

The Essential Place of Art History in Visual Art Education

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Abstract

This paper argues that art history holds an essential position in art education whether the institutional model be discipline based or comprehensive. Art historical experiences are relevant to the acquisition of general rather than particular know how. Educational experiences in historical precepts accomplishes at least two things. A strengthening of the interpretive base of the knower, together with the associative advantages that acquisition of a sense of place confers.

The educative benefits of historical experiences in art education, I believe, are not addressed by substitutions such as the personal exploration of student experiences and environment mandated by the present NSW Visual Arts Syllabuses or alternatives such as appreciation, criticism or appraisal of "past and present contexts" proposed by initiatives such as the National Curriculum. The draft syllabus revision for New South Wales years 7 - 10 in Art and Design offers some return to the historical paradigm but does so in a conservative and insufficiently defined manner, collapsing historical and critical actions into the same generalized descriptors. This will further frustrate and alienate classroom practitioners while failing to reflect the real and interesting advances in historical practices which are occurring in the artworld. Stephan Bann, for instance, offers a focused and precise alternative to the various syllabus prescriptions with his observation that the art historian "follow(s) the fortunes of an object in time", while the art critic "provide(s) an extra-temporal evaluation of that object."

The shift proposed by the National Curriculum from Visual Art to a collective arts category is likewise problematic. We are being asked as a profession to trade off disciplinary autonomy in favour of the protection of "safety in numbers" which the National project purports to confer. The underlying assumption of the creation of the grouping must be, I infer, that the arts share some common ground and common perspective or goals which generalizes amongst all the constituent fields while marking off some unique characteristic which discerns artistic knowing from other knowledge kinds. This is a moot point which is not borne out by the practices of the artworld at large and which is unlikely to produce significant educational advantages for any single art or for the collective learning area. The theme of the AARE arts education symposia poses the question of marginalization of the constituent areas within the national curriculum organization. By focussing specifically on art history within art I hope to cast some light on the problem of diminution of the field as a whole. The visual arts constitute a discipline which is made up of several contributing domains. For the various creative and performing arts to be administratively linked under the organizing structure of the National Curriculum creates a de facto hybrid discipline which exists only in the educational community. It also poses a temptation, for in the name of administrative neatness it may become acceptable to have a hybrid experience amongst the various art interests. Thus the domains of the disciplines become exchangeable for the purposes of evolving a seamless

pedagogy. The "one fifth of one eighth" is a lament which already concerns many educators, particularly in smaller State systems where subjects such as art are more vulnerable to the exegesis of economic rationalism.

Theoretical Conjectures

I declare two assumptions at the outset. For art history to be an essential educational experience requires the agreement that it is an inextricable part of the territory of the artworld. In circles beyond education this is increasingly a defensible claim. Twentieth century art practices are fundamentally grounded in an awareness of the history and theories underlying practical action. The coining of the notion of the artworld by Arthur Danto in 1964 explicitly acknowledges this. The contemporary dependence of both artists and critics on external frameworks originating from other intellectual disciplines and traditions, such as literary criticism and theory, linguistics, psychology and politics makes an historical and theoretical grounding essential to the process of interpreting, decoding, and understanding of images and objects crossing

the individual's frame of reference. The criteria for inclusion, exclusion or modification of historical content within syllabus documents are rarely stated within those documents, leaving classroom teachers to ponder the shifts and develop a sense of guilt that they are in some way missing the essence of bureaucratic reasoning and decision making, or worse that they are misguided in some way by continuing to be interested in and value historical knowledge.

In contrast to the artworld, educationally, art history has traditionally occupied a marginal position. In the United States art history may be excluded entirely from the school subject in those models which are not discipline based. In Australia historical pursuits have variously been conferred with status as a sorting machine for matriculation purposes to lend some rigour to a subject otherwise thought of as "soft" (in the Leaving Certificate and subsequently the original Higher School Certificate course of 1967), or alternately minimalized as elitist, overly academic, pedantic, or dull (as in the review leading to the 1986 syllabus). At different times in the interest of relevance and egalitarianism historical inquiry has mutated to language of vision, picture study, appreciation, studying images and objects, visual studies, and appraisal. These are not descriptors that appear in the professional and academic realms of historical study. My assertion is that based on the evidence of artworld practice historical encounters are an integral part of the visual arts. They are integral both in the specialized sense of the professional historian, in an instrumental sense as applied by the artist and the critic in order to solve or interpret some problem and in the general sense of having sufficient background knowledge to be an intelligent consumer of artworld commodities.

The other assumption thus entailed in my position is that historical knowing is a general or comprehensive kind of knowledge as opposed to a specialised or elite pursuit. The arts make a significant contribution to the experiences of the school years and art history is a valued and essential discipline in the educational field of the visual arts. The value

of visual arts knowing is not adequately taken up by substituting other art kinds such as drama, dance, music for visual experiences. Nor are the histories of drama, dance, music interchangeable with the history of art, although the range of historical kinds of knowing share similar methodological strategies.

Commentators both within and outside of the profession are often moved to observe that art history (and by implication theory) are too arcane and rarefied to be relevant or useful to the majority of students who are pursuing a general or comprehensive education. Yet with greater frequency students are using complex ideas of appropriation and reprise in their own art making while negotiating a visually saturated environment where historically redolent images are bent to the service of various leisure and advertising goals. Educationists rarely extend such arguments of exclusiveness to the studio component of the arts even though we remain burdened by vernacular ideas regarding the necessity to possess talent and giftedness in order to participate at school in the studio process of making.

Many educators intuitively reject these assertions when they are thrust upon them. Educators engaged in classroom practice also intuit that there are many stratagems at their disposal to make historical experiences interesting and relevant. When historical investigation is at its most forensic it becomes compelling for the investigating parties. Increasingly syllabus documents which one would assume are the first source for assistance are contributing to the problem for the educator by eschewing the conventional conditions of historical knowing in favour of a series of special case experiences which are likely to exist only within the educational arena. Thus historical knowing is considered unsuitable for the pupil from Kindergarten to Year 6. While younger children are incapable of formulating propositional knowledge and their capacity to frame questions will be limited by individual development, children intuitively apply informal heuristics or "theories" to control rule governed actions which make sense of their experiences and environment. Children think historically using themselves as a central point of reference. In a recently published analysis of DBAE Ralph A. Smith and the late Albert

William Levi suggest that the disciplines of the field be emphasized at different age levels. This sees a recommendation that art history be formally initiated in year seven. While there are some problems with the initiative it offers a more sophisticated interpretation of the notion of a learning continuum within a subject than other more mechanically integrated divisions amongst the domains of the discipline.

Historical knowing in the New South Wales context is currently scorned in favour of personal experience, influence and environmental revelation in the modules of years 7 to 10 and the years 11 to 12 Higher School Certificate Syllabus documents which speak blandly of studying images and objects. In the absence of reflective critical debate generated by the agencies of the Department of School Education such as the Board of Studies which governs curriculum development, teachers are turning to other forums. It is in circumstances such as this that the influence of international

developments can become pre-eminent. The Republican educational agenda of Education 2000 is being mirrored in New South Wales enterprises. Similarly the national curriculum movement has seeds in policy from the United Kingdom and Europe. In recent times a discipline based notion of art education has been promulgated in various quarters. Doug Boughton posits a studio discipline tradition which he traces to the mid sixties in Australian State education systems. A version of DBAE has gained momentum in the United States in recent years. DBAE assumes that the visual arts constitutes an organized and fundamental body of knowledge it also recognizes the properties and contributions of the four disciplines (studio practice, art history, art criticism, aesthetics) which make up the field of the visual arts. DBAE as emergent in the United States has many characteristics which would not sit comfortably in the Australian context. However, DBAE does have the virtue of assuming the autonomy of the field visual arts. It also gives due educational consideration to all of the constituents of that field unlike earlier models which exclusively emphasized studio practice, and then required the accompaniment of other art fields in the interest of conferring rigour to the school setting. I argue that the acquisition of historical knowledge is essential to the acquisition of a complete educational experience in the visual arts and that the processes involved in historical knowing constitute general rather than special knowing. Art history embraces many methodologies. The pedagogical characteristic shared amongst them which is most useful is their forensic nature. The historical explanation which we construct will be a narrative, a literary form which demands certain conditions. The narrative may be organized in a diachronic or synchronic manner and may combine these diverse horizons in order to bring the subject of investigation into cultural and contextual focus while placing it into a spatio-temporal perspective.

There are many elements intrinsic to the operation of researching and explaining artworks. There is the art work itself which is a real and tangible entity. The comprehensive role of the investigator is to choose a subject focusing on the artwork in order that a narrative may be constructed. The variety of art works may be diverse but the investigative methods for gathering evidence, the means by which this evidence is interpreted and the narrative explanations which one may write entail certain conditions which are generic, stable and constitute a web of verifiable checks and balances. It is not a simple matter of "just the facts ma'am and nothing but the facts". Narrative explanations unlike annals or chronicles require that the investigator adopt and defend some position which is uncovered and recorded in an emploted fashion and necessitates a satisfactory closure. This constitutes the conclusion or solution of the problem which was signalled at the beginning of the narrative.

The investigative processes are not particular to art history alone, metaphorical insight, interpretive power, and narrative completeness are all performances which have both general relevance in many contexts and to many disciplinary areas and which make specific contributions to the acquisition of a general education in an age where [w]e are flooded with exhibitions, glutted with picture books; and these

vast aggregates of available images are absorbed with an eagerness and, I may add, with a degree of intelligence that would have left less adaptable

generations dazed.

The Attributes of Being Educated

The generally educated individual is able to track through his or her experiences in a meaningful way, make informed decisions in the light of available evidence and possess sufficient autonomy to be immune from coercive and instrumental persuasion, this autonomy is accomplished through critical self reflection. The historian brings these generally educated qualities to focus on the particular problems of his or her profession. What sets the professional historian apart from the student or educator is their expertise in a special field of the historical arena, thus Andre Grabar is a medievalist, Linda Nochlin concentrates in her feminist revisionism on nineteenth century art movements, as does the Marxist Timothy J. Clark. The fact that the investigative qualities generalize enables the reader to cognitively participate in the process of attending, apprehending, and finally understanding the significance of the experience under investigation, it links the reader and writer as members of a community of intellectuals. Being educated is thus suggestive of initiation into a core of enduring and fundamental ideas grounded in the systematic structures of the basic disciplines. Contemporary ideas of education emphasize the need for curricular balance between activities which have an instrumental emphasis and those which are valued intrinsically. The ability and willingness to reason with others about social problems in a systematic manner, to think effectively, to communicate those thoughts, and to make relevant judgements and discriminate amongst values are all indicators of being educated. This is variously termed becoming liberally educated (Hirst 1965), culturally literate (Hirsch 1987) or, more generally, entering into the symbolic union of communicative action (Habermas 1984).

More broadly, historical knowing is practical knowledge in the sense that it involves the active negotiation of ethical matters. Historical interpretation is an ethical pursuit in its attention to matters of value and consequence. The works we study by their survival over time have left societal traces which are examined in order to explain the story of the work in its own time and continuing reality in our own period. We cannot change the evidence of history nor manipulate it in the sense that the scientist does. Habermas in his theories of knowledge and society refers to the interpretive and ethical nature of the process of historical knowing which requires an uncovering of contexts and significance and generates an awareness of the relationship between past and present subjects. Foucault, the postmodernist speaks of the disjunctive nature of the historical enterprise where significance is uncovered through the application of a cognitive archaeology which reveals the genealogy of the event in question. While operating from different perspectives both Habermas and Foucault see historical understanding as bearing on the social significance of past events and their influence on present practices.

Broudy recalls the role that images play in learning and reminds us that the images themselves constitute values which may be authentic or

stereotyped but which nonetheless act as a cultural barometer. Images define social roles and cultural values.

Popular arts in the mass media provide the standard image; serious art creates more sophisticated and complex images for [social] ... roles We grasp the problems of industrial England through the works of Dickens more vividly than through scholarly history ...

Our attention is aroused through the vividness of the images in the artwork, in this case Dickens, we become motivated to apprehend more explicitly the meaning of the content of the work and this prompts a systematic investigation of the historical record. We move from the object of our attention to its historical milieu. Being educated in the methodology of historical inquiry

teaches not only how to weigh evidence in subjects concerned with any bit of the human past, but how to recognize what is relevant when it appears, and how to look for it when it hides.

The main function of schooling has traditionally been instruction. The school represents those societal values which are transferred through instruction to the student. This suggests a distribution among vocational-instrumental and liberal-intrinsic subject interests. Part of the role of schools concerns the development of occupational skills in future citizens,

enabling them to function as productive members of society. Another responsibility of schooling is to provide intrinsically valuable learning opportunities which will facilitate the development of individual character, understanding and experience. Jane Roland Martin has interpreted this as acquiring a sensitivity to subjective as well as objective ways of knowing and experiencing the world. She goes on to suggest that this kind of balance allows the individual to find where rationality fits best among other human values and capacities. Habermas also privileges the rational criterion as a signal of autonomy, autonomy being the process of independence and emancipation from coercive interests together with a self-reflective interpretation of one's experiences. The goal for Habermas is the promulgation of mutual understanding which leads through consensus to communication. Habermas indicates that historical knowing plays a constitutive role in this process. The arts have been sited in his writings as exemplars for emancipatory practice. These opportunities for autonomy and emancipation are undermined, I contend, if the arts are diluted and engaged in a hybrid form for the purposes of administrative convenience. The undermining is exacerbated by the incomplete and ultimately incoherent association amongst the fields.

R.A. Smith has described the conditions of being well educated as the acquisition through the learning process of qualities which promote individual transcendence, achievement and fulfilment. These are realized through disciplined encounters with ideas and materials that challenge and motivate individuals to improve themselves. We recognize the success of the process by observing in the educated person the basic disposition to use knowledge in appropriate ways. It is more useful, I believe, that we as art educators get these principles right within our own field than engage in an exercise in integration of purpose with other fields which are seen

extrinsically as coherent with the goals of the visual arts.

Educational Experiences of Historical Precepts

The New South Wales syllabus under which educators currently operate talks of studying images and objects and proceeds as if the nature of this study is a two way dialogue between the student and the object. Observation of practices in historical genres indicates that this is an incomplete sort of the elements of the field. There is always the investigator and an object of attention is a second necessary condition for inquiry but the third element is the need to interrogate the methods and conclusions of previous investigations. This is the element known as historiography. Certainly, such interrogation is already carried out by successful teachers and students, however, in neither the present nor the mooted new syllabus is such an element accorded any discreteness or weight.

"Knowing with" is important for art historical experiences. It becomes a paradigm for many aspects of artistic and art historical processes of inquiry where layers of meaning and association must be uncovered and connected, in order that the work is understood. Often the individual's initial attraction to a particular work is prompted by some association which it evokes or some interpretive connection which is made at a tacit level. This is an intuitive response which does not require schooling. However, when such connections can be made from a rich reserve of knowledge informed by tuition, the level of satisfaction and discourse which the viewer can derive is immensely extended. This is particularly true when looking at the long term outcomes of learning. Comprehension requires more than the mechanics of reading skills and media manipulation, it demands contextual insight.

Contextual insight rests on the conditions of association and interpretation. The major difference when applying this standard to visual studies, as opposed to literary ones, is that the contemporary educational bureaucracy values visual comprehension less than functional literacy. The grouping of arts subjects as conglomerate but removed from english/language subjects reinforces this evaluative disjunction. Command of one's culture, the ability to identify and associate the references of headlines and to interpret them, has received popular support from the educational community and the public. In the diverse society of Australia, cultural command is a step to enfranchisement and affiliation. it must be granted that this is a two edged sword, affiliation tends to be to the dominant culture and crude enfranchisement entails assimilation to the norms of the dominant tradition

at the price of suppression or extinction of the minority interest. Art in our visual media dominated age plays a role as a prime disseminator of shared cultural values and symbols.

Historians as part of this process are constantly reviewing evidence and adjusting their frameworks and forensic perspectives in order to more completely explain the subject under investigation. They also seek to refute the explanations which precede their own. The wave of feminist revisionism in art history is the most recent wave of such review. The shift from histories which focused on identifying the hand of the maker (Morelli, Berenson), to those which desired to uncover the structure of

styles (Woelfflin), and periodic evolution of forms (Focillon, Kubler), were in turn replaced by historians focusing on the interpretation of meaning (Warburg, Panofsky). In our own era the emphasis has been on consequences and outcomes (T.J. Clark, Pollock), fuelled by a turn to social perspectives and an interest in different subjects, the patron, the audience, power and the class of artistic consumption (Haskell, Nochlin). The entrance of postmodern technologies into the intellectual arena has contributed a new concern with disjunctive, deviate and alienated expressions (Preziosi, Moxey, Crimp). Even in the relatively brief context of Australian art history the recently concluded project of Associate Professor Joan Kerr constitutes a significant revision of the morphology of artistic process during the formational years of our culture.

The initiation of frameworks in the organization of the draft New South Wales art syllabus tacitly provides teachers with the opportunity to engage in historiographical examination of problems. However, there is nothing in the text of the draft which would encourage this approach. Reading art historical case studies reveals historians have had various preoccupations over time with

questions of connoisseurship;

(concerning quality, taste, authenticity);

questions of codification;

(concerning identity, style);

structural questions;

(concerning style, form and periodization);

questions of interpretation;

(concerning meaning, transcendence, and symbolism);

polemical questions;

(concerning power, significance, dispute, controversy);

disjunctive or deconstructive questions.

(concerning transgression, revisionism and appropriation).

The kind of explanatory answer one can achieve will differ slightly or radically according to the kind of question asked. The question chosen conditions the selection of evidence and determines the scope of the inquiry. The concept of frames is an innovation particular to developments occurring in New South Wales, It is not reflected in the organization of the National Curriculum. It is hard to imagine how they could meaningfully be integrated into the structure of a multi-arts organization. It is also regrettable that State and federal initiatives may work at cross purposes with the interests of the State, ultimately yielding, in the name of parity amongst systems to the structure of the national model. This may seem to be a Luddite position but educational change has been so precipitous in recent years that practitioners have a sense of innovating for the sake of it and lurching from one novelty to the next with insufficient reflection on the appropriateness and effectiveness of any particular initiative.

Educationists are rightly concerned that the hybrid organizations of national projects might well compromise the autonomy and essential place of any select art discipline within the curriculum as a whole.

Art history is essential to the art field as conceived by the artworld. Art historical experiences are defined as activities which focus on the investigation and understanding of individual works of art, following their

fortunes in time. These works are placed into broader spatio-temporal contexts through the application of appropriate material evidence to the construction of logical arguments which constitute historical explanations. Art historical activities not only inform the individual generally about matters of culture, they also relate particularly to the student's own art making enriching the associations that can be developed in the solution of

visual problems and the generation of visual expressions.

There are four cognitive processes which comprise historical kinds of investigation W. McAllister Johnson, drawing on the work of Louis Gottschalk, defines them as the four "H's"

1. heuristics (a system of education under which the pupil is trained to find out things for [him or herself] ...)
 2. hermeneutics (the art or science of interpretation ..., as opposed to exegesis which is exposition or practical explanation).
 3. historical method ("the process of critically examining and analyzing the records and survivals of the past").
 4. historiography ("the writing of history, i.e., the imaginative reconstruction of the past from the data derived through historical method"; in greatly restricted sense, "the critical examination of history
- These components are tutorially applied but can also be intuitively though less systematically acquired. They all necessitate a synthesis of technical perceptions, practical negotiation and values couched as self reflective judgements. These are appropriately applied to the solution of problems which results in a coherent and complete explanation.

The degree to which experiences of historical precepts can be sensibly initiated will be limited by the stage of development and antecedent experiences of the student. But they will still remain authentic experiences which differ in degree rather than kind from the experiences of the professional historian and which thus establish a connection between the student in the present and contemporary and past writers who have encountered the same kinds of problems.

Historical Content in Art Education

Great emphasis has been placed in recent curriculum documents on the primacy of the environment and experience of the student. Child centred curriculums are not new. However, it remains problematic, for me at least, that these experiences then become the content for ranked assessment when students attain Higher School Certificate status. Teachers and students interpolate other kinds of content including historical material to enrich and deepen the response that students may make in their own art making. However in the present syllabus historical knowing is never intrinsically valued, it is only an instrumental means for focusing student experiences. This strategy ignores the relevance of historical knowing and misses the contribution which it makes to the education of the individual and the group. I cannot properly say what should be reasonable historical content for a primary or secondary syllabus. I can however, make general suggestions in the light of an active, cognitive process which students are asked to undertake in order to gain successful learning encounters.

1. the re-examination of classic historical topics in order to gain a sense of orientation. This may entail identifying frameworks or applying alternate frameworks to an exemplary case study.
2. discovery or invention of topics which involve shifting viewpoints through inverting or extrapolating previous inquiries.
3. critical commentary on a range of documents or issues through comparative examination, including comparison of documents with the subject/work in question.
4. the creation of new topics or exploration of new issues.

I return to Berenson to make a point which I believe we regard as unambiguous when applied to the studio domain of the discipline of art but which becomes terra incognita when wrestling with meaningful historical content which is interesting and appropriate to the school years. Knowledge is not information. Most research leads to more information and stops dead. Information is a tombstone while knowledge is a bay tree. Knowledge discusses not facts, no matter how satisfactory they may be, but problems. Real knowledge is continually discovering new [problems] ..." Historical knowing is about the interpretation and solution of problems rather than the acquisition of facts. The capacity to organize evidence, defend against argumentative vulnerability, and reach an employed conclusion which tells the story of the work is a general capacity not a specialized one. It involves in the best sense an interrogation of the subject and its texts. The historian is provided with a subject by knowing what facts or events are of human significance. Observance of human thoughts, feelings, desires, enables the historian to form an hypothesis concerning why something occurred. This hypothesis or question of historical interest will determine what is examined and how the explanation will be put together. The ability to reason in this fashion has broader application than any one subject field.

Conclusion

I have argued that art history is both an essential part of the territory of the art world and a generally valued kind of knowledge shared by all educated individuals. The specialized, elite or professional interests of the art historian lie not in the methodology or explanations generated by research but in the defined special periods of expertise to which the professional confines his or her interests. Historical knowing can be meaningfully attained in both the primary and secondary school years. It is not an abstract kind of knowledge suited only to the student in the senior school. Art history is not yet an uncontroversially guaranteed part of art education, thus it is problematic to encounter the National Curriculum Project which lumps art and design together with a variety of other art kinds including music and dance. Such a grouping will necessarily emphasize the elements administratively regarded as common amongst the fields rather than ensuring coherence and autonomy within any particular field. Further, art history in the contemporary context of visual art education is best constructed to reflect artworld practices and values. The artworld does not seek for generalized hierarchies of facts which are acquired as an end in themselves. The artworld and its historians and critics frame

questions and solve problems, the historian not only interrogates the object of investigation, he or she also interrogates the texts which have accrued around that object over time. By bringing historiography into the educational arena teachers and students can see art history's "history" is itself a theory of history. This theory has mutated convoluted and contradicted itself at different times. There are few if any dramatists who also sculpt to a professional level, nor are there many internationally acclaimed ballet dancers who compose or perform musically. There is so much within the domain of the visual arts which is interesting, relevant and contested that it seems, to me at least, doubtful that these qualities will be well served and enhanced by assimilation into a constructed creative learning area.

I will conclude with a quote from Preziosi which seems to me to be most suggestive for the educator, art history is the place, (cited as enframing: an accounting for objects and their subjects, with all that that might entail.

The operation of asking historical questions is of fundamental importance to the process of education It is not particular to the arts, or even

particular to history. Art history confers on the subject art a completeness which informs the process of art making and enhances the interpretive capacity of the critical process. Pedagogically educationists require a model of the field of the visual arts which informs and clarifies rather than obscures and promotes ambiguities. The National Curriculum project has given insufficient consideration in its brief to the desirability of relating the arts for the purpose of creating a hybrid "learning area". In neglecting to interrogate the assumptions and interests behind this strategy there is the risk of neglect of those components of the individual fields within the learning area, such as art history, which confer particular and unique power to their discipline. Art history is particularly vulnerable to this process because the position it occupies within the subject has always been imperfectly realized at every level of the educational community.

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. Lee Emery & Geoff Hammond, *Brief for National Curriculum Statement and Profile in the Arts*, "7.0 The Arts Components", (p. 12, June 18 1992).

. 1992, Draft 7 - 10 Syllabus, p. 21. The full text is:

"In these activities the art or design object is regarded as a historical document. Students would be provided with opportunities to locate works historically identifying the artist, subject matter, function, historical periods and relating the work to other works for example, produced by the same artist, similar subject matters or works from the same historical period".

* Stephan Bann *The True Vine: On Visual Representation and the Western Tradition*, (Cambridge: Cambridge University Press, 1989). p. 112.

* Arthur C. Danto "The Artworld", *The Journal of Philosophy*, (61: pp. 571-584, 1964) reprinted in G. Dickie, Sclafani & Robelin (editors) *Aesthetics* New York: St Martins.

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* Recently there has been interest in the interpretation of images as a transmission of cultural literacy, a suggestive metaphor but one with problems. Whose culture and how to avoid claims of cultural hegemony are philosophical dilemmas for this movement as are the pedagogical difficulties of translating what is essentially a metaphorical analogy into a technical term.

* H.S. Broudy, "The Arts as Basic Education" p. 132. in R.A. Smith & A. Simpson (editors) *Aesthetics and Arts Education*, (Urbana: University of Illinois Press, pp. 125-133, 1991).

* Bernard Berenson from "Three Essays in Method", quoted on p. 18, W. McAllister Johnson, *Art History its Use and Abuse*, (Toronto: University of Toronto Press, 1988).

* Jane Roland Martin "Bringing women into educational thought" *Educational Theory*, (34:4, 1984) pp. 341-353 especially p. 349.

* Ralph A. Smith *Excellence in Art Education: Ideas and Initiatives*, (Reston, Va: National Art Education Association, 1987). See p. 4.

* Joan Kerr, *The Dictionary of Australian Artists to 1870*, (Melbourne: Oxford University Press, 1992).

* W. McAllister Johnson, op cit. p. 114, the sections of this extract which themselves appear in quotations come from pp. 49-50 Louis Gottschalk, *Understanding History. A Primer of Historical Method*, (New York: Alfred A. Knopf, 1958).

* "Pages inedites du Journal de Berenson," *Gazette des Beaux-Arts* VI/LIV January 1960, p. 8. entry for 30 June 1955. Quoted in W. McAllister Johnson op cit. p. 135.

* Donald Preziosi, pp. 178-179, *Rethinking Art History: Meditations on a Coy Science*, (New Haven: Yale University Press, 1989).

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