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Dr. Diana Korzenik
History of Goals and Methods in Art Education
Autumn, 1979

INTERVIEW WITH VICTOR D'AMICO
December 9, 1979

Amagansett, L. I., N. Y.

Lois Berggren
50 Sippewissett Rd.
Falmouth, Mass 02540

(617)548-4385

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History of Goals and Methods in Art Education.

INTERVIEW WITH VICTOR D'AMICO
December 9, 1979
Amaganset, L. I., N. Y.

The questions asked or areas of inquiry for the interview:

1. What was art education like before D'Amico?

2. How did he change art education?

3. What were his major contributions?

4. Who were his advocates?

How effectively were his theories translated into practice in the museum school? (no. 5)

6. How did he develop his theories? What were their sources?

7. How did his theories relate to his own background, and grow from it?

8. Exactly which of his ideas and techniques, etc., have survived intact? Where are they manifested?

9. What happened to the people who were involved in the Children's Art School of the Museum of Modern Art? -the students, teachers, etc.?

10. Who went to the school? What was their social class? How was the school funded? What was the relationship of the school to the Museum Curators, and Directors?

11. What was the relationship of the school to the socio-economic climate of the 30's and 40's?

12. What was D'Amico's relationship to the Bauhaus?

13. Why is it that D'Amico has not been accorded the type of fame or recognition that, for instance, Lowenfeld or Feldman have received? Why was the Museum School discontinued upon D'Amico's retirement?

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3.

by means of which you advanced your activities and philosophical positions. The focal point of a graduate department of art education contrasted markedly to that of a Department of Education in the world's most influential Museum of Modern Art.

The years have passed. The Department at MOMA is gone but its accomplishments pervade art education. Penn State, in the years since V. L. died (1960) has implicitly acknowledged the inadequacy of assumptions which were basic to the theses we discussed so heatedly in 1956.

Nevertheless, as a historian, and assuming I can actually finish the job, I am determined to compare and contrast the two institutions.

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4.

I believe your catalog gives me the most valuable aid to this job that I could ask for. If you have any other suggestions I would welcome them.

Clarice and I are well and reasonably active. We don't find lengthy travel very rewarding, much as we would like to get to see friends — very much including you. Our oldest boy (43 years old) is teaching at Johnson City, Tennessee, where he and his family are delighted with the change from East Lansing, Michigan, both as to school and country side. We would like to take a more extensive trip after seeing them sometime this spring or summer. Much depends on how "strong" we feel and upon what kind of travel the world conditions will permit.

All our love,

Fred and Clarice.

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Monday, January 7, 1980

Dear Victor,,

We did get your fine catalog. My response has been a little slow because we spent several days with our youngest son Tom and his wife and daughter in Grand Papids, during Christmas week. That city is known as the home place of the not-so-eminent person Gerald R. Ford, but we prefer to think of it as the site of the most elegant civic Calderwe know.

The catalog has been a pleasure to look at -- and to revive memories. I cherish your note on the title page,, and the historical material in the text is just what I have been looking for. I have pulled together all the notes possible from your writing, from MOMA Sources,, NCOAE material and so on. As it turns out, I have the major dates correct, but the catalog fills in the human "in-betweens".

I am,all too slowly, working on what began as a Revison of my "Growth of Art in American Schools". It has become, really, a new M.S. because I can't really 'revise' the manuscript of the early 1950's.

Twice now I have put together lecture content under the title "Victor and Viktor". It has seemed to me that the dominating motif in art education of the period from 1940 to the early 1960's was the distinct differences between the two institutions which you and V.L. formed and which became the vehicles by means of which you advanced your activities and philosophical positions. The focal point of a graduate department of art education contrasted markedly to that of a Department of Educatiom in the world's most influential Museum of Modern Art.

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All our Love,

Fred and Clarice

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50 Sippewissett Rd.
Falmouth, Mass 02540
January 13, 1980

Dear Dr. & Mrs. D'Amico,

Sitting in my kitchen, I remember with fondmess my pre-Christmas visit with you. I got back the movies with some nice shots. I have not edited them. I gave my presentation, enriched with the literature, and the information from our interview. For the visual presentation I xeroxed pages from your various books and from Betty Taylor's recent books. These xeroxes I then transferred to clear plastic sheets, which were projected on to the wall. At the same time I played some portions of the tape recording I made at your home. Through presentation of your image and recorded voice, I tried to invoke your presence. After the Av part, there followed a brief discussion and question and answer period. I also conjured up an art history'family tree', attempting to trace your philosophical, cultural and educational roots and inheritors. All in all, I felt it went quite well, thanks to your most generous assistance. I felt that this more 'living' type of presentation, better suited your own action-oriented teaching.

After I left you both, I managed to interview both Betty Blayton Taylor, and Jane Cooper Bland, who was hospitalized at the time with a fractured hip. Both ladies were most cooperative and generous with their time. They both spoke with respect, affection and high admiration of their assocation with you, and of your work. I truly feel most humbly honored by the whole experience.

I wrote a paper on your contribution to American (and World) art education. I did not unfortunately make a copy; I am therefore waiting for Dr. Korzenik to return the original. I have tried calling her several times, but it is now between semesters and classes will not resume until Feb. 4th (for graduate school). As soon as I get it back, I'll send you along a copy.

I will be coming to New York, leaving Wednesday, the 16th January, from here. I will be hopping around in New York a lot, visiting various people. Basically you could write to me c/o Dr. F. Franz, 106 India Street, Brooklyn 11222. Her telephone number is 212-389-1230. (Evenings are best). I will be in the company of a young friend, Edward Pazzanese, the young man I spoke to you about. He is the art director for the Cambridige Camping Association's Inner City Day Camp. This is the largest summer program in Cambridige, serving over 700 children, many of whom are battered or abused or otherwise deprived. I worked with him last summer, and will hopefully do so again this summer. I am most interested in designing art lessons which will strengthen or lead the way to improving success in academic areas. As I have

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both certification in art education and elementary education, and have been, for the past few years involved in youth programs for adolescents, education of the whole person has become one of my main interests. Your own approach to art education and your methods, materials, and strategies have been my guide. Not only do your theories influence me in my approach to teaching and academia, butthey have been a great inspiration to me in my own personal art work.

Recently, I have been devising large "woven" sculptural objects which are meant to be danced or moved with and through. I have lead two small experimental workshops with friends (visual artists, movement and dance people, and psychologists). These experiences have also included the use of percussions. They have been most successful. A teacher at Mass Art, Lowry Burgess (who also teaches at M.I.T.) has encouraged me to document the last workshop on video tape and in slides and B/W phots, which I have done. I had thought to have the tape edited and put on the local cable TV, but I would like to develop this project further before presenting it. It seems to have greater potential than I first realized.

I am interested in developing the theoretical basis and finding connections with other things being done (and which have been done) in art. I have been reading Moholy-Nagy and Kepes, and should like to pursue my studies of Labin further. I may be able to get permission to dothis as a Master's Project. If so I should love to work with both you and Lowry. My friends all encouage me and tell me it seems a very fascination and worthy project with many psychological, body image, movement and space-use implications. I hope I get my wish.

I should like to come to visit you with my Friend, Edward, next Monday (the 22d. Jan.) or Sunday (the 21st) if Monday is not good. Ed and I have signed up for a movement workshop in Manhattan called "Face Mask, Body Mask, Voice Mask" (or something like that.) This will take place Friday, Saturday and Sunday evenings. I hope you will consider this favorably, if it is at all convenient.

I loved seeing both of you. It brought back so many bygone assocations and memories to see and talk with Mabel and enjoy her beautiful "household apirits." It seems somehow appropriate to this time of year to review the past and rekindle old contacts and bring some of the ancient "magic" into the new year.

I look very much forward to seeing you both again.

Affectionately,

Lois Berggren

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Art Movements--and Artists, Redon, Cubism, Bracque, Picasso, de Chirico, Kandinsky, Dada, Surrealism, Miró, Klee, Moholy-Nagy, Albers, Calder, Dali.

A favorite painter and close friend of D'Amico's was Joan Miró. The following is a quotation from Miró during an interview with Georges Duthuit in 1936. (Originally published in Georges Duthuit, "Ou allez-vous Miro?" Cahiers D'Art[Paris], XI, 8-10 [1936], 261)

> "What really counts is to strip the soul naked. Painting or poerty is made as we make love; a total embrace, prudence thrown to the wind, nothing held back....Have you ever heard of greater nonsense than the aims of the Abstractionist group? And they invite me to share their deserted house as if the signs that I transcribe on canvas, at the moment when they correspond to a concrete representation of my mind, were not profoundly real, and did not belong essentially to the world of reality! As a matter of fact, I am attaching more and more importance to the subject matter of my work. To me it seems vital that a rich and robust theme should be present to give the spectator an immediate blow between the eyes before a second thought can interpose. In this way poetry pictorially expressed speaks its own language....For a thousand men of letters, give me one poet. (1)

The Zest for life which was abundantly clear in Miró's painting and life-style was shared by D'Amico, and it was a recurrant leitmotif throughout D'Amico's life and work. Part of his enormous success has been due to his high energy level and remarkable good health!

Another quotation from Miró: (This one was taken from an interview with James Johnson Sweeney in 1947. Miró's words have been printed underneath the title: "On Symbolic Forms").

(1) as quoted in the English translation in Joan Miró by James Johnson Sweeney, copyright 1941 by MOMA, N.Y., p 43)

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Pt III, Ch. 3. p. 1A.

Joan Miro, Self-Portrait, 1937–38, pencil, crayon and oil on canvas.

(1)

(1) Ibid. p. 433

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Answers to the questions:

Q. What was Art Education like before D'Amico?

1. Art education, in D'Amico's memory of early experiences was by rote. It was a dry subject taught by rules. Based on his own early experiences teaching in settlement houses of New York, D'Amico wished to "stimulate the child to explore his own idea one he has been motivated b a theme or his environment. The art experience should be a problem-solving situation with the end product an individual result." (1.)

Q. How did he change art education?

2. The answer to this question is difficult to assess. D'Amico did not even attempt to answer it. He has had an incredible influence which I feel has not been fully realized or appreciated by the American Public. My own opinion, after interviewing him, reading his books, and those of others who have commented on his work, and after interviewing Jane Cooper Bland and Betty Blayton Taylor, and after having visited the (Harlem) Children's Art Carnival is that D'Amico's essential influence (or changing) of art education in the U. S. lies in the area of "Humanizing" art education. His basic philosophy, as one can judge from the above quote, was to unite the inner world of the child with the outer world of social necessity through the bridge of art. Art is used by D'Amico and his disciples to enhance the student's self-esteem, and to help him grow in decision-making, visual analysis and thinking, and in self-knowledge through individual but disciplined self-expression. I feel that D'Amico made a big push in the effort to make art experiences more meaningful for children, and to make art educators respect the individuality and creative potential of all children. I feel, also, that D'Amico played a large role in making art education more existential, relevant and experiential, thus moving art education away from the pre-existing more static, and rule-bound, pre-determined experience which it had been before his influence was felt. I feel that his art education theories and practice turn mainly on the concepts of INDIVIDUAL EXPERIENCE, and DISCOVERY.

Q. What are his major contributions?

3. This has been partially answered by the foregoing response. But, to amplify: D'Amico's major contribution is to collect, refine, and filter all the major themes in education, philosophy, and art, which exist in our time, and synthesize them into a coherent, cohesive, approach to art education, which he then translates into a model method which is easily transmittable to others. Moreover, he seems to always have been in "the right place at the right time" and to have "known everybody of importance or influence." He has an uncanny sense of how to use the media. He seems to have been the right person in the right place at the right time. All of this does not, in any way, intend to underplay his own original genius. Perhaps his greatest talent is his sensitivity and responsiveness to others, as evidenced in the selection of the persons with whom he has worked. This, coupled

1. "50 Years of Humanizing the Arts." Catalogue of the Exhibition. September 1- October 21, 1979. Guild Hall, East Hampton, New York.

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with an outstanding talent for presenting his ideas and theories, made a perfect vehicle for his own uniquely inventive approach to motivating students to learn. These, in my opinion, are his major contributions.

Q. Who were his advocates?

4. Angelo Patri, Mr. Adler of the Ethical Cultural School, Mrs. Auchincloss, Jacqueline Kennedy Onassis, Mrs. John D. Rockefeller, Jr., Stephen C. Clark, his wife Mabel D'Amico, Joseph Albers, Lazlo Moholy-Nagy, Jane Cooper Blank, Bett Blayton Taylor, his many former students and friends and associates.

Q. How effectively were his theories translated into practice in the Modern Art Museum School?

5.
I should imagine that (from what I have heard and read) his theories were extremely well-translated into practice. Apparently, D'Amico had not only total control over the school, the curriculum, etc., but also ample resources (material, human and economic) with which to put his ideas and theories into practice. He seems to have avoided making enemies and stirring up open conflicts. My sources for this information are D'Amico himself, Ms. Taylor and Ms. Bland. However, I suspect, that the smoothness of his operation and the outstanding qualities of leadership (or apparent non-leadership) which he possesses, together with his apparent openness may have proved threatening to many persons along the way.

Q How did he develop his theories? What were their sources?

6. According to D'Amico his sources were his own early family life, and his talents for sensitive observation and response to the needs of others (my words, not his, he is more modest than this.). Perhaps his own keenly observant, and playful and flexible mind, his own restless need to discover, invent, his own excitement about life are the best sources of his theories. These personal qualities, coupled with much good fortune, and the insight to recognize it and know how to make the most of it explain the success of his theories. In particular his fortuitous encounters with Angelo Patri, Adler and his Ethical Cultural School, and his involvement with the Fieldston School, which ultimately lead to his achievements through the Museum of Modern Art were the factors which were instrumental in the development of his talents. He had the time, support (financial and moral) and the exposure to encourage him and permit him the freedom to fully expand his ideas and his own creative genius.

More specifically, I should identify the following factors as being particularly germaine to the development of his theories:

a) early childhood training and discipline, and growing up in a large warm family; the demands of his father, the honesty of his mother, the soundness of their relationship, and the encouragement of teachers, early on; combined with his own temperament, talent and special intelligence.

b) The fact of his father's profession, exposing him early on to marvellous cloth samples (D'Amico's own opinion in a personal interview)

c) The exposure to Angelo Patri's educational theories--the material rich environment which he created in his school.

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d)The involvement with Adler (Ethical Cultural School) which encounter seems to have cross-fertilized D'Amicds rich mind and experience with seeds of oriental mysticism (my opinion), preparing a receptive attitude to certain aspects of the Bauhaus movement. Also, Adler's opposition to D'Amico's concept that"all children are creative", (Adler believed that only God was creative. Creative = bringing forth something from nothing.) only forced D'Amico to redouble his efforts to prove his point. (D'Amico's observation in personal interview).

Q Exactly which of his ideas and techniques, etc., have survived intact? Where are they manifested?

8. This is also an almost impossible question to answer. However, the asking of it (to myself) has lead me to uncover lots of interesting facts. Of course few,if any ideas, practices, or theories, ever survive intact. Ideas and philosophies , especially with regard to education, are highly subject to pollution, change, ammendemnt, addition, modification. Furthermore, I feel that this is as it should/ must be and is. Especially in the case of D'Amico, who stated, again in my personal interview with him (a paraphrase): "If anyone can learn from me, and do something better, I am glad. I like to share with others." What is more important is whether the spirit of a person's theories, ideas, philosophies, values, and practices survive together with the intention of his methodolgy, in my opinion. In this respect I feel that almost all of his ideas and techniques survive today, together with the essential value system which they embody, in the teaching of his students, many of whom are quite influential in art education. I know that they certainly survive in my own teaching. (I did not realize to what extent, before I undertook this research.) I suppose that D'Amico's work has best survived in the Harlem Children's Art Carnival. Although D'Amico's original work through the Modern Art Museum was mostly with middle-class and upper middle class students, I feel somehow, that the founding of the Harlem Children's Art Carnival reflects D'Amico's early interest in and work with children from Settlement houses. The ideas and techniques put into effect by MS Taylor seemed totally familiar to me, and to the training which I have received from Save Morgan, a student of Ms Bland, who worked closely with D'Amico in the original Museum School.

The specific skills, techniques and values which seem to have survived the 42 year span since D'Amico started the school at the Museum are:

a) The action-oriented approach to art education.

b) The respect for individual rights and needs. The meeting of the student where he is (developmentally), and taking him where he wants and needs to go.

c) The discovery approach to materials and techniques, and rules.

d) The disdipline of making an honest response to material and tools.

e) The technique of motivating a student through his own interests and work, of letting a person progress at his own rate of development.

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THE PROGRESS OF AN Art Teacher

Victor D'Amico
Director, Department of Education
The Museum of Modern Art
New York, New York

This article was written at the invitation of Mrs. Mary Cole Emerson after she had seen my interview on the N.B.C. "Today Show." She asked me to discuss the highlights of my becoming an art teacher. The interview was only eight minutes long while the following covers a period of over three decades; but I have used various questions and elements in the interview in expanding some of the most memorable incidents and ideas which developed over this period. I am grateful to Mrs. Emerson for the opportunity to speak of my experiences in the first person.

The Making of a Pioneer

I came out of college ready to teach, fortified with my paraphernalia of perspective charts, color wheels, value scales, and lesson plans. I had been surfeited (today it might be called brain washed) with courses on psychology, educational theory, and art history. With the exception of some observation of classes in a neighborhood school, and giving a model lesson under the watchful eye of an art supervisor where my pitch was made to the supervisor rather than the children, I had never taught children face to face. Being the fifth in a family of eleven children where I had a hand in doing the shopping, cooking, and caring for my younger brothers and sisters, I was more prepared for the reality of the human condition than my classmates.

My first teaching job was in settlement houses located in Manhattan and the Bronx: the East Side, the Bowery, the West Side, Harlem, and the East Bronx. I covered ten settlement houses a week (two a day) carrying my supplies in two suitcases, traveling on subways and street cars. (The Daily News Roving Photographer once took a picture of me walking along the Bowery with a suitcase in each hand and a straw Katy pushed back on my head. The caption said that if you discovered your picture and returned it by a certain date you would receive a dollar. Since I discovered the picture two weeks too late on an apartment house floor where the janitor had put down newspapers to protect his mopping, I didn't get the dollar.)

I taught children simple perspective (curvilinear and rectilinear), color rules (monochromatic, analogous, complimentary, etc.) and had my lesson plan set up so that the children followed my dictates to the letter, and measured up to my preconceived notion of what the results should look like.

Everything went along smoothly, but an essential ingredient was missing. The children had no spirit, they seemed listless and bored. They weren't with me (the teaching) or with me (the teacher).

Something rang a bell in my unconscious: my approach was wrong, in spite of my acquired authority and technical know-how. The children were like so many modern-day computers being properly pro-

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"In all of the days of my teaching, I have not had one dull or boring day. . . . The students I have taught, they are my works of art."

grammed to produce the anticipated results. There is a nice Italian word for what was missing—"simpatico," to be in tune with something or somebody; but I wasn't. I junked all of my perspective charts, color wheels, lesson plans, course of study, etc. Not all at once, but gradually. I held on to them because I had put hours of work into their production, and surrender did not come easily. The color wheels, value scales, etc. were disposed of at once, but the perspective charts and anatomical drawings on which I had received an A were nostalgically stored in the garage where the field mice and the weather gradually disintegrated them.

My new approach was informal and friendly. I talked with the children, asking them what they liked, what they wanted to become, what they dreamed about in both day and night dreams, what they noticed on the way to school or any place they went, what their family and ethnic customs were like. We began going on walks in the neighborhood, at first just looking and noticing things. Later we returned with art supplies—we drew the Third Avenue "L" and the Brooklyn Bridge, not in accurate perspective but in large linear shapes putting in pattern where it pleased us (I didn't realise that I was teaching contour drawing and automatic design). We painted the colors of the fruits and vegetable carts on First Avenue and Mott Street, not to copy them but for their riotous color and exacting masses of shapes. We explored the garbage cans and the rubbish heaps in the vacant lots, retrieving bits of wood and metal, wheels, rods, screws, nails etc. Children brought discarded material from home—buttons, cloth, old clocks, washboards, egg beaters, cheese graters etc. We made toys and invented machines and just objects. I didn't know that we were creating constructions and mobiles and employing a rudimentary type of found art. Somewhere in the world Pevsner and Gabo were making stabiles, Calder was creating his wood and wire sculpture and mobiles; but my teachers had been oblivious of all this. I was later to discover the excitement of their work and richness of their offering.

In Harlem I made another discovery which further depleted my stock in trade. I was teaching how to make border designs with stick printing—repeating a motif several times and alternating with a different motif at intervals to produce variety—an intellectual exercise without creative or individual expression—three circles and a square, two vertical bars and a circle, etc.

My father was a fashion designer—"ladies cloaks and suits." He decided to go into business, manufacturing ladies' garments, a disastrous decision for him; but that's a different tale. It was a windfall for me because it provided my teaching with all the cuttings and left-overs. In reference to the particular project of stick printing, I acquired a heap of white silk squares which I decided to have the children convert into handkerchiefs or doilies with stick printed borders. It was part of a newly acquired objective of my teaching to have children do functional projects. The principle of function was not so much the producing of something useful, but the usefulness of doing something that was their own. Later the philosophy of usefulness expanded to the experience which satisfied an emotional or aesthetic impulse. I conjured up the principle that art is functional if it satisfies the spirit or the aesthetic interest: a painting is as functional as a piece of pottery because it nourishes our aesthetic appetite just as food nourishes our physical appetite. A pot which holds liquid or a plant is no better than a painting, but it is inferior to a painting if it lacks aesthetic quality.

The children tried their borders on paper so as not to spoil the silk swatches. The white children all followed my directions by transferring the borders from the paper to the silk after I had approved the design. The black children made their paper designs according to my directions, but departed completely from them when they confronted the silk. They made designs diagonally across the silk, radiating from the center, or arranged them in patches. I was about to stop them when some intuitive impulse told me to let them alone. Subconsciously they were making assymetrical patterns. I acquired some basic educational concepts: stimulate the child to explore his own idea once he has been motivated by a theme or his environment. The art experience should be a problem-solving situation with the end product an individual result.

We discarded the wooden units that came in the stick-printing sets because they hindered originality. We made our own shapes out of sponge, cork, carved wood, and felt —a more creative and personal adventure.

It did not satisfy me to keep these discoveries to myself, because I witnessed other teachers perpetrating the same stereotyped teaching which I had acquired in college, and rejected. I set out on a one-man crusade of speaking and visiting, and eventually became known as a pioneer. I discovered other pioneers breaking new ground and seeking new directions. Franz Cizek, the Austrian artist turned teacher, had started developing the children's own observations 30 years before, and Viktor Lowenfeld was working with handicapped children and formulating his theories of visual and haptic types. Lowenfeld gave his first lecture in the United States to my education class at Columbia. We became fast friends, but later disagreed over his penchant for type-casting children and his theoretical approach to realistic situations—practices with which I still disagree.

Copying—Good or Bad?

When I was in the eighth grade I learned that copying was a snare and a delusion. Our art teacher was an idolator of the Renaissance, and he patterned his teaching on a master and apprentice system; i.e., the master decided what the apprentices would copy—the teacher was

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the master and the children were the apprentices. He also established a class system of the talented and untalented children. The only criterion for the talented was the ability to draw well representationally and to match colors accurately. I passed the talent test on both counts and was admitted to the elite group. It was not beneath the teacher to help us with the difficult problems by drawing them in for us or putting in the finishing touches on a painting. He told us about the School of Raphael where Raphael planned the composition, sketched in the figures and major color scheme, and the apprentices did the rest. The final touch of the master was painting the heads and hands. It presented a strong argument, and allayed any pangs of conscience that might arise. I never verified the truth about the Raphael School of Painting but it seemed to me a dubious way to learn. Years later when I attended art school, in a life class the instructor did not hesitate to wipe out a student's drawing and make his correction over it. It was the custom, but I never finished or retained a drawing which an instructor had redrawn.

We copied illustrations from books; in fact we enlarged them to ten times their size, which gave us a sense of superiority over the original and the artist. The final touch was glazing and framing the paintings, and hanging them on display in the principal's office and the school corridors. Since we copied every conceivable subject—people, animals, nature, architecture, still life, we thought that we were masters of all that we drew.

It was only by accident that I learned the disheartening truth. The Mother Superior at the Catholic School where we attended catechism classes Friday afternoons commissioned me to paint a picture of the "Ascension" for an Easter event. I decided to paint my own concept of Jesus ascending into heaven instead of copying it from an artist's painting. It did not dawn on me that this would present any problem but I discovered that I could not draw the figure of Christ in the position I chose. The objects did not fit the paper, and I realised for the first time that composition existed, and that color and value posed further problems. I was so frustrated and angered by the realization that the whole process was a deception, that I abandoned the project and gave up copying for good.

Since I became Director of the Department of Education of The Museum of Modern Art I have been confronted with hundreds of "talented" youth who spend thousands of hours copying: boys copy comic strips and girls copy fashion designs. I also receive parcels in the mail from fond parents and ambitious teachers of copies made by children from the ages of five years and upward asking me to verify that the children have talent, or to exhibit the work in the Museum because they think it is exceptional, often implying that it equals the work of modern artists hanging in our galleries.

Copying presents a moral, aesthetic, and educational problem. Morally the child becomes involved in a kind of forgery because he is taking values from others and presenting them as his own. Copying money is called counterfeiting, and is illegal. There should be laws against copying art, not to punish the child, but to protect him against being exploited by adults. Copying is an aesthetic problem, also, because children acquire conventional, often obsolete, concepts of design and techniques which are difficult to change. Copying is an educational problem because the copyist accepts the solutions of the artist he copies and does not solve the problems for himself. It is surprising, at least to me, that art teachers still argue about the values of imitation. This problem should have been resolved decades ago but it still appeals to teachers who retain or discover some of the Renaissance hangovers.

Why Do We Teach Art?

The representative of the "Today Show" who was setting up my segment in the program confronted me with the age-old question: "Have you discovered or produced any outstanding artists in your teaching?" I said, "What do you mean by outstanding artists?" He answered, "You know what I mean, have you turned out any big names, famous people who are successful because of your teaching."

Aline Saarinen, formerly an art critic on The New York Times, also author of a book on collectors titled *The Proud Possessors*, and now star of a T.V. show, "For Women Only," was a student of mine in the eighth grade. She said recently that when she was 13 years old I told her that she might not make an artist, but could become a fine critic. "That's good, that's good," he said. "We can open up your segment with that. Now how about others." I told him about William Rubin, Chief Curator of the Department of Painting and Sculpture at The Museum of Modern Art, who wrote in an article that I was responsible for introducing him to modern art when he was a high school student and for his subsequently falling in love with it and making it his life work. I mentioned Philip Held, also a student of mine in high school, who has exhibited in the Whitney Museum and succeeded me as Chairman of the Art Department at the Fieldston School in New York. Since the representative did not seem impressed with these isolated cases I described the current example of the achievements of the Kearsarge Group which includes over 50 artists who have been under my guidance for a period of five to 15 years, and who have attained varying degrees of success. A majority of them have exhibited professionally in one-man and group shows. The Kearsarge Group presents a new and distinctive development in the art education of adults. Here a miscellaneous number of people including business men and women, a dentist, teachers, technicians, commercial artists, and housewives have organized on the basis of their common devotion to art. They work at home and come in for monthly criticisms, or attend a weekly workshop at The Museum Art Center which I teach; but all of them spend their vacations working at the Kearsarge Art Center, a converted barge which has been beached on Napeague Harbor on Long Island. They work in a variety of media: oil paint and acrylic, kinetic constructions, plexiglass constructions and strobolite effects. There is no evidence of competition or jealousy among the members because each is concerned with his own personal development. The Kearsarge (an Indian word which means "heaven") Art Center was founded through the efforts and contributions of the group.

The T.V. representative listened patiently but did not feel that any of the examples were adequate because the T.V. audience would not recognize the names except for Aline Saarinen. We settled on using her in introducing my segment. It turned out that my interviewer on the program, Barbara Walters, had also been one of my students in high school.

The introduction of Aline Saarinen as one of my outstanding students gave me the opportunity to broadcast the following message to a national network audience: "The object of art education for children is not to train future artists or to seek out only the exceptional individuals, but develop the creative aptitudes of all children to enrich their daily living. Aldous Huxley once said, 'The visual arts are dedicated to making living an art.' hun

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There are three fundamental objectives in creative teaching:

"The first is the discovery and development of every individual's unique creative character which is as distinctive as his fingerprints or handwriting, and which once recognized by the child provides status and emotional security for the rest of his life.

"The second fundamental is making the child aware of and sensitive to his environment, his home, his neighborhood, his country, and his world. Through creative experience the child enjoys his world visually, tactilely and kinaesthetically. A developed sense of discrimination helps him not only to enjoy his environment, but to improve or change it. The ghetto and the slum are a travesty of the function of art, which is a humanizing function; therefore, it is the conscionable duty of every creative person to change such conditions.

"The third fundamental is the development of respect for one's fellow man, and for the work of his heart and hand. A creative person is a constructive person who builds rather than destroys. The prayer of peace on earth and good will toward men must become a permanent not just a seasonal objective. It must be practiced as well as prayed for. Becoming involved in creative art is the daily practice of this prayer and thereby fulfills the greatest need for our time: peaceful coexistence."

Art education must not be biased in favor of the most able or "talented" children. No one can foretell what the aptitude of a child will become in ten or 20 years, but the educational concept of developing the creative aptitudes of all children to their fullest will provide the best climate for children of all abilities and destinies.

Self-Expression: The Modern Cliche

At one point in our discussion about teaching children, the TV representative said, "Oh, yes, you modern teachers believe that children should express themselves." My Latin temper flares up when I hear glib phrases about "children expressing themselves," and "leaving the child alone." Many teachers give the impression that children are "turned on" by the sight of a crayon or a pot of paint. Some even declare, "I didn't do anything; I just gave children the art materials." There are teachers who do nothing but let the children wallow about in their pseudo self-expression. Such teachers lack aesthetic standards and professional integrity. They jeopardize the entire movement of creative education and do injustice to the conscientious and able teachers. It is small wonder and poetic justice that so many administrators have little respect for art, and eliminate the subject or drop the art teacher when the budget begins to pinch.

Children are more like deep wells of potential creativity which the teacher must prime and pump before any true personal expression emerges, rather than fountains of creativeness always ready to gush forth. Today's children are surfeited with the clichés and stereotypes to which they are subjected on television, in movies, comic books, and toys. The art teacher has to motivate children against these clichés, and probe the individual's creative power that lies beneath. This he does through motivational and constructive teaching. He challenges the child by awakening his visual, tactile, and kinaesthetic senses. The art experience is not a passive response that lies on the surface, but a deep emotional and physical reaction to a stimulating environment. The art teacher is both a motivator and a catalyst. Without him, his sensibilities to individual qualities and his aesthetic and technical "know-how," the art experience is mere chance or superficial activity.

Do You Teach the Fundamental Disciplines?

Barbara Walters, my interviewer, asked me that question, but I do not recall whether it was before or while we were on the air. I hope we were being telecast, because it is a question which concerns all parents and teachers. It is a loaded question. The word discipline has many possible implications, depending on the purpose and the person who asks it. Usually it means, should the child have some definite rules to go by, such as rules for color or design? Or it may mean, shouldn't the child be made to do something he doesn't like, or that is unpleasant, since the bitter-tasting medicine is the most healing? Or it implies that the teacher should give the child some information which he can show off to family and friends.

I cannot imagine anything that requires greater discipline than a truly creative experience where the child explores his environment for found materials, where he experiments with his media to find out what it will do and which will suit his purpose best, and where he is the final judge as to whether he has achieved his goal or not.

Parents Have the Role of Teachers

Miss Walters said, "One of your pioneering achievements was the inauguration of parents and children's classes. What is the object of these classes, and what caused you to establish them?" Parents have the role of teachers whether they realise it or not. In spite of their deep love, parents often harm their children's creativeness at the most impressionable period. For example, they over-praise or under-praise their art work. They buy them coloring books or cliché toys which ruin their taste. We used to lecture the parents on how to understand the child's creative personality, but this was not very effective because the paernts did not understand the underlying educational objectives, or how to conduct a creative session at home. Lectures and discussions are limited, at best. They become "do" and "don't" sessions, and too much is left out. The obvious solution was to establish classes where parents and children might work together. Parents do the same projects and use the same materials as their children. They observe the teacher, how she motivates the children, how she talks to them, answering their questions or making suggestions. The interesting paradox is that the children as early as two-and-one-half years of age have the confidence and readiness to create, while their parents are apt to be self-conscious and fearful. Often the child becomes the teacher of the parent. The problem at the beginning was to find teachers who could conduct these classes, because no one had ever tried the idea before and no methods courses existed for training teachers for this purpose. A few of the venturesome teachers started them, and achieved remarkable success. Today we have nearly two-dozen classes for parents and children, and would have more except for lack of space. One of the unexpected outcomes is that many parents find latent aptitudes or develop art interest of their own which they never knew they possessed. They continue their interest in the adult classes.

An Unintended Tribute

An adversary of mine once remarked, "You're not so great as an educator; you just know how to pick the right lieutenants." While the remark was intended to put me down, it really set me up, as I regard it one of the highest tributes ever paid me. There is some truth in the statement, at least on the face of it, because either through good fortune or insight my batting average in choosing good teachers has been high. I have probably engaged nearly a hundred

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teachers in my time, and my score of errors has hardly numbered over a dozen. Most of the teachers have stayed on for extended periods of time, and have left only for personal reasons.

I want to take this opportunity to pay tribute to my staff both past and present, because the success of my efforts and the pioneering activities are largely due to their genius and cooperation.

I am often asked for my criteria in choosing an art teacher. They are simple, but demanding. A teacher must be both an artist and a teacher, roles which are often in opposition to each other. As an artist he must be a creative person; he must have a command of the creative concepts, processes, and media, both traditional and contemporary. He should have an undertsanding and appreciation of the art heritage, but not necessarily of art history. As a teacher he must love to be with people, to give generously of his time, experience, and wisdom. He must know and be sensitive to the psychological and creative nature of the individual, particularly of the age level he teaches. Degrees are not a requirement in my evaluation, but I do not regard them as a handicap.

The following people, representative of the two-dozen teachers on my current staff, will give an indication of the variety of background and personality which in my judgment makes an outstanding team of teachers of children's classes.

Jean d'Autilia, ebullient, vivacious, sparkles in every word and gesture. She is especially adept in teaching parents and children's classes. Students remember her years after they have left her as "that wonderful teacher." She is author of a pamphlet on *Clichés in Children's Paintings*.

Jane Bland, the most mature in years on the staff, is a nationally recognized educator. Author of two books on art education, she is experienced at teaching all age levels. She is particularly interested in teacher education.

Arlette Buchman, a versatile and talented artist in her own right, has several one-man and group shows and citations to her credit. She is a versatile and imaginative teacher, preschool through teen-age levels. Co-author of *Assemblage—A New Dimension in Creative Teaching in Action*, published by The Museum of Modern Art.

Hilde Sigal is also a recognized artist and superior craftsman. She transmits a sense of craftsmanship and excellence of performance to her students. She teaches preschool and upper elementary and junior high school grades, and adult classes.

Don Stacy, an exhibiting artist, generates confidence and enthusiasm in his students. He is capable of developing the most obscure and meager talent to a high degree of performance. He works quietly and gently. Don is the author of *The Runaway Dot*.

Rex Ashlock, a painter and sculptor, creates an atmosphere that is stimulating and congenial to creativeness. Students are beguiled into doing their best work by his wit and warmth.

We have always employed a type of team teaching, not in the superficial sense of an organized curriculum where each teacher contributes a part or where two or more teachers teach the same group, but in the most basic sense that we are all dedicated to a similar philosophy, to the development of the individual's uniqueness, and to the excellence of performance and achievement. Excellence depends solely on the art teacher's concept of quality and integrity of instruction. Others, the average administrator, subject-matter teacher, and parents cannot judge excellence. All children's work usually looks alike to them. An ambitious teacher can deceive the uninitiated by blowing up the importance of his teaching with a little fanfare and exhibitionism, but the professional teacher sees through this and is above such tactics.

We have no set or established curriculum. Each teacher is free to develop his program according to his best skill and judgment, but he holds depth, continuity, and growth as his major objectives. I am increasingly indebted to my teaching staff because they have widened my horizons, enriched my teaching, and contributed to my wisdom.

The Problem of Art Appreciation

I would like to think that I had been a pioneer in a new approach to the teaching or developing of art appreciation, but my concepts and methods have never gone beyond my own teaching, my staff's, and the students in the education courses I have taught at Columbia University, and am now teaching at New York University and Southampton College. This is largely due to two conditions: first, that most art teachers ignore the art heritage, emphasizing only the participation; second, that appreciation is basically taught as art history. Most of us remember painfully the art appreciation courses we were required to take in art school and college. These consisted of factual history sprinkled liberally with superlatives on the artist and his work. They were a deadly bore. I made a survey some years ago of both art and non-art students who had taken an art appreciation course. The majority disliked it intensely and some felt that it had turned them away from art.

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I was resolved to devise a new approach that would be interesting, if not exciting. Art has to do with sensual experiences. An approach that is basically verbal and which uses slides as the chief vehicle for presenting the art work is guaranteed to be tiresome and ineffective. The course I devised for a high school group consisted of experiments in color, texture, and composition which involved the student in the same aesthetic concepts underlying the work, artist, or period being studied. This course was very successful and is the same course to which William Rubin referred when he said that I was responsible for his falling in love with modern art and making it his career.

At the Art Center of The Museum we introduce the art heritage in a more informal way. Teachers use works of art as part of their motivation—these include color reproductions, original prints, photographs, or a visit to the Museum next door to see the original work (a privilege which I realise the average teacher doesn't possess). The conflict between art appreciation and creative art is unresolved because the art historians and art teachers in art schools, colleges, and universities are in different camps, often enemy camps, and it appears that never the twain shall meet. We are still in a pioneering stage in dealing

with this problem.

Television Teacher

This article began with a description of my appearance on the "Today Show." The experience was both coincidental and nostalgic for me because I had had a program on the same channel and, I believe, in the same studio, for two years. Readers may remember it: "Through the Enchanted Gate." Children did art work on the program while other children worked at home. I was producer, script writer, and actor with other members of my staff. Children from the Museum classes participated. It was a pioneering venture, at least for me. The program demonstrated two fundamentals: one, that one can teach art creatively through the television tube; two, that art education can be presented dramatically, and appeal to the general public. That was over 15 years ago. I have since preached and written about the importance of television to art education and the necessity for art teachers to learn the technique and to become involved. There is no teacher education program today, to my knowledge, that requires or provides the discipline of television.

Status of Artist and Teacher in Our Society

Most young people who choose art as a career learn that it is not the most respected or popular in terms of one's status in society, or often even in the eyes of one's family. When at the age of 16 I announced to my father that I wanted to be an artist he promptly put me out of the house. The news was sudden, and my eviction was sudden. I recall riding the subways while my mother negotiated a peaceful settlement which involved my working evenings to contribute to the family support in return for the right to choose my own career. This did not seem to me an unjust condition on my father's part considering that there were 11 children in the family. The realization did not come to me, however, until several decades later. When I emerged as an art teacher instead of an artist my father was somewhat consoled, but would have preferred a doctor or a lawyer for a son, like the sons of his friends. As it turned out, few of them became what their parents had boasted, but I presume they, too, had insisted on making their own choices. My father warmly welcomed the return of the prodigal son when the local paper carried a front-page story of my winning a two-year scholarship to college and, years later, I was completely exonerated when I became

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(in the eyes of his friends) a television celebrity with my own program, "Through the Enchanted Gate."

The reaction of the general public and the professional and business world to an artist or art teacher is less dramatic than that of my father, but not more respectful. The cliché that those who can do, do, and those who can't, teach, is still uppermost in the minds of the laity and, when it comes to the arts, a majority of the American public (including general educators and administrators) are lay people. Only in America is the artist low man on the social ladder—and the art teacher is a rung below him.

Regardless of social status or minimal compensation the teaching of art is one of the most fruitful and rewarding of occupations. The lack of respect and support for art boomerangs on the child when the opportunities are reduced, and funds are withheld. This is the real reason that we claim respect for our profession, and demand the practical means for carrying on a creative program for all children and young people.

The reward of teaching art is a conquest for new ideas and new revelations in the children we teach. In all of the days of my teaching, I have not had one dull or boring day. Because you are constantly living and working with youth you retain a youthful spirit, and the years do not seem to matter. I am now devoting my time to teacher education because I believe that only through the creative education of a volume of teachers, both art and grade teachers, will we serve the total population of our children who need creative growth more than almost anything else. The Kearsarge Art Center on Napeague, Long Island, is dedicated to this purpose. I am also devoting my effort and time to a new endeavor, "The Children's Art Caravan," which will reach children directly anywhere they may be. A future issue of *Arts and Activities* will carry an article on the Caravan.

The other day, Mrs. D'Amico (who was also an art teacher) and I were speculating on what career we would choose if we had the opportunity to begin all over again. We both decided on teaching art, but I wanted to start with my present experience and acquired wisdom. Whenever I am asked what kind of art I produce, my answer is that I paint, make stabiles and kinetic constructions, do photography and explore strobolite experiments, and do electrical experiments. This is what

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every art teacher should do if he is in tune with the times and hopes to offer his students the enrichment they deserve. But as for my own works of art, they are people: I produce creative people. My greatest tribute occurs when a former student stops me on the street and says, "You were my art teacher and art changed my whole life," or when a parent comes in with a young child saying, "The art you taught me was so important to my way of living that it is the least I can do for my child to see that he gets the same creative opportunity."

There is the ancient story of Cornelia's jewels. Cornelia, Roman matron and mother of the Gracchi, devoted herself to her children after her husband's death, raising them well. When a wealthy friend showed off her jewels and turned to Cornelia asking, "Where are your jewels?" Cornelia turned and presented her children and answered, "These are my jewels."

The students that I have taught,
They are my works of art. ■

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History of Art Ed.

I. What was the influence of the Bauhaus on the teaching strategies and philosophy of Victor D'Amico, as set forth in his school of the Museum of Modern Art?

II. Ten things I need to know to answer this question:

1. What was D'Amico's teaching like before he became familiar with the teachings of the Bauhaus?

2. What was known of the Bauhaus to the American public during the formative years of D'Amico's career?

3. Which of the associates of the Weimar Bauhaus did D'Amico have direct contact with?

4. Under what circumstances did d'Amico happen to come into contact with them?

5. What were the specific learnings/techniques/ philosophies of education which d'Amico took from the Bauhaus movement?

6. At what point did these Bauhaus learnings begin to manifest themselves in D'Amico's teaching?

7. How did D'Amico assimilate these influences and incorporate them into his own teachings? How did he alter them?

8. What was D'Amico's relationship to Black Mountain College?

9. What influence did the Bauhaus via D'Amico have on vocational education in the U. S.A.?

10. What influence did D'Amico's translation of the Bauhaus theories have on American art education in general?

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III. In order to find the answers to these questions, I should first read the works of D'Amico himself, together with such books by members of the original Bauhaus as I could locate, together with secondary sources (commentaries on the Bauhaus, its work and workers.) After that I would interview people who might have information about these areas.

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I should like to draw out a few correllations between the Bauhaus artists Moholy-Nagy and Itten and the work of D'Amico.

Itten: In his book Design and Form Itten states clearly that his teaching springs from a spiritual basis in the aesthetic tradition. In his teaching he claims to rely mainly on his intuitive faculties. His lessons are presented with great respect for the individual differences of his students. On page 9 of his book (op.cit.) Itten states:

"The ultimate aim of all design activity is the building... architects, sculptors, painters, we must all go back to handicraft... There is no essential difference between artist and craftsman, the artist is a heightened craftsman..."

Itten sees his chief task as a teacher to be to free the creative powers of his students. This, coupled with an insistence on disciplined, sequential basic training help the student to "find himself"--to unite his inner and outer worlds. On p 11 of the above-mentioned book, Itten states:

"Thus, I realized that our outward-directed scientific research and technology must be balanced by inward-directed thought and forces of the soul."

Itten further states that: "The foundation of my design teaching was the general theory of contrast: Light and dark, material and texture studies, form and color theory, rhythm and expressive forms were discussed and presented on their contrasting effects."

cf.
* The above attitudes and strategies were coupled with an insistence on good working habits, a thorough knowledge of materials and procedures, together with a correct use of appropriate tools and an insistence on the importance of task analysis and sequencing of activities. This comprises Itten's (and the Bauhaus) approach.

D'Amico's teaching springs also from an aesthetic-spiritual basis, with, however, the same insistence on practical, good craftsmanship and sound pedagogical principals.

D'Amico's respect for the individual is well-expressed in the book, The Visual Arts in General Education. (p. 15, op cit.) "Stress must be placed on the student and his interests and needs...psychology presents mounting evidence that only in this way can effective access be had to the individual's dynamic for growth..."

D'Amico's attendance to the importance of craftsmanship can be evidenced in his book Assemblage, especially in the section "Progressive projects for young people thirteen to fourteen years old." In this section D'Amico follows closely Itten's approach to the teachings of such things as texture and pattern, honest use of materials.

* D'Amico's clarity of approach is perhaps even better seen in the series of books published by the Museum of Modern Art. (How to Make Pottery, How to Make Modern Jewelry, etc.

In his teaching D'Amico has been constantly drawn to the role of kinesthesia. In this respect he is a spiritual inheriter not only of Itten but even more of Moholy-Nagy. The space-light modulators of the latter, strongly resemble many of the constructions of D'Amico's students.

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"For me a form is never something abstract; it is always a sign of something. It is always a man, a bird, or something else. For me painting is never form for form's sake....." (1)

"Little by little I turned from dependence on hallucinations to forms suggested by physical elements, but still quite apart from realism. In 1933, for example, I used to tear newspspers into rough shapes and paste them on cardboards. Day after day I would accumulate such shapes. After the collages were finished they served me as points of departure for paintings. I did not copy the collages. I merely let them suggest shapes to me...." (2)

Also the material of my painting began to take a new importance. In watercolors I would roughen the surface of the paper by rubbing it. Painting over this roughened surface produced curious and chance shapes. Perhaps my self-imposed isolation from my colleagues led me to turn for suggestions to the materials of my art. First to the rough surfaces of the heavy burlap series of 1939; then to the ceramics--

Nowadays I rarely start a picture from an hallucination as I did in the 'twenties, or, as later, from collages. What is most interesting to me today is the material I am working with. It supplies the shock which suggests the form just as cracks in a wall suggested shapes to Leonardo." (3)

(1) Ibid. p. 432

(2) Ibid. p. 434.

(3) Idem.

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"They (a group of gouaches made beginning in 1940) were based on reflections in water. Not naturalistically--or objectively--to be sure. But forms suggested by such reflections. In them my main aim was to achieve a compositional balance. It was a very long and extremely arduous work. I would set out with no preconceived idea. A few forms suggested here would call for other forms elsewhere to balance them. These in turn demanded others. It seemed interminable." (1)

These quotations bring out several characteristics of the artist: his playfullness, his extraordinary sense of humor and his love of the element of chance, essential ingredients in D'Amico's own approach to life, artmaking and teaching. (Both Victor and Mabel D'Amico speak of beachcombing with Miro, a practice which they still indulge in, and one which yeilds extraordinary material for Mable's sculptures.)

These qualities suggest a marvellous psychic flexibility and a creative fluidity, a willingness to "play with the edge"(of balance and imbalance), as a great teacher and dance therapist, Shira Karmen, calls it. It posits a kind of humility and security-in being-oneself that few people ever manage to achieve or hold on to. It is this kind of openness and delight in the ability to permit events to affect oneself that, in my opinion, is the hallmark of an outstanding teacher. Teachers who possess this quality provide a strong leadership and sense of direction (or model) for their students while at the same time they are able to work within the students' frame of reference. This approach demands a great sensitivity and respect for the nature of the materials one deals with, whether they be art materials or the human beings given to one's care. (2)

(1) Ibid., p. 434.
(2) Idem.

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"It took a month at least to produce each water color, as I would take it up day after day to paint in other tiny spots, stars, washes, infinitesimal dots of color in order finally to achieve a full and complex equilibrium." (1)

Here you get a sense of the infinite, almost Eastern patience required of this approach, and again, a reaffirmation of the importance of balance. In these respects D'Amico, also, excells.

> As I lived on the outskirts of Palma I used to spend hours looking at the sea. Poetry and music both were now all-important to me in my isolation. After lunch each day I would go to the cathedral to listen to the organ rehearsal. I would sit there in that empty gothic interior daydreaming, conjuring up forms. The light poured into the gloom through the stained-glass windows in an orange flame. The cathedral seemed always empty at those hours. The organ music and the light filtering through the stained-glass windows to the interior gloom suggested forms to me. I saw practically no one all those months. But I was enormously enriched during this period of solitude. I read all the time: St. John of the Cross, St. Teresa, and poetry—Mallarmé, Rimbaud. It was an ascetic existence: only work. (2)

Another love which D'Amico and Miró share in common is the love of the sea, as well as an appreciation of total environments (uniting music, color, light), and the fascination with the subtle changes of shifting colors, the dream-like and poetic atmosphere evoked by either the Spanish Mediterranean or Long Island Sound. A good measure of the effectiveness of the "Art Barge" (recently renamed the Victor E. D'Amico Institute of Art) resides in its location on the Napeague Bay. The effect of the water-reflected sunlight, the play of sun and shadows, under a vast and ever-changing sky inspires both poetry, and art.

(1) Ibid. p. 435.

(2) Idem.

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Pt. III, Ch. 3, p. 4A

"The world is full of demons," said Heraclitus of Ephesus,[1] walking in the shade of the porticoes at the mystery-fraught hour of high noon, while within the dry embrace of the Asiatic gulf the salty water swelled under the warm south wind.

One must find the demon in every thing.

The ancient people of Crete painted an enormous eye in the middle of the narrow bands that circled their vases, on their household utensils, and on the walls of their houses.

Even the fetus of a man, a fish, a chicken, a snake in its first stage is exactly an eye.

One must discover the eye in every thing.

Thus I thought in Paris in the years just before the explosion of the war.

Around me the international set of *modern* painters strove stupidly with over-exploited formulas and sterile systems.

I alone, in my squalid studio in the Rue Campagne-Première, began to glimpse the first shades of a more complete, more profound, more complicated art, or, in a word—at the risk of provoking a liver attack for a French critic—*more metaphysical.*

New land appeared on the horizon.

The great zinc-colored glove with frightening gilded fingernails, swinging over the door of the shop in the woeful currents of the urban afternoon, with its index finger pointing at the slabs of the sidewalk indicated to me the hermetic signs of a new melancholy.

The cardboard head in the barber's window, cut out with the strident heroism of shadowy prehistoric times, burned in my heart and brain like a remembered song.

The demons of the city opened the way to me.

When I returned home, other heralding phantoms came to meet me.

I discovered new zodiacal signs on the ceiling as I watched its desperate flight, only to see it die in the depths of the room in the rectangle of the window which opened onto the mystery of the street.

The door half opened on the night of the hallway had the sepulchral solemnity of the stone rolled away from the empty tomb of the resurrected.

And the new annunciatory paintings took form.

Like autumn fruit we are by now ripe for the new metaphysic.

The powerful breezes come from out there, from troubled seas.

Our cry reaches the populous cities of faraway continents.

We must not grow soft, however, in the pleasure of our new creations.

We are explorers ready for new departures.

Under the sheds echoing with metallic shocks the signals are set at the sign for departure.

[1] Heraclitus of Ephesus (ca. 540–ca. 480 B.C.) was a Greek philosopher who detached himself from society and sought to discover an all-pervading spirit as manifest in the continuous conflict of opposites in nature. J. C. T.

(1)

(1) Ibid. p. 447.

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> And in the various paintings I have done since my return from Palma to Barcelona there have always been these three stages—first, the suggestion, usually from the material; second, the conscious organization of these forms; and third, the compositional enrichment.
>
> Forms take reality for me as I work. In other words, rather than setting out to paint something, I begin painting and as I paint the picture begins to assert itself, or suggest itself under my brush. The form becomes a sign for a woman or a bird as I work.
>
> Even a few casual wipes of my brush in cleaning it may suggest the beginning of a picture. The second stage, however, is carefully calculated. The first stage is free, unconscious; but after that the picture is controlled throughout, in keeping with that desire for disciplined work I have felt from the beginning. The Catalan character is not like that of Malaga or other parts of Spain. It is very much down-to-earth. We Catalans believe you must always plant your feet firmly on the ground if you want to be able to jump in the air. The fact that I come down to earth from time to time makes it possible to jump all the higher.
>
> (1)

Here are outlined the three stages of Miró's work, which parallel closely the stages of organization of D'Amico's own work and teaching.

Again, this approach shows a flexibility and fluidity of personality, a willingness to hold a dialogue between the work of art and the self. The work yeilds forms that are, at once, subtle, spontaneous, fresh, and disciplined, balanced, harmonious. It allows for an outpouring of natural rhythms--the rhythms within the self. It also accommodates the external rhythms of the environment, which are allowed to pass through the artist into the work of art.

For the whole time I have been interviewing, researching and writing this paper (which I have enjoyed immensely), I have felt an uneasiness at the threshold of consciousness--a feeling of some half-forgotten image. Soon this feeling assumed the form of low-level images which gradually became clearer. There turned out to be remembered paintings of de Chirico, Juan Gris, Miró and others. Gradually, the focus fell upon the deChirico paintings. I turned to my history of art books and poured over the reproductions of the paintings. There was an insistent and haunting quality

(1) Ibid. p 435.

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about them, which seemed somehow to relate to my work on D'Amico, as if there were an unspoken common denominator between the two events (deChirico's paintings and D'Amico's teaching style.) I returned to the books of Art criticism and discovered the following links:

> *Giorgio de Chirico, "On Metaphysical Art," 1919**
>
> A continuous control is needed of our thoughts and of all those images which come to our minds even when we are awake but which have, none the less, a close relationship to those we encounter in dreams. It is a curious fact that no dream image, strange as it may seem, strikes us with metaphysical force. We therefore refrain from seeking the source of our creation in dreams; Thomas de Quincey's theories do not tempt us.[1] Although the dream is a very strange phenomenon and an inexplicable mystery, far more inexplicable is the mystery and aspect our minds confer on certain objects and aspects of life. Psychologically speaking, to discover something mysterious in objects is a symptom of cerebral abnormality related to certain kinds of insanity. I believe, however, that such abnormal moments can be found in everyone, and it is all the more fortunate when they occur in individuals with creative talent or with clairvoyant powers. Art is the fatal net which catches these strange moments on the wing like mysterious butterflies, fleeing the innocence and distraction of common men.

(1) (2)

The deChirico images suddenly slide away. I see clearly now the points of congruity and disparity between the approach of deChirico and D'Amico. It is obvious that dreams provide the basis for our waking images, and connect them with the deeper emotive levels of our psyche. Through artmaking these images must be brought under our conscious recognition and control. Moreover, this quotation acknowledges the "magic" power and creative flow of feelings that certain objects evoke in our lives, and the way that we communicate with others through the symbolism of objects.

D'Amico, in using "found objects" to create collages and assemblages with his students is aware of the emotional charge attached to materials and objects through a low-level of image-memory association. The objects themselves play a powerful role in motivating the creation of art works. As the student plays with the colors, shapes, textures and forms of these objects some of the magic and emotional charge of the sensory and memory stimulation spills over into the process of aesthetic selection and creation. These components in the new context of the artmaking process take on

(1) Ibid. p. 448. (2) Cf. with D'Amicos "Motivational writings" in the Appendix pp. 10-14.

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Pt III. Chpt 3, p. 6A

DADA, SURREALISM AND *SCUOLA METAFISICA*

NEW ART

The uneasy and complicated state of the new art is not owing to the caprice of fate, nor is it a longing for novelty and notoriety on the part of a few artists, as some people innocently believe. It is instead a destined state of the human spirit which, regulated by mathematically fixed rules, has its ebb and flow, its departures and returns and rebirths, like all other elements on our planet. A people, from its very beginnings, loves myth and legend, the surprising and monstrous, the inexplicable, and takes refuge in them. With the passage of time and the maturing of a culture, it refines and reduces the primitive images, molds them to the requirements of its clarified spirit, and writes its history flowing from the original myths. A European epoch like ours, which carries within itself the overwhelming burden of so many civilizations and the maturity of so many spiritual periods, is fated to produce an art that, from a certain viewpoint, seems to be like one of mythical uneasiness. Such an art arises through the works of those few who are gifted with particular clarity of vision and sensitivity. Naturally such a return will bear within it the signs of successive preceding epochs, from which an art is born that is enormously complicated and polimorphous in the various aspects of its spiritual values. The new art, then, is not an error of the times.

It is useless to believe, however, as do some deluded and utopian people, that the new art can redeem and regenerate humanity, that it might give humanity a new *sense* of life, a new *religion*. Humanity is and will continue to be just what it has been in the past. It accepts and will increasingly accept this art. The day will come when people will go to museums to look at it and study it! One day they will talk about it easily and naturally as they talk now about the champions of an art which is more or less remote, artists who are now listed and catalogued and have their fixed places and pedestals in the museums and libraries of the world.

The matter of comprehension bothers us much today; tomorrow it will no longer disturb. To be or not to be understood is a problem for today. Also, one day our work will lose for the public its look of madness, that is, the madness the public sees in it, because the great madness, precisely that which is not apparent to everyone, will always exist and will continue to gesture and show itself behind the inexorable screen of matter.

(1)

(1) Ibid. p. 449

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another meaning and a life of their own. In the work of art which they become, the original meaning is metamorphozed; the sensual and emotional attachements are externalized and transformed into a self-admiration and celebration of one's own creative abilities through the making of one's own, unique, creative product. A secondary lesson is taught: the ability to view things in a transcendent manner--to reduce objects to their basic attributes, attributes of form, color, texture, movement, etc.

On the opposite page we have deChirico's ideas about the meaning of Modern Art, its role and function in society. The profusion of all the major movements in the art of the first part of this century paraded through the doors of the Museum of Modern Art. The art, caught up in the philosophy and ideas of the time expressed all the richness and cultural diversity of the day. All this was within D'Amico's reach, as were many of the artists themselves. The rise of Nazism and the ensuing World War II brought many European artists to the U. S. A. The majority stayed in New York City. Not only artists and works of art were abundant in New York, but art lovers, art critics and art historians were connected with the museum. The cultural center that was New York's Museum of Modern Art provided an unprecidented opportunity to a mind as comprehensive, sensitive and absorbant as that of Victor D'Amico. These artists-in-exile whose only expression of outrage against the "Gathering Storm" and the "ultimate outbreak of the Holocost" were their courageous, sensitive, and fragile works of art, left, I believe, a lasting impression of D'Amico, which confirmed in him the desire to spread the gospel of art education as an affirmation of the ultimate expression of man's humanity.

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GEOGRAPHIC DESTINY

From the geographical point of view, it was fated that a first conscious manifestation of great metaphysical painting should be born in Italy. It could not have happened in France. The facile virtuosity and well-cultivated artistic taste, mixed with such a dose of "*esprit*" (not only in the exaggerated punning sense) as powders 99 percent of the inhabitants of Paris, would suffocate and impede a prophetic spirit. Our terrain, on the other hand, is more propitious for the birth and development of such animals. Our inveterate *gaucherie* and the effort we have continually to make to accustom ourselves to a concept of spiritual lightness, have determined the weight of our chronic sadness. However, it would seem true that only amid such herds do great shepherds arise, and so the most monumental prophets who turn history into new channels arise amongst the tribes and populations with least happy destinies. Hellas, aesthetic in art and nature, could not produce a prophet, and the most profound Greek philosopher I know, Heraclitus, meditated on other shores, less fortunate because of their proximity to the desert infernos.

(1)

To take up, once again, a discussion of the Italian temperament; in the foregoing quotation de Chirico claims the birth of Modern Art for Italy, blaming the occurance on a sort of lack of positive national self-image. If one accepts this statement as truth, one can only imagine what might have transpired had D'Amico been born to French parents!

To revert back to the subject of the previous chapter (Chapt. 2), the close relationship between de Chirico and the nineteenth century philosopher, Schopenhauer is brought out by Chipp in one of his footnotes.

Schopenhauer defines the madman as a person who has lost his memory. It is an apt definition because, in fact, that which constitutes the logic of our normal acts and our normal life is a continuous rosary of recollections of relationships between things and ourselves and vice versa.

(2)

[1] Arthur Schopenhauer (1788–1860) a German philosopher, published his influential work, *The World as Will and Idea* in 1819. De Chirico was much interested in Schopenhauer's ideas, notably those which gave inner, intuitive knowledge supremacy over the perception of external things. J. C. T.

(1) Chipp ibid. p. 449-450

(2) ibid. , p. 450

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Part III, Chapt 3. p. 8A

ALEXANDER CALDER

My entrance into the field of abstract art came about as the result of a visit to the studio of Piet Mondrian in Paris in 1930.

I was particularly impressed by some rectangles of color he had tacked on his wall in a pattern after his nature.

I told him I would like to make them oscillate—he objected. I went home and tried to paint abstractly—but in two weeks I was back again among plastic materials.

I think that at that time and practically ever since, the underlying sense of form in my work has been the system of the universe, or part thereof. For that is a rather large model to work from.

What I mean is that the idea of detached bodies floating in space, of different sizes and densities, perhaps of different colors and temperatures, and surrounded and interlarded with wisps of gaseous condition, and some at rest, while others move in peculiar manners, seems to me the ideal source of form.

I would have them deployed, some nearer together and some at immense distances.

And great disparity among all the qualities of these bodies, and their motions as well.

A very exciting moment for me was at the planetarium—when the machine was run fast for the purpose of explaining its operation: a planet moved along a straight line, then suddenly made a complete loop of 360° off to one side, and then went off in a straight line in its original direction.

I have chiefly limited myself to the use of black and white as being the most disparate colors. Red is the color most opposed to both of these—and then, finally, the other primaries. The secondary colors and intermediate shades serve only to confuse and muddle the distinctness and clarity.

(1)

(1) Chip, ibid, p. 561-2

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De Chirico's work is, in many ways a visual manifestation and parallel to the thought of Schopenhauer. Schopenhauer and de Chirico form one of the important bridges between the Nineteenth and Twentieth Centuries, D'Amico was influenced by them (whether consciously or not).

> we can cite an example: I enter a room, I see a man sitting in an armchair, I note a bird cage with a canary hanging from the ceiling; I notice paintings on the wall and a bookcase with books. None of this startles nor astonishes me because a series of memories which are connected one to the other explains to me the logic of what I see. But let us suppose that for a moment, for reasons that remain unexplainable and quite beyond my will, the thread of this series is broken. Who knows how I might see the seated man, the cage, the paintings, the bookcase! Who knows with what astonishment, what terror and possibly also with what pleasure and consolation I might view the scene.
>
> The scene, however, would not be changed; it is I who would see it from a different angle. Here we meet the metaphysical aspect of things. By deduction we might conclude that everything has two aspects: a normal one that we almost always see and which is seen by other people in general; the other, the spectral or metaphysical which can be seen only by rare individuals in moments of clairvoyance or metaphysical abstraction, just as certain bodies that exist within matter which cannot be penetrated by the sun's rays, appear only under the power of artificial light, under X-ray for example.
>
> For some time, however, I have tended to believe that things might have other aspects than the two we have mentioned (a third, fourth, fifth aspect), all different from the first but closely related to the second or metaphysical.

(1)

In the subject matter of the quotation from de Chirico, we have come full cycle. Once again we stand at the threshold of the Jungian concepts of essences and shadow essences. Our feet are firmly planted in the Twentieth Century.

****

The use of assemblages and mobiles in D'Amico's art teaching of children found its roots in the works and thinking of Calder, Duchamp, Kandinsky and Moholy-Nagy.
(See opposite page and Appendix pp- 15-27.

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Part VI

Part III, Chapter 3, page 10

D'Amico on his barge has a marvellous film on Calder's work, showing the fusion of light, forms and movement, which is the common denominator of the work of both men. Much of the film has as its subject matter the play of light on water. In the magnificent setting of The Barge, with the reflections of the Napeague Bay playing on the whitened ceiling and walls in their own shadow and motion event, even this splendid film seems almost superfluous.

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of the face, together with a yawn that bares the teeth aggressively; various postural signals such as lunging, head jerking, feinting with the hands, and all these in various constellations.[3]

This huge redundant complexity of signaling is essentially devoted to the requisites of the group, its organization into patterns of dominance and subordination, the maintenance of peace, reproduction, and care for the young. Except for signifying potential group danger, primate signals rarely apply to events outside the group, such as the presence of food or water.[4] They are totally within group affairs and are not evolved to give environmental information in the way human languages are.

Now this is what we start with. Within a specific ecology, for most species, it is this communication system that limits the size of the group. Baboons are able to achieve groups as high as eighty or more because they have a strict geographical structure as they move about on the open plains, with dominant hierarchies being maintained within each circle of the group. But in general the usual primate group does not exceed thirty or forty, a limit determined by the communication necessary for the dominance hierarchy to work.

In gorillas, for example, the dominant male, usually the largest silver-backed male, together with all the females and young, occupies the central core of each group of about twenty, the other males tending to be peripheral. The diameter of a group at any given moment rarely exceeds 200 feet, as every animal remains attentive to the movements of others in the dense forest environment.[5] The group moves when the dominant male stands motionless with his legs spread and faces a certain direction. The other members of the group then crowd around him, and the troop moves off on its leisurely day's journey of about a third of a mile. The important thing here is that the complex channels of communication are open between the top of the dominance hierarchy and all the rest.

[3] Peter Marler, "Communication in monkeys and apes," Ch. 16, in *Primate Behavior*.

[4] As is known in some birds. See M. Konishi, "The role of auditory feedback in the vocal behavior of the domestic fowl," *Zeitschrift für Tierpsychologie*, 1963, 20: 349–367.

[5] G. Schaller, *The Mountain Gorilla: Ecology and Behavior* (Chicago: University of Chicago Press, 1963).

There is no reason to think that early man from the beginning of the genus *Homo* two million years ago lived any differently. Such archaeological evidence as has been obtained indicates the size of a group to be about thirty.[6] This number, I suggest, was limited by the problem of social control and the degree of openness of the communication channels between individuals.[7] And it is the problem of this limitation of group size which the gods may have come into evolutionary history to solve.

But first we must consider the evolution of language as the necessary condition for there to be gods at all.

THE EVOLUTION OF LANGUAGE

When Did Language Evolve?

It is commonly thought that language is such an inherent part of the human constitution that it must go back somehow through the tribal ancestry of man to the very origin of the genus *Homo*, that is, for almost two million years. Most contemporary linguists of my acquaintance would like to persuade me that this is true. But with this view, I wish to totally and emphatically

[6] Glynn L. Isaac, "Traces of Pleistocene Hunters: An East African Example," in *Man the Hunter*, Richard B. Lee and Irven DeVore, eds. (Chicago: Aldine Press, 1968).

[7] This group size is approximately the same for modern tribal hunters when they are nomadic. But the case is not the same. See Joseph B. Birdsell, "On population structure in generalized hunting and collecting populations," *Evolution*, 1958, 12: 189–205.

Julian Jaynes, The Origin of Consciousness, Boston, Houghton-Mifflin (c 1976)
From Appendix pp. (part VI)

THE HAND WAS LYING ON HIS PILLOW

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disagree. If early man, through these two million years, had even a primordial speech, why is there so little evidence of even simple culture or technology? For there is precious little archaeologically up to 40,000 B.C., other than the crudest of stone tools.

Sometimes the reaction to a denial that early man had speech is, how then did man function or communicate? The answer is very simple: just like all other primates, with an abundance of visual and vocal signals which were very far removed from the syntactical language that we practice today. And when I even carry this speechlessness down through the Pleistocene Age, when man developed various kinds of primitive pebble choppers and hand axes, again my linguist friends lament my arrogant ignorance and swear oaths that in order to transmit even such rudimentary skills from one generation to another, there had to be language. But consider that it is almost impossible to describe chipping flints into choppers in language. This art was transmitted solely by imitation, exactly the same way in which chimpanzees transmit the trick of inserting straws into ant hills to get ants. It is the same problem as the transmission of bicycle riding; does language assist at all?

Because language *must* make dramatic changes in man's attention to things and persons, because it allows a transfer of information of enormous scope, it must have developed over a period that shows archaeologically that such changes occurred. Such a one is the late Pleistocene, roughly from 70,000 B.C. to 8000 B.C. This period was characterized climactically by wide variations in temperature, corresponding to the advance and retreat of glacial conditions, and biologically by huge migrations of animals and man caused by these changes in weather. The hominid population exploded out of the African heartland into the Eurasian subarctic and then into the Americas and Australia. The population around the Mediterranean reached a new high and took the lead in cultural innovation, transferring man's cultural and biological focus from the tropics to the middle latitudes.[8] His fires, caves, and furs created for man a kind of transportable microclimate that allowed these migrations to take place.

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We are used to referring to these people as late Neanderthalers. At one time they were thought to be a separate species of man supplanted by Cro-Magnon man around 35,000 B.C. But the more recent view is that they were part of the general human line, which had great variation, a variation that allowed for an increasing pace of evolution, as man, taking his artificial climate with him, spread into these new ecological niches. More work needs to be done to establish the true patterns of settlement, but the most recent emphasis seems to be on its variation, some groups continually moving, others making seasonal migrations, and others staying at a site all the year round.[9]

I am emphasizing the climate changes during this last glacial age because I believe these changes were the basis of the selective pressures behind the development of language through several stages.

Calls, Modifiers, and Commands

The first stage and the *sine qua non* of language is the development out of incidental calls of *intentional calls*, or those which tend to be repeated unless turned off by a change in behavior of the recipient. Previously in the evolution of primates, it was only postural or visual signals such as threat postures which were intentional. Their evolution into auditory signals was made necessary by the migration of man into northern climates, where there was less light both in the environment and in the dark caves where man made his abode, and where visual signals could

[8] See J. D. Clark, "Human ecology during the Pleistocene and later times in Africa south of the Sahara," *Current Anthropology*, 1960, 1: 307–324.

[9] See Karl W. Butzer, *Environment and Archaeology: An Introduction to Pleistocene Geography* (Chicago: Aldine Press, 1964), p. 378.

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not be seen as readily as on the bright African savannahs. This evolution may have begun as early as the Third Glaciation Period or possibly even before. But it is only as we are approaching the increasing cold and darkness of the Fourth Glaciation in northern climates that the presence of such vocal intentional signals gave a pronounced selective advantage to those who possessed them.

I am here summarizing a theory of language evolution which I have developed more fully and with more caution elsewhere.[10] It is not intended as a definitive statement of what occurred in evolution so much as a rough working hypothesis to approach it. Moreover, the stages of language development that I shall describe are not meant to be necessarily discrete. Nor are they always in the same order in different localities. The central assertion of this view, I repeat, is that *each new stage of words literally created new perceptions and attentions, and such new perceptions and attentions resulted in important cultural changes which are reflected in the archaeological record.*

The first real elements of speech were the final sounds of intentional calls differentiating on the basis of intensity. For example, a danger call for immediately present danger would be exclaimed with more intensity, changing the ending phoneme. An imminent tiger might result in 'wahee!' while a distant tiger might result in a cry of less intensity and so develop a different ending such as 'wahoo'. It is these endings, then, that become the first modifiers meaning 'near' and 'far'. And the next step was when these endings, 'hee' and 'hoo', could be separated from the particular call that generated them and attached to some other call with the same indication.

The crucial thing here is that the differentiation of vocal qualifiers had to precede the invention of the nouns which they modified, rather than the reverse. And what is more, this stage of speech had to remain for a long period until such modifiers

[10] Julian Jaynes, "The evolution of language in the Late Pleistocene," *Annals of the New York Academy of Sciences*, Vol. 280, 1976, in press.

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became stable. This slow development was also necessary so that the basic repertoire of the call system was kept intact to perform its intentional functions. This age of modifiers perhaps lasted up to 40,000 B.C., where we find archaeologically retouched hand axes and points.

The next stage might have been an age of commands, when modifiers, separated from the calls they modify, now can modify men's actions themselves. Particularly as men relied more and more on hunting in the chilled climate, the selective pressure for such a group of hunters controlled by vocal commands must have been immense. And we may imagine that the invention of a modifier meaning 'sharper' as an instructed command could markedly advance the making of tools from flint and bone, resulting in an explosion of new types of tools from 40,000 B.C. up to 25,000 B.C.

Nouns

Once a tribe has a repertoire of modifiers and commands, the necessity of keeping the integrity of the old primitive call system can be relaxed for the first time, so as to indicate the referents of the modifiers or commands. If 'wahee!' once meant an imminent danger, with more intensity differentiation, we might have 'wak ee!' for an approaching tiger, or "wab ee!' for an approaching bear. These would be the first sentences with a noun subject and a predicative modifier, and they may have occurred somewhere between 25,000 and 15,000 B.C.

These are not arbitrary speculations. The succession from modifiers to commands and, only when these become stable, to nouns is no arbitrary succession. Nor is the dating entirely arbitrary. Just as the age of modifiers coincides with the making of much superior tools, so the age of nouns for animals coincides with the beginning of drawing animals on the walls of caves or on horn implements.

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The next stage is the development of thing nouns, really a carry-over from the preceding. And just as life nouns began animal drawings, so nouns for things beget new things. This period corresponds, I suggest, to the invention of pottery, pendants, ornaments, and barbed harpoons and spearheads, the last two tremendously important in spreading the human species into more difficult climates. From fossil evidence we know factually that the brain, particularly the frontal lobe in front of the central sulcus, was increasing with a rapidity that still astonishes the modern evolutionist. And by this time, perhaps what corresponds to the Magdalenian culture, the language areas of the brain as we know them had developed.

The Origin of Auditory Hallucinations

At this point, let us consider another problem in the origin of gods, the origin of auditory hallucinations. That there is a problem here comes from the very fact of their undoubted existence in the contemporary world, and their inferred existence in the bicameral period. The most plausible hypothesis is that verbal hallucinations were a side effect of language comprehension which evolved by natural selection as a method of behavioral control.

Let us consider a man commanded by himself or his chief to set up a fish weir far upstream from a campsite. If he is not conscious, and cannot therefore narratize the situation and so hold his analog 'I' in a spatialized time with its consequences fully imagined, how does he do it? It is only language, I think, that can keep him at this time-consuming all-afternoon work. A Middle Pleistocene man would forget what he was doing. But lingual man would have language to remind him, either repeated by himself, which would require a type of volition which I do not think he was then capable of, or, as seems more likely, by a repeated 'internal' verbal hallucination telling him what to do.

To someone who has not fully understood the previous chapters, this type of suggestion will sound extremely strange and far-

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fetched. But if one is facing directly and conscientiously the problem of tracing out the development of human mentality, such suggestions are necessary and important, even though we cannot at the present time think how we can substantiate them. Behavior more closely based on aptic structures (or, in an older terminology, more 'instinctive') needs no temporal priming. But learned activities with no consummatory closure do need to be maintained by something outside of themselves. This is what verbal hallucinations would supply.

Similarly, in fashioning a tool, the hallucinated verbal command of "sharper" enables nonconscious early man to keep at his task alone. Or an hallucinated term meaning "finer" for an individual grinding seeds on a stone quern into flour. It was indeed at this point in human history that I believe articulate speech, under the selective pressures of *enduring* tasks, began to become unilateral in the brain, to leave the other side free for these hallucinated voices that could maintain such behavior.

The Age of Names

This has been an all too brief sketch of what must have been involved in the evolution of language. But before there could be gods, one further step had to be taken, the invention of that most important social phenomenon — names.

It is somehow startling to realize that names were a particular invention that must have come into human development at a particular time. When? What changes might this make in human culture? It is, I suggest, as late as the Mesolithic era, about 10,000 B.C. to 8000 B.C. when names first occurred. This is the period of man's adaptation to the warmer postglacial environment. The vast sheet of ice has retreated to the latitude of Copenhagen, and man keys in to specific environmental situations, to grassland hunting, to life in the forest, to shellfish collecting, or to the exploitation of marine resources combined with terrestrial hunting. Such living is characterized by a much

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men. And so it became a movement called Medical Materialism, identified with relieving poverty and pain, taking to itself some of the forms and all of the fervor of the religions eroding around it. It captured the most exciting minds of its generation, and its program sounds distantly familiar: education, not prayers; nutrition, not communion; medicine, not love; and politics, not preaching.

Distantly familiar because Medical Materialism, still haunted with Hegel, matured in Marx and Engels into dialectical materialism, gathering to itself even more of the ecclesiastical forms of the outworn faiths around it. Its central superstition then, as now, is that of the class struggle, a kind of divination which gives a total explanation of the past and predecides what to do in every office and alarm of life. And even though ethnicism, nationalism, and unionism, those collective identity markers of modern man, have long ago showed the mythical character of the class struggle, still Marxism today is joining armies of millions into battle to erect the most authoritarian states the world has ever seen.

In the medical sciences, the most prominent scientism, I think, has been psychoanalysis. Its central superstition is repressed childhood sexuality. The handful of early cases of hysteria which could be so interpreted become the metaphiers by which to understand all personality and art, all civilization and its discontents. And it too, like Marxism, demands total commitment, initiation procedures, a worshipful relation to its canonical texts, and gives in return that same assistance in decision and direction in life which a few centuries ago was the province of religion.

And, to take an example closer to my own tradition, I will add behaviorism. For it too has its central auguring place in a handful of rat and pigeon experiments, making them the metaphiers of all behavior and history. It too gives to the individual adherent the talisman of control by reinforcement contingencies by which he is to meet his world and understand its vagaries. And even though the radical environmentalism behind it, of belief in a tabula rasa organism that can be built up into anything by reinforcement has long been known to be questionable, given the biologically evolved aptic structuring of each organism, these principles still draw adherents into the hope of a new society based upon such control.

Of course these scientisms about man begin with something that is true. That nutrition can improve health both of mind and body is true. The class struggle as Marx studied it in the France of Louis Napoleon was a fact. The relief of hysterical symptoms in a few patients by analysis of sexual memories probably happened. And hungry animals or anxious men certainly will learn instrumental responses for food or approbation. These are true facts. But so is the shape of a liver of a sacrificed animal a true fact. And so the Ascendants and Midheavens of astrologers, or the shape of oil on water. Applied to the world as representative of *all* the world, facts become superstitions. A superstition is after all only a metaphier grown wild to serve a need to know. Like the entrails of animals or the flights of birds, such scientistic superstitions become the preserved ritualized places where we may read out the past and future of man, and hear the answers that can authorize our actions.

Science then, for all its pomp of factness, is not unlike some of the more easily disparaged outbreaks of pseudoreligions. In this period of transition from its religious basis, science often shares with the celestial maps of astrology, or a hundred other irrationalisms, the same nostalgia for the Final Answer, the One Truth, the Single Cause. In the frustrations and sweat of laboratories, it feels the same temptations to swarm into sects, even as did the Khabiru refugees, and set out here and there through the dry Sinais of parched fact for some rich and brave significance flowing with truth and exaltation. And all of this, my metaphor and all, is a part of this transitional period after the breakdown of the bicameral mind.

And this essay is no exception.

* * *

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HE
THREW IT IN THE WATER AND IT FLOATED

HE
PUSHED IT UNDER THE BRUSH AND IT GLOWED

THE
FARTHER HE RAN FROM IT THE BRIGHTER IT GLOWED

HE
TRIED TO BURY IT
DIGGING THE SOIL WITH HIS HANDS

THE BLOOD RAN DOWN HIS FINGERS

BUT AT THAT MOMENT HE
AWOKE .....

THE MATTER WOULD END AS A BAD DREAM EXCEPT FOR THE FACT
THAT WHEN HE AWOKE

THE HAND WAS LYING ON HIS PILLOW

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Psychological and Philosophical Background of the Times--(Kant) Schopenhauer, Nietzsche, Marx, Freud, Jung.

The majority of quotations in the following section come from W. T. Jones: Kant and the Nineteenth Century; A History of Western Philosophy, 2d ed. New York, Harcourt Brace Jovanovich, Inc. (c1952). The chapter begins on page 150 and is called "Reactions against Kantianism: Hegel and Schopenhauer." The specific section is entitled "The Nature of Art". This section is preceeded by a quotation on Schopenhauer's thought; "Conduct, not theory, certifies the truth; theories about conduct are ex post facto, and their variety merely indicates the range of verbalisms by which different men rationalize what happens. What matters is not what we know, but how we feel and what we do. A Romantic philosophy does not interest itself in epistemology or in metaphysics as formal, systematic disciplines. It is characteristic, therefore, that in Schopenhauer's philosophy the former was replaced by an examination of art, and the latter by a study of the religious attitude."

The Nature of Art

According to Schopenhauer, art has two functions. First, esthetic experience yields a more adequate vision of the world as it really is than does science. Second, the peculiar nature of the esthetic object often allows us to adopt toward this vision the kind of attitude that Schopenhauer regarded as moral. Hence esthetics has both a cognitive and an ethical function and leads eventually into religion.

(1)

(1) Jones, op. cit., p. 150.

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Victor E. D'Amico--His Sources and Influences

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THE COGNITIVE FUNCTION OF ART

In order to understand what Schopenhauer regarded as the cognitive function of art, let us look briefly at his account of architecture and sculpture. In both arts we experience the play of light and shadows on surfaces. This, Schopenhauer thought, gives us a truer insight into the nature of light than does the physical theory of light. The equations that the physicist uses give us merely a summary—and an artificial one at that—of the *perception* of light. But when we look at light *esthetically* (and one of the functions of any art object is to put us into the esthetic attitude), we grasp its inner nature. Of course, we cannot *say* what it is (that is, we cannot say it conceptually); but we *know* what it is. The statue (or the building) in its plastic handling of light "says" (non-conceptually) what light is; and if it is a fine work of art it will give an esthetically sensitive observer a complete knowledge of the nature of light. In Schopenhauer's view, there is only one reason for translating this complete knowledge into concepts. Though we lose almost all in the translation, the small particles of meaning that we catch in our crude conceptual net may prove to have pragmatic value.

Architecture also enables us to know gravity. In our esthetic appreciation of the vaulting of a Gothic cathedral, for instance, we come to know the inner nature of gravity. In contrast, Newton's inverse-square law gives us only the outer husks of meaning.

(1)

But what is the relation between light and gravity on the one hand and will on the other? Do we experience will when we experience gravity and light esthetically? If so, why do we call them "light" and "gravity," instead of "will"? Schopenhauer replied that will "manifests" itself at various levels and in various degrees of adequacy. Gravity and light are both very low, or unconscious, levels of manifestation. In gravity, for instance, there is a tension of opposites—the buttresses push against the vaulting, the vaulting bears down on the walls, and so on. In the progression from inanimate objects to plants, to animals, and finally to man successively higher manifestations of will occur. This holds, of course, only when we look at the objects in question esthetically—a scientific perception of man is no more revealing of the nature of will than is a scientific perception of gravity. But an esthetic experience of man is far more revealing of the nature of will than is an esthetic experience of gravity. For man really is a more complete expression of will than gravity, and if we can only adopt an esthetic attitude toward man, we shall see that this is the case.

(2)

(1) idem

(2) Jones, ibid, p 151

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Keats in his *Ode on a Grecian Urn*

Thou still unravish'd bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring'd legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal—yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair! . . .

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st,
"Beauty is truth, truth beauty,"—that is all
Ye know on earth, and all ye need to know. (1)

(1) Jones, ibid., p. 152.

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THE ESTHETIC ATTITUDE

So far the cognitive function of art has been under consideration. The moral function of art results directly from the nature of the esthetic attitude. We can best understand this nature by contrasting it with our usual practical attitude. Because we are, of course, "really" will, the will in us projects itself into every aspect of our phenomenal life—it drives us into activity. This is true even of the cognitive attitude, which, Schopenhauer believed, is anything but the calm, dispassionate contemplation that the rationalists supposed it to be. "Knowledge is completely subject to the will. . . . Only through [its] relations [to his body] is the object *interesting* to the individual, *i.e.*, related to the will. Therefore the knowledge which is subject to the will knows nothing further of objects than their relations."[k] This is most obviously true at the level of perception, for we attend only to what interests us or to what we hope to make use of. But it is equally true of science, for science, as has been said, is merely the systematization of perceptually experienced relationships. Hence the sciences are all equally rooted in, and geared to, the demands of the will.

(1)

It is out of such an urgency to validate practical and direct experience that the philosophy of the nineteenth century was born.

Jones goes on to quote Keats "Ode on a Grecian Urn" (see opposite page) and follows it with a summary of Schopenhauer's thought on the subject

The function of art, then, is to "tease us out of thought" and to project us into a realm where pursuit is frozen and desire is stilled. Unfortunately, this relief is only temporary;[24] the pressure exerted by the will is strong, and we soon relapse into the senseless round of passion and frustration.

24 Schopenhauer's view excludes a good many objects commonly regarded as works of art. Paintings of the nude body and of fruits and flowers, if they arouse desire, only intensify the practical attitude. The same is true for paintings of subjects that fill us with loathing. Of course, the artist is not always responsible. Do what he may, vulgar people may misread the work of art. This is another limitation on the moral function of art: It is confined to a cultivated elite.

(2)

(1) Jones, ibid., p 151
(2) Jones, ibid., p 153

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This expresses/the prevalent latter nineteenth century attitude of reverence towards contemplation, and the romantic and eliteist feelings about art.

I am struck by the similarity of thought which is expressed in the Baynes translation of the Richard Wilhelm version of the I Ching. The following quotation is from page 91 of the third edition (1967): The hexagram in question is No. 22: Pi/Grace. The quotation is from the footnote:

"This hexagram shows tranquil beauty--clarity within, quiet without. This is the tranquillity of pure contemplation. When desire is silenced and the will comes to rest, the world-as-idea becomes manifest. In this aspect the world is beautiful and removed from the struggle for existence. This is the world of art. However, contemplation alone will not put the will to rest absolutely. It will awaken again, and then all the beauty of form will appear to have been only a brief moment of exaltation. Hence this is still not the true way of redemption. For this reason Confucius felt very uncomfortable when once, on consulting the oracle,he obtained the hexagram of GRACE."

Now, while Richard Wilhelm apparently completed his translation in 1923, earlier translations of this work into modern European languages were popular at least as far back as the 1880's.

(1)Wilhelm, Richard, tr., The I Ching or Book of Changes, rendered into English by Cary F. Baynes. 3rd ed. Princeton, N. J. Princeton University Press. (c1967)

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The similarity in the thoughts expressed by Schopenhauer and Bayes is not, I am certain, accidental. It parallels the intense interest in Oriental Art which took place in the 1870's-1880's. (Whistler, Van Gogh, Gaugin, etc.), and which persisted into the early part of the twentieth century. This resurgent interest in Asian Art was one of the predominant elements which helped to form the nature and character of Modern Art. The influence of Chinese and Japanese art, in particular, manifests itself in Modern Art in the attention to surfaces, the angularity of forms, and assymety in composition and the use of non-linear perspective.

Both this particular aspect of Oriental Philsosphy (the contemplation of art as a product of detached beauty) and its aesthetic-visual counterpart (as expressed in the art which influenced contemporary painters) found their way into D'Amico's teaching, and his entire approach to education. The influence is very subtle and slight, but it is, nevertheless, present. In one interviewing session with D'Amico, I recall his speaking of Adler, the founder of the Ethical Cultural Schools, by whom D'Amico was early employed. From the conversation, I gathered that Adler had been much taken with his study of Oriental Philosophy. Adler's relationship with D'Amico would seem to have provided a direct way in which D'Amico might have come into contact with Asian ideas and art. However, I feel that enough of Chinese and Japanese art and philosophy were current in "the times" and were being seen with sufficiently fresh eyes, to account for their presence and impact on D'Amico's teaching style. While the direct impact of such an influence on D'Amico's teaching is difficult to pinpoint, I seem to find its manifestation in a subtle trace of mysticism, especially in his emphasis on silences, D'Amico's insistence on the importance of times for reflection and thoughtful evaluation, and most especially in D'Amico's reverence and respect for the "still, growing and creative center" in every human being. Perhaps it is evidenced also by his patience, and his belief that education is a slow and individual process of sequential unfoldment, or maturation. (1)

(1) Bear in mind D'Amico's family's geographic origins (outside Naples). Southern Italy mirrors North Africa in customs and beliefs.

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A second nineteenth philosopher whose influence has left traces on D'Amico's educational philosophy via his relationship to Modern Art is Nietzsche. Once again I turn to Jones' insightful book on nineteenth century philosophy. (This section is on Nietzsche's work)
"In perception and thought", he held, "we do not contemplate objects 'out there', objects that are complete in themselves and independent of us. We are active, not passively receptive. Perceiving and thinking are acts of interpretation, in which our desires, memories, and passions, affect in greater or lesser degree the outcome--the object that we perceive or think about."(1)

And another direct quotation from Nietzsche:

> "Disinterested contemplation" . . . is a rank absurdity. . . . Let us, from now on, be on our guard against the hallowed philosophers' myth of a "pure, will-less, painless, timeless knower"; let us beware of the tentacles of such contradictory notions as "pure reason," "absolute knowledge," "absolute intelligence." All these concepts presuppose an eye such as no living creature can imagine, an eye required to have no direction, to abrogate its active and interpretative powers—precisely those powers that alone make of seeing, seeing *something*. All seeing is essentially perspective, and so is all knowing.
>
> Whoever has pursued the history of any single science finds in its development a clue for the understanding of the most ancient and common processes of all "knowing and cognizing." There as here, the premature hypotheses, the fictitious creations, the good stupid will to "believe," the lack of suspiciousness and patience, are developed first. Our senses learn late, and never wholly, to be subtle, faithful and cautious organs of cognition. It feels more comfortable to our eyes to reproduce upon a given stimulus an image already produced than to retain what is different and new in a given impression; the latter process requires more energy, more "morality." To hear something new is painful and difficult for the ear; we hear new music poorly. When we hear a foreign language we try unconsciously to reform the sounds into words that sound more familiar and home-like. ...(2)

(1) Jones, op. cit., p 237.
(2) Jones, idem.

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>)we are much greater artists than we know. —In the course of an animated conversation I often see the face of my partner, depending on the thought he has uttered or that I think I have evoked, so significantly and subtly defined that the degree of significance surpasses by far my visual capabilities. The subtlety of the play of muscles and the expression of the eyes that I "saw" *must* have been fictitiously created by me.[n]

Nietzsche's starting point, like the starting point of so many nineteenth-century philosophers, was Kantian. Kant had maintained that the objects we encounter in experience are actually constructs, products of a "transcendental synthesis." Kant, it is true, had limited the contribution of mind to a minimum. He held that it consisted in twelve "categories" that are universal and necessary features of all human minds. Hegel, as has been seen, greatly expanded the role of mind in experience and argued that this role has a history in that it varies with the level of mental and cultural development. That Nietzsche put even more emphasis on construction and interpretation than did Hegel is not only in accordance with his experience as a philologist; it also reflects a focus of attention on the individual person and his individual needs and problems that has already been encountered in Kierkegaard and that was becoming increasingly prominent in nineteenth-century thought.

It is indeed possible to hold that Nietzsche's insight into the nature of the cognitive process is itself an instance of his general thesis about cognition: It was his interest in subjectivity that caused him to interpret cognition as an interpretive process. Thus Nietzche attended to features of perceptual experience that Kant and Hegel did not notice but that they might have observed had these features interested them, such as the phenomenon of overlooking a typographical error in a sentence because the reader knows so well what the word "really" is—as, for instance, the erroneous spelling of the second word in this sentence. Another example is the phenomenon of hearing one's own name when it is mentioned across the room at a noisy party, even though one is not listening for it and can discriminate nothing else in the din. Here one's interest in oneself brings this part of the perceptual field into focus without conscious intent.

(1)

(1) Jones, ibid. p. 238.

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This affirmation of the subjectivity of perception is Nietzsche's hallmark. It formed, in part the basis for nineteenth century humanism, and lent philosophic credibility to the spirit of 19th century democracy. and individualism.

D'Amico's interpretation of the individualism which humanizes art brings these philosophical threads into the 20th century. The bridge, of course, was Progressive Education. This is especially evident in D'Amico's ideas about aesthetic education or "art appreciation" In D'Amico's courses ~~the~~ "art appreciation" is always studied actively and personally, involving not only viewing and contemplation and discussion of works of art, but also studio sessions of active artmaking. The art-making then becomes important as a process, a thing-in-itself, (A 20th century existential concept based in nineteenth century Kantian philosophy.)

Not only did D'Amico champion the artmaking process, he brought it out from the domain of the elite, and put it within the reach of every man.

But the main connections between D'Amico's teaching and nineteenth century philosophy come through the influence of these philosophers on the painters of the early 20th century.

To quote once more from Nietzsche: (1)

> Above all things, we must distinctly recognise that the form of the phenomenon of will, the form of life or reality, is really only the *present*, not the future nor the past. The latter are only in the conception, exist only in the connection of knowledge. . . . Our own past, the most recent part of it, and even yesterday, is now no more than an empty dream of the fancy, and such is the past of all those millions [who lived in thousands of years that are past]. What was? What is? The will, of which life is the mirror, and knowledge free from will, which beholds it clearly in that mirror. . . .

(1) Jones, op. cit., p. 154.

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Part III, Chapter 2, page 8

And, a further citation from Schopenhauer (this in Jones' interpretation) (1)

> But the realization that life is appearance and that the multiplicity of selves, and their private interests, is illusion points the way to a solution. Knowledge that the objects of desire are illusion, that the distinctions and honors we prize, the goals we aim at, the self on which we insist, are illusions, acts as a quieter of the will, in the same way that art does, but permanently. In this kind of knowledge, indeed, "the will suppresses itself." This, and not suicide, is the real denial of the will.

(1)

These thoughts found fertile ground in the minds of the Dadists and Surrealists. Nietzsche had developed a philosophy based on a mistrust or misbelief in the rigidity of language. This carried through and found its artistic counterpart and expression in the works of deChirico, Miró and Klee.

NIETZSCHE AND THE WAVE OF THE FUTURE

> It is astounding to see the prodigality with which Nietzsche tossed off seminal ideas. Such notions as repression, sublimation, and the mythical element in science were enunciated in these scattered paragraphs and aphorisms (without being developed in detail, it is true) long before they were formulated by Freud, Jung, and the other psychoanalysts. Indeed, in the last paragraphs quoted, Nietzsche anticipated the main arguments of Freud's *Civilization and Its Discontents* by almost half a century.
>
> Even more impressive perhaps than such specific insights are the two themes that dominate Nietzsche's whole discussion. The first of these is the derogation of consciousness as a mode of life and experience. Men came to feel that consciousness entailed externality and objectivity (or, in Hegel's terminology, "mediation") and hence the repression of freedom, spontaneity, and inwardness. This hostility to consciousness, which had been expressed very early in Dostoevsky's account of underground man, became increasingly prominent in the next century: Surrealism, Dadaism, sensitivity training, encounter groups, happenings in the theater, "mind-expanding" drugs, Zen, the antinovel, the new wave in the cinema, are all manifestations of the emphasis on immediacy and so of the Nietzschian attitude toward consciousness.[17]
>
> The second main theme is the "expressiveness" of cultural phenomena. That all cultural phenomena are expressive of deep, often unconscious, elements in the psyche has become one of the most widely held articles of faith in contemporary society, influencing not only the art and literature but also the science and philosophy of our time. It has influenced, for example, the writing of this chapter on Kierkegaard and Nietzsche, and, quite specifically, the last sentence of the paragraph above, which asserts that surrealism, Zen, and other twentieth-century phenomena are "manifestations" of a particular attitude toward consciousness. In these respects, and in so many others, Nietzsche was a pioneer, truly one of those "creative" individuals whom he so much admired.

(2)

(1) Jones, op cit, p. 154. (2) Jones. op cit. pp 246.

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Part III, Chapt. 2, p. 7A

This kind of inertia, Nietzsche saw, increases as soon as the concept is formulated linguistically. To cast an interpretation into language is to rigidify it; it then becomes a Procrustean bed that our experience of the world is forced to fit. According to Nietzsche, many of the concepts that have seemed to be of fundamental importance in philosophy are nothing but linguistic traps of this kind—for instance, the concept of substance, conceived of either as an enduring encapsulated object that "has" properties or as an enduring encapsulated self that "has" various faculties and powers.

As regards the notion of object,

> . . . there is no set of maxims more important for an historian than this: that the actual causes of a thing's origin and its eventual uses, the manner of its incorporation into a system of purposes, are worlds apart; that everything that exists, no matter what its origin, is periodically reinterpreted by those in power in terms of fresh intentions; that all processes in the organic world are processes of outstripping and overcoming, and that, in turn, all outstripping and overcoming means reinterpretation, rearrangment, in the course of which the earlier meaning and purpose are necessarily either obscured or lost. No matter how well we understand the utility of a certain physiological organ (or of a legal institution, a custom, a political convention, an artistic genre, a cultic trait) we do not thereby understand anything of its origin. I realize that this truth must distress the traditionalist. . . . But . . . the whole history of a thing, an organ, a custom, [is] a continuous *chain* of reinterpretations and rearrangements, which need not be causally connected among themselves, which may simply follow one another. The "evolution" of a thing, a custom, an organ is not its *progressus* towards a goal, let alone the most logical and shortest *progressus*, requiring the least energy and expenditure. Rather it is a sequence of more or less profound, more or less independent processes of appropriation, including the resistances used in each instance, the attempted transformations for purposes of defense or reaction, as well as the results of successful counterattacks. While forms are fluid, their "meaning" is even more so.°

In terms of the analogy of a long-lost classical text and its interpretations, Nietzsche's thesis is that since the original text is inaccessible, since it cannot enter into our calculations and reflections when we try to ascertain the meaning of Sophocles' play or of Plato's dialogue, and since all we ever do is compare one interpretation with others, we might as well abandon the "myth" that there was once an original. Similarly, the supposedly independently existing object with enduring properties of its own is also a myth. An uninterpreted original is never available; there are only the varied "meanings" that the object has had at different times for different people.

Or, to substitute "perspective"—another favorite term of Nietzsche's—for "interpretation," the history of mankind is the history of a succession of per- (1)

(1) Jones, op. cit., p 239

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In expressing his views on creativity, Nietzsche became a spokesman for the 19th century concept of self-reliance, self-restraint and success as a result of the effort of the will. These concepts, too, can be found in D'Amico's insistence on the value of purposeful artmaking, and the need to limit the means afforded to the creator of a potential work of art in order to develop greater powers of artistic selectivity, and creative thought, or invention.

ARTISTIC CREATIVITY

The nature of artistic creativity was a theme that recurred in Nietzsche's writing from the start. His first book, *The Birth of Tragedy*, was a pioneering work on the psychology of the artist and on the Greek psyche. According to Nietzsche, the Greeks were not, as men of the Enlightenment had thought, a people of balance and moderation. On the contrary, they were unusually passionate and violent. Anyone who looks closely at Homeric and pre-Homeric man will see the "abyss of a terrifying savagery of hatred and the lust to annihilate." The Greek dramatists—Aeschylus and Sophocles, for instance—were fully aware of the abyss, but they were strong enough to look into it and still create works of art. The calm of mind achieved in their dramas should not deceive us:

> The luminous images of the Sophoclean heroes—those Apollonian masks—are the necessary productions of a deep look into the horror of nature; luminous spots, as it were, designed to cure an eye hurt by the ghastly night. Only in this way can we form an adequate notion of the seriousness of Greek "serenity"; whereas we find that serenity generally misinterpreted nowadays as a condition of undisturbed complacence.°

The balance of a great work of art is not static but dynamic. Like the balancing act of a tightrope walker, it reflects a continuous tension, an overcoming of opposing forces. The Greeks realized that artistic achievement is *won:* It is the outcome of a struggle against intractable materials and a competition for supremacy against other artists. This is why the *agon*, or contest, was so

(1)

(1) Jones op cit, p. 257.

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Part III, Chapt 2, p. 10.

important in Greek life. The institution of ostracism, the educational practices of the Sophists, the musical theories of Pindar and Simonides, the dialogue form in which Plato wrote—all of these were expressions of the Greek preference for competition. "The Greek knows the artist *only as engaged in a personal fight,*"[p] and it is the omnipresence of competition in Greek society that brought about the superiority of Greek culture.

Nietzsche held that artistic creativity, like all creativity, is an expression of power; it is the overcoming of passion. Without passion, without frenzy, there would be no creativity.

> If there is to be art, if there is to be any aesthetic doing and seeing, one physiological condition is indispensable: frenzy. Frenzy must first have enhanced the excitability of the whole machine; else there is no art. All kinds of frenzy, however diversely conditioned, have the strength to accomplish this: above all, the frenzy of sexual excitement, this most ancient and original form of frenzy. Also the frenzy that follows all great cravings, all strong affects; the frenzy of feasts, contests, feats of daring, victory, all extreme movement; the frenzy of cruelty; the frenzy in destruction; the frenzy under certain meteorological influences, as for example the frenzy of spring; or under the influence of narcotics; and finally the frenzy of will, the frenzy of an overcharged and swollen will. What is essential in such frenzy is the feeling of increased strength and fullness. Out of this feeling one lends to things, one *forces* them to accept from us, one violates them. . . . A man in this state transforms things until they mirror his power—until they are reflections of his perfection. This *having to* transform into perfection is—art.[q]

Or, as Zarathustra put it more succinctly, "One must still have chaos in oneself to be able to give birth to a dancing star."[r] Thus frenzy is the precondition of creativity, but it is only the precondition. There must be the achievement, the projection, of order and pattern. That which is given order and pattern is the work of art, whether this be a painting, a symphony, a new state, or a dancing star.

Nietzsche's view of creativity can be rephrased in terms of the concept of sublimation—one of those seminal ideas in which Nietzsche anticipated Freud.[21] The will to power can, and on occasion does, express itself simply in hitting out in all directions, in a wild, unrestrained thrashing about. But this is animal: there is nothing human about it. What makes man human is the ability to contain and direct his will to power. Such self-discipline is not a sign of weakness, as is knuckling under to someone else's ideas and orders. Indeed, to be able to exercise self-restraint for the sake of an ideal of order that a person has himself chosen is the highest possible expression of the will to power. What the noblest of all overmen overcome is themselves, not others.

(1)

(1) Jones, ibid., p. 258.

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The writings of Marx are, in great part, ancestral to the Progressive Educational movement. The connections are fairly straightforward and obvious.

> In many respects Marx's[7] philosophical position is similar to those of the other thinkers whose views are examined in this chapter. Like them, he was deeply concerned about social problems and believed that "science" could guide the continued progress of man by supplying the correct answers to all social questions. Like them, too, he had a phenomenalistic outlook. For Marx, reality was coextensive with Kant's spatiotemporal manifold: There is no transcendent realm beyond the world encountered in experience. Theology and metaphysics, which claim to provide information about such a transcendent world, are only ideologies, by-products of social forces and thus without cognitive reference. In these respects Marx belongs, like the Benthamites and the positivists, to that empirical and scientific tradition that combined Condorcet's optimistic belief in the inevitability of "progress" with the belief that human nature as well as the physical universe conforms to simple "laws" that can be discovered by science.
>
> On the other hand, Marx was much more deeply influenced by Hegel than was any of these other thinkers. Like Hegel, he was a systematizer in the grand manner, and he too held that the key to system is dialectic. And, like Hegel, Marx was responsive to the notion of development, a notion that was becoming a major element in the nineteenth-century climate of opinion, with a concomitant focusing of attention on the philosophy of history. Finally, for Marx as well as for Hegel, "alienation" was a central concept. (1)

Another salient theme in Marx' writing is the theme of alienation.

> ALIENATION
>
> The notion of alienation appears in Hegel's thought as the negative phase of the dialectic—the phase of "otherness," of opposition, of conflict, of mediation. By uncovering a discrepancy, it is the driving force for progress and advance to a higher level—it is the Nothing that negates Being at the very start of the Hegelian system. At a later level it is Civil Society, which replaces the "immediacy" of the Family (2)

(1) Jones, ibid. p 178.
(2) Jones, ibid. p 178-179.

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> Increasingly, however, in the course of the nineteenth century alienation came to be regarded as an inevitable part of the human condition. It is not surprising that, as the nineteenth century advanced, man came to feel more and more alone and a stranger in the world. Urbanization, with the anonymity it entails; the rootlessness of modern life; mass production, with its separation of the producer from the product and from any sense of fulfillment he might experience; and above all, perhaps, an increasingly secularistic attitude that seemed to leave no place for God or for gods—all these factors contributed to man's feeling of alienation.
>
> The Romantic poets, who wanted to be at one with nature, often felt estranged from it: It seemed to them that the universe had been depersonalized, deanimated, and demythologized by a mechanistic science. This mood was expressed by Keats:
>
> > There was an awful rainbow once in heaven:
> > We know her woof, her texture; she is given
> > In the dull catalogue of common things.
> > Philosophy will clip an Angel's wings,
> > Conquer all mysteries by rule and line,
> > Empty the haunted air, and gnomed mine—
> > Unweave a rainbow. . . .[1]
>
> This sense that man is alone in an indifferent or even hostile universe, this sense of being estranged not only from nature but from other men and even from oneself, deepened as the century advanced. (1)

It is to counterbalance the alienating forces of contemporary life that D'Amico has undertaken the profession of art educator. In the process of artmaking D'Amico sees a hope that man may regain his human balance against the the dehumanizing elements of society. In the artmaking process D'Amico finds a world of privacy, intimacy, and celebration of the individual, a last bastion of freedom and independence in an amalgamating and uncaring world.

(1) Jones, p. 179

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From the thinking of Schopenhauer, Nietzsche and Marx there is, as Jones has correctly pointed out, a direct line to the writings and thought of C. J. Jung. The following portion of this chapter will quote extensively from Man and His Symbols, picking up on these same themes which are rooted in 19th century philosophy. Jung's development and evolution of Freud's theories ~~form~~ yet another, a bridge which spans the philosophical and psychological theories of the 19th and 20th centuries.

After expounding on the essence and meaning of symbolism, Jung goes on to say:

"Man, as we realize if we reflect for a moment, never perceives anything truly or comprehends anything completely. He can see, hear, touch and taste; but how far he sees, how well he hears, what his touch tells him, and what he tastes depends upon the number and quality of his senses." (1

Jung continues to state how our senses have been amplified and expanded b scientific inventions, but Jung cautions. "No matter what instruments he uses, at some point he reaches the edge of certainty beyond which conscious knowledge cannot pass." (2)

(1) Jung, C.J: Man and his symbols. New York, Dell Publ. Co, Inc. (c. 1964).
(2) ibid, pp 4-5.

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"There are, moreover, unconscious aspects of our perception of reality."

"The first is the fact that even when our senses react to real phenomena, sights and sounds, they are somehow translated from the realm of reality into that of the mind. Within the mind they may become psychic events, whose ultimate nature is unknowable (for the psyche cannot know its own psychical substance). Thus every experience contains an indefinite number of unknown factors, not to speak of the fact that every concrete object is always unknown in certain respects, because we cannot know the ultimate nature of matter itself." (1)

Jung then speaks of the important role of "intuition" in perception and recall. Intuition is, for Jung, synonomous with "profound thought".

"In recalling events by intuitive reasoning we become aware of the fact that "although we may have originally ignored their emotional and vital importance, it later wells up from the unconscious as a sort of after thought." 2)

In this sentence Jung pinpoints the motivational dynamic behind the intuitive or heuristic reasoning which D'Amico uses extensively in his teaching.

(1) Ibid pp4-5.
(2) Ibid., p.5.

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Jung goes on to expound his celebrated thesis on dreams and their functional relationship within the process of human thought and reason. He also recapitulates Freud's theories of the unconscious and the mechanisms of forgetting.

> I am speaking here of things we have consciously seen or heard, and subsequently forgotten. But we all see, hear, smell, and taste many things without noticing them at the time, either because our attention is deflected or because the stimulus to our senses is too slight to leave a conscious impression. The unconscious, however, has taken note of them, and such subliminal sense perceptions play a significant part in our everyday lives. Without our realizing it, they influence the way in which we react to both events and people.

(1)

And then, Jung goes on to state his own elaboration of the Freudian theory of the unconscious.

"The discovery that the unconscious is no mere depository of the past, but is also full of the germs of future psychic situations and ideas, led me to my own new approach to psychology. A great deal of controversial discussion has arisen around this point. But it is a fact that, in addition to memories from a long-distant conscious past, completely new thoughts and creative ideas can also present themselves from the unconscious thoughts and ideas that have never been conscious before...." (2)

These words strike within me, the familiar chord of surrealism. I see the images of many paintings, in a progression from Schwitters, de Chirico Dali....which float before me. All these were spiritual ancestors or "God parents" to D'Amico's teaching. This was something which, by

(1) ibid., p. 20 (2) ibid., p. 26.

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imagine, I had intuited, even before I had started to do this research. It was only later that I was able to find exact references to document my theory. These I shall present in the following section.

Jung goes on to extoll the dream process as one whereby original thought is synthesized by permitting unconscious thoughts to enter the consciousness. The parallels between symbol formation in art-making and Jungian theories are obvious and almost over-worked in the Art Education Profession. Jung does, however, say an important thing which is often overlooked by the academic world: "dreams seem to skip the very points that are most important to the conscious mind and seem rather to manifest the "fringe of the consciousness, like the faint gleam of stars during a total eclipse of the sun." (1)

> But just as conscious contents can vanish into the unconscious, new contents, which have never yet been conscious, can *arise* from it. One may have an inkling, for instance, that something is on the point of breaking into consciousness—that "something is in the air," or that one "smells a rat." The discovery that the unconscious is no mere depository of the past, but is also full of germs of future psychic situations and ideas, led me to my own new approach to psychology. A great deal of controversial discussion has arisen round this point. But it is a fact that, in addition to memories from a long-distant conscious past, completely new thoughts and creative ideas can also present themselves from the unconscious—thoughts and ideas that have never been conscious before. They grow up from the dark depths of the mind like a lotus and form a most important part of the subliminal psyche. (2)

(1) ibid p.53
(2) ibid p.25

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Part II, Chapter 2, p 16 A

It is from this fact that one may understand why dreams often express themselves as analogies, why one dream image slides into another, and why neither the logic nor the time scale of our waking life seems to apply. The form that dreams take is natural to the unconscious because the material from which they are produced is retained in the subliminal state in precisely this fashion. Dreams do not guard sleep from what Freud called the "incompatible wish." What he called "disguise" is actually the shape all impulses naturally take in the unconscious. Thus, a dream cannot produce a definite thought. If it begins to do so, it ceases to be a dream because it crosses the threshold of consciousness. That is why dreams seem to skip the very points that are most important to the conscious mind, and seem rather to manifest the "fringe of consciousness," like the faint gleam of stars during a total eclipse of the sun.

We should understand that dream symbols are for the most part manifestations of a psyche that is beyond the control of the conscious mind. Meaning and purposefulness are not the prerogatives of the mind; they operate in the whole of living nature. There is no difference in principle between organic and psychic growth. As a plant produces its flower, so the psyche creates its symbols. Every dream is evidence of this process.

So, by means of dreams (plus all sorts of intuitions, impulses, and other spontaneous events), instinctive forces influence the activity of consciousness. Whether that influence is for better or for worse depends upon the actual contents of the unconscious. If it contains too many things that normally ought to be conscious then its function becomes twisted and prejudiced; motives appear that are not based upon true instincts, but that owe their existence and psychic importance to the fact that they have been consigned to the unconscious by repression or neglect. They overlay, as it were, the normal unconscious psyche and distort its natural tendency to express basic symbols and motifs. Therefore it is reasonable for a psychoanalyst, concerned with the causes of a mental disturbance, to begin by eliciting from his patient a more or less voluntary confession and realization of everything that the patient dislikes or fears. (1)

1) ibid. p. 26.

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The foregoing quotations and the two quotations which will follow theories contained in the provided not only a dynamic but also furnished subject matter for the painters of the early part of the 20th century.

> At the moment I simply want to point out that the capacity of the human psyche to produce such new material is particularly significant when one is dealing with dream symbolism, for I have found again and again in my professional work that the images and ideas that dreams contain cannot possibly be explained solely in terms of memory. They express new thoughts that have never yet reached the threshold of consciousness.

> the ideas with which we deal in our apparently disciplined waking life are by no means as precise as we like to believe. On the contrary, their meaning (and their emotional significance for us) becomes more imprecise the more closely we examine them. The reason for this is that anything we have heard or experienced can become subliminal—that is to say, can pass into the unconscious. And even what we retain in our conscious mind and can reproduce at will has acquired an unconscious undertone that will color the idea each time it is recalled. Our conscious impressions, in fact, quickly assume an element of unconscious meaning that is physically significant for us, though we are not consciously aware of the existence of this subliminal meaning or of the way in which it both extends and confuses the conventional meaning.

(1)

The passages on the foregoing pages are an almost accurate description of the dream-like and poetic paintings of the surrealists. Moreover, these paragraphs form the crux of the meanings of Jungian dream theory, and they foreshadow the psychological and philosophical thought of the latter 20th century, most especially that part of it which concerns itself with the bicameral brain functioning and the "dialogue" between the two brain hemispheres. These theories suggest a

(1) Ibid, pp.26,27.

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background for most modern ideas on the ecology of education including ideas on the inter-re atedness of thought, perception and action. D'Amico's work marked the beginning of the synthesis of these modern theories in education.

Naturally, artists (especially the Surrealists, who made us visually aware of the importance of our intuitions and dreams) have long employed this "dreamlike" kind of reasoning in their work. It has taken the knowledge and psychology of the 20th century to begin to understand and value this process. And parallel developments in scientific theory on brain functioning have given back to the artistic community its sense of dignity and acceptance as a vital part of society. It has consequently also given back to art a sense of the vital and valid role it can play in the life of the individual within the society.

To a great extent D'Amico has been involved in, and has been a moving force behind, this recognition of the educational importance of art-making.

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"Fascination arises when the unconscious has been moved. The effect produced by works of modern art cannot be explained entirely by their visible form. To the eye trained in "classic" or "sensory" art, they are new and alien...The modern work of art has abandoned not only the realm of the concrete, "natural", sensuous world, but also that of the individual, it has become highly collective and therefore...touches not only the few but the many." (1)

1) Jung, ibid, p 287

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To conclude this section I shall glean quotations from C. G.Jung's Man and His Symbols to show how Modern Art relates to the historical-cultural milieu which formed the philosophical basis of D'Amico's educational theories.

> "My starting point is the psychological fact that the artist has at all times been the instrument and spokesman of the spirit of his age His work can be only partly understood in terms of his personal psychology. Consciously or unconsciously the artist gives form to the nature and values of his time, which in their turn form him." (1)
>
> "The modern artist himself often recognizes the interrelation of the work of art and its time. Thus the French critic and painter Jean Bazaine writes in his Notes on Contemporary Painting: "Nobody paints as he likes. All a painter can do is to will with all his might the painting his age is capable of." The German artist Franz Marc, who died in the First World War, said: "The great artists do not seek their form in the mist of the past but take the deepest soundings they can of the genuine, profoundest center of gravity of their age." And, as far back as 1911, Kandinsky wrote in his famous essay "Concerning the Spiritual in Art": "Every epoch is given its own measure of artistic freedom and even the most creative genius may not leap over the boundary of that freedom." ..... (2)

The same might be said of the educational practices of any given age, which reflect the values needs and meanings of their time. D'Amico's theories and practices are no exception. As head of the Art Education Department of New York's Museum of Modern Art, D'Amico was in a unique position to establish contact with the paintings and sculptures of the world's greatest and most sensitive interpreters of the modern age.

A further quotation from Jung: (from a section entitled"The retreat from Reality",

"Franz Marc once said: 'The art that is coming will give formal expression to our scientific conviction.' This was a truly prophetic saying. We have traced the influence on artists of Freud's psychoanalysis and of the discovery (or rediscovery) of the unconscious in the early years of the 20th century. Another important point is the connection between modern art and the results of research in nuclear physics." (3)

(1) Jung, op cit. p. 285.
(2) Jung, ibid. p. 286
(3) ibid., p. 302.

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Part III, chapter 2, p. 19A.

"The manner in which the I Ching tends to look upon reality seems to disfavor causalistic procedures. The moment under actual observation appears to the ancient Chinese view more of a chance hit than a clearly defined result of concurring causal chain processes. The matter of interest seems to be configuration formed by chance events in the moment of observation, and not at all the hypothetical reasons that seemingly account for the coincidence, while the Western mind carefully sifts, weighs, selects, classifies, isolates, the Chinese picture of the moment encompasses everything down to the minutest non-sensical detail, because all of the ingredients make up the observed moment." (1)

Jung describes his concept of sychronicity as "a concept that formulates a point of view diametrically opposed to that of causality. Since the latter is merely a statistical truth and not absolute, it is a sort of working hypothesis of how events evolve one out of another whereas synchronicity takes the coincidence of events in space and time as meaning something more than mere chance, namely, a peculiar inter-dependence of objective events among themselves as well as with the subjective (psychic) states of the observer or observers." (2)

(1) The I Ching (Bayes tr.) op. cit., Foreword by C.G. Jung, p xxiii

(2) ibid, p xxiv.

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The obvious connections, of course, lie in the works of Mondrian, Calder and Klee. However, Jung, himself, as a crafter of words and ideas, is no exception. His famous theory of Synchronicity could only have been formed in an age in which theoretical physics has rearranged our temporal concepts. (At the same time the theory has a great connectedness with Asian thought and philosophy). To quote, once more, from Jung:

> "The fact that this highest and most frequent symbol of the Self is an object of inorganic matter points to yet another field of inquiry and speculation: that is, the still unknown relationship between what we call the unconscious psyche and what we call "matter"--a mystery with which psychosomatic medicine endeavors to grapple. In studying this still undefined and unexplained connection (it may prove to be that "psyche" and "matter" are actually the same phenomenon, one observed from "within" and the other from"without:), Dr. Jung put forward a new concept that he called synchronicity. This term means a "meaningful coincidence" of outer and inner events that are not themselves casually connected. The emphasis lies on the word "meaningful".
>
> If an aircraft crashes before my eyes as I am blowing my nose, this is a coincidence of events that has no meaning. It is simply a chance occurrence of a kind that happens all the time. But if I bought a blue frock and, by mistake, the shop delivered a black one on the day one of my near relatives died, this would be a meaningful coincidence. The two events are not causally related, but they are connected by the symbolic meaning that our society gives to the color black.
>
> Wherever Dr. Jung observed such meaningful coincidences in an individual's life, it seemed (as the individual's dreams revealed) that there was an archetype activated in the unconscious of the individual concerned. To illustrate this by my example of the black frock: In such a case the person who receives the black frock might also have had a dream on the theme of death. It seems as if the underlying archetype is manifesting itself simultaneously in inner and external events. The common denominator is a symbolically expressed message—in this case a message about death.
>
> As soon as we notice that certain types of event "like" to cluster together at certain times, we begin to understand the attitude of the Chinese, whose theories of medicine, philosophy, and even building are based on a "science" of meaningful coincidences. The classical Chinese texts did not ask what *causes* what, but rather what "likes" to *occur with* what. One can see much the same underlying theme in astrology, and in the way various civilizations have depended on consulting oracles and paying attention to omens. All of these are attempts to provide an explanation of coincidence that is different from one that depends on straightforward cause and effect.
>
> In creating the concept of synchronicity, Dr. Jung sketched a way in which we might penetrate deeper into the inter-relation of psyche and matter. (1)

(1) Jung. ibid., p. 227.

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This gave man a new point of view about himself, a new idea which had a greater connectedness with man's spiritual nature and less with the material aspects of his life. Early 20th century art became more concerned with the transcendence of appearances than with the representation of appearances. D'Amico's art teaching, while firmly grounded in human development, aims at the individual's spiritual and moral enrichment and growth. D'Amico has helped to create a new relationship between the art student and his art product.

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50 Sippewissett Rd.
Falmouth, Mass 02540
January 13, 1980

Dear Dr. & Mrs. D'Amico,

Sitting in my kitchen, I remember with fondness my pre-Christmas visit with you. I got back the movies with some nice shots. I have not edited them. I gave my presentation, enriched with the literature, and the information from our interview. For the visual presentation I xeroxed pages from your various books, and from Betty Taylor's recent books. These xeroxes I then transferred to clear plastic sheets, which were projected on to the wall. At the same time I played some portions of the tape recording I made at your home. Through presentation of your image and recorded voice, I tried to invoke your presence. After the AV part, there followed a brief discussion and question and answer period. I also conjured up an art history "family tree", attempting to trace your philosophical, cultural and educational roots and inheritors. All in all, I felt it went quite well, thanks to your most generous assistance. I felt that this more "living" type of presentation, better suited your own action-oriented teaching.

After I left you both, I managed to interview both Betty Blayton Taylor, and Jane Cooper Bland, who was hospitalized at the time with a fractured hip. Both ladies were most cooperative and generous with their time. They both spoke with respect, affection and high admiration of their association with you, and of your work.

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I truly feel most humbly honored by the whole experience.

I wrote a paper on your contribution to American (and world) art education. I did not unfortunately make a copy; I am therefore waiting for Dr. Korzenik to return the original. I have tried calling her several times, but it is now between semesters and classes will not resume until Feb. 4th (for graduate school). As soon as I get it back, I'll send you along a copy.

I will be coming to New York, leaving Wednesday, the 16th January, from here. I will be hopping around in New York a lot, visiting various people. Basically you could write to me c/o Dr. F. Franz, 106 India Street, Brooklyn 11222. Her telephone number is 212-389-1230. (Evenings are best). I will be in the company of a young friend, Edward Pazzanese, the young man I spoke to you about. He is the art director for the Cambridige Camping Association's Inner City Day Camp. This is the largest summer program in Cambridige, serving over 700 children, many of whom are battered or abused or otherwise deprived. I worked with him last summer, and will hopefully do so again this summer. I am most interested in designing art lessons which will strengthen or lead the way to improving success in academic areas. As I have both certification in art education and elementary education, and have been, for the past few years involved in youth programs for adolescents, education of the <u>whole</u> person has become one of my main interests. Your own approach to art education and your methods, materials, and strategies have been my guide.

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Not only do your theories influence me in my approach to teaching and academia, but they have been a great inspiration to me in my own personal art work.

Recently, I have been devising large "woven" sculptural objects which are meant to be danced or moved with and through. I have lead two small experimental workshops with friends (visual artists, movement and dance people, and psychologists). These experiences have also included the use of percussions. They have been most successful. A teacher at Mass Art, Lowry Burgess (who also teaches at M. I. T.) has encouraged me to document the last workshop on video tape and in slides and B/W photos, which I have done. I had thought to have the tape edited and put on the local cable TV, but I would like to develop this project further before presenting it. It seems to have greater potential than I first realized.

I am interested in developing the theoretical basis and finding connections with other things being done (and which have been done) in art. I have been reading Moholy-Nagy and Kepes, and should like to pursue my studies of Labin further. I may be able to get permission to do this as a Master's Project. If so I should love to work with both you and Lowry. My friends all encourage me and tell me it seems a very fascinating and worthy project with many psychological, body image, movement and space-use implications. I hope I get my wish.

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I should like to come to visit you with my friend, Edward, next Monday (the 22d. Jan.) or Sunday (the 21st) if Monday is not good. Ed and I have signed up for a movement workshop in Manhattan called "Face Mask, Body Mask, Voice Mask" (or something like that.). This will take place Friday, Saturday and Sunday evenings. I hope you will consider this favorably, if it is at all convenient.

I loved seeing both of you . It brought back so many bygone associations and memories to see and talk with Mabel and enjoy her beautiful "household spirits." It seems somehow appropriate to this time of ear to review the past and rekindle old contacts and bring some of the ancient "magic" into the new year.

I look very much forward to seeing you both again.

Affectionately,

Lois Berggren

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Lois Berggren
50 Sippewissett Rd.
Falmouth, Mass 02540
(617) 548-4385

History of Goals and Methods in Art Education.

INTERVIEW WITH VICTOR D'AMICO
December 9, 1979
Amagansett, L.I., N.Y.

The questions asked or areas of inquiry for the interview:

1. What was art education like before D'Amico?

2. How did he change art education?

3. What were his major contributions?

4. Who were his advocates?

How effectvely were his theories translated into practice in the museum school? (no. 5)

6. How did he develop his theories? What were their sources?

7. How did his theories relate to his own background, and grow from it?

8. Exactly which of his ideas and techniques, etc., have survived intact? Where are they manifested?

9. What happened to the people who were involved in the Children's Art School of the Museum of Modern Art? - the students, teachers, etc.?

10. Who went to the school? What was their social class? How was the school funded? What was the relationship of the school to the Museum Curators, and Directors?

11. What was the relationship of the school to the socio-economic climate of the 30's and 40's?

12. What was D'Amico's relationship to the Bauhaus?

13. Why is it that D'Amico has not been accorded the type of fame or recognition that, for instance, Lowenfeld or Feldman have received? Why was the Museum School discontinued upon D'Amico's retirement?

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Answers to the question:

Q. What was Art Education like before D'Amico?
1. Art education, in D'Amico's memory of early experiences was by rote. It was a dry subject taught by rules. Based on his own early experiences teaching in settlment houses of New York, D'Amico wished to "stimulate the child to explore his own idea , one he has been motivated by a theme or his environment. The art experience should be a problem solving situation with the end product an individual result." (1.)

Q. How did he change art education?
2. The answer to this question is difficult to assess. D'Amico did not even attempt to anser it. He has had an incredible influence which I feel has not been fully realized or appreciated by the American Public. My own opinion, after interviewing him, reading his books, and those of others who have commented on his work, and after interviewing Jane Cooper Bland and Betty Blayton Taylor, and after having visited the (Harlem) Children's Art Carnival is that D'Amico's essential influence (or changing) of art education in the U.S. lies in the area of "Humanizing" art education. His basic philosophy, as one can judge from the above quote, was to unite the inner world of the child with the outer world of social necessity through the bridge of art. Art is used by D'Amico and his disciples to enhancethe student's self-esteem, and to help him grow in decision-making, visual analysis and thinking, and in self-knowledge through individual but disciplined self-expression. I feel that D'Amico made a big push in the effort to make art experiences more meaningful for children, and to make art educatiors respect the individuality and creative potential of all children. I feel, also that D'Amico played a large role in making art education more existential, relevant and experiential thus moving art education away from the pre-existing more static and rule-bound, pre-determined experience which it had been before his influence was felt. I feel that his art education theories and practive turn mainly on the concepts of INDIVIDUAL EXPERIENCE, and DISCOVERY.

Q. What are his major contributions?
3. This has been partially ansered by the foregoing response. But, to amplify: D'Amico's major contribution is to collect, refine, and filter all major themes in education, philosopy, and art, which exist in our time, and synthesize them into a coherent, cohesive, approach to art education, which he then translates into a model method which is easily transmittable to others. Moreover, he seems to always have been in "the right place at the right time" and to have "known everybody of importance or influence." He has an uncanny sense of how to use the media. He seems to have been the right person in the right place at the right time. All of this does not, in any way, intend to underplay his own original genius. Perhaps his greatest talent is his sensitivity and responsiveniess to others, as evidenced in the selection of the persons with whom he has worked. This, coupled

L. "50 ears of Humanizing the Arts." Catalogue of the Exhibition. September 1-October 21, 1979. Guild Hall, East Hampton, New York.

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Lois Berggren
50 Sippewissett Rd.
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History of Art Ed..

I. What was the influence of the Bauhaus on the teaching strategies and philosophy of Victor D'Amico, as set forth in his school of the Museum of Modern Art?

II. Ten things I need to know to answer this question:

1. What was D'Amico's teaching like before he became familiar with the teachings of the Bauhaus?

2. What was known of the Bauhaus to the American public during the formative years of D'Amico's career?

3. Which of the associates of the Weimar Bauhaus did D'Amico have direct contact with?

4. Under what circumstances did D'Amico happen to come into contact with them?

5. What were the specific learnings/techniques/philosophies of education which D'Amico took from the Bauhaus movement?

6. At what point did these Bauhaus learnings begin to manifest themselves in D'Amico's teaching?

7. How did D'Amico assimilate these influences and incorporate them into his own teachings? How did he alter them?

8. What was D'Amico's relationship to Black Mountain College?
the Bauhaus via

9. What influence did/D'Amico have on vocational education in the U.S.A.?

10. What influence did D'Amico's translation of the Bauhaus theories have on American art education in general?

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III. In order to find the answers to these questions, I should first read the works of D'Amico himself, together with such books by members of the original Bauhaus as I could locate, together with secondary sources (commentaries on the Bauhaus, its work and workers.) After that I would interview people who might have information about these areas.

A. Bibliographic sources:

D'Amico, Victor, and Duncan, Julia Hamlin. How to Make Pottery and Ceramic Sculpture: 20 Graded Projects, New York. The Museum of Modern Art (c 1947)

D'Amico, Victor Edward. Assemblage: A New Dimension in Creative Teaching in Action, b. Victor D'Amico and Arlette Buchman. London. Thames and Hudson, 1972.

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also the rev. ed., 1953.

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D'Amico, Victor, Wilson, Frances, Maser, Norman: Art for the Family. New York. Doubleday & Co., (n.d.)

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Martin, Charles J. and D'Amico, Victor. How to Make Modern Jewelry. New York. The Museum of Modern Art, (c 1949).

Audiotape-Cassette:
Developing Creative Children for a Creative World. Berkeley, Calif., U. of California Television Media Center (n.d.)

Moholy-Nagy, L. Vision in Motion. Chicago 1947.

Moholy-Nagy, L. The New Vision: Fundamentals of Design-Painting, Sculpture, Architecture, London, 1939.

Papers and articles of the Smith Hughes Act of 1917 to aid vocational education and industrial arts.-- if such are available.

Papers and articles on Adler's Ethnic and Cultural School.

Papers and articles on Angelo Patri.

Papers and articles on the Owatoona Communit Service Project. (1933-41) Project Publications No. 1,2,3, and 4. University of Minnesota Press.

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L. Berggren, P. 3.

These were written by (respectively) Haggerty, Krey, Haggerty, and Ziegfeld and Smith.

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Schapiro, Meyer, Modern Art: 19th and 20th Centuries. Selected Papers. New York. George Brazillier. (1978)

Arnason, H.H. History of Modern Art. New York. Prentice-Hall, (n.d.)

Additional Primary Sources: (Books):

Gropius, W. The New Architecture and the Bauhuas. New York-London, 1935.

Klee, Paul, The Thinking Eye. The Notebooks of Paul Klee. 2d rev. ed. London, 1948.

Itten, Johannes. Design and Form: The Basic Course at the Baubaus. New York. Reinhold, (1963 (rev. ed.)

People Resources:

Lowry Burgess
Meyer Schapiro

Jane Cooper Bland
Mabel D'Amico
Victor D'Amico
Betty Blayton Taylor

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I shold like to draw out a few correllations between the Bauhaus artists Moholy-Nagy and Itten and the work of D'Amico.

Itten: In his book Design and Form Itten states clearly that his teaching springs from a spiritual basis in the aesthetic tradition. In his teaching he claims to rely mainly on his intuitive faculties. His lessons are presented with great respect for the individual differences of his students. On page 9 of his book (op.cit.) Itten states:

"The ultimate aim of all design activity is the bulding... architects, sculptors , painters, we must all go back to handicraft... There is no essential difference between artist and craftsman, the artist is a heightened craftsman..."

Itten sees his chief task as a teacher to be to free the creative powers of his students. This, coupled with an insistence on disciplined, sequential basic training help the student to "find himself"-- to unite his inner and outer worlds. On p. 11 of the above-mentioned book, Itten states:

Thus, I realized that our outward-directed scientific research and technology must be balanced by inward-directed thought and forces of the soul."

Itten further states that: "The foundation of my design teaching was the general theory of contrast: Light and dark, material and texture studies, form and color theory, rhythm and expressive forms were discussed and presented on their contrasting effects."

The above attitudes and strategies were coupled with an insistence on good working habits, a thorough knowledge of materials and procedures, together with a correct use of appropriate tools and an insistence on the importance of task analysis and sequencing of activities, This comprises Itten's (and the Bauhaus) approach.

D(Amico's teaching springs also from an aesthetic-spiritual basis, with, however, the same insistence on practival, good craftsmanship and sound pedagogical principals.

D'Amico's respect for the individual is well-expressed in the book, The Visual Arts in General Education. (p.15, op ict.) "Stress must be placed on the student and his interests and needs...psychology presents mounting evidence that only in this way can effective access be had to the individual's dynamic for growth..."

D'Amico's attendance to the importance of craftsmanship can be evidenced in his book Assemblage, especially in the section "Progressive projects for young people thirteen to fourteen years old." In this section D'Amico follows closely Itten's approach to the teachings of such things as texture and pattern, honest use of materials.

D'Amico's clarity of approach is perhaps even better seen in the series of books published by the Museum of Modern Art. (How to Make Pottery, How to Made Modern Jewelry, etc.

In his teaching D'Amico has been constantly drawn to the role of kinesthesia. In this respect he is a spiritual inheritor not only of Itten but even more of Moholy-Nagy. The space-light modulators of latter, strongly resemble many of the construction of D'Amico's students.

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The belief that everybody has creative potential in some area, that "everybody has something to say". (2)

Ithe idea of pairing his theories to name "Children's Art Carnival" is also in the spirit of origin of the "Art Carnivals". Although I did not see any of his motivational "toys" present in the Harlem establishments, I did witness many of his theories in action. The original Art Carnivals contained motivational and workshop sections.

Q. What happened to the people who were involved in the Childrn's Art School of the Museum of Modern Art? The Students, teachers, etc.
9.
Ms Bland is currently teaching at the Museum of Modern Art in New York. Sava Morgan. one of her "teacher" students is currently Professor of Studio Art in Brooklyn College, New York, teaching open admissions students. I had the good fortune to meet (in the 125th Street Station a young Black woman, named Corby R. Ellis, who has subsequently become and Administrative Assistant in the Public Relation Department of the Freedom National Bank of New York (located on 125th Street, N.Y.C.) She was both surprised and delighted to discuss her involvement in the art classes, She uses the skills whe learned in making layouts for brochures, etc. The values of democracy and human respect, the ability to make decisions which she learned in the shool, have all obviously affected the devlopment of her life, her self-image, and her career choice.

Some of the other individuals involved in the school are mentioned in the appendix.

Q. Who went to the school? What was their social class? How was the school funded? What was the relationship of the school to the Museum Curators, and Directors?
10.
The first two parts to this question have already been ansered. The funding of the school was half by the New York City Board of Education, and half by the Museum of Modern Art.

The relationship of the school to the Museum Curators, was excellent, at least at the outset. The Education Deprtment could count on the full cooperation of all the other Deprtments of the Museum.

Q. What was the relationship of the school to the socio-economic climate of the 30's and 40's?

11. I never got around to specifically asking this question, and therefore could only conjecture an answer. I feel that ideas are always "in the air" and as such available to everyone, whether on a conscious level or not. I have seen this amply demonstrated even during my stays in countries where a heavy media censorship is enforced(Libya, Russia, Poland, Czechoslovakia, East Germany, etc.) I cannot conceive of anyone as sensitive as D'Amico, and as responsive to individual needs as he is not being affected by the socio=economic climate of his time.. If his critics might fault him in having few of those students who felt the most severe economic need at the time in his class, one has only to look at the ultimate result of his work, which seems to have affected the advantaged as well as the disadvantaged.

A noted science historian, Stephen J. Gould, of Harvard, has stated

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with an outstanding talent for presenting his ideas and theories, made a perfect vehicle for his own uniquely inventive approach to motivating students to learn. These, in my opinion, are his major contributions.

Q. Who were his advocates?

4. Angelo Patri, Mr. Adler of the Ethical Cultural School, Mrs. Auchincloss, Jacqueline Kennedy Onassis, Mrs. John D. Rockefeller Jr., Stephen C. Clark, his wife Mabel D'Amico, Joseph Albers, Lazlo Moholy-Nagy, Jane Cooper Blank, Betty Blayton Taylor, his many former students and friends and associates.

Q. How effectively were his theories translated into practice in the ModernArt Museum School?

5. I should imagine that (from what I have heard and read) his theories were extremely well-translated into practice. Apparently, D'Amico had not only total control over the school, the curriculum, etc., but also ample resources (material, human and economic) with which to put his ideas and theories into practice. He seems to have avoided making enemies and stirring up open conflicts. My sources for this information are D'Amico himself, Ms. Taylor and Ms. Bland. However, I suspect, that the smoothness of his operation and the outstanding qualities of leadership (or apparent non-leadership) which he possesses, together with his apparent openness may have proved threatening to many persons along the way.

Q. How did he develop his theories? What were their sources?

6. According to D'Amico his sources were his own early family life, and his talents for sensitive observation and response to the needs of others (my words, not his, he is more modest than this.) Perhaps his own keenly observant, and playful and flexible mind, his own restless need to discover, invent, his own excitement about life are the best sources of his theories. These personal qualities, coupled iwth much good fortune, and the insight to recogngnize it and know how to make the most of it explain the success of his theories. In particular his fortuitous encounters with Angelo Patri, Adler and his Ethical Cultural School, and his involvement with the Fieldston School, which ultimately lead to his achievements through the Museum of Modern Art were the factors which were instrumental in the development of his talents. He had the time, support (financial and moral) and the exposure to encourage him and permit him the freedom to fully expand his ideas and his own creative genius.

More specifically, I should identify the following factors as being particularly germaine to the development of his theories:

a) early childhood training and discipline, and growing up in a large warm family; the demands of his father, the honesty of his mother, the soundness of their relationship, and the encouragement of teachers, early on; combined with his own temperament, talent and special intelligence.

b) The fact of his father's profession, exposing him early on to marvellous cloth samples (D'Amico's own opinion in a personal interview).

c) The exposure to Angelo Patri's educational theories--the material rich environment which he created in his school.

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d) The involvement with Adler (Ethical Cultural School) which encounter seems to have cross-fertilized D'Amico's rich mind and experience with seeds of oriental mysticism (my opinion), preparing a receptive attitude to certain aspects of the Bauhaus movement. Also, Adler's opposition to D'Amico's concept that "all children are creative", (Adler believed that only God was creative. Creative=bringing forth something from nothing.) only forced D'Amico to redouble his efforts to prove his point. (D'Amico's observation in personal interview.

Q. Exactly which of his ideas and techniques, etc., have survived intact? Where are they manifested?

8. This is also an almost impossible question to answer, However, the asking of it (to myself) has lead me to uncover lots of interesting facts. Of course few, if any ideas, practices, or theories, ever survive intact. Ideas and philosophies, especially with regard to education, are highly subject to pollution, change, ammendment, addition, modification. Furthermore, I feel that this is as it should, must be and is. Especially in the case of D'Amico, who stated, again in my personal interview with him (a paraphrase): "If anyone can learn from me, and do something better, I am glad. I like to share with others." What is more important is whether the spirit of a person's theories, ideas, philosophies, values, and practices survive together with the intention of his methodolgy, in my opinion. In this respect I feel that almost all of his ideas and techniques survive today, together with the essential value system which they embody, in the teaching of his student, many of whom are quite influential in art education. I know that they certainly survive in my own teaching. (I did not realize to what extent, before I undertook this research.) I suppose that D'Amico's work has best survived in the Harlem Children's Art Carnival. Although D'Amico's original work through the Modern Art Museum was mostly with middle-class and upper middle class students, Ifeel somehow, that the founding of the Harlem Children's Art Carnival reflects D'Amico's early interest in and work with children from Settlement houses. The ideas and techniques put into effect by Ms. Taylor seemed totally familiar to me, and to the training which I have received from Sava Morgan, a student of Ms Bland, who worked closely with D'Amico in the original Museum School.

The specific skills, techniques and values which seem to have survived the 42 year span since D'Amico started the school at the Museum are:

a) The action-oriented approach to art education.

b) The respect for individual rights and needs. The meeting of the student where he is (developmentally), and taking him where he wants and needs to go.

c) The discovery approach to materials and techniques, and rules.

d) The discipline of making an honest response to material and tools.

e) The technique of motivating a student through his own interests and work, of letting a person progress at his own rate of development.

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The relationship of the school to the Museum Curators, was exdellent, at least at the outset. The Education Department could count on the full cooperation of all the other Departments of the Museum.

Q. What was the relationship of the school to the socio-economic climate of the 30's and 40's?

11. I never got around to specifically asking this question, and therefore could only conjecture an answer. I feel that ideas are always "in the air" and as such available to everyone, whether on a conscious level or not. I have seen this amply demonstrated even during my stays in countries where a heavy media censorship is enforced (Libya, Russia, Poland, Czechoslovakia, East Germany, etc.) I cannot conceive of anyone as sensitive as D'Amico, and as responsive to individual needs as he is not being affected by the socio-economic climate of his time. If his critics might fault him in having few of those students who felt the most severe economic need at the time in his class, one has only to look at the ultimate result of his work, which seems to have affected the advantaged as well as the disadvantaged.

A noted science historian, Stephen J. Gould, of Harvard, has stated

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The sense of immediacy and freshness in D'Amico's teaching (which I am convinced is the core of his success) comes from the following sources:

1. A recognition of the innate urge we all have to create and express ourselves through art, and a belief in each person's ability to make some sort of artistic statement.

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2. The direct "hands-on" dealing with material--the urge to explore and experiment with different materials, to find or discover their best use.

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These things which we now almost take for granted as art educators, were nurtured and disseminated by D'Amico and his collegues in the Art Education Department of the Museum of Modern Art which D'Amico founded in 1937. That they are so well know today is because of the unique position of the Museum in the Art World, and because of the special spot in time and history which the Museum filled, and these fortuitous events combined with the unique talents, insights, and gifts of D'Amico, his fertile, ecclectic and imaginative mind.

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His work at the Museum produced an entire series of"How to" books in basic areas of arts and crafts. Not onl the techniques are clear, but the introduction to the tools and materials of the medium are excellent and embody the Bauhaus traditions which wed form and function.

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It occurs to me in reviewing the body of D'Amico's work that his influence is immensely pervasive--a former student of his wife's, and classmate of mine is now married to Michael Spock, who founded the Children's Museum, and she her self, formerly, Judy Wood, heads the Magnet History Program in Boston, I believe. In addition to this. one famous student, D'Amico has many other students in positions of influence, and who have the opportunity to train many more art educators in the D'Amico tradition. The web of interconnectedness is truly awesome!

Many of the women who originally worked with D'Amico in the Museum of Modern art (D'Amico also had a gift for picking extremely talented teachers) have continued their teaching in the Metropolitan Museum of Art and elsewhere.)

As Ms Taylor, of the Harlem Children's Art Carnival informed me: "In art ducation it is the establishment of the right environment which is the most important thing. And by that I mean the <u>human</u> environment and not just the built environment." Ms Taylor felt that it was extremely important that the members of her staff should "get along well together and work closely in harmony and unison." This, she feels, gives them the necessary confidence to deal effectively with the many problems and needs of their students.

Thus, one of the lasting contributions which D'Amico's teaching has made to the field of art education is to teach people how to create the total matrix in which meaningful growth-promoting art experiences can happen for "children of all ages."

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D'Amico stated that as one of 11 children of an Italian-American family, born in 1904 on 96th Street in Manhatten, he always knew he wanted to teach. He likes people, loves to share ideas and experiences, and feels happy when someone he teaches can do something better than he can. His earliest "sources" were the cloth samples which his father kept at home. (His father was a ladies' suit maker). D'Amico always loved to draw, and as a young student he attracted lots of attention from his drawing ability (drawing on sidewalks outside of school). Eventually his talent was rewarded with a scholarship. Among his early teachers was Angelo Parti, principal of his junior high school. His first job was teaching in settlement houses, and eventually he taught at the Ethical Culture School, in New York City, under the guidance of a gentleman named Adler (who had studied Eastern philosophies and religion.) D'Amico suddenly found himself immersed in the Progressive Education Movement which seemed to have originated with Mr. Adler, or close to him. From there D'Amico went on to teach at the Fieldston School, and afterwards apparently moved to the Directorship of the Education Department at the Museum of Modern Art.

As an outgrowth of his work at the Museum, he produced his sensory "toys" which formed the basis for his "Aart Carnivals." The Art Carnival at the Brussels International Fair led to the establishment of the Indian Art Carnival and the Harlem Art Carnival which has subsequently been incorporated as a New York City Public School.

His work at the Museum produced an entire series of "How to books in basic areas of arts and crafts. Not only the techniques are clear, but the introduction to the tools and materials of the medium are excellent and embody the Bauhaus traditions which wed form and function.

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It occurs to me in reviewing the body of D'Amico's work that his influence is immensely pervasive--a former student of his wife's, and classmate of mine is now married to Michael Spock, who founded the Children's Museum, and she her self, formerly, Judy Wood, heads the Magnet History Program in Boston, I believe, In addition to this one famous student, D'Amico has many other students in position of influence, andwho have the opportunity to train many more art educators in the D'Amico tradition. The web of interconnectedness is truly awesome!

Many of the women who originally worked with D'Amico in the Museum of Modern art (D'Amico also had a gift for picking extremely tallented teachers) have continued their teaching in the Metropolitan Museum of Art and elsewhere.)

As Ms Taylor, of the Harlem Children's Art Carnival informed me:: "In art education it is the establishment of the right envirnment which is the most important thing. And by that I mean the human environment and not just the built environment." Ms Taylor felt that it was extremely important that the members of her staff should. "get along well together and work closely in harmony and unison." This, she feels, gives them the necessary confidence to deal effectively with the many problems and needs of their students.

Thus, one of the lasting contributions which D'Amico's teaching has made to the field of art education is to teach people how to create the total matrix in which meaningful growth-promotion art experiences can happen for "children of all ages."