KEYNOTE ADDRESS
To Conference attendees: If you would like a print copy of Andrew DelBanco’s keynote address, please contact Laurie Johenning ljohenning@sva.edu

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ART4230 ART INTEGRATIONS: A VISUAL ARTS COURSE
DESIGNED FROM A LIBERAL ARTS PERSPECTIVE

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INTRODUCTION

ART4230 Art Integrations: a course designed from a liberal arts perspective to provide students real-life opportunities for artistic collaboration within the greater community. Students develop an understanding of how their knowledge of humanity, pursuit of artistic excellence, and practice of faith combine to provide fundamental insights for professional career development. This paper recounts the design, development, and outcome of three courses completed to date. Content has included the:

1. creation of a set of six murals for the exterior of the college campus bookstore,
2. collaboration with six college deans for the development of murals for the campus library study rooms, and
3. production of a charity event to aid county food banks and homeless shelters.

Through engaged-learning, students are required to think creatively and critically and collaborate confidently for project resolution. The authors suggest the course contributes to student synthesis of a liberal arts education, which serves in preparing students for professional success.

At its core, the liberal arts lens allows artists to view and interpret differing perspectives of the human condition. While the debate continues generally about the value of humanities in art education, this narrative will examine specifically ART4230 Art Integrations, an undergraduate visual arts course designed to enrich the education of artists within the liberal arts framework.

With adaptable content, this course provides Grace College Art Department program majors with real-life opportunities to engage in community, pursue artistic excellence in relevant creative endeavors, and connect to the institution’s foundational mission and values. Students are required to assume lead and collaborative roles in multiple areas, complete research in a wide variety of academic disciplines, and synthesize acquired knowledge of humanity. This provides students opportunities to improve professionalism, which according to local employers, was perceived to be lacking in students who had graduated from Grace.
At the onset, this course served as a response to address negative perceptions that graphic design students graduating from the Grace College art program were considered weak in critical and creative thinking, had difficulty working in collaborative environments, and lacked confidence in their own artistic skill sets.¹

In context, this paper recounts the Method of course design, implementation, instruction and processes, while Results lists student learning outcomes and community perceptions. Discussion comments on the relevance of a liberal arts education for employment preparedness for art and design students, integration of faith, art, and community, and provides recommendations for instructional improvements. Summary concludes with authors’ comments and plans for future collaborative content.

Jane Addams showed in the late 1800s that engaged learning provides a path to freedom through service and collaboration (Roth 93) and that learning for its own sake could lead to engagement in community (160). Although, founded on liberal arts mission and values of strengthening character, sharpening competence, and preparing for service,² it was evident in 2009² that the Grace College’s Art Department had not only detached from its liberal arts foundation, but had disengaged from community.

Cross-departmental communication was minimal and community outreach non-existent. Classroom instruction focused on developing students’ individual graphic design or art studio skills without discourse of traditional critique. Art and design internships were rare, reserved only for students hand-selected by faculty. Marketing literature advertised one major as being the hardest and only for the most skilled. During advising sessions, faculty and student language included the need to “get the liberal arts courses out of the way.”

Arriving as new chair, Kim M. Reiff (co-author), began dialogue with community-wide employers to receive good-faith feedback about their willingness to hire Grace graphic design students. Employers candidly expressed reluctance to hire students educated through Grace College Art Department. Students were not being taught how to synthesize a liberal arts education in a practical way—and it was having a negative impact on their marketability.

Within the classroom, students were unable to articulate a rationale for creative work and were unknowledgeable of artistic themes from historical, philosophical, social, literary or scientific perspectives. Art program majors did not comprehend “critique” was fundamental to the art-making process. It seemed as though students were isolated with a world-view limited to the campus geography. In addition, there was little comprehension that these abilities were adversely effecting employment opportunities.³

The Art Department program needed re-structured. A new curriculum would be framed on the institution’s liberal arts mission, a revised Art Department Purpose statement,⁴ and would take advantage of an emerging administrative initiative planned for fall, 2011—the Applied Learning Program (APL). This “field” experience, emphasizing commitment to analytic inquiry, active learning, real-world problem
solving, and innovation (www.grace.edu), would require all majors to graduate with 12 APL credits. Academic departments had new opportunities to modify current content or create new courses to incorporate an experiential learning component. The curriculum was revised and new art courses conceived. ART4230 Art Integrations would provide students experiential opportunities to collaborate within community and combine knowledge of humanity, the pursuit of artistic excellence, and practice of faith to better prepare students for professional success in the “real world.”

**METHOD**

The initial course and catalog description proposal was submitted to the Curriculum Committee November 2010 and read as follows:

\[\text{ART423(0) Art Integrations: advanced level synthesis of art major with}\]
\[\text{cross-discipline integration or mixed/multi-media integration that}\]
\[\text{would result in a product for exhibition and/or final portfolio, (e.g., art}\]
\[\text{major/business; art major/ministries; art major/environmental}\]
\[\text{biology; art major/history; art major/counseling, etc.).}^7\]

Discussion with the Curriculum committee included employment concerns, community engagement, implementation, assessment, department purpose, and growing student-interest in utilizing artistic skills for service and advocacy. Transcripts would be coded with the course title and content acronym and students would be allowed to enroll in a course more than once. It would be an applicable elective for all art department majors and minors (Graphic Design, Illustration, Art, Web Development Design, Drawing and Painting, and Photography) and would, as well, be open to all majors across campus. ART4230 Art Integrations was approved.

**COURSE DESIGN**

Supported by a restructured curriculum, the flexible content was designed for an eight-week session. The pilot class was scheduled for one night per week for a three-hour duration. The syllabus included standard content such as course description, grading rubrics, project deadlines, classroom expectations and an excerpt of faith integration from the Art Department Purpose Statement. Course goals and outcomes included the following:

*Goal 1:* Students will demonstrate an understanding of basic design principles ... particularly related to ... *[specific experience]*. *Learning Outcome 1:* Student teams will collaborate to create ... originally designed works that meet project requirements, targeted audience and usability needs; analyze historic, stylistic and cultural concepts. (NASAD VIII. B.1. a., d. 2010-11). *Goal 2:* Students will demonstrate the knowledge and skills in the use of basic tools, techniques, and processes sufficient to produce works from concept to finished product. *Learning Outcome 2:* Students will plan and manage projects with multiple steps, conduct review sessions, write a summary of client needs, develop a project plan, design for
audience, create original works, create designs that meet client requirements, design for usability, analyze and evaluate [selected art form] designs, plan strategies for inquiry, question to focus and clarify, present designs to client, demonstrate personal responsibility by incorporating feedback, research topic for [selected art form], interview clients and will document the process in visual and written form. (NASAD VIII. B.1., 2., 3., 4. 2010-11)

Learning Tasks were listed for individuals and teams. This framework included student leadership roles, multi-faceted responsibilities, client and community interaction, deadlines, and criteria for the final visual art forms. Time on task allowed students to log 40 hours outside of classroom to earn 1 APL credit.

The first course offering would consist of a collaborative effort between Art Department program students and a local business proprietor, Grace Brethren Missionary Herald (GBMH) Publishing Company for the development of murals on the exterior of their building that houses the campus bookstore, the Tree of Life (TOL). In spring 2012, the course was listed for Fall-A 2012 registration. In addition to the catalog description the course content was advertised:

Fall 2012: ART423 Art Integrations: Art and Community. Through a dynamic team approach, students will design, develop, and paint a series of themed murals on a local exterior building wall. The purpose is to create an aesthetically pleasing backdrop for the adjoining garden area that will serve as a place for gathering and inspiration. The multi-faceted project will include client interviews, topic and theme research, design, and physical application of the set of murals. Three hours (1 APL credit).

(See Appendix A - TOL and the two subsequent course advertisements in Appendix B – Morgan Library murals and Appendix C – Empty Bowls event).

IMPLEMENTATION

Cynthia M. Bryan (co-author) was chosen as the lead faculty for this new course - a career visual arts teacher known for her artistic talent, passion for teaching, and commitment to community. Delbanco states, “If good things are to happen to students, faculty must care...” (166). Bryan cared. She undertook the details of implementing the pilot course.

COURSE INSTRUCTION AND PROCESS

While each course has unique challenges, the organizational structure is similar. Referencing syllabus content (in present tense as an ongoing course), the first class meeting introduces guidelines for the course. Teams and leaders are announced and individual roles assigned. Students are responsible for all facets of graphic design, concept and production art, photography and documentation (publicity and archival purposes), event planning, project management, production management, and peer instruction. Additional roles include client and community liaison, public relations coordinator, and studio art leader.
Students establish the project purpose and faculty provides instructions for the design, development, and production for the specific art form. General information about the client includes contact names, interview methods, research tips, and approval protocol and process. Final product expectations are discussed and public reception locations are identified.

Within the first class meeting students are made aware of the importance of creative thinking and the expectation for excellence. They are informed critical decisions will be made individually and collaboratively, and mistakes can be corrected. Students are asked to embrace the participatory effort, which will allow them to have an increased understanding of community. Students are encouraged to feel confident with current skills and to expect that new skills will be learned. Students then assess client needs and evaluate art forms required for the artistic endeavor.

The pilot course, ART4230 Art Integrations—Art and Community, began Fall-A, 2012. Students would design and paint a set of six exterior murals to conceal blocked up windows on a building adjacent to a courtyard. The Grace Brethren Missionary Herald (GBMH) requested the unsightly building wall undergo transformation. The request was for the creation of six themed murals ranging in size from seven feet tall by four feet wide to eight feet tall by five feet wide. The creative brief specified their desire to bring individual awareness to the presence of art and beauty in a community space, enhance the view of the large outdoor courtyard shared by a neighboring church, and promote the space as destination for students and community. The illustrated Biblical theme depicting the “Tree of Life” would also serve to represent bookstore’s name. All design considerations were addressed in the creative brief.

Students in the second ART4230 Art Integrations course, Spring-B, 2013, designed and painted murals for the campus library study rooms. The object was to pursue visually the concept of knowledge while representing the schools within Grace College. Designed from a broad liberal arts approach, austere, sterile-blue study rooms became warm backdrops of visual and intellectual inquiry. Graphic illustrations reveal extensive research from the content of six academic school divisions along with elements from Grace’s 75-year history. Library director, Tonya Fawcett, deans, and faculty representatives collaborated with students from concept to final design and application. This required students to render visually ideas conveyed by non-visual experts.

In the following year, students in the third ART4230 Art Integrations course, offered Spring-B, 2014, produced over 400 handcrafted ceramic bowls and planned and executed a charity event to promote awareness for and financially aid, county food pantries and homeless shelters. Designed for social and cultural awareness, the course allowed students to create art as a function of social for community. Students met with the director of the Village of Winona (business organization) and collaborated with many area companies for the fundraising event. Participating in a new outreach method, students raised funds to donate to five local nonprofit county organizations.
Communication, problem solving and team building are fundamental challenges. Each student is expected to communicate with clients in a professional manner throughout the process and to organize and prepare work sites, adapt to environmental and time constraints, work well within teams, and plan well to meet tight deadlines. Requirements also include the planning, advertising, and execution of a public event to showcase each artistic endeavor.

Students experienced a variety of production constraints and adapted to changing conditions. Challenges for the application of the exterior murals included inclement weather and working from scaffolding under large plastic tarps in the extreme heat. Constraints in the Morgan Library included working only during scheduled open-hours, the expectation for relative quiet, and accommodating student use of library, which entailed closing study rooms due to the smell of latex paint. Student teams typically worked on late Saturday nights and on Sundays. Planning for the Empty Bowls community event was hindered due to unknown weather and the inability to predict attendance. Preparing the correct number of soup and bread servings became guesswork. The catering service provided training to students for food serving guidelines, hair covering requirements, and use of plastic gloves. Contingency plans were devised to accommodate crowd size and weather conditions.

RESULTS

Students of ART4230 Art Integrations successful collaborative efforts include a business, multiple academic departments, and community. Students participated in engaged-learning through multi-faceted experiences of transforming physical spaces of an outdoor courtyard and library study rooms, and developing new relationships with community.

With the onset of each project, students gained experience working with clients. The teams were required to determine the needs of the clients, develop ideas and present preliminary design drafts for modification and final approval. Communication with client continued throughout the process. Each project required research, training and practice of techniques and processes. Individual and group goals and work schedules were developed. Progress reports were uploaded weekly and each team reported their progress to the class, as well.

The manager of GBMH was involved throughout the TOL mural project—from the initial design phase, rounds of edits, to final approval of the designs, application of paint, and public reception. Bryan held the students accountable for excellence in the process, including logging hours for design, development, paint application and clean up. The client participated in the final evaluation of students. Positive comments ensued from the client, community members, other students, administration, as well as, visiting students and their families. Consistent language describes the mural paintings as inspiring and the courtyard environment inviting. The space is frequented on a regular basis. The art students were recognized—beyond campus. Featured in college, community, and area newspapers, it became an opportunity to showcase their artistic talent and provide credibility through client

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attestation for the students as candidates for employment. (See Appendix A, Figure 1)

One art student stated, “It was hard, but I learned a lot; didn’t realize it would take so much time; my team leader was great; it was a challenge to work with the business owner to get the designs to please her.”

Offered Fall 2012, 16 students were enrolled. There were 14 Graphic Design and Illustration majors, one Drawing/Painting major, and one Art minor.\(^{10}\)

While the final outcome exceeded expected goals, during the second ART4230 Art Integrations (Morgan Library interior murals), Bryan’s requirement of excellence, frustrated one student group. Not meeting aesthetic expectations, she had painted over their artwork. The students redid the work with much improvement. Fawcett participated in the final evaluation of students. The School of Arts and Sciences study room, with the most extensive drawings, continues to be the most requested. (See Appendix B, Figure 2)

One student response included, “The deans were very nice to work with; the behavioral sciences images were hard to figure out how to do…”

Offered Spring 2013, the Morgan Library interior murals project had 21 art department program students enrolled, including 18 majors and 3 minors. Three were repeat students from the 2012 experience.\(^{10}\)

Candid feedback from Fawcett included the following: “… students had preconceived notions about disciplines … they were challenged to combine art expectations and the deans’ expectations. Students were unaware of the longevity of the content and the importance of representing the School, Library, and Grace mission. Students began with a grandiose (unrealistic) plan … they struggled with symbolism as a powerful tool to represent ideas and concepts. They were not skilled in time management and there was difficulty balancing the work within confines of the library environment such as operating hours, noise constraints, facility uses and an unexpected room flooding. Students seemed to be out of their comfort zone where presentation skills were required … I saw them “rise to occasion.” … collaborative efforts reinforce the fact that we are not silos of disciplines … students come into the library and want to be surrounded by knowledge and culture. The murals are a highlight for tours … they improve the “sanctuariness” of the library and there is an elevation of spirit. It is the essence of Liberal Arts—things that make us human …” (T. Fawcett, personal communication, July 8, 2014)

The third course offering, Empty Bowls, exceeded expectations for success, student involvement, and community response. Again, excellence in production was expected. Bryan would not kiln-fire bowls if design expectations were not met. Over 500 people attended the community event and $5,000 was provided to local charitable organizations. (See Appendix C, Figure 4).
Community feedback was positive. Business directors praised students’ artistic work and efforts, although not as involved in the later processes, they were the initial contacts for students. A local resident and business proprietor stated, “This is the first time I have seen an event like this from Grace ... I appreciate the outreach.” Another businesses owner asked to be involved if course runs again and conveyed the “students are very talented.”

Attendees, including Grace College President, other administration, and staff, commented with praise for the students. Faculty observations included: “... connections occurred between departments ... students took unexpected leadership roles ... impressed that students collaborated with organizations ... it was good recognition for students.”

An art student commented, “Even right here in Warsaw, there are many people struggling to get by. Empty Bowls is an awesome way to raise awareness of this and use our artistic gifts to raise money to fight hunger and poverty in our community.” While another reflected on her involvement, “I feel like I have really put my heart and soul into this project. I loved the creative process of creating handmade bowls and learned much about ceramics. I gained some practical experience by designing our event posters. I had the opportunity to write an article on the event for the school paper. Personally, I think I learned what it looks like to really take ownership of a project like this and step up to get things done…”

Offered in Spring 2014, the Empty Bowls course project enrolled 21 students (13 Art majors and 8 non-Art majors). Non-Art majors included, Psychology, Spanish, Education, Bible, Business, while 4 students were waitlisted (Psychology, Bible, and Education). Two art students were repeats, one each from 2012 and 2013.

This course offers students opportunities to gain real-life experience through an academic setting. Experiencing successes and failures leads to transformational learning. Students develop new insights about the meaning of community through a liberal arts education as they examine the human condition, pursue excellence, and conduct research with others in disciplines other than their own.

Group discussions and reflective papers reveal how each experience impacts the student’s life. Whether obtaining new insight about a social condition, giving a successful presentation, or learning a new technique, students convey how experiences have real-life applications.

DISCUSSION

ART4230 Arts Integrations course at Grace College provides students with real-life experiences, which develop skills “employers’ value most: critical thinking, communication, professionalism and collaboration” (Castner-Lotto, 2006). Taking a project from start to finish, students plan, execute, and complete a real project in real time thereby encompassing skills we want them to learn for the employment setting. Within each 8-week course experience, students organize and prepare work sites, adapt to environmental and time constraints, develop an advertising campaign, meet multiple tight deadlines, and plan and execute a public event to
showcase the final artwork. During weekly progress reports students candidly critique of all areas of individual and team performance.

Learning skills in critical thinking, research, and problem solving are fundamental to student success. Creative thinking enhances problem solving and successful outcomes contribute to student confidence. Students practice professionalism as they interact with real clients and find new ways to communicate through creating visual art forms, writing, and public speaking. Each student must clearly define his/her individual role within the expectations of the team and the contribution that supports the goal of a successful outcome.

FAITH INTEGRATION, ART, AND COMMUNITY

Each course experience allowed students to reflect on personal faith while improving artistic and professional skill sets. When students were creating the TOL murals, pedestrians engaged students in conversation about the murals. Information was conveyed that revealed underlying scriptural themes. Publicity efforts advertised the course intention. At the unveiling reception students shared personal stories of the process and their artist statements, which included testimonies of faith.

The Morgan Library interior mural project allowed for visual representation about faith. Symbols and scripture used in the Behavioral Sciences murals allowed for the spiritual perspective to parallel human behavior. Relationship with deans and librarians were formed which allowed student to gain new insights on spirituality.

The Empty Bowls event was publicized extensively through area newspapers and radio. Through a variety of media formats, students discussed their faith and art. When local businesses were approached for support, the course content and goals were conveyed. Non-profit food agencies were in most cases Christian-based organizations, which allowed for open dialogue about art and faith in service to the community.

LIBERAL ARTS APPROACH

*ART4230 Art Integrations* allows students to look through the liberal arts lens into other disciplines and content areas. While producing the TOL exterior murals, students engaged in discourse about public art, religion, biblical history, community, and business organizational procedures. To complete the Morgan Library interior murals, students researched disciplines of six schools – Ministry Studies, Education, Arts and Sciences, Behavioral Sciences, Business, Adult and Community Education, along with cultural studies, missions, athletics, and the history of Grace College. The Empty Bowls project allowed students, for the first time, exposure to poverty and the conditions of hunger and homelessness. Students were challenged to manage the realities of event planning, marketing and advertising, fund raising and management, while simultaneously trying to comprehend this new revelation about their community.
*ART4230 Art Integrations* courses have grown to provide a diverse group of students with practical experiences that apply to personal interest areas and require each to look cross-departmentally into other fields of study to understand the human condition.

The Art Department encourages students to define their personal calling as artists, Christians, and professionals. Through the liberal arts education, students are successfully led out of academic isolation. With encouragement they are able transfer skills and insights acquired from the classroom to practical, real-life experience. According to Jane Adams, “seeing another’s point of view from the inside was much easier when you worked side by side with that person.” (Roth 93).

**COURSE IMPROVEMENTS**

The pilot course (TOL) documentation of logged hours was required, while the second course (Library Murals) included logged hours as well as detailed description of tasks, which allowed faculty to better evaluate student activities. Requiring students to meet weekly enabled unity and allowed teams to share project status and critique. In the future, student mentors will be assigned and a Teaching Assistant will be requested for the course specialty area.

Improvement of aligning student skill sets to the specific artistic endeavor is a focal point. The library murals production was difficult due to weaknesses in some students’ drawing abilities. Since the primary project was drawing and painting, additional assistance was needed for several student teams.

A final class meeting needs to occur to bring closure to the process. This would give students an opportunity to share devotionals and review experiences openly. The Empty Bowls project while a successful outcome, students felt overwhelmed from being exposed to the condition of poverty in the county. A final meeting would have enabled dialogue and provided opportunities for students to process with each other and propose ways to contribute to future social change.

**SUMMARY**

Three *ART4230 Art Integrations* courses have been successfully completed to date. The course design, which embeds liberal arts education and the Christian institution’s mission and values, supports the course design and Art Department purpose of providing students real-life opportunities for artistic collaboration within the greater community. Each course, similar in organizational structure, presents unique challenges requiring students to develop an understanding of how their knowledge of humanity, pursuit of artistic excellence, and practice of faith combine to provide fundamental insights relevant for the professional workplace.

Employers are becoming aware of and are asking for art and design students exposed to courses with a “field” experience component. The Art Department is contacted frequently by local businesses and organizations with requests for students to provide skilled services. When students provide these services competently, individually or through a collaborative course offering, it becomes a
win-win situation. Students gain experience and are provided with an opportunity to build supportive relationships between the institution and community. Damon Horowitz stated, “It is a convenient truth: You go into the humanities to pursue your intellectual passion; and it just so happens, as a by-product, that you emerge as a desired commodity for industry” (www.chronicle.com).

The authors believe the course contributes to student synthesis of a liberal arts education. It demands critical and creative thinking and provides experiences for collaborative resolution. Students successfully handle a variety of artistic challenges, which leads to improved confidence.

While the course has gained a reputation for being “a lot of hard work,” its popularity has increased - Spring 2014 contained the first wait-listed students. This course will remain significant in the Grace College Art Department curriculum.

FUTURE COLLABORATIONS

Future collaborations include a second Empty Bowls project for Spring 2015. There is current expansion of this endeavor as local businesses are requesting to participate in the bowl production process. Plans are underway for a collaborative course tentatively set for Spring 2016 with the Environmental Biology Department. Housing the Center for Lakes and Streams, art forms would represent over 100 lakes and streams in the local county.

BIBLIOGRAPHY


NASAD (National Association of Schools of Art and Design) Handbook (2010-11). Reston, VI. 82-84. (VIII.A.1-5), (VIII.B., C.)


NOTES

1. Evidence from co-author’s personal interviews and conversations from employers (supervisors and managers) and business owners about their willingness to hire Grace graphic design students. Business sectors included Orthopaedics, Manufacturing, Retail, Health Services, Education, Professional Photography, and Non-profit. While students’ were noted to have artistic skills, business individuals addressed concerns about the students’ lack of ability to think critically, creatively, collaboratively or confidently. Statements included, “I would not recommend for full-time position; I would not hire him/her after having as an intern; We do not want to hire another Grace student; He does not bring ideas to the table, so we stopped inviting him to the table; She cannot think for herself; It takes too much of my time to make the decisions that he should be making; She doesn’t say anything when her worked in critiqued; He gets mad if we want to make a change in the design. She won’t ask questions and will just wait to be told what to do.”

1. See Grace College and Theological Seminary web site About Grace, Mission and Values. http://www.grace.edu/about/mission-values. Grace conveys through its Mission Statement, that as an “an evangelical Christian community of higher education” it “applies biblical values in strengthening character, sharpening competence, and preparing for service.” Its Educational Values include “... courses... have been created around four key human relationships: with God, with others, with self, and with the world, which includes both cultures and the environment.


4. Art Department Purpose Statement. Revision 10/28/11. On file Grace College. Excerpt: Goal: In preparation for professional careers in art and design our goal is to provide students with studies, practice, and experiences [see NASAD (National Assoc. of Schools of Art and Design) Handbook (2010-11), pp 82-84 (VIII.A.1-5)] from a Christ-centered perspective that will serve to guide in the development of their ability to: 1) demonstrate excellence in creative work, 2) achieve competency in the use of tools and technology in their areas of specialty, and 3) articulate analytical perceptions in theoretical, cultural and stylistic contexts [SeeNASAD (National Assoc. of Schools of Art and Design) Handbook (2010-11), pp 82-84. (VIII.B., C.)]

5. Applied Learning (APL) program was implemented August 2011, requiring each student to graduate with 12 APL credits of experiential learning. Considered “field” experience, learning may take place in a variety of forms (e.g., embedded within a course or outside of the classroom). ART4230 Art Integrations is a three-hour course with 1 (one) embedded Applied Learning credit. Grace Art Department offers six courses with a varied embedded APL credits. Each credit is equivalent to 40 hours of service. Upon graduation, Grace Students are expected to have 480 hours of applied learning experience in a variety of settings.

5. Proposed ART Courses submission by Kim M. Reiff addressed to Dr. Kevin Roberts, Curriculum Committee Chair. 11/28/10. Note: Course submitted to Provost’s office, as available for Applied Learning (APL) credits, by Kim M. Reiff 10/26/10. On file Grace College.

7. Grace College Catalog – Course Description: ART4230 Art Integrations - Advanced level synthesis in making art forms with cross-discipline or community integration that would result in a new body of work for final portfolio, exhibition or installation purposes. Pre-requisite ART1200 and ART2110 or other medium-specific ART course, or permission of instructor. Three hours. (1 APL credit). Studio fee may apply. (rev 2013-14)
Note: Modified for 2013-14 Catalog ART4230 Art Integrations (‘0” added to all course
8. Discussion included aligning course to revised curriculum structure which included redefining assessment goals to Standards set forth by NASAD (National Association of Schools of Art and Design) Handbook (2010-11), pp 82-84. (VIII.B., C.).

9. Co-authors’ personal conversations with students and community after course events.


APPENDIX A

ART4230 Art Integrations, Fall 2012. Course project: The creation of murals for the exterior of Tree of Life bookstore, located on Grace College campus.

Figure 1. Courtyard view of Tree of Life bookstore, upon completion of ART4230 Art Integrations pilot course. Murals conceal blocked-up windows.

COURSE ADVERTISEMENT FOR STUDENT REGISTRATION

Fall 2012: ART423 Art Integrations: Art and Community. Through a dynamic team approach, students will design, develop, and paint a series of themed murals on a local exterior building wall. The purpose is to create an aesthetically pleasing backdrop for the adjoining garden area that will serve as a place for gathering and inspiration. The multi-faceted project will include client interviews, topic and theme research, design, and physical application of the set of murals. Three hours (1 APL credit).
APPENDIX B

ART4230 Art Integrations, Spring 2013. Course project: the creation of murals for Grace College Morgan Library study rooms.

Figure 2. This figure shows the largest study room, before and after the murals were created representing the School of Arts and Sciences.

Figure 3. Detail of illustrated renderings created for the School of Arts and Sciences.
Course advertisement for student registration

*Spring 2013: ART4230 Art Integrations: Art and Community.* Working in teams, students will design, develop, and paint a series of themed murals on the interior study rooms of the Morgan Library. The purpose is to create aesthetically pleasing backdrops for these spaces that will serve to inspire students. The multi-faceted project will include cross-departmental theme research, interviews, design, and physical application of the sets of murals. Three credit hours (1 APL credit embedded).

**APPENDIX C**

*ART4230 Art Integrations,* Spring 2014. Course project: *Empty Bowls,* the third course experience consisting of a charitable event held in a village business park near Grace College campus.

*Figure 4.* Example of advertising created by graphic design student within publicizing the Empty Bowls fund raising event.
Figure 5. The community provided monetary donations for hand-crafted ceramic bowls, enabling financial support for five local food pantries and homeless shelters.

Course advertisement for student registration
Spring 2014: ART4230 Art Integrations: Empty Bowls Project. Empty Bowls is an international effort to raise awareness about hunger within local communities. Students will learn how to design and create unique handcrafted clay bowls. In partnership with Winona Village, a community event will be held where students will invite the community, as guests, to a meal of soup and bread. In exchange for a cash donation, guests are asked to keep a bowl as a reminder of all the empty bowls in the world. Through this venue, students will integrate their art and faith in context of community. This course includes event planning, marketing, and documenting the bowl creation process, as well as outreach to local schools. Students will prepare soup and bread for the event, and will participate in fund management and distribution, helping feed people in need. Once students have filled the required quota of bowls, they will receive further instruction in advanced pottery techniques and will be able to produce personal work, $50 lab fee applies. Three credit hours (1 APL credit embedded).
EUROPEAN HUMANISTAE AND CHINESE LITERATI: LESSONS FOR THE EDUCATION OF ARTISTS?

Eugene E. Selk
Creighton University

The European Renaissance introduced the idea of humanista studies which anticipates the modern usage of humanities in higher education. I begin by harkening back to two historical periods when the humanities were—at least in some cases—intimately connected with the visual arts. The first is the Renaissance of the 15th and 16th centuries in western Europe and the second is the literati-artist tradition in China which lasted from about the 11th to the late 19th centuries. These are two periods in the history of art when there was a conscious attempt to integrate erudition in history, philosophy, theology, literature, and sometimes science with painting and sculpture.

PART I. RENAISSANCE HUMANISM

Eugene Rice in his classic The Foundations of Early Modern Europe, 1460-1559, proposes that Renaissance humanism is characterized by both an admiration for Greek and Latin classics and also an effort to pattern one’s life on the image of humanity found in these classics.¹ Rice points out that the very word humanista is a Renaissance word coined in the late 1400s in Italy to designate members of a certain professional group: teachers of the human arts. “Human arts” encompassed literature and philosophy, by which Renaissance intellectuals meant Greek and Roman literature and philosophy. But the word also referred to a way of living one’s life—living according to the virtues highlighted in ancient moral philosophy. Thus Renaissance humanism is, in Rice’s words, “an educational and cultural program based on the study of the classics and colored by the notion of human dignity implicit in humanitas.”²

It is difficult today to convey the force of this movement in the 15th century. When a visiting Italian scholar lectured on the second satire of Juvenal at the University of Salamanca in 1488, the huge audience would not let him end his lecture. To leave the hall, he had to be passed bodily over the heads of the audience.³ Princes hired humanist secretaries, and wealthy landowners and burghers hired humanist educators to teach their sons. Today it is hard to imagine such fascination and enthusiasm for classical Greek and Roman literature and languages. The re-discovery of the classics of ancient Greece and Rome “stimulated intellectual life as profoundly as the discoveries of the explorers stimulated economic life.”⁴ Now a large body of these works, especially the Latin classics, had been available for centuries. What was new was a reading of the classics with eyes newly trained in the perspective of history. The more objective knowledge of the civilization of Greece and Rome “had an impact on the European mind analogous to that of the discoveries [of the Aztecs and Incas].”⁵
Although the movement began with languages and literature, it quickly spilled over into painting and sculpture. Giotto, although active a century before the Renaissance, was regarded by Renaissance artists as the painter who had rescued painting from the moribund and repetitive style and subjects of the Middle Ages. Leon Battista Alberti in his *On Painting* depicts the ideal painter as one who devotes all his time and thought to study. He must master the required “technical skill” required of the “modern artist” and be “conversant with the “mechanism of the human body” and the “movements of the soul.” But the highest achievement will be to make himself “familiar with poets, rhetoricians and others equally well learned in letters.” By following this advice, artists would finally move from the mechanical to the liberal arts and artists would be regarded as intellectual workers.8

Alberti was a musician, dramatist, social philosopher, and author of satirical dialogues modeled on Lucian. And he wrote a treatise on painting and architecture. Albrecht Dürer studied Greek literature, history and astronomy. In Nuremberg, he “effected a veritable transformation of the image of the artist by conferring on him an intellectual and philosophical dimension.” He collaborated with the “arch-humanist,” Conrad Celtis, who was crowned *Poeta laureatus* in Nuremberg in 1487. Celtis referred to Dürer as an “illustrious painter in German lands, particularly where Nuremberg raises its high head to the heavens. You [Dürer] are to us a second Phidias and a second Appelles.”

When Renaissance artists showed that they needed to be well-educated in the humanities, their social status rose dramatically. Prior to the Renaissance—with some notable exceptions, notably Cimabue and Giotto—artists were still regarded as craftsmen. But slowly during the Renaissance artists broke free from “the ghetto of the mechanical arts” and now belonged to the social class of humanists.11

**PART II – CHINESE LITERATI-PAINTERS**

In the art world of Chinese artists, a distinction arose in the late 11th and early 12th centuries which has rough parallels to the social world of artists: “literati-amateur” and “artisan-professional.” Literati painters were well-educated and versed in poetry and calligraphy. According to the ideal, they created works out of inspiration and for the entertainment and enlightenment of their friends. By contrast, artisans-professionals were skilled craftsmen who worked for the courts or wealthy clients producing portraits or decorating palaces. The 17th century artist, Wu Tien-sheng offers a wonderful expression of the literati-amateur ideal. In response to a request for calligraphy he writes: “To use my calligraphy as a useful thing is something I don’t want to do. To use it to trade for goods is something I hate to do. What I really want is to sit among the blue mountains and white clouds with good friends, a coat on my shoulders, or with famous flowers [courtesans] around a banquet table. Then my inspiration comes. I splash the ink and begin to write.” This view of the artists did not emerge in the west until the Romantic era in the 17th century. In China it may be found as early as the 11th century and was only reluctantly loosened (not entirely given up) in the 18th century.
Craig Clunas traces the possible origin of the literati painters to Guo Xi (after 1000-c.1090), an 11th century, Northern Song painter. Guo’s work, *Early Spring*, is one of the earliest surviving Chinese landscape paintings. Guo left writings about art, and from his treatise *Lofty Ambition in Forests and Streams*, may lie the origin of the idea of the artist as a “heroic creator.” Guo stresses the free inspiration of the artist and asserts that this inspiration does not come from external phenomena but from “within the heart/mind of the artist.” Clunas comments that this idea of the artists “as a romantic free spirit” was “massively influential on Chinese art in later centuries.” This image of the artist did not emerge in the West until the Renaissance and even then slowly and for only a few artists.

Parallel and closely related to the distinction between literati-amateur and artisan-professional is a distinction between viewing painting as a representation of a subject and painting as an “object of aesthetic contemplation.” This distinction arose in China at about the same time as the literati-amateur—craftsmen-professional distinction. The movement from seeing a painting as the expression of a specific artist, an insight into the mind of the artistic creator, and seeing a painting as a representation of objects and persons is a major shift. After the shift, Chinese artists who emphasize representation are portrayed by literati painters as inferior, second-rate. Su Shih (1037-1101) dismisses “anyone who judges paintings on the basis of likeness” as childish. The 14th century artist Ni Tsan (1301-1374) states that he does not really care whether his bamboo paintings look like bamboo; all he wants to do is “express the feelings in . . . [my] breast.” Thus for literati painters, marketing their work to an unknown, albeit wealthy buyer, was like selling a piece of their inner life. And yet in good Chinese fashion, they found ways of accommodating their practice to their needs.

And Chinese literati painters claimed that their paintings were better than those of artisan-professionals. Chang Yen-yuan, in the 9th century, writes: “From ancient times those who have excelled in painting have all been men robbed and capped and of noble descent, rare scholars and lofty-minded men who awakened the wonder of their own time and left behind a fragrance that shall last a thousand years. This is not a thing that humble rustics from village lanes could ever do.” In the 11th century, Kuo Jo-hsu in his history of Chinese painting echoed this claim. He states that the most outstanding painters of the past were the work of “high officials, talented worthies, superior scholars, or recluses living in cliffs and caves.” He goes on to say that these literati painters had “lodged their elevated and refined feelings in their paintings.” Kuo here suggests that gentlemen painters were expressing their “elevated and refined feelings.”

Historically, it may be noted that this move from representation to expression—albeit never a clear-cut distinction—did not occur in the West until the 18th century. In the tradition of Chinese painting, the idea of painting as a form of expression is linked to calligraphy. Writing is obviously a form of expression; but calligraphy was also valued for the style and nuance of its brushstrokes. Thus in the history of Chinese art, calligraphy is regarded as a form of painting. This helps explain the close connection in Chinese culture between painting and poetry. A commonplace expression in the history of Chinese painting is that paintings are “soundless poems” and poems are “paintings with sounds.”
In conclusion, there are interconnected distinctions which play a prominent role in Chinese art from the 11th to the 19th centuries: the distinction between two classes of artists, literati-amateurs and craftsmen-professionals, and the distinction between two purposes of art—expression and representation. A social hierarchy emerged from these two distinctions. Literati artists who painted for expression were regarded (at least by themselves) as higher. Artisan-professionals who painted for representation were regarded as lower. Cahill points out that something similar often occurred during the Renaissance. When in 1501 Bellini was asked by Isabella of Spain through a broker to create a work for her, the broker wrote to her that the artist was willing, but the “the invenzione for the composition . . . will have to be left to his [Bellini’s] imagination.”31 The broker continued that Bellini “dislikes having precise terms imposed on him, preferring . . . to let his thought wander in his pictures at pleasure; according to him they will then satisfy the beholder.”32 This is a remarkably modern attitude of the painter toward the patron. But it is also an expression of pride in painting out of one’s inner, educated, self and looking down upon artisan paintings produced in a formulaic way, with skill but without inspiration.

PART III. ARE THE HUMANITIES STILL RELEVANT TO THE FINE ARTS?

In a comparison of Renaissance humanities to the humanities in contemporary higher education, one must be aware of several cautions. Studying the humanities during the Renaissance consisted of studying classical Latin and perhaps Greek, classical poetry, rhetoric, history, and moral philosophy.33 Today the scope of the term is extended to history, literature, the fine arts, philosophy and religion. With this caution, I suggest that literature and the visual arts in the West would not be nearly as rich, eloquent and subtle without the input of the classical tradition of Greece and Rome and of the Renaissance.34 This much is perhaps a truism.

Jasper Johns. Target with Four Faces. 1955. MoMA, NYC.

But even with works of art which contain no reference to classical mythology or to styles influenced by the Renaissance, there are nonetheless ways in which these classical works have left their mark on contemporary art. Painting and sculpture movements since the Baroque era are almost always reacting against some earlier movements. Jasper Johns’ targets and numbers would not make much sense without the backdrop of the long history of mythological, religious and history paintings. Andy Warhol’s Gold Marilyn Monroe (MoMA, 1962)\(^5\) would be little more than a commercial design without some knowledge of the iconic tradition. The minimalist movement, although hardly a great 20\(^{th}\) century movement, does not make sense without the lush painterly abstract works of the previous generation, and the painterly abstract works do not make much sense without the long tradition of narrative art inherited from the Renaissance.

The history of Chinese art is quite different. Xie He in the 6\(^{th}\) century laid down the prescription that “by copying, the ancient models should be perpetuated.”\(^6\) This canon suggests that artists ought to learn from the great masters of the past and to reproduce their creations so that they will be preserved for future generations. In the early history of Chinese painting, making copies of worn masterpieces was a way of preserving them. In later times, working in the manner of the past while adding something oneself, was a way of putting new life into the traditions.\(^7\) Before Chinese artists became acquainted with Western art in the 19\(^{th}\) century, they did not regard originality as a primary value. For centuries literati painters painted in the style of old masters but with what to our eyes is only the slightest change in style. And they retained the same subject matter as the old masters—landscapes, bamboo, birds, flowers, fish, crustaceans, and scholars studying in a pavilion surrounded by gardens and mountains.

Here are a few examples of this quoting and going beyond. Qi Baishi (1864-1957), one of the “most highly respected traditional-style painters of China in the twentieth century”\(^8\), created a subtle and spare painting of a fish modeled on an old master painting from the 17\(^{th}\) century by Bada Shanren (1626-1705). Qi Baishi’s painting uses the same subject and the colophon, but Qi’s painting is even more clean and spare than that of the old master Bada Shanren.

Bada Shanren (1626-1705). Fish. Late 1600s.

Qi Baishi does the same with a painting of a persimmon. This is once again inspired by a Bada Shanren painting of a flower.


Qi Baishi (1864-1957). *Persimmon*. Early 1940s. ink on paper.

There are endless examples of this type of quoting in the history of Chinese art. As one can see in these examples, the later artists copied but also creatively transformed the old masters. And they were keenly aware that this type of dialogue would not be possible without having studied literature and the paintings of the old master.

Dialoguing and quoting is also commonplace in western art, albeit perhaps not as common as in the history of Chinese art. Édouard Manet’s *Olympia* (1863) with its references to Titian’s *Venus of Urbino* (before 1538) and Giorgione’s *Sleeping Venus* (c.1510). Picasso’s *Women of Algiers (after Delacroix)* (1955) after Eugène Delacroix’s *The Women of Algiers* (1834). Roy Lichtenstein’s *Yellow and Red Brushstrokes* (1966) comments on not a single work of art but a movement—the painterly phase of the Abstract Expressionist movement. The richness of this Lichtenstein echoing here is further enhanced by his used of highly finished and perfected brushstrokes to sharpen the contrast with the deliberate dripping of paint of the Painterly Abstract Expressionists.

This is what the history of Chinese painting shares with the history of art in the Renaissance. Literati painters, like the ideal of Renaissance painters, were expected to be steeped in literature, philosophy, and of course the paintings of the old masters. Indeed, this is why Chinese painters believed that they merited a higher social standing than artisan-professional painters, and why, similarly, Renaissance painters believed that they should be regarded as genuine humanistae.
But does the claim that someone with a rich background knowledge of the humanities produce better works of art than someone without such background hold up? Philip Crick in his analysis of Kitsch suggests that the rich background knowledge of real artists (he calls the Artists with an upper-case A) is what sets them off from Kitsch artists. He suggests that “Art [meaning good art versus Kitsch] knows no closure.” It may be simple but not simplistic. There is no finality in a true work of art. A genuine work of art gives “the observer or participant work to do. It puts questions, starts a mystery, insemi-nates the observer with new unforeseen questions, leaves itself open, . . .” By contrast “a Kitsch product is final in quality, says one borrowed thing, and then, no more. . . . It asks no questions, is unmysterious and shallowly explicit.” Kitsch “bears that stamp of its own ignorance.” What Crick means by this is that Kitsch borrows from other historical styles but without being aware of it. The styles borrowed are almost always French romanticism, Impressionism and Post-Impressionism, and Social Realism. By contrast, genuine “art is never un-self-referenced.” Good art is constantly, either explicitly or implicitly, engaging in such referencing, echoing, and dialoguing.

It is precisely that rich knowledge of the history of art and a fortiori general history and literature—in short, the humanities—which gives the artist the ability to create works which, while they may borrow, do so in a self-conscious way. In art this is borrowing without plagiarizing. A bow to Caravaggio or David or Velázquez in a work of art is not stealing but acknowledging a great master and re-creating some of that master’s insights in a new way. Without this rich background, the artist is in danger of sliding into borrowing without being aware of the borrowing, and this, in Crick’s words, is to “bear the stamp of its own ignorance.”

To engage in such a dialogue on more than a superficial level requires knowledge of history and literature as well as the art of the past. Without such knowledge, artist create Kitsch. Hence the ongoing relevance of the humanities for the creation of good art.

NOTES

2. Ibid.
3. Ibid.
4. Ibid., 73.
6. Ibid.
7. Ibid., 16.


13. Quoted by Cahill, 133.


15. Clunas, 52.

16. Ibid.

18. Ibid.

19. Ibid.


22. Ibid., 114.

23. Ibid.

24. Ibid., 132.

25. Ibid.

26. Quoted by Cahill, 125-126.

27. Quoted by Cahill, 126.

28. Ibid.

29. Ibid.

30. Ibid.

31. Cahill, 72.

32. Ibid., 73-74.


34. Ibid., 119.


37. Ibid.


40. Ibid., 50.

41. Ibid.

42. Ibid.


44. Crick, 50.

45. Ibid.
SEEING/SEEKING CONNECTIONS

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When I was an undergraduate, I happily coexisted in the worlds of liberal arts and fine arts. They were a natural fit—a diversity of ideas coming together in a language I could speak/make—which blew my mind my first semester in college. But now, in a different time and place, when I am teaching art in a liberal arts college myself, I am increasingly aware that the general public perceives these two worlds as separate. There are some days when I agree, when I want art to stand on its own—we do work in another language, we make things, we critique, we collaborate, we develop individual responses to the world—and other days when I want to share art with everyone, break down the perceived mystery and talk about making things, seeing things, experiencing them, and getting students to connect to something larger than themselves.

Increasingly, this separation, aggravated by hot-button issues such as the economy or the perceived value of higher education, is becoming a concern for those of us in fine arts. Students are not signing up for the arts in the same numbers as in the past. This could be for a variety of reasons, but the one I hear most often is that their parents won’t let them as it does not lead to a career. My retort that it is the same liberal arts degree as someone who majors in sociology or environmental science isn’t believed. No time exists in a brief advising session to have the longer discussion that taking an art class or two as part of 33.5 total credits is exactly what one should be doing as part of a liberal arts education. It’s all about breadth and depth of knowledge, exploration and discovery, diversity and self-awareness. Take the class, have the experience, decide for yourselves. Why the disconnect? Is that the students don’t know what the term liberal arts means? Is that the parents don’t think their child will learn anything important beyond technical skills in a drawing class? It appears the answer is no. But also I wonder if they simply don’t see the role of fine arts within a liberal education, and that is a problem.

In my fine arts department we are beginning to create an external dialog about the value of our fields to combat this issue and attract more students. But where to start? I’ve come to believe the general public does not know what we do. Should we argue that fine arts “fit in” to a liberal arts environment or that we “stand out”? At the very least, we need to talk about what we do to general audiences and provide solid arguments for students and their parents. No longer can we assume the privileged position—it’s art, they will come. Instead we need to explore commonalities, communicate what we do across the disciplines, and make explicit connections between the learning that happens in liberal arts and fine arts.

In my 11 years at Roanoke College, I’ve taught art to art majors and non-majors and general education courses to an even wider range of students within our liberal arts curriculum. The more I’ve taught, the more I do see commonalities across the whole. All of us are teaching our students to think (problem solving, critical reasoning, creativity), to communicate their ideas logically, and to practice/explore
the range and depth of that particular form of language. We ask them to contextualize, analyze, and make connections within and across disciplines. In the end, we want them to listen/look, learn, think critically, and articulate their ideas—to create a rudder to help them navigate whatever is next in life.

TEACHING LIBERAL ARTS STUDENTS

This larger common ground of education became clear to me when I was developing a first-year, writing-intensive seminar called "Reading the Landscape" as part of our general education curriculum. A course focused primarily on writing was not a comfortable fit for me initially, but when thinking about how to teach the structure and organization of ideas, an understanding of a thesis statement, and how to write as a process, I realized that I had been doing a version of this all along in the studio. What are the goals of the painting (thesis statement), how do your visual choices support those goals (argument), how does the composition express your ideas (organization). Process, research, revision, and critique were all things I do in the studio classroom—I just had to work them out in another language.

TEACHING ART STUDENTS WITHIN A LA SETTING

What does a liberal arts education give an artist? For me, it provided context. I had the rather cosmic experience of having enough liberal arts courses to supply content and fire my imagination and a sufficient number and range of art classes to develop a new way of communicating and thinking. Everything converged in the studio. This was where I could process ideas from a variety of sources: religion, history, environmental science, astronomy, Native American studies, Latin, English, art history, biology, earth science, drama. Beyond this diversity of ideas, liberal arts enhanced basic intellectual skills such as writing, oral communication, quantitative reasoning, and critical thinking. They also allow an artist to expand interests, either directly by serving career goals or indirectly by creating a broader platform of understanding.

Although I believe in teaching art within the liberal arts, I honestly don’t end up teaching many artists. Roanoke College is not an art school and the bulk of my students may not even continue to make art past college. I can’t demand that they produce at the rates seen in specialized art schools. They don’t have that kind of focus or the benefit of immersion in that kind of world. When I first started teaching, I naively thought that I could walk into the classroom, speak the language, and we would all "get it" to some degree. At the very least, I assumed that everybody in the room would be excited to make art and all I had to do was steer. I’ve learned a lot as a teacher since then, but I also learned a lot about my audience. You have to teach the students you have. You cannot teach the subject in a vacuum. And, most important, liberal arts students need the perspective that art provides. The biggest question that emerged was this: What can I teach my students that will serve their education beyond the actual experience of drawing or painting?

One approach that I’ve tried recently stems from standard pedagogical theory I encountered when teaching general education classes. Consequently, last year in my upper-level drawing class, I upended the course to try and shake up their
assumptions about making art. My regular studio routine has been to introduce concepts in class every week, work on these through in-class drawings, and assign response homework. This is pretty standard fare in art and is geared towards giving them a working rhythm. But, it also isolates each drawing in terms of ideas and connections. To break this one-and-done assignment model, I now had the students do “drafts” of assignments and bring them for class commentary as if we were doing a peer-review workshop of a paper. Drawing assignments merged into units and concepts/compositions shifted midstream as their ideas expanded through discussion. This was also my version of “flipping the classroom.” I figured that, since at this level students can draw on their own without a lot of specific technical input, what if we utilized the class time to work on problem solving, critique, and experimentation (often their weaknesses). Would that not be a better use of our time?

I was also interested in having the advanced students take more responsibility for developing the content and approach to assignments. This idea also had come to me originally when I was developing a different type of general education class, a senior-level capstone seminar that focused on real-world problem-solving, collaboration, and group projects. Could we similarly come together as a group in the studio to teach each other? Could I fit real-world problem-solving into a regular drawing course? To get at the first concept (teaching one another), I stopped designing units (I usually assign work using written instructions and prompts along with showing examples) and proposed problems orally with a few diverse examples as starting inspiration. The next assignment in the unit was based on what developed in their initial drawings and discussion. I openly admitted that the whole unit was an experiment for the class to work out through trial and error, discussion, collaboration, critique—linking ideas and learning from the process. For example, I had them develop a series of drawings using text that turned into a multi-layered source for the students. They created images that ranged from the literal (using letters as marks), to conceptual (using text as imagery source), to having the image tell the story whether abstractly or more realistically. Each assignment was linked by the overarching topic but was redefined based on discovery during the prior work.

The second real-world concept came through modification of their final project, a body of drawings of their own design. Now I required that one of these works needed to be designed for installation within a specific location on campus. Students were to create proposals and sketches, meet with “clients,” follow up the discussion with revisions, present and sign a contract, produce the work, and install in the proposed location. I wanted them to have that next level of responsibility of knowing the work was going to be exhibited publically and to better understood the steps it took to pull this off. Of course, I did some legwork this first time around, creating the contract with the college lawyer, running the idea through the college’s red tape, securing the extra funding needed to properly frame the work for exhibition, and coordinating the installation.

Results? I got mixed reviews in evaluations. Some students really liked the process and the opportunity it provided to develop their ideas farther. Others felt it was confusing not having one clear assignment each week. Some never embraced
collaboration or experimentation as a meaningful part of their individual process because it was not “theirs.” Some complained of the writing and the reduced amount of time in class to draw. Personally, I loved it. I have much to improve in how I frame the class and how to better support my students, but I thought it made them uncomfortable in all the right ways. It expanded their understanding of what drawing could be and it built more personal responsibility for both their work and their membership in the classroom.

Am I on the right track? Can I expand this experiment to my foundations classes effectively? Or is the hybrid of approaches too confusing? Am I losing identity for art? Am I diluting the experience of drawing and painting too much? I’ll have to keep experimenting and watching to find out.

**CAN ART GO THE OTHER DIRECTION?**

So far, I have been talking about merging the liberal arts into the studio art classroom, but what about reversing the flow? Can art pedagogy go the other direction? My thoughts here are very preliminary, but I have plans for both a public art intensive learning course (continuing the intentional making and installing art across campus) and to create another first-year seminar focused on drawing an observation as both subject matter and skill.

We are fortunate at Roanoke to have a gallery director who is interested in trying new things. Last year, she and I collaborated on a grant to bring in an artist whose practice includes both drawing and installation. Her show was in part about “drawing on the walls,” responding directly to the physical gallery space and this provided inspiration for my experimental drawing class as they watched the show develop before their eyes. My gallery director is also interested in using her display areas as a multifaceted learning space for the creation of community projects, hands-on programming, and shows that may specifically appeal to other majors. Since Roanoke is a small institution where I know most every faculty and staff member, such interactions among majors have a real chance to work. By having professors talk with one another, we can identify common interests or themes that can be explored by a variety of disciplines through coordinated events, speakers, shows and class activities.

I definitely would like to raise awareness of the value of studying the visual arts on campus. The gallery idea above can help, but the issue is larger. After all, we all now live in an intensely visual society, using everything from PowerPoint to WebPages to represent our ideas. Why we are not offering our students more help to intelligently and sensitively comprehend and use this essential but often minimally studied visual language? It would also be great to find allies within the sciences and social sciences willing to talk about their use of visuals within their disciplines, perhaps collaborating on workshops, lectures, or assignments deliberately designed to highlight visual awareness. Observation, for example, is a great crossover tool that we all utilize but never promote as one of the “big skills” for a liberal arts students to acquire.
My new pie in the sky is to explore ways to create more community within the fine arts and humanities, to break down class and department walls and to have students interact more freely around a topic or cause. Recently we had success in bringing music, art, and creative writing students together to respond to one of the shows in the gallery. The work these students prepared blew us away, and it was just great to share, listen, and respond. No grades, no lectures, just high-quality shared experience.

As I move back and forth between the worlds of liberal and fine arts, mixing and matching approaches to studio and general education courses, my hope is that more dialogs will occur and that obstacles will be removed toward understanding differences and capitalizing on connections. Isolation is not the answer for the arts on our (or any) campus. A successful outcome depends on faculty willingness, student engagement, and college support, of course, but simply looking for connections will ground us in what is important. Deep student learning should be our goal, a process beyond the distance created by labels, checkboxes, and even academic disciplines. We need to enhance their abilities, learned and innate, their thought processes, their senses, and their ability to interact fully and confidently with a changing world.
DOES THE ARTIST HAVE SOMETHING TO SAY? OR THE ARTIST MUST HAVE
SOMETHING TO SAY!

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It is not a new idea that the Humanities might be expendable in art and technical colleges, especially during economic downturns where the value of the degree must equate with specialized expertise that can be channeled directly into the job market and any course that does not contribute to that expertise must cede to ones that can more directly target that goal. But, I suggest, no I insist that it is a huge waste of valuable time and energy to continuously defend its critical place in any college—because it must exist in every college. Humanities is the irreplaceable infrastructure of any institution whose mission it is to foster creative expertise. When in 1972, Joseph Beuys insisted that “everyone is an artist”, he was speaking to a world where humanism had to be revitalized. Art historian and Beuys’ scholar, Joan Rothfuss explains what Beuys meant by this:

Everyone is an artist proposed that this could be achieved, if only human beings would apply their innate creative energies toward positive change; he christened this kind of ACTIVITY “SOCIAL Sculpture.” These were highly utopian aspirations, no doubt, but Beuys dedicated all his energy to them, hoping to stimulate the change he believed was necessary to reinvigorate society.¹

As Director of the Dusseldorf Art Academy in Germany in the early 1970’s Beuys actualized this belief by instituting open admissions—no portfolio—no recommendations required. His vision of what an art school could be was one of more elasticity and inclusivity than just a place to master one’s craft. He saw it as a launching pad for transcendence, no less than a place for salvaging the soul—of the students—of his and ultimately of the world. His performances, staged around the world to promote Green Peace, nuclear disarmament, environmental rescue, were always a mix of fairy tale/mythology and passionate ideology. Earlier than most liberal thinkers, he saw himself as a “citizen of the world,” and as such, he inhabited a fictional space that was not—but could be—a space where aesthetic vision not constrained by societal mores, political agendas or historical perspectives might play out. I suggest that this is the space Humanities lives most happily in—imagining, envisioning, opening to all the muddy, impossible places where world solutions have previously failed. Its courses commit to opening minds and attempting to instill a sense of what is just, asking us all, as did Theodor Adorno, “to be a stranger in one’s own home.” Only then could opinions and ideas be wholly our own and stand on their own, regardless of what we have traditionally been taught, by our families, friends, groups and institutions.

Humanities, as the natural partner to the arts, continues to ask the hard questions, despite or rather because of the unease they evoke in us. For instance, what kind of medium can change a terrorists’ mind? What kind of language can neutralize the dangers of our world, nationally, internationally? What visual, auditory, theatrical or
performance art can affectively fight the blackness that threatens to engulf us at almost every turn?

At the engineering school where I teach, students are trained to identify and solve problems through industrial or interior design, architecture, biomedical inventions and discoveries, civil and construction and computer engineering. And only after long and arduous struggles, our Humanities Department is now seen as a partner to all theses disciplines, as it seeks to expand the students’ practical training toward visionary uses. I see my colleagues every day exploring new ways, new areas, new materials and new media to make this happen. At Wentworth we are tasked with risking more in terms of edgy teaching, using studies that focus upon human transformation through engagement with the world that goes far beyond our classroom and becomes situational. The ideas fostered in our courses are the natural foundations for original and pragmatic aesthetic production. Reading great literature, or studying history or art theory leads to communities that engage with issues and people who need help and who in return extend our students learning, so that expertise, craft and insight are entwined long before they leave school. As examples of this, I offer two small projects that I have initiated over the past few years that speak to this expandable classroom.

The first, is a Service Learning Project, developed in 2006. Service Learning is a national program that gives college credit to students partnering with community professionals. Titled Art and Alzheimer’s it was embedded into my Renaissance Art History class, that at the time had just finished studying the 15thC fresco paintings of Tommaso Cassai Masaccio. In one of his stories from the Brancacci Chapel in Florence, St. Peter is walking down an alley way distributing alms and tending to the sick. Putting this subject in paint was almost unheard of in the early renaissance, but is one of those revelatory moments in western art when emerging humanism begins to infiltrate religious subject matter. The previous weekend before the class, I read a small newspaper article about an alliance that had recently formed between a biotech lab and the Boston Museum of Fine arts. The latest lab research found that the area of the brain that controls language could be stimulated by visual imagery and objects that in turn can trigger memory. Inspired by this knowledge, the museum began a program for Alzheimer and dementia patients that used parts of its collection to engage this population and attempt to work on this idea. They trained docents to give tours tailored in this direction and invited long term care facilities to bring patients on a regular basis.

Researching as much as I could on this theory, and patterned on Reminiscence, a national program recognized for its successes, I put together enough material to start a program with five volunteer students. Only after some research, and intensive sensitivity training by professional staff at a local facility where we would begin our work, did they stepped into a locked ward for the first time. Because patients with this disease are emotionally fragile, and their behavior unpredictable, the students practice scenarios that involve unexpected outbursts, fits of anxiety and depression and a whole series of volatile situations that teach them how to navigate their patients toward calmer waters, diffusing the hard moments through patience, and creativity fueled by empathy. I require them to write journals within twenty four hours after their visits. These are structured as lab reports that ask for data such as
date, time and duration of visit; the mood of the patient upon arrival and at departure, details of postures, facial expressions, ability to follow conversation and responsiveness. The staff follows up with making note of duration of elevated moods and socialization after we leave.

As this paper is more about ways to expand art and technical education through humanities courses, I can offer just a brief synopsis of important contributions by students to this population and the educational gains given to students by their debilitated but still vital partners. Mostly the patients do not remember the students' names, but they always respond to their coming, with smiles, hugs, and a growing trust in their presence. Staff tells us that they let the patients know when we are coming, as a way of more easily getting them out of bed in the morning. With that information, their energy level rises—not everyone’s nor every time—but more often than not. On their part, my students routinely speak of this program as one of the most meaningful times in their college career. They have, in truth become my public relations firm. Through word of mouth, the program has grown each year, with students sending me emails before the semester starts, asking to be a part of this. One student who spent years of unresolved guilt in not being able to comfort her grandmother when she was dying of Alzheimer’s (she was only eight at the time), confronted her feelings and became one of the most effective partners of a patient in the program. The reciprocal joy that streams between patient and student cannot be overstated as a healing factor for the patient and a maturing experience for the student. Finally, last year a collaboration between the Boston Museum of Fine Arts educational outreach department and our group developed. My students were asked to work with their docents, teaching them how to more successfully conduct art visits with Alzheimer patients. This was a moment of clarity for me—as I understood how effective this small project was in bringing students to a level of maturity and leadership that began in art history class and found realization in a dementia facility and an art museum.

When it is not possible to bring students to the project, the project is brought to them. Such was the case in the spring of 2014 when through the generosity and vision of my Department head, the Dean of the College of Arts and Sciences, the Provost and the President, I was able to bring Artsbridge to Wentworth. This is an intercultural, interfaith youth camp for the arts, that sponsors Israeli, Palestinian and very recently, American high school students who assemble in the Berkshires for three weeks every July. Artsbridge is a program where through an immersive process of intensive dialoguing mediated by professional facilitators and art making overseen by professional artists has as its goal a more expansive understanding between cultures that have historically been enemies. About forty students, mostly from the Middle East, work through their anger, mistrust and skepticism of the “other” by learning to listen, and weigh all they have been taught by their very different societies, against an experiential learning with and by the “other.”

For two weeks last March, three of these students installed their art in our school gallery and then addressed a community of students, faculty and invited guests for a night of intense engagement. I cannot relive those two weeks when their art graced our gallery and spoke through imagery and objects of their new, evolving ideas that were the results of a collaboration between pairs of Israeli and Palestinian
teenagers. But during those two weeks, streams of students wandered in after
design lab, or architecture studio or between classes. I watched their movements
back and forth between the student written texts and the works at hand. Many
conversations took place then, conversations that asked more questions than gave
answers. That is all we can hope for— openings into spaces of what might be
possible. The night the Artsbridge students spoke to our audience was another
impossible experience to describe beyond a very abridged retelling. They told about
why they agreed to become a part of this program, living and working with “the
enemy,” and what they learned through the process. They are all children of trauma,
who face uncertainty every day of their lives. They are extraordinarily brave, and
come from families equally extraordinary, in allowing their children to participate in
an initiative of which their own communities want no involvement. They are all
models of Theodor Adorno’s exhortation that “the highest morality is to be a
stranger in one’s own home” and as such, many have paid a high
price. They have lost relationships with friends, and relatives who not only
disapprove but are enraged by this collaboration.

Obviously, these forty young adults cannot change their world alone, they cannot
change hundreds of years of animosity and bloodletting by themselves. And I am
not going to tell you that some will not devolve back into the mire of hatred upon
which they were weaned. But I will tell you that they are part of the hope of the
future, they and others like them who are in programs similar to this one, some
doing art, some summer camp activities, some community service together. These
are seeds sowed across the world, in numerous countries and in various capacities.
But I can say that after listening to the honesty of students — four to five years
younger than they are, and without the freedom they have, my students became
more engaged in thoughtful, weighty conversation than they had the whole rest of
the semester. None of this could have been accomplished in the classroom but
that night Wentworth’s auditorium became a space where clashing cultures from
thousands of miles away faced one another with painful memories but genuine
empathy, the results of which, at least in part, fostered a new maturity in many
students who began initiating serious discourse, asking thoughtful questions,
wanting to know more about a part of the world that was never before on their
immediate radar. This is an example of proactive humanities education. For all of us
who were part of that evening, it was an astounding learning experience. No one
that night wanted to see these young visitors leave — not when there was so much
more to learn. Isn’t that was education is supposed to do? Open a door
to intense curiosity, impassioned learning, a door that never shuts.

To be a great artist—talent and drive aside—one has to have something to say. We in
the humanities are all about trying to establish the kinds of experiences, open the
spaces where our students are inspired to ask more and more questions, in their
journey toward finding their ideas, ideals and voice. In short, we are opening spaces
for them to formulate what they want to say and how they can most effectively say
it.
NOTES


VISUALIZE KNOWLEDGE FROM KINDERGARTEN: THE WAYS TO LOOK AT SENSES

Anna Ursyn
University of Northern Colorado

INTRODUCTION

Several factors change the role of art schools and add new dimension to sharing, inspiration, and the ways we think, learn, and create. Availability of new tools for artistic creation, their portability, and an instant access to people and knowledge belong here. Shared news and an access to often free tools allow us to solve, work, and learn with technology and accessible coding. Global sharing inspires us to explore topics related to nature and science, often acting as art inspiration with explanatory power. Visualization creates opportunities to see data in a new light. We use shortcuts, metaphors, analogies, icons, and symbols to communicate faster. Our free moments are filled with inspiring feeds. We constantly integrate technological solutions with writing, sketching, visually solving problems, tasks, and ideas. It makes us think on the abstract cognitive level. Thus, it only seems natural to move from STEM to STEAM, and not only integrate scientific, technical, and artistic topics, but also to construct, envision, and explain through visuals and interactivity. Programs for art should involve programming and solving problems through knowledge visualization, to enable students to learn, create, and play together globally through games, VR, apps, social networking, collaborative formation of defining trends and knowledge and meaningful communication K through PhD (National Research Council, 2011).

SENSES

Senses are interconnected in many ways. We cannot describe senses in separate groups. Communication involves an exchange of sensory information. Perception results from neuronal activation, and comes from different senses combined to convey a clear message. For example, in case of a famous madeleine pastry described by the French writer Marcel Proust (1871-1922), perception of the taste and the smell of madeleines bore a burden of memory. Sensory experiences translated to memory of the madeleines resulted in associations and exerted their psychological impact and neuroaesthetic, synaesthetic experience. Information about numbers may come from looking at patterns, listening to sounds, feeling vibrations, or reading numbers. Senses are important in communication, not only about food, reproduction, and family matters but also about self-defense, group defense, and finding a prey or a competitor.

We may discuss sensual perception within two frames of reference:

(1) We may describe our world through electromagnetic waves with various spectra. Our senses clearly identify distinctive wavelengths, energy, and frequencies. The electromagnetic spectrum includes radio, microwaves, infrared, visible light, ultraviolet, X-rays, gamma rays. Only part of it can be detected by our senses, e.g., as sounds, heat, or light.
(2) We may describe our perception as an action resulting from releasing chemicals acting on cellular walls of neurons, muscles, and glands. External and internal stimuli activate or inhibit both peripheral nerves and a brain. They cause that we build multi-sensual perceptions, associations, memories, and we can react to these stimuli.

**Signals received by our senses relate to particular wavelengths:**

<table>
<thead>
<tr>
<th>Wave Length</th>
<th>Unit</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$10^{16}$</td>
<td>Gamma rays</td>
<td>Information about Cosmos</td>
</tr>
<tr>
<td>$10^{12}$</td>
<td>X rays</td>
<td>Instruments for gathering information</td>
</tr>
<tr>
<td>$10^{9}$ m</td>
<td>Nanometers</td>
<td>Information about organism and structures</td>
</tr>
<tr>
<td>$10^{6}$</td>
<td>10 nanometers</td>
<td>Ultraviolet; seen by many animals, e.g., birds, bats, dolphins, sharks, and insects</td>
</tr>
<tr>
<td>$10^{6}$</td>
<td>Visible</td>
<td>Light, colors, visual communication</td>
</tr>
<tr>
<td>$10^{5}$</td>
<td>Infrared</td>
<td>Invisible light felt as heat; visible by many animals</td>
</tr>
<tr>
<td>$10^{4}$</td>
<td>Microns</td>
<td>Recorded by humans with sensors</td>
</tr>
<tr>
<td>$10^{3}$</td>
<td>Millimeters</td>
<td>Ultrasounds, from 0.3 micrometers to a nanometer are received by animals: bats, insects, dogs, dolphins, whales, and fish</td>
</tr>
<tr>
<td>100</td>
<td>Meters</td>
<td>Radio; sound and verbal communication; drums as a code; music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and visual music</td>
</tr>
</tbody>
</table>

**HEARING**

Absolute (perfect) pitch is the ability to recognize and remember a tone without a reference. Perfect pitch perception is present in many members of animal kingdom.

![Figure 1. Matthew Tolzmann, TwoDirections for two trombones](image)

This is visualization for interactive performance of trombone playing. A scanned and mirrored drawing of a silhouette of the Denver downtown served as inspiration for music improvisation on two trombones. The outline of the image served as an
indication for changing pitch (upper outline) and volume (lower outline) of
improvised music.

Some musicians (and not only musicians) possess perfect pitch. In a project on
information visualization, a gray scale represented a continuum encompassing
sound qualities: silence, sound, and noise. White color was reserved for silence, grey
for sound, and black for noise.

Figure 2. Anna Melkumian, The Drop

THE SENSE OF SIGHT

Human eye can see in the range of 390-750 nm. Some painters (and not only
painters) have perfect color feel and color memory: they recognize and remember
color without an external reference for making a comparison. They do not bring a
color sample in order to choose the color of paint.
THE SENSE OF SMELL – OLFACTION.

Chemical signals may change into stimuli for our perception. Micro and nano-size particles carried by convection of the air act as stimuli. Pheromones – chemical substances produced and released by animals (mostly mammals and insects) trigger specific social responses and change activity, behavior, or physiology of recipients. Depending on the type of a pheromone (the alarm, food trail, or sex pheromones) the response results in aggregation of individuals, flight, aggression, or attraction of mates or babies.

THE SENSE OF TASTE.

Taste is a physical ability to discern flavors. It can be related to dispersion of chemical particles. In case of a famous madeleine pastry described by the French writer Marcel Proust (1871-1922), perception of the taste and the smell of madeleines bore a burden of memory. Sensory experiences translated to memory of the madeleines resulted in associations and exerted their psychological impact and neuroaesthetic, synaesthetic experience. However, gustatory perception can hardly be considered a tool for building communication.

THE SENSE OF TOUCH.

Some people have excellent perception through physical contact, such as a virtuoso musician, a surgeon performing a operation, or someone reading by touch (e.g., Braille). About 20 different types of nerve endings in the dermis carry information to the spinal cord and further to the brain. Receptors respond to heat, cold, pressure,
touch, pain, and other signals, especially from hands, lips, face, neck, tongue, fingertips and feet. In a kinesthetic game you can recognize the shapes ‘drawn’ by another person on your back.

Other internal and external senses:

- A sense of temperature
- Kinesthetic sense that gives us balance
- A sense of motion
- A sense of acceleration and velocity changes (e.g., pressure caused by the wind
- Proprioception that allows sensing the relative position and movement of parts of the body
- A feel of direction
- Sensitivity to pain, among other senses

COMMUNICATION THROUGH SENSES

Our sensory receptors receive signals both from our surroundings and our internal environment. Our responses range from physiological, physical, technological, to aesthetical. Our conscious and unaware communication goes through our senses, not only by sight, hearing, touch, smell, or taste.

COGNITIVE APPROACH TO EXPLORING SENSES

Visual communication involves images as well as written texts. One can look upon or read visuals:

- 2-dimensional drawings, art works, graphs, graphics, or typographic prints
- 3-dimensional forms, architectural or sculptural
- 4-dimensional time-based media – moving images
- Interactive and virtual techniques.

Applications, apps, and various devices may enhance, heal, or substitute our senses. They show invisible details, inform about levels of substances in our blood flow, support our memory, and perform difficult tasks. Bio-inspired computing, including swarm computing or genetic computing result in creating pervasive applications, and ubiquitous apps for mobile devices. This supports new approaches to social networking, web-based synchronous/concurrent interaction, multi-touch screen based collaboration, and developments in ambient, wearable computing. New media art is often inspired and supported by bio-inspired computing, and many times is in service of nature, often as green recycled art.

(3) COGNITIVE APPROACH TO THE ART SCHOOL PROGRAM

New tools for artistic creation, portability, and an instant access to people as well as to knowledge change the role of an Art School and add new dimension to sharing, inspiration, ways we think, learn, and create. All these support developing students’
creativity (Boden, 2012). Shared news, access to often free tools makes us solve, work and learn with technology and accessible coding. Information technologies allow rendering and distributing data, information, and knowledge in a visual format (Pumilia-Gnarini, Favaron, Pacetti, Bishop, & Guerra, 2013).

![Image](image_url)  
*Figure 4. Kati Stanford, Nano*

Our views about what should an Art School be and how the art-related teaching objectives should be expanded evolved with the developments in the new media art: those caused through the web, social networking, and art created on portable devices. Overall, these changes influence curricula. Presently, the Art School should include technology in:

- Visual and multi-sensory communication
- Studio Art
- Art History
- Art Education and teacher preparation

Teaching should be enhanced by visual problem solving. My integrative art–science method of teaching (Ursyn, 1997; 2013a; 2013b) involves imaging concepts about science, with three approaches to integration of art and science:

- Visual presentation of scientific concepts
- Creating art by finding inspiration in a science-based topic
- Learning visually any subject, topic, discipline, or course material by arranging data into a structured whole organized in a pictorial form.
I test each project before giving it to students.

While applying visual language to learning, contrary to the hands-on, step-by-step, or rote learning by memorization, students present learning materials in both pictorial and verbal way. Students show visual the meaning of scientific concepts, and present their findings with visual power.

With regard to the art history, art criticism, and the new media art programs, we can expect that after completing an Art School artists and critics know the creative process not only in traditional media but also in new media art. For this reason many hold that a student of the graduate program in art history and criticism should complete courses in art: drawing, sketching (on paper and on computer or a tablet computer such as iPad), computer graphics, graphic design, computer art/3D, and web design. With the growing role of the networked technology in creating and disseminating art, one may expect that understanding Internet is a requirement for the Art School alumni.

Aesthetic education in the new media art is derived from characteristics of the aesthetics of the new media art, being computer-based, networked, multisensory, immersive, or interactive, providing the aesthetic interface between the digital technosphere and our bodies.

4. ART EDUCATION: TEACHER PREPARATION

Arts-based development training became used in corporations; the arts-in-business trend supports teambuilding, communication, and leadership (Kernbach, Eppler, & Bresciani, 2014). Digital productions include, and often combine video, immersive virtual reality, the web, wireless technology, performance, large-scale urban art installations, and interactive exhibitions. The question arises how to make teachers ready for a growing impact and development of digital visual productions.
Art Schools should prepare students as future teachers to be ready to teach kids programming, 3D, apps, Arduino, VR, metaphors, and abstract concepts understanding. Students should be taught from kindergarten to visualize knowledge with the use of technology. Presently, small children often use software and apps, and thus learn science, mathematics, programming, and visual storytelling.

Current attitudes of students are evolving because students can see learning content online. There is a saying, “If something is not online, it does not exist.” Students often act collaboratively (they view or read, and then react on Facebook, Tweeter, and so on. They are networked due to a growing number of social networking options, such as:

- **Facebook** - networking for virtually everything: friends, family, business, school, interests, etc.
- **Twitter** - networking through the update of "status"
- **Flickr** - photo networking community
- **Chictopia** - fashion-based networking community
- **Myspace** - networking for friends, family, celebrities, music, etc.
- **Blogger** - networking through blogging by communities and interests
- **Livejournal** - networking through blogging by communities and interests
- **Ebay** - networking through selling items by categories on a site
- **Etsy** - networking through selling handmade items by categories
- **YouTube** - networking through sharing and watching videos
- **Friendster** - networking for friends, family, people, etc.
- **Tumblr** – Microblogging,

and more, such as hundreds social networking websites residing at Wikipedia.

![Image](image.png)

**Figure 6.** Cody Gothier, *Naturally digital*
(5) METHODS OF VISUALIZING KNOWLEDGE: INTEGRATION OF ART, LITERATURE, MUSIC AND SCIENCE

Application of multi-sensory language to learning gives us integration of art and science and possibilities of interactive learning. New communication media serve well for combining visuals with literary arts and music, and thus connecting learning art with other areas of life.

It only seems natural to move from STEM to STEAM (STEM to STEAM, 2014; Gonzalez & Kuenzi, 2012). The STEM fields of study (science, technology, engineering, and mathematics) are becoming the STEAM fields in education (science, technology, engineering, arts, and mathematics) (Maeda, 2012). Not only we should integrate scientific, technical, and artistic topics, but also construct, envision, and explain through visuals and interactivity (Honey, Pearson, & Schweingruber, 2014). We thus use more senses, build apps for, and collaborate. Involving programming and solving problems through knowledge visualization should enhance programs for Studio Art. Students should learn, create, and play together globally through games, VR, apps, social networking, and meaningful communication, K through PhD (DeVry University, 2014).

VISUALIZING DATA, INFORMATION, AND KNOWLEDGE

Computer graphics are often used to translate data about events and processes into pictures, so they are easier to understand. The user can navigate across big data sets, find patterns, relationships, and structures that are invisible if presented numerically (Hidalgo & Almossawi, 2014).

Figure 7. Reda Benembarek, Acceleration

Many ways of visual and multi-sensory communication may include:

- Decoration, illustration
- Visual metaphors, symbols, analogies, icons
• Visualization techniques
• Graphic diagrams
• Concept mapping
• Time-based images: motion pictures, motion graphics,
• Interactive media
• Web interactivity
• Haptic, and visual modes using gesture, body language, dance, mime and pantomime.

Figure 8. Andrea Carvalho, *Fusion*

Metaphors organize knowledge; they let us comprehend one kind of things in terms of another, from the viewpoint of someone else. Metaphors may link the sender and the viewer by conveying not only perception but also the meaning.

Figure 12. Travis Hill, *Poster*
VISUALIZATION

Communicating through visualization of knowledge involves the abstract way of thinking and application of signs, icons, symbols, and metaphors (Burkhard, 2006). Computers transform data into information, and visualization converts information into picture form. When data is transformed into images, visuals should allow the viewer to understand information. Cooperation with artists may amplify the quality of visualizations (Lima, 2014).

![Fusion](image1)

Figure 10. Peter White, *Fusion*

Information visualization is the use of computer supported, interactive, sensory (mostly visual) representations of abstract data to reinforce cognition (Bederson and Shneiderman, 2003). Information visualization shows the data interactively in many dimensions (Chen, 2010).

![Winning](image2)

Figure 11. Sam Dailey, *Winning*
Knowledge visualization has a power to introduce major ideas and connections between science, mathematics, programming, art, and how they mutually influence each other (Bertschi, Bresciai, Crawford, Goebel, Kienreich, Lindner, Sabol, & Moere, 2011). Learning about other fields of knowledge: nanotechnology, liquid crystals, or biology-inspired computing opens options to integrative learning and creating. Knowledge visualization may instill abstract thinking in students by supporting an understanding of the surrounding world and making connections.

Visualization with avatars may help attain particular solutions and support the use of telecasting, groupware implementations, social networking, You Tube, or other tools for creating and publishing interactive 3D media (Bredl, Groß, Hünniger, & Fleischer, 2012). When we deal with several kinds of data, we may describe the structure and the relations among data with avatars. Avatars may convey facial expressions, gestures, and more. The user’s gestures result in responses from the computer.

Graphic diagrams such as concept mapping and graphic organizers such as storyboarding and storytelling are used to show the relationship among major events under study (Kosara, & Mackinlay, 2013). Storyboarding may take form of a website, animation, manga or anime, both as the hand-drawn and computer-animated pictures. Storytelling serves as a container for a story.

![Figure 12. Visualizing knowledge from kindergarten.](image)

CONCLUSION

The power existing beyond visual explanation and presentation of scientific and computational problems makes multisensory perception a decisive factor in shaping current lifestyle, reasoning, and technology, especially in biologically inspired
solutions. Multi-sensory perception is a crucial in non-verbal communication through the digital and virtual media. The Art School should teach information technology, computer graphics, visualization, animation, digital storytelling, and digital photography as the tools for visual solutions of specific projects.

Art related topics in instruction should evidently include examining criteria, assessment tools, and methods of criticism. Teacher preparation for working in Art Schools should enable visualizing knowledge from kindergarten. Training and education of children should be focused on recognizing and supporting the innate abilities of children before a child learns typical attitudes, misconceptions, and classifications. Providing knowledge visualization from kindergarten when children are extremely perceptive will inspire students in finding their own interest, focus, and future path.

Computing might begin in kindergarten. Computers transform all aspects of students’ lives.

They are networked, which helps with research, updates, social networking, and sharing. Portable devices broke barriers for writing, sketching, scribbling, and jotting for students and then people of any profession. Computing is based on the iconic, metaphorical, associative visual communication and thus there is a growing demand for acquiring visual literacy skills (Visual Literacy.org, 2014).

Two important issues and needs are emerging. One is a need for a free access to the Internet for everyone, so every individual could explore, learn, produce, and share knowledge and achievements. This issue seems to face similar obstacles as a free access to water. The second one is a need for solving the image- and video-related copyright problems, so every author could freely illustrate one’s writings with visual examples, rather than provide complex, lengthy, and often short-living links. For that, an international agreement would be needed to address the profit-based issues.

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RE-CONCEPTUALIZING THE LIBERAL ARTS/PROFESSIONAL STUDY DIVIDE IN
UNDERGRADUATE ART EDUCATION

Dr. Robert Wauhkonen
Lesley University

One of the proposed topics for this conference concerns the perceived tension
between the humanities and professional education in art education today. As
someone who chaired the liberal arts department at a small art college for fifteen
years, and who still teaches art students, it’s a perception I am very familiar with.
While many art students clearly value their humanities and, more broadly, liberal arts
courses, there’s no question but that the studio is where they most want to be. In
thinking about this topic, I was reminded of Howard Singerman’s Art Subjects:
Making Artists in the American University. In it, Singerman traces the evolution of
atelier and studio education in this country to the model we know today—art
education as part of the larger enterprise of the college degree, be it the BFA, BA, or
MFA. In tracing that evolution, Singerman explains the rationale behind the
integration of liberal arts study into studio-based programs.

For my presentation, I first want to review that rationale—why art colleges and
departments came to view the liberal arts component of art education as critical to
the study of art. Secondly, I will briefly examine how the curriculum of studio and
liberal arts study developed. I will then argue that the perceived distinction and
tension between studio and liberal arts study as we know it today can, to a degree,
be lessened if we recognize that many of the goals of art education can be met in
both the studio and the liberal arts classrooms. As I see it, the “distinction between
liberal and practical education,” as the American Association of Colleges and
Universities argues, is, indeed, largely artificial, and that the flawed premise of that
distinction can be applied to art education today. Just as liberal arts study—in the
humanities, sciences, and social sciences—can promote the professional
development of the artist, so too can studio/art courses promote the goals
commonly associated with a liberal arts education: critical reasoning, problem
solving, social and civic awareness, cultural and historical perspective.

Singerman identifies a number of reasons for the incorporation of liberal arts study
into studio art study in the 20th century. Generally speaking, the primary impetus
was to move education beyond the technical—drawing, drafting, painting, sculpting.
While there were different views about how this should be done, the rationale
behind such a change took several lines of argument. If art—and art making—were
to be celebrated as a major achievement of Western culture, then the artist must be
aware of his or her place in our cultural heritage. Art history, as such, featured
prominently in the development of the studio-based art degree. By mid-twentieth
century, and into our time, art history had become more diverse than ever, with art
history courses in new and developing media such as photography, design,
illustration, animation, film, courses that are common in the curricular landscape of
art education today. Study in the humanities, too, was central to this goal—not only
in art history, but literature and other arts, as well as philosophy. If artists were to be
university educated, then it followed that they should possess the broad cultural and
intellectual heritage that defined a college education—thus, study that included not only the humanities, but the full sweep of general education. From a philosophical perspective, the goal was to humanize the specialist. And where was such education—education beyond the “merely technical”—supposed to occur? In students’ liberal arts and art history courses. Of course, in the early 20th century, as now, there were differences in the liberal arts curricula in art programs, from one institution to another, indeed one part of the country to another. Even today, while the National Association of Schools of Art and Design sets broad guidelines for study, specifics of the curricula differ from school to school, department to department. Even so, this broad trajectory defines the arc of art education in this country in the last 100 years or so—to move beyond the technical and the vocational, to a course of study and degree that educates artists as professionals: knowing practitioners within specific artistic fields with their own histories, problem solvers, visual communicators, and liberally (as in “liberal arts”) educated.

One can argue about the direction art education has taken in the last 100 years. Many have, and many still do. My concern here, however, is not to pursue this, but to examine the commonly held assumption that the educational goals described earlier is essentially the province of the liberal arts. As I’ve indicated, I believe that many of these goals not only can but should be addressed in studio classes as well. To many of you this will be no surprise, as many of you likely share this view and practice. Nonetheless, the perception remains that it is the role of liberal arts study today to address such goals, and studio study the “professional” goals.

So what would such a reconceptualization mean in concrete terms? In doing research for this paper, I came across a number of courses, programs, and curricular innovations that exemplify the integration of professional and liberal arts goals that I’m advocating. Hardly comprehensive, these courses and innovations are examples, not broad platforms for change. Collectively, however, they demonstrate the conflation of professional and academic goals in ways that go beyond the traditional studio/ liberal arts divide that I’m advocating.

Let’s begin with art history, a central component of humanities study in art programs today. Many faculty who teach studio courses, whether it be in painting, three dimensional work, design, or animation, incorporate into their courses elements of art history and theory relevant to their field. If you are teaching a course in any of these areas, instruction calls out for such consideration in examining the history within a field, major shifts in practice and theory. The “academic“ is wedded to the professional, if you will. Many studio faculty draw not only on art history in their courses, but literature and other courses as well. Given how common it is for studio artists in any area to include readings and references to art history and the humanities, my arguing for such practice may seem a bit like preaching to the choir. Nevertheless, such practice illustrates how meaningful the connection between the “academic“ and “studio“ is. When students see their studio teachers bringing academic work into their classes, it makes manifest the significance of such perspectives in studio faculty’s work, most of whom are practicing artists.

Most art historians have academic backgrounds, and are not prepared for the kinds of “hands-on” instruction we see in studio classes. Despite this, many art history
faculty incorporate sketchbooks, three dimensional works, photography or video, into their courses. But the integration between art history and studio can go much deeper than that. A model for a dynamic integration of art history and studio classes is a parallel studio/art history course developed at the Art Institute of Chicago. The integration involves theme based courses in art history coupled with studio classes where students treat the same theme in their work. In describing the rationale for such integration, James Elkins writes that “there are only two essential principles in these Parallel Art History/Studio courses: first, that each class should involve the immediate application of historical ideas to studio practice, and second, that the classes should not be arranged by period, artist, or style, as in conventional art history, but by theme or problem” (54). Courses are structured such that “in a course [with the theme] of chaotic landscapes...the morning might be occupied with the presentation of all the relevant scholarship about sixteenth-century scenes of the flood, or of creation, including as many historically grounded terms and examples as possible, and then in the afternoon the students would move into the studio and see if any of those terms and images were applicable to their work” (55). Elkins believes that inadequate emphasis is given to the actual creation of art works by art historians. He sees this as deeply problematic, and argues that “the Parallel Art History/Studio program would remedy that by demonstrating links between nonverbal praxis and verbal theoria in historically informed contexts” (56).

The centrality of critical theory in art education today is a given. So, too, argues Susan McKenna in her article "Theory And Practice: Revisiting Critical Pedagogy In Studio Art Education," is the resistance of many art students to critical theory, a resistance that she believes can be attributed, in part, to the privileging of visual over verbal intelligence among many art students. Many art students, she observes, lack the skills and background to comprehend such material, leaving them frustrated and resentful. Furthermore, she writes, “there is a widely held assumption in art teaching that theory gets in the way of creativity and spontaneity” (75).

A strong believer in the importance of theory in art education today, McKenna believes that this resistance can be addressed through a pedagogy that simultaneously explores theory through an examination of both written and visual “texts.” Even as students are reading different critical theorists, she has them examine everything from canonical works to popular culture to advertising to see how various theoretical perspectives can illuminate these visual “texts.” She writes,

In a section on Marxism and political economy, I include clippings on corporate sponsorships of museums and skyrocketing “masterpiece” prices, an article on the sexual politics of housework, and appliance ads from women’s magazines of the fifties through the nineties. In conjunction with readings on semiotics, the appliance ads are especially useful in exemplifying how meanings can both repeat and change across time periods...Working with changing ideas about masculinity, one student collaged and enhanced cigarette ads; another inserted fifties images that referenced Freudian symbols into drawings. These visual assignments are treated as rough sketches; the goal is to begin to be conversant with different ways of thinking and looking. Students are encouraged to work visually, not to become
text dependent, and to consider how content and form work in concert. Assignments like these can change the hierarchical terms of the classroom, as frequently a student hesitant to engage in a discussion will bring in strong visual work that demonstrates an application of the theoretical material. (78)

As in the parallel studio/art history course, McKenna links thinking and making in a way that is both meaningful and accessible to art students, allowing students to demonstrate their understanding of theoretical matters visually. The long-standing goal in art education from the early twentieth century of humanizing the specialist remains central to art education in the art college and university alike. Most would agree that artists need to bring to their art the fullness of human understanding that we have long associated with the “whole person” notion of a liberally educated person. With regard to this, it goes without saying that the work of many artists today, as has long been the case, is informed by deep social, political, and increasingly environmental concerns. It is for this reason that an education that promotes students’ understanding of both themselves and the world around them includes general education classes in the humanities, social sciences, and sciences. But here, too, creating curricula and programs connect the academic with the professional can resolve some of the misgivings students often feel about their general education classes.

A good example of such intentionality is a program introduced at the University of Florida in Gainesville called WARP. Born in part out of a belief that it is not enough today for an “art work to succeed in art world terms if it does not have relevance to the broader context in which the work [was] created” (Catterall and Nugent 1.), WARP was developed as a foundation program that simultaneously includes studio courses and lectures, readings, and discussion sessions in a variety of academic disciplines. A one semester, 9 credit hour course taught by faculty and teaching assistants, the course brings in diverse speakers from across the campus which expose students to “contemporary cultural, philosophical, and scientific fields, while forging strong links between the disciplines” (2). Weekly lecturers “include physicists and psychologists, who lecture on color theory in relation to their fields; architects and literary and film theorists, who introduce students to critical theory; faculty from the law school, who discuss such issues as the law suit against Jeff Koons for copyright infringement; and artists from the university and community, who speak on their own works and experiences” (2). Students write brief papers on each lecture and discuss the lectures in their studio courses.

Creators of the program report that WARP has been successful because of the way in which it integrates studio and liberal arts components. “When not restricted within discipline specific courses,” Catterall and Nugent, who were involved in the design of the program, write, “students … locate the appropriate technique to manifest a strong idea in which they have personal investment” (5). Reflecting its interdisciplinary structure, “each assigned project encourages students to make conceptual, formal, and material decisions” (5). Beyond the integration of studio and humanities courses through changes in the curriculum, another important way of re-conceptualizing the studio/liberal arts
divide is to recognize that many of the goals commonly associated with a liberal arts education are developed in studio and liberal arts courses alike. Two learning goals privileged in discussions of the value of a liberal arts education today are “critical reasoning” and its twin sister “problem solving.” Constructivist educational theorists have long argued that inquiry based learning, learning which begins by posing questions or problems, and which is often associated with studio education, promotes creative and critical thinking better than learning based on the lecture and memorization. In his article “Integration of Studio and Theory in Graphic Design,” Maziar Raian presents a model for educating artists and designers that combines the “problem solving” pedagogy of studio courses with a research orientation often associated with science and the pursuit of empirical knowledge but critical to the artist. Whether it involves applied research, where knowledge is pursued for a particular application, or action research, where the “action is calculated to generate and validate new knowledge and understanding” (167), research, Raian argues, is central to art making.

Recognizing this, faculty at the Central Saint Martins College of Art and Design in London developed a program for teaching design which integrates research into the design process in a way that Raian believes models the way in which designers and artists work, and is thus far more valuable to students than a pedagogy based solely on lectures in art history and theory. Consistent with the paradigm of constructivist theory, faculty in the program serve more as facilitators than repositories of knowledge: “[teachers] introduce students to contextual and critical frameworks, discuss their ideas and develop strategies to undertake their projects according to appropriate methodologies or structures of thinking...embedded within the activity of research are a variety of investigative processes, each displaying characteristics of a mode of inquiry” (168).

This research process, Raian argues, in which the teacher encourages the student to research personal interests as they might bear upon his or her creative goals and intentions, is generative in nature, “a process that actively expands and amplifies ideas, processes, positions and connections—[it] is expansive in nature and promotes inquisitiveness” (168). Moreover, he believes, “as a generative activity it is closely linked...to our creativity and inventiveness as human beings” (168). Anyone familiar with the goals commonly associated with general education—critical thinking, increased creativity, a capacity for problem solving, an inclination to lifelong learning—can’t help but notice how closely Raian’s language echoes that of common general education learning goals. Here, however, these goals are advanced not in general education or other academic courses, but in “professionally” oriented courses in the studio. In my own research on student attainment of common general education goals, students noted that learning opportunities where they got to apply what they had learned in the classroom to career-related problem-solving yielded a deeper, richer, and higher-level learning than academic courses alone provided. In short, inquiry and problem based pedagogies such as those employed at Saint Martins yielded some of their most important learning.

In each of these models, the perceived gap between humanities and liberal arts study and studio/professional based education seems more a matter of perception
than reality. Work in each domain is part of an integral process that underlies art making, the primary goal of art students. The positive reception of each model indicates that far from being a source of tension, the wedding of the “academic” and studio is not only possible, but a source of inspiration and creativity.

BIBLIOGRAPHY


LICENSE TO ART
...AND MONA LISA IS STILL SMILING

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If an educator’s role is to entertain, as some latest vogues demand, then we live in depressing times of the end of education. We, the pedagogues, are involved in a profession of creativity. Alas creativity is an embarrassing word that needs to be exterminated along with words like beauty and sublime and it should be replaced by a pseudo-intellectual a la mode jargon. Art involved in socio-political issues is also looked upon with sarcasm. Thus, how shall we teach art students? Are there any measures of success in a field of art education that make art and humanities closely interacting?

Beautiful things are a source of energy; sublime and mystery inspire our sense for quest and discovery. We cannot replace them with latest vogues, we cannot replace them with many, often meaningless, words. Then hopefully we realize that less is more! You sit with your feet deeply dipped in sand and look at the sunset over the Pacific. Its beauty and sublime gently embrace you. You are ready to paint, to draw to express how you feel this moment of unthinkable beauty. Are you sitting there, while wind is kissing your face, and thinking of a methodology to be employed in describing the moment: Freudian, Marxist, perhaps feminist? Or you rather think about the inspiring beauty of the moment? And Mona Lisa smiles.

A famous credo Less is More has been discredited many times and yet it still has its many applications in culture. Some refer to it as Less is Bore, but is it really? Clarity of thought and expression should be valued: dance before you fly!

If you have ever read A.A. Milne Two People written five years after Winnie-the-Pooh, you remember a lively discussion about life, its merits and its obstacles. Everyone participating has something valuable to tell on the topic and then: beautiful Sylvia is asked what she might add to the discussion. After a moment of silence she surprises and surpasses everyone by saying: we shall not be afraid! She got it! If we are not afraid then integrity comes to us so easily, so naturally, almost effortlessly. Can we though teach students how to develop and maintain their integrity in professional and simply human situations?

Promise me you will always remember: you are braver than you believe, and stronger than you seem, and smarter than you think. Milne advises us. I have tried to instill in my students a strong sense of belief in values of their profession and themselves as its representatives. It is of crucial importance to understand that at the core of well balanced art education two things are interactive: imagination and knowledge. Knowledge and imagination are inseparable because they fuel each other’s energies.

Integrity allows us to resist submission to homogeneous structures. Integrity also helps artists to create what is far removed from being labeled as easily domesticated
media. Yet, artists would not like to have an audience limited to one person. A successful artist sells her or his works, the aura of fame comes with it too. Let’s beware though of homo-economicus...It is difficult to resist this materialistic age of ours... as Albert Einstein writes. Mona Lisa giggles and Einstein continues: The trite objects of human efforts-possessions, outward success, luxury-have always been to me contemptible.

Yes, we live in the materialistic age where the word obsolete gained new power. The business of electronic gadgets brings billions of dollars to the business owners, but on many levels impovershies us: the users. More is More in the age of opulence.

Just last week we had to say: good-bye to our computer and laptop. Of course, they were obsolete at their age of 12 and 10, but they were labeled as such when they were babies aged two. Obsolete is in vogue, but we do not need to use much of our imagination to realize the horrors of an environmental impact of buying new, but not necessarily improved electronic products, every two years...We are made believe that without them we cannot guide meaningful lives! The consequences of this materialistic age of ours... can become fatal to us. We shall remember: What we really are is not what we have!

I have tried to make my students realize that they should be in charge of newest technologies, NOT to be their slaves. It has also been important to me that my students would use new technologies in wise ethical ways. Why? There are many reasons, but one is that we are different than computers. It is also possible that the future will bring a strong need for skills that are now described as obsolete: free-hand drawing, sketching design ideas on a piece of paper, painting, writing... Do we feel better knowing that a pilot’s skills allow him to fly a plane without a help from a computer system? How much more we can cherish a free-hand conceptual sketch by Frank Gehry than a computer produced rendering? The list of reasons and examples is endless.

We are often impatient in our professional engagements and are after what can very quickly bring us pleasure and gratification. We do it without paying any attention to slow steps. He who would learn to fly one day, must first learn to stand, walk, and run, and climb and dance; one cannot fly into flying, as Frederick Nietzsche writes. However, I was advise by one of my supervising colleagues not to strip my students from their imaginative efforts by being rigid in correcting their papers where I put many comments and sometimes even...suggestions. Check marks would suffice she said. We do not want to paralyze art students’ imagination, but rather allow them to fly high without any restrictions: especially grammatical restrictions. And Mona Lisa giggles again...

To be an artist and an intellectual can inhabit a life of contradictions. Quite often students of art and artists think that the backbone of art practice and one’s commitment should be solely dedicated to art. What has happened once upon a time does not matter and it does not affect one’s life. As Lynn Truss writes: Go and tell Virginia Woolf it should be A Room of Ones Own and see how far you get. It can easily be once...But who is afraid of Virginia Woolf? The differences among once and one’s and ones are so insignificant, but is it really about grammar? And it is here
where humanities do enter art education shyly; it is not about grammar, but about the value and fullness of education: the value of education where ethics, empathy, beauty, inspiration, creativity and knowledge are present.

Ethics...what are they? Perhaps lawyers and doctors need them, but we - the artists? You know you gave your students a reading by Steven Heller on plagiarism a year ago, but they must have conveniently forgotten by now what he had to say or had not even bother to read the text. Sadly all too often professional and personal ethics seem not to be necessary in art and design practices. They are bothersome, they blur the goals and aspirations of imaginative individuals!

Creativity and integrity can be mutually connected and they affect each other. They are rooted in personal, professional and universal ethics. If we consider ethics as guides of human behavior, we need to acquire them and then they can become embedded in our actions. Creativity in general does not require a total, absolute novelty of expression, but it requires the need for an independent search and a voyage beyond the visible as well as the popularly accepted and acceptable. It also demands independence from any political and social pressures. I am not claiming here that art cannot function as a social and political commentary, quite opposite, but it needs to be integral and independent. In the light of this statement, do the works of Ludwig Hohlwein and Leni Riefenstahl promoting the Berlin Olympic Games of 1936 qualify as being integral and ethical?

They do not, since their designers blindly followed a political system of horror, a system that silenced, imprisoned and tortured. Oblivion to an oppressive environment can be very convenient thus Riefenstahl and Hohlwein’s blindness was most likely provoked by the fact that their works did not reject this system’s demagogy. Artists do not need to be visible following the statement I am seen therefore I am. However for Riefenstahl and Hohlwein their visibility was connected to their personal as well as professional vanity.

It is much easier to follow the wave than to rise against it. When millions of people were dying in Siberia, Vladimir Mayakovsky was still screaming the victory of Russian Revolution. Was his poetry integral? Was he confused or naive or reluctant to admit that his admired communism had failed and betrayed him?

The answer pertaining to the presence of ethics and integrity in Hohlwein, Mayakovsky and Riefenstahl’s work can be yes, but only from the point of view of ethical relativity, whose territory resides in a subjective, personal and opportunistic perspective voided of deeper thought and engagement. From the perspective though of someone who sees inner motivations as universally ethical, the answer shall be no.

Empathy...do artists really need it? Many artists and students of art say: I am not interested in politics and social justice. Yes possibly you might not be, but you must be interested in human kind, as Martin Luther King Jr. would have responded. Martin Luther King Jr. inspires us with his ethics, courage, integrity and profound knowledge. He is the one who included in his own oeuvre, marked with an extraordinary poignancy, fragments of John Donne’s writings. Donne’s words put in
the context of racism, discrimination and exploitation have received a new life. *The man is not an island, he is a part of the continent.*

Money, outer success (as Einstein calls it), *will to power*, can all be expressions of the libidinal Eros because human actions are sometimes, quite unconsciously, plagued by vanity. It is not easy to separate them from integral motivations. They can become fused and almost non-distinguishable from the race to power, unless we constantly preserve our independence of judgment. The German artist, Kathe Kollwitz created works of most daring expression. They stay bravely against political and social injustice and everyday apathy. To this day, and hopefully forever, Kollwitz’s gestures touch the viewer because her motivations were honest, direct and not triggered by egoistical motives, but rather inspired by courageous decisions and empathy.

Albert Einstein recognizes his strings of attachment to reality, but considers freedom as a state of mind. Democracy was Einstein’s ideal political system. He says of his choice: *My political ideal is democracy. Let every man be respected as an individual and no man idolized.* Democracy is also a very fragile system and very difficult to put into practice as Naomi Klein writes: *At the time of the transition to democracy....newly liberated people... are all too often forced to pay the bills of their oppressors and tormentors.* To introduce a new democratic system rising after the collapse of corrupted and oppressive institutions, is almost impossible without implementing very heavy taxes upon morally and financially exhausted population.

It seems that economy and financial forces only appear to be far removed from art. Economy, debts and financial crisis have always triggered a rise of politically engaged art since all aspects of life are interconnected.

Yet democracy empowers every single individual; thus the realization that a civic duty equals a personal interest lies at its roots. A civic duty and personal interest shall not be separable and they can make our students understand their own sense of responsibility: There are no innocent and powerless: everyone is a judge of his involvement and actions. No one takes orders and no one can justify his or her crimes by claiming *I followed orders.* However: *There is no document of civilization which is not at the same time a document of barbarism.* Walter Benjamin writes in *On the Concept of History*. To resist barbarism is very difficult, but perhaps our integrity will be able to transform itself into a desire for freedom far removed from a self-betrayal.

In his short and last novel *Chess Story*, Stefan Zweig takes the reader into the painful root of freedom and its eternal ambiguity. It is not coincidental that weeks after Zweig finishes the novel, he ends his life. The author allows his protagonist to create his own percepts of freedom. Freedom is a state of mind and it cannot be imitated! Einstein’s claim, that one of the most dangerous type of the lack of integrity and a loss of one’s freedom is when one commences to imitate one’s own style, is persuasive and intelligently convincing. Is there anything more tragic than a self-betrayal?

What are the integral works of art? There is, perhaps luckily for us, not a simple and *black on white* answer to this question. We all, undoubtedly, want to maintain our

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work’s integrity, we all think of our work as integral. We, also, if we are educators would like our students to act and create in integral ways.

As in John Donne’s poem: No man is an island entire of itself. Every man is a piece of the continent. A man who stands in Tiananmen Square in front of a line of seemingly unstoppable tanks is part of our continent since freedom is an activity of perception and judgment... And we all identify with Him because he is guided by purely ethical human motives not by thoughts of success, fame and wealth. He does not want to be visible, but he is more than visible! License to Life and to Art...