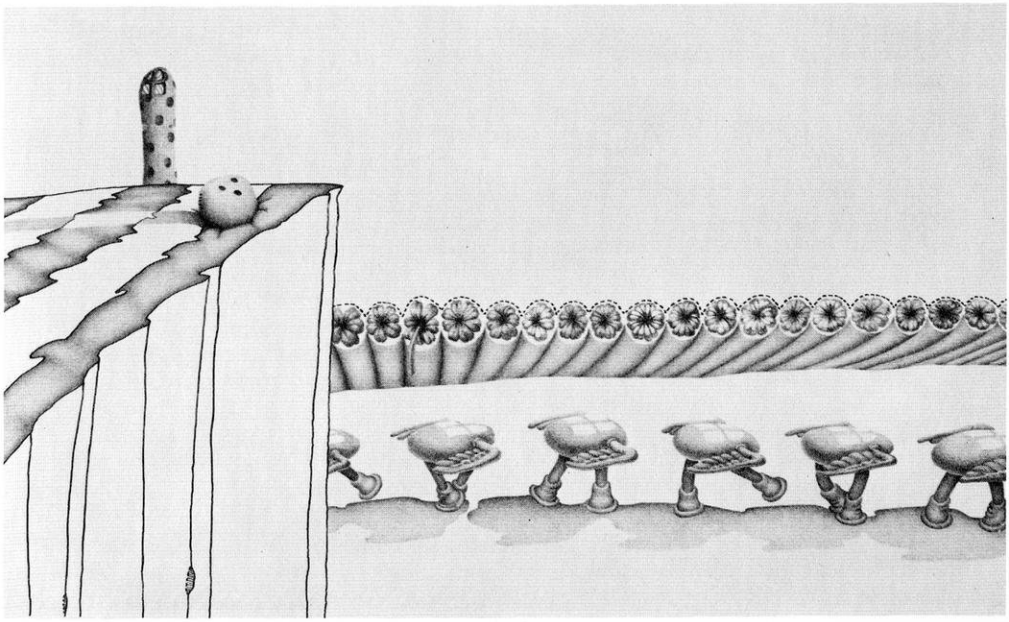
These questions are important for the art critic and the art historian. They are equally important for the art educator, though in different ways.

Drawing occupies an important place in art curricula at all levels. It is viewed by art teachers as being an essential preliminary to work in other media, as being *the* fundamental way in which the student both observes and conveys his reaction to his environment. The methods of teaching drawing and the uses to which drawing is put reflect not only the artistic and cultural background of the teacher but also his view of what drawing is and what part it has to play in the continuing processes by which the student (a) relates himself to his physical and cultural environment and (b) develops concepts of himself as a person and as an artist.

Let us examine a fairly typical situation in a school or college studio where a number of students stand at easels around a table on which some "still-life" objects are rather haphazardly arranged. (An intriguing feature of such a situation to anyone interested in comparative art education is that the nature of the objects in that group and the way in which they are arranged is likely to be different here in the States than they would be in England or France or Germany. Why this should be so and the kinds of differences is a topic which might yield much of interest to thorough investigation.)

The student is being asked to make a drawing from this group. A virgin sheet of white paper is pinned on the drawing board in front of him, a piece of charcoal in his hand is poised above its surface. He is going to make some marks on that paper with that piece of charcoal, but why *these* marks rather than an infinite number of others, why *that* set of lines and tones and not another set? The possible range of marks to be committed to the paper is infinite in both number and

The Speed of Egg
Robert Danner

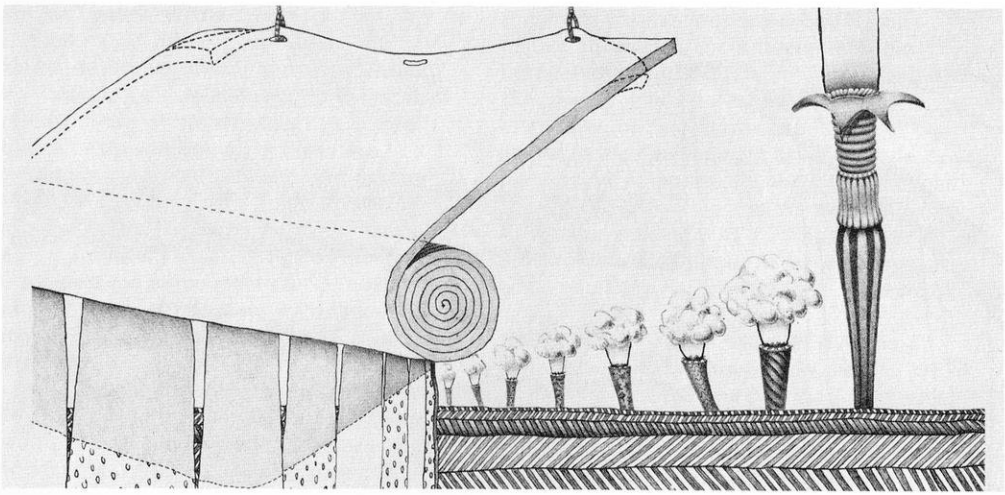


character. (The chance of the chimpanzee producing a Rembrandt drawing must be a great deal smaller, if it exists at all, than his chance of pounding out the works of Shakespeare on a typewriter.)

Many beginning students would not agree that much of a problem exists. They might be willing to recognise their technical inadequacies (whatever they might mean by that), or to feel that they lacked some kinds of helpful previous experience, but they might see the problem, quite simply, as one of reproducing what they see in front of them as accurately and sensitively as possible. That they see such a task as simple is a mark of their immaturity. It often comes as a great surprise to a student when the impossibility of "reproduction" in almost any meaning of that term is pointed out to him. Of course he does not mean that his drawing will literally *be* a reproduction of the objects in front of him. After all these objects are three-dimensional and his drawing cannot be, but he sees little difficulty in recognising a strong and direct relationship between his drawing and the "real" objects from which it derives. He probably means no more than that his drawing is intended to "look like," "look exactly like," perhaps "has the same qualities and characteristics as," even "has the same feeling as." Education in drawing is, perhaps more than anything else, an education in the recognition that these phrases are not simple ones and that a resolution of their meaning in terms appropriate to the work of a particular individual artist is one of the more difficult and more serious tasks with which the embryonic artist must deal.

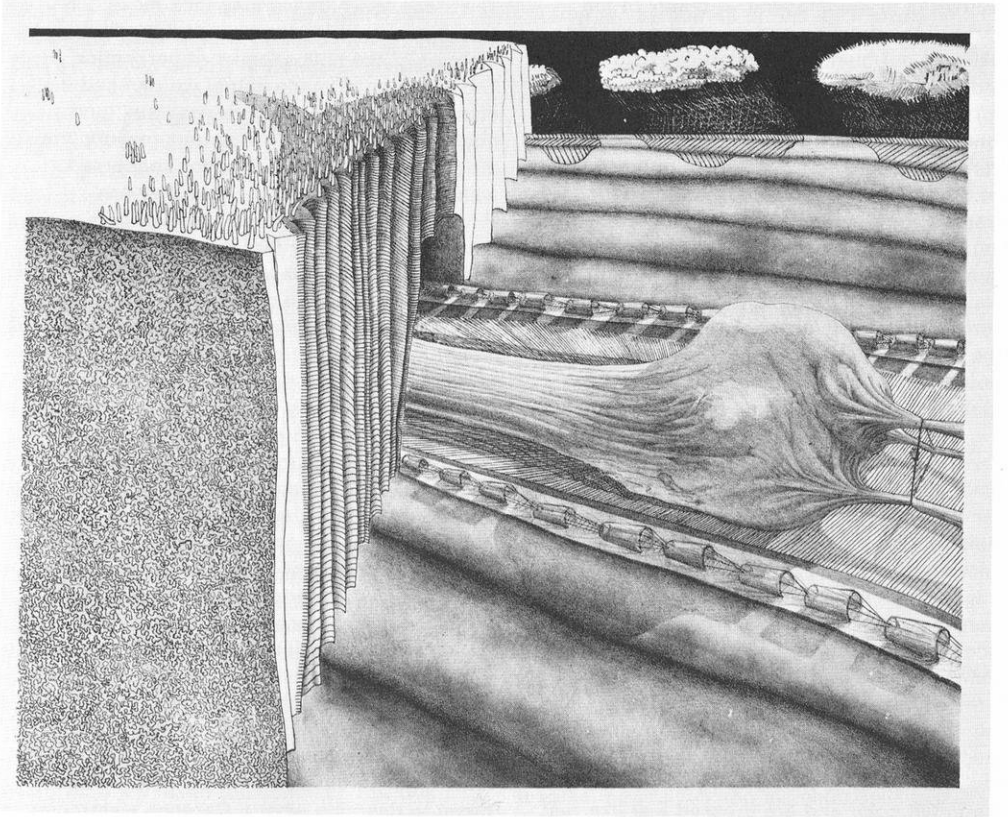
The problems have come into focus strongly in the last couple of decades. Many contemporary artists (one thinks of Oldenburg's plaster "Hamburgers," Thiebaud's painted wedges of pie, Warhol's bronze Campbell's soup cans), have played upon (one is tempted to write 'have played games with'), this notion of reproduction and its relationship to art, on the nature of reality and the nature of illusion, and on the respective functions of illusion and reality in the work of art.

These kinds of artistic objects raise questions about our notions of "likeness" or "similarity." Brought to a realisation that such questions exist the student may well abandon a too strict idea of "reproduction" or "illusion" but he will not easily be prepared to abandon the



Popcorn Explosions
Robert Danner

connection between his drawing and the "things" which go to make up the group from which he is working. If the group consists of three apples, a milk churn and a broken doll (as well it might), then he would be anxious to resist any suggestion that his drawing was not in some very direct fashion related to these objects *as* objects. In the commonsense view (the view we all must take if we are to get across the road without being run down by an automobile, or if we are to walk safely downstairs without tripping over the toys left lying there), the world of perception consists primarily of "things," of objects recognised to be outside ourselves, as things which exist apart from their surroundings, as "figures" against "grounds." We recognise an inner world of thoughts and feelings, sensations and emotions, memories and images and we set this world in contrast to the immense external world of our environment where other people, the countryside, automobiles, buildings *and* still life objects exist—apart from us and each with its own identity. Only the philosopher and the artist throw into deep question the validity of this simple dualism of existence. Our own body is likely to raise the first doubt: this hand, with which I am grasping a stick of charcoal, is *my* hand, that is, it belongs to that self which is mainly composed of my inner world, and yet I see this hand "out there;" it is attached to my body but it also seems to possess at least partial independence; it seems to lead a somewhat separate existence; it looks different now from the way it looked ten years ago; sometimes it does things I do not fully control; occasionally it can lead me into error in my relationships with the outside world. And if my hand now moves across the paper and makes marks which seem to bear some relationship both to me (I identify some part of myself with them), and to the "things" out there then the full force of the difficulties



Exodus of Peanut Butter, Honey and Milk as Witnessed by Migrant Albino Grasses
Robert Danner

which "drawing an object" raise may begin to be recognised.

It may seem that we are saying no more than that for the artist a commonsense view of the world is not enough. It is certainly true that almost no art criticism or art production would be possible without some degree of abstraction or sophistication in the appreciation and understanding of the quite uncommonsense view of the world that the artist necessarily adopts. But we are saying also that the artist, in addition to his realization that the world of art is not the same as the everyday world, is also and, again, necessarily, committed to accepting the differences between the world of art and the world of commonsense as one part, possibly a very large part, of the *content* of his art. He may be drawing these three apples, the milk churn and the broken doll but while that is his ostensible subject matter the *content* of his drawing, what the drawing "contains" may be much more an "image discourse" on the possibilities of representing the three-dimensional world in two dimensions or on the comparative merits of the imaginative reality of the world of the drawing and the commonsense reality of our humdrum everyday existence. And these two are *obvious* candidates; in the work of many contemporary artists the *actual* content of their art is much more subtle and often at two or three removes from these simple possibilities. When George Segal, for example, produces a sculpture where fullsized figures in white plaster sit or stand or recline on and among "real" items of furniture or beside pieces of "real" interiors we are in a world of great phenomenological complexity. The furniture or staircase is real enough, though in the art gallery its lack of contextual relation to its surroundings makes us "read" it in a non-normal way, but the figures are obviously just white plaster. They are human scale, however, and not only that but are, in a peculiar way not easily explainable, extremely realistic. We may find out that the figures were originally cast from real people which may account for the feeling of realism, but then, if we look closer, we see that Segal has modified the casts somewhat, so he has not been willing to accept that the "real" features were real enough for his purposes. And then there is the strange fact that these figures appear to have a greater reality than, say, the figures at Madame Tussaud's which are in full color and are dressed just like real human beings and have real hair (though the eyes, I'm afraid, are glass or plastic). These points are made, not in an attempt to explain Segal's work so much as to point out the very real problems that the artist faces. These are not abstract questions; they are part of the artist's everyday problems and possibilities.

And yet the belief persists strongly that art is primarily an "imitation" of the external physical world (or even of some ideal world). It still persists even when art is allowed other attributes also—that of 'containing' feelings and emotions, for example, or of "expressing" something, but these are often held to be secondary to the illusion-making and imitative qualities and dependent on them.

Most teachers and most students too will be led eventually beyond the naive viewpoint described above, although it is always pertinent for the teacher to remind himself that a residium of these attitudes to perception and to art is likely always to be present.

The stage to which we may then move corresponds closely to the "sense datum" theories of the philosophers of perception. The major point made is that we can and do distinguish between how things "are" and how they "look," and for various reasons the artist is seen as someone more concerned with how things look than how they are. Price writes, "For example, the world as a painter sees it—and that is one important way of seeing it—does have to be described in a terminology of sense-data or something like it."[2] To use the terminology of sense-data would mean a description of our still-life group somewhat in these terms: in the lower left hand corner of my visual field there are three different sized patches of red-orange with larger patches of pink streaked with grey and purple and, to the right, elliptical grey and brown patches move across to an upright rectangle of bluish-grey and white, and so on. It would obviously be possible for the painter to give such a description of his visual field; it might even be possible for him to paint directly that color field he has just described. In a way the Impressionists, Monet in particular, tried to do just that, but it would be neither accurate nor adequate to attempt to describe what most painters have done at most times in this fashion. It would hardly begin to describe what a Cezanne watercolor

or a Matisse interior was doing and would be of little use in analysing a Picasso Cubist portrait or a composition by Mondrian.

We could move a step ahead by postulating the possibility of attending to only limited aspects of the visual field, and much art education practice is based on just such 'preferred' attention. Theoretically, for example, we could attend to only the tonal aspects of the visual field. We could ignore the color qualities and characteristics and describe the look of what we saw in terms of its range of light through dark (or white through black), and in terms of nothing else. I could describe my perception in terms of real objects and things and yet still be able to attend to one or another quality that these things have in common: the still-life group consists of three apples, a milk churn and a broken doll but it also consists of shapes which may be described separately from other qualities such as tone or color (these three, shape, tone and color are, as we shall see, the only legitimate candidates for this kind of separate attention). The apples may be described from the point of view of shape alone as "roundish, with slightly flattened sides," the doll as "a long almost rectangular shape with small ovoid shapes attached to it." And, of course, all perception consists to some degree of "preference." I can *choose* to look at the glass and exterior fittings of the storefront; I can *choose* to look at the reflections in that glass of the buildings on the opposite side of the street; or I can *choose* to look at the furniture "through" the glass windows. The average student, beyond the age of eleven or twelve, should be well able to handle this abstraction of tone, shape and color. With younger children it may not be wise or even feasible to do this; if the student has not yet reached the stage of psychological development which permits him to think abstractly and reversibly then to focus on one specific quality of an object may be one of these tricks (drawing in perspective comes to mind as another), that he may be able to perform without necessarily being capable of understanding what he is doing and without the process having for him much heuristic meaning.

These three qualities, tone, shape and color are directly perceivable in a way that other qualities, often taken to be similar, are not. Texture, for example, although perceived consciously as a distinguishable quality, as differences of surface characteristic, would seem to exist only through differences of tone or shape or color or some combinations of these. These could be described separately from the textural difference and so appear to have prior claim as existing directly in the visual field.

Neither of these two accounts of how and what a student draws or paints, the "naive realism" view and the "sense-data" account, seems adequate, the first because it takes little account of what artists say they do and appear to do, the second because, in spite of its reasonably full description of the way in which some artists have worked, it deals with only a tiny proportion of the art that has been and is being made. However, it does not seem to be possible for an artist to completely ignore either of these two ways of approaching the outside world. Compare Wittgenstein's comment

> *Does one really see depth, or physical objects, or a face, etc.? There is a temptation to say that all of this is "interpretation," "hypothesis," etc., and that what one* really *sees is a flat surface of colored patches. But if I am required to describe what I see, I do it with physical object expressions: e.g., "I see the top of a tan table; on it is an ink bottle towards the right end," etc. I would not be able to describe it by referring only to colored patches.*[3]

A more integrated and integrative view of perception seems to be needed to do justice to the subtlety and variety of artists' methods and products.

A thorough phenomenological analysis of the process of looking at a still-life group and then making a drawing of it would stress a different set of interrelationships between object and viewer than we have already described, though it would not deny some validity to each of them.

The phenomenologist would argue that we do not first see apples and then by a process of reduction see shapes and colors and tones, nor would he want to say that we see arrangements of shapes and colors and tones which in some miraculous and instantaneous fashion we "judge" to be apples, but would rather

want to say that we see apples *by* seeing their shapes and colors and tones—that we see *with* our eyes and not *through* our eyes. He would stress the creative nature of perception, which does not deny the existence or validity of a world of objects which can be measured and analysed in a scientific fashion, but would deny the sense of making the transposition of a scientific *explanation* of perception into a *description* of perception.

> *When I glance at the objects surrounding me in order to find my bearings and locate myself among them, I can scarcely be said to come within reach of the world's instantaneous aspect. I identify here the door, there the window, and there my table, all of which are the props and guides of a practical intention directed elsewhere, and which are given to me simply as meanings. But when I contemplate an object with the sole intention of watching it exist and unfold its riches before my eyes; then it ceases to be an allusion to a general type, and I become aware that each perception, and not merely that of sights which I am discovering for the first time, reenacts on its own account the birth of intelligence and has some elements of creative genius about it: in order that I may recognise a tree as a tree, it is necessary that, beneath the familiar meaning, the momentary arrangement of the visual scene should begin all over again, as on the very first day of the vegetable kingdom, to outline the idea of this tree.*[4]

Any artist would allow the force of that creative and integrated view of perception. If we lack this view, if we operate on a view of perception as the lacing together of disjointed *bits* of experiencing (for example, of sense data apprehended and then judged as somehow "belonging to" an object, to and within which various sense data are related), we fail to do justice both to our conscious experience of the world and to our experience of art, where the uniqueness and completeness of a great work is apprehended and experienced *before* our analysis leads us to recognise *this* quality of composition, *that* masterly use of color. Merleau-Ponty uses an example crucial to our argument about drawing when he writes thus about the Gestalt figure/ground relationship:

> *Already a 'figure' on a 'background' contains . . . much more than the qualities presented at a given time. It has an 'outline' which does not 'belong' to the background and which 'stands out' from it; it is 'stable' and offers a 'compact' area of color, the background on the other hand having no bounds, being of indefinite coloring and 'running on' under the figure.*[5]

A Picasso line drawing miraculously conjures up the solidity, fleshiness, almost the human warmth of these areas within the outline and leaves the area immediately outside the line as a cold space which surrounds the figure on all sides, even on the side we do not see. For this to happen that line must be of a required thickness in relation to the drawing's scale or it must have a quite specific intensity, otherwise, as in many student drawings, the 'background' flows in behind the line and the weightiness and corporeality of the figure is diminished or disappears altogether. If we place emphasis on phenomenological reality, that is on perception seen as the "experience" I now have (the moon, to perception, *is* larger when near the horizon than at its zenith), then in drawing the emphasis will be on neither, a) how things "look" rather than how they "are," or vice versa, nor on b) how things appear to me to be (a kind of "mistaken" perception), but rather on the conscious awareness of the *quality* of my experience and its translation into marks on the paper before me. Picasso *felt* the solidity of the body, the bone near the surface of the pelvis, the weight of the breast, the soft flesh of the inner thigh, as aspects of his experience. What might appear to be distortions are only distortions of a model supplied by scientific analysis. Kokoschka's drawings, in particular the large number of lithographed portraits, are not consciously distorted for the sake of expressive power nor to enhance their impact as social comment, rather are they a direct translation into black and white and grey marks of Kokoschka's perceptions at the precise moment of drawing—a direct realisation of his momentary experience which both subsists in and is an extension of the totality of his life; his expectations and desires, his sympathies and preferences, his delights and his miseries. (Compare Cezanne's use of the word 'sensation' to describe the total quality of *his* perceptions).

If perception is seen in these terms and if the connections made here between that view of perception and the act of drawing are valid then the task of the teacher, not easy but perhaps easier when recognised for what it is, becomes to teach the student to trust in his perceptions in all their richness and variety, in the opacity which characterises some, the transparency others; to be open to his direct experience of the "now." In so doing he ought to be at pains to avoid the reduction of visual phenomena by scientific analysis and he must equally beware of a rigidly 'formalist' approach.

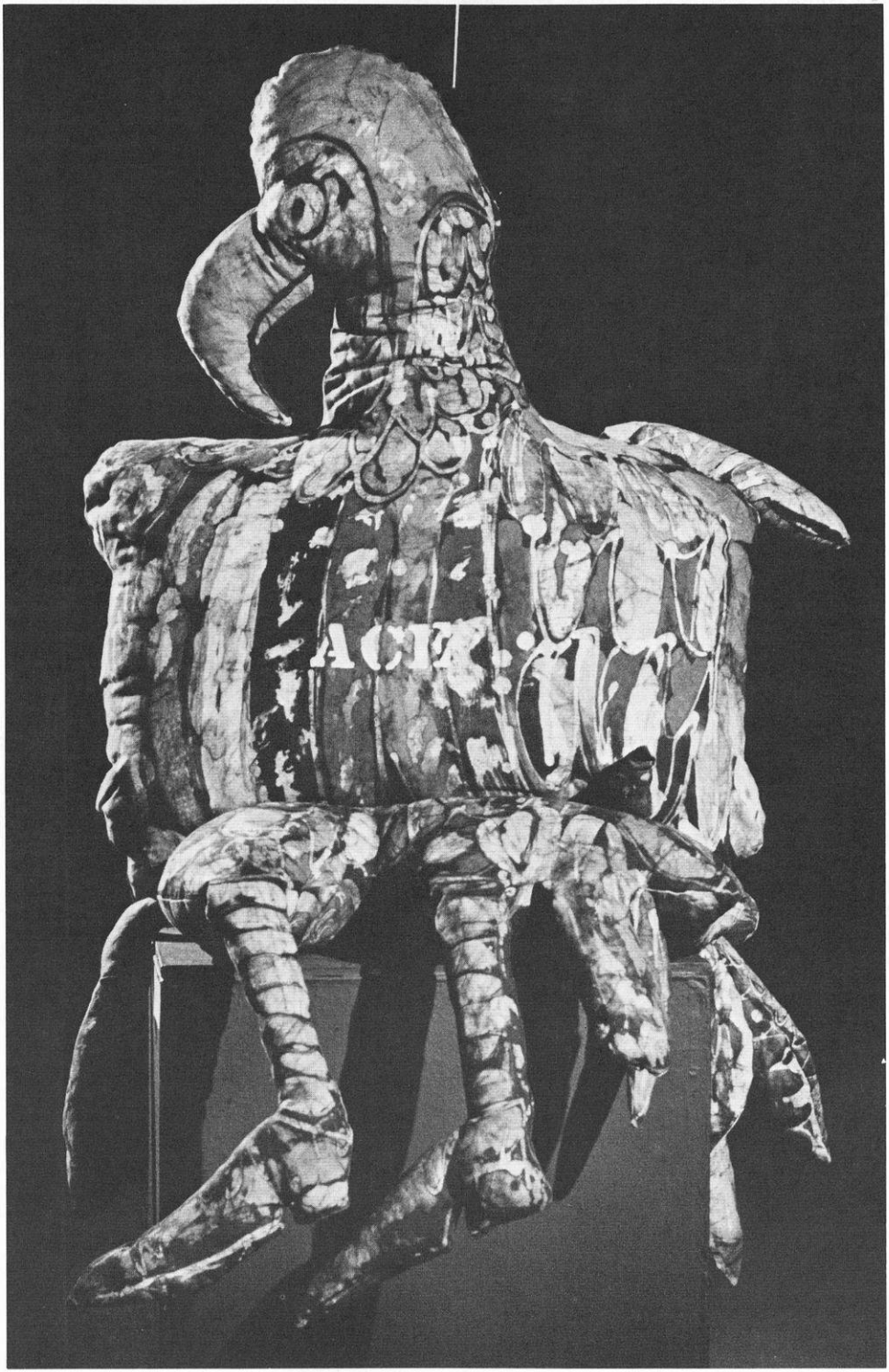
> *If we set ourselves to see as things the intervals between them, the appearance of the world would be just as strikingly altered as is that of the puzzle at the moment when I pick out the "rabbit" or the "hunter." There would not be simply the same elements differently related, the same sensations differently associated, the same text charged with a different sense, the same matter in another form, but in truth another world.*[6]

(What are we doing when we ask the student to draw the "negative" rather than "positive" shapes? Wittgenstein points out how different a drawing of a face looks when we look at it upside down. "Hold the drawing of a face upside down and you can't recognise the expression of the face. Perhaps you can see that it is smiling, but not exactly what *kind* of smile it is.) Think", he writes, "of the recognition of *facial expressions*—which does not consist in giving the measurements of the face!"[7] And he goes on to argue that our perceptions stand in a quite strange and peculiar relationship to the objects we are looking at. The "visual impression" I have when I view the world or when I look at a drawing is not "the same thing" as that scene in the world out there, or as what is portrayed in that drawing, nor is it an "illusion" or "imitation" of either of these, and "neither is it anything of the same category which I carry within myself."[8] So, we cannot "compare" our visual impressions with what we see "out there." We can only talk about them or draw them, i.e., describe them, and describing them is really a part of having them: the artist does not draw things differently because he sees them differently; he sees things differently because he draws them differently. And, to quote one last time from Wittgenstein, a quotation which emphasises the importance of courage and trust in the making of a drawing or a painting, "The concept of seeing makes a tangled impression. . . . There is not *one genuine* proper case of such description [description of what is seen]—the rest being just vague, something that awaits clarification, or which must just be swept aside as rubbish."[9] There is no ideal or especially favored description which is correct and to which all others approximate. The artist, and thus inevitably the student of art also, is thrown back to *his* perceptions which have their own form, their own character, their own value and these perceptions *are* his drawings and paintings. One can no more draw a line between his visual impressions and his paintings than one can between his thinking and what he says, or between the fact that he now "sees" the rabbit in the rabbit/duck ambiguous drawing and says so, while the next moment he "sees" the duck and says so: the seeing and the saying (or the recognition which implies the saying to oneself) are one.

If one mode of painting is distinguishable from another, that is, if it is possible to accept the artist's paintings as not merely indirect indications of what kind of perceptions he has but rather as bearing the same relationship to his perceptions as a cry of pain has to the pain itself (or the lightning has to the thunder), then the chief processes of art teaching would be analyses of these modes of perceiving. Therefore a training in the analysis of "visual impressions" of which drawings and paintings are a part, would seem to be a necessary part of the education of an art teacher.

To describe the appearance of a Goya drawing or etching, say one of the series "The Disasters of War," would entail initially a description of the moods or feelings that the drawing contains (this rather than a psychological description of the state of mind of the critic). The analysis of these 'mood' contents would precede analysis of the subject matter of the drawing, or the formal content of the drawing in terms of its shapes, lines, tones and texture.

If it is possible to make this close connection between a mode of perceiving seen to be adequately descriptive of the visual impressions we have of the world, and modes of analysis and criticism of a work of art, then should we



not put similar modes of analysis to work when dealing with a student's drawing? What this means in practical terms would have to be worked out. There have been some not very successful attempts; Ehrenzweig in his graduate classes at Goldsmith's College in London in the early Sixties, for example, tried to move beyond criticism in terms of either formal interest or technical facility to include also states of mind and recurrent themes, individual to the student and indicative, in Ehrenzweig's eyes, of deep-seated needs and drives.[10] Unfortunately, his interest in and knowledge of psycho-analytical theories and techniques were much greater than his knowledge or art and, in particular, his knowledge of expressive possibilities in art.

These arguments would not be worth making if they did not point in directions which conflict with what planners of the art curriculum seem to take as the bases of their work. The notion of "behavioral objectives" as guidelines for practices in art education, valuable though it has been in some ways and in some circumstances, has the overall defects of confinement and exclusiveness. Such guidelines inevitably stress separateness rather than relatedness, give credence to the idea of step-by-step progress, and resist the development of new over-all concepts of how the total art experience could be defined and understood.

These planners tend to see drawing, first, as preceding painting (as we have seen there are historical traditions which partially account for this), and within drawing they tend to separate out *simple* qualities which, along with different technical methods, are seen as "basic" and, in some way not often supported by logical argument, as organically sequential. These sequences, if the more all-embracing phenomenological view is correct (or more adequate?), are neither "natural" nor "a priori." They are not "given" within the context of making a drawing but are imposed by specific and narrow beliefs about what perception is and why it is the way it is, and by beliefs about how works of art come into being. This ought to lead us to be wary of "basic" or "preferred" approaches to drawing (has anyone really questioned the relevance of the ubiquitous "contour" and "gesture" drawing exercises?), and to lead us to plan more tentatively, to be less and not more rigid, to be willing to recognize the likely imperfections of any sequential scheme. These schemes are; at best, forced upon us by exigencies of time, physical limitations, requirements of academic measurement and, at worst, are misleading substitutes for clear or clearer thinking about the relationships between art and perception. They may well warp a student's thinking about art and limit his capacity to act directly and as a whole perceiving being in the difficult task of making a drawing. These three apples, the milk churn and the broken doll are in some sense shared visually by the student and his instructor but how that instructor can best find ways to develop the "visual impressions" of the student is a question not to be answered lightly and not to be understood as open to a simple scientific or behaviorist explanation.

FOOTNOTES

1. Daix, Pierre, *Picasso*, (New York: Praeger, 1965), p. 123.

2. Price, H. H., *Perception*, (London: Metheum and Co., Ltd.), Second Edition, 1964, p. vii.

3. Malcolm, Norman, *Ludwig Wittgenstein: a memoir*, (London, New York: Oxford University Press, 1967), p. 49.

4. Merleau-Ponty, M., *Phenomenology of Perception*, (London: Routledge and Kegan Paul, 1962), p. 13.

5. Ibid., pp. 43-44.

6. Wittgenstein, Ludwig, *Philosophical Investigations*, (Oxford Blackwell, 1967), p. 98.

7. Ibid., p. 196.

8. Ibid., p. 197.

9. Ibid., p. 200.

10. Cf., Ehrenzweig, Anton, *The Psycho-Analysis of Artistic Vision and Hearing*, (New York: G. Braziller, 1965).

FICTION INDUCTION AND DEDUCTION

BY DORIS BETTS

Doris Betts
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Early each semester in a new creative writing class, I glance around the seminar table and try separating by visual clues the deductive from the inductive reasoners. I can almost do this by applying syllogisms of my own.

That one: pencil poised over page one of a new composition notebook. He will want a short story chalked out with rising action, climax, and denoument on my blackboard, and he will copy it with straighter lines than mine. The hairy student likes Allen Ginsberg and Watts, reads Fariña; he'll sketch Thor and Spider Man during class on a sheet of paper he borrows from the first. While I discourse on Wayne C. Booth, he will scribble adjectives about orgasm.

Beside him sits a girl who plans to recite Kahlil Gibran at her outdoor wedding ceremony. She will marry someone very much like the nearby nailbiter. I picture the pair teaching crafts in a summer camp, reading each other's haikus about the Appalachians.

Each Autumn, seeing this spectrum, I declare anew a preference for teaching hindsight literature over foresight story-writing, one course instead of fifteen tutorial courses, with subject matter which would for once hold *still* and wear tags. Bildungstoman. Picaresque. Grace in Flannery O'Connor. The existentialism of John Fowles.

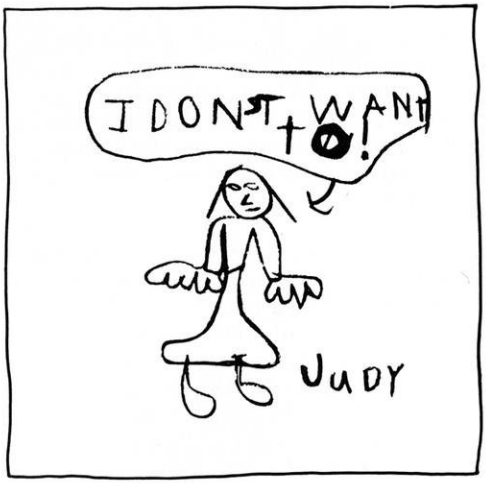
There, too, some of the tags would clatter to the classroom floor. The poles would touch and retouch in a circular flow from reader to writer, premise to conclusion, specific and general, deductive-inductive. But in a writing course it seems especially necessary to work backward in order to arrive and I envy annually the chemists and mathematicians who are opening a more orderly semester in nearby buildings. While their students learn, mine must learn, unlearn, and relearn. How to do it this year? How to reach the hairy expressionist as well as the young man whose objective analyses of Moby Dick were famous in his prep school, the girl who still rereads *Black*

Beauty as well as the boy whose pomposity, he says, comes straight from John Barth so must be something else.

The chief problem in a fiction writing course is how to teach flux and flow to students who have already arranged themselves along some scale of either-or choices and attached themselves in place by suction. Even in the respectful, waiting silence of our first class meeting I can anticipate the arguments. Self-expression, half will say. Self-discipline, fifty percent will rejoin. Explore *or* revise. Intellect/emotion. Organic vs. mechanical form. Traditional or experimental? Will they be graded, they ask uneasily, for effort or innate talent? Teach us how to make stories and we'll make some. No, let us make stories and thus discover how. What is the difference between slick and literary? Art and entertainment? I write for myself. I write for a reader. I write for a certain reader. I write for the page itself.

The only correct answer to this confused chorus is: No. And every September brings the challenge to devise a syllabus which will convey to each student that, in writing fiction, the aim of the soloist is to sing in unison while standing at the North and South Poles. (And no mixed metaphors, either.)

All writing courses have to start somewhere among the choices of extremes, and most begin from freedom. Most of the teachers, after all, are also writers who consider themselves self-emancipated. Early assignments will be open-ended. A character sketch. A description. Read Welty, Mansfield, Chekhov, Porter, Plath, Barthelme, Oates, Kafka, Joyce, and Fitzgerald. Bring in a poem. Keep a notebook of ideas. Without much guidance or advice students will plunge into their own first stories and sink or swim there. They read these first efforts aloud; classmates debate the general effect. Broadly, very broadly. With second stories, the criticism becomes gradually more precise. The spiral of the syllabus tightens as that manuscript is revised. Perhaps the student feels it comes right with a click, as Yeats said a poem would, like a closing box. Ideas about the nature of fiction emerge from the stories themselves. The teacher-writer, suspicious of rules and fearful of discovering that he has always been



Lower Left:
Drawing by M. Joy Hartman (mother)
Top right
Drawing by Harvey Hartman
Lower right
Drawing by Lee Hartman
Top right
Drawing by Judy Hartman
Lower right
Drawing by Roger Hartman

a secret hack and betrayed this by an involuntary scent which *Kenyon* and *Sewanee* unerringly perceived on his manuscripts, says very little. When he *does* speak, it is to recite parables about writers who are not suspect. What Hemingway said. Faulkner at the University of Virginia. Tidbits from the *Paris Review* interviews. There *is* a temple, his attitude implies, and he a votary. I had such writing teachers in my own college years and the method often worked.

But my own syllabus, though also shaped like a spiral, is tight in September and wheels out in wider and wider rings. My premise is that most writers trained in the public schools can only write fiction by regressing from deductive to inductive reasoning, from the safety of adulthood to the precarious what-can-happen-next life of a child, and then at last must fuse both methods and habits of thought.

I begin, then, by offering premises about fiction which will be of no value at all until time to revise a first draft. (Relieved deductive reasoners write down these premises and number them as carefully as if they were commandments. The others absorb, perhaps, as much as they can tolerate knowing.) We then practice the separate parts of a short story as if we might assemble one there on the table from jigsaw fragments. One month later, students are urged to forget all this entirely, drop those premises and household hints out of sight into the unconscious, and free float into a first draft. (The deductive reasoners complain and feel cheated. The others decide not to drop the course after all.) When the story manuscripts are written—but not done, not finished—we resurrect at last those early weeks to see if anything was in them which would help us now "to do justice," as Marianne Moore said, "to first intention." (At this point the deductive reasoners lend their notebooks to those who have lost the napkins and envelopes on which they scribbled code, and adjectives about orgasm.) The syllabus lurches from left to right to middle because fiction is written by induction and revised by deduction and students need to use and blend both processes.

Why start by separation, then? Perhaps in the hope of asking Blake's question, "How do we distinguish the oak from the beech, the horse from the ox, but by the bounding outline?" Can they get from specifics anything like his dancing leaps? Not if they jump one-legged.

The public schools have taught deduction because this is the easier classroom job, the more efficient activity, the one which produces measurable results. Induction tells what is probably true. Deduction was made for school marms; if the premise is true, if the parts are correctly applied, the conclusion is bound to be true. We can letter-grade the second process.

I have an editor in New York who is a born deductive reasoner. Tell him you're working on a new novel and he'll ask, "Where's the love interest?" I think he made good grades in grammar school.

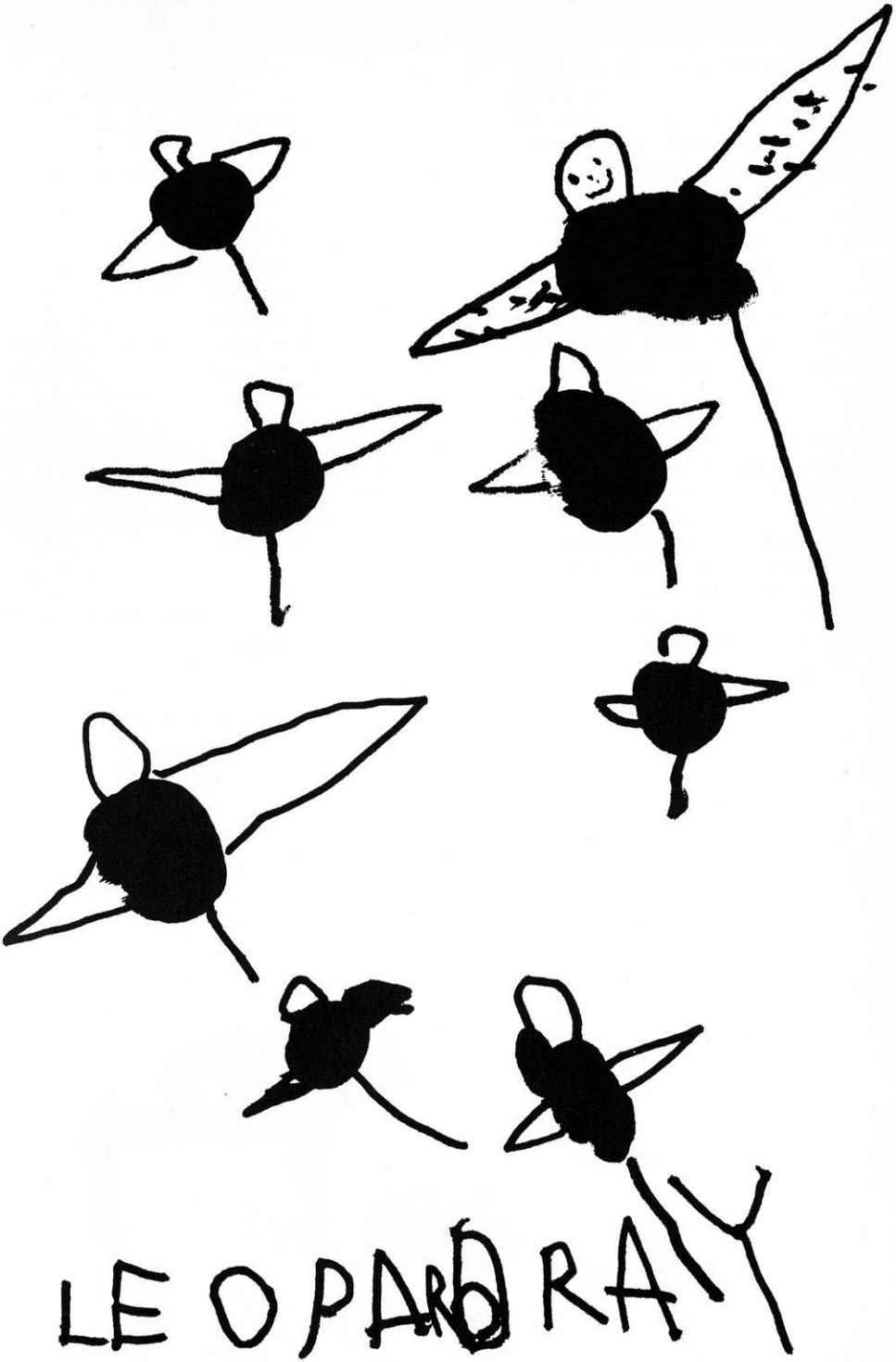
Let us regress down the biographies of two of the new writing students mentioned earlier and see what kind of grades they earned? (1) the neat one with his new composition notebook; call him Alexander (as in Pope?) and (2) the unshaven one, David (H. Lawrence?).

As children, both were inductive thinkers who proceeded from the specific to the general by trial-and-error experience. One bee stung Alexander; in his third summer a second bee struck. When he was four he reasoned by inductive analogy: "That bee stung me; here's a bee which will also sting me." Then, by inductive reasoning, by forming general attitudes on the basis of experience, he concluded that all bees sting.

A short story will appeal to those old habits. Here is a cab driver in Russia who can find no one to listen to his grief, so he tells it to his horse. The story is like one bee, two bees. Chekhov leaves the rest to us.

For David, childhood experience was the same. He stole many green apples; each was sour. All green apples are sour, he decided. From known experience, each leaped to a generalization. Later, like a dreaming child, he felt that one morning he had waked up and found himself changed into a cockroach, just from reading words on a page. Alexan-

Drawing by Stephen Hodgson

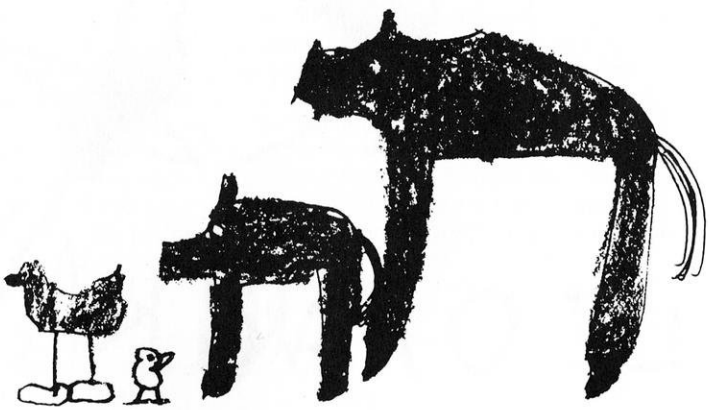

LEOPARD RAY

der found this leap too wide. Said David, "You don't know yourself very well."

But we are back in time and both boys are children. Enter the first-grade teacher, who knew—correctly—how limited their experiences were and how limited their conclusions were bound to be. Her job was to wider concepts. Because David's mother was kind he thought, inductively, all mothers were. His examples were inadequate. Alexander's father, on the other hand, was a dictator in the home and Alexander associated those traits with maleness and power. The teacher could not transmit geography by shipping the class to Spain. They would have to take her word for the flights of atoms, the color of the stomach lining, the existence of George Washington. She taught the boys premises a million prior minds had leaped to, and showed them more frequently how to apply than to test them. Since verbs were action words, "run" was a verb. If one got into whether the chicken or egg came first, first-grade would last a lifetime. The Latin *de* and *ducere* mean "lead from," and she led from trumps. She taught six-year-olds what the State Department of Public Instruction said six-year-olds should know. Maxims sprouted on her bulletin board, with illustrations from ladies' magazines. LEARNING IS FUN, said one. Alexander and David had forgotten the lack of fun in learning that bees will sting.

Since learning was fun, and since they would learn now things on a field trip to the woods, the first grade would have fun on the field trip. As it turned out, David hated the field trip because he got poison ivy when somebody pushed him into a thicket. Alexander pushed him—imitating his father—and confirmed for himself that field trips *were* fun. Alexander traced the outline of a maple leaf and showed its fall colors with his crayola crayon. David was too itchy to draw pictures and had found a smashed slug on his shoe sole. In the library, Alexander looked up deciduous trees so he could report to the class what a maple was. David could find no

Drawing by Lee Hartman



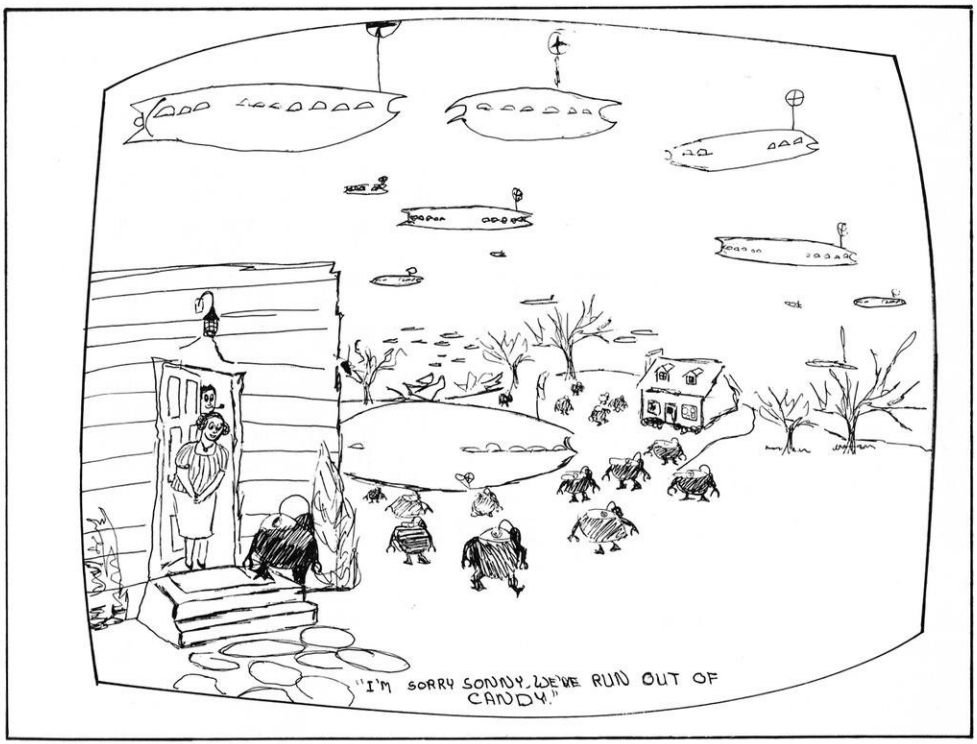
references about how slugs perish under pressure, how that feels to the slug. And why had Alexander touched the same three-leafed plant and caught no rash? What first grade teacher had the time to reconcile both boys' experiences? For Alexander, school did what it promised. For David, it would be uphill all the way. Their separation had begun.

Saturdays, in different neighborhoods, both boys watched television. Deductive method was everywhere, untested. Boys want to grow big and strong. Wonder Bread contains twelve essential food elements. Boys who eat Wonder Bread will be big and strong. One boy grew taller than the other, eating nothing but Tip Top and Merita. They could see through television.

Both studied two hours for a history test. Their scores were wide apart. At twelve, David had a mystical experience involving a dead friend. Alexander fell out of his desk laughing. In the seventh grade, a new girl moved to town. She liked Alexander's jokes better than David's confidences. He stopped confiding. In the tenth grade, a different girl found Alexander too flippant and David too reserved and chose the football captain over both. David concluded that girls were unpredictable. Alexander decided this particular girl did not meet his standards. By now their responses to experience were diverging more. For Alexander, the years arranged themselves into syllogisms. He chose one, held it up to life, and sometimes life collapsed without his noticing. Meantime, David grew suspicious of all generalities which did not spring straight from the spinal cord. He favored the immediate and spontaneous so much that he was often tardy, rude, and easily distracted.

At seventeen they argued about God and death. Alexander won. He set up premises and definitions. He dismembered David by Socratic method. David, who had neither died

Drawing by Nina Hartman



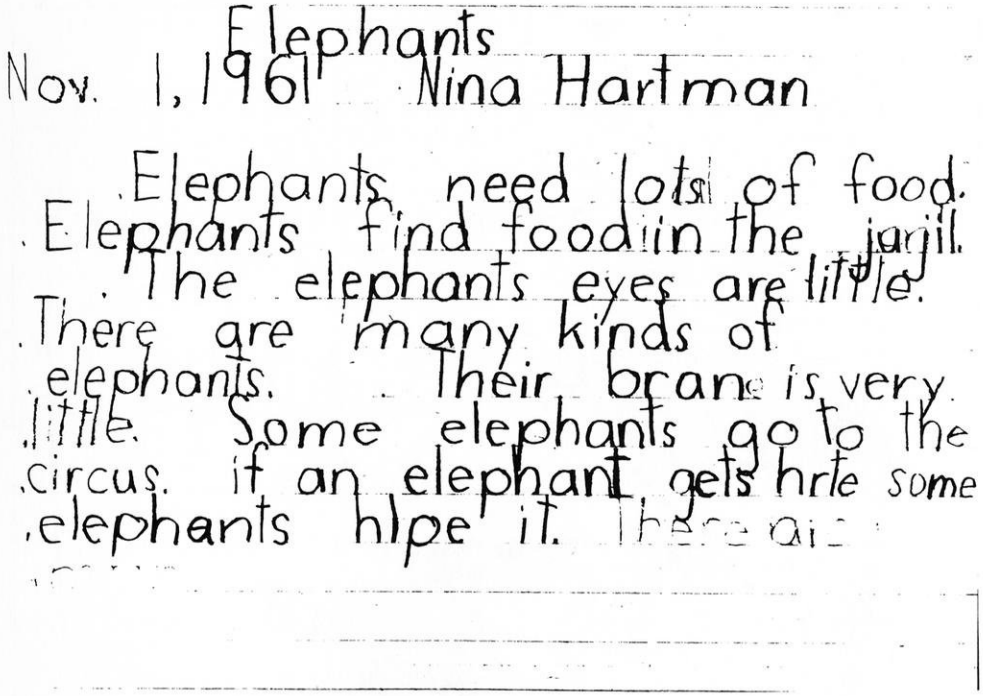
nor seen God—yet—, defended himself as an existentialist. Alexander redefined him as sloppy-minded. The next fall they registered Democrat and Republican. Both felt set apart from the common herd of men which was, to David, insensitive and conformist, to Alexander, irrational and undisciplined. They rarely saw each other except in the city library where one was reading Machiavelli and one was reading Jung, or Wilhelm Reich and William Buckley, or Joseph Heller and Saul Bellow, or Rilke and Nietzsche, etc. etc. etc.

Now they face each other in my fiction writing seminar as if the table between were a bottomless abyss. In this tax-supported institution I must teach both, and both, being crippled and one-sided, will be unhappy half the time. I know (inductively) that David's work may have more early intensity and power, that he will resist criticism and rewriting, and that he expects a guru for a teacher. Alexander will be impatient unless I can justify and explain my literary taste; he deplores sensitivity training, and he will write intricate plots and sub-plots.

It hardly matters which half of the class starves first. I choose to let David starve; he has already been trained to it by public education. In September, too, I can work better with dead prose than with rash prose; teachers with other temperaments may start at the opposite pole.

The important thing is to break down both the deductive and inductive extremes so they can be seen more like their physical counterparts—the left eye and the right eye. Stereoscopic vision. The proper stance for a fiction writer is Fitzgerald's: "The test of a first-rate intelligence is its ability to hold two diametri-

Drawing by Nina Hartman


Elephants
Nov. 1, 1961 Nina Hartman

Elephants need lotsi of food.
Elephants find foodiin the jarjil.
The elephants eyes are little.
There are many kinds of
elephants. Their brane is very
little. Some elephants go to the
circus. if an elephant gets hrte some
elephants hlpe it. There ai

cally opposed ideas at the same time and still retain the ability to function." Alexander, meet David.

I begin the semester discussing dramatic scene. Dramatic scene shows. Narration tells. Most students for twelve grades have written chiefly the latter. When I list six parts of dramatic scene (setting, character, second character, tension, dialogue, act) Alexander is delighted. When I add that dramatic technique goes against most of their writing practice to date, David is barely mollified. For homework they write a sample scene. Alexander's is omniscient, polysyllabic, and contains the six parts like stacked blocks. David's scene ignores the list, although four of the qualities are present inadvertently. Alexander calls David's scene obscure. His is boring, David replies.

We rewrite these scenes from a tight third-person point of view. David is inside his character easily, although that character thinks in great purple swatches hitherto unthought by man. Alexander's character marches left and right in meticulously rendered rooms like a marionette. Apparently they are British drawing rooms. We rewrite from first-person. Then observer-narrator point of view.

Now we talk about the accursed brevity of the short story and the stringencies this imposes. Alexander outlines Poe's essay. We go through both their scenes line by line, asking of every word and phrase, "Do I need it? Does it work?" Alexander's scene is abruptly deflated. Nobody cares that the Cuban cigarillo was held rakishly in the left hand and the silver lighter in the right. David's character is forced to shut up, but as he prunes and distills the scene may crystallize. He does not enjoy seeing his raw page improve by such artificial methods and may sulk. Alexander cannot believe his prose will not stand up to such a childish test. Both boys sulk like the children they used to be. Every bee sting hurts.

We work now with new scenes which emphasize character. Alexander, desiring to create universal characters on the scale of great literature, produces stereotypes. All are rich, famous, and brilliant. David's individualists are implausible, with much nose-picking and belching. We talk about drama and melodrama, flat and round, Forster's characters with "fragrance." Laboriously, as if we were adding layers of onion peel to the onion's *core,* the characters take on more dimension, perhaps because both students now have mixed feelings about the course and these leak into the prose.

We write flashbacks. David is fascinated by flash-forwards and the class gets lost at different spots on his space-time continuum. Each of Alexander's transitions is nailed in place like a board. We disabuse him of the advantages, in fiction, of the topic sentence though he is loathe to let it go. We tackle plot and theme. Opposing plot, David accepts grudgingly the notion that in a story something changes, however subtly. But Alexander's themes rise out of epigrams which collapse underfoot, transitions and all. He brings in a Frank O'Connor statement about starting a story from theme reduced to four sentences or less. I tell him, "Any way that works is a good way." Odd syllogism, that.

We are four weeks into the course. Neither David nor Alexander is happy since I will not (1) tell Alexander clearly and in order what I want nor (2) let David alone. There is neither enough induction nor deduction to satisfy either student.

Now the spiral of that syllabus begins to loosen. We are ready to begin the first story. First we read anthologies of contrasting, multi-layered, many-faceted stories which contradict or exceed or outwit all the premises mentioned in class. I assign a 500-word sentence which should have "something" to do with their first stories.

"Write about the way a faucet pours. Ignore spelling, capital letters, punctuation. Ramble and digress. Free associate. Run off at the mouth. Spread out. Do you contradict yourself? Very well, you contradict yourself. You are vast. You contain multitudes. Whitman. Go down dead ends. Give with one hand and take away with the other. No trite phrases, please . . ."

David's sentence reads like *Finnegan's Wake.* Alexander's is a long stammer, but slowly achieves rhythm. Perhaps there will be an idea in this verbiage which will be seed for a

story. More likely each is like a dream which only the dreamer knows, and only a theme or feeling or persistent relationship can be dimly glimpsed in the words. If it is there, David and Alexander must see it. I am not the dreamer.

With however much or little help the 500-word sentence was, they are turned loose now to write a first draft. Forget all we've said about structure, I urge. That was only to insure your freedom, to know all the changes you could make at some future time. St. Augustine, living wild, used to pray, "Lord save me! But not yet!" Revision gives you the freedom to know you need not write one excellent sentence now, not yet. You can induce because deduction will later bounce your intention back upon your prose. Write first, in order to discover what you have written. Then let the story tell you what it needs to become more fully itself.

Ideally, here begin the days when Alexander and David will leave the classroom together and drink beer uptown and talk. Each has a skill the other needs, or will need.

A. "How can I let go of my rationality?"
D. "How can you not?"
D. "How can I convey this feeling to you?"
A. "I can't tell in this mess which feeling it even *is*."
A. "Is this a symbol?"
D. "It's a real object in the story."
A. "But, see? It becomes symbolic here. And here."
D. "Well, sure, but you don't start *out* that way."
A. "You don't need this paragraph. It has nothing to do with the story."
D. "But it's beautiful!"
A. "So put it in a beautiful story."
D. "I've told it exactly the way it happened."
A. "Stories are more like other stories than like life. I read that in a book."
D. "You read everything in books."
A. "But you don't read enough. Written and spoken dialogue are different."
D. "And your dialogue is Alexander speaking. All your characters are Alexander."
A. "All yours are David."

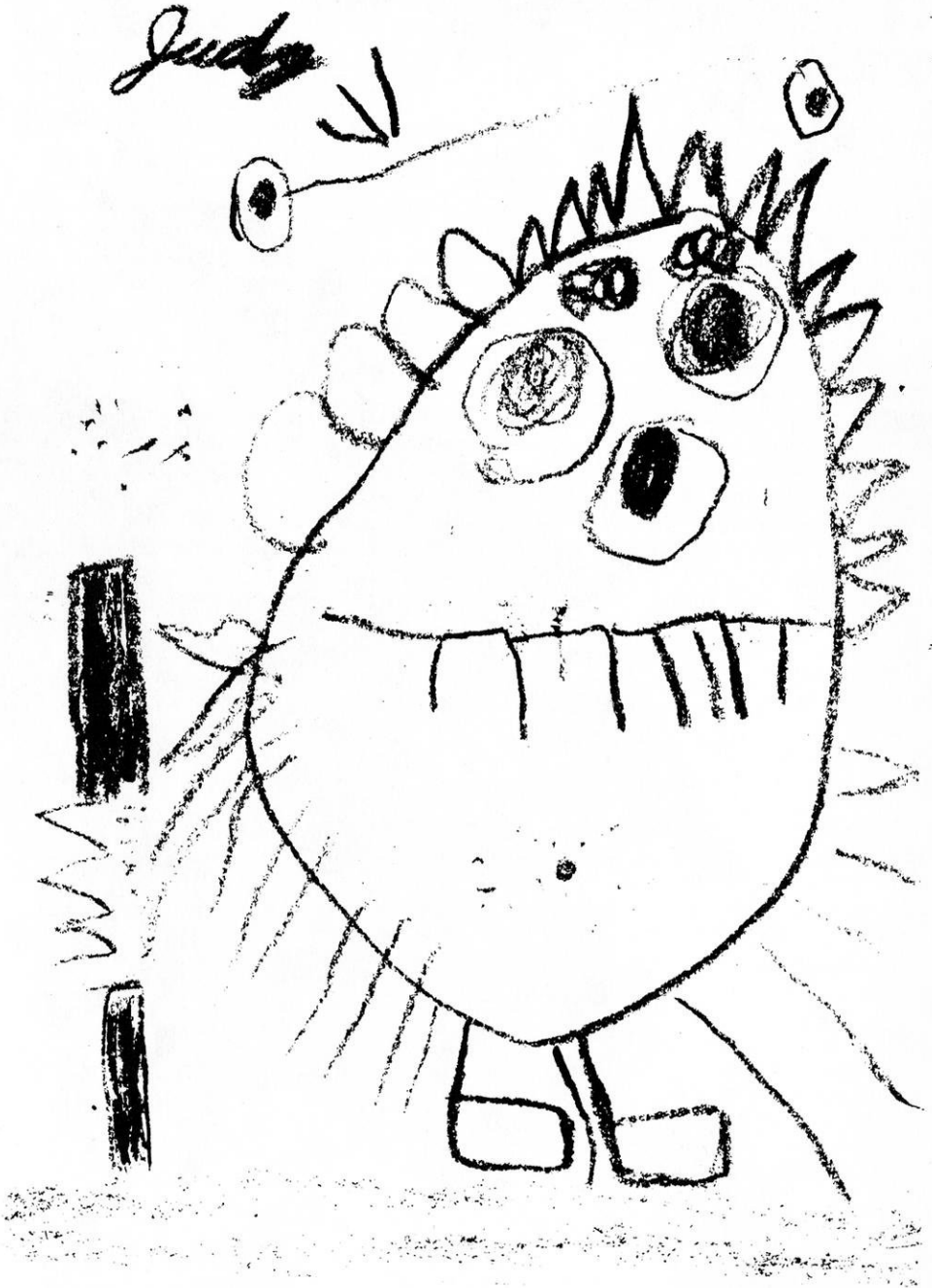
I do not claim this particular spiral syllabus for teaching story-writing is the best, merely that it has worked in many classes for me, and that most other methods I know about are also designed to draw together falsely warring allegiances and habits of thought which students bring to creative writing. They do believe themselves primitive *or* sophisticated, realistic *or* fantastical, classical or romantic. They advocate Apollo or Dionysius, East or West, hip or square. They feel or think, explode or devise. They will major in science or the humanities because of their math/verbal scores and each thinks the other is uncivilized or conditioned. Perhaps in other classrooms, these easy splits have merit and teachers reinforce them for different purposes in other syllabi. For fiction writers they are no better than being one-eyed, one-legged, or half-witted.

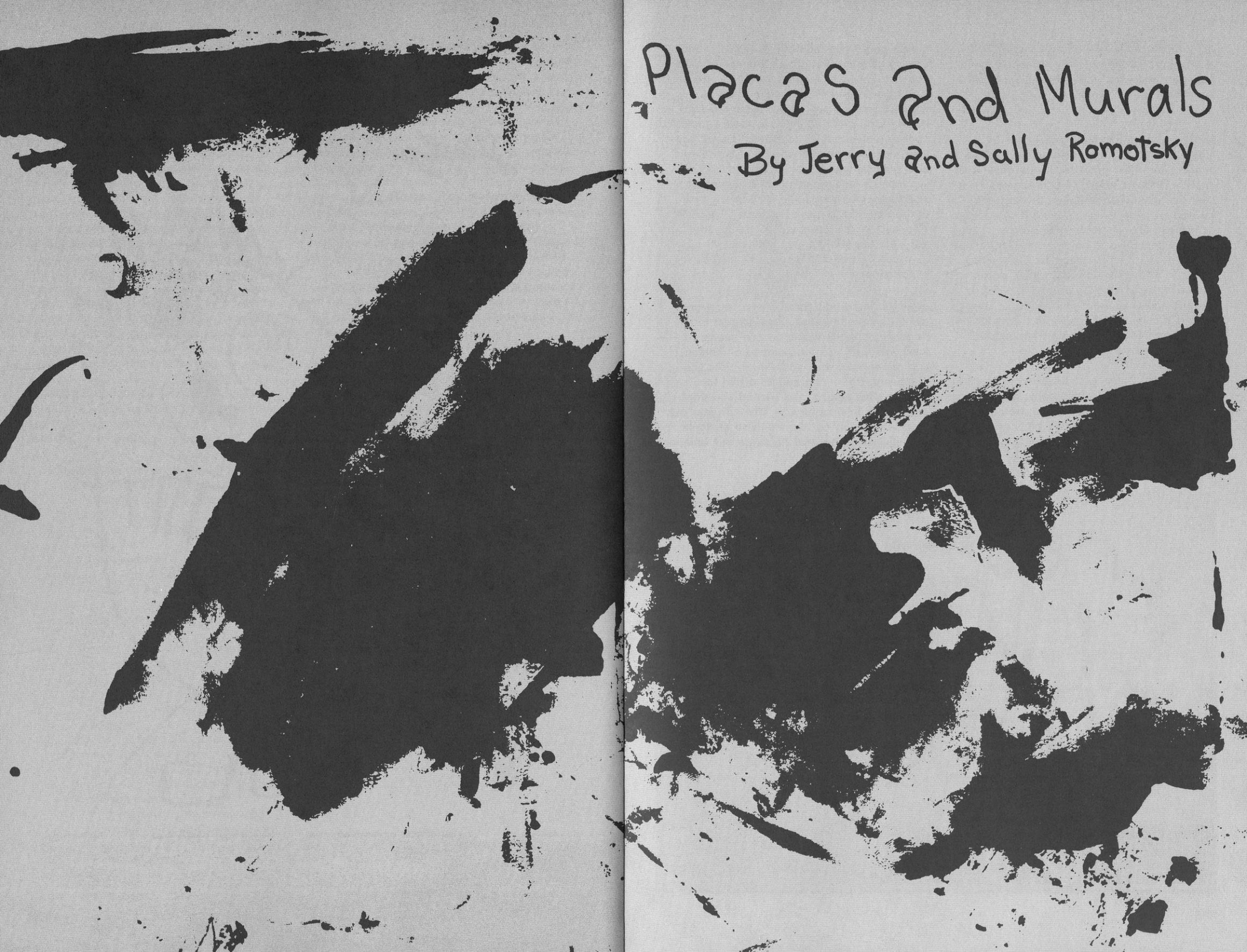
Does bringing the inductive-deductive processes of each student together actually produce fiction writers? Of course not. The syllabus which contracts to do that without fail, thank God, does not exist and only a confirmed deductive reasoner would ask the question.

Very few graduates of such classes commit themselves to professional writing careers, since both inductive and deductive examination of prospects will prove equally discouraging. The others learn, nonetheless, what fiction is and can do, how it derives from the full personality and intellect of the writer. They learn that ambivalence is rarely fatal. Perhaps they read later books and stories with the fuller range of their own personalities.

As for the rest of us fools who continue to write short stories . . . well, we can rationalize anything.

Drawing by Judy Hartman


Judy



Placas And Murals

By Jerry And Sally Romotsky

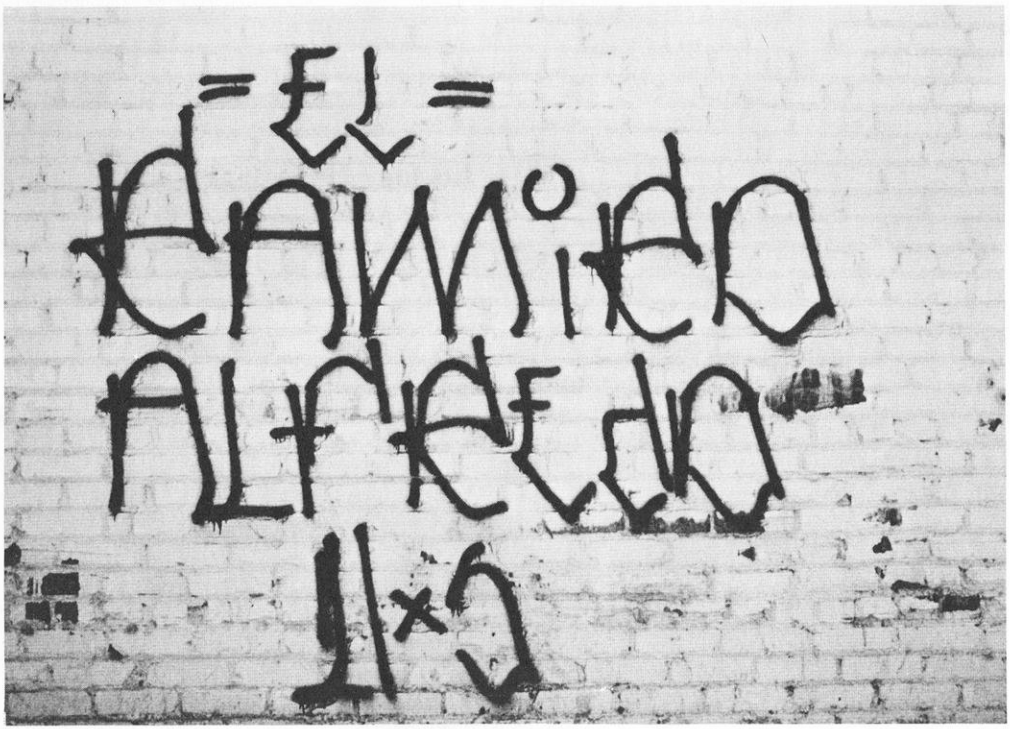
Jerry Romotsky is Associate Professor of Art at Rio Hondo College. Sally Romotsky is Associate Professor of English at California State University, Fullerton.

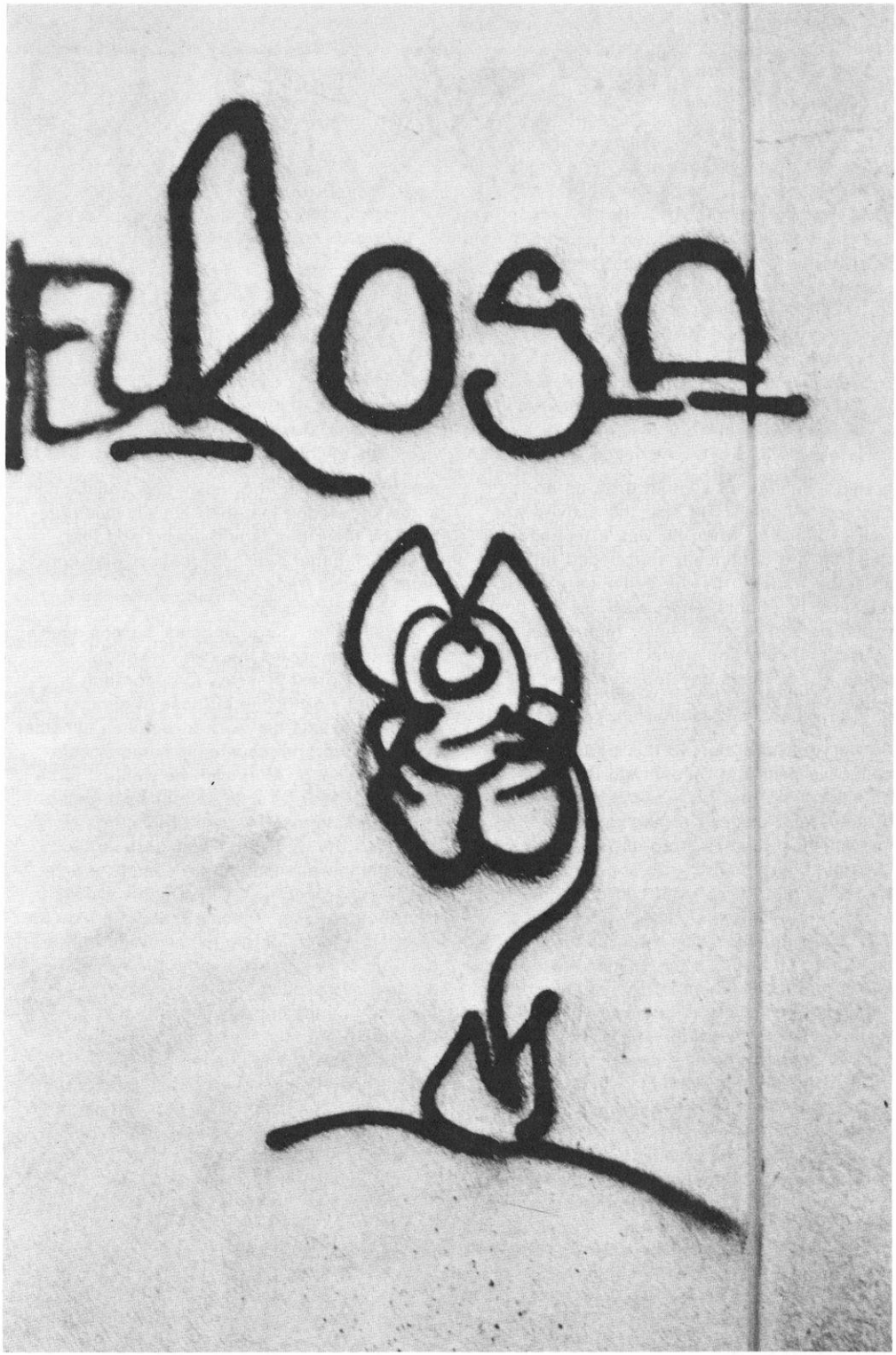
There are sanctioned and unsanctioned means of affecting our environment; next to littering, the most practiced illegal means is graffiti. Chicano graffiti in Los Angeles have been an unsanctioned fixture of barrio life for several generations. Having long endured as socially unacceptable expressions, they are now beginning to enjoy a limited prestige among some Chicano muralists. The styles, symbols, and techniques of graffiti writers have been adapted as a means of creating forceful and vital street murals. Now, street writing simultaneously exists in the barrios as licit decorative parts of murals and as illicit graffiti expressions by local youth.

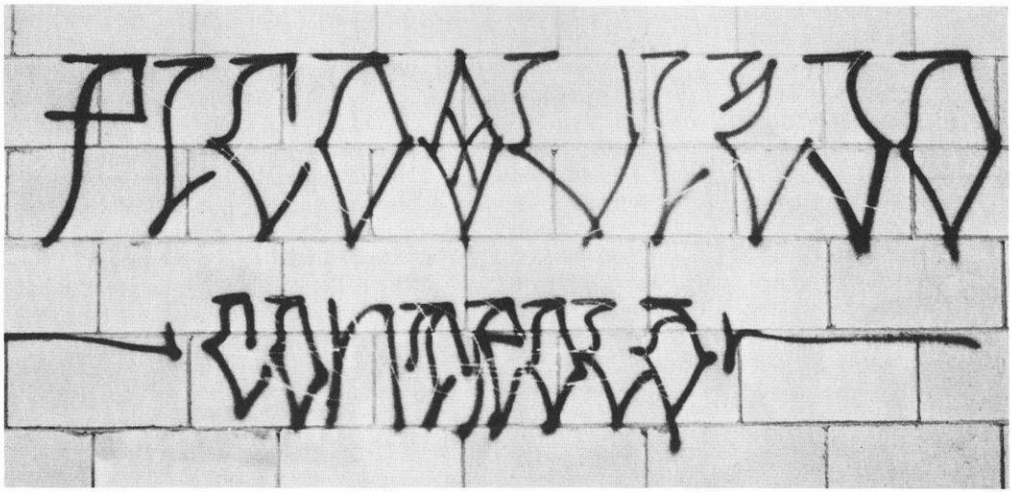
Los Angeles' Chicano wall writing appears in a distinctively styled calligraphy; designs of the letters are visually arresting, frequently beautiful forms. Some letters emphasize a stern angularity; others sweep into graceful curves and loops; still others take forceful shapes. Graffiti that create a dynamic visual effect are always the primary object; legibility is always secondary. Because of the writing's intense stylization, outsiders find these barrio graffiti difficult to read without considerable study. The writers' peers, however, decipher the signatures, abbreviations, and symbols with ease and find immediate significance in the inscriptions: names of writers, lovers, gangs, their members, their territories, and in-group slogans. The "placas" or "plaqueasos," as the inscriptions are called in street slang, consequently, serve as a codified visual language of intense importance.

Although the graffiti have existed as a fundamental part of the barrio environment in Los Angeles for many years, no one seems to know when or how the practice originated. One young man who works in an East Los Angeles social center suggests that the custom goes back to the second and third decades of this century. A fifty-four year old plumber, now living in the suburb of Santa Fe Springs, confessed that he wrote this unique

Note: **All photos by the Authors**




Rosa



graffiti language as a youth growing up in East Los Angeles. He said the activity was well established when he was a teenager. Children are continually introduced into this on-going tradition by the activities of their relatives, neighbors, and peers. By the time a young person reaches junior high school, he is practicing and perfecting traditional styles and perhaps developing a personal touch of his own.

Barrio youth are alert to this portion of their collective past and recount stories of graffiti writing that they heard from older brothers and uncles. A member of an East Los Angeles gang referred us to a particular inscription written in barrio script, dated 1943. Our informant, born some twelve or fifteen years after this inscription was drawn on an East L.A. wall, described the graffiti as "Old, man, old!" But to him the unknown writer takes on a real existence because he left his name and because the date awes today's wall writer. In a manner of speaking, the street inscriptions are dramatic public thrusts for immortality, and indeed many signatures do outlive their gang-oriented young writers.

Links with past graffiti activity are also developed through acquaintances with "veteranos," or through stories about "veteranos." A "veterano" is a veteran of barrio street life and sometimes of street wars. Few veteranos will discuss their former graffiti activity, particularly with outsiders. Most view that part of their lives as over, a part of the past that can only embarrass the present. Yet, contemporary wall writers obviously take satisfaction in the knowledge that their activity was practiced by their fathers and uncles and that, in spite of general disapprobation, they continue a barrio tradition.

The wall writer in Los Angeles' barrios does not write merely for the love of writing, although a great pleasure in decoration is expressed, nor for the purpose of defacement. He wants his work to be seen, whether his inscription represents his name or celebrates his gang. Moreover, he wants it to be appreciated for its style and for its threatening connotations. Because of this urge to publicize, the wall writer may pass up delectably blank walls that do not command an audience. In contrast, some highly visible inscribed surfaces indicate that writers go to extreme lengths, daring exposure and physical danger in order to imprint their existence on their surroundings. This concern for visibility can be ideally satisfied with a large inscription on a corner building of a busy intersection. Hence, commercial buildings in the barrios often serve as public backdrops upon which the neighborhood youth define their roles and dramatize their conflicts through stylized graffiti.

At times barrio graffiti suggest the social history of a neighborhood by virtue of their locations. This particularly is the case where freeways in the last couple of decades have intersected many neighborhoods. In fact, almost every freeway leading into central Los Angeles bisects at least one Chicano neigh-

borhood. Inscriptions on bridges and walks over freeways may be a sad and probably futile attempt to reunite the old neighborhood. What they reveal to the observer is the old boundary lines which have not yet dissolved into Los Angeles' freeway culture. An interesting example of this is an area in the eastern part of the county. Known among the barrio's residents as "Jim Town Hoyo," the area was severed into two sections by the San Gabriel Freeway, completed in 1966. The Jim Town barrio, some fifteen miles east of downtown Los Angeles, goes back several generations and takes the anglicized name of "Jim Town" from its former sobriquet "Jiminez Town." "Hoyo" means a low place, a hollow. The inscriptions stating "Jim Town Hoyo" crop out all over the general area, both east and west of the freeway. Bridges and streets over or under the freeway connect the east neighborhood to the west neighborhood in a strictly geographical fashion, but in a symbolic manner, these bridges and streets have attracted a display of inscriptions that define a unified neighborhood.

Chicano graffiti have become an ethnic rallying point among some of the barrios' political and aesthetic leaders. Others continue to view the graffiti as a desecration. One barrio magazine which views street writing as evidence of "Chicanismo" took for its name the phrase "Con Safos," a charm or threat frequently seen on the walls. The magazine's logotype and masthead feature letters written in one of the prominent graffiti styles, and its illustrations often have captions written in the same style. More significantly, some Chicano artists have incorporated the street signatures into murals, now in a period of efflorescence in the barrios. Originally sponsored to decrease graffiti, some barrio murals now recreate the street inscriptions while others incorporate existing graffiti into the mural's content.

Barrio street murals have received a variety of sponsors. One group of walls was painted as part of Los Angeles County's Street Mural Project; these were planned and completed during the summer of 1972 under federal funding. Public schools, another mural sponsor, support mural programs on the exterior school walls with the intent of enlivening the architectural surroundings as well as decreasing graffiti. A third source of mural sponsorship has been the community centers that encourage outdoor paintings on their own buildings or on nearby walls. Yet another group is those murals initiated by wall writers

Florencia Wall

themselves or by parents and friends who wish to divert the youth from destructive gang activities.

The subject matter of most barrio murals concentrates on the concerns of the Mexican-American community—creating an external environment that reflects the aspirations, interests, and identities of the residents. Some murals portray contemporary conditions while others recall pre-Columbian iconography or eulogize prominent events and figures from Mexican history. The subject matter may be represented in the abstracted flat shapes of the Aztec codices or may be carefully modeled as super-graphics. Certainly, the influence of the twentieth century Mexican muralists is evident in several works.

Two of the first artists who considered the aesthetic potential of the barrio calligraphic style are Lucille Grijalva and Willie Herron, both of whom include barrio graffiti in their own work. In 1971, Ms. Grijalva provided one of the murals now covering the outside of the Mechicano Art Center, an association established to encourage and assist Chicano artists. Her mural recreated the graffiti in a painterly style. She drew the names of several gangs who live in surrounding neighborhoods, imitating various lettering styles. The mural celebrates the urban landscape which is perpetually reworked by the young wall writers.

Ms. Grijalva's mural on the Mechicano Art Center interested a group of wall writers who were looking for novel ways to affect their surroundings. Several members of the Lil Valley gang came by regularly and watched Ms. Grijalva's progress. Eventually, they asked her to help them paint a mural on a nearby community center, La Casa de Esperanza. The Lil Valley Parent Association, which meets at La Casa de Esperanza, sponsored the mural. From February until late in the summer of 1972, Ms. Grijalva worked with gang members until they settled upon a subject and put their ideas on the facade of the building. The composition she developed expresses the interests and concerns which the young people voiced in their many discussions. After Ms. Grijalva outlined the sketch on the front of the building, the youths chose the colors and some of the details. They assisted the artist in transforming the sketch into a finished mural.

The mural is more than a wall decoration; it is an expression of the life-style of the

Mechanicano Art Center Mural
Lucille Grijalna

youths, their frustrations and conflicts, their aspirations and ideals. Its theme moves from conflict and adversity, represented on the left side, to hope and brotherhood, represented on the right. A stabbing, a weeping girl, and an arrest illustrate conflict and turmoil. In the center, a triad of figures consists of a chained youth kneeling with his arms outspread and two figures thrusting upwards as if bursting from chains. On the right side, the subject matter focuses on hope through brotherhood in the illustrations of one youth carrying a wounded comrade and another extending his hand to a fallen friend. The community center's name reinforces the mural's message; in shining metallic paint, "La Casa de Esperanza" translates as "The House of Hope."

While the members of the Lil Valley gang found a socially approved outlet for their conflict and hope, they also wanted to include their traditional graffiti signatures on their painting. Those who participated in the project inscribed their signatures in characteristic script next to the figure groupings when the mural was first painted; some inscriptions were added later. All the graffiti were integrated into the composition, and none obtrude on the major scenes. According to one worker, some of the residents and business people objected to the inscriptions on the mural, but members of the Lil Valley Parent Association feel the youth ought to be allowed to have their names on the mural they helped bring into being. This combination of graffiti and barrio street scenes results in an expressionistic mural that vigorously transforms a dull little building into an aggressive call for unity and change. The writing and the figures complement each other and both add up to a physically impressive whole.

La Casa de Esperanza was fortunate in having the direction of a professional artist to help the local young people create a mural. Other community centers have not fared so well in getting professional assistance for their mural projects. The Santa Fe Springs Neighborhood Center, for example, sought the assistance of an East Los Angeles artist who had received newspaper publicity for his interest in converting wall writers into mural painters. His failure to appear at the appointed meeting with members of the Canta Ranas group of Santa Fe Springs was the first in a series of disappointments that made painting a mural a bittersweet experience and an object of controversy for the entire community.

La Casa de Esperanza Mural

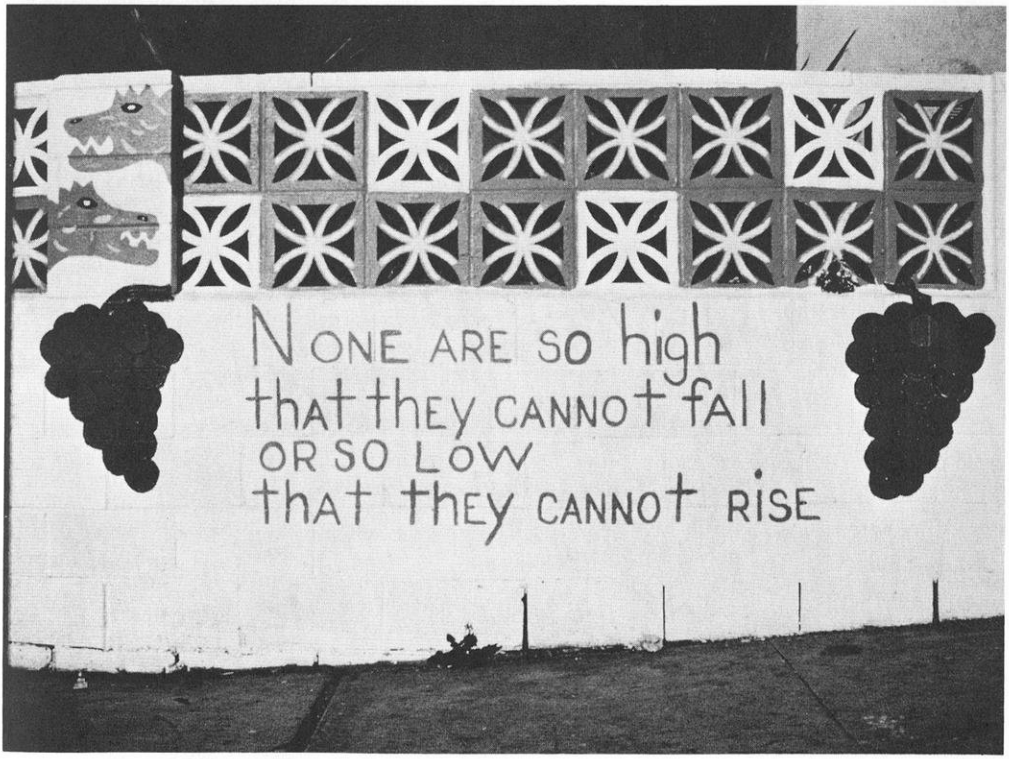
Like most other barrio murals, the Santa Fe Springs project was initiated primarily to discourage graffiti. The residential wall on which the mural eventually appeared was covered with graffiti, and the owner volunteered to provide gang members a mode of expression other than wall writing. The Fire Department and the City of Santa Fe Springs donated the money for paint. When the East Los Angeles artist did not arrive to explain techniques for designing and painting the mural, the frustrated Canta Ranas began to sketch pictures on the prepared wall with pieces of burnt wood, twigs, and flowers, using whatever they could find to make a mark. Later they painted these original sketches in the donated acrylics and added other scenes and messages.

But controversy hovered over the entire project, and the mural was never finished. A particularly vocal resident objected to scenes depicting gang-oriented symbols. Later she called the police, who arrived in several patrol cars accompanied by a helicopter. The woman to whom the wall belongs was obliged to explain to the officers that the youths had her permission to paint the wall as well as the support of the Neighborhood Center. The controversy continued and moved into the Santa Fe Springs City Council, which heard heated arguments from proponents and opponents of the mural. Although the project was allowed to continue for several months, the objections demoralized the wall writers and their progress slowed. In direct response to the mural's detractors, one boy placed on the wall a chastizing homily:

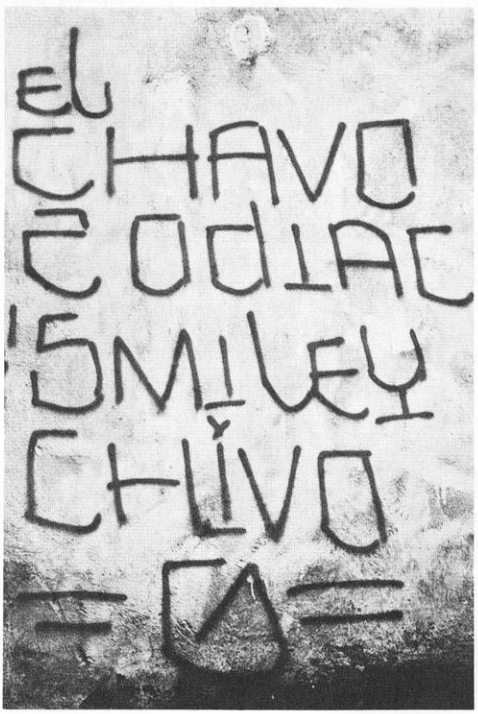
None are so high
That they cannot fall
Or so low
That they cannot rise.

The objections centered on the mural's pictorial content, which then included gang symbols, Chicano power admonitions, and individual signatures. A young man painted an owl to publicize himself, his nickname "Nite Owl," and his penchant for late hours. The gang's name "Canta Ranas" appeared prominently on the rounded corner of the wall, facing the intersection. The name Canta Ranas, which residents translate as "Singing Frogs," reflects both the gang name and the area. The area acquired the name "Canta Ranas" many years ago when it was still a ranch and the sound of frogs came from the nearby river. Reflecting the past and present in the same symbol, a green frog sat between the large thick letters of the name. He sang out musical notes and played a guitar; a bottle of liquor stood below. Above the letters, two rows of decorative concrete blocks lined the top of the wall in bright red and yellow patterns. They took the form of mythic serpents whose heads extended from each row of concrete blocks.

Details of Canta Rana Wall Mural


NONE ARE SO high
that they CANNOT FALL
OR SO LOW
that they CANNOT RISE

Apparently neither the content nor the achievement fulfilled the expectations of the adult community, which somehow envisioned a skilled and professional mural issuing from the hands of untrained and undirected young people. The wall writers have been painting their inscriptions on the walls for years, acting upon their environment and changing it through their prohibited activity. The mural activity which operated under the aegis of city agencies also changed the environment, but the community's resentment resounded against it as strongly as against the graffiti. Now the group's original murals have been covered with a primer coat in preparation for a professionally directed and controlled project. What the Canta Rana mural lacked in sophistication was compensated for in vitality and enthusiasm. The wall writers brought to the mural the same boldness and forcefulness they devote to their wall writing, and the result was a vigorous declaration of their personalities, their cultural symbols, and their neighborhood. It is questionable whether the spontaneity and energy of the undirected mural will be reborn with the politically approved one.



Two significant murals were produced in the early Spring of 1972 as an individual response to graffiti. Willie Herron, who makes his living as a sign painter, combined his murals with the existing graffiti in the alley near his mother's home. According to Herron, his murals were conceived when he began to visualize various forms emerging from inscriptions on the walls. Eventually, he utilized the stylized signatures as part of his conception, retaining most of the original graffiti.

At one end of the alley, the mural depicts part of the Mexican-American's heritage with a huge green Quetzalcoatl jutting from behind an orange colored tree. The pre-Columbian iconography is combined with graffiti and several oppressed figures representing today's barrio.

When he finished this mural, Herron dedicated it to the Geraghty Loma gang that lives in the neighborhood and that was responsible for most of the wall's prior character. He painted "GERAGHTY LOMA" in stylized letters across the bottom of the painting and provided brush and paint for gang members to write their signatures on the work.

The opposite end of the alley contains Herron's second mural, a work that faces the alley's entrance and confronts whoever enters. The violence of barrio environment as well as the artist's personal experiences with violence is transferred to the walls. This mural shows a wall breaking open. Two fists smash through the surface, revealing the suffering and anguish that the wall hides. A large head at the top of the crack stares in open-mouthed pain. Below the large head, an old woman with eyes lowered in resignation clings to a rosary. Three other heads, each covered with blood, seem to make angry, baffled protests. The center column of faces, fists, and arms rises out of a half-decorated Oaxavan skull. Around the mural's middle and lower sections, a random pattern of graffiti records the neighborhood youths who watched the mural's progress and completion.

Right:
Quetzalcoatl Mural
Willie Herron


TIST: Willie HERRON 72

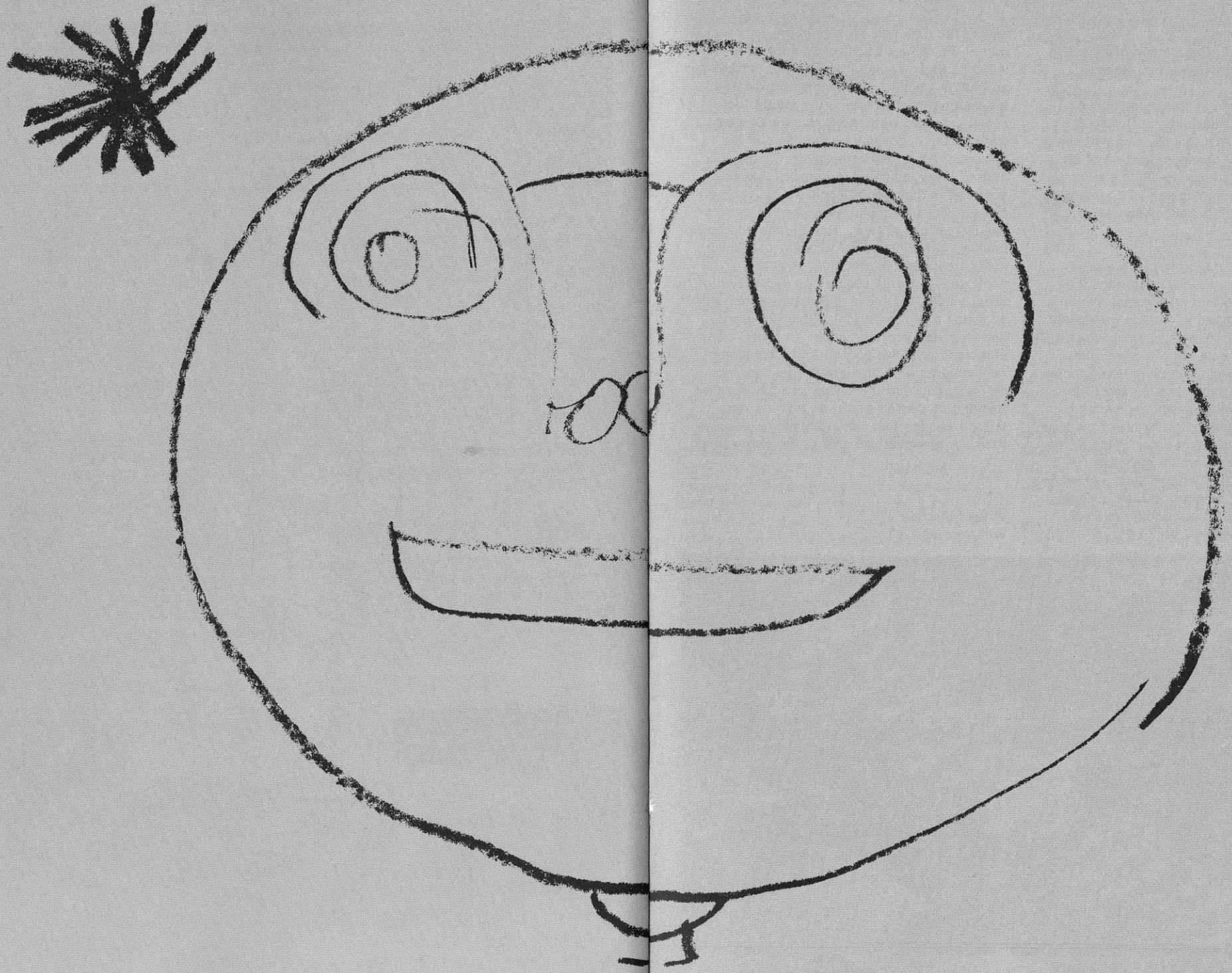
Cracked Wall Mural
Willie Herron

While Herron's "Quetzalcoatl" mural was stimulated by the stylized letter forms that proliferate in the barrios, his mural of the cracked wall reflects the physical violence that also is a recurring incident in barrio experience. Herron's painting suggests that the frustration, injuries, and passions previously hidden behind barrio walls now erupt from their walled off condition. The wounded heads represent the various conflicting factions within the barrios, while the old woman represents a grandmother with nothing more to say but who hopes and prays for something good to happen before she dies. Even the cracks in the walls were produced through the merging of the artistic expression with the existing conditions: the artist wire-brushed the dirt and grime covering the original color of the wall to create the illusion of cracks. To make the cracks appear to deepen, he added dark brown paint. A few yards away from the mural stands material testimony to the violence depicted in the mural—a vengefully battered car. The smashed automobile attests to the violence that shares the communicative and creative potential of street writing.

Willie Herron and Lucille Grijalva were among the first Chicano artists in Los Angeles to incorporate barrio graffiti into murals, and this method appears to be influencing other barrio artists. A group that calls itself "Los Four" uses the technology of graffiti without necessarily including existing graffiti in its work. The four artists prepare surfaces by spray-painting shapes and lines into a finished product reminiscent of graffiti covered walls. Maintaining that barrio graffiti are important ethnic statements, Los Four obviously attempt to infuse some of the vitality of street writing into their own more ornamental productions.

Whether entirely successful aesthetically, murals are a welcome addition to barrio walls. Using either the impetus of graffiti or even anti-graffiti campaigns, murals are now being painted throughout the Los Angeles barrios. They are one of the most productive responses to barrio graffiti even if they can only rarely compete in visual excitement and intensity with the inscriptions themselves. When the murals do compete visually, they more often than not spring from a response to the barrio walls as they exist and are not simply a new painting applied to cover old wall writing.

A remarkable synthesis occurs when the expression of the artists collaborates with the intensity of the wall writers, as is evidenced in the murals painted and directed by Lucille Grijalva and those painted by Willie Herron. Through the murals, the graffiti of Los Angeles' barrios may be gaining a new position in Chicano culture. In the last few years, the unsanctioned and highly individualized wall writing have become in the hands of a few artists a sanctioned means of conveying a new social reality.



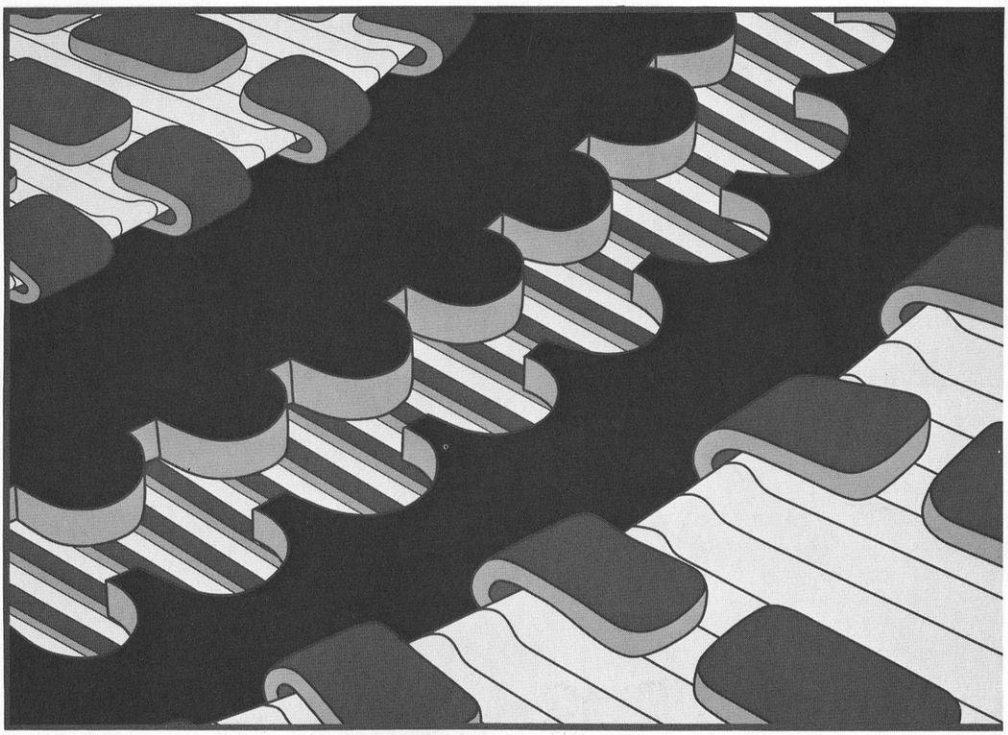
Aesthetic Experience and social status. By F. Graeme Chalmers

F. Graeme Chalmers
Assistant Professor, Department of Fine Arts, Sir George Williams University, Montreal.

Art serves as an aid in identifying social position. Adrian Gerbrands,[1] a Dutch anthropologist, posits that the social status aspect is the most common function of art, excepting the religious one. In this paper some historical, ethnological, and contemporary aspects of this phenomena will be examined.

The maintenance of a hierarchical social structure seems to directly encourage the development of certain art objects. Where a society has developed to include presidents, kings, the priesthood, etc. as established institutions, there appears to have arisen the need to express and strengthen these social positions through symbols such as crests, monuments, insignias, seals, and wearing apparel. The carved house fronts of the New Zealand Maori, the totem poles of the Northwest Coast Indians, and the elaborate headdresses of the Plains Indians each symbolized the status of the "owners" in their societies. Egyptian funerary art is a similar example of conspicuous display. Wingert[2] reports that among the Bapende peoples in the western part of the Congo, each youth wore, after initiation rites, a small, carved ivory maskette around his neck. These emblems indicated full-fledged membership in the adult tribal society. Larger ivory mask miniatures were worn on the upper arm by members of the Warega tribe in the northeastern Congo region. They indicated the grades they had achieved in their secret societies. In various parts of Oceania shells were worn as decorative indications of rank. Not all face and body painting, scarification, or tatooing was religiously prescribed by tradition. Probably a good deal of it was used as an expression of sheer vanity, but some of it denoted the rank or status of an individual within his group, and thus had prestige value. In short, many objects in primitive societies and contemporary cultures give prestige to their owners by indicating that the owner can afford these luxuries or display items, or that his rank is high enough that he is eligible to possess them. A pertinent example is the ceremonial

Spread the Red
William Kluba, 1974



uniform provided for President Nixon's "Palace Guard."

The individual businessman, as a patron of the arts, is as familiar a figure as a praying donor in a Flemish altarpiece. Brown[3] quotes the following report from the popular press:

> *Business is becoming cultured as art becomes an increasingly greater part of the American corporate scene . . . Virtually every company can tie in promotions to art, can upgrade its image through art and can improve employee relations . . . American businessmen are catering to the public's finer instincts while linking themselves in their customer's mind with the arts being promoted.*

In a book published in 1964 entitled *The Culture Consumers,*[4] Toffler maintains that one of the most startling changes in American life since the Second World War has been the *culture boom.* There is, undeniably, some impressive evidence that "Culture" (with a "big" "C" or a "K") is in the spotlight more than ever before. Dobbs[5] sees large urban centres as proudly pointing toward their new concert halls and museums as signs of increasing growth and sophistication among their citizenry which must vote the funds for such ventures. The book stores, he says, are chock full of expensive art books as well as bargain-basement price colour reproductions so that anyone can hang a Van Gogh. Even Sears Roebuck is selling original painting and sculpture to the average consumer. The layman, Dobbs believes, reads of million dollar auction prices, of bequests of multi-million dollar collections to schools and museums, and of the new affluence of a good number of American artists. He notices that large corporations are buying art; after the Chase Manhattan bank filled its new sky-scraper with contemporary art, no executive's office was complete without an original oil or sculpture adorning his section of the canyons of commerce. In short, Dobbs concludes, a tremendous respectability and status now attaches to buying art, lionizing artists, and generally being aware of the latest developments in the avant-garde of the Cultural world. The pursuit of "high art" is certainly fashionable. The witty art critic Dore Ashton[6] writes:

> *If you've been hearing a lot about the art "scene" and are not quite sure what it all means, your best recourse is to turn to* Vogue *magazine. Here, anybody who is anybody eventually turns up, either writing articles, being written about, or serving as modest backgrounds for models disporting the latest fashions inspired by the latest art. My view of the art world has been inestimably broadened by a gift subscription to* Vogue. *For instance, I learned that the opening of Robert Motherwell's exhibition, which I had attended, was a "radiant family-of-art party" and that that family—my own presumably —included Governor and Mrs. Rockefeller.*

Not only Marxist "historical materialists" but many other social scientists maintain that aesthetic preference originates and develops in response to socio-economic conditions, but the true historical materialist would see separation of taste occurring in the differences in training and accessibility of art objects according to economic position. Harap,[7] for example, argues that it is the fashionable commodities which, in Western society at least, make up a large part of the aesthetic experience of most people. Beginning with Veblen,[8] and in early Marxist works, writers have shown that fashion is important in all things, from television sets to automobiles, which show the social status of people. In recent years it would seem that more and more commodities have become subject to fashion. Up-to-dateness is primary—everything else is secondary to fashion.

In his *Theory of the Leisure Class,* Veblen developed the thesis that certain features of taste among the leisure and ruling classes are based upon their consumption of unproductive goods and services (art works and luxuries) which are used to provide conspicuous evidence of their class status. He shows that standards of taste have been essentially pecuniary in every class-stratified society. Traditional standards of beauty are largely determined, he argues, by the purchase price of the objects rather than by any inherent quality. For example, hand-made objects in a machine age are usually regarded as more beautiful than the machine made, one reason being, because they bare evidence of more costly workmanship; such also may be the case with some imported wines.

Despite folk art and a tradition of craftsmanship, the Puritans in America thought the fine arts to be a frill in life—essentially the avocation of the idle and rich. We might say that what has been described in other places as a "new renaissance in American culture" (I would ask when was the old one?) may be said to have been caused by a declining Puritanism. However, the "protestant Work Ethic" which viewed life as a struggle to attain economic prosperity has contributed in part to this "renaissance." By indulging their appetite for the arts (i.e. by casually placing an impressively heavy art book along with Christmas tickets to the "Nutcracker" on a coffee table in a "family room" hung with impressionist reproductions) status seekers in the North American middle class can suggest that they are, in fact, attaining economic prosperity.

In his study on the nature of art publics, Watson[9] used the attendance records of the 1913 Amory show to formulate a typology of art publics. Watson gives the following description of the "status-seeking group:"

> *The interest in art as far as this public is concerned is patently a disguise for attaining values that have nothing to do with art. Members may seek to associate with artists and may even collect their works, yet neither the artists nor the works are in fact the ends pursued. It is, instead, the feeling of status that they feel can be gained from such associations and activities and for this reason, such people are called "status-seekers." The negativism of this public is derived from their lack of commitment to art; their concern is to be among the* avant-garde *of taste. In consequence, there is a perpetual need to change artistic loyalties as new artists and new movements manifest themselves.*

The journalist, Russell Lynes[10] divides his "art audience" a little differently, but also includes the equivalent of a "status-seeker" group.

Gerbrands[11] sees "art as a means of social prestige" as having value for the artist and would not list the "status seekers" under a "negative attitude dimension." The anthropological data that he cites points to the artist being distinguished from the rest of society by reason of his talents. "How far this distinction goes is a minor matter. It may vary from modest appreciation in his own family circle or village community to a privileged position at the court of the *oba* of Benin." Some Western artists disclaim their role in the dealer-collector business. Instead they see art as the great equalizer and wish to share their visions and experience with the "common man." Cindy Nemser[12] states that for many young artists:

> *. . . collecting and connoisseurship are abhorrent activities, symptomatic of the evils everywhere apparent in our materialistic, object oriented culture. These artists refuse to make objects that will be treasured as examples of virtuosity and expert craftsmanship, or contemplated as icons of pure sensibility. They are no longer interested in creating decorations for the eyes of the rich and privileged. Art, to them, is not meant to be savoured only by those on the art scene or by people affluent enough to muster up the price of admission to the Museum of Modern Art. They want to make an art that will speak of universal experience, an art that is accessible to all, an art that tears down barriers between art and life. This kind of art, they believe, must burst the tight confines of museums and galleries and reach out to everyman.*

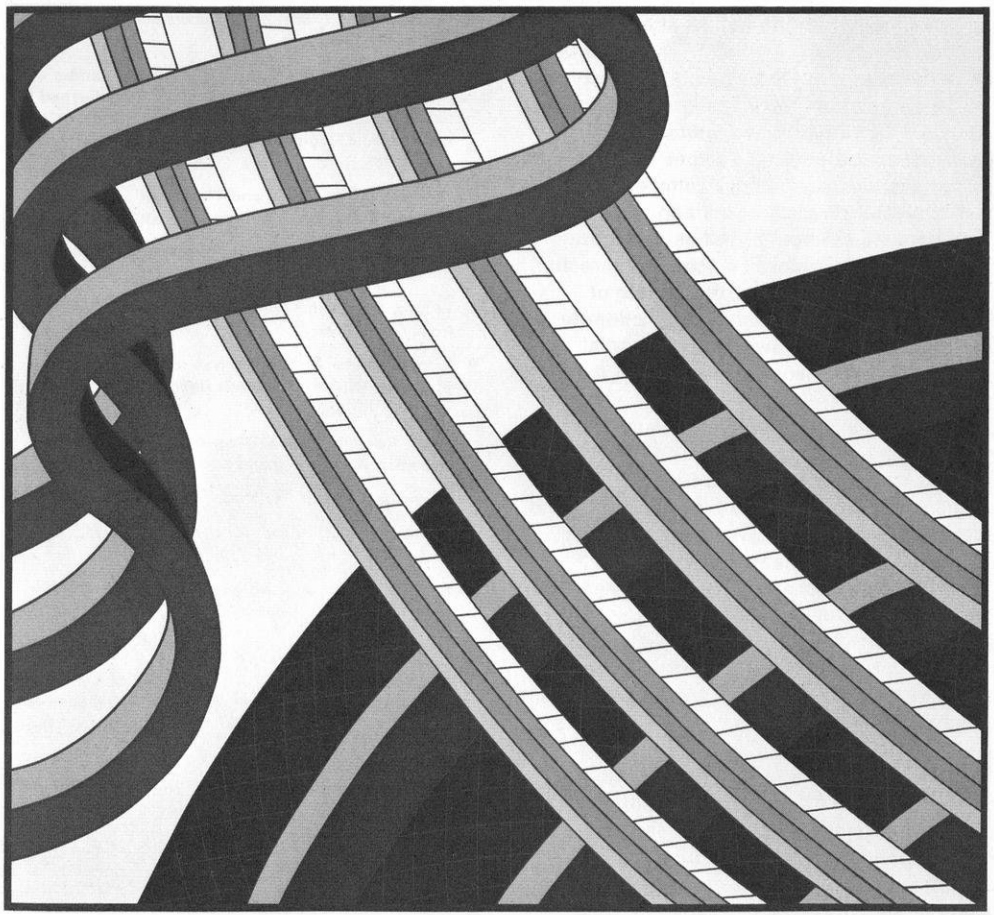
The beginnings of the movement can be traced at least as far back as the New York School of the 'fifties and 'sixties whose members produced work too large for private collections. These works demanded a public patronage, which was only rarely forthcoming. Rauchenberg's and Kaprow's "happenings" encouraged spectators to become a part of the art event itself—although perhaps such participation still gave a person "status." Other artists began to create inexpensive objects, some of which were disposable. Posters and colour prints flooded the market. In his letter to the editor of *Studio International* Sutherland[13] also suggests that more extreme artists of the avant-garde were doing much to erode the image of art as maintaining the status quo: (a) "By producing perishable works or transient "events" which opposed the art of museums and in which "the value of the work is reduced to the mental influence it can exert rather than to its value as an enduring artifact that can be bought and

sold." (b) "By producing works so uncompromisingly big, stark and unwieldy that no bourgeois could seek to use them as flattering decor or status symbols. (c) "By producing works of an impersonal or non-gestural character which lend themselves to mass-production, and which, therefore, everyone can own rather than just the wealthy elite." The avant-garde is thus producing work which is fundamentally democratic in character designed for consumption by all.

Art, then, has a specifically economic aspect which philosophers may have tended to ignore as isolated from, and irrelevant to, the meaning of art. Louis Harap wrote that philosophers ". . . have too little understood how the economic permeates all aspects of the creative process. In the past sociologists have viewed art as the expression of the artist's milieu or of vague "racial" or "social forces." Only the materialists, he states, although I do not necessarily agree, have grasped "the crucial significance of the artist's participation in production and of the status of his product as a commodity, for they have had to live by it." Harap cites an example in seventeenth century Holland, where, for instance, paintings were often exchanged for goods at the fair stalls. He continues "But philosophers have for the most part discoursed airily about art as though such facts had no bearing on aesthetics. They did not see that the necessity of satisfying the purchaser of art tended to modify what the artist said and how he said it."[14]

The status of art as a commodity, or as an investment, whose possession may increase

The Intersection
William Kluba, 1974



the prestige and power of the owner obviously influences the way we perceive art objects and the activity of artists. For the creator a work of art may be a means of making money and winning fame, prestige and social power. For a good many dealers and museums, as well as collectors, art consists entirely of valuable objects for purposes of investment and display. In mankind there seems to be an innate desire to display one's achievements. Evidences of vanity and prestige-seeking can be found in the most ancient archaeological records.

In my paper "The Study of Art in a Cultural Context" which is to be published in the *Journal of Aesthetics and Art Criticism* I take scholars in aesthetics and art criticism to task because they often "are inclined to conceive of the work of art as an isolated object, as if the social setting for which it is created and in which it is presented were merely accidental."[15] I will not reiterate my argument here. My own inquiry into the nature of art, and into talk about the "why" of art, and into talk about the talk about the why of art, of which my concerns about the visual arts and social status are but a part, have indicated that visual art is useful for a number of social and institutional purposes. For example, art may have a pivotal role in transmitting, sustaining, and changing culture as well as in decorating and enhancing the environment. Art directly and indirectly may bolster the morale of groups to create unity and social solidarity and also may create awareness of social issues and lead to social change. Art may serve as an aid in identifying social position and can be considered as a commodity that may increase the power and prestige of the owner. Art may express and reflect religious, political, economic, technological, leisure and play aspects of culture. At times the artist may be a magician, teacher, mythmaker, sociotherapist, interpreter, enhancer and decorator, ascriber of status, propagandist and catalyst of social change. In a culture the predominance of any aspect and the role of the artist are conditioned by the particular values of that culture.

Until we are presented with further information we must hold the aesthetic attitude to be a social phenomena dependent on the inherited nature of the individual and his culture. I believe aesthetic experience is a result of enculturation and increasingly of acculturation. In one way or another aesthetic pleasure is felt by all members of mankind, and although the general character of the pleasure *may* be of the same order everywhere, that which gives the aesthetic pleasure might be quite diverse, and almost entirely determined by the cultural conditioning of perception—which may, in some cultures, have something to do with art being seen as an aid in identifying social position.

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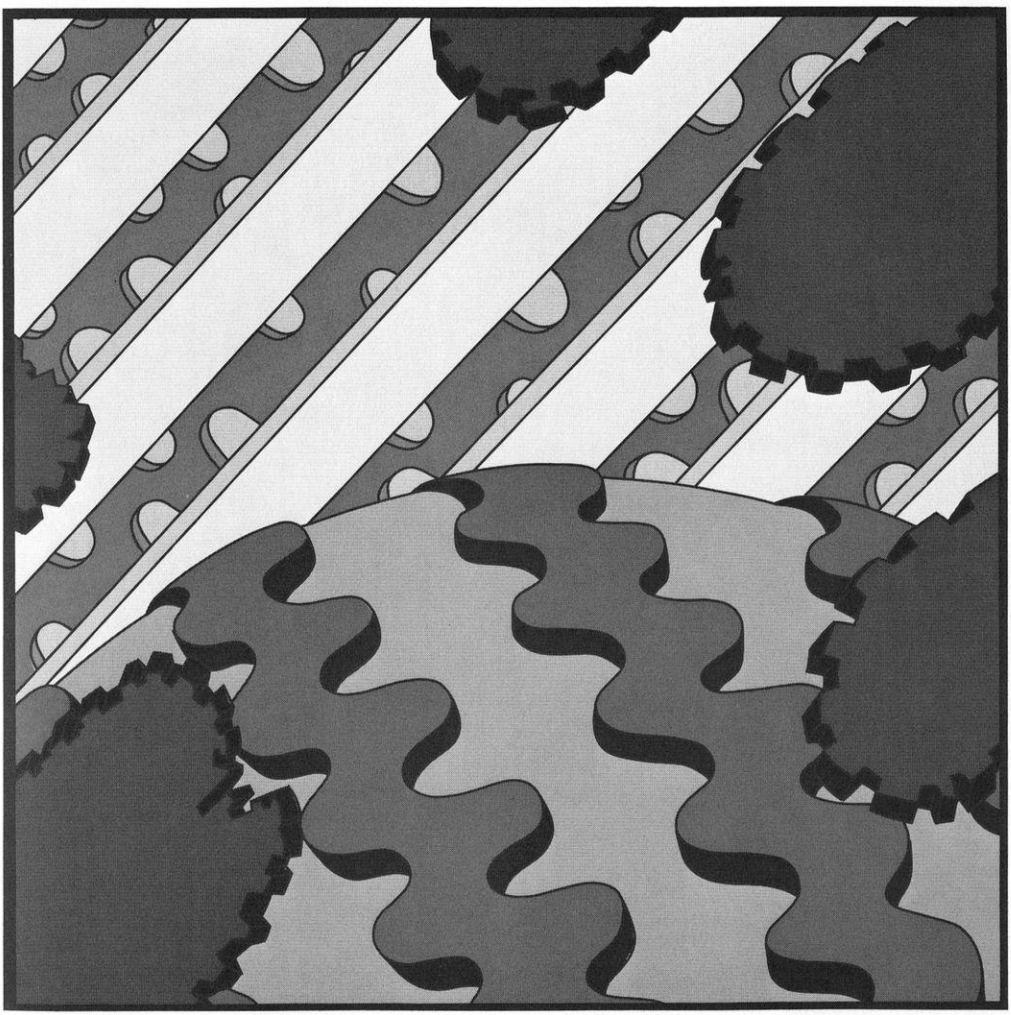
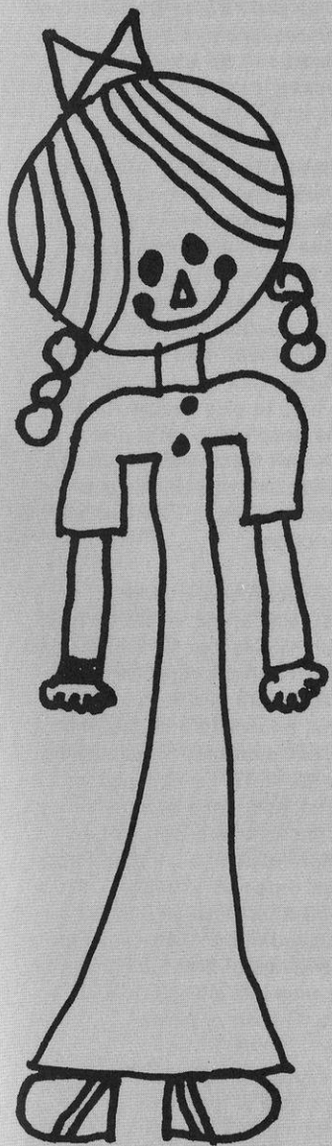
Night Flight
William Kluba, 1973



School Days

I Love my teacher.
I like to read.
I like recess.
I don't like the boys pulling my ponytail.
Sometimes I play black stalions with Barbara Ann. The subtraction is a little hard. I like gym too. I like to sing. I like Mis. Halloin. I like Mis. kashnig The hot lunch is good.



Dick Higgins and the Something Else Press

BY Hugh Fox

Hugh Fox
Editor, Ghost Dance; *Professor, Department of American Thought and Language, Michigan State University.*

Dick Higgins' great grandfather was the inventor of the hydraulic elevator and when he died each of his children was willed—as Dick puts it—"a small company." Dick's grandfather's company was the Worcester Pressed Steel Company and his father, although he wanted to become an architect, also became involved with it. When you talk about Worchester, Massachusetts, you have to talk about Higginses. Take a look at the February, 1955 *National Geographic Magazine* article "Cities like Worcester Make America." There's even a picture of the steel company and three pictures of the armor collection begun by Higgins' grandfather.

A Yankee inventor and Yankee industry are the remote financial base upon which Something Else Press is built. Higgins has enough money to spend $5,000.00 in producing a book without "worrying." It's the kind of money that enables him to go to Europe when he wants for as long as he wants, to base Something Else Press on a large farm in the Vermont mountains close to Canada, hire a private secretary, a press manager, another editor of the Something Else Yearbook, as well as other assorted secretaries and "helpers." It's enough money, in a word, to be able to print what he wants with little or no consideration of market. As a consequence Something Else Press, as perhaps the largest of the small presses in the U.S., is in the unique position of producing beautifully printed books on fine paper that have little or nothing to do with the mass-market-oriented obsessiveness that has turned New York commercial publishing into a business solely concerned with "product-success" and without the slightest concern over the *significance* of the product. Even Black Sparrow Press, large and impressive among the "littles," radiates strong commercially-oriented vibrations. Something Else Press emphatically does not.

Higgins is very explicit about his philosophy of art/publishing in the "Postface" to his own *Jefferson's Birthday.* He attacks Madison Avenue: ". . . Madison Avenue is sick, don't you think? Madison Avenue may plant the trees on Park Avenue every Christmas, but Madison Avenue is available to the highest bidder." Completely severing himself from the quick-money mystique, Higgins stresses the need for a detached/unattached aesthetics that concentrates not on sales, but is in a sense the aesthetics of just simply being aesthetic:

> *A good thing is done for its own sake, because one has good will or because one has bad will or because one has no will at all but just wants to do something. I think that nobility is not a value but a state of being.*

Higgins talks about lasting, about outwaiting the supermarket mentality. Not only does the present mass-market orientation in publishing bother him because of its cheapness and banality, but also its inherent weakness as *business.* The inherent self-enclosure of the New York province mentality, he feels, prevents New York publishers from *really* allowing the market to penetrate through. In other words New York tries to give people what they want, but the people they're to give it to remain blank faces for them, anonymous for the most part "unknown" tastes. His audience? Today's middle class . . . which will be tomorrow's lower class.

Higgins is acutely aware of a complete change in the mentality of the Western World . . . becoming *very* noticeable in, say, the last 50-60 years. Lots of books published by Something Else Press are in a sense historical landmarks that enunciate and give form to that change. He has published/is publishing *Lots of Gertrude Stein.* He republished in German the crucial 1920 *Dada Almanach* . . . he is publishing the complete works of an unknown—but more experimental than Pound or Cummings ever dreamed of being—1920's-1930's poet named A. L. Gillespie. In the works (it's announced in the 1968 catalogue) —the collected writings of Erik Satie. One of the Great Bear pamphlets is Russolo's 1913 futurist manifesto, *The Art of Noise.*

Satie, Stein, Gillespie, Russolo, Dada . . . these are merely some of the major forces behind the development of what Higgins calls *The New Mentality.* The mentality itself? He somewhat defines it in the "Forethoughts" in the 1968 catalogue which he calls *The Arts of the New Mentality:*

. . . basically it is characterized by simultaneous acceptance of oneself only through one's relationship to external phenomena and by a very new tendency to take nearly anything someone else says as more serious than what one says oneself, and, in fact in the profoundest sense, of having been said by one's other self.

This sense of giving extreme importance to environment, in fact of taking out the separation-walls between the *me* and the *not-me.* Higgins sees as a tendency to extend the boundaries of art in all directions, often transforming traditional concepts of non-art into art and certainly destroying almost entirely the classic concepts of genre-limited "working field." In other words, to give an example from John Cage, Cage's *Variations IV* is an auditory collage that makes *no* distinction between musical and non-musical (in the traditional sense) sounds. It is an "all-sound" piece. The New Mentality that Higgins is talking about is in a sense an "all-reality" mentality.

Higgins expatiates on the idea in an essay on "Intermedia" that appeared—significantly!—in the first Something Else Newsletter, February, 1966:

Much of the best work being produced today seems to fall between media. This is no accident. The concept of the separation between media arose in the renaissance . . . however, the social problems that characterize our time, as opposed to the political ones, no longer allow a compartmentalized approach. We are approaching the dawn of a classless society, to which separation into rigid categories is absolutely irrelevant . . .

Higgins' comments on theater in this "Intermedia" essay can be easily applied to the whole of the "modern" versus the "traditional" mentality:

The proscenium theater is the outgrowth of seventeenth century ideals of social order. Yet there is remarkably little structural difference between the dramas of D'Avenant and those of Edward Albee . . . it would seem that the technological and social implications of the first two industrial revolutions have been evaded completely . . . .

Essentially Higgins is saying that in spite of Freud, Einstein, Darwin, Chagall, Satie, Jackson Pollock, Heisenberg, Pauling, the Astronauts, Hitler and the Second World War, Polio Vaccine, TV, portable (and other) radios, xeroxes, long distance direct-dialing, various computer languages (and computers themselves), in spite of Dada, Futurism, Vorticism, Surrealism, Objectivism, Cubism and everything else that's happened since 1900, Ace Books in New York, which published 244 titles last year, lists, in the 1973 *Writers Market* what they're looking for as:

Gothic suspense, mysteries, science fiction, westerns, war novels, nurse novels, modern novels, historicals, double westerns, double science fiction . . . .

Incidentally they're also scouting around for books on "occult, cookbooks, puzzle books, contemporary problems-ecology, etcetera."

Although we are in a post-media, space-conscious, curvilinear, post-phenomenological, relativistic, biochemically-oriented world . . . New York publishers are publishing essentially the same kinds of books that were published in the 18th and 19th centuries—straight narrative, straight characterization, no language innovations, no experimentation.

Nothing could be more damning to American publishing today than Sharon Spencer's remark in her brilliant *Space, Time and Structure In the Modern Novel,* explaining why she has excluded certain works from consideration in her study:

. . . Excluded . . . are those many novels which, because of their subject, tone, attitude, or mode of humor, seem strikingly 'modern,' but are in fact, structurally traditional. Examples of this type of novel are Gunther Grass's The Tin Drum, *Nathanael West's* Miss Lonelyhearts *and* The Day of the Locust, *and Norman Mailer's* An American Dream.

Most of the novels she does study are German (Broch), French (Butor, Robbe-Grillet, Sarraute), Argentinian (Borges, Cortazar) or Mexican (Fuentes) . . . and when she does deal with an American (naturalized) like Anais Nin, it is interesting to note that all the books were published in Denver and Chicago . . . not in New York City.

And the reason? Because, as Higgins says in the 1968 catalogue already quoted, "the commercial publishers do not know how to handle the avant-garde." And if they don't know how to handle it then it becomes "necessary to do as the revolutionists of another age advised, namely to seize the means of production." And thus Something Else Press was born . . . its purpose in a very real sense precisely to seize the *means of production.*

The books published by SEP are just what Higgins says they are—examples of a "new mentality." There's no sex in them, really no "stories," "characters," "plots," nothing about adolescent pains of machismo, nothing about seagulls or Hollywood or murder . . . .

Take the two SEP books by Daniel Spoerri: *The Mythological Travels* and *An Anecdoted Topography of Chance.*

The Mythological Travels is "about" 25 archeological objects that Spoerri "discovered" on the Greek island of Symi, among them a rose petal, the jawbone from the head of a goat, another jawbone (probably that of an ass), a prehistoric scraper and mess-tin, the tail of a rat, the drawing of a bull printed on sackcloth (probably a trademark), etc. These objects in a sense are the characters. The "plot" is to, in a way, put them in motion, extract their meaning, surround them with contexts and extensions. These objects are at the same time mysterious, humorous, evocative, magic.

Take the prehistoric scraper and mess-tin, for example:

> *Scraper and mess-tin of Pithecanthropus (from the Greek* pithekos, *ape, and* anthropos, *man) Erectus Sumiensis, from Symi, the island of apes, which proves for the first time and irrevocably the existence of concentration camps in paleolithic times. Found by the Reverend Father Feinstein*, in isolated fragments, in the garden of Kosta Theos, Son of God.*
>
> *The scraper is very skillfully made, considering the tools of the epoch, from the lower jawbone of a* barbounia, *a fish rare to the Dodecanese, fitted into a piece of wood.*

Here, as throughout the *Mythological Travels,* Spoerri is making fun of a great many things: archeology (the "object," of course, is Spoerri's own invention), the mechanisms of annotation and classification, biblical and Talmudic exegesis, the logic of science/pseudo-science, the pomposity of the learned. It is typical of the New Mentality's discarding of traditional, "extra"-psychological structuring, going very much into the essential associative-structure of the mind in itself, not the abstracted-from, twisted, controlled mind, but the mind in its natural habitat, reacting to, enveloping and extracting meaning from objects at random.

This idea of "randomness" is very much a part of the New Physics, the New Cosmology, the New Psychology, and also very much part of Something Else Press. Spoerri's other SEP book, *An Anecdoted Topography of Chance,* for example, is a pseudo-/mock-scholarly catalogue of 80 objects found on a given day on Spoerri's work-table. Another SEP volume, Jackson MacLow's *Stanzas For Iris Lezak,* is another example of "random"-writing in which the syntax itself is aleatic. The same is true of Higgins' own *A Book About Love and War and Death* as well as one of SEP's most recent books Brion Gysin's *Brion Gysin Let The Mice In.*

Of course, in terms of aesthetic evolution, there is a great similarity between, say, Gertrude Stein's

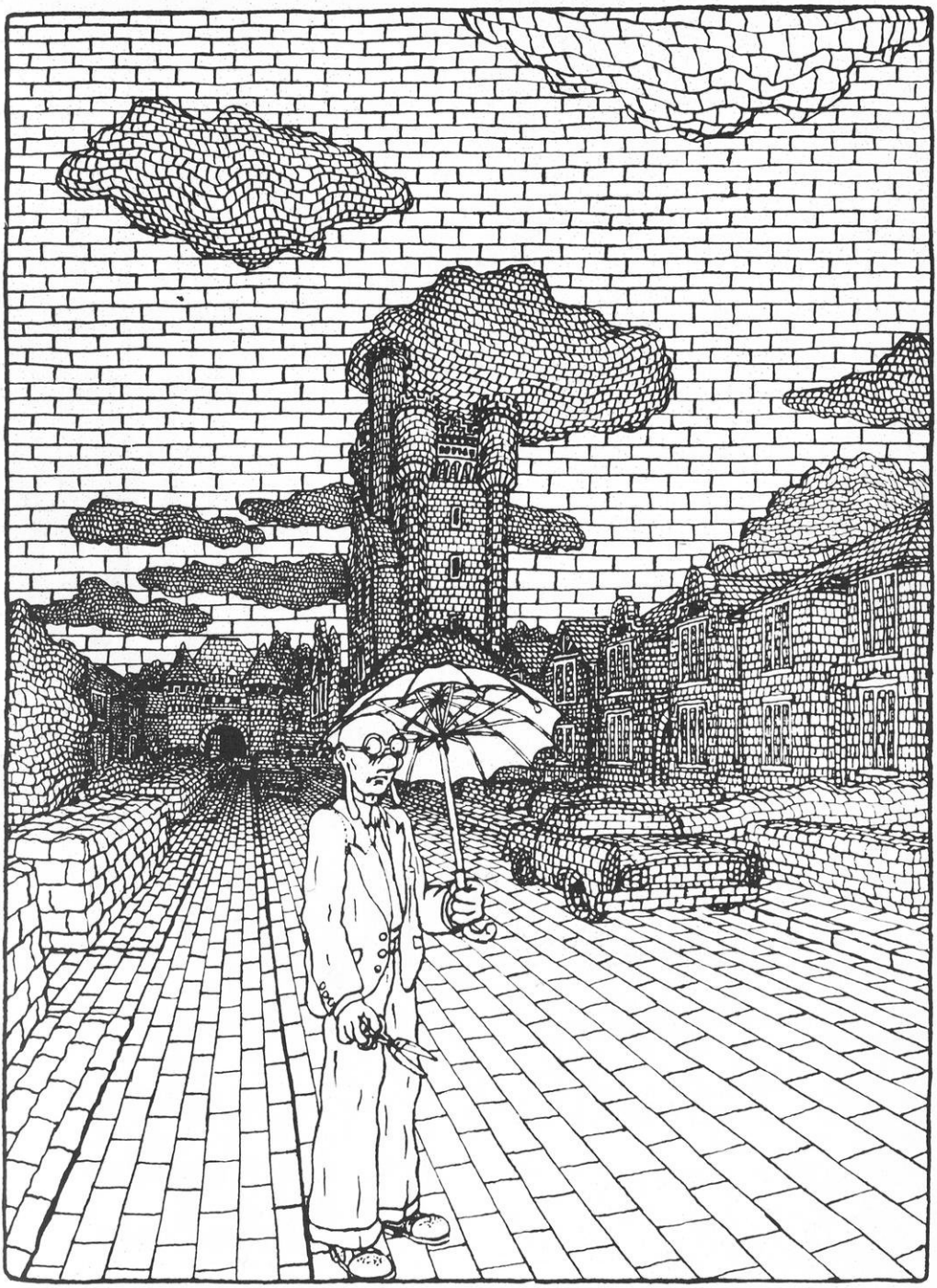
> *What is a sentence. They sent preserves. Settled as an emotion how do they know that four into forty makes ten in twenty two for a time and he is sold sold however that it is prudent with their fish . . . .*

and . . .

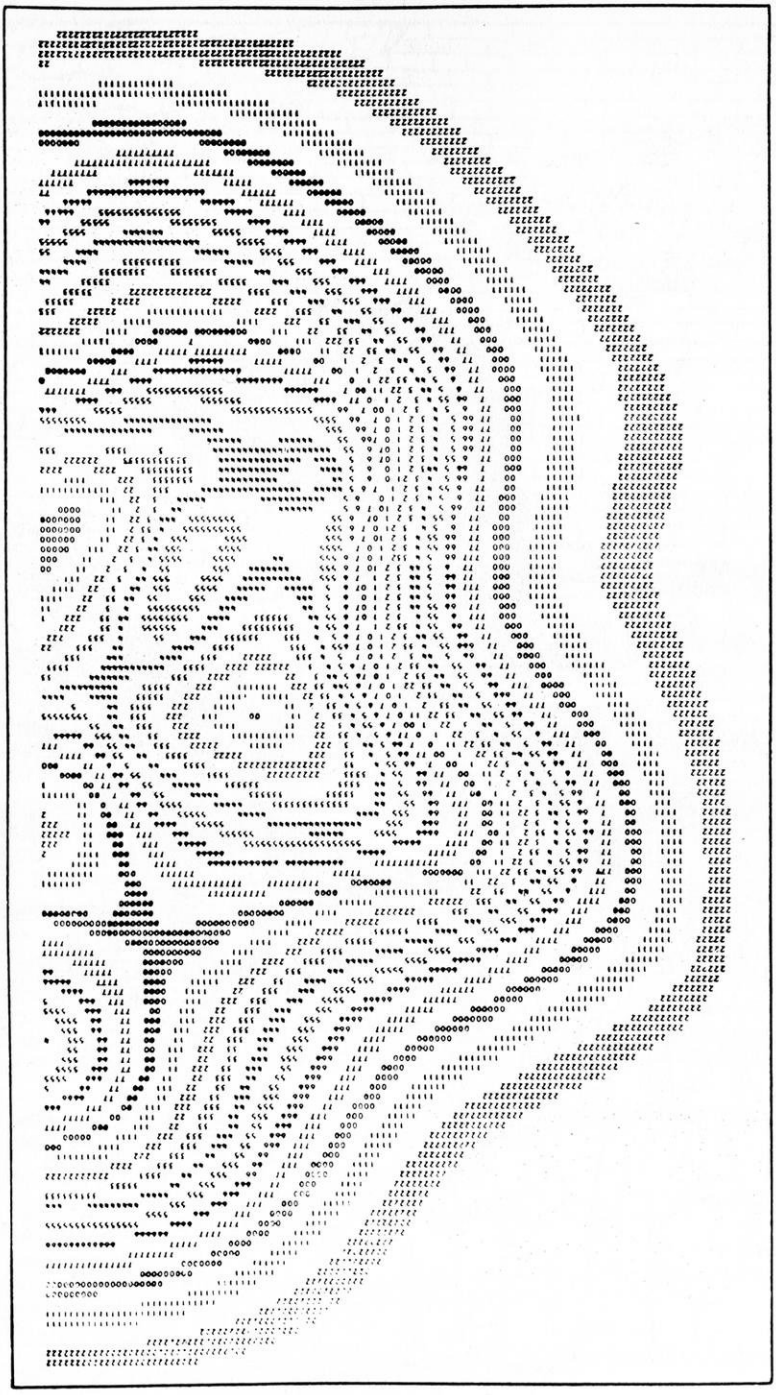
> *No efficiency worship*
> *Appeal planner's planner's relationships, of appeal coordination highways. Efficiency social That of*
> *Coordination its that York's*
> *Planner's Lincoln appeal no no its no.*

Randomness combines with a dynamics of "wall"- and "limitation"-removing (genre-destruction) in many other books such as

*Spoerri's 'real' name is Daniel Isaac Feinstein.



Scythes in the Night
M. Vaughn-James
From *Breakthrough Fictioneers*
Something Else Press, 1973



Wetterkarte
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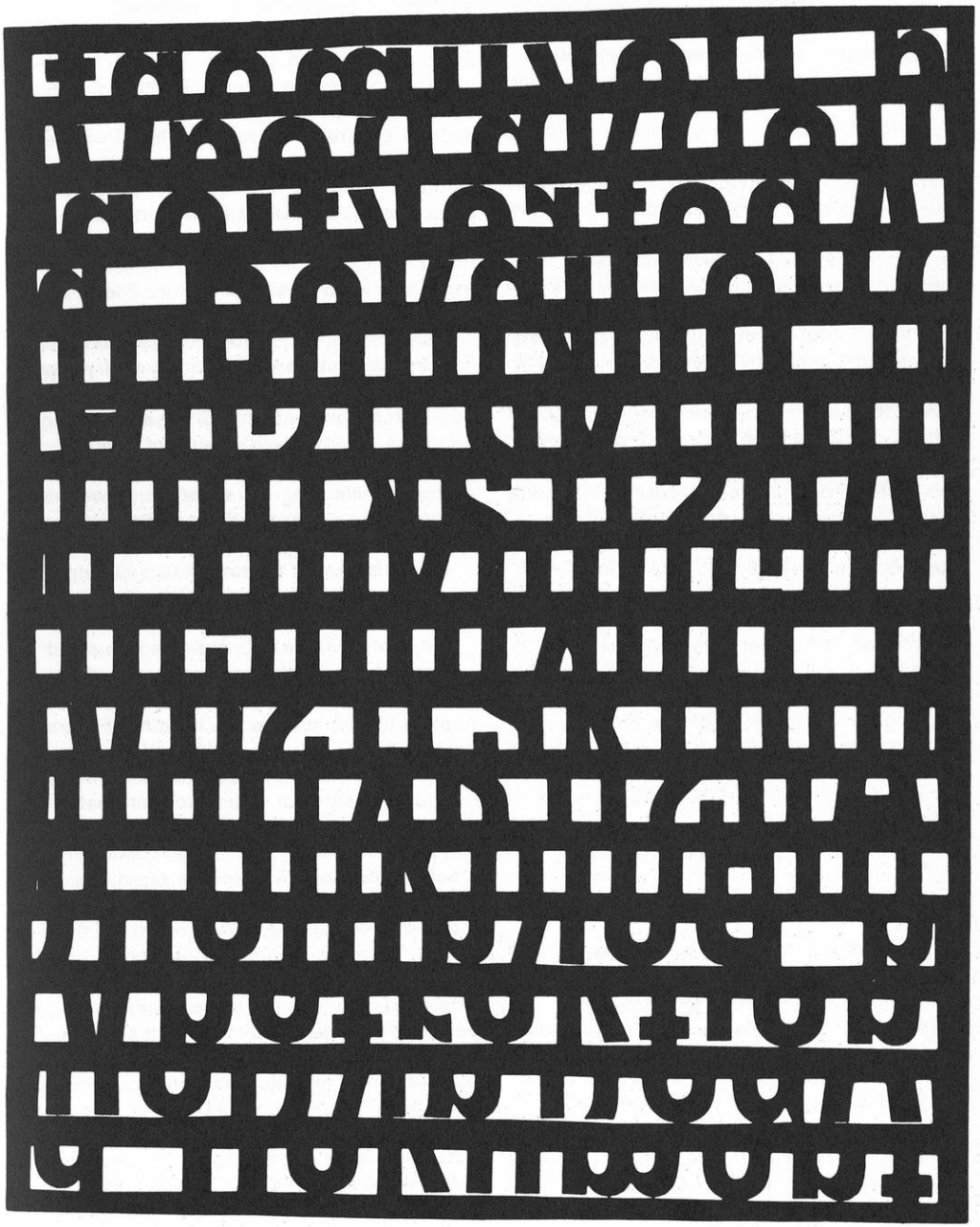
From *Breakthrough Fictioneers*
Something Else Press, 1973



Schriftcollage
Franz Mon, 1967
From *"Anthology of Concrete Poetry,*
Something Else Press, 1967

Bern Porter's *Found Poems,* which are precisely that—poems not "made"/"created" but things found which strike Porter (and hopefully the reader) as unintended, spontaneous poems. Porter's *Found Poems* (1972) contain graphs, diagrams, maps, columns of figures, unlikely poems found in unlikely places.

In a sense the New Mentality is completely inter- or even non-disciplinary. It begins with a sense of cosmic unity. We look at the earth from the moon, it becomes one; man seen from the point of view of primate psychology/anthropology is one; when we reach into sub-atomic physics, physics, chemistry, bio-chemistry, bio-physics all start to merge together into a minute world of energy-particles/waves—*quanta.* In other words, the traditional parameters of fields, genres, disciplines are expanded, dissolved.

This "intermedia" approach makes SEP books often un-definable in terms of ordinary categories. Claes Oldenburg's *Store Days,* for example, is a book about a "store" that Oldenburg actually opened on East 2nd Street in New York in which he sold things like plaster, ice cream bars, cake, sandwiches, etc., but it is also a book about happenings that occurred in the store (which was also a gallery/theater) and also contains musings and meanderings by Oldenburg about the store and the nature of art like:

> *The Store is like the Street an environmental (as well as thematic) form . . .*

or,

> *. . . . why should I even want to create "art"—that's a notion I've got to get rid of. Assuming that I wanted to create some thing what would that thing be? Just a thing, an object. Art would not enter into it.*

Even when SEP books on happenings (like Al Hansen's *A Primer of Happenings & Time/Space Art* or Wolf Vostell's *Dé-Coll/Age Happenings*) are ostensibly "artistic," they tend to become "meta-art" intention-wise because the happenings themselves are planned in non-"artistic" contexts—in railway stations, on streets, in boxing rings, swimming pools, etc. As Hansen puts it: "At the core of the happening theory, and central to the thinking and philosophy of the happening people, is the idea that there is a fusion of art and life. Like life, the happening is an art form of probability and chance."

SEP "poetry" often slides over into the realm of graphics, the most notable examples being the concrete poetry (ed. Emmett Williams) and the concrete "prose" (entitled *Breakthrough Fictioneers,* ed. by Richard Kostelanetz) anthologies in which both poetry *and* prose are solidly placed in the midst of a glyphic, graphic context that splits them off rather radically from their confinement to any traditional word-meaning link-up. Poetry and prose become pictorial, not semantic . . . and "poetry" becomes "prose," "prose" becomes "poetry," the whole concept of a poetry-prose genre difference disappears. In the same way Merce Cunningham's *Changes: Notes on Choreography* becomes a kind of "happening"-oriented non- or anti-choreography, an attempt to eliminate the separation between "dance" as such and ordinary "life-gestures":

> *. . . . it occurred to me that they could do the gestures they did ordinarily. These were accepted as movement in daily life, why not on stage? To these movements I applied chance procedures.*

Applied to architecture (as in SEP's *Fantastic Architecture,* edited by Wolf Vostell and Dick Higgins) we come up with cloud cities that just simply float wherever they float, dense forests planted the full-length of Broadway, Fifth Avenue, 125th Street, Canal Street, a house made in the shape of a body, huge football-shaped monuments to be floated on the Thames next to the parliament buildings, a huge Wing-Nut monument for Stockholm . . . in other words, glass houses, plowed hillsides, oat or wheat-fields, space itself becomes "architectural" and instead of being "object," architecture becomes "process"—again a return to the realm of the quanta.

John Cage, the arch anti-traditionalist, did one of the SEP music-books (*Notations*) and the others are by Henry Cowell (*New Musical Resources*) and R. Meltzer (*The Aesthetics of Rock*).

Cage's book, an anthology, is more or less a Record of How Musicians Have Destroyed Traditional Notation and Musical Form. In his 'Great Bear Pamphlet' series Higgins printed

Part III of Cage's *Diary: How To Improve the World,* and here again we find the old (by now) familiar statement that:

> *We open our eyes and ears seeing life each day excellent as it is. This realization no longer needs art though without art it would have been difficult (yoga, zazen, etc.) to come by.*

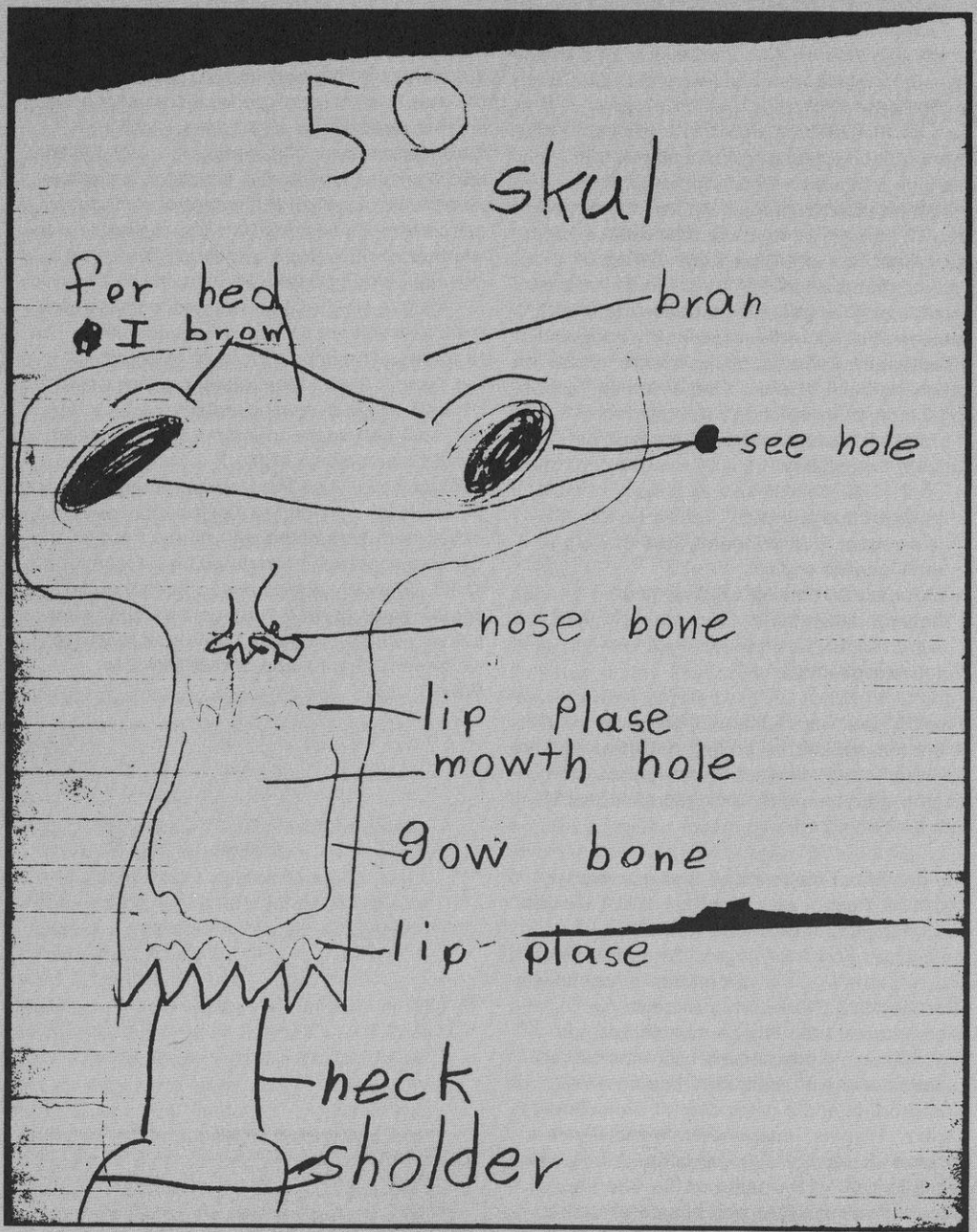
Art—even music—is only a means to go beyond art.

There is, of course, a McLuhan book that explains print-culture and media-culture shifts, the development of the neo-tribal mentality . . . and one little book (the most mysterious of them all), Diter Rot's *246 Little Clouds,* that is filled with heads in which the ears become hinges, hearts becoming teeth, outlines of heads within heads within heads within heads, bells becoming heads, heads becoming bells, a whole kind of a new epistomology in which the Aristotelian "Formal" Cause is replaced by a kind of "Infinite Potentiality":

> to day: "this is that!"
> is arrogant, it is arrogantly
> intelligent to say so.
> can i say something at all without
> being intelligent?
> o yes, as long as i do not
> talk in equations.

Diter Rot in a way is the ultimate expression of Somethingelseism: pulling out the stops on "identity" itself, eliminating categories by making everything infinitely interchangeable with everything else.

The decade of the twenties was marvelously inventive: Pound, e.e.cummings, A.L. Gillespie, Stein, Fitzgerald, Gershwin, Antheil . . . . the list can go on for pages. Since the 1930's and re-patriation, the re-creation of capitalism after the 1929 Crash, art in America has become one of the biggest businesses and in so becoming has become what the biggest businesses seem destined to become: very little product and a great deal of promotional pazazz. Higgins, independent financially, is a Lorenzo de Medici, a Pope Julius II, a Renaissance Prince (of the State or the Church made little difference) who has continued to keep the 1920's experimental line still stretched taut. There isn't really anyplace else right now that keeps the avant-garde aloft. Grove Press really can't, the scuttlebutt has it, because of bad investments, mainly in film (and real estate). Olympia, the house that was marginally commercial and first published *Lolita, The Ginger Man,* and *The Tropic of Cancer,* has finally given in to commerce. New Directions, always frankly commercial on a small-time basis, still swims *exclusively* in the seas of the past—and so automatically has been moved (by time!) from the avant- to the rear-garde. Some of the smaller presses like Dustbooks *might* be a future avant-garde activity center . . . . Sheed and Ward (unexpectedly) is publishing Kostelanetz's "exposé" of the extent of NYC commercialism, *The End Of Intelligent Writing,* but whether it will expand to publish "non-commercial" writing itself still remains to be seen . . . in 1974 Higgins and Higgins alone carries the anti-tradition, anti-solidification spirit foreward. The important thing is precisely the "spirit" itself. More small presses could emulate Higgins' avant-gardism but they for the most part seem little more than shoddier, small-time versions of the Big Madison Avenue Boys. And the Madison Avenue Boys themselves . . . if all the Campbell's Soup execs were scrambled with all the Ford and GM execs products would still be exactly the same. The only alternative to "commercial" anything has to be a "non-commercial" alternative—which brings us right back to where we began: Higgins and Something Else Press.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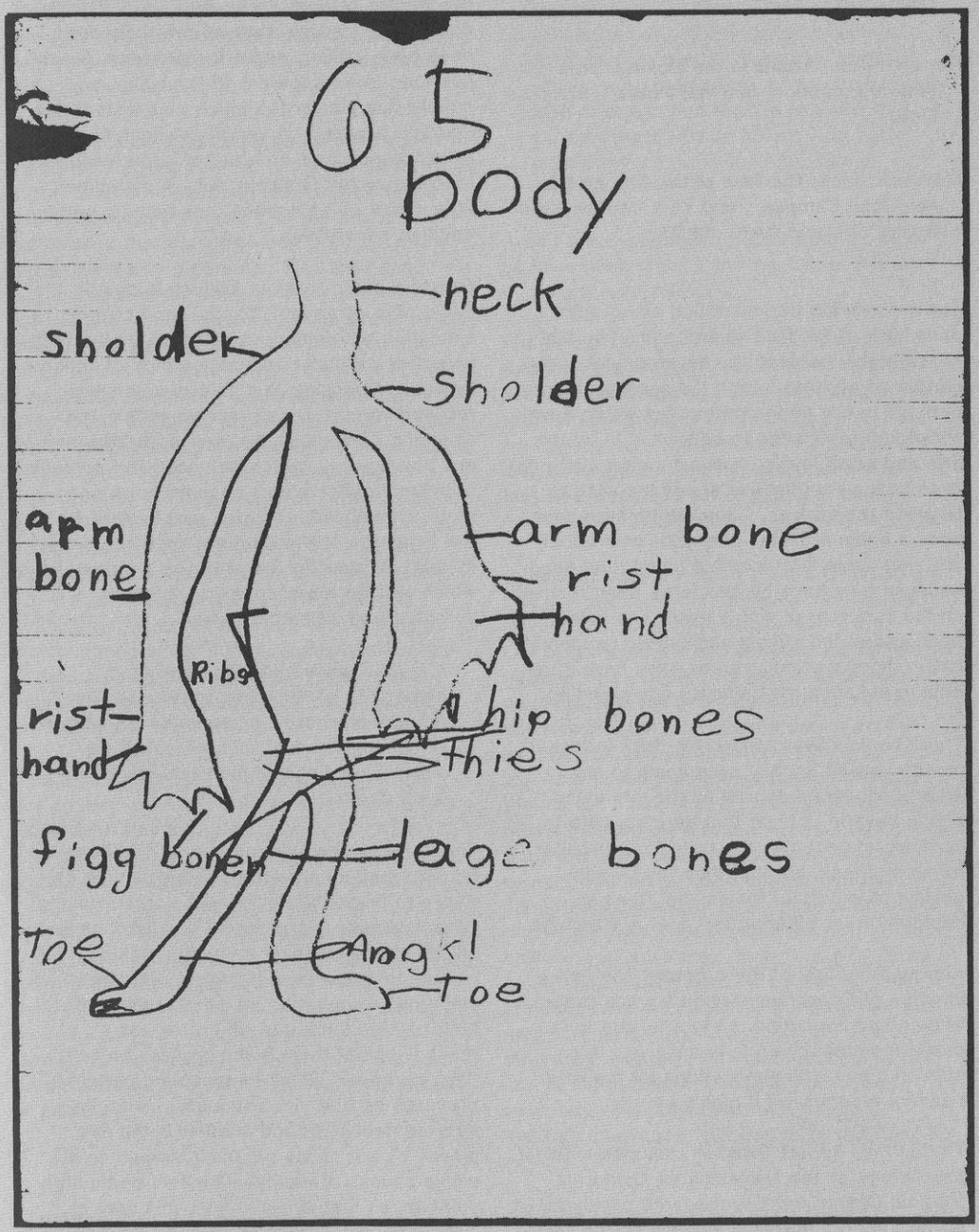
BOOK REVIEWS



BROADENING THE FRAME OF UNDERSTANDING

by Edward L. Kamarck

Ornstein, Robert E., **The Psychology of Consciousness.** New York, The Viking Press. 1972. $8.95

Barron, Frank, **Artists in the Making.** New York and London, Seminar Press. 1972. $9.50

Morrison, Jack, **The Rise of the Arts on the American Campus.** New York, McGraw-Hill Book Company. 1973. $8.95

The unfortunate fragmentation along discipline lines of the field of arts education has considerably hobbled the development of any concerted effort to inform the society at large of those needs and opportunities which have overriding pertinence to educators in all the arts and at all levels. Arts educators have not even been very effective at communicating between themselves. Thus, while there have been a spate of books over the years about arts education, and many of them quite good, because they have by and large been focused on the concerns of single areas and have been addressed almost exclusively to specialists in those particular areas, they have done little to enhance the general understanding.

Three books have crossed my desk in recent months, which happily have much to say to *all* arts educators as well as the interested public beyond. I hope that they will help to demonstrate not only the need for a broader frame of attack, but that they will be suggestive of important topics and areas of exploration for other writers and researchers.

Although the first of these books, *The Psychology of Consciousness,* in no way pretends to be about education in the arts, and in fact barely mentions the arts themselves, in my opinion it has vital implications for the field. I cannot recommend it highly enough.

The author, Robert Ornstein, teaches medical psychology at the University of California Medical Center and is a research psychologist at the Langley Porter Neuropsychiatric Institute, at San Francisco. His purposes in the book are to extend the scope of psychology as it has been defined in the texts, in the teaching of psychology and in the bulk of research reports, in order to "redress the balance, to begin to integrate the rational and intuitive approaches to knowing, and to consider the essential complementarity of these two modes of consciousness . . . ." This is a concern, of course, that all arts educators have been talking about for decades, for it has long been apparent to them that our culture has put far too much emphasis in the learning process on verbal intellectual modes of perception and ordering of experience, teaching us as Ornstein puts it, "precious little about our emotions, our bodies, our intuitive capabilities."

Ornstein notes that our culture is now in the midst of a profound change, increasingly exhibiting a tremendous distaste for the technological products and patternings of rational thought. Stressing that this reaction has resulted from a certain excess within the scientific community (as well as within modern psychology), which has seen the contents of scientific disciplines become more and more specialized, abstract, and remote from the concerns of the public, Ornstein attempts to make a case for the return to a psychology which will be more complete, both on a personal and scientific level:

> *It is time, once again, to open up psychology as a discipline, to return to its primary business—an examination of conscious experience, with the new tools which have been so painstakingly developed during this past century.*

These new tools, Ornstein points out, have in fact churned up a great deal of scientific evidence to demonstrate that our normal waking consciousness is a personal construction that all too often closes off and edits reality within fairly narrow dimensions of understanding. Although there are a number of factors that inhibit our full awareness of reality—one of them is the process he calls "assumptions," which in accepting certain premises as true, unconsciously limits the data we deal with; and another is the role played by our sense organs in screening out whole chunks of reality—Ornstein particularly emphasizes that in our culture this normal waking consciousness is primarily an

analytical consciousness. "The concept of causality, linear time, and language are the essence of this mode." Thus, though this process of making sense out of chaos must inherently be considered a creative process, involving as it does selection and limitations (the psychologist William James compared it to that of a sculptor carving a statue out of marble), it would seem that we have been *acculturated not to employ in this process whatever imaginative and intuitive resources we may possess.*

In further making his case for the imperative need to integrate the two modes of consciousness, Ornstein describes research evidence which strongly intimates that the two hemispheres of the brain are each predisposed to organize reality differently. The left hemisphere apparently does so in the analytical, verbal, sequential way that is the predominant mode of western culture; and the right one in an intuitive, holistic way. The latter is apparently "primarily responsible for our orientation in space, artistic endeavor, crafts, body image, recognition of faces," processing information more diffusely than the left hemisphere. He observes that in hundreds of clinical cases it has been found that damage to the left hemisphere often interferes with and in some cases destroys language ability. On the other hand, "an injury to the right hemisphere may not interfere with language performance at all, but may cause severe disturbance in spatial awareness, in musical ability, in recognition of other people, or in awareness of one's own body."

There are enormous implications in all this: for society at large, that we may have deliberately been training ourselves not to utilize one half of our potential brain power; for arts educators, that the case for the importance of their endeavors may now have been potently made. In fact, Ornstein infers the best case possible when he suggests that learning how to more fully use the right hemisphere, with all its unique resources, may be the key to delineating an important new model of human consciousness, one far more attuned to the possibility of high creative achievement in society.

I owe my discovery of *The Psychology of Consciousness* to the enthusiastic review of it that Anthony Hiss wrote for *The New Yorker* magazine. Let me acknowledge my debt to Mr. Hiss by quoting from the summary paragraph of his review:

> *It has certainly changed my own perspective on many matters. It is a book with a great number of implications—among them that we can all learn how to make use of our whole selves and that anyone who does will find that he is a rich and varied person, full of talents and intelligence and problem-solving abilities. And full of life.*

Aren't these precisely the claims that many of us have been making for the role of the arts in general education.

The second of the books, Frank Barron's *Artists in the Making**, deals with the knotty problem of educating the professional in the arts. A psychologist by training, Barron has over a number of years carried on research and investigation into the personal and professional development of young artists, particularly in college and university settings.

By way of backgruond, it should be noted that the profession of the artist has been a highly chance one in virtually every era. Our own, however, has infinitely multiplied the hazards, for a number of social forces—most notably, the post-war cultural stir, the youth revolution, and the enormous expansion of educational opportunity for arts training—are in their combined impact flooding the market place with artists and would-be artists. At the same time there has been tragically little concommitant societal effort to develop the number and kind of cultural institutions that might adequately absorb and challenge even a reasonable fraction of this profusion of aspirants. In fact, our patterns of institutionalization are now by and large so anachronistic in concept and intent, that the arts in America face a deepening crisis of relevancy, whose most dramatic manifestation is the threatened financial collapse of even our most celebrated symphonies, theatres, museums, and dance companies.

**Portions of this review appeared in a piece I wrote for the* Wisconsin Academy Review *(Vol. 19, Number 2), published quarterly by the Wisconsin Academy of Sciences, Arts, and Letters.*

While we should have every reason to expect that the new impressive energies and motivations in the arts will one day fashion the kind of viable institutional arrangements we so urgently require, that time is still undoubtedly far off. In the meantime we have literally tens of thousands of artists-in-the-making within the walls of our colleges and universities, and the statisticians tell us their number is growing ever larger. The statisticians also note that the unemployment rate of arts graduates has been climbing sharply every year over the past five.

It is within the above frame of concerns that I see special value in Barron's *Artists in the Making,* for he is breaking fresh ground in the whole area of vocational testing in the arts. His book discusses a number of possible tests for evaluating the aptitudes, attitudes, motivations, and personality make-ups of young prospective artists.

I have to confess at the outset to an innate hostility to the whole idea of this manner of testing in the arts. During the past decade those researchers in art education who turned too eagerly to the scientific method for hard information have had sharply disappointing results, and it has become apparent that the existential complexity of both the art object and the artist inherently resist the kind of unidimensional analysis which scientific models tend to imply. However, because Barron makes no large claims but rather quite honestly acknowledges the limitations of his investigation, and especially because his work does evidence a rather thoroughgoing understanding of aesthetics, I found myself increasingly disposed to give him a fair hearing.

Barron's claims are, in fact, most modest, and the relatively few generalizations he presents are fragmentary and tentative, raising far more questions than he answers. Wherein, then, lies the value of the book? I would think in the highlighting of the increasing need for such evaluation, and in the assertion of the possibility of coming up with more effective methodologies for testing. I do believe he has made the kind of start which suggests that his effort may not only be valid, but sufficiently rich with promise to merit the close attention of art educators.

I shall not attempt to describe even cursorily the variety of tests which Barron employed, for to comprehend fully their design and strategy clearly requires an extensive background in psychological measurement. Suffice it to say that in the several instances where he used a number of tests in concert, the results seem to me to correlate to a remarkable degree. Further, I suspect that they would correlate also with the best intuitions of most arts educators. The important point here is that because the tests do seem to affirm what we have long suspected, they offer the possibility of having a usefulness in a variety of situations where extensive screening seems desirable.

It is pertinent in this connection to note that to date arts educators have had almost solely to depend for much of their formalized evaluation upon calipers which have reflected the concerns and objectives of *cognitive* learning. If anything then, they have had far too little opportunity to weigh those cogent factors which are most significant in the potential growth of an artist—creative talent, motivation, and those other necessary attributes which might be lumped under the heading of "ability to survive" and which unquestionably assume particular importance amid the chaotic, irrational and often corrupt ambience of the current American art experience.

It is significant to note that Jack Morrison, the author of *The Rise of the Arts on the American Campus,* has himself been an influential leader in the history of the struggle which he recounts. Although with becoming modesty he in no way makes the reader aware of his many important roles, in truth I can think of no one with more impressive battle stars in the efforts to secure a firmer foothold for the arts in higher education. For over two decades he has fought on virtually every front: as a professor, as a dean, as a consultant with the U.S. Office of Education, as President of the American Educational Theatre Association, as founder and later President of the American Council for the Arts in Education, and now as a foundation official. Few have experienced the struggle from as many different perspectives. Fewer still have been as dedicated or as broad-gauged in their commitment. Since much of the *necessary* history of the arts in academe is only now being forged (and in consequence there is urgent need for a comprehensive assessment *in medias res*), the

Carnegie Commission on Higher Education chose well when they commissioned Jack Morrison to undertake this study. He is singularly well equipped for reconnaissance—and particularly with respect to delineating a battle plan for the as yet unsecured objectives, which sad to say are still formidable.

While the earliest antecedents of the presence of the arts on American campuses can be traced back over 300 years, the most significant progress in their achievement of academic status has been accomplished after World War II. In fact, if that history were placed on a linear chart, the preponderant number of landmark events would probably be found bunched up within the dozen or so years since the early sixties. As Morrison points out, the developments of the first fifty years of this century must be regarded as a prologue, with the arts gaining only limited acceptance in the curriculum of relatively few institutions and by and large being forced into traditional academic molds of instruction —a period particularly marked by a denigration of the occasional artist-teacher who almost everywhere was viewed as an alien presence (in contrast with the scholar of the arts for whom acceptance has never been a real problem). It would appear that it was the impact of the post-war cultural stir which first brought poets, painters, dramatists, dancers, filmmakers, and musicians to campuses in considerable numbers and significantly established the creative aspects of the arts as legitimate areas of study. What has tended to consolidate their position there has been the growing gravitation to the arts on the part of students who, both leading and reacting to the humanistic revolutions of the sixties, have been attracted to courses of study that affirm the importance of sensitivity and feelings rather than technological rationality.

To the degree that a considerable percentage of these students may now be opting for professional careers in the arts we are in trouble, as I noted above in my remarks concerning the Barron book. But there are also other serious concerns in the present situation, as optimistic as it may seem to many proponents of art and culture. Impressive numbers of students and faculty in the arts may be meaningless as a measure, if an institution fails to give a sufficiently

Gielo
Joanne Coleman Sanneh

imaginative response to the challenge presented by the unique needs and opportunities of arts training. Morrison describes graphically some of the impacts of faulty assimilation within the visual arts:

> *As art has gained in academic respectability, as graduates have moved out of the colleges into the academic market-place, the degree syndrome has influenced administrative judgements. Art faculty members are not quite the free agents they once were; the degree credential, having become more common, has been confused with artistic or teaching competence. It is a case of the colleges succumbing to their own propaganda: students have been guided toward degree programs; have moved toward intellectualization; and art generally has produced a new generation of idea-oriented artists, capable of thinking art-as-object right out of existence.*

And there are other developing anomalies and contradictions—many of them now of major consequence—which we are pressed to resolve. The fact that the rising tide of student interest is occurring at a time of austerity budgets has, of course, untowardly increased the problem of effecting change. Thus, this is indeed the opportune moment for taking stock, and Jack Morrison's book performs this task admirably. By providing a breadth of perspective, it significantly complements Margaret Mahoney's fine book, *The Arts on Campus: The Necessity for Change.*

Let me quickly review his strategy. He starts out with a short and pithy chapter which makes the case for the arts in higher education. He briefly sketches the historical development of each of the arts within the campus setting, and simply for the clarity of its comprehensive view this section alone makes the book well worth reading. He valiantly attempts to pull together the few available statistical compilations relating to the arts in higher education. These are so markedly inadequate that what they mainly demonstrate is the need for much more concerted efforts in this area.

The heart of the book consists of profiles of the arts programs of seventeen colleges and universities, chosen to be representative of the current status. While these institutions report a generally hospitable attitude toward the arts (which probably would not have been true of many of them twenty five years ago), the differences in levels of sophistication and understanding are most illuminating. As Morrison notes, "It is interesting that Harvard and Duke are the only two respondents in this study that reported that creative work by the faculty is not considered equivalent to research in science, social science, and the humanities." (Given its position of preeminence in educational circles, Harvard particularly ought to be roundly excoriated for this kind of rigidity.) The questions that Morrison directed at the institutions were well thought-out, for in my opinion they did touch on the key measures for evaluating responsible leadership: the creativity of the faculty and their interest in contemporary art movements; available budgets, and size and balance of staff; standards of admission for undergraduates; development of audiences and impact on surrounding cultural community; influence on the content and procedures of education in the arts within the schools of their state; and the degree to which they have been able to produce "successful" working artists. The answers evoke a rather remarkable sense of the ambience for the arts in each of the participating institutions, corroborating for me my expectations that Carnegie-Mellon would emerge as the best available model for those institutions aspiring primarily to educate the professional artist; that Penn State and Indiana should be regarded as pace setters for comprehensive education in the arts; and that Bennington should be the place that small liberal arts colleges should study for patterns for producing lively arts experiences for students. He concludes this survey with a sobering reminder:

> *Resistance to the arts—all the arts, not just art and music—remains rather strong in some places. Some faculty in other departments seem to feel that the arts should be present on the campus, but should hang their clothes on a hickory limb and not go near the water. The arts are so expensive, it is claimed.*

His advice is practical and hard-headed:

> *Accordingly, those on campus who wish to bring the arts into full play in academe should develop solid and aggressive sup-*

port within the arts; astute leadership; the support of someone high in the administrative hierarchy; the support of faculty in the other disciplines (particularly sciences); and a clear, practical and progressive program. Thus armed, they should enter the lists to compete for the budget dollar and studio space. Such efforts can be successful.

In his final section, Morrison makes general recommendations for consideration by colleges and universities. All of these are valuable, but let me cite the ones that I found most provocative—along with my own comments where appropriate.

- *A shabby laissez-faire view of* all *the arts on campus (architecture, dance, film, music, theater, poetry, and visual arts) is no longer possible morally, intellectually, or aesthetically. Therefore, each responsible institution in higher learning should take a stand in its policy for the teaching, studying, and making of the arts in that institution—whatever that stand may be.*

Amen. No stand means that not only are you contending with an unseen foe, but that those in charge simply are not fulfilling the necessary responsibility for thinking through the hard issues. Even if the stand is a hidebound and insular one, as it is probably bound to be in most cases, at least you would have something to push against, and the opportunity to develop a meaningful debate.

- *Departments, schools, and colleges of the arts can no longer afford a pristine isolation from the rest of the campus and/or community (local, regional, national, and international). Therefore, they should each develop a comprehensive program with a two-pronged approach, one emphasizing the student major and the arts per se and the other emphasizing general education—the nonmajor, teacher training, and the community.*

I would put even more stress on the responsibility of the colleges and universities to exercise leadership within the society. Not only would the sense and context of such responsibility vitalize and broaden the experiences provided the students within the campus, but through concerted impact we would begin to see the kind of societal support and understanding which would strengthen the hand of all arts educators everywhere.

- *The arts on campus tend to be subject to the worst of academic ills. Compartmentalization and parochialism abound where mutual concern should prevail. (Perhaps the greatest reward in academic life is true collegiality.) Therefore, department, colleges, and schools of the arts should deliberately learn to know and to understand their colleagues both within and without their departments to further their own work and the work of others within the university.*

It is sad to note that artist-teachers have fallen into the same technological patterns of intense specialization and fragmentation of vision that now characterize virtually all professions in the society. This tendency belies their true profession as eloquent spokesmen for man's spirit.

- *On campus and off, questions are raised about what students do who graduate in the arts—can they make a living at it? Therefore, each institution should establish a professional follow-up study of its graduates and dropouts.*

Yes, by all means. That's their first responsibility. But shouldn't they also take on an additional one, that of helping to create the prototypes of the *new kinds of institutions of the arts,* which the rising interest of the society now seems to require, that would in fact absorb the growing number of arts graduates?

- *Teaching in the arts from nursery school through continuing education, with some brilliant exceptions, is generally ineffective and even destructive in some cases. Therefore, under the auspices of an appropriate national body such as the American Council on Education, The American Council for the Arts in Education, or a major foundation, a commission for reordering the teaching of the arts should be created. Similarly on each campus a president's committee to study teacher education in the arts should be established with a universitywide membership to report*

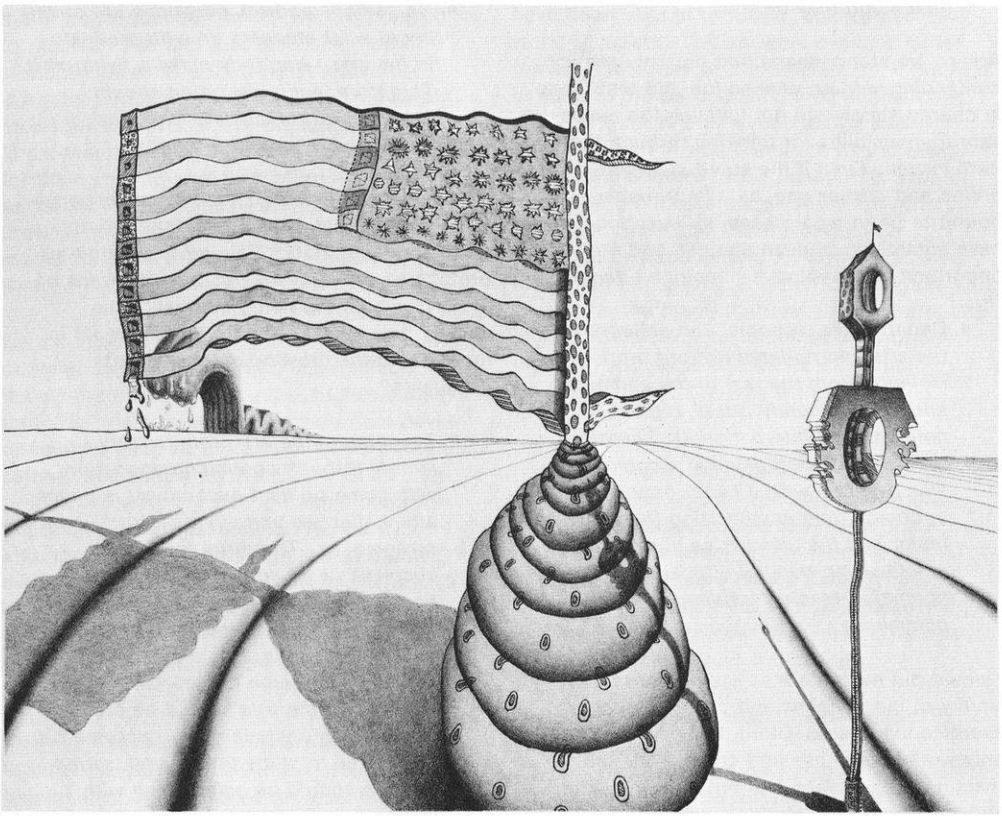
findings and recommendations to the president.

Yes, definitely! This is an overriding suggestion which should be given top priority.

- *Universities should explore the possibility of providing for the arts, particularly the performing arts, something analogous to th "R & D center" or "institute" developed after World War II for science, medicine, technology, and a few scholarly pursuits. . . . Because of the basic nature of their endeavors, dance, film, theater, music, and architecture could well be served by the collective and hierarchical ethos of the institute . . .* All *the arts in the country today desperately need opportunities to make their statements at reduced expense, without the restrictions and academic restraints universities hold, and should hold, so dear. What is needed is the bringing together of first-rate artists with the opportunity to make artistic discoveries at their own rate, by letting one thing lead to another . . . .*

Presented above in abbreviated form, this is obviously a suggestion to which Morrison attaches a great deal of importance since he develops and rationalizes it more fully than the rest. What he is focusing on here is the one area of deepest failure of the arts in academe: their apparent inability to become important centers for seminal creativity. While I can understand why he has become discouraged by the persistent intractability of the institutional patterning for the arts in higher education, I would initially question whether he should so readily yield the point that the "restrictions and academic restraints" are *justifiably* held "dear." That is almost

Flag
Robert Danner



like saying that everything else that is wrong with the university is sacredly inherent in its heavy-footed bureaucratic nature. Other professions have been able, with continuing pressure, to shape university structures to be responsive to their needs and aspirations—most recently the research scientists. I can't help but feel that it would be fatal for the future history of the arts in academe for arts educators to settle for any less, because I believe that what is fundamentally at issue here is the very quality of the art instruction. Who anywhere would disagree with the premise that instruction in the arts bereft of an ambience of vital creativity is bound to be inferior? Thus, while I am very much in favor of Morrison's R & D concept, I would urge that it be advanced not as a possible alternative to the weaknesses of the present structures of the arts in academe but as an absolutely necessary supplement, and one to be closely integrated with all aspects of instruction. In that role it could not help but demonstrate the most productive directions for future arts instruction as well as the levels of cultural leadership to which higher education should aspire.

Earlier in this review I mentioned the increasing clustering within the last dozen years of landmark events in the history of the arts on the American campus. In my view, Morrison's book should be considered to be one of the most recent as well as one of the most important of such events. The attainment of significant self-consciousness is a necessary prerequisite for any social group if it is to proceed effectively toward the achievement of its highest needs. Jack Morrison, in painstakingly pulling together for all arts educators in academe a clear sense of their past and a comprehensive view of their present, has laid the ground work that they have long needed for the shaping of their future.

IT'S ALL IN THE FAMILY

by Barry Schwartz
Member of Arts and Humanities staff, UCLA Extension. He is also an author, poet, lecturer on humanism and culture and Director of the Cultural Alternatives Network.

Lynes, Russell, **Good Old Modern.** New York: Atheneum Publishers, 1973. $13.95

Although I have long been a critic of museums and other cultural institutions, I have made a conscientious decision to suspend my disbelief in this review. I purged myself of all ill feeling, forgetting, for the moment, the disenfranchised artist, the wheeling and dealing, the hard luck stories. I approached like a pilgrim journeying to a minor mecca. I would "discover" MOMA, not from the privileged viewpoint of New York art politics, but humbly, like a student wishing to know how it came to pass that the advocacy of a controversial art, some forty years ago, was transformed into the most prestigious institution devoted to modern art in the world. To this student Russell Lynes' book is a helpful and informative text.

Good Old Modern is a history of New York City's Museum of Modern Art; MOMA as she is known to aficionados. Its pages describe the Museum's sometimes volatile history, those who ran or run her, and those who served or serve her. The book is structured chronologically, relating significant events by the telling of the careers of those on the throne or those dethroned.

It begins with the conception of an idea, that there should be a museum committed to the exhibition of those works considered "moderne" or "modernistic." It was an idea shared by "The Ladies," namely Mrs. John D. Rockefeller, Jr., Miss Lizzie P. Bliss, and Mrs. Cornelius J. Sullivan, "the founding mothers of the Museum, and a formidable trio they were," says Lynes, "women of spirit, vigor, adventurousness, and, not unimportantly, of commanding wealth." "The Ladies" did a lot of travelling, organizing, and especially commanding, culminating in an application, filed on July 31, 1929, seeking incorporation of an institution whose intention was "the establishing and maintaining in the City

of New York a museum of modern art, encouraging and developing the study of modern arts and the application of such arts to manufacture and practical life, and furnishing popular instruction."

With incorporation, Chapter II informs us, it was necessary to find a director. Here is a lengthy account of how a young scholar named Alfred Hamilton Barr, Jr., who was teaching art history at Wellesley College in 1929, came to develop and expand both his career—surely becoming one of the most influential American art historians—and MOMA too.

Chapter III mentions some artists and discusses what the Museum came to regard as modern art. Lynes tells of his opinion that the "common characteristic of all great painters, of course, has been originality, which can also be defined as personal vision and an individual way of stating it." The arguments over what constitutes personal vision and individual ways of stating it comprise the bulk of Chapters III through VI. It is interesting reading, illuminating the ways that the tastes of a few engaged the opposition of many to produce the art history of the period.

The eight chapters that follow present a competent history of the development, growth, expansion, policies and personnel of the Museum. Here the student will discover what he needs to know to understand how a fledgling museum, dedicated to a sometimes unpopular concept, developed influence and won not only legitimacy but size, scope and wealth. Here too are the diverse personalities, many who came and left, and the more important ones, who came and stayed, and stayed. So, by Chapter XVII, we encounter a fully developed Museum, one that made its point magnificently, and is busy preparing for the celebration of its twenty-fifth birthday.

One might say, and Lynes suggests it, that with the Museum's anniversary, the Museum of Modern Art had passed through its infancy, accomplished its turbulent adolescence, and now faced the world as a youthful but mature entity, possessing the status, influence and self-confidence its previously clumsy self was seeking. Lynes marks this turning point by quoting A. Conger Goodyear: "I am sure that in the long run we will obtain that stabiilty which possibly precedes ossification."

As MOMA matures she increasingly moves into domains more political than aesthetic—such are the privileges of power and success. "As was customary," writes Lynes, "there was (at the birthday party) a statement from the President of the United States." "We all worked on his statements," says Allen Porter, English poet and critic, now "Official greeter of the Museum," and "we sent him several to choose from." No longer the voice of controversy, MOMA is now an establishment capable of informing another establishment. "As long as artists are free to create with sincerity and conviction, there will be a healthy controversy and progress in art," the President said. William Burton, President of the Museum, gave testimony that the "artist is, by necessity, the leader whose genius we follow." Curiously, there were no remarks by artist/leader/geniuses at the ceremony.

Chapter XVIII will be of special interest to pyromaniacs as it retells the sometimes farcical, sometimes heroic efforts demonstrated by those confronted with the fire that occurred on April 15, 1958. Side-by-side we find the accounts of Barr and d'Harnoncourt working to save all that could be saved—in the case of the latter, causing a decline of physical health from which he never recovered—and the following account:

> *It was a house (or more precisely, two brownstones put together) owned by the Rockefellers and lived in by one of them, Mrs. E. Parmelle Prentice, sister of John D. Jr. McAndrew to whom Barr related what had happened: "In no time at all the butler appeared and said to Alfred, 'you cannot come onto the roof of this house' or something like that. And Alfred thought quickly, 'What do you do with servants? You treat them like servants,' and he said 'There will be many more coming. Have the stairs clear so that they can get down out of the fire.' And the butler said, 'yes sir,' and led the way."*

It is apparent from *Good Old Modern* that the heat and smoke by the fire have never left the institution. And I regret to say, it was about Chapter XIX, entitled "The Ladies Move In," when my appreciation of the book began to move out.

While *Good Old Modern* is an excellent history as it journeys from the Museum's origins to the current period, the detachment of the historian becomes superficial, unnecessary and often annoying. Lynes informs us in his introduction that what he has "written about the Museum in the past has occasionally ruffled the feathers of some of my friends there. I have not spared it or them in these pages, but neither do I go out of my way to feed the gossip mills." Fortunately, in this world the writer has many more options than choosing between ruffled feathers and gossip. Lynes, however, does not avail himself of these other possibilities. What is missing here is that critical posture which articulates the failures and conflicts of the Museum while analyzing the depth and significance of some of the current issues.

What do you do with artists? You treat them like artists. Though Lynes briefly discusses the artist's protest at MOMA, nowhere is found an analysis and interpretation of the present relationship between this highly influential institution and the vast subcultural world of artists whose careers and possibilities are so decidedly shaped by the expression of taste fashionable at MOMA. What do you do with staff? You treat them like staff. Of course the book was published prior to the recent extensive staff strike at MOMA which raised issues like the democratization of the decision-making processes, reasonable staff compensation and cessation of many of the Museum's most arbitrary policies. *Good Old Modern* is not a book in which to find a focused discussion of bad Modern. It is a chronicle of the powerful prime-movers and is openly admiring of the finesse and dedication by which America's power elite achieve their goals.

The last chapter, called "Living Dangerously in the Seventies," presents more Lynes than most of the book preceding it. Here Lynes expresses the view—more by implication than direct statement—that MOMA has outlived its function, that its original intentions, once achieved, do not provide the rationale for a permanent and enduring institution. He quotes an unnamed painter, "It has worked itself out of a job." Lynes concludes with the hope (?), suggestion (?), possibiilty (?), that perhaps "an eager, imaginative, disrespectful, and determined young cabal, now sitting hands-in-lap on the Museum's board" could "strike out on its own, as Abby Rockefeller and Lizzie Bliss and Mary Sullivan did. With the kind of initiative that opened the museum called Modern in 1929 and turned it into a cultural wave by doggedness and brilliance, such a cabal might (indeed, could,) start something just as unthinkable—a museum that is not a Museum, neither modern nor old nor good but, like its once youthful foster parent, prophetic and fresh and outrageous."

So it goes. *Good Old Modern* is a good old history. My problem with the book has not to do with what it has done, and done well, but with what it has avoided altogether. Lynes has subtitled his book "An intimate portrait of the Museum of Modern Art." Lynes' love affair with MOMA is an unending one. Though he has often the irony and wit of a knowing lover, who has not too many illusions about the nature of what it is he loves, he has not the perspective of another who, not being in love, nor needing to be in love, might reject intimacy for a more distanced, more critical, more comprehensive view of MOMA in the context of twentieth century culture. On the jacket we are informed that Lynes "considers himself more of an observer and social historian of the arts than an art critic." In fact, he is an institutional biographer, an associate of an institution he reveres and ruffles on occasion. Though he has written an excellent history he has not provided the kind of critique so necessary in these days of cultural monoliths and their inordinate influence in the art world.

Of course, there is no good reason that Lynes should have written the book I suggest needs to be written, except for the fact that non-intimates might well be alienated by much of his text. "The Museum," writes Lynes, "had since the beginning been a Rockefeller responsibility, a protectorate, one might almost say . . ." One might almost say it. This serves as an introduction to a several page discussion of Mrs. Blanchette Rockefeller. For those of you who hunger to read about the Rockefellers—I might add—here is a book for you. Only memory jars my objectivity. I remember last May my appointment with Mrs. Blanchette Rockefeller. An associate and I entered Rockefeller Center and joined the stream of humanity moving toward the elevators. An elevator was filled and we remained in line for the next. It approached, opened its door to receive us and as I

stepped forward I was stopped by a half-serious straight arm thrust out by the elevator guard. Held back physically I watched as a tall, beautiful woman stepped onto the elevator and rode alone to some unknown destination. Five minutes later I was introduced to the same person, Mrs. Blanchette Rockefeller. While in the office I was there to engage in an open discussion about issues affecting museums. On the ground floor, among the public, I was not thought to be suitable companionship for an elevator ride. Lynes quotes an unnamed curator: "If there is ever a natural aristocracy—I don't mean an aristocracy of money but of pure quality—she would be my candidate for the Queen." And what, I must ask, of us plebians?

If it is regarded in bad taste by some to raise so impertinent a question, I want to say that I regard it as equally irresponsible not to. Unfortunately, Lynes is an angel who fears to tread. Here one would have to read the extraordinary two pages where Lynes describes a Rockefeller gift: "The Museum now had, and was delighted to have, the whole world (or at least the world outside the Iron Curtain) in which to proselytize." Nowhere does Lynes raise questions about art and politics, which, in fact, becomes the sub-text for the modern phase of MOMA. Though the book outlines the tight relationships between the Rockefeller Brothers Fund, the Rockefeller Foundation and other agencies, and the ways they work together to accomplish Rockefeller commitments, nowhere is the question raised as to the desirability of the financial manipulations effected in the name of open philanthropy.

Because Lynes avoids many of the crucial questions regarding the conduct of the Museum and the extent of its public responsibility, the book is often muddled on what artists and others might consider important points. Despite the rhetoric extolling the virtues of art and artists that constitute the content of some of Lynes' quoted sources, the realities get skimpy coverage. On page 121 Lynes considers the Diego Rivera mural at Rockefeller Center. To it and its destruction he devotes one paragraph:

> *The head of Lenin appeared prominently in the fresco, and Nelson Rockefeller, as tactfully as he could, tried to suggest that perhaps this wasn't the most suitable figure for the site and the circumstances; Rivera, though he was a friend of Nelson's mother, who had been a patron of his for sometime, stuck to his guns. The Management of Rockefeller Center responded with weapons of its own. They hung canvas curtains in front of the mural and then proceeded to hack it off the wall. The artists of New York were shocked (and so, evidently, was young Rockefeller, who has often erroneously been blamed for what happened) . . .*

It is an interesting paragraph and one that suggests the reasons for my disenchantment with this volume. Though Lynes equates greatness with personal vision and individual statement, he seems to suggest that the politics of patronage should reasonably be expected to bend the vision some. Further, he presents Nelson Rockefeller as unarmed and both the victim of Rivera's inflexibility and the Management of Rockefeller Center's arbitrary action.

For contrast I am reminded of Lynes' quotation of a conversation between Henry Allen Moe, Director of the Guggenheim Foundation and a trustee at MOMA (in 1940):

> *"Nelson would have none of it," Moe says. "We all had lunch at the Century Club one day, and he said in effect, 'Henry, what you're proposing may make fiscal sense, but I'm not used to this down operation. I'm used to expanding operations, and if this report is adopted by the board I would have to resign from the presidency.' It was as flat as that. I said, 'Well, Nelson, of course I won't present it.' "*

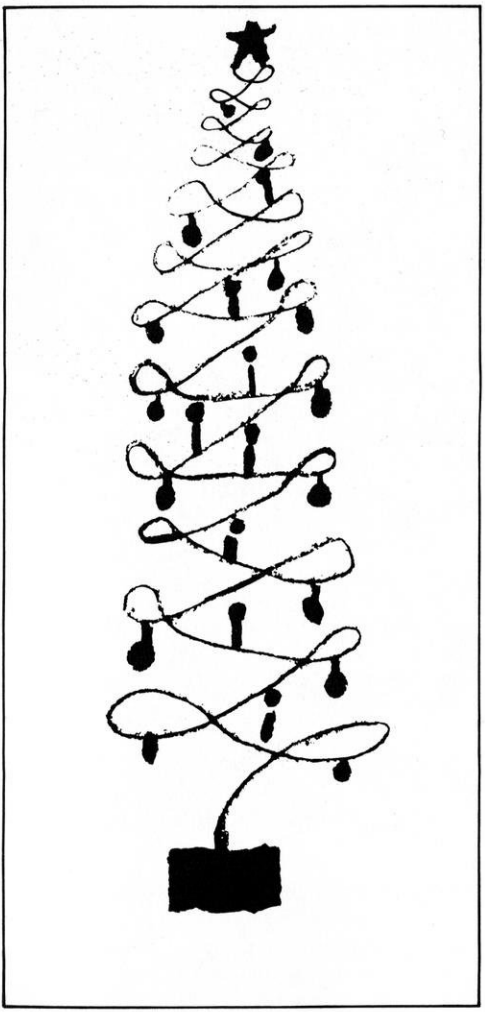
I am drawn to this material because it reveals inconsistencies that are not given a coherent analysis as part of the investigation of the role and position of those whose accomplishments Lynes chronicles.

On the Rivera mural Nelson Rockefeller is much more to the point. Speaking at the New School for Social Research in 1967 he had this to say:

> *I finally said, 'Look Diego, we can't have this. Art is free in its expression, but this is not something you're doing for yourself, nor for us private collectors. This is a commercial undertaking. Therefore we*

have to do something that is not going to offend our customers but that is going to give them pleasure and joy. Instead you included just about every sensitive political and religious subject in your mural.'

This is more to the point. As well as aesthetics, personal vision and originality there is always the question of politics, opinion making and remaking, and social issues. The Museum of Modern Art has done a great deal to elevate Nelson Rockefeller's remarks to Rivera to a policy level. It likes artists who behave like capitalists. It doesn't like artists who insist on either a negative critique of the technological society or those who open the eyes to new or old alternatives. I am certain that the President of the Board, William S. Paley, also head of CBS, must use compatible criteria for a definition of pleasure and joy at both the Museum and the television network. Comforting?



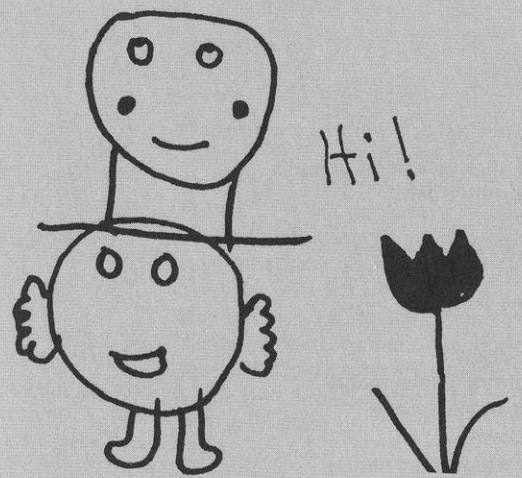
Christmas Tree
Judy Hartman

Russell Lynes begins his book with the following quote: "The business of every modern museum," said Professor Frank Jewett Mather of Princeton, "is to live as dangerously as possible." Though you would not know it from his book, MOMA now lives more dangerously than she ever has. She has substituted for aesthetic risk, advocacy of unpopular causes, and acute sensitivity to artists and their needs, the kind of danger found in Watergate, the perilous activity involving power, influence and manipulation unparalleled in an institution of its purpose and scope. She has fired three out of the four directors she has ever had and increasingly offers herself as a public service institution while conducting her internal affairs as the most private of private institutions. She has resisted change and moved out personnel who, however mildly, were committed to her. Her head swims in fantasies of aristocracy, status and prestige, while remaining out of touch with the vitality and creative impulses of artists. She has done a splendid job, as Lynes suggests. But MOMA today does more than she ever has, and it is not enough to suggest that she has outlived her usefulness or that we must wait for the risk-taking cabal that finally survives its opposition. MOMA has a public role in the world of culture, and it is imperative that she be opened to arts that are today controversial, be opened so that her resources serve the artists she praises but rarely helps, and create a genuine and non-exploitive relationship to the cultural world in which she lives so little and influences so much.

Good Old Modern is an excellent account of where MOMA has been. What is needed now is a dialogue resolving itself in action determining where she should go. And that won't happen until the conversation starts on the elevator, going up.

POETRY

Animals do some funny tricks
Besides some pranks that we can't fix.
Cats make messes, on the rug:
Dogs an arctic sled will tug.
Every animal you will see
Funny it may seem to be
Goes to bed on strike of three.
Highly towers the tall giraffe;
If you realy want to laugh,
Just do it when ever you wish, but
Keep away from big-mouthed fish.
Lions eat what e'er they wish, though
Man is not their favorite dish.
Never fear, but listen please:
Ostriches do not hate cheese.
Pigeons do lay many eggs,
Quadrupeds have just four legs.
Rabbit fried is tastey food,
Some say, "No"; says I, "Mm good."
Tanengers are lovely birds
Until they go# in great big herds.
Velvet is a kind of cloth
Wildly eaten by the moth.
X-rays haven't prooved much more
You believe me, don't get sore.
Zebras like the same sort.



LONG FLIGHT

The clouds in descent—
find a ladder climbing into them.

Leaves breathe slowly today,
shifting like animals who ripple
their muscles in the sun.

Through afternoon air
dandelion ghosts hurry like messengers.
The long flight begins.

Something cries from far off.
What voice is that,
back of the torn calendars?

An answer trembles, stirs
at the lips, a sudden breeze
which can't part silent glass surfaces.

Every road bends out of sight
carrying those who walked there.
I keep watch on the dust from lost shoes.

THE CANDLE

The tombstone throws a long shadow
that walks under the trees

Death pulls down many shades
windows darken
A hand grips the heart

At night a light burns
single candle of the unimaginable
Wings unfold in transparency
and we circle down
into the needle's glowing eye

Ralph Mills is a critic as well as a poet and a teacher of literature. His first book of poems, Door to the Sun, *will be published by the Baleen Press of Phoenix, Arizona.*

George Vukelich

MEN AND TREES

The shape of the black oak exactly a Y
on its last day against the sky.
The young sawyers cutting, wedging the base
will be half as old when they come to die.

There is no man living who can recall
this old one facing its very first Fall.
Last century's child in a wilderness place.
No man alive can remember at all.

Now it lies in petunia plants
its heartwood hollowed by carpenter ants.
Men and trees die inside out
Is it by plan, or is it by chance?

George Vukelich is a well known radio personality of Madison, Wisconsin. His poems have appeared in such magazines as Botteghe Oscure *and the* Beloit Poetry Journal.

David Ray

DIGGING IN

Out of the earth are suddenly appearing the true
Shapes. It is not necessary to build them.
Out of your body are appearing the true
Forms. It is not necessary to search—
That has been the wrong approach all along.
It is necessary only to breathe close,
To come forward with care.
As the city takes on life once more,
As the ancient woman once again begins to dance,
As breast and stone come up to the sun,
What is to be seen reappears
It is very silent.

David Ray is the editor of the literary magazine New Letters. *His latest "half-book of poems" is* A Hill in Oklahoma, *1972, preceded by a larger collection,* Dragging the Main, *1968.*

TO ALL THE OTHERS

Close to us here, but hidden, many beings
live, or don't live but hover between
two ways—a rock, say, and what the rock was
before it was. Close to us.

And under the water, and in rivers of air—
listen: stories. You know they coil forward
the way time goes, or possibly they turn,
hook into what was, and fall through zero.

I think of them all: spring, through spring, the round
sun, a falling that is upward, no center
for anything—headlong. Heaven, that doesn't
exist, makes everything else happen.

Today has come. I put down these words.
World and sun tug at their tether.

WHERE THEY WENT

At first they thought it was snow,
and at first it was.
Now it is more. They carry
it among them far in the woods
where now they listen to steps and read
blank trails, looking for the nothing
after what happens, there at the end.

One of the outstanding poets of our time, William Stafford has six major poetry collections in print, so far. His latest book is Someday, Maybe *(Harper & Row, 1973). He has appeared in this magazine not long ago.*

SEVEN MONTH CHILD

No one would sing about you
so you did. "A Miracle" your mother screamed.
they traded glances, put her out. Nurses clung,
    Weird sisters, at your soup & spooned you up
for burial in glass. Doctors said no chance & left
this afternoon for just the two of us
& death, of course, expected right on time.

He & I? Quite a conversation, tho' I didn't
promise him an inch of me he wouldn't get
eventually. No, not a dream: he was
the doctor saying you'd make it, would
I sign. I did, right on this line . . .

So Happy Birthday, Alissa Cooley,

I'll make that promise good, I swear it
by my blood. & 21st century,
    welcome to your life.

TURNING OVER . . .

Finally, closing this book
perpendiculars take edge, familiar:
    myself, 4 walls, their furniture
January's stacking up in silence
. . . like murder on a knife this afternoon.

The domesticities aren't tragic, are they,
or this city razed to factories.
In my hands the *Oresteia's* lean sins
seem stilted as a phalanx or a metaphor
"the window flames" or evening "falls" like . . .
dragons in the mesh of my tongue.

Obscene & censored, all of it
a crime which locks me in this house
where nobody kills or takes the blame
even monotony, tearing like a snowflake
or another page, slowly down my eyes . . .

They begin to brim now, frame-by-frame
with windows out there, the factories
coming on bright . . .
like metal for a second shift.

Peter Cooley teaches English at the University of Wisconsin-Green Bay. He is the poetry editor of The North American Review *and his own poems have appeared in* The New Yorker, Esquire, Shenandoah *and other top-drawer journals.*

ELEGY FOR EZRA

Winter is icumen in,
  Lhude sing goddam:
Ezra Pound is underground
  Icing to a cryptogram.
    Sing goddam.
Chinese lanterns freeze his light,
  Gates on bony hinges slam,
Hungry birds chaunt seedy words—
  Murie sing goddam.
    Goddam, goddam!
Who saith "I Am Who Am"
Bless Thou our sweet goddam.

WALDEN PRINTS

Laugh, loon, laugh, given
absolution for having
pooped on my Homer.

*

Tingle the palate,
grape twilight, applejack wind:
delicious evening.

*

From a smoky throat
the train is celebrating
today's piney air.

Father Roseliep is a widely published poet, whose latest book appearance is the three-poets anthology Voyages to the Inland Sea, *Center for Contemporary Poetry, La Crosse, Wisconsin, 1974.*

AUDEN AT OXFORD

calmly retreating
from an unbearable
wisdom: the ancient
secrets must be
burnt within us
in order to bear life:
a bacchanal followed
by contemplation
the inevitable language
will only fit one bow:
ask for the craft
the only one to mask
you your divine love
that will receive
nothing in return
but a silent way
of dying where
nature is so near:
the summer distances
you could steadily
see for two miles
across these grounds
recede —

K. H. Zangerle is a librarian at the University of Wisconsin Library. This is first publication.

DARKNESS

Not even the air is expensive
and so we take it in
our feet have chauffered us around
and once
from high in a tree
the earth looked possibly round

all noon we flung each other
helpless in the grass

Now it is late in the day
all air is lonely for the soil
again
birds have eaten their fill
of our voices
trees snuggle to the dark
the immense screen of the sky
is waxed with stars
now darkness comes
to claim our row of seats

WHISKEY

What is forgotten hangs out here
and it empties many glasses
and its name is Jim
and it wears a map of dead trees
on its face

Beside it something sits
whose name it has forgotten
which smells of whiskey
which looks like the ceiling
or the sky

What once had a name
for whom one dime was payment enough
grows eloquent on silence

Up the lean wrist and arm
the filled glass sends its greeting

Stay
all the boards in the wall are saying
and be one of us

What is forgotten wakes up in its
dreams
a small boat tossed on the tide
but even the sea is whiskey

Somewhere its reasons sleep late
straight through till noon
small hotel on a side street

It has the address
someday it will go there

Greg Kuzma's latest volume is Good News: Poems, *Viking, 1973. He is the editor of the poetry magazine* Pebble *and the publisher of the* Best Cellar Press *(Crete, Nebraska).*

THE BALLAD OF THE VOLUNTEER

I could have tried to graduate
Or got a job instead;
Mother packed my underwear,
Father held his head.

He never had a word for me
Or took the evening off;
Mother packed my hunting shirt
With the bloodstained cuff.

Rabbit and squirrel and sometimes deer,
I made them dance a jig;
I'll get me in artillery
Where all the guns are big.

Where the guns are big in artillery
And the targets bigger still,
I'll get me a bead on everything
I have to kill.

When the woods are close and the sun sinks
And a bird begins to call,
There's not a thing moves on the earth
I won't teach to fall;

Everything that moves under the sun
Will wish me underground.
My mother packed my underwear.
He didn't make a sound.

THE BALLAD OF THE CLOWN

Instead of these loud thousands
I wish I had a Prince;
Here I pimp for fakery
And keep my prick in my pants.

They tier the pandemonium,
They crown the cheapest seat,
They grant me the comic freedom
To be discreet.

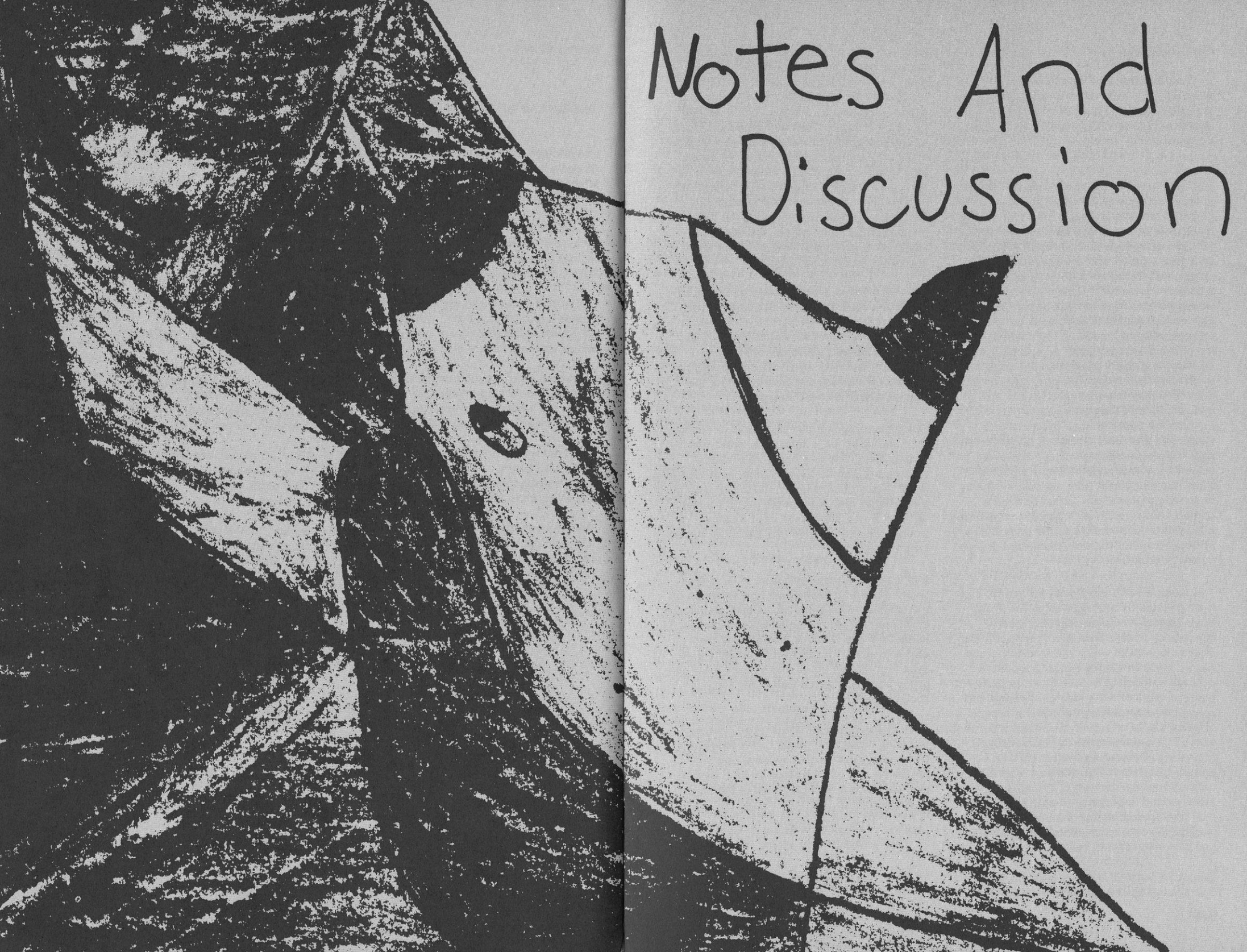
No laugh but a broad laugh,
No gesture that cuts fine:
My Prince would burn it to the ground
And restore me to my kind.

There the few would know my face,
Distinction would be routine,
And the real smile and the painted smile
Would merge into one.

But the circus tent renders its stars
Filling the rude air.
I wait behind this broken grin
Stretched ear to ear.

I knew a man once stared at a stone
For hours. If in his sight
A stone had value he must have been
Surrounded by delight.

Dabney Stuart, a prominent American poet and the poetry editor of Shenandoah, *is no newcomer to our pages.*



Notes And Discussion

EDUCULTURE

by Wanda Bryant and Patrick Barr
Wanda Bryant and Patrick Barr are students at the University of Wisconsin-Madison and two of the founding members of Educulture.

The dearth in this country of relevant cultural forms expressive of the needs and aspirations of Third World People, and particularly black people, is perhaps nowhere as keenly felt than on college and university campuses. Last year a group of black graduate and undergraduate students at the University of Wisconsin in Madison formed an organization whose purpose was not only to fill this kind of cultural vacuum on their campus but also make significant impact on the community life of the city and region. As originally conceived, the group's chief intention was simply to give artists the opportunity to perform and the community the chance to appreciate their art, so that the performing artists could educate the public to their mediums and viewpoints and feel themselves playing a vital part in the total cultural milieu. However, since its first meeting, the group's perception of its role has grown from the sole emphasis on artistic performance to that of a more comprehensive expression, one encompassing a breadth of projects within the large realm of Education and Culture. Hence the group's name: *Educulture.*

The name is not original with the group. It was coined by the Nigerian writer, Wole Soyinka, and it had subsequently been adopted as a name by a San Francisco organization (with which the Madison group has no ties). In a large sense, the central concept of Madison's Educulture group is not a new one either. The idea of fostering, preserving, and amplifying the cultural aspects of black life, of effectively asserting a common sense of aspiration within an essentially hostile environment, has within the last decade given rise to a variety of organizations. What may be new is the group's strong stress on the importance of education, and their exploration of new and more dynamic leadership roles for students within the context of community life.

One effort presently being pursued by the group is the establishment of a Sister-Cities affiliation with Ife, Nigeria. Ife was chosen because as a small inland African city with many of its traditional customs intact it was felt that it might relate well with Madison, a small American city that also has a definite cultural heritage. The intent of this project is to create a viable exchange between African and Afro-American artists and at the same time to seek to enrich the life patterns of the two cities. Such a program would afford opportunities for student and teacher exchange, as well as stimulating the development of projects for mutual assistance in such areas as city planning, transportation and water treatment.

Another effort now being explored is that of producing for widespread sale and distribution a commemorative fine arts calendar for the 1976 Bi-centennial celebration. The calendar will display the works of past and present Afro-American artists, highlighting in an educational way the contribution of the Black art expression in America.

Out of the on-going discussions of philosophy, role, and direction, a number of other possible projects are now being identified: a reading program for underachieving students in the Madison community, the publication of a newsletter reporting on the group's activities and ideas, the formation of a dance troupe, and the creation of a drama workshop for children.

It is significant that Educulture is no longer solely registered as a student organization on the campus. The group now meets off-campus in St. Martin's House, an interracial community center, a move which is indicative of their desire to relate closely to community life, to seek firm rooting there, and thereby make the group a more effective leadership force for social cohesion.

Though still relatively a new effort, through widening impact the group hopes to loose a tremendous wealth of knowledge, and art—for the forging of a vigorous cultural expression speaking to and on behalf of the needs of black people.

BACKGROUND INFORMATION ON THE AMERICAN COUNCIL FOR THE ARTS IN EDUCATION*

by Alvin H. Reiss

Alvin Reiss serves as a part-time consultant for the Council. He is a writer, researcher, lecturer, consultant on the arts; editor of Arts Management *newsletter; and author of* Culture & Company: A Critical Study of an Improbable Alliance.

The scene, Boston, Massachusetts. The time, August, 1957. While hundreds of delegates rested between sessions of the annual American Educational Theatre Association convention, eleven arts leaders were meeting in a hotel suite to plan the beginnings of what was to become an important new program. As representatives of national organizations they were called to this special session by AETA president Jack Morrison to discuss a common concern—finding ways to strengthen the somewhat tenuous role of the arts in American education.

Although the meeting was informal and exploratory, it became obvious to the participants that perhaps there was a clear course of action ahead. Their collective credo—that the study of the arts in the school system was an educational imperative—was not reaching its intended audience of parents, school boards, supervisors, college admission officers and government agencies. Perhaps the united voice of their organizations, representing a constituency of educators in every artistic discipline and at every rung in the educational ladder from kindergarten through university level, could become a potent force for positive change. Within a year that concept had become a reality with the creation of the National Council of the Arts in Education (renamed the American Council for the Arts in Education in 1972), a federation of nine autonomous national associations.

During the next decade, the new federation began to make its voice heard in both educational and cultural circles. Its annual conferences focusing on areas of broad concern brought such key issues and problems into sharp focus as: how to best encourage creative youth; community arts development; the interaction of art and science; and the place of changing and emerging art forms in education. Out of the formal sessions and the exchanges between meetings came strong recommendations—one asked that colleges grant more admission credits for sound high school art programs; a second called on state boards of education to increase their assistance to the arts; and still another asked for the awarding of promotion and tenure to the artist-teacher in recognition of his achievemnt in his art form.

Perhaps the key accomplishment of the Council, however, was internal. By bringing together seemingly disparate national associations into a single functioning unit, the Council demonstrated, without negating each group's distinct and separate role, that the commonality between them far superseded the differences. The problems faced by one art form were often faced by another. Thus, a continuing dialogue between the various arts in educational disciplines was set into motion enabling groups to learn from each other and resulting at times in the measuring of prospects and goals against new yardsticks.

By 1969, the organization had grown to include 20 member societies and two affiliates. Although progress had been made over the years, it was evident to Council leaders that a turn outward was now a necessity. Nothing short of a mammoth national campaign of education and persuasion could convince the non-converted that the arts were of essential educational importance.

Nearly twelve years from the day that the small group of concerned arts leaders had convened in Boston, another important meeting took place. The scene this time was rustic rather than urban—the Wingspread Conference Center in Racine, Wisconsin—and the cast was vastly enlarged. Representatives of all the Council's constituent societies, supplemented by a carefully selected group of other top arts in education leaders, were assembled for what was virtually a non-stop, two-day conference on the future of the organization. Finally, after a wide range of proposals had been discussed, debated, shaped and reshaped, a clear consensus emerged and with it an important program for the future.

The address of the Council is: Suite 638, 60 East 42nd Street, New York, New York 10017.

As detailed in the policy paper written by president Joseph C. Sloane, the Council would sponsor a massively scaled, multi-phased effort to firmly establish the role of the arts in general education. Project Arts/Worth was born.

The objectives, philosophy and scope of the new program were formulated—the two broad missions of Arts/Worth would be the acquisition and documentation of wide-ranging information on the arts in general education and the launching of a professional promotion campaign designed to reach and influence key social groups and forces in government and education. The Council moved quickly to win support for the fledgling effort. Within months a small grant from the National Endowment for the Humanities was awarded which supported a series of planning meetings and the preparation of a bibliography. A second Endowment grant soon afterwards, totaling $200,000, breathed real life into the project by enabling it to develop plans for a beginning two-year program. An initial and key result of this activity was the development late in 1970 of an Arts/Worth operational component. Interestingly, although Council leaders all had impressive academic credentials, the first unit they helped organize recognized cultural activities which took place, generally, outside the formal educational structure in neighborhood based centers. The development of this force, an Intercultural Committee of Blacks, Spanish-Americans, Chicanos, Indians and Orientals, reflected the Council's concern in making the arts programs of these groups an integral part of the total effort.

In mid-1971, the Arts/Worth program moved into a more active phase with the appointment of Allen Sapp as director and the establishment of a permanent office in New York City. Sapp, on leave from his position as music professor and cultural affairs director of the State University of New York at Buffalo, helped evolve a working format utilizing a small full-time core staff, supplemented by a part-time team of specialists in such key areas as information and communications, field operations, research, editorial and publications.

To encourage participation in the new program, Sapp and his team traveled extensively and opened new channels of communication with key people throughout the country. Moreover, although the project did not offer a formal technical assistance program or award grants, many organizations and individuals throughout the country learned to utilize it as an information broker and referral service. Through its constant research and cataloguing activities and through its day to day contact with programs in many areas of the arts and education, Arts/Worth and its staff members became an integral force in arts and educational development and a widely recognized resource.

On a direct action level, Arts/Worth, with its field operations director, Stephanie Sills, and newly-appointed special representative in Iowa playing major roles, organized and sponsored a unique two-day meeting in Waterloo, Iowa, which brought together leading educators and cultural activists for the first state-wide discussion of the arts role in education. This project initiated the Council concept of regional representatives in three other areas. Although the lack of adequate funding has made it impossible to implement as yet, ACAE hopes, in the coming year or two, to develop a network of 25 field representatives to function as the organization's "eyes and ears" throughout the country.

In its two other broad areas of activity, research and communications, Arts/Worth moved ahead with its program. Under the direction of Alvin H. Reiss an information system was developed to reach the many publics served by the Arts/Worth effort. Staff specialists screened a wide range of possible studies and initiated direct action in areas where new information was needed. As part of its communications effort Arts/Worth released a key document, "We Speak for the Arts: Proposals for Education." This manifesto, largely the effort of associate director Darragh Park, brought together the views and statements of renowned educational leaders, scientists and philosophers, along with assessment of recent developments, to present a cogent case for the arts.

In June, 1972, with the naming of Allen Sapp as the first executive director of the American Council for the Arts in Education, Arts/Worth was phased into the overall program of its parent body—but not before the program had achieved one of its most stunning accomplishments. Using Los Angeles as the setting,

members of Arts/Worth's Intercultural Committee helped plan and develop ACAE's annual conference based on the theme "Community Arts and Community Survival." Providing what was perhaps the first in-depth focus on the growing community arts movement, this widely-praised meeting involved its participants in experiencing community arts programs of every type in their normal settings. As a result of this involvement, conference-goers, including Council members, local and national arts representatives, and government, business and foundation officials, developed deeper insight into the importance of community arts as an education resource. An additional insight into this rare conference and the magnitude of its contributions was provided in the spring of 1973 when ACAE released and distributed three half-hour video tapes of the event and published a perceptive account of it written by staff member Judith Murphy.

In the year since the Los Angeles conference, the American Council for the Arts in Education followed up on the important beginnings made under the impetus of the Arts/Worth program. In the research area, a detailed analysis of many of the key research projects funded by the Office of Education's Arts and Humanities Program over a decade and including a review and critique of current arts in education programs was nearing completion. In mid-1973, an ACAE study of public attitudes towards the arts in New York State, one of the most important and revealing studies of its kind ever undertaken, was published. Conducted for ACAE by the National Research Center of the Arts through funding from the New York State Council on the Arts, the study created reverberations throughout the cultural field.

ACAE also expanded its program to include greater involvement with other national arts organizations and with projects of other agencies. In cooperation with Educational Facilities Laboratories, for example, ACAE participated in the preparation of a report on cultural planning and development for "new towns." Drawing on the successful experiences of older, established communities, the report, hopefully, will serve as a resource for new town developers and city planners throughout the country by indicating to them the factors which have led to sound cultural development elsewhere.

The ACAE is now looking at new ways to focus attention on emerging developments and coming needs in education and the arts. Its May, 1973, conference in Philadelphia, for example, "The Arts as Education," examined both the cultural programs of educational institutions and the educational programs of cultural institutions. New studies on a variety of topics are currently in the planning stages as well and the development of a number of new component units of young people, educational technology authorities, working artists, arts administrators, and educational executives—similar to the already organized Intercultural Committee—are projected.

THE WORDS WE SPEAK AS ARTS EDUCATORS

by Edward L. Kamarck

Edward L. Kamarck served as President of the American Council for the Arts in Education during the years 1971-73. What follows is the text of his final Presidential address, delivered to the annual meeting of the Council in Philadelphia on May 19, 1973.

I've cudgeled my brains trying to devise a serviceable frame in which I might cast these last few remarks I will be making to you in my role as President.

I, of course, wanted to make them clear, pointed, and pithy—an eloquent summation of all that I have learned and thought during the last two years. Though an awesome aim, with some effort it seemed a realizable one. I reminded myself that there was certainly enough to talk about.

So I cleared an afternoon and sat down to write. But as is customary the first few words that came, came grudgingly. But even as a start these would hardly do. They were bloated, prestigious, pious words—words beat out on a hollow drum. They were words that a foundation official might speak.

I made a fresh start, now deliberately eschewing the overreaching thoughts, telling myself I must think and write as I think and write daily, using the habitual words that I have stamped as my own. And writing more quickly now, for I had cranked out these old friends a thousand times or more, out across the page, with the ponderous precision of Roman legions, marched phrases like: "formulating a more efficacious organizational instrumentality," and, "dissemination and diffusion of policy studies of significant issues to all strata of education and society." My God, I thought to myself, these are dessicated words, words of obeisance to bureaucratic rectitude.

Another start. This time I took myself firmly in hand, and questioned what it was I really believed. Did I, in fact, deeply feel the arts in education could have an important role in helping to underpin the whole destiny of not only our culture, but democracy itself, and perhaps even survival as a race? Yes, I said, I absolutely believe all of that. I more than believe, I know these suppositions to be true. I know it in my bones.

Good, I answered, you're finally on the right track. Just let yourself go and write with all the fervor, force, and passion you're capable of. Write from your heart of hearts, from where you really live!

I wrote with enormous ferocity, my pencil digging deep canals into the paper. Glowing visions and possibilities tumbled out. At times I was perched on a majestic mountain top, evoking oceanic dreams for all of mankind, and the words seemed benign, loving, contemplative, full of foresight and hope.

And at times I stood in a kind of abstract and surreal court of justice, wherein I was the attorney for the defense and the wall-less courtroom teemed with multitudes of murmuring arts educators at my back. I stood fearlessly alone facing a tribunal of hard-faced judges, one of whom represented the foundations, one all of educational administration, and one all of the government agencies everywhere. And now my words seemed biting and polemical, slashing with attack, anger, and indignation, bearing home my arguments with relentless logic.

And at times I found myself alone in a garret, and the misty rooftops of early twentieth century Paris stretched out from my north window. In dawn's azure light I gazed in brooding narcissistic pride at my bearded face in the mirror. A veritable creature of destiny—iconoclast, nihilist, volatile temperament, *protean talent!* Laying deep dark plans to *épater le bourgeois.* And the words that issued from my throat seemed the roars of a sabre-toothed tiger.

And at times—but my pencil faltered, for it seemed futile to go on. There was a sense of tired familiarity about all these words. Hadn't I heard them countless times before, in gatherings, conferences, and conventions from coast to coast? An interminable record droned out these words ad nauseum in arts meetings without end. Although I had long believed them, had said them myself, and still devotedly followed many who gave them passionate utterance, hadn't the substance really drained out of these words? Oh, authority they once had, and vigor, and rich

promise—but for other times, and other places, and other kinds of men. Curiosities to be fondled, wondered at, and reverently stowed behind the glass cases of museums, they are words to which society has long turned a deaf ear.

At the top of a fresh sheet of paper I printed in large letters: What we urgently need are new and better words. And I had finally found the apt frame I was seeking for this talk, for it is words that I largely busied myself with as President, and it is words that I constantly fretted about.

For almost twenty-four months in letters, speeches, conversations, meetings, and charges to this group, I have endlessly cajoled, wheedled, pushed, urged, and tugged at words imploring them to open themselves to more expressive meaning. As a long-time editor, and one therefore who almost can't help but develop a neurotic self-consciousness about his own use of words, I had dimly anticipated at the start of my term, way back at Durham, that the finding of the necessary eloquence might constitute an irksome challenge. But I, of course, assumed that as my experience and understanding grew, the less intractable the words would become. To a degree that happened, but alas! only to a small degree. For one, the more I came to know and the more this group came to know, and we have embraced ever larger imperatives these last few years, the more I sensed the enormous need for ever richer evocation in the words, and not only in the words by which this Council represents itself but also in those employed by all who presume to speak for the arts in education in this country.

When I say words, I mean language—that complex of symbols through which we primarily make known to ourselves and to others what we are, what we are about, and what we want. Language has been called the blueprint of reality, both springing from and in turn shaping understanding in dynamically reciprocal relationship. In this time of tumultuous change, we have now in the arts in education, as in every area of life, a crisis of language. It is a crisis characterized on the one hand by a massive alienation of the old words from vital meaning, and on the other by a comprehensive need to create through language a far more enlarged and far more flexible frame of understanding, one capable of grasping and making clear the nature of our constantly emerging reality.

The always moving, ever shifting mobile of our three worlds—that of art, that of education, and that of life; do we have the words to articulate them in imaginative measure and frame, as a unified reality, and that a living human one, designed to serve man? I would hold that the arts in education have never had such words, and that it is the poverty of the arsenal of our words that significantly accounts for our impotency in society.

The language of the arts in education has been an eclectic one, an oddly assorted mixture of jargons, values, and visions, word-symbols haphazardly assembled, originally from the oft-clashing worlds of aesthetics and pedagogy, and more lately from art history, sociology, anthropology, and cultural history. But we have never made the words uniquely our own, nor have we ever melded them into an all-embracing language. There are spaces between the words we use, and they speak variously of divisiveness and narrowness, of exclusiveness of professional concern, of technical competence, of scholarly standards and (occasionally in the same breath) of romantic effusiveness. Seldom if ever do these words speak, single-voiced, of man.

Today, as has been our wont, the arts in education are again sharply on the defensive. And perhaps more than ever before, for we are now being attacked from *both* flanks, by our traditional enemies who have always regarded the arts as trivial ornamentation, as well as by would-be-friends, those who voraciously champion the arts. The former, under the banners of budget and accountability, are now systematically hacking away huge pieces of our hard-won resource, while the latter, proclaiming a more fervid faith and clearer vision, would topple our structures from both without and within.

And our words of defense? How effective have they been? Of what reality do the puffed-up, pietistic, quixotic, self-serving words speak—the ones we arts educators customarily dust off and polish up for such occasions? I would suggest that there are enormous social stirrings in society of which these words give absolutely no hint (as those of us who were at Los Angeles* last summer well know). Where, we must ask, are the

resonances of those humanistic impulses of most impressive vitality now arising in the ghettos, and most dramatically there, but also among the youth, the aging, the women, the handicapped, in the professions, and in increasing number of institutions (including even the schools!)? These are impulses toward a redefinition of experience, toward a more affirmative assertion of human value, which in the matrix of their energies and motivations are uniquely culture-generating, finding a natural ally in the acuity and eloquence of creative vision.

In effect, there is much evidence intimating that the times call not for retreat and defense but for growth and bold advance. As never before the occasion seems most ripe for the highlighting of new settings, new resources, new roles, new objectives, and new participants for the arts in education. As never before the occasion seems singularly propitious for the development of a language which will articulate a positive orientation toward the fusion of human value, human need, and a creatively human education.

What will be the characteristics of such a language, and by what criteria will we know when we are getting close? I would think it will be a language of notably one piece, enriching, life-enhancing, value-assertive, open, flexible, and dynamic—a language, in short, which can live with change, invite change, and shape change, *and with notable imagination and responsibility.*

How do we attain such a language? I would suggest, with some pride, that this Council may have been going about it in the very best way. In fact, our way may be the only way, for it is institutions which are the prime generators of symbols, and what institution in the arts in education is more broadly based than ours?—or is now more open, may I add. For a number of years, you recall, we learned first to talk to one another, across the arts. A logical beginning step, and it set a firm foundation for our baptism by fire—the baptism which at Wingspread four years ago laid bare the sterility of our shibboleths with shocking impact and set us on a course from which we can never return. Arts/Worth, Los Angeles, the many studies and researches our staff has set in motion, the colloquium in February, this meeting—all have demonstrated the rightness of that course. As does the increasing range and power of the words we say to one another and to the society at large. For me Los Angeles shall always remain a benchmark, for I don't believe I shall ever forget the words spoken there. They were among the most impelling and electric words I have heard anywhere.

For some twelve years now we have been endeavoring in this Council to build what many of us feel can be a most significant new institution. This is clearly intended as an important force for leadership, which across a very broad front—the broadest one we are capable of conceiving—will strive with and through others to achieve a process of learning toward a more vital quality of life for Americans. By what measures are we to judge our effectiveness? I suggest that a primary measure, and of course there are others, would be the degree to which in this area of endeavor, we are able to express the aspirations, the possibilities, and the social and spiritual needs of our age *before* others, *better* than others, and *more completely* than others. "Before others"—if we are to presume to lead; "better than others"—if we are to win the depth and extent of the support we must have; and "more completely than others"—because amplitude of vision is our necessary hallmark, our reason for being as a Council.

**This is in reference to the landmark national conference which the Council sponsored in Los Angeles during the summer of 1972 on "Community Arts and Community Survival." It is described in some detail in Mr. Reiss's background paper, on page 351 of this issue of* Arts in Society.

POETS, BIRDS, SNOW, KITES AND THE COMPUTER

by Arthur Layzer
Associate Professor of Theoretical Physics at Stevens Institute of Technology and Resident Visitor in Computer Music, Bell Laboratories

Last December, at the engineering institution where I teach, a novel program of computer art works entitled "The Computer Is a Medium" was presented. In these works, the computer in some essential way "filtered" the expression of the English language: the voice speaking the words of a poem was an artificial, musical voice synthesized by the computer (Speech Songs by Charles Dodge); an animated film was constructed entirely out of the textured words of a poem (the author's "Morning Elevator"); the computer was used to spew out possibilities that filled in the blanks of a pre-set sentence structure (Carole McCauley's Do-It-Yourself poems on Sex and Violence); animated graphics and poem fragments interplayed with the aid of a general programming language (Stan Vanderbeek's and Ken Knowlton's "Poem Fields").

At the center of "A Computer Is a Medium" was a non-computer event, a reading by Siv Cedering Fox. Her poetry evoked personal resonances from inorganic snow, ice and water. A remarkable illusion of spatial extension occurred, enhanced by a computer-music background of James Randall.

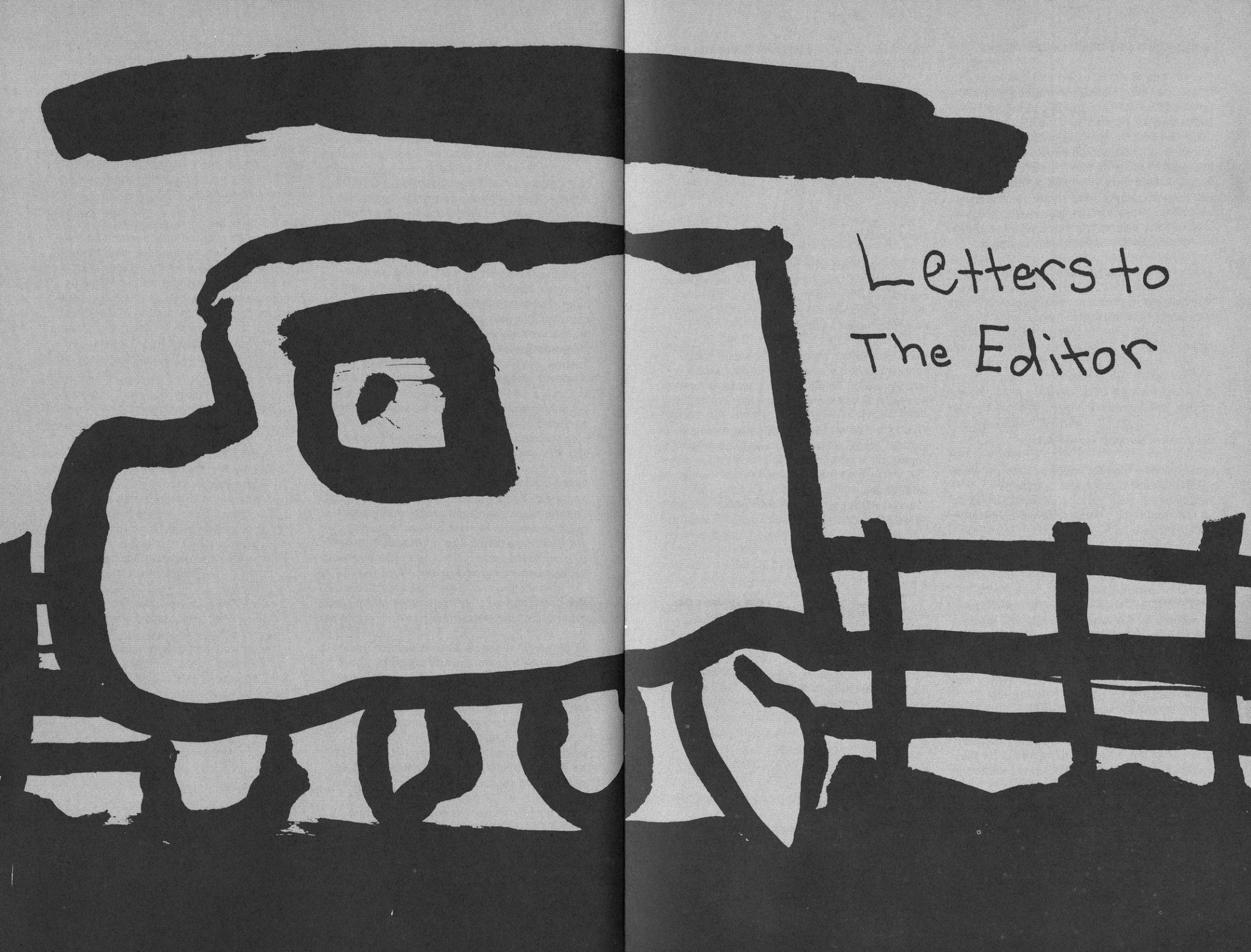
"Thematic remarks" by the author at the event are excerpted below.

At first sight it seems absurd to have invited a live poet to a computer arts program, about as absurd as entering a bird in an exhibition of fancy kites. The situation looks more reasonable if you compare not how well the computer-kite or the bird-poet can fly but how they each take to the wind. The bird-poet flies effortlessly. The computer-kite with its over-simplified angular construction is vulnerable and reacts transparently to the wind blowing. And it is dependent on a human hand for guidance by way of a long string that is just visible enough so that you can't forget it.

What is the wind for the artist who works with the computer? That is the hardest thing and sometimes you have to blow *yourself* to keep the composition afloat. But there is also the wind of random numbers and the wind of a programmed process which you have set up but which you can't control from moment to moment.

It seems that only by getting outside of ourselves can we express anything that is profound. The poet learns this instinctively and is then called crazy.

The inside of the computer is chilling in its starkness, its ordered qualities and its fragmentation. When the creative wind blows on the computer's personality, shapes it or melts it to an organic form that we recognize as humanly associated—takes the computer's personality outside of itself—we feel the significance of the human situation in a striking way: We have managed to get outside of ourselves also—perhaps going the other way.


Letters to
The Editor

Giving Artists Due Credit as Contributors

The Politics of Art issue arrived this morning. It looks terrific. Please congratulate Glenn Spevacek for me. I would like to suggest something not commonly done in publications, but which I think important. The artists whose work is illustrated should be listed in the table of contents like the authors and poets. *Arts in Society* should not treat the paintings as merely auxiliary as other publications do. They are not used merely to illustrate the articles but stand alone as art works along with the poetry, for example.

Thanks for a beautiful issue.

May Stevens
New York, New York

Corporative Support for the Arts

I just finished reading your book review essay on Alvin Reiss' *Culture and Company*. Particularly in your closing remarks, you bring up the "real thing"—how to broaden societal backing for the arts.

I am, however, more sanguine about the corporations being increasingly helpful in the arts with support—particularly with *institutions*. They are shy—and should be—about lining up with the "wrong" artist! But if they line up with an institution, for example, a college of fine arts at a university or community orchestra or educational efforts in the interest of the arts in the schools, I think they could release a lot of other "risk capital" for the so-called "advance guard."

Another way of getting around being tagged by an artist that's too hot to handle is for the corporations to create their own foundation.

In any case—especially with the stringent lack of funds in the arts today—the corporations have to be encouraged to make a much greater contribution than they have in the past, and I think a systematic approach to such encouragement would pay off. I have heard a number of corporate executives say they'd like to get into supporting the arts in education, but that they don't know how.

This issue on the Politics of Art is damn good!

Jack Morrison
Associate Director
Arts in Education Program
The John D. Rockefeller 3rd Fund

Good Grist

I'm so impressed with the work in the Politics of Art issue, I'd like to order eighteen copies extra so that the Mayor, members of the Arts Commission and a few other folks here can have one to study.

Barry Schwartz's report and analysis raises some important matters that we should be talking about. Kenneth Lash's piece is funny and hard. They are all good grist.

Thanks for doing such excellent work in the journal; I look forward to it and know it is important.

John Blaine
Executive Director
Seattle Arts Commission

A Bravo

A loud, clear and thankful bravo for the Politics of Art issue of *Arts in Society*.

Phoebe Hansen
Coordinator of Cultural Arts
Park and Recreation Board
Minneapolis, Minnesota

Public Doublespeak

I am writing to solicit your help in informing your readers about the work of the National Council of Teachers of English Committee on Public Doublespeak. Our committee was formed in November 1972 on the basis of the following two resolutions which were passed by the members of NCTE:

On Dishonest and Inhumane Uses of Language

Resolved, That the National Council of Teachers of English find means to study dishonest and inhumane uses of language and literature by advertisers, to bring offenses to public attention, and to propose classroom techniques for preparing children to cope with commercial propaganda.

On the Relation of Language to Public Policy

Resolved, That the National Council of Teachers of English find means to study the relation of language to public policy, to keep track of, publicize, and combat semantic distortion by public officials, candidates for office, political commentators, and all those who transmit through the mass media.

In the little over a year that the committee has been at work, we have begun to lay the foundations for the systematic study of public doublespeak and for the dissemination of information about doublespeak to the teaching profession and to the American people at large. The Committee has been aided by favorable articles in the *Chronicle of Higher Education, The New York Times,* and *The Christian Science Monitor.* However, many in the educational community are still unaware of our work. We would greatly appreciate it if you would help us by informing your readers of our existence and by inviting them to write to us to contribute or to seek information on teaching about public doublespeak. Thank you.

Daniel J. Dieterich
Chairman
National Council of Teachers of English
Committee on Public Doublespeak
806 West Clark Street
Champaign, Illinois 61820

Industrial Design and Art

An alumnus of the University of Wisconsin, I have been a subscriber to and reader of your excellent publication for a long time. I am writing you to urge your concerted consideration in some future issue of industrial design as a unique and valid art expression of our time.

I have been engaged for many years in a business which produces product identification and decoration components and, as might be surmised, have worked closely with industrial designers for the same period of time. It might be deduced that after this long exposure I have some observations.

Industrial design encompasses the conformation, embellishment and singular appearance of most of the so-called consumer items—automobiles, refrigerators, washers, dryers, ranges, controls, television sets (the list grows every year)—the possession and utilization of which have achieved a general, if disputable, acceptance as marks of physical comfort and enjoyment, progress and the advancement of civilization. Industrial design is creative and is intended to beautify and impart attractiveness and, from a commercial standpoint, a compulsion to purchase. As such, it is inextricably intertwined with art—or what passes for art.

Was the frieze on the Parthenon really necessary? Is it a reasonable supposition that some economist or critic in Periclean Athens, more interested in pure function than in the exquisite manifestations of Grecian art by Phidias, berated this matchless temple as an example of ostentation? It is possible, although improbable. Dissent under authoritarian regimes was no healthier in Fifth Century (B.C.) Athens than it is today. However, would a less elegant or embellished structure have served as appropriately or convincingly as a shrine to a patroness goddess, a monument to a glorious era—and have withstood so successfully and brilliantly the tests of time and judgement which, twenty-five centuries later, hail the Parthenon as an artistic achievement of the highest order, a symbol of design virtually without parallel?

Surely, all of us concerned with the design, engineering, creation, erection and fabrication of the structures, conveniences, appliances, motor cars and gadgets, which are the accoutrements of society today, are mindful of an artistic goal as well as an economic one. Function is sometimes transitory, but genuine beauty is ageless. Function is what is purchased. It is what makes an automobile

run, a refrigerator cool, a furnace heat, a piece of furniture lend comfort, a control regulate. The consumer purchases function because he needs it, thinks he needs it, or wants it. But it is his response to a sense of an object having aesthetic appeal which frequently, very frequently, causes him to purchase function. Beauty is one of the great motivating forces of mankind.

In the current chastened and increasingly realistic economy certain business leaders with more of an eye on cost reduction than consumer appeal or aesthetics are railing at product decoration as a frill and a purposeless ostentation. The role of the industrial designer in the face of these managerial attitudes is difficult. Unfortunately, in the case of automobiles, appliances, etc. the word "trim" has been widely used to characterize product adornment in general—panels, mouldings, escutcheons, even decorative functional pieces—and in its own phonetic sense has acquired a connotation of unnecessary embellishment. This is regrettable. If a trim is imaginatively and tastefully conceived and its product application enhances the innate sculptured beauty of the main body, the consequent creation of superior merchandise to both sell and satisfy the customer is a notable achievement. Management should be delighted with trim which represents both artistic accomplishment and market penetration with inevitable monetary reward. This is the sphere of activity and the goal of the industrial designer who is a rather unique professional. He is an explorer who is expected to know where he's going and at the same time possess the poise and self-assurance to convince others he knows where they're going.

Who knows but what art and design critics of the future, in assaying our contemporary creativity, may decide that the tail fin on an American motor car was an aesthetically conceived native art expression—and not merely a fanciful bit of metallic exhibitionism, a psychologically contrived status symbol? The line between caprice and genius can be very fine and indistinct. No resolute practitioner is interested in striking a chord on behalf of parish tastelessness—and, while a gaudy glob of chrome in the wrong place can be wasteful, ugly and objectionable, we are sure that stripped-down Spartanism applied to industrial design today is neither a cure for economic ills nor a creed for a beautiful future.

Frederick Pederson
LaCrosse, Wisconsin

Riefenstahl and Buñuel

In my article, "Film in the Battle of Ideas," (*Arts in Society,* Summer-Fall 1973, Volume 10, Number 2, pages 234-241) I discussed the possibility of ideologically altering a film's message by manipulation of its montage structure. Among other examples, I mentioned how the documntary shots from Leni Riefenstahl's *Triumph of the Will* were used by an editor of Movietone Newsreels in England (probably C. A. Radley) to create a parody on the German Wehrmacht. By accelerating the speed of the action (of marching German soldiers), shortening the actual duration of shots, reversing the direction of the marching troops, multiplying a single frame, and so on, this politically committed editor was enabled, via montage, to make the Wehrmacht look like protagonists of a slap-stick comedy featuring a burlesque parade of military marionettes, army decorated puppets that mechanically sweep back and forth swinging their legs up and down to the tune of the Lambeth Walk. This cinematic tour de force, titled both *Hitler Assumes Command* and *Germany Calling* was made in 1939, and should not be confused with Len Lye's *Swinging the Lambeth Walk,* 1940, which is a semi-abstract animation spoof with no political message.

Germany Calling, by its cinematic structure, exemplifies the manipulative capacity of montage-conceived-film in the battle of ideas. For, in modern cinema where the structure of films is not based on the combination and juxtaposition of various pieces (shots), where the takes are extremely long and achieved by the synchronization of the camera movement and the mise-en-scène, it is more difficult if not impossible to change the filmmaker's ideological message, because any cut would destroy and disconnect the continuity of the story, the physical movement, and its cinematic execution. *Germany Calling* is totally built on montage technique which supplies the film with a strong ideological message.

On the other hand, Riefenstahl's *Triumph of the Will,* as a documentary composed of thousands of shots selected from the footage photographed by thirty cameramen, perfectly illustrates the manipulative capacity of cinema for political purposes, and therefore I chose it as an example among others in my article printed in *Arts in Society.* By coincidence, shortly after the issue was printed, there appeared an interview with Luis Buñuel in the *New York Times Magazine* (March 11, 1973) in which the director expressed a contrary opinion about the possibilities of ideologically re-editing Riefenstahl's film. Apparently, Buñuel himself was involved in such a project and according to Carlos Fuentes (the author of the aforementioned article-interview), while working at The Museum of Modern Art (1938-1940) Luis Buñuel unsuccessfully tried to re-edit *Triumph of the Will.* Mr. Fuentes quoted Buñuel:

> *I was asked to edit Leni Riefenstahl's documentaries (sic!) on the Nazi rallies at Nuremberg. The purpose was to use them as anti-Nazi propaganda. I showed the final results to Rene Clair and Charlie Chaplin in New York. Chaplin rolled with laughter, pointed at Hitler and said the Fuhrer was a bad imitation of Charlot. But Clair had misgivings: Riefenstahl's images were so damned good and impressive, no matter how you edited them, that the effect would be the contrary of what we were aiming at, a real boomerang. Audiences would be overpowered and come out feeling that German might was irresistible. The matter was taken to the White House. President Roosevelt saw the film and agreed with Clair. So it was quietly sent to the archives.*

Not knowing about this abortive attempt, and more intrigued by the reasons for Buñuel's failure, I immediatly started an investigation at The Museum of Modern Art to uncover documents about this project. Unfortunately, no one among the old staff knew of Buñuel's endeavor and could provide me with any record of it. The same result followed my inquiry in the Film Department of the Library of Congress where all film documents produced for the State Department are stored. The only fact which I authenticated was that Buñuel made the abbreviated version of *Triumph of the Will,* a digest of the Riefenstahl film that lasts 40 minutes in comparison with 125 minutes of the original. This abbreviated version, has been used in colleges and universities for film study, and in my opinion has an even stronger (more condensed and poignant) ideological impact on viewers.

Buñuel's conclusion about the non-manipulative nature and photographic power of Riefenstahl's images relates directly to the problem addressed in my article. Together with Clair, Buñuel is not alone in having such an opinion about *Triumph of the Will.* Willard Van Dyke, the director of the Film Department of The Museum of Modern Art, told me that during the war, in 1943, he and Robert Ruskin, Philip Dunne, and Irving Lerner also attempted to ideologically re-edit Riefenstahl's film for the propagandistic purposes of the U.S. Army. Like Buñuel, they did not want to optically distort the original footage, but hoped to use it exclusively as documentary material for composing a new montage structure to convey a different political message. They also refrained from radically imposing new images into Riefenstahl's structure (for example, add a shot of dying Jewish children in concentration camps following Hitler's paternal smile as he caresses German kids in a Berlin Kindergarten). Like Buñuel, they did not want to mechanically distort the natural movement of the marching Nazis or to accelerate the pace of editing in order to ridicule the teutonic, inhuman order and machine-like behavior of German soldiers as Radley did in his short film. Finally, they did not want to undertake a substantial montage inversion either to the continuity of the shots and their order, or to their ideological function (for example, to interpolate images of Nazi youths burning books within the speeches directed to the people by the fascist leaders envisioning the New Order and Pure Culture).

Evidently, Buñuel is right when he states that "Riefenstahl's images were . . . damned good and impressive," but I suggest that the editor who wants to change the ideological impact of *Triumph of the Will* must be more radical, so that the effect of the new structure does not become "contrary of what the director was aiming at, a real boomerang." Above all, the intervention in such a case has to be inventive and aimed at hitting the very essence of the ideological meaning of the original work. Obviously, the intervention by the editor in *Hitler Assumes Command* was

simple, but dealt with the crucial issue and was capable of poking fun at the inhuman, slavish rhythm developed in the pompous show of the Wehrmacht: it is funny and horrific at the same time. By the same token, the change of the montage structure in *Battleship Potemkin* was simple but sufficient enough to alter the ideological meaning of the entire film: the placement of the shooting of the sailors from the beginning of the film to the end, thus conveyed the idea that the sailors were being punished for disobedience, and therefore created a message totally opposite to the one Eisenstein expressed in his masterpiece. Accordingly, Radley's manipulation of the footage taken from *Triumph of the Will* was technical in nature, but had the definite ideological purpose of negating the fascist vision of the New World and reveal the intention to make a persiflage of Riefenstahl's concept of the "prefect organization of movement" and the beauty of images.

Radley understood the power of Riefenstahl's images, but he redirected their emphatic nature into another ideological rhythm and notion. He proved that in the case of re-editing *Triumph of the Will,* the essence was in rhythm and could only be altered by a radical change. Conversely, any compromise and subordination to the authenticity of the original Riefenstahl images must lead to the ideological effect of "a real boomerang."

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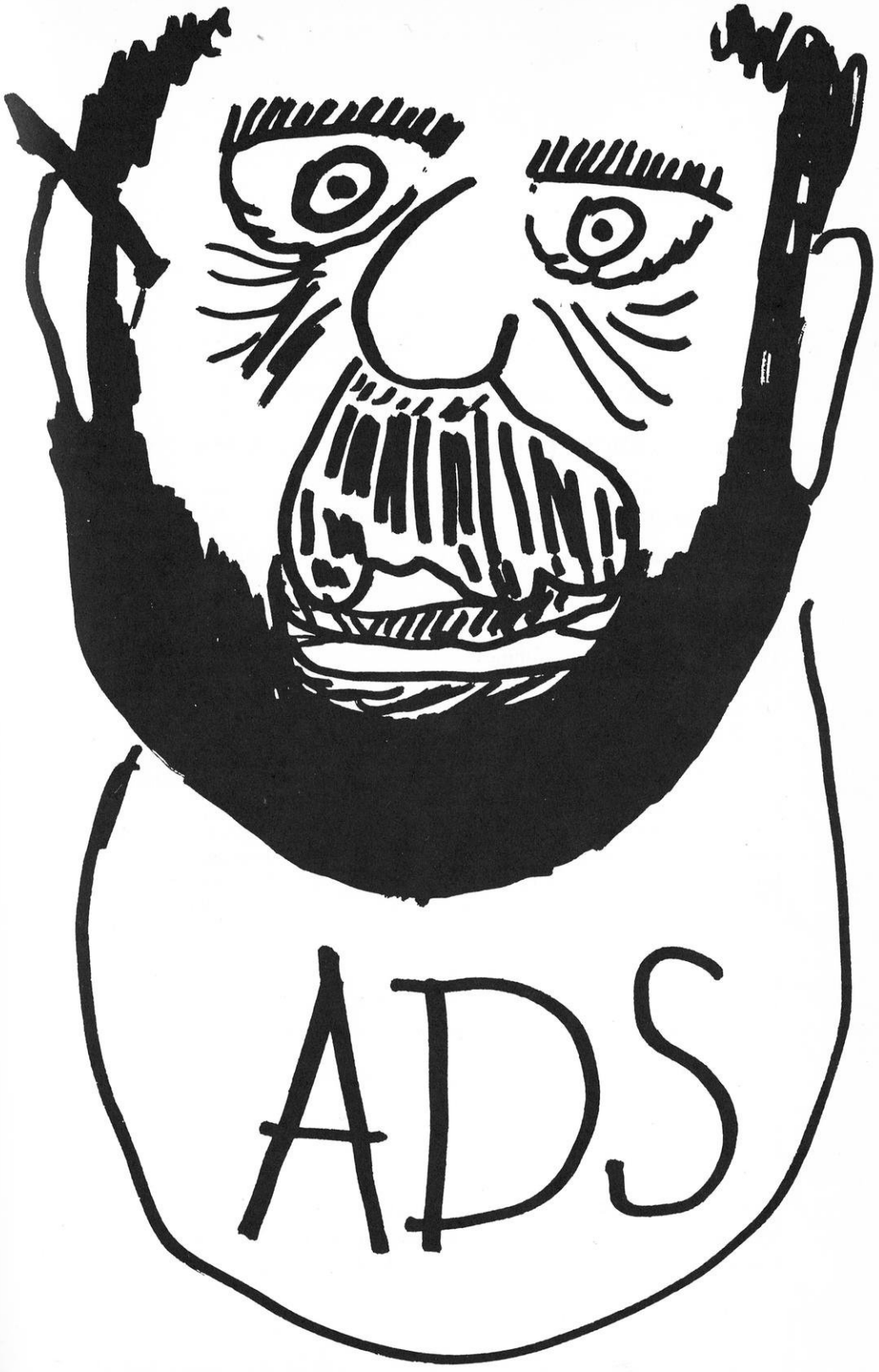
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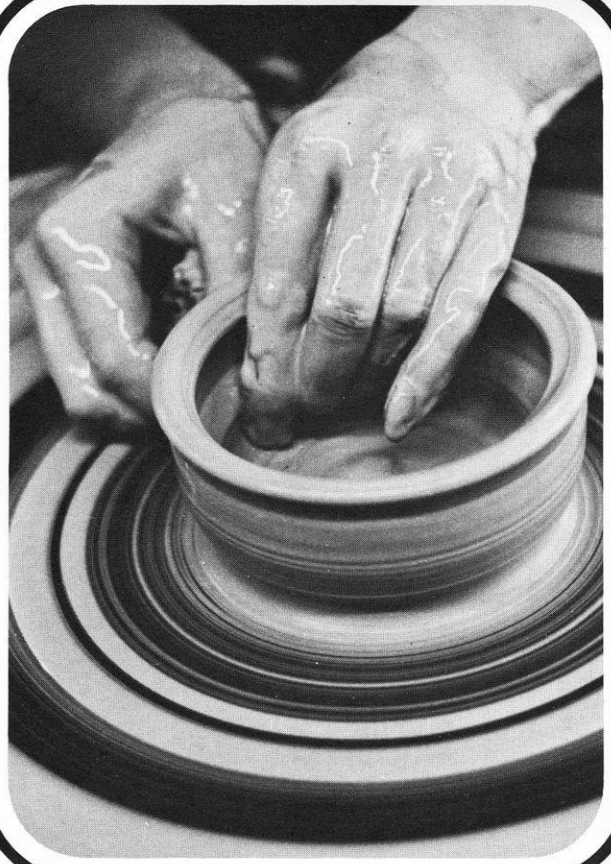

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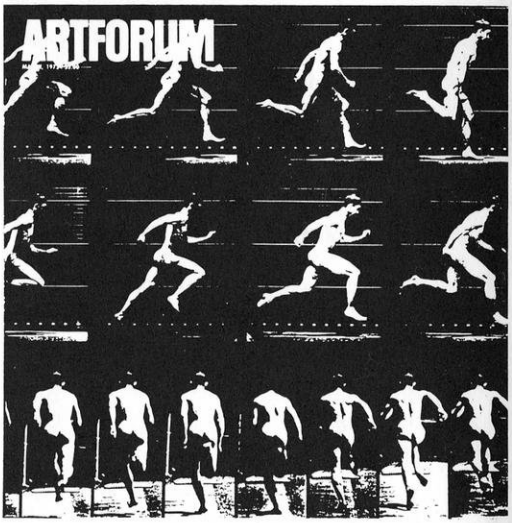

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