

HORNSEY 1968 THE ART SCHOOL REVOLUTION

THE ART SCHOOL A PHILOSOPHY OF THE ART SCHOOL RE-IMAGINING THE ART SCHOOL 101 THINGS TO LEARN IN ART SCHOOL ART
SCHOOL PROSPECTUS ARTS DIGEST THE ART SCHOOL AND ITS CONTRIBUTION TO NATIONAL CULTURE LONDON ART SCHOOLS RESEARCH AND THE
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ROYAL SOCIETY OF ARTS ART-UNION THE ACADEMY THE COLLEGE YEAR-BOOK AND ATHLETIC RECORD THE YEAR'S ART, COMPILED BY M.B. HUISH [AND]
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WINNER OF THE AMERICAN SOCIETY FOR AESTHETICS 2019 OUTSTANDING MONOGRAPH PRIZE UNTIL NOW RESEARCH ON ART SCHOOLS HAS BEEN LARGELY OCCUPIED WITH THE FACTS OF PARTICULAR SCHOOLS AND TEACHERS THIS BOOK PRESENTS A PHILOSOPHICAL ACCOUNT OF THE UNDERLYING PRACTICES AND IDEAS THAT HAVE COME TO SHAPE CONTEMPORARY ART SCHOOL TEACHING IN THE UK US AND EUROPE IT ANALYSES TWO MODELS THAT HIDDEN BENEATH THE DIVERSITY OF CONTEMPORARY ARTIST TRAINING HAVE COME TO DOMINATE ART SCHOOLS THE FIRST OF THESE IS ESSENTIALLY AN OLD APPROACH A TRAINING GUIDED BY THE ARTISTIC VALUES OF A SINGLE ARTIST TEACHER THE SECOND DATES FROM THE 1960s AND IS BASED AROUND THE GROUP CRIT IN WHICH DIVERSE VOICES CONTRIBUTE TO AN ARTIST S DEVELOPMENT UNDERSTANDING THE UNDERLYING PRINCIPLES AND POSSIBILITIES OF THESE TWO MODELS WHICH SIT TOGETHER IN AN UNEASY TENSION GIVES NEW INSIGHTS INTO THE CHARACTER OF CONTEMPORARY ART SCHOOL TEACHING DEMONSTRATING HOW ART SCHOOLS SHAPE ART AND ARTISTS HOW THEY CAN BE A POTENT ENGINE OF CREATIVITY IN CONTEMPORARY CULTURE AND HOW THEY CONTRIBUTE TO ARTISTIC RESEARCH A PHILOSOPHY OF THE ART SCHOOL DRAWS ON FIRST HAND ACCOUNTS OF ART SCHOOL TEACHING AND IS DEEPLY INFORMED BY DISCIPLINES RANGING FROM ART HISTORY AND ART THEORY TO THE PHILOSOPHY OF ART EDUCATION AND CREATIVITY

THIS BOOK PROPOSES PARAGOGIC METHODS TO RE IMAGINE THE ART ACADEMY WHILE ART SCHOOLING WAS REVOLUTIONISED IN THE EARLY 20TH CENTURY BY THE BAUHAUS THE AUTHOR ARGUES THAT MANY ART SCHOOLS ARE UNWITTINGLY RECYCLING THE SAME MODERNIST PEDAGOGICAL FASHIONS STAGNATING IN SUCH TRADITIONS TODAY S ART SCHOOLS ARE BLIND TO RECENT ADVANCES IN THE SCHOLARSHIP OF TEACHING AND LEARNING AS DISCIPLINE BASED EDUCATION RESEARCH IN ART ETERNALLY BATTLES THE PERCEIVED THREAT OF EPISTEMICIDE TRANSFORMATIVE EDUCATIONAL PRACTICES ARE RAPIDLY OVERCOMING THE PERENNIALISM OF THE ART SCHOOL THE AUTHOR DEVELOPS CRITICAL CASE STUDIES OF OPEN SOURCE AND PEER TO PEER METHODS FOR RE IMAGINING THE ART ACADEMY PARA ACADEMIA AND ANDRAGOGY PARAGOGY THIS INNOVATIVE BOOK WILL BE OF INTEREST AND VALUE TO STUDENTS AND SCHOLARS OF THE ART SCHOOL AS WELL AS HOW THE ART ACADEMY CAN BE REIMAGINED AND REBUILT

LESSONS DEMONSTRATIONS DEFINITIONS AND TIPS ON WHAT TO EXPECT IN ART SCHOOL WHAT IT MEANS TO MAKE ART AND HOW TO THINK LIKE AN ARTIST WHAT IS THE FIRST THING TO LEARN IN ART SCHOOL ART CAN BE ANYTHING THE SECOND THING LEARN TO DRAW WITH 101 THINGS TO LEARN IN ART SCHOOL ARTIST AND TEACHER KIT WHITE DELIVERS AND DEVELOPS SUCH LESSONS STRIKING AN INSTRUCTIVE BALANCE BETWEEN TECHNICAL ADVICE AND SAGE CONCEPTS THESE 101 MAXIMS MEDITATIONS AND DEMONSTRATIONS OFFER BOTH A TOOLKIT OF IDEAS FOR THE ART STUDENT AND A SET OF GUIDING PRINCIPLES FOR THE ARTIST COMPLEMENTING EACH OF THE 101 SUCCINCT TEXTS IS AN EQUIALLY EXPRESSIVE DRAWING BY THE ARTIST OFTEN BASED ON A HISTORICAL OR CONTEMPORARY WORK OF ART OFFERING A VISUAL CORRELATIVE TO THE WRITTEN THOUGHT ART CAN BE ANYTHING IS ILLUSTRATED BY A DRAWING OF DUCHAMP S FAMOUS URINAL A DESCRIPTION OF CHIAROSCURO ART IS ILLUMINATED BY AN IMAGE AFTER CARAVAGGIO A LESSON ON TIME AND MEDIA IS ACCCOMPANIED BY A VIEW OF A JENNY HOLZER PROJECTION ADVICE ABOUT SURVIVING A CRITIQUE GAINS RESONANCE FROM PIERO DELLA FRANCESCA S ARROW PIERCED SAINT SEBASTIAN 101 THINGS TO LEARN IN ART SCHOOL OFFERS ADVICE ABOUT THE ISSUES ARTISTS CONFRONT ACROSS ALL ARTISTIC MEDIA BUT THIS IS NO SIMPLE HANDBOOK TO MAKING ART IT IS A GUIDE TO UNDERSTANDING ART AS A DESCRIPTION OF THE WORLD WE LIVE IN AND IT IS A GUIDE TO USING ART AS A MEDIUM FOR THOUGHT AND SO THIS BOOK BELONGS ON THE READING LIST OF ART STUDENTS ART TEACHERS AND ARTISTS BUT IT ALSO BELONGS IN THE LIBRARY OF EVERYONE WHO CARES ABOUT ART AS A WAY OF UNDERSTANDING LIFE

LEADING INTERNATIONAL ARTISTS AND ART EDUCATORS CONSIDER THE CHALLENGES OF ART EDUCATION IN TODAY S DRAMATICALLY CHANGED ART WORLD THE LAST EXPLOSIVE CHANGE IN ART EDUCATION CAME NEARLY A CENTURY AGO WHEN THE GERMAN BAUHAUS WAS FORMED TODAY DRAMATIC CHANGES IN THE ART WORLD ITS INCREASING PROFESSIONALIZATION THE PERVERSIVE POWER OF THE ART MARKET AND FUNDAMENTAL SHIFTS IN ART MAKING ITSELF IN OUR POST DUCHAMPION ERA COMBINED WITH A REVOLUTION IN INFORMATION TECHNOLOGY RAISE FUNDAMENTAL QUESTIONS ABOUT THE EDUCATION OF TODAY S ARTISTS ART SCHOOL PROPOSITIONS FOR THE 21ST CENTURY BRINGS TOGETHER MORE THAN THIRTY LEADING INTERNATIONAL

ARTISTS AND ART EDUCATORS TO RECONSIDER THE PRACTICES OF ART EDUCATION IN ACADEMIC PRACTICAL ETHICAL AND PHILOSOPHICAL TERMS THE ESSAYS IN THE BOOK RANGE OVER CONTINENTS HISTORIES TRADITIONS EXPERIMENTS AND FANTASIES OF EDUCATION ACCOMPANYING THE ESSAYS ARE CONVERSATIONS WITH SUCH PROMINENT ARTIST EDUCATORS AS JOHN BALDESSARI MICHAEL CRAIG MARTIN HANS HAACKE AND MARINA ABRAMOVIC AS WELL AS QUESTIONNAIRE RESPONSES FROM A DOZEN IMPORTANT ARTISTS AMONG THEM MIKE KELLEY ANN HAMILTON GUILLERMO KUITCA AND SHIRIN NESHAT ABOUT THEIR OWN EXPERIENCES AS STUDENTS A FASCINATING ANALYSIS OF THE ARCHITECTURE OF MAJOR HISTORICAL ART SCHOOLS THROUGHOUT THE WORLD LOOKS AT THE RELATIONSHIP OF THE PRINCIPLES OF THEIR DESIGNS TO THE PRINCIPLES OF THE PEDAGOGY PRACTICED WITHIN THEIR HALLS AND THROUGHOUT THE VOLUME ATTENTION IS PAID TO NEW INITIATIVES AND PROPOSALS ABOUT WHAT AN ART SCHOOL CAN AND SHOULD BE IN THE TWENTY FIRST CENTURY AND WHAT IT SHOULDN T BE NO OTHER BOOK ON THE SUBJECT COVERS MORE OF THE QUESTIONS CONCERNING ART EDUCATION TODAY OR OFFERS MORE INSIGHT INTO THE PRESSURES CHALLENGES RISKS AND OPPORTUNITIES FOR ARTISTS AND ART EDUCATORS IN THE YEARS AHEAD CONTRIBUTORS MARINA ABRAMOVIC DENNIS ADAMS JOHN BALDESSARI UTE META BAUER DANIEL BIRNBAUM SASKIA BOS TANIA BRUGUERA LUIS CAMNITZER MICHAEL CRAIG MARTIN THIERRY DE DUVE CL^P MENTINE DELISS CHARLES ESCHE LIAM GILlick BORIS GROYS HANS HAACKE ANN LAUTERBACH KEN LUM STEVEN HENRY MADOFF BRENDAN D MORAN ERNESTO PUJOL RAQS MEDIA COLLECTIVE CHARLES RENFRO JEFFREY T SCHNAPP MICHAEL SHANKS ROBERT STORR ANTON VIDOKLE

SINCE 1960 PROGRESSIVE FORCES WITHIN ART EDUCATION HAVE STOKED AND CONTINUED TO FIRE NEW IMPULSES IN THE FIELD OF ARTISTIC PRODUCTION AS SOCIETY AT LARGE EMBRACED YOUTH AND POPULAR CULTURE ART SCHOOL STUDENTS WITH INTERNATIONAL ASPIRATIONS EXPLODED CLASS BARRIERS FUSED FASHION WITH POP AND INSISTED THAT ART WAS INTEGRAL TO SOCIAL CHANGE THESE POSSIBILITIES WERE UNTHINKABLE WITHOUT SHIFTS IN PRIORITIES REPLACING A CRAFT BASED CURRICULUM THE TEACHING IN ART SCHOOLS ACROSS BRITAIN AND NOTABLY IN LONDON BEGAN TO WIDEN THE RANGE OF ARTISTIC EXPLORATION A NEW GENERATION EMERGED WHOSE TECHNIQUES PERSPECTIVES AND ARGUMENTS HAD THEIR

ORIGINS IN THESE INNOVATIONS AND WHOSE MOST STRIKING FORMS OF EXPRESSION MAINTAIN THEIR INFLUENCE ON THE MOST ADVENTUROUS ARTISTS IN THE NEW MILLENNIUM THIS HISTORY OF INNOVATION HAS BEEN LARGE UNWRITTEN HERE SCHOLARS IN THE FIELD EXPLORE KEY ASPECTS OF THIS DYNAMIC PERIOD SUCH AS CHANGES IN ARCHITECTURE EXHIBITION DISPLAY AND APPROACHES TO ART HISTORY WITH 100 ILLUSTRATIONS SHOWING BOTH THE ART SCHOOL IN ACTION AND THE WORKS THAT WERE MADE UNDER ITS PULL THIS SURVEY ALSO PROVIDES KEY INFORMATION FOR THE LONDON ART SCHOOLS CAMBERWELL CHELSEA WIMBLEDON SLADE ROYAL COLLEGE OF ART GOLDSMITHS AND CENTRAL ST MARTINS

HE ALSO ADDRESSES THE PHENOMENON OF ART CRITIQUES AS A MICROCOISM FOR TEACHING ART AS A WHOLE AND DISSECTS REAL LIFE CRITIQUES HIGHLIGHTING PRESUPPOSITIONS AND DYNAMICS THAT MAKE THEM CONFUSING AND SUGGESTING WAYS TO MAKE THEM MORE HELPFUL ELKINS S NO NONSENSE APPROACH CLEARS AWAY THE ASSUMPTIONS ABOUT ART INSTRUCTION THAT ARE NOT BORNE OUT BY CLASSROOM PRACTICE FOR EXAMPLE HE NOTES THAT DESPITE MUCH TALK ABOUT INSTILLING VISUAL ACUITY AND TEACHING TECHNIQUE IN PRACTICE NEITHER TEACHERS NOR STUDENTS BEHAVE AS IF THOSE WERE THEIR PRINCIPAL GOALS HE ADDRESSES THE ABSURDITY OF PRETENDING THAT SEXUAL ISSUES ARE ABSENT FROM LIFE DRAWING CLASSES AND QUESTIONS THE PRACTICE OF HOLDING UP GREAT MASTERS AND MASTERPIECES AS MODELS FOR STUDENTS CAPABLE OF PRODUCING ONLY MEDIOCRE ART HE ALSO DISCUSSES TYPES OF ART INCLUDING ART THAT TAKES TIME TO COMPLETE AND ART THAT ISN T SERIOUS THAT CANNOT BE LEARNED IN STUDIO ART CLASSES

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