

Perspectives on Art Education A Look inside

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Teaching and learning in tertiary education has experienced significant and challenging cultural, technological, societal and economic change. How will art education change in view of the shifting trends in youth culture and expectations in society? How should we educate artists, designers and architects so they can actualize imaginative, socially responsible and respect-guided meaningful art practice? What is the best way to engage in interdisciplinary collaboration and intellectual exchange?

This publication offers a range of perspectives on art education that address these changes. We invited artists, designers, architects, artist-teachers, educators and scientists to submit written papers that will enhance discussion at the symposium Perspectives on Art Education that will take place in Vienna from May 28–30, 2015. This publication contains a collection of the papers the participants proposed.

At the conference, participants will discuss the role of artists in contemporary society, propose new teaching and learning strategies and examine the diversity of art education across cultures and in different kinds of tertiary education institutions. The following guiding questions will function as the starting point for their contributions:

#1 THE ARTIST'S ROLE AS EDUCATOR

What is the role of artists, designers and architects in contemporary society and their extended role as educators?

#2 ARTIST-TEACHER IDENTITIES?

How can the roles and identities of artist, teacher and researcher be combined?

#3 RESEARCHERS OF ART, DESIGN & ARCHITECTURE: THEIR EDUCATIONAL ROLE

What is the role of researchers of art, design and architecture in contemporary society and their extended role as educators?

#4 PERSPECTIVES ON LEARNING ART, DESIGN AND ARCHITECTURE

Are teaching and learning strategies in art, design and architecture education transferable to other cultural contexts (social, industrial, museums etc.)? Or vice versa?

#5 ARTIST-TEACHER SKILLS

What skills do art teachers in tertiary education need today?

#6 TRANSFERABLE SKILLS

What can art teachers working in tertiary level institutions learn from instructional strategies in secondary schools?

Dirk Huylebrouck (BEL) 25 The Two Cultures in a Multicultural Society

Keywords: Mathematics, Art, Africa, Education
The first paper offers a mathematical perspective on learning art, design and architecture. The author points out that artists today need to be acquainted with science as well as the humanities. He reports on his own practice of teaching interdisciplinary maths courses to architecture students in which he promotes a creative approach to maths. He also argues for extending the horizons of the science and humanities by identifying and defining their own diverse cultures. Although societies are becoming increasingly multicultural, western and/or nationally oriented perspectives are still prevalent in educational institutions.

Ruth Mateus-Berr (A) 33 Lilijana Radovic (SRB) Op-Tiles and Interdisciplinarity

Keywords: Art, Math, Education, Labyrinth, Op-Tiles
Connecting math and art in teaching as well as the relationship between tertiary and secondary education is the central focus of this paper. Two professors of mathematics and fine art describe case study research they carried out in an Austrian high school. Educators from two countries, who taught different subjects at different educational levels, engaged secondary school students in lessons organised around the topics of labyrinth and Op Art. The authors advocate increased interdisciplinarity in education and discuss the strengths and weaknesses of a number of international examples.

Stacey Salazar (USA) 43 Scenes from an Art School: Four Pedagogical Practices

Keywords: Pedagogy, College, Studio Art
The aim of this paper is to encourage artist-teachers to reflect on their own pedagogy, get in touch with different instructional strategies and intentionally shape their educational settings. The author offers four practical suggestions for crafting creative learning environments inspired by her observations of studio art teachers at colleges in USA. She identifies a need to set up physical and social learning environments in which students feel more protected and empowered.

Judit Bényei, Zsófia Ruttkay (HU) 51 Digital Museum: A Multidisciplinary University Course

Keywords: Museums, Design Education, Digital Technologies
This paper reports on a cross-institutional, interdisciplinary research and development project. The authors reflect on new challenges artists and designers in museums face in view of the omnipresent and rapidly developing digital technologies. Researchers with expertise in media technologies and education collaborated with a museum and implemented a course involving both arts and technology students from different universities. They identify a need for teaching and learning strategies that train students in collaborative, interdisciplinary methods of working and develop their communication skills.

Fares Kayali (A) 59 Educating Secondary School Teachers in Game Design and Game-Based Learning

Keywords: Game Design, Education, Game-Based Learning
The author has developed a university-based course for future secondary teachers in response to widespread reservations about using games in class. The course develops their understanding of video games and their effect on children's behaviour. It also encourages teachers to create games with their students. This paper outlines practical strategies and instructional materials for game-based learning, game literacy and teaching game design.

Monika Farukoye (A) 65 The Artist as Unreliable Narrator: Globalized Cultures and Polymorphic Views

Keywords: Unreliable Narration, Globalization, Polymorphic Views
This paper focuses on the role of the artist in educating us to understand the simultaneous validity of conflicting views produced by globalisation, increasing migration and the omnipresent media. From the perspective of a film artist, the author reflects on how contemporary art and film address and challenge "unreliable societal narrations".

16

Lourdes Cilleruelo, Augusto Zubiaga, Miriam Peña Zabal (ESP) 73 Desired Problems: An Artistic Experience in the Field of Neural Networks

Keywords: Cross-Disciplinary Practice, Making, Curiosity-Driven Learning
The practical example this paper reports was a cross-disciplinary collaboration involving Science, Technology, Engineering, Arts and Math (a response to the educational concept of STEAM). The authors stress the importance of curiosity-driven and problem-based learning as well as open access to knowledge and peer or community learning. They advocate tinkering as a worthwhile methodology with reference to the development and increasing use of virtual DIY platforms and fablabs.

Ernst Wagner (D), Rolf Loven (A) 81 Visual Literacy: An Universal Concept?

Keywords: Visual Literacy, Curricula, Europe
This paper offers insights into a comparative study of visual arts curricula and assessment in European schools. A finding was that in spite of slight differences in their design and implementation, 'responding' and 'making' and, in some cases, 'reflection and creative thinking' are the main domains of learning and competence. As part of a larger research program (ENViL), a network of researchers and curriculum developers are building on this research to formulate a common model of assessment that could function as a framework for visual literacy and facilitate the work of teachers, curriculum developers, educators, textbook authors and students throughout Europe.

Torsten Meyer, Gila Kolb, Konstanze Schütze (D) 89 What's Next in Art Education?

Keywords: Next Art Education, Shift, Risk
This paper addresses the sweeping changes media technology is effecting in art education. The authors, who are researchers in media culture, art theory and art education investigate how art education might be defined in the future. If it is going to operate with the complexity of a networked society it will need to focus on the present instead of the past. Considering the way artists work it will need to focus on media literacy and basic IT skills. The authors argue in favour of individual teachers carrying out small changes to their practice instead of a radical turn.

Barbara Mahlknecht (A) 97 Uncanny Materials: On Research and (Un)learning the History of Art Education

Keywords: Research, Teaching History, Art Education
This paper reports on the institutional origins of art education. A group of students were challenged to carry out art education research "with" instead of "over" history. The author, who is a researcher, curator, art educator and teacher, offers insights in the processes involved in archival research. Strategies of curating, art education and performance were applied to present the results of the project to the public.

Lise Kjaer (USA) 105 The Artist as Writer

Keywords: Writing, Art, Post Graduate Theses, Vygotsky
Reflection and communication skills are the keys to developing self-reliant artistic practice. In arguing her case, the author, a researcher, artist and art history teacher, presents a series of creative writing techniques for teaching art students. She argues that writing about their own art and processes and presenting the results in public enables them to connect intuitive and analytical approaches to practice. She argues also that engaging in self-analysis and written expression helps them to clarify their artistic development in the context of contemporary art.

Karen Lee Carroll (USA) 111 Teaching and Learning at the Intersection of Poverty and Secondary Design Education

Keywords: Design, Urban Settings, Secondary Schools
This paper demonstrates how disadvantaged secondary students can benefit from engaging with arts, design and architecture using the example of the Baltimore Design School. The author, who is an artist-teacher, analyses the characteristics of designers and teachers and identifies empathy as an important skill they both share. She is convinced that everyone has potential to become a successful and confident learner so long as they are willing to take risks and accept every challenge as a possibility for learning.

Patricia Olynyk (USA) 119 Evolving the Third Culture

Keywords: Art, Science, Technology, Third Culture
This paper addresses intersections between art, science and technology in tertiary education. It provides insights into recent discourse and debates about cross-disciplinary activities at academic institutions in the USA. The author is committed to advancing

the role of the arts in the academy as a unique form of knowledge production. Her report of research models and collaborative projects emphasises the stimulating effect they can have on both interdisciplinary and cross-school relationships and collaborations.

Ruth Mateus-Berr, Albrecht Karlusch, Wolfgang Sachsenhofer (A) 127 The Case for Interdisciplinary Art and Design Education

Keywords: Interdisciplinary, Business, Art & Design Education
This paper is about dialoguing between Art, Design and Business in tertiary education. In reporting an ongoing research project into "clean tech energy start-ups" it offers many insights into how student's interdisciplinary abilities can be trained and the challenges they face. The interdisciplinary team of authors point out the proven impact of this project on the formulation of socially and economically grounded solutions.

Anton Falkels (A) 137 Aspects of Space: Architecture for Non-Architecture Students

Keywords: Architecture, Spatial Behaviour, Learning
This paper presents a program for art education and other students that aims to shape learners' ideas of space. An architect, researcher and professor reports on three projects and describes theories underpinning his teaching together with practical strategies and tools. The paper describes ways in which students without specific knowledge and skills in architecture can investigate space in order to experience and develop their own architectural ideas.

Judith M. Burton (USA) 143 Pedagogy as Spaghetti Junction!

Keywords: Reflection, Development, Materials, Art Education
The author of this paper draws on her experience as a professor of art education to argue that art student's lack the ability to reflect on and articulate their artistic practice. In order to develop these skills, future artists and art teachers need college/university art educators who exemplify these abilities. The author scrutinises the multidimensional role of art teachers in tertiary education as "maker-teacher-learner-researcher" and suggests that it is crucial to understand human development and materials, as well as re-examine history while searching for continuity.

Richard Jochum (USA) 151 The Changing Education of Artists

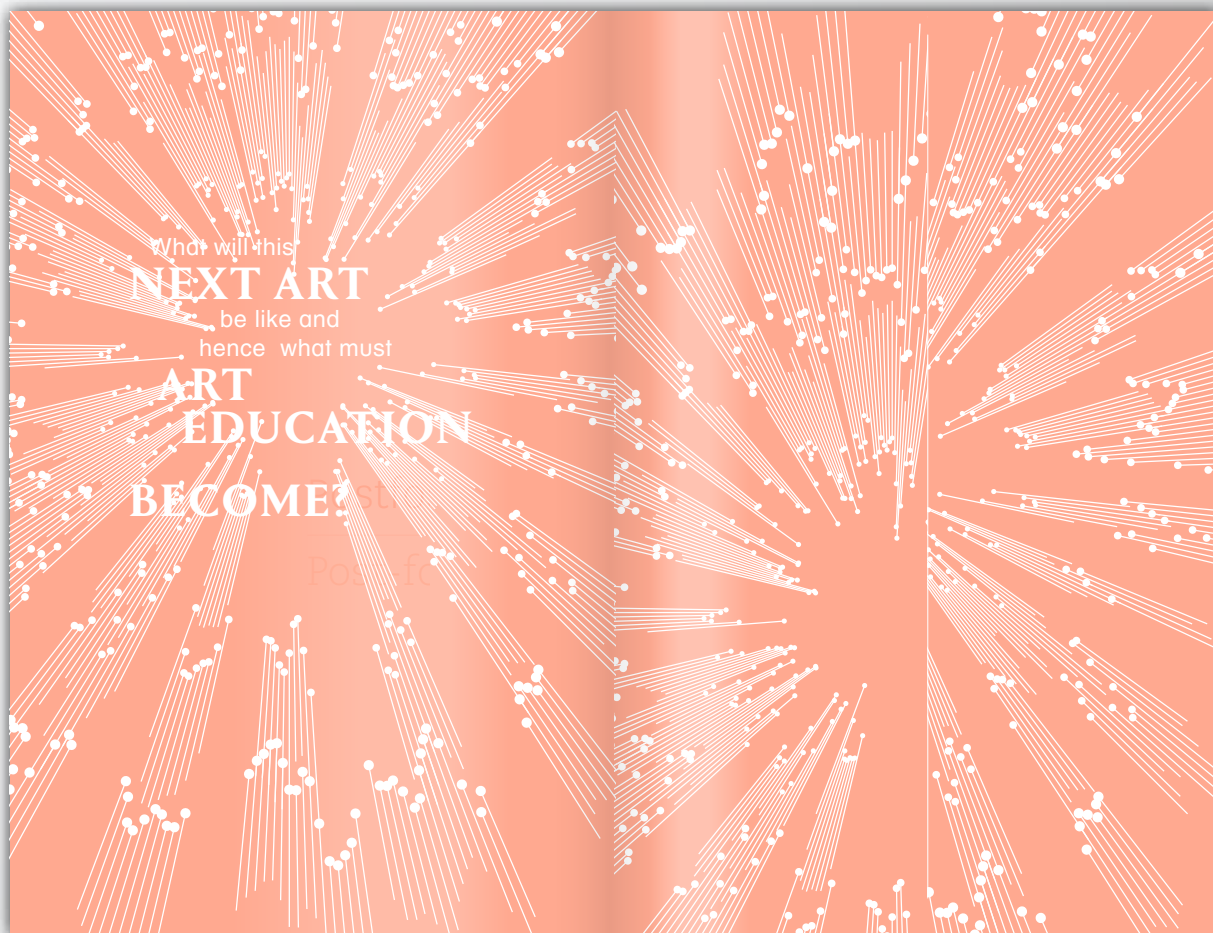
Keywords: Higher Education, Educating Artists
The author of this paper is concerned with changes in teaching and learning studio art and art education. He alerts us to three driving forces behind these changes and discusses them: (i) the hybridization of media and art practice (the mixing of genres, materials and concepts), (ii) specialisation (and simultaneously increasing interconnectedness), as well as the (j) professionalization of learning.

Eduardo Benamor Duarte (USA) 159 Automated experience: prototyping adaptive artifacts in Art & Design pedagogy

Keywords: Automation, Fabrication, Social, Environment, Pedagogy
Digital technology applications are increasingly changing the production and analysis of design solutions in art and architecture. This paper focuses on the consequences this may have on art and design in tertiary education and a search for appropriate models of learning. The author argues that a procedure-based approach to design process offers beneficial new forms of augmented learning and social interaction. What this means in practice is illustrated in his report of a research and development project on sensory responsive components in architecture.

Eva Maria Stadler (A) 166 Perspectives on Art Education

A gallery exhibition will take place as part of the symposium Perspectives on Art Education. Presenters at the conference have been invited to submit an artwork related to the theme they have chosen to speak about. The exhibition will be assisted by Eva Maria Stadler. Her article in this publication reflects on art education by introducing artworks created by international artists who engage with educational concepts. **Visual Perspectives on Art Education**
May 28–30, 2015 | at Sala terrena
Exhibition Centre Heiligenkreuzer Hof, Vienna



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VISUAL CULTURE
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THE CHANGING EDUCATION OF THE ARTIST

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ABSTRACT

Art practice and art education have gone through momentous changes in which hybridization, specialization, and professionalization were key drivers. These changes are apparent in the revised role of the arts at research universities, including the recent debate about PhD qualifications in studio art as the new terminal degree for college art teaching, and movements toward increased accountability throughout higher education. Art schools used to be vocational schools, organized in a vertical hierarchy and self-contained as silos; within a changed learning and research landscape they have opened up and become horizontal. These developments in higher art education are an international phenomenon and consistent with what is happening in other areas of culture and knowledge production. Where knowledge used to be discipline-based and hierarchical, it has become fluid. Where art making used to be grounded in skillful dialogue with a specific medium, it has been freed from disciplines and become part of a cultural practice that is all-encompassing. The consequences for the artist's role in society, art education and education in general are significant. This presentation will address these shifts in the learning landscape and how art education is recalibrating.

KEYWORDS

Higher Education, Educating Artists.

Discussion about the educability of the artist is as old as the education of the artist. Despite the seeming impossibility of reconciling the different voices and interests that shape this debate, and the practical complexities of playing it out at a local level, it is a discussion that is indispensable in order to determine positions and critically reflect on the beliefs of those involved. For Ernest Chesneau, an early voice in the debate, "education alone makes an artist" (Chesneau 1886, p. xv). Others, like John Baldessari or James Elkins, take the opposite stance, arguing that art cannot be taught. When he was asked for evidence, Elkins pointed to the fact that we do not know when knowledge is transferred. While we could ask, doesn't this apply to all teaching and all learning, and for that matter to any symbolic transaction between people, Elkins' skepticism is refreshing and causes us to think about meaningful ways to educate artists.

The Dilemma of Art Education

Some of the difficulties in the debate about educating artists are directly related to the perplexing ambivalence that professorial faculty in art schools bring to teaching art. Asked for faculty names to participate in an exhibition on artists as educators, the dean of a prominent art school in New York told me that her faculty would likely not want to be identified as teachers, since this might debase their merit as artists. It seems that the dual roles of artist and teacher have become increasingly difficult to combine in a world where both fields – art and education – are charged with expanding professional demands and which, as an unfortunate consequence, pit demands against each other instead of investing in their synergy. Another dilemma is posed by the reproduction of pedagogy informed by the past instead of intrigued by the future. This stems from the frequently mentioned conundrum that how art is taught today is "conditioned by the beliefs and values regarding art held by those who advocated its teaching in the past" (Elland 1990, p. i).

The struggle that lies in teaching art for those in the business of teaching it is exacerbated by the subject matter. Art is in flux and continually changes. The fact that it is unstable and we don't really know what art is poses a challenge to a field in which all sides constantly have to make decisions about what type of skills and ideas (if any) a meaningful, effective and timely education should offer. The definition of art as an open-ended concept Morris Weitz put forward in 1956, describes the conundrum on a philosophical level only. Open-ended art is abundantly visible in the contemporary art world in the ways hybrid practices have sidelined and displaced traditional disciplines and disoriented age-old genres such as painting and sculpture. Despite their dismissal as contemporary practices, the old struggle about their place continues to bedevil art education today.

With the decreasing significance of the master-apprentice model, the education of the artist has lost di-

rection. Schools housing this model have become the stuff of history (see de Duve 1994): for example, the 19th-century academies with their belief in talent and skills, teaching by genres and set canons of beauty; and the 20th-century Bauhaus with its emphasis on creativity, medium and invention. While we still see remnants of the huge influence of the Bauhaus on work, particularly in foundation teaching and the renewed convergence of art and design, changes in the learning landscape have rendered this model largely inconsequential. The driving forces for these changes have been interpreted in various ways. I consider the impact of forces like hybridization, specialization, and professionalization especially significant. For the sake of focus, I will leave our technology, which affects us on too many levels to address here.

Changes to the Field

A number of authors have discussed the way hybridization of media and art practice has driven art education to change (Knobel and Lankshear 2008, Jenkins 2008, Madoff 2009, Buckley and Conomos 2010). Although hybridization of media is not new, it has achieved new levels of pervasiveness with the digital revolution in the past 20 years. Hybrid art characterizes the increasing influx of technology and digital media in art making as well as its presentation, all of which are continuously evolving. The current maker-movement and the trend towards alternative learning spaces and digital fabrication labs are notable examples of continuous reorganization in the field (Jochum 2015).

Hybridization is a powerful change agent because it transforms old disciplines and creates new ones while constantly reworking old forms into new versions. Hybridization refers very generally to mixing genres, materials and concepts. This begins when artists dialogue with the work of their predecessors, whether those are contemporary or historical, dead or alive (Allan 2009). Thus, all making derives from appropriation. The convergence of high and popular culture, with its remixing and mash-up strategies, is blurring the line between amateur and expert. Visual culture has reshaped artistic practices and the curriculum much in the same way as social design is transforming art education today. Julia Kristeva introduced the concept of intertextuality (Culler 2002, p. 114) to delineate the way texts build meaning on one another, and hybridization outlines a similar phenomenon in the field of art. This is a challenge for art education, because it reinforces the idea that art is open-ended and is a field that never rests.

It is harder to pinpoint the role specialization plays in driving change because it is not as intrinsic to the artistic process as hybridization. Whereas hybridization reflects continuous change in art practice as this pertains to concepts and materials, specialization reflects change in the environment of art practice. While it is clear that art making does not take place in a vacuum, it cannot be overemphasized that the art world is not separate from the real world. Artists and art education

largely operate in a society that emphasizes services, information and research rather than manufacturing, production and goods. The effects on art education and art practice are multiple and are often underexposed. In a highly specialized, complex, information and post-industrial network society, art education is also becoming more specialized, more complex and more networked. We can see evidence of this in larger shifts, such as the confluence of art and research or the aforementioned convergence of art and design; and, more concretely, in the many new degree programs being offered in art schools around the globe (with Savannah College of Art and Design being one of the flashier examples).

In a world in which knowledge has expanded exponentially, artists have taken on roles that mirror the specializations of a highly complex society, and have become researchers, theorists, critics, and even activists responding to an environment at risk. This has consequences for the organization of art schools, many of which have become part of a larger academic system and relinquished some of the autonomy they enjoyed as vocational schools. Now that they are part of a comprehensive higher education system, they have given up their operational closure (Luhmann 1992) for a structure that is more horizontal and collaborative, leaving the vertical model to the few elite art schools that can still afford to operate as self-contained silos for high-stakes art stars.

Specialization in art does not have to mean succumbing to isolated disciplines. On the contrary, artists often engage in precisely the opposite, making connections and creating crossroads or interstices. By understanding themselves as mediators and agents of change who connect and unify fractured experiences – not only aesthetically but also in complex, inclusive projects – artists reveal one of their particular strengths, namely foregrounding imagination in the service of transformation. Art has been good at disrupting compartmentalization and bringing back what was excluded and split off. As John Dewey said, art allows the unification of experience. "In a work of art, different acts, episodes, occurrences melt and fuse into unity, and yet do not disappear and lose their own character as they do so" (Dewey 1980, p. 36).

Increasing demands on educational systems have resulted in the professionalization of learning. Professionalization, which is closely connected to specialization, is another driving force that is reshaping art education. It is apparent in the revised role of the arts at research universities, and in recent proposals that PhD studies in Studio Art and Decorative in Fine Art (DFA) become the new terminal degrees for college art teaching and in movements toward increased accountability in higher education. Accountability, particularly in places that put a high price tag on schooling, reinforces the notion of education as a commodity that is bought and sold. This is a real concern for art education in the United States today and has inspired an increasing pursuit of alternative models.

Opportunities

Hybridization, specialization and professionalization are happening across higher art education internationally, which is consistent with developments in other areas of culture and knowledge production. Where knowledge was once seen as distinct or hierarchical, it has become fluid. Where art making used to be based in skillful dialogue with a specific medium, it has been freed from disciplines and is a part of an all-encompassing cultural practice. This probably aligns with what Allan Kaprow had in mind when he advocated "taking art out into the world as a way to keep it alive and purposeful" (Madoff 2009, p. 109).

The integration of art schools into a larger research landscape, as is taking place in Australia, Europe, and the USA, offers art education new opportunities to provide the specialized system of education that artists need. To achieve this aim, art schools have to increase curricular freedom and allow students to make choices. The incorporation of research and social practice into art education reflects the hybridization, specialization, and professionalization described above. To open themselves to this changing world, artists need education.

Conclusion

The learning landscape has changed. The way we react to this may, or one should say *must*, differ from school to school, culture to culture; however, it affects us all. I have described some influences and stressed the importance of seeing challenges as opportunities rather than obstacles. While recent debates about de-skilling and unlearning may be valuable for encouraging us to re-think our learning environment and curriculum, they cannot replace the hard questions that art educators face. Knowing that neither talent nor skills are sufficient in themselves to produce meaningful art, we must not let go of the possibility of nurturing people who choose a career in this field. The question of how best to educate students and teachers alike remains valid. As Cornelia Sollfrank said aptly in a conversation, it is important to remind ourselves that "art education is not about the artists who are teaching. It is about the students."

The proliferation of new educational models, including alternatives to the traditional brick and mortar art school, is intriguing. The increasing prominence of art school as a theme for exhibitions, conferences, panels and books, and the trend toward art as a social practice suggest that artists could take on a greater role as educators at large. This might help to counter-balance the blatant corporatization of education.

Institutions of higher education struggle to educate artists. James Elkins' argument that the connection between teaching and learning is too arbitrary to allow for a meaningful exchange of knowledge is too extreme. It implies capitulation rather than recognition of our ability to promote talent and inspire imagination. Teaching is not just about transmitting knowl-

edge, it is also about human connection (Rose 2009).¹ We can still study what we don't know yet, or respond in-kind with art. This is what art practice and educational research is about.

While it is important to understand the multiple interests and stakeholders in teaching and learning art, the changing education of the artist takes place in learning environments that are hard to compare to each other. Chesneau's assessment that "much is to be done" (1886, p. 38) continues to hold true today. Most of the doing, though, takes place in environments that are local. Classrooms are messy places, and so are studios, and so is the world.

Notes

1. "[T]eachers do not know or do not control the moments when essential information is imparted, and students don't know when they should listen for that information" (Elkins 2012, p. 2, and 2001). While I agree with the evidence Elkins put forth, I do not see how it validates his conclusion.
2. "There really is no such thing as Art. There are only artists." (Gombrich 1995, p. 15).
3. "[T]he hybrid of today is the likely standard genre of tomorrow. All creation is re-creation; every resolution marks a new return." (Schlegel and Shanks, in Madoff 2009, p. 151).
4. Asking himself "What is to be done?" Chesneau said, "given two artists, equally endowed with the feeling for the pictorial—or the sculptural—(the one an educated man, the other illiterate); I say that the former is better equipped than the second, and ought to be able to take for greater advantage, and in a higher sense, of the means which nature has bestowed on him, and which education shall have developed." (Chesneau 1886, p. 74-5).
5. Source: <http://elpcp.net/transversal/1210/studen-interviews/sollfrank>.
6. "In our time, teaching is acknowledged as important but is often defined as a knowledge-delivery system. Yet teaching comes with the obligation to understand the people in one's charge, to teach subject matter and skills, but also to inquire, to nurture, to have a sense of who a student is." (Rose 2009, p. 168).

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