

we study the art of many lands and people..." (my italics). Needless to say, these sentences are inaccurate and misleading. Better that Feldman had used the subjunctive mood and "should" verbs, e.g., "In art class we should study images," etc.

In the final analysis, my feelings about AIM are mixed. I support it wholeheartedly as a manifesto for a new direction in art education. But I question its status as an official pronouncement uttered by a national president of what the field is presently standing for. I think it expects too much in this regard. I fear that, as a position, it is more isolated than it sounds or than its reviewers in the September '82 Journal acknowledge. Worse, I fear that its message is not fully comprehended by those who should react and respond to it.

ART EDUCATION AND THE SOCIAL USE OF METAPHOR

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Human beings are greatly dependent upon social knowledge as a basis for directing their actions in the world and interpreting the actions of others. The dominant quality of social knowledge, or culture, is that it is symbolic. Consider the concept of culture offered by anthropologist Clifford Geertz:

(Culture) denotes a historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life. (1973, p. 89)

In his discussion of the epistemological underpinnings of sociological theory, Richard Brown (1977) proposes that all knowledge is perspectival in that it is construed from some point of view. What we know is configured in symbolic forms. Brown argues that knowledge is basically metaphoric. "(M)etaphors are our principal instruments for integrating diverse phenomena and viewpoints without destroying their differences" (Brown, 1977, p. 79)

Lakoff and Johnson (1980) also support the cognitive status of metaphor. They maintain that the conceptual system human beings use for thinking and acting "is fundamentally metaphoric in nature" (p. 3). Lakoff and Johnson show that concepts that are referentially based in natural encounters are used in what Victor Turner (1967) calls a condensed or multivocal form. In this way, it becomes possible to create new and more

symbolically complex meanings for human experience. Within this context, Susan Ervin-Tripp (1976) notes that a feature of languages is polysemy or multiple meanings. Such diversity allows for "leakages" in meaning and opens the way for metaphorical extension. Ervin-Tripp offers the example of the same person who can be correctly addressed by the following: Mommy, Aunt Louise, Sis, Lou, Dr. Leland, Grandma, and Mrs. Jamison. Lakoff and Johnson use the example of ideas are food. They offer:

All this paper has in it are raw facts, half-baked ideas, and warmed-over theories...That argument smells fishy... that's food for thought...This is the meaty part of the paper. (1980, pp. 46-47)

Consequently, social knowledge or culture can be seen to be replete with metaphor. The cognitive status of metaphor is significant in the configuration of concepts in a society. This can be seen on a broader scale in the work of two symbolic anthropologists, Victor Turner (1967) and Christopher Crocker (1977).

Turner illustrates quite well how knowledge and thought are shaped with conceptual metaphors. The colors white, red, and black are dominant symbols in the life of the Ndembu in Africa. The meanings given to this color triad are multivocal. There are twenty-three known meanings for white. It can stand for goodness, making strong or healthy, purity, life, chieftanship or authority, generosity, to laugh, or to eat. Red things are of blood or red clay. There are seven known categories of blood of which some are: the blood of animals which stands for huntsmanship or meat, the blood of all women as a sign of life or fertility, and red things having power, that is, life blood. Blackness has eight known meanings which

include: evil, suffering, death, or night.

Crocker reports that the Bororo men in Central Brazil say, "We are red macaws." This assertion is a condensation of many complex meanings about human beings and the nature of the world. In Bororo society, macaws are highly domesticated, and owned and taken care of mostly by women. The macaws serve as sources of feathers for ritual objects and are one of the few items of personal property that are given to heirs. Macaws are perceived as beautiful and are thought to be a manifestation of aroe or spirit. One of the many meanings of aroe refers to the immortal spirit of all creatures. Spirits enjoy a diet of vegetable products like nuts, fruits, or corn as do macaws. The activities of spirits are ascribed to the phenomenon of variegated color which describes the appearance of a macaw. Upon death, the soul as spirit undergoes several metamorphoses of which one is to take the form of a macaw. The shared attributes of spirits and macaws are the basis for generating songs, myths, and stories.

Crocker states that these views on macaws reflect the place of men in Bororo society. A man traces his lineage through women and lives in his wife's house. Yet, it is in the company of males only, that spirits congregate. It is men, and not women, who have direct contact with spirits. Both men and macaws have transactions with spirits and represent them. In actuality, the relationships I have described are much more complex. However, even in the simple form presented here, it is possible to see that conceptual metaphors are socially significant.

#### THE SOCIAL USE OF METAPHOR IN ART EDUCATION

Metaphors are pervasive in the conduct of human affairs. They configure our theories, carry our ideologies, and structure our interpretations of each other. Supply-side economics, Reaganomics, and the drama

of the Queen of EPA, Anne Burford, which ends with loyalty to her man, are powerful and sobering figures of speech for us all.

Nonetheless powerful are the ways in which we configure and express our professional conceptions of art education. We speak of child art, aesthetic literacy, art therapy, or artistic development. We develop commitments to these cognitive symbols and orient our behavior to them. We also quite often forget that the symbols are human creations and turn them into things bearing all the attributes of natural phenomena. These commitments can be very strong, for it is possible to lose one's reputation in art education because one might not have been supportive of aesthetic education, creative self-expression, or correlated art.

Clements (1982) notes that writings about art education have utilized such conceptual categories as love, play, law, or religion for referents to be used metaphorically to describe our experiences in art. Carlisle (1982) has pointed out seven root metaphors frequently encountered in arts disciplines. These are: (1) the mind as a problem-solving machine, (2) creativity as a divine flame, (3) mind as a blank slate, (4) artist as genetic accident, (5) arts as molecular structures, (6) the emotions as volatile matter, and (7) ignorance as disease, education as treatment. She notes that all of these conceptions have implications that bear investigation before adopting any one of them.

My purposes, here, are to examine some of the symbolic and social aspects of three approaches to art education. Two of these have been the mainstream of art education thought: the creative and mental growth

orientation of Viktor Lowenfeld (1957) and aesthetic education from the perspective of Stanley Madeja and Sheila Onuska (1977) of the CEMREL program developed for national dissemination. The third approach is emergent in the AIM statement of Edmund Feldman (1982). All three of these perspectives have endeavored to place art in a central position in the school curriculum. Lowenfeld recommended the creative process as the base for all learning. The CEMREL program offered aesthetics as an umbrella concept for study of all of the arts. Such an idea is comparable to the definition of other subjects as language arts or social studies. Feldman suggests that we give form to our conception of art through the medium of basic goals in education. Each of these approaches or professional images in art education allows us an opportunity to view the practice of art education from a different socially relevant symbolic perspective. Each view is built upon key metaphors containing several cultural assumptions about art and education.

#### CREATIVE AND MENTAL GROWTH

Lowenfeld's key metaphor is the child as creator. This concept is multivocal and brings together several meanings for interpreting our professional activities. Lowenfeld said:

Art on all levels is an expression of the human spirit. It expresses the relation of the artist to himself and his environment; thus it expresses the experience of the creator with the thing and never the thing itself. Therefore it can only be understood and appreciated if we identify ourselves with the creator. (1957, pp. 32-33)

Lowenfeld develops this basic premise in a number of ways shown in the following summary. The art educator is to make people more sensi-

tive to themselves and their environment. Art is a means to an end and not an end in itself. The independent creation of one's own concepts about one's self and the surrounding world are of greatest value. The individual and his or her creative potential is to be placed above subject matter. The "deeply rooted creative impulse" of human beings leads to the growth of confidence if it is not thwarted by interferences from civilization. For example, Eskimo children and persons who live in remote areas exhibit the beauty and clarity of natural expression and thus confidence. Of particular concern is the influence of repetitive stereotyped images found in the child's environment which when used in art lead the child away from personal expression to imitation. In this way, one can become dependent upon the thinking of others and court insincerity. Interferences and imitation are also visible in complex and more highly developed forms of art. The inner spirit of the creator becomes hidden under a facade of style. The truth of art education is freedom of expression and self-identification. This is accomplished through a great variety of direct experiences in sensing and perceiving. In art education we should not emphasize handling the material or medium, "but the human spirit which transcends the material into expression" (Lowenfeld, 1957, p. 32).

For Lowenfeld, the child is creator, spirit, and an individual. The child is natural, sincere, and self-confident. Art is a means; it is creation, expression, and activity. His conception of art education is replete with patterns of social thought popularized during the Romantic Movement in Germany (Hauser, 1951). In view of Lowenfeld's emphasis on forming one's own thought and not borrowing that of others, it is somewhat ironic that his thinking utilizes socially available ways of conceptu-

alizing art experience. If we adopt Lowenfeld's viewpoint, what are some of the cultural assumptions we would be obliged to accept?

We would be supporting an extremely subjective view of the artist in which one's own feelings are followed and the rules established by tradition are repudiated. We would hold that all systems are obstructions to truth. We would value openness and change, and disparage the clear-cut and definite. We would deny the status of knowledge to anything that was not experienced directly. As such, we would probably not spend much time showing children the work of artists, past or present, nor would we tell them anything about styles or techniques and conventions in representation. Traditional techniques and forms of art expression would be rejected in favor of letting each person create the accumulated wisdom of the human race from his or her own personal resources. The net effect would be to extinguish the social origin and context of what has come to be called art. Certainly, there would be no art criticism because there would be no way to develop any criteria to share with anyone beyond one's own personal reactions to art work.

#### THE CEMREL AESTHETIC EDUCATION PROGRAM

There is no key metaphor in the CEMREL point of view unless one wishes to use the term aesthetic education itself. Instead, there are several conceptions about the arts that are juxtaposed to one another. One of these is that learning and knowledge are acquired through the senses. Sensory experience is the base from which concepts are developed. Other conceptions are: aesthetic experience refers to those moments when beauty is recognized in our natural environment, and aesthetic refers to order, form, and beauty. Further, in aesthetic education, one perceives, judges,

and values the form and content of the artist's experience. To create or encounter an art work, one utilizes the language of art, that is, the elements of design and engages in creative problem-solving to achieve a personal point of view which is valued intrinsically. Whereas Lowenfeld's conceptualization of art education was consistent in theme for the most part, the CEMREL conception of aesthetic education is thematically somewhat irregular. Indeed, there is some cognitive discomfort in relating the idea of creative problem-solving with the idea of moments when beauty is recognized. In aesthetic education, many disparate perspectives on the phenomenon of art are brought together under one conceptual umbrella. The CEMREL view, however, is perhaps more representative of current art education thinking (Dorn, 1977).

The Aesthetic Education Program Curriculum is likewise eclectic. It focuses on aesthetics in relationship to the physical world, the arts elements, the creative process, the artist, the culture, and the environment. Aesthetic education also includes all of the arts: music, visual arts, dance, and theater. As stated by Madeja and Onuska, aesthetic education designated that area of the curriculum where children have "the chance to learn how to experience, judge, and value the aesthetic in their lives" (1977, p. 5).

The CEMREL view is indebted, in part, of the nineteenth century aesthetic movement which valued sensual experience, a contemplative attitude, pure form, and art as the justification for life (Hauser, 1951). There is also an intellectual debt to the work of Pestalozzi (Gutek, 1968). Pestalozzi advocated direct experience and sense impression as the basic

means by which clear ideas or concepts come to be formed in the mind. He believed in the unity of thinking and doing. Thought which involved no action was mere idleness. Hence, the CEMREL emphasis on games, curriculum packages and kits, and other participatory learning experiences.

There are several assumptions embedded in CEMREL's approach to aesthetic education. Learning in the arts begins at a sensual level, not the conceptual. Much value is placed on an individual's personal experience as the basis for gaining trustworthy knowledge. Little interest is shown in the collective social knowledge developed by other persons. Yet, the idea of aesthetic experience as something of intrinsic worth is itself socially originated and transmitted. The purpose of aesthetic education is purportedly to teach or enhance aesthetic response. As such, it is a social activity more than it is a personal one. Further, the scepticism shown towards concepts and abstractions committed to written form in books contradicts the development of curriculum units by which knowledge about the arts is shared with children. Would anyone know about the elements of design or what a choreographer does through personal, direct experience only? If we accept the CEMREL Aesthetic Education Program as a needed part of the school curriculum, it appears that we would also accept some ideas that are not in order or harmony, but ones that contradict one another. One might say that the conceptualization of aesthetic education is somewhat dissonant and does not integrate the various borrowed knowledge about the arts and aesthetics very well. This is a case of the mixed-up metaphor, perhaps.

#### THE AIM STATEMENT

Feldman's approach to art education is a metaphor that is multivocal. Art means work, language, and values. He says that art requires effort

that is physical, emotional, and intellectual. Artistic images are linguistic devices. Animal tracks and work-marks are visual images to be read. Visual imagery underlies verbal language. In this sense, Feldman confirms that language is a metaphorical system representing our perceptions. Values are vehicles of thought and feeling. They focus on fundamental human experiences and concerns. A key idea in his approach is that art is part of life and living, and grounded in our daily lived experience. Art is a social phenomenon more than it is a private sensory experience.

Feldman's approach reflects an intellectual perspective on art that is reminiscent of the Renaissance and aspects of the nineteenth century Arts and Crafts Movement. Art is a rational activity; it is a discipline. It has theory and structure. We are asked to believe that there is content to teach in art. There is an acceptance of the traditions of the past as useful information. Every individual does not have to reinvent the whole of human experience without help from those who have lived before. We are invited to look at the spectrum of works of art, not for imitative purposes, but for deriving and sharing the meaning of life which all human beings have searched for and continue to do so. In Feldman's approach, there is a commitment to improve human beings, and thus society, through art.

If we adopt Feldman's AIM Statement, we likewise adopt some cultural assumptions about art and education. One of these is the idea that art is work. An advocate of this idea was John Ruskin (Boe, 1957). Ruskin believed in the honesty of images created by workmen in the building of Gothic cathedrals. These images were to be preferred over other styles of imagery because the Gothic or Medieval workman was not servile to a master or to a rigid style. Images, or art, were created through freedom of expression

and work. To work is to commit one's time, to be involved, to take pleasure in the results of one's efforts. This idea about art has become hidden behind the concept of work as an activity that is self-alienating. With the advent of the machine and mass production, many of us only experience work in this way on weekends when we can choose and define our own labors. For some persons, the visual arts are still thought of as honest labor while for others, the visual arts are a form of play to be juxtaposed to work that is alienating to the self. The idea of art as play, however, cannot command the respect that art as work can among decision-makers in schools in a time of limited resources. Furthermore, as Feldman is aware, the claim that art is work has a longer history in the art world than our current conception of it as some sort of play activity.

Art as a visual language is a more modern idea derived from formalism. This idea, rooted in art history, provides the perspective that works of art require interpretation and understanding in order to achieve meaning; they must be read. In past societies, where literacy was not so universal, perhaps being able to interpret the visual phenomena in painting, sculpture, and architecture was a more honored skill than it is today. There is also the modern idea that the artist makes visual statements as opposed to rendering nature. These ideas are replete with metaphor.

A time honored cultural assumption is that art reflects the values and aspirations of a society. The greatest societies have the greatest art. Noble values are embedded in noble visions. While there may be some truth to such a view, it must be treated with caution. One needs to remember that the pyramids were created with the labor of slaves, the Greeks were rather bellicose, and the Renaissance was also a time of persecution and stake-

burning. Events of this sort were not necessarily recorded by visual means for public consumption. How many slaves, prisoners, and dissenters are known to us through art? Yet, these, too, are values and aspirations.

#### SUMMARY

In sum, our conceptualizations about art education are dependent upon historical and socially-based patterns of meaning configured by metaphor.

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