

CHAPTER ONE

Aesthetics in Art Education

When the subject of aesthetics comes up among a group of art educators, conversation frequently turns to questions. "What exactly is aesthetics? Is it really important to the study of art? How should I go about teaching it? How can I work it into my curriculum? Can children learn about aesthetics?" These are reasonable questions for teachers to ask before they make a commitment to add aesthetics to their programs in art education.

It's easy to understand why many art educators have hesitated to embrace aesthetics as part of kindergarten-through-twelfth-grade curricula. Until recently, aesthetics has primarily played an important but quiet background role in art education. Ideas drawn from aesthetics have been applied to philosophical foundations for the field, to help determine concepts central to teaching and learning art, and to establish art education's role in general education. Rationales for art education usually include references to the importance of art to culture and civilization; in so doing, they address the nature, value, and function of art in society, which are key topics in aesthetics. Classroom applications of aesthetics, however, have been relatively few and far between. As a result, there hasn't been much available for art teachers to build on. For many art educators, exposure to aesthetics has been limited to vague or occasional references in college art history and studio courses, and brief forays into the literature of aesthetics in search of weighty footnotes for research papers. Such excursions have led more often to the dictionary than to classroom practice since aestheticians, like practitioners in any area of expertise, tend to write for one another.

Books and articles on aesthetics are usually so laden with specialized words and references that, for those outside the field, reading them can be like trying to decipher an unfamiliar language.

Despite these difficulties and limitations, aesthetics has been increasingly recognized in art education as an area of inquiry which is fundamental to the study of art. Just a few years ago, aesthetics was actively pursued in only isolated pockets of the field; by 1989 it had become a chief topic of conversation, and was regularly featured on conference programs. Aesthetics is now an element of "quality art education" as defined by the National Art Education Association in its *Goals for Schools*, which states that all elementary and secondary schools should provide "a sequential program of art instruction that is balanced to include the study of aesthetics, art criticism, art history, and art production."¹ Aesthetics has also been identified as one of four disciplines comprising discipline-based art education, or DBAE, an approach advocated by the Getty Center for Education in the Arts.² Aesthetics, art criticism, art history, and studio production are the four disciplines combined in discipline-based art education, in written, sequential curricula supported by textbooks and other resources. Of these four disciplines, aesthetics has most often been the source of bewilderment for art educators.

What art educators need to know is what aesthetics is basically about, and how to match this knowledge with principles of teaching. Art educators do not need to be aestheticians in order to have teaching and learning of aesthetics in their classrooms. What is required most is an informed and imaginative approach to conveying the spirit of the discipline to students.

How will students and teachers benefit from aesthetics in art education? Aesthetics adds new and fascinating dimensions to the study of art, allowing exploration of fundamental ideas about art which have roots in ancient cultures, and encouraging vigorous dialogue about relevant contemporary issues. Aesthetics can help individuals articulate the complexities of the societal forces which drive, challenge, shape and nourish the many forms of artistic expression around the world. Like other aspects of art learning, aesthetics engages the intellect and emotions, and fosters imagination and reflection, thereby enriching possibilities for human achievement in the creation, comprehension, and appreciation of the visual arts.

HOW THIS BOOK CAN HELP YOU

This book was written as a handbook for educators wishing to incorporate aesthetics into their art programs. This includes elementary and secondary art teachers and supervisors, professors and students in higher education, and museum educators.

Before tackling curriculum changes, educators must have some knowledge of aesthetics. Summaries of major topics and issues in aesthetics are provided in this text to familiarize or reacquaint readers with the field. While a large part of Chapter One is devoted to describing aesthetics, further information, illustrations, questions and problems of aesthetics are provided throughout the book.

Chapter Two has been devoted to human development in relation to art learning, since educators are concerned about achieving a proper fit between the goals and methods of teaching and the aptitudes of students. In the last part of Chapter Two, a three-tiered system is proposed for introducing aesthetics to students and moving them progressively toward more complex forms of aesthetic inquiry.

Because aesthetics may be a new or challenging area for some educators, considerable emphasis is given to the practical concerns of teaching. Every chapter addresses this need in some way, with sections devoted to teacher preparation, curriculum development, methods of instruction, and student assessment. Examples are frequently provided to demonstrate the application of ideas presented.

Because the character of a handbook demands conciseness, footnotes have been provided not only to cite sources but to direct readers' attention to further readings and informational details not essential to the text, but which may be of interest to those wishing to delve more deeply into a topic.

Ultimately, each art educator will come to terms with aesthetics in his or her own way. This text provides a point of view which must be modified to suit the myriad contexts of its users. Like the fireworks depicted on the cover, this book may illuminate

possibilities for aesthetics in art education, but its effects will be fleeting unless art educators — like the artist — apply their imaginations and expertise to the task of making it permanently their own.

WHAT IS AESTHETICS?

For purposes of art education, aesthetics may be defined as a group of concepts for understanding the nature of art. Aesthetic concepts address virtually all aspects of art, from process to product to response, and embrace both individual experiences and social phenomena. These concepts may be referred to as a group in that they are all related in some way to art, but it is an open-ended group in that ideas and their relationships are always subject to additions and revisions.

For purposes of art education, aesthetic inquiry may be defined as the process of clarifying and answering questions about the nature of art. Asking the right questions, and asking them clearly, can be one of the greatest challenges of a complex field. Questions in aesthetics seldom have absolute answers, although individuals may choose to accept one point of view as being more correct, complete, or profound than another. An important part of understanding and using aesthetics is learning to accept its gray areas, viewing questions and answers with a critical eye, and tolerating multiple perspectives.

Aesthetics in the United States has grown primarily out of Western philosophical traditions which have been concerned with the identification and analysis of concepts and issues derived from dominant European traditions of art. Increasing awareness and study of cultural diversity has led to increased recognition, understanding, and appreciation for the richness of other artistic and aesthetic traditions, and contemporary aesthetics has been undergoing considerable self-examination and restructuring as part of that change.

The term aesthetics is sometimes differentiated from the philosophy of art, the latter identified with matters pertaining specifically to the visual and performing arts, and literature. When differentiated in this way, "aesthetics" refers to the study of human experiences of a special kind: aesthetic experiences. Aesthetic

experiences are not unique to art; many people claim to have aesthetic experiences while observing the grandeur of nature — when watching a blazing sunset beyond rugged mountain peaks, for example. The term "aesthetic response" is often used to denote such strongly felt encounters. Aesthetic experience can have subtler cues and effects, however; mathematicians and physicists have reported similar responses to equations and theories, and many viewers have felt as strongly toward unobtrusive as grandiose works of art.

In this text, the term "aesthetics" will denote concepts and methods in the philosophy of art, including inquiry aimed at describing and comprehending aesthetic experience as it is related to artistic processes and products.

SIX TOPICS IN AESTHETICS

Long before the word aesthetics was coined in the eighteenth century, philosophers had demonstrated keen interests in the nature of art and beauty. Over the years, and particularly in the twentieth century, the field of aesthetics has divided its attention toward numerous topics and subtopics.³ Six of those topics are particularly apropos to art education, because (1) they bear upon prevalent concerns in art education; (2) they have contemporary relevance and appeal; and (3) so much attention has been paid to them by philosophers of art, yet so little attention has been paid them for purposes of K-12 teaching. These six topics are: *the concept of art, values in art, metacriticism, the artworld, artistic expression, and aesthetic experience.*

Questions and issues may overlap two or more topics, and in fact, it's not unusual for questions in art to overlap two or more disciplines. For example, the question "In what ways are works of art meaningful?" could well be addressed from philosophical, critical, and historical perspectives. Aesthetic inquiry directed toward the question could draw upon all six topics in aesthetics.

The Concept of Art

A concept of art is a set of closely related ideas which, taken together, serve to identify and delimit artistic phenomena. In other words, a concept of art is used to distinguish artworks from other

things, to distinguish artistic behaviors from other activities, and, in its evaluative aspect, to help determine what counts as good art. People have certain expectations regarding art and artists based upon their concept of art.

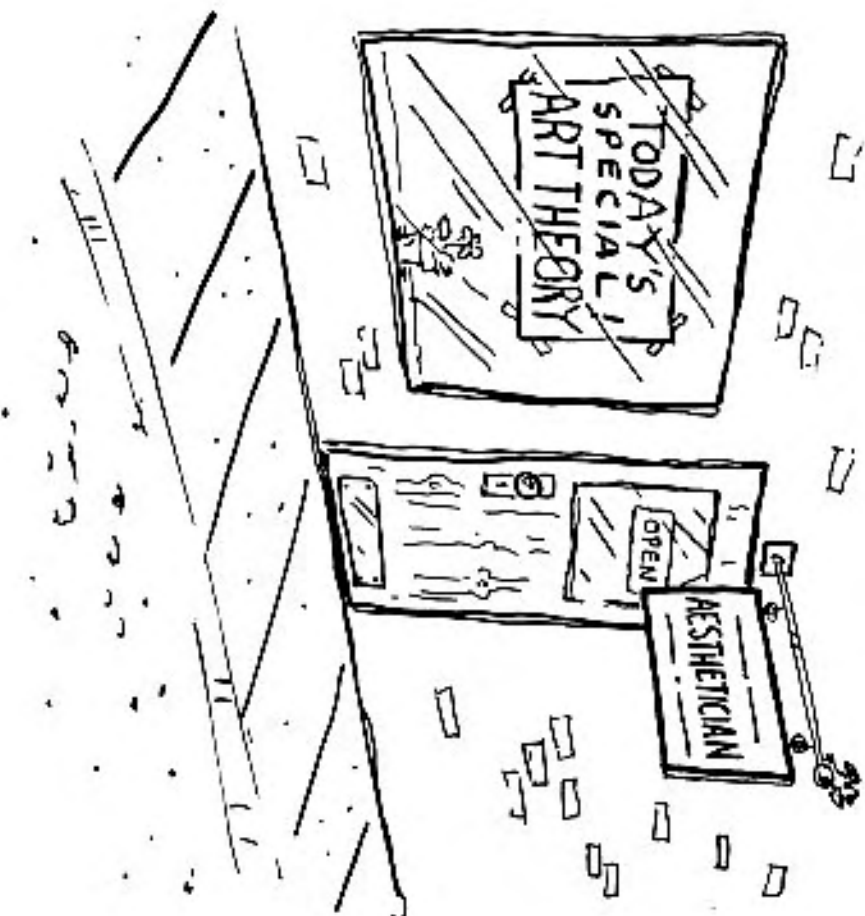
Everyone who uses the word "art" in ordinary conversation has a concept of art. Most have learned it through informal processes of enculturation and language acquisition beginning in infancy. Few are able to provide a satisfactory definition of art if asked to do so.

A person's concept of art can change over time due to increases in knowledge and skills, and shifts in attitudes and values. It is unlikely that any two people carry identical concepts of art. When an art teacher identifies something as a work of art and a student responds with "That's not art!", it's clear that their concepts of art do not correspond. Typically, though, certain concepts of art are prevalent within a given culture at a given time.

An *art theory* is a concept of art that has been carefully articulated by a philosopher of art. The question, "What is art?", is one of the most enduring and debated in aesthetics.

In this century, art forms have become so diverse, and changed and multiplied at such a rapid pace that even art experts have been challenged to keep abreast of the scope of art. Art theories are an attempt to bind art forms together conceptually so that they may be better understood and appreciated as special kinds of objects. Some theoreticians have searched for that link in the visible or symbolic properties of art objects, others in the emotional response potentially shared by all who view artwork, still others in the social behaviors of those in proximity to a work of art. Art theories can help teachers and students explain how things come to be called art.

On the following pages are brief descriptions of major traditional theories of art (mimetic, instrumentalism, expressionism, formalism) and contemporary alternatives to those theories (the open concept, institutional theory, and critical theory). Universalism and pluralism are also examined in relation to the concept of art.



Mimetic Theory

The idea that art mimics the visible world can be traced at least to ancient Greece, and it remains prevalent among Western viewers.⁴ Mimetic theory, or imitationism, holds that artworks represent or reflect objects and organisms in the physical environment. Artistic imitations of worldly reality may take literal or idealized forms. Heroically proportioned Roman statues, still-life paintings that "fool the eye," and photorealism are exemplars of this theory. Using this theory, artworks may be judged on their "correctness, completeness, and convincingness."⁵

Instrumentalism

Instrumentalism emphasizes the use of art as an instrument for furthering moral, religious, social or political points of view.⁶ Artworks may glorify kings or commoners, promote patriotism or revolution, extoll labor or fight corruption, illustrate the rewards of righteousness or chasten sinners. Using this theory, artworks may be judged by their effectiveness in influencing the thoughts and actions of individuals in society.

Instrumentalism may be invoked not just to uplift but to repress. Authoritarians and moralists fear that, if artworks can teach and inspire, they might just as easily be used to control or corrupt people. Therein lies the basis for propaganda and censorship.

Expressionism

There are at least three versions of this theory. Each draws a different relationship between the emotional life of an artist, the evocative power of an artwork, and the responsive feelings of an audience.

An extreme version of expressionism holds that an artist experiences a distinct emotion and transmits or "infects" viewers with an identical emotion via the artwork.⁷ A more complex version holds that an artist has vague feelings which become clear as the artist works. The creative product is a representation of those feelings. Viewers with insight and imagination will recognize an artistic representation of feeling, and empathize with the artist.⁸

A third version maintains that the emotional impact of an

artwork may have no resemblance to the feelings of the artist at the moment of creation. For example, a despondent painter may create a joyful painting. The painting does not express joy so much as it embodies joy: the artwork is joyful. Viewers may acknowledge that the painting is joyful without feeling joy themselves.⁹

Using any version of expressionism, an artwork might be judged by the vividness of its emotional content or impression.

Formalism

A particularly potent theory in Western art of the 20th century, formalism emphasizes the composition or structural arrangement of works of art. Critic and aesthetician Clive Bell, in seeking some property common and unique to artworks, concluded that the unifying property was "Significant Form": a special combination of lines, colors, shapes, and their interdependent relationships which, when perceived, stirred a particular kind of emotion—esthetic emotion.¹⁰ That a work of art could stir other kinds of emotions was incidental to Bell's theory. Representational and thematic elements are ancillary to formal elements. Works of art are autonomous objects, "organic wholes" which serve no practical purpose (their purpose is to provide esthetic experiences) and needn't make imitative references. An artwork may be judged by how intrinsically satisfying it is: its sensuous properties, arranged as an integrated composition, should evoke and sustain esthetic contemplation.¹¹

The Open Concept

In a well-known essay, Morris Weitz made the claim that any attempt to define art was doomed to failure.¹² Weitz argued that the history of art has been an overlapping succession of minor changes and major revolutions of style, content, values, and purposes. No theory can adequately account for each of these variations. Further, in pronouncing what constitutes the essence of art, theorists are in effect prescribing the nature of art; but it is contrary to the creative aspect of artistic production to predefine artistic purposes, processes or forms. Hence, traditional or "essentialistic" theories of art are invalid. Theories may still be useful in providing critical-appreciative guidelines regarding what qualities to look for in a work of art. For instance, viewers may still look for strong composition in a painting, but the presence or absence of a strong

composition will not determine whether the painting is a work of art.

In order to help people distinguish artworks from other things, Weitz directed attention to "family resemblances" among works of art. If one could identify a paradigm of art, say, the *Mona Lisa*, whose status as art was unquestionable, then other objects could be defended as art on the basis of corresponding properties or similarities.¹² Critics of the open concept have wondered how works such as *Mona Lisa* acquired paradigm status in the first place. Still, the open concept allows for flexibility and eclecticism in one's approach to making, understanding and appreciating art.

Institutional Theory

Unlike traditional theories, an institutional theory sets no conditions for the visual properties or content of artworks, or for the felt responses of viewers. Institutional theorists also reject the open concept, claiming that art be defined, although not by virtue of any essential, exhibited characteristic shared by all and only art objects. Rather, it is the context in which an object exists that determines whether or not it is art.

Nelson Goodman suggested that the question "What is art?" be replaced with "When is art?"¹⁴ A stone in one situation, say, a driveway, may be just a stone, but in another situation, like on a pedestal in an art gallery, it may be art. Twentieth-century artists have often appropriated various natural and human-made materials for their artworks; from Duchamp's 1913 *Bicycle Wheel* to Nancy Holt's recent earthworks, art forms have included rocks, soil, sticks, grass, beds, tires, broken glass, overalls, and so forth. Critic Arthur Danto studied the conditions under which "real things" are considered art, and concluded that, "To see something as art requires something the eye cannot decay — an atmosphere of artistic theory, a knowledge of the history of art; an artworld."¹⁵ In other words, artists, art dealers, curators, critics, and patrons must be familiar enough with art theory and history to recognize the extent to which an object or event conforms with artistic precedents in terms of form, media and methods, theme or idea, or mode of presentation. If there is no obvious precedent, evidence might suggest that the work is a purposeful reaction to or rejection of earlier art forms or ideas about art (and is thus logically and historically dependent on an ideational connection with artistic precedents). Hence, both traditional and avant-garde art forms are identifiable as art, not by

virtue of what they are, but by virtue of the ideas which surround and explain them.

George Dickie is probably the foremost advocate of an institutional theory of art. It is significant that Dickie has defended and revised his theory in response to critiques, philosophical dialogues with others, and after further reflection; is so doing, he offers a model of aesthetic inquiry for students.¹⁶

Dickie asserts that the status of "work of art" can be achieved by an artifact when two groups concur that the status is appropriate: (1) a presentation group — artists who are aware that they are attempting to make art; and (2) an artworld public (reasonably knowledgeable about art history and theory) capable of recognizing art. Combined actions of these two groups determine and confirm that an object is art; no single person or action is sufficient. For instance, a person reputed to be an artist claims to have made an artwork; an art dealer confirms that claim by placing the work in a gallery; and patrons accept and reinforce the art dealer's authoritative decision by viewing, purchasing, and displaying the work as art. The artwork is further validated by its being written about in the contexts of art history and criticism.

If you want to know if something is art, look to see who is dealing with it, how it's being dealt with, why it's being dealt with in that manner, and where.

Marcia Eaton has suggested that discussion is key to an institutional theory of art. If someone in the artworld believes something to be art, he or she will talk about it in certain terms, e.g., making reference to its aesthetic value, its formal properties, its theme, its symbols, its art historical context, or the artist's creative intentions. Such discussion calls attention to features of the object or event considered worthy of attention as stipulated by culturally defined aesthetic traditions.¹⁷ These discussions, when geared toward aesthetic valuing, comprise a qualitative aspect of institutional theories, which are otherwise classificatory rather than evaluative in scope.

Critical Theory

Although critical theorists generally adhere to a form of instrumentalism, open concept, or institutional theory regarding the

definition of art, their work has been highly influential in shaping contemporary understandings of the social nature of art. The term "critical theory" originally referred to the work of certain modern European Marxist philosophers (the Frankfurt School), including art critic and philosopher Theodor Adorno, but today it is often used to refer to any discourse characterized by dual aims: (1) providing a critical analysis of past or present aspects of society that infringe upon the realization of positive individual and social potentials, and (2) proposals for improving aspects of society by making individuals more self-aware and socially-aware, thereby motivating action for social change. A more correct term would be "critical theories," since the voices of such discourse represent multiple and divergent points of view.¹⁸

Another characteristic of critical theories is an interdisciplinary approach to subject matter. Art is examined from philosophical, historical, psychological and sociological points of view. Most critical theorists would reject the notion that a work of art should be viewed only as an aesthetic object capable of eliciting an aesthetic response. In addition to its aesthetic qualities, a work of art represents certain ideologies and ethics present at a given moment in history. For example, Soviet Socialist Realism was a government-sanctioned style intended for use as moral instruction and political propagandizing early in this century. "One must be aware of these political and social constraints if one is to understand the aesthetics (and the kind of art produced) in different societies and in different times in history."¹⁹

Similarly, artists may be understood in terms of their social roles, psychological dispositions, and impact on cultural institutions, such as academies, the marketplace, and bureaucracy.

One cultural institution, the artworld, has been criticized as one of several mechanisms in the Western world "by which dominant groups retain their position of power and enhance their status."²⁰ The domination of the New York "art scene" in America during the middle of this century has been cited as an example.²¹ If you didn't have ties with or seek inspiration from New York Abstract Expressionism, you might have been viewed as either anachronistic or as outside of the sphere of contemporary art altogether.

The concept of "high art" evolved in such a way as to

engender the widespread belief that art is available only to a privileged few — usually an upper class elite — who are sophisticated enough to understand and appreciate esoteric art objects, and wealthy enough to commission and possess them as a means of augmenting their social status and privileged lifestyle.²² Many critical theorists call for restructuring of art in society such that traditional distinctions of high culture and popular culture dissolve, and art is acknowledged as a special part of everyone's everyday living. No hierarchy should be implied if distinguishing fine, folk, decorative, commercial and other art forms. People should become more open to multiple ways of seeing, using, and making art, unrestricted by dominating concepts of art.

Marxist aesthetics. The creation and patronage of art are tied to economic and political factors of society; Marxists examine these relationships and attempt to reveal the positive and negative effects which result. Marxists have claimed that an economically and politically powerful social class, by accepting and promoting only certain kinds of art, can effectively control the production and distribution of artworks. Those artworks, in turn, reflect and promote ideas prevailing among the social elite. For example, the bourgeoisie have demanded art that beautifies their homes, reflects and idealizes their surroundings, manners, and mores, and elevates their social rank. Other forms and functions of art, and the ideas and beliefs represented by them, are discouraged and demeaned by those forces controlling the culture. Cultural dominance can be gained by control of wealth, property, position, education, and mass media.

Art can also have an emancipatory effect, by helping viewers shake free of uncritical acceptance of repressive social orders, and by helping them imagine new directions for meaningful living.²³

Feminist aesthetics. Feminist critics, philosophers and historians have revealed and denounced patriarchal bases of art and culture which have had the effect of denying women opportunities for participation and recognition in the artworld.²⁴ Historically, women have been poorly represented in the art market, galleries, museums, and art history books. Art forms especially associated with women, such as quilting, weaving and lacemaking, have been devalued as "crafts" rather than "fine art." Countless paintings, prints and sculptures have portrayed women as primarily sensual in

character and as socially subversive. Feminists attempt to correct negative sexist discrimination through positive social action, and by raising social consciousness about issues of sexual stereotyping, exploitation, and separatism (whether the victims be women or men).

Feminist artists frequently address feminist concerns in their work, and employ artistic media and methods which contrast with dominant, "mainstream" modern art. For example, in place of the familiar independent-artist paradigm, feminist artists often work collaboratively, promoting a sense of community, empathy and interdependence. Similarly, feminist critics and aestheticians may pay little heed to traditional theories and standards of judgment, preferring to address social issues related to women and women artists, and noting significant achievements related to feminist aims.

Critical theory in art education. Educators must be critically aware of the content and methods of study in their courses, and anticipate the possible consequences of choices made. Today's students will shape tomorrow's society. Students may be taught to think beyond the surface of artworks and artistic activities, and consider the social forces that motivate, direct, influence, define, and evaluate art. Who and what have been included and excluded from the constellations of the artworld, and why? Are there alternative interpretations of art history and works of art? Can art have a greater and more positive impact on individuals and society? Critical theory invites teachers and students alike to explore the hidden dynamics of art and culture.²⁵

Educators who adhere to more traditional and established concepts of art might worry that such programs could rob students of opportunities to develop aesthetic sensitivities and enjoy aesthetic experiences. Art class could wind up resembling social studies, and creative self-expression might be diminished. Then, too, critical theory could become more destructive than constructive, if social critiques outweigh positive proposals, or if criticism assumes an insulting holier-than-thou tone.

Still, adherence to programs based exclusively on traditional aesthetic concepts would not adequately represent contemporary art and aesthetics. As educators strive to strike a balance of theoretical perspectives, they should bear in mind that indoctrination is possible whenever points of view are presented as fact, unexamined concepts prevail, and alternatives remain unexplored.

Such conditions are contrary to inquiry.

Students should be encouraged to be reflective and to imagine better worlds, but they should also be taught how to function as successfully — and happily — as possible in the present.

Multiculturalism and the Concept of Art

In many cultures there is no word translatable as "art," that is, there are no concepts of art analogous to those found in philosophical aesthetics. Various objects of these cultures can be "metamorphosed" into art objects when they are withdrawn from their original contexts and placed in a context of art.²⁶ For example, masks and ceremonial garments from Oceania have specific ritual functions for the people who made them; when placed on display in an American art museum they no longer serve their ceremonial purposes but are treated and perceived as art, performing the functions of art in American society. Even cultures without art per se still have concerns about how things look and traditions associated with the use, meaning, and expressiveness of forms and colors. Objects from these cultures are sometimes referred to as artistic or aesthetic products rather than as works of art.

Even though the concept of art varies across and even within cultures, it is possible to claim that the creation and appreciation of artistic forms is a common human experience. Cross-cultural researcher Richard L. Anderson has claimed that some form of aesthetic concept or theory has been present in every known culture, from ancient to modern.²⁷ Other researchers have claimed that aesthetic experience fulfills a psychological or biological need.²⁸

One of the most interesting arguments relating art to human nature is offered by Ellen Dissanayake, whose approach is "ethological or bioevolutionary," combining studies of human evolution and the development of culture. Dissanayake speculates that it is no mere coincidence that art forms are ubiquitous throughout history and integral to most human societies: "An ethological view presumes that art contributes something essential to the human being who makes or responds to it — not in the usual sense of being good for his soul or pleasurable for his mind and spirit (though these benefits are not denied), but beneficial for his biological fitness."²⁹ She believes that it is the interplay of natural faculties and cultural

influences that account for the richness, diversity, complexity and unique attributes of art and aesthetics around the world.

Universalism vs. Pluralism

Some traditional Western theories of art purport to be universal: all art objects (whether created as art or metamorphosed into art) are best understood and appreciated through the lens of that theory. From a formalist perspective, the aesthetic and artistic importance of an Occident mask would be contained in its Significant Form, and judged according to its ability to evoke aesthetic experiences.

Detractors of formalism claim that appreciating form is not the same as understanding art, and that the universal application of any Western aesthetic theory would at best yield an incomplete and inappropriate account of the significance of most artistic and aesthetic objects produced around the world.³⁰

Anthropologists have long advocated that artistic forms are best understood when viewed from the "inside," in terms of those who are directly involved in the creation and function of the object within the context of a particular way of life. From the standpoint of cultural relativism every culture has its own sense of artistic and aesthetic refinement, purposes, values and standards that are meaningful to the group. Understanding and fully appreciating art requires familiarity with the cultural matrix from which it springs; ideally, "hands on" engagement with a culture's art forms would be possible.³¹

Pluralism is an acceptance of the position that multiple perspectives should prevail over adherence to singular styles, theories or canons of art. Pluralism rejects hierarchical values obtaining across cultures, e.g., that modern art represents an "advance" from ancient art, or that "fine art" is superior to so-called "primitive art." Lynn M. Hart has described a pluralist-relativist position as one in which "no one universal aesthetic applies to all art forms. Artistic traditions are multiple and involve distinct aesthetic systems as well as distinct artistic productions."³² Hart suggests that educators move among a variety of models or systems of aesthetics, referring to those systems which seem most suitable to appreciative scrutiny of the objects at hand.

Teachers who subscribe to this view are challenged to learn as much as possible about the artistic traditions of diverse cultures of the world, and to thoughtfully consider and present appropriate ways of determining meaning, accomplishment and excellence as found in various art forms.

What Is Meant By "An Aesthetic"?

The term "an aesthetic" is sometimes used to identify a singular perspective regarding the concept of art. Occasionally, the term is used to designate the artistic principles and style of an artist or a particular culture. For example, one might refer to "Picasso's Blue Period aesthetic" or "an Aztec aesthetic" as a way of indicating a set of ideas and values which were embodied in aesthetic choices and artistic products. The phrase "Picasso's aesthetic" would make little sense, however, because the ideas and styles of the artist were so wide-ranging over the course of his lifetime. Similarly, "a pre-Columbian aesthetic" would imply a uniformity not present among the many cultures which flourished over thousands of years in the Americas prior to the 15th century.

In the philosophy of art, the use of "an aesthetic" or "an aesthetics" usually implies the existence of a cohesive and comprehensive account of the meanings and purposes of art, and methodologies for making, understanding and appreciating art. Art theories and critical approaches are sometimes referred to in this way, e.g., "a formalist aesthetic."

Eugene F. Kaelin authored *An Aesthetics for Art Educators*, in which he described a program of aesthetic education thoroughly grounded in tenets of existential phenomenology. Basically, students are led to apprehend the qualities and meanings of artworks through direct experience rather than through study of contextual information. Aesthetic experiences have cumulative benefits for individuals and society when nurtured in an atmosphere of artistic freedom and responsibility. Through the use of detailed analyses, Kaelin explored goals and methods of education consistent with his philosophical/aesthetic foundation.³³ An obvious advantage of basing a curriculum on an aesthetic is that it has internal logic and consistency.

Another example of "an aesthetic" is the hypothesis that there is "a feminine aesthetic," which acknowledges that women are

...generally different from men and, therefore, that men and women must experience the world — and experience art — in fundamentally different ways. Differences in perception are enlarged due to socially imposed opportunities and limitations; women's experiences in society differ from men's. Feminine attributes such as receptivity, sensitivity, non-violence, quiet courage, tenderness, and non-competitiveness, may color the approaches women take to artistic creation, criticism and appreciation.³⁴

A feminine aesthetic is not the same thing as feminist aesthetics. The former is based on biologically and sociologically-determined differences in perception; the latter primarily on political consciousness and a desire to revise artistic and aesthetic realities. Only women can possibly experience a feminine aesthetic; women and men can participate in feminist aesthetics. If there is a feminine aesthetic, it would apply to all women; women must choose to adhere to a feminist aesthetic.

The concept of "an aesthetic" has also been used in connection with African-American art and artists, i.e., "the Black aesthetic," or "an African-American aesthetic." Robert Adams has described the work of Alain Locke, an influential philosopher of the Harlem Renaissance, as constituting a version of this perspective aimed at recognition of African-American history, celebration of individual accomplishments and social contributions, and development of potentials for unique and robust voices in art and culture.³⁵

Some interesting questions emerge from consideration of singular aesthetic systems. For example, might an ethnically or culturally-referenced aesthetic be based on shared historical and sociological circumstances, and on values and convictions concerning art, that do not in themselves prescribe aesthetic criteria or artistic subject matter and style? For instance, a mutual struggle against social repression, a shared conviction in freedom of expression, and a common veneration of ancestral art forms, could bind artists into a community while allowing for diversity of artistic styles and approaches to criticism. But does a spirit of community constitute an aesthetic? What type and degree of variation is possible within an aesthetic? What degree of overlap between two or more aesthetics is tolerable before their claims of singularity become untenable?

Clr 'v, the term "an aesthetic" should be used with cau-

tion, lest it indicate homogeneity which does not accurately reflect the diversity within a group, or imply an ideology which varying and contrasting concepts predominate.

Values in Art

A character in Oscar Wilde's play, *Lady Windermere's Fan*, when asked, "What is a cynic?", replied, "A man who knows the price of everything and the value of nothing." (Act III) It must sometimes seem to art teachers that today's students are preoccupied with price. Such questions as, "How much is that painting worth? What would it cost to buy that? How many hours did that take the artist to make? What does an art teacher earn?" ring out in classrooms across America. Value, it seems, has become associated only with quantifiable cost. Small wonder, considering the barrage of consumer oriented messages most children encounter daily. Students should engage in aesthetic inquiry addressing values in art in order to broaden and deepen their opportunities and capacities for understanding, utilizing, appreciating, and enjoying art.

Why do people bother with art at all? It's because people value art. But *art is valued for many different reasons*: for the pleasurable experiences it provides; for its economic worth; for its emotional impact; for its social criticism and political clout; because of sentimental associations; for its abilities to beautify, surprise, inspire, stimulate the imagination, inform, tell stories, and record history; for the insight it provides into the human condition; for the technical accomplishments it displays; for its characterization of national, regional or cultural spirit; for the status it affords its owners, and so forth. Values held by individuals and groups can change over time, and vary across cultures.

There are intriguing and important questions connected with the study of values. Can a person value a single work of art in many different ways? Are some values ascribed to art more important than others — is there a hierarchy of values related to art? Are some values appropriate to apply only under special circumstances?

Can we admire a work of art as aesthetically good yet deplore it as morally bad?³⁶ How should we judge an artwork which may be valuable to us in some ways but not valuable in others?

Students should learn that certain consequences result from

The values people hold about art. Some people's values drive them to create art, others to acquire art, protect it, display and admire it. Sometimes people steal art, and sometimes they destroy it. Many people just ignore art.

Teaching about values is not the same thing as dictating values. Learning and examining others' ideas and values about art exposes students to a range of possibilities they may not have considered. It is important that values are included in the study of art, so that students will be in an improved position to effectively choose, analyze, develop, refine and utilize values associated with art in their lives.

Metacriticism

Metacriticism is, literally, the critical study of criticism. While art criticism is primarily devoted to revealing meanings of works of art, metacriticism is an examination of the processes and decisions involved in critical inquiry. Central to this topic are questions about method, interpretation, and judgement, e.g., What method or approach to criticism is most effective? How can one distinguish good interpretations from poor ones? Can one work of art support several good interpretations? What standards, if any, should be used to judge art? Are there universally applicable forms of criticism, appropriate to the art of all cultures and all times?

Margaret Macdonald has claimed that a judgement of a work of art is never true or false, but that it may be justified or unjustified. What counts as a valid justification? Here again, there may be no one right answer. Concepts, theories, and canons of art are varied throughout history and across cultures. A critic, she asserts, should relate these rules and concepts to artworks as they are appropriate, but they should not be considered absolute norms.⁹¹

How does one form and justify an interpretation? A popular opinion is that the artist is the first and final authority — who better than the artist to say what a work of art means? A counter-argument is that an artist may have *intended* to mean one thing, yet failed to communicate that meaning through the work of art. The artwork should speak for itself.⁹² Others claim that an interpretation can only be formed following a detailed analysis of the purposes and symbols of art in the originating culture. Perhaps a blend of sources is

91. Macdonald, *Survival: A Good Interpretation to Make Critical Judgments*, 1978.

If matters of interpretation and judgment are relative, how can one determine what constitutes good criticism? What are the qualities of an accomplished and effective critic? What skills should a critic possess, and how can these skills be acquired? What are the responsibilities of a person functioning as a critic? The popular image of a critic is a person with rapier wit and awesome powers of discrimination who delights in the role of omnipotent gatekeeper of artistic careers. How accurate is this image?

The kinship of aesthetics and criticism is clearly evident in the area of metacriticism. Consideration of metacritical issues will help both teachers and students excel in art criticism.⁹³

The Artworld

The reason that people refer to "the world of art" is because they perceive a group of people and a cluster of activities and objects that seem to belong together. Whenever many people in many places work simultaneously on various, closely related activities, and they share many of the same tools, terms, symbols, methods, values, and goals, it may be said that they form a social institution. There are many social institutions in society, e.g., politics, religion, law, the military, finance, education. The artworld is another such institution. These institutions are not crisply defined; they overlap, merge, and sometimes collide with one another. History is filled with examples of such interactions, i.e., between art and politics, art and religion, etc.

Usually, "the artworld" refers to a contemporary Western social institution populated with familiar players: artists, critics, gallery operators, museum curators, art historians, collectors, patrons, and others whose vocations or avocations put them in close contact with art. Imagine the artworld diagrammed as a sphere containing points which represent its various characters. A few would be placed near the center: famous artists, influential critics, directors of large museums, and other personages whose decisions have a major impact on the scope and directions of art. Nearer the periphery are many points representing occasional museum visitors, high school art students, art materials distributors, museum

security personnel and other who, individually, may have limited authority in the artworld, but who collectively possess significant potential for influence and who contribute to the artworld's maintenance in important ways. The position of an individual in the diagram might change several times during his or her lifetime.

Where would you place art teachers in the diagram? Art educators are key members of the artworld, because they help to prepare citizens to participate in the artworld, and to understand and appreciate artistic processes and products. By educating students from all walks of life, they construct bridges between the artworld and other segments of society.

Each person on the imaginary diagram has a certain sphere of influence and degree of power which, when added with all others, function to nurture, sustain, and modify the artworld. Their combined efforts have erected social, conceptual, and physical structures to further ensure the prosperity of the artworld, i.e., arts councils, municipal arts policies, art centers and museums, auction houses, art schools, etc.

Considered in cross-cultural and historical perspective, there is not one, but many artworlds. The artworld of the Florentine Renaissance was not like the artworld of contemporary Los Angeles. It is debatable whether or not to apply the term artworld to social/ artistic structures of cultures that have no concept of art. However, even these cultures usually have distinctive social patterns aligned with artistic activities, and people share many of the same tools, terms, symbols, methods, values, and goals within a culture in relation to their aesthetic products.

There are many questions about the artworld worth exploring with students if a comprehensive understanding of art is desired. What roles exist in the artworld, and what status is attached to each? How does one enter this social institution? What sorts of decisions are made, and who and what are affected by those decisions? How might the artworld function to repress or elevate certain art forms or segments of society? (See the section on critical theory earlier in this chapter.) How might the artworld be improved? What kinds of relationships exist — and should exist — between the artworld and other social institutions? What challenges are currently facing the artworld (e.g., social, economic, or political trends: new technologies; philosophical ideas)?

Study of the artworld is much more than a study of art careers. It involves an examination of dynamic social relations, functions, and purposes without which art as we know it would cease to exist. The artworld is a broad and fascinating subject, and it can explain a lot about the way art functions in culture, and its place in people's lives.⁴⁰

Artistic Expression

Questions about artists and expression are often so closely related that the two subjects have been grouped here under a single heading. Do artists try to express themselves, and if so, what do they express, and how? What is meant by the phrase, "this is an expressive work of art"? Often, works of art are said to express ideas and feelings. What is the difference, if any, between expressing ideas and communicating ideas? Can one "communicate" a feeling, or is "express" a better word? A complex related question is: Does the nature of artistic expression resemble verbal discourse such that art may be called a language?

Many questions address the nature of artistic activity. What makes someone an artist? The next time someone says, "I'm an artist because I say I am", try responding with, "Okay, I'm a surgeon. Let's have a go at your appendix." Professional status is usually tied with qualifications acceptable to society.

What makes someone a *great* artist? What is society's image of artists, and is that image accurate? What responsibilities, if any, do artists have toward their patrons and society? What responsibilities does society have toward artists?

Artistic freedom is a subject that deserves attention. Artistic freedom is the right of artists to choose without coercion the media, methods, form and content of expression they prefer, provided that the artists or artworks do not infringe upon others' rights of choice and expression.⁴¹ This concept may be extended to the exhibition of artworks: museums and galleries may choose what to exhibit, and individuals may choose what shows to attend. What happens if an exhibition severely offends a segment of the community, and a petition circulates to have the show removed? Could it be a case where the artist or gallery has abused artistic freedom by

pushing the bounds of taste and morality too far? Could it be that the outraged citizens are unjustly assailing artistic freedom? Can artistic freedom ever be justly withheld? Who benefits from artistic freedom, and who suffers if it's abused or denied?

Related studies about creativity can require both philosophical and psychological research. What is the nature of the creative process? Is all artistic behavior creative behavior? Can an object or activity be artistic but not creative?

Aesthetic inquiry about artistic expression will naturally overlap ideas and issues related to the concept of art and to the artwork.

Aesthetic Experience

Of all of the topics in aesthetics, this is perhaps the most difficult to pin down. Almost everyone involved with art claims to have had aesthetic experiences, yet almost no one feels capable of satisfactorily describing them. Perhaps this is because the qualities of such experiences transcend the translatable potentials of ordinary vocabulary. Nevertheless, many people associated with art have claimed that aesthetic experience is one of the most sophisticated, important, and extraordinary aspects of human nature. Intellect, emotion, behavior, sensation, enculturation and environment all seem to come into play in one vivid, complex, holistic experience.⁴²

The Value of Aesthetic Experience

One reason aesthetic experience is valued, according to Marcia Eaton, is because it brings delight, "not only by providing pleasure but by sensitizing, vitalizing, and inspiring human beings." Delight may be taken both in the perception of physical properties of a work of art, and in the contemplation of abstract ideas embodied and conveyed by the work.⁴³

Ralph A. Smith has called aesthetic experience "the primary function of art", and identified "proximate" and "prospective" benefits of such an experience. Proximate benefits are those inherent to aesthetic experience: it "induces in a beholder a feeling of active exploration and discovery... mental powers become animated and heightened... feelings are energized... vision becomes synoptic

[characterized by comprehensiveness]... unlike anything else, aesthetic experience manifests a feeling of personal wholeness or integration, a state of mental well-being notable for being unmarred by the discontinuities and frustrations of everyday life... aesthetic experience offers the values of concentration, connectedness, [felt] freedom, and exhilaration against the disvalues of purposelessness, fragmentation, constriction, and frustration."⁴⁴

Prospective benefits are those derived from aesthetic experience; they have lasting effects beyond the immediacy of the aesthetic encounter. Prospective benefits include the refinement of perception; relief of tension and quieting of aggressive drives; cultivation of emotional maturity; stimulation of the imagination toward more effective functioning; increased understanding of self and humanity; and "the expression of ideals of human possibility."⁴⁵

Despite the weight given aesthetic experience by some, there are skeptics, and there are problems open to examination. Perhaps, as some suggest, there is no special kind of experience which may be called aesthetic, but only moments of intense awareness in ordinary experience.⁴⁶ Perhaps aesthetic experiences vary by degree (i.e., strong or weak), or by type (e.g., an aesthetic experience of a sunset is different than an aesthetic experience of a painting), or by cultural context. Perhaps aesthetic experience governs what is known as "taste", or maybe it's the other way around. Some people equate aesthetic valuing with the experience of beauty, but are they the same thing?

Beauty and Taste

Taste is commonly associated with degrees of refinement in the perception of beauty, and in the ability to harmonize elements to create beauty in the environment. George Santayana, in his book *The Sense of Beauty*, claimed that to understand the perception of beauty is to understand the nature of aesthetic appreciation.⁴⁷

Indeed, the word "aesthetic" was derived from the Greek "aisthētikos," which refers to perception of the senses. The derivation is credited to German philosopher Alexander Gottlieb Baumgarten, who in 1750 sought to establish a science related to sense perception and the perception of beauty.⁴⁸ In 1892, British philosopher Bernard Bosanquet defined aesthetics in *A History of Aesthetics* as "the philosophy of the beautiful"; subsequently, notes modern aesthetician W.E. Kennick, "this definition, or something

Although the foci of contemporary aesthetics seldom include beauty, beauty is still a subject that attracts public interest and raises provocative questions. If, as the old saying goes, beauty is in the eye of the beholder, then how does one account for general consensus on so many things considered beautiful, like buildings, paintings, natural wonders, and certain celebrities? Is beauty an objective feature of a thing, or is it a perceptual preference of individuals? Is there some characteristic or combination of characteristics that is sufficient to render a thing beautiful? How do we know when we perceive beauty; does a particular internal response occur? To what extent is beauty learned from within a culture, and to what extent is it determined by instinct? Can taste be developed; is it responsive to education?

One of the most puzzling issues is the relationship of pleasure and pain in aesthetic experience. Is aesthetic experience only triggered by beauty, or can it accompany the perception of grotesque images or pictures of human suffering? If people go out of their way to avoid situations that might cause pain or sadness, then why do they flock to see tragedy represented in works of art? What motivates moviegoers to sit through scenes that make them clutch their seats in terror, or weep in sorrow? Is it masochistic to contemplate a Goya or Kollwitz print depicting the horrors of war?

Eaton has put forward several explanations. One is that people are distanced from the tragedies in artworks; they can enjoy the intensity of all emotional experience without experiencing real personal risk or loss. Another explanation is that people take pleasure in their sensitivities and abilities to empathize with characters depicted in works of art. A third explanation, which may operate in conjunction with the others, is that people are aware that they are in control of the situation. In real life, a problem or event that is upsetting doesn't necessarily go away if it's ignored. In an aesthetic encounter, people can simply close their eyes or walk away if they don't like what they see; they can choose to attend a controversial exhibition, or stay away.⁵⁰

Eaton relates ethics and aesthetic experience; one must not distance oneself too far. "*Reflecting properly* entails noticing features of things 'that are relevant both morally and aesthetically. We

should not enjoy pictures of women being tortured."⁵¹ Individuals should bring the overall meaning of an artwork to bear on their judgments of aesthetic value.

The Aesthetic Attitude

John Chambers has observed that sometimes people are "seized" or surprised by aesthetic experience, and sometimes they seek it out.⁵² Seeking aesthetic experiences is not just trying to be at the right place at the right time. For aesthetic attitude theorists, it involves putting oneself in a proper frame of mind. Most people, most of the time, direct their attention in practical and habitual ways, e.g., "What's the quickest way to get there from here?" In contrast, assuming an aesthetic attitude means paying attention to something for its own sake, for enjoyment of its intrinsic qualities, e.g., pausing to admire the landscape, and feel the breezes and warmth of the sun while travelling along a route.

Jerome Stolnitz has defined an aesthetic attitude as "disinterested and sympathetic attention to and contemplation of any object of awareness whatever, for its own sake alone."⁵³ Attention must be disinterested in that practical concerns are put aside, along with extraneous goals and interests (like, wondering how much money an artwork would bring if sold). Attention must be sympathetic in that individuals must be receptive to the qualities of an object. Prejudices must be cast aside (e.g., "I don't like modern art"), and replaced with open-minded awareness. Contemplation is selective and concentrated attention. While any object may be attended to in this way — and thus be perceived as an "aesthetic object" — works of art in particular are often able to reward an aesthetic attitude with an aesthetic experience. This is because so many artworks have been created for the purpose of providing aesthetic experiences.

C.A. Mace has suggested that people can, to an extent, control aesthetic experience insofar as they can make preparatory adjustments in themselves (i.e., assume the aesthetic attitude) in order to facilitate such experiences.⁵⁴ Perhaps art educators, by helping students understand and apply the elements of an aesthetic attitude, can improve potentials in the lives of students for having aesthetic experiences. Aesthetician Monroe Beardsley identified the development of two dispositions as goals for aesthetic education: (1) the capacity to obtain aesthetic gratification from increasingly subtle and complex aesthetic objects that are charac- ed by

various forms of unity, and (2) an increasing dependence on beautiful objects (those having formal unity, complexity, and intensity of qualities) as sources of aesthetic satisfaction. Development of these dispositions will improve an individual's taste, and motivate that individual to value and work toward an aesthetically richer environment.⁵⁵

Some critical theorists have charged that the aesthetic attitude is impossible to achieve, and even if it were possible, it would be an inappropriate way to understand and appreciate works of art. David Novitz has asserted that "it is false to maintain that aesthetic values are pure and totally unmediated by economic, moral, intellectual, religious or gender interests," and that, therefore, aesthetic judgments are always influenced by the concerns of everyday life.⁵⁶

Perhaps aesthetic experience can be reconceptualized so that its nature, importance, and effects become more clear. But maybe, just maybe, this is one area where clarity is beside the point. There is something to be said for awe and wonder and mystery, and for the capacity of contemplation to reveal the spirit of art in our existence.

RECOMMENDED TEACHER PREPARATION

Although it's swell when students raise aesthetic issues of their own volition, art teachers should not be content to let aesthetic inquiry serendipitously occur in their classrooms. Teachers should plan for it, and work to make it happen. By adapting the following seven guidelines to suit their circumstances, art educators will be helping themselves to gain the knowledge, skill, confidence, and commitment necessary to make aesthetics a regular part of teaching and learning in their professional environments.

1. Learn more about aesthetics. Reading this handbook is a start. But aesthetics has many dimensions worth exploring.

2. Reinforce knowledge and skills in studio production, art history, art criticism, and cultural studies. Because aesthetics draws from and feeds each of these, enrichment in any area creates the potential for enrichment and improved integration of all areas.

3. Reinforce knowledge and skills in pedagogy. Knowing how to conceptualize aesthetic topics as goals, objectives, thematic units, and lessons is vital to teaching aesthetics. Veteran teachers for whom such planning is second nature may be momentarily challenged as they redesign their curricula to better incorporate aesthetics.

4. Practice philosophical thinking. This doesn't mean learning to speak in jargon; it just means trying to think and express oneself clearly, carefully analyzing problems and issues, considering alternatives, drawing connections between ideas, and crafting strong arguments and sound decisions through the application of reason.

Philosophical thinking blends with pedagogy in classroom applications of aesthetics. Familiarity with questioning strategies and approaches to guiding classroom dialogue about art should also be part of teaching preparation. With these skills, aesthetic issues can be introduced, and the dialogue that ensues can be managed.

5. Teachers should adopt an open-minded attitude, a willingness to tolerate diverse ideas — even those that may not agree with their own. This does not mean granting students carte blanche to make pronouncements in class; classroom dialogue should be thoughtful, relevant, and considerate to the rights and feelings of others. Yet teachers should be willing to risk yielding a bit of authority, to admit that they don't have all the answers, and to allow students to voice their ideas about art in class.

6. Observe the students who are to become involved in aesthetic dialogue. Is their social interaction conducive to open-ended discussions? Are they used to engaging in dialogue in class? Are there students who dominate or retreat from classroom activities? Do the students have enough knowledge of art and art vocabulary to understand the proposed aesthetic topic? Some student readiness depends upon maturity, much depends upon educational preparation. Enter into aesthetics on their level, and plan ways to ensure constructive dialogue with maximum participation.

7. Work to create a supportive educational environment. Tell the principal, other teachers and administrators, parents and students about plans to enrich the art program. Explain how looking, talking, reading and writing are valid and important ways to

learn about art, right alongside studio activities. Request funds to acquire useful resources, like books and reproducers. Advocacy, besides being a way of gaining support for programs, can help teachers clarify their mission, and be self-motivating in the quest for ever better art education.

FOOTNOTES

1. *Quality Art Education: Goals for Schools* (Reston, VA: National Art Education Association, no date).
2. Geary Center for Education in the Arts, *Beyond Creating: The Place for Art in America's Schools* (Mahwah, NJ: Paul Geary Trust, 1985).
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4. Mimetic theories were presented by the Greek philosophers Plato (in his *The Republic*, Book X), and Aristotle (in *Poetics*).
5. Harold Osborne, "Types of Aesthetic Theory," in *Aesthetics and Art Education*, ed. Ralph A. Smith and Alan Simpson (Urbana: University of Illinois Press, 1991), pp. 32-38.
6. Richard L. Anderson, "Popular Art and Aesthetic Theory: Why the Muse is Uncomfortable," *The Journal of Aesthetic Education* 24:4 (Winter 1990), pp. 33-46; Edmund Burke Fieldman, *Varieties of Visual Experience*, 2nd ed. (Englewood Cliffs, NJ: Prentice-Hall, 1981).
7. Leo Tolstoy, *What Is Art?*, trans. Aylmer Maude (Oxford: Oxford University Press, 1920).
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10. Clive Bell, *Art* (London: Chatto & Windus, Ltd., 1913).
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13. Morris Weitz, "The Nature of Art," in *Readings in Art Education*, ed. Elliot W. Eisner and David W. Baker (Lexington, Mass.: Xerox Pub. Co., 1966), pp. 49-56.
14. Nelson Goodman, *Ways of Worldmaking* (Indianapolis: Hackett Pub. Co., 1978).
15. Arthur Danto, "The Artworld," in *Philosophy Looks at the Arts*, ed. Joseph Margolis (Philadelphia: Temple University Press, 1978), pp. 132-144.
16. For an early version, see George Dickie, *Art and the Aesthetic: An Institutional Analysis* (Ithaca, NY: Cornell University Press, 1974); for a revised version, see his *The Art Circle: A Theory of Art* (New York: Haven Publications, 1984).
17. Marcia Mueelder Eaton, "Context, Criticism, and Art Education: Putting Meaning into the Life of Sisyphus," *The Journal of Aesthetic Education* 24:1 (Spring 1990), pp. 97-110.
18. See Robert Adams, *ArtSpeak: A Guide to Contemporary Ideas, Movements, and Buzzwords* (New York: Abbeville Press, 1990); *The Anti-Aesthetic: Essays on Postmodern*
19. Lynn T. Goldsmith and David Henry Feldman, "Aesthetic Judgment: Changes in People and Changes in Domains," *The Journal of Aesthetic Education* 22:4 (Winter 1988), pp. 85-93. (Quote p. 91.)
20. Janet Wolff, *Aesthetics and the Sociology of Art* (London: George Allen & Unwin, 1983), p. 83.
21. For a witty and cynical account of the triumph of Abstract Expressionism in America, see Tom Wolfe, *The Painted Word* (New York: Bantam Books, 1975).
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23. See Peter Bürger, *Theory of the Aesthetic*, trans. Michael Shaw (Minneapolis: University of Minnesota Press, 1984); *Reconstructing Aesthetics: Writings of the Radical School*, ed. Agnes Heller and Ferenc Feltri (Oxford: Basil Blackwell Ltd., 1980); Pauline Johnson, *Murder Aesthetics* (London: Routledge and Kegan Paul, 1984); Lambert Zuidervant, "The Social Significance of Autonomous Art: Adorno and Berger," *Journal of Aesthetics and Art Criticism* 40:1 (Winter 1990), pp. 61-77.
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