

Art Education — A Mindless Activity No longer

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I suggested recently, under the somewhat provocative heading, 'art education — is it a mindless activity?'¹, that much current art teaching, especially in secondary schools, is over biased towards the practical for its own sake. The sensuous triumphs over the intellectual instead of partnering it: art as high culture is left out of the reckoning.

If this is true, then we are failing to properly equip pupils for their futures. After reaching adulthood, few people continue as practitioners of art. If they have any interest in art at all their roles are interpretative or appreciative. 'Doing' by itself, however splendidly motivated and equipped, cannot educate for such roles. Whence would come the wherewithal to comprehend art if there was lacking knowledge of the history and purposes of art down the ages? Even the few actual practitioners need an historical background for their work; art grows out of other art just as much as it grows out of observation, emotion, handling the medium, and the like.

For these reasons, as well as for others which I have discussed elsewhere, it is essential that the intellectual aspect be integrated back into art education where it belongs so naturally. The present situation is farcical. The subject which was invented by man at the dawn of civilisation and has expressed man's changing awareness of himself ever since, which has been linked in many different roles with all man's affairs for something like 12,000 years (seldom, if ever, in a straightforward, or mindless way), has become inferior through being oversimplified in our 'enlightened' attempts to render art in school as lively as possible. These can too easily lead to superficiality, diluting the life blood of art.

I need hardly say that I am not arguing for formal lessons in art history or appreciation. Indeed, it is partly because so many present day art teachers have suffered in their own education dull, lifeless art theory

lecturing, (seemingly irrelevant to 'doing' or even living) that the present situation has arisen.

There are other reasons too. An astonishing number of art teachers have never encountered any sort of training, good or bad, in art theory. Many of these are both good teachers and practising artists. At the other extreme can be found academics who have never touched the media of art. Such people would be lost if exposed to the not always tender mercies of a large class of fourteen year olds because they very properly resist the temptation to popularise their material.

These, then, are some of the historical reasons for the present dearth of critical studies in art in our schools today. What can be done about the problem? Perhaps the first and most important thing is to make people who have never realised the rich rewards of appreciating the complex nature or profound depth of art notice that a serious problem exists. When they do, perhaps they will find In-Service or Ministry Courses which will help, though they would have to search pretty hard at present. Fortunately, some colleges of education, in their courses for potential art teachers, are integrating practical art activities with serious critical studies of art. This at least points to a lessening of the problem in the future.

The present paper takes the problem for granted and accepts its seriousness. Its sole aim is to make practical suggestions for the consideration of teachers interested in having a go at solving the problem for themselves. The suggestions and arguments are divided into three sections, the most important being the last. They are:

1. Displaying art in corridors and foyers.
2. Audio-visual presentations.
3. Integration of practical art activities with critical studies of art.

Displaying art in foyers and corridors

A major problem for the organizer of display material is whether to use original works of art, reproductions, or both. Availability of potential exhibits is often seen as the decisive factor but this is less central to the issue than is usually supposed. While it is true that relatively few teachers have access to a splendid source of original works such as that collected by the Leicestershire Education Committee, no teacher who really wants originals need go without. Professional artists and provincial museums usually respond constructively to enthusiastic requests for loans. Availability of display material is really tangential to more important matters of policy underlying the distribution of art around a building. The essential crux of the matter lies in deciding whether the art serves a basically decorative purpose in adding interest or beauty to the environment or whether its major role is a teaching one. Each aim is educationally viable and, obviously, the two roles are not incompatible.

Usually the art exhibits placed around an interior play a rather half-hearted decorative role, often not very tastefully. In doing no more than this, a wonderful opportunity of broadening childrens' or students' awareness of the richness and depth of art is tossed away with a thoughtless indifference which does not usually characterise art teachers but which, no doubt because of pressure of work, they seem to reserve for the 'chore' of display beyond the confines of art studios.

Children and students need help in appreciating works of art; it is insufficient simply to make the latter accessible. Living with art is good but it does not ensure, nor necessarily encourage, creative response. Indeed, when works remain too long in a given site, familiarity can breed almost total disregard. It is essential, therefore, that display material be changed fairly frequently (perhaps monthly) and it is educationally desirable that the works do not always have to

assert themselves without the aid of specialist guidance offered at a right level of intelligence to suit intended viewers. The actual form taken by guidance will vary not only with viewers' ages but with teachers' own interests and imaginative abilities, the nature of current school or college teaching projects, and availability of supplementary display material. The latter will depend, at any rate in part, on good personal contacts with museum staffs, art organizers, artists, travel agents, theatres, art shops and bookshops. The range of material will be in direct proportion to teachers' efforts over the years to collect not so much fine original works of art as things like stones or wood with interesting form or texture, photographs of artistic merit (close-ups, unusual views), posters, reproductions, postcards, pages from magazines and colour supplements, etc. Collections can play useful supplementary, if not always central, parts in educationally stimulating displays. The scope of such displays is almost unlimited, though one must remember in passing that a teacher cannot spend too much of his time displaying art in foyers and corridors. This unfortunately means that policy underlying most of such work must remain the traditional one of beautifying an environment and nothing more.

Reproductions are notoriously misleading with regard to size, surface texture and, to a lesser extent, colour, so they should not be used at all in the 'beautifying' context. Certainly, they should never be hung without labels stating that they are reproductions and clearly giving dimensions and locations of the originals. Educationalists should condemn the practice of hanging in schools cheap, small reproductions of larger originals. In this context it is worth remembering that a tiny illustration from a medieval *Book of Hours* will tend to make a more faithful reproduction than will a 24" version of Uccello's 126" wide 'Battle of San Romano'. Reproductions, however, with all

their faults, do have an important role to play in what I have called in 'educationally desirable' presentation which embodies guidance calculated to inspire in the viewer a fruitful response to art and to explain away something of art's nature and purposes.

Select an important site (it need not be large) and lavish particular care on what is placed there. One might present, 'The Art Object of the Month' or 'The Painting of the Month'. As I make this suggestion I have in mind a smaller version of something like the exhibitions put on occasionally at the National Gallery which feature one recently acquired or newly cleaned painting and include in the display documents demonstrating the work's provenance, X-ray photographs, enlarged photographs of details, and photographs of relevant preparatory drawings or other paintings closely related to the main object of display. For example, such an exhibition featuring the Uccello I referred to earlier would use large photographs showing formal and literary relationships between the gallery's painting and its two related parts which lived abroad. It would demonstrate, too, why a picture which had a sky before it was cleaned now has no sky at all. It might also tell the story of the original battle.

I envisage, therefore, that helpful written guidance and supplementary visual material would form part of a display such as 'Art Object of the Month'. The possibilities are many and extend beyond the boundaries of art to become truly inter-disciplinary. I must reiterate at this point that the range and depth of a display depends on many things of which, perhaps, the most important factor is the age range of the viewers. The examples which I offer below are not intended to be definitive. Their intention is rather to prompt the reader to think of his own ideas in relation to the needs of his potential audience. For very young children one would need to use the right sort of vocabulary and simplification, without talking down to them. (See appendix 1.)

Example (a). A painting of a monstrous tree form similar to those created by Graham Sutherland could be exhibited along with stimulating photographs of relevant natural forms; postcards or reproductions of art in a similar vein, (though not necessarily the same medium), and actual pieces of twisted or gnarled wood, together with the bones of animals.

Example (b). A work akin to Sutherland's cruel thorn tree paintings, or a good reproduction of one of the latter, could have ranged alongside it samples and photographs taken from the whole vast range of nature's protective armoury; details of sculptures, paintings, tapestries, etc, showing Christ's head viciously crowned with thorns; extracts from creative writings (a Sutherland thorn tree is a veritable agony in the garden),² and a picture of one of Sutherland's own Crucifixions along with the Grunewald 'Isenheim Christ' from which Sutherland drew a large part of his inspiration.

Here, stated succinctly, are more possibilities. Most of the examples offer several suggestions but it is important to remember that a display should only feature one or two at once.

(c). Interesting pairings. A painting before and after cleaning; a painting of a place along with photographs of that place; happy paintings/sad paintings; Luther/Cranach; Schoenberg/Kadinsky; Piero della Francesca/Mondrian; Velazquez/Picasso's copies of the latter.

(d). Puzzle pictures. 'What do you think this picture is trying to suggest?' Turner's 'Interior at Petworth', Millais' 'The last of England', Boccioni's 'Dynamism of a Cyclist'.

(e). Art and Social History. From Brueghel, Hogarth, Rowlandson, Goya, Daumier, Dore, Lowry, Grandma Moses, posters, local topographical art.

(f). Art, nature and mathematics. The divine proportion; geometrical constructions and mathematics used in the composition of

works of art; the whirling square rectangle; the spiral; mathematics and geometry in natural forms such as shells and the distribution of seeds in a sunflower.

(g). Contemporaries. 'In the years when this picture was painted by artist "a", composer "b" wrote symphony "c", whilst scientist "d" made his famous discovery of "e". Countries "f" and "g" were at war and the current fashion of dress in England was ...'

(h). Visual stimuli. Aspects of our town, clouds, textures, 'objects trouvés', relevant art by adults and children.

(i). Topical. Background information and visual material pertaining to artists in the news, flood damage to art treasures, art vandalism, record art sales.

(j). Man's fear of the unknown. Fetishes, ancestor figures, cult art, masks.

(k). Studies in time and motion. Vanitas pictures, the strip cartoon approach past and present, simultaneity, Futurism, movement art.

These particular examples have demonstrated the general possibilities. Certain displays might follow a current vogue in 'exhibition mounting' in incorporating sound. This could be achieved with the use of a safely hidden tape recorder. One could even go 'kinetic'.

Audio-visual presentations

Many art teachers and tutors believe unnecessarily that audio-visual productions and presentations involve considerable technical knowledge, very expensive equipment and a specially blacked-out room. Accordingly, they tend to opt out of this potentially important method of enriching art teaching almost completely. At best they use it only to a limited extent in hiring professional art appreciation films or using filmstrips which they have purchased, complete with teaching notes or recorded commentary.

One knows from experience that many hired films are old and have distorted sound and colour. Even when they are of good quality it is unlikely that their material will be directly pertinent to pupils' current studies. If it is, there remains the strong possibility that a film's length or content may not be very suitable for the age range concerned. It is true also that the qualities of definition and colour on even the best movie film remains inferior to that provided by top quality slides where the reproduction of paintings is concerned. This disadvantage can be outweighed, of course, by the insight offered through the sight of an artist actually at work in his studio or moving through that world of experience which inspires his work. Package deals like those provided by filmstrips with lecture notes or recorded commentaries surely are best used piecemeal; even then they are rather unreliable teaching aids.

While accepting that films, filmstrips, multi-media packages and television have much to offer if used constructively, the form of audio-visual presentation which I shall discuss and encourage here is that designed and produced by the teacher himself. It is tailor made to fit the needs of pupils; it is relevant, personalised and can be topical. Furthermore, it is usually short in length, does not need involved equipment, nor does it require a special room. In short, one uses it like the blackboard, that is to say, without fuss and when needed.

If used skilfully, tactfully and imaginatively, it can be one of the best methods of bringing art to life and encouraging entertaining art appreciation. It can also be pleasingly non-verbal. Art appreciation guidance which is consistently verbalisation of the fundamentally visual is both restrictive and misleading since it neither allows nor encourages purely sensuous responses. Yet my belief is that even sensuous responses to art need nurturing and guiding during the formative years. I do not sub-

scribe to the apparently widely held view that a work of art speaks by itself, of itself, to the untrained and uninitiated. Art is a 'sophisticated game' which, to use Gombrich's³ words, 'presupposes the trained response of the connoisseur'.

The range and depth of presentations depends on factors similar to those listed in connection with display; briefly, age of recipients, current teaching areas, teacher's own interests, availability of slides and access to suitable equipment. Essential items needed are slide projector (manually operated), tape recorder and slides. Only very partial blackout is desirable or a back-projection unit can be used without any blackout. (See appendix 2 for sources of slides.)

Moving now to a consideration of examples, remember that their intention is to prompt the reader to think of his own ideas in relation to the needs of his own audience, his talents, and his understanding of art and art education.

Example (a). This involves a general principle of demonstrating without words

the essence of a work of art which, if seen in isolation and without guidance, would very possibly communicate little of its content to relatively inexperienced viewers like children and students. The method can be applied to many sorts of art. Basically it consists of placing a 'difficult' work of art in the context of more straightforward examples which provide the viewer with points of reference for promoting understanding. Relevant 'mood' sounds or music form part of the process. Words do not, although in the case of a Dada work, Dada 'noise' or 'gibberish' poems could be aptly used.

Severini's 'Dancer at the Bal Tabarin' is a multi-faceted semi-abstract painting which evokes a dancer's pirouette. As is often the case with Futurist works, movement seems to unfold before us as we look at the painted forms. One might describe the happening as an aesthetically satisfying study in time and motion. To people not versed in the Futurist idiom, however, this picture can appear just an incomprehensible and STATIC pattern. A short sequence of slides and music such as that described below will soon provide clues to a better approach to the Severini.

Audio	Visual
Tape recorder or record player	Slides and projector
Can-can, Offenbach; (Orpheus in the Underworld).	Toulouse Lautrec paintings and drawings of dancers; La Goulue, Valentin, Marcelle Lender, Jane Avril, Troupe de Mme. Eglantine.
N.B. At this point it is possible with some tape recorders to add an echo effect which can build up to a prolonged sound which matches the dancer's pirouette very well; it is not essential but, obviously, it helps.	Introduce the Severini
Return to original music.	Continue with further Lautrecs.

The presentation lasts for a matter of minutes. I envisage its use in secondary school towards the end of an art lesson where the clearing up session tends to be a trying negative affair. A short sequence as described is a constructive way of occupying the class whilst trusted monitors clear up. (The presentation can be staged in a corner of the room.)

I envisage, too, the possibility of presenting the show to further classes in the school.

One could then reinforce its content by providing a wall display along the lines already discussed. Here could be shown, for example, a reproduction of Balla's delightful 'Dog on a Leash' (good reproduction by New York Graphic Society available), along with some of Muybridge's⁵ famous photographic analyses of movement.

Briefly stated, here are more examples of short a/v presentations.

Audio	Visual
(b). Music of Gabrieli, eg, Canzon duodecimi toni.	Slides of interior architecture and mosaics, San Marco, Venice.
(c). Warlike music, eg, Holst, 'Mars', Berg 'Wozzeck', Schoenberg, 'Orchestral Pieces', Vaughan Williams 5th Symphony.	Examples of relatively straightforward war art, past and present. Introduce Picasso's 'Guernica', 'Weeping Woman', and similar work. Also, perhaps, posters like 'Women of Britain want war', 'Kitchener needs You'.
(d). 'Zorba the Greek'.	Op art.
(e). Bartok 'Music for Strings, Percussion and Celesta'.	Max Ernst's forests and haunted cities. Carzou, Dova, Dali, etc.
(f). Indian Raga	Indian art.
(g). Early music	Matching contemporary or nearly contemporary art.

The reference to early music can be particularly useful in further education and adult art appreciation. What more suitable and original start to a seminar on the subject matter of Botticelli's 'Primavera' could be found for students who have read their Wind and Panofsky⁶ than to hear the following ballad by Francesco Landini.

'Ecco la Primavera'
Spring has come to gladden the heart;
It is time to pursue love

And be with a cheerful heart.
The air and the time call us to rejoice.

How interesting to hear a song written by Lorenzo de Medici or, in the context of Gothic art, troubadours' songs.

One cannot quit the area of a/v presentations without at least mentioning the claims of literature to be set alongside the visual arts. I regard this as potentially more misleading than the use of music but one could hardly go wrong with, say, Michel-

angelo's poetry and art, or the art and creative writings of children; eg, A child's eye view of Christmas, past, present and future.

Further examples are unnecessary; the possibilities have been shown. It is useful to have one's own camera and cine camera. With the former, slides can be made not only from life but also from books; (the cheapest and sometimes the only way to get what one needs). Slides of children's work can be made and built into a/v productions to the delight and pride of all concerned. The cine camera is less important though I have found it useful to have made film of things like sculptural fountains, movemented constructions by Tinguely, parades and pageants in medieval and renaissance costume and slow motion film of breaking waves (Hokusai's woodcut of this subject in the British Museum). Sometimes presentations of a longer duration than those mentioned may be considered, eg, Easter in art. Remember too that art sessions are not the only outlet for a/v art appreciation. Religious studies can profit enormously by tapping the rich store of old and recent religious art. Productions can also be useful on open days and parents' evenings, though a watchful eye should be kept on matters of copyright.

Integration of practical art activities with critical studies of art

All agree that actual experience of handling the media of art is a vital part of art education. Usually it embodies a number of aims over and above those of acquiring technical facility and achieving well done end-products. One worthwhile aim which is frequently built into practical art work is the encouragement and development of the pupils' powers of observation (hence, in the past, still life). Another aim is to extend pupils' imaginations (hence, in the past, imaginative picture making). Yet another aim is to cultivate pupils' aesthetic sensi-

bilities (hence, in the past, rules of form and good taste). Such aims rightly continue to be integrated with practical exploration of media and much thought has gone into improving methods of bringing them to life.

Rather less thought has been devoted to the promising possibilities inherent in integrating informed critical studies of art with practical creative activities so that each enriches the other. Such integration is highly desirable. Practical art work which is utterly divorced from any pertinent awareness of art's history and philosophy is a shallow experience. Art without its history and philosophy is akin to the human body without its brain.

Many art teachers rightly argue that formal lectures in art history just will not do at junior or secondary level. Nor is it desirable at that level to study academically a period of art history as might be required by a misguided examinations board. But because these particular archaic methods will not do, it does not follow that art's history and theory must be largely ignored by so many art teachers. Of course it is wrong to study art history to the exclusion of 'doing'; even some university degree courses in the History of Art today require of the graduate 'significant achievement in practical work'.⁷ But it is equally wrong to make art an almost mindless activity. Teachers are so afraid of stifling their youthful charges' creative efforts that they fall over each other in their frantic search for the stimuli of fresh media (one is tempted, sometimes, to say gimmicks) while ignoring the fact that in art history and theory of a right kind can be found the enrichment and refreshment of practical work that they so ardently desire. Creative 'doing' and art theory are complementary studies.

So far the suggestions made have been directed towards opportunities lying outside actual practical working periods. Actually, though, it is precisely during such periods when the most central and important inte-

gration could be achieved. Here we have reached the core of the matter and it would need a volume to deal with it as it deserves.

Many factors bear upon what could be done: sizes of art classes, amount of time available, space and organisation, nature of workshops or studios, special talents of available staff, availability of media, ability of pupils, and many more. In view of all these imponderables, it seems more sensible to concentrate here on offering general ideas and principles rather than specific examples.

My main suggestion is that when a teacher is planning his practical sessions he include amongst his underlying aims the possibility of integrating some study of art history or the nature of art; that, if he is contemplating, for example, work in mosaic, he should ask himself questions like these:

(a). How can I lead these children to appreciate that mosaic has been used for decorative (and sometimes magical) purposes since antiquity?

(b). How can I demonstrate some of the different approaches to mosaic down the ages; eg, stylised and hieratic (as in Byzantium), or relatively lifelike (as in Rome, the Renaissance and the 19th century)?

(c). Can we see any mosaics locally, even if only on a butcher's shop front?

(d). What would make one opt to use mosaic rather than another medium for a given site or purpose?

(e). What are some of the techniques and materials which have been used in mosaic work in the past?

(f). Where was glass invented and where was it developed?

(g). Should I regard as my fundamental aim the production of finished mosaics, or would I prefer this project to culminate in displays combining mosaics, working drawings, research notes and collected information, essays in art appreciation?

(h). What relevant displays can I prepare?

(i). What audio-visual presentations will enliven the study?

(j). Can I usefully provide a small special library?

A similar approach could be applied to practical work undertaken in virtually any medium. It is particularly helpful in sustaining the interest of clever children who may not be very gifted in the working of media. Would it not be perfectly acceptable if such children concentrated less than others on practical work if it suited them? Must art be regarded as always pre-eminently practical?

Sometimes art could profitably link up with studies being pursued under the aegis of another discipline. How many art teachers remember to take the trouble to find out, for example, what period or event is currently being dealt with in history? It is very possible that the area could be brought to life further during an art lesson to the profit of both disciplines, as well as increasing the art teacher's popularity amongst his colleagues; why is it that the secondary art teacher is often regarded as the odd man out?

Could material from science lessons be put to good use in art? Perhaps the structures of cells could motivate designs for fabric printing? The whole range of vision offered through microscopes affords artistic possibilities and, in this context, one would look at Miro and Tanguy as well as Leonardo da Vinci. There are the fields of optics and perception too; both cry out for investigation from the art side. Both could provide stimulus for interesting practical work. Both could give the teacher food for thought; just what does a child of a given age see and feel as he walks or runs along a street? What sort of stimuli does he respond to? Does he remember in visual terms?

My overriding principle is that intellectual content be restored to practical sessions. Every artist and critic knows that 'art proper' grows, in part, out of awareness and knowledge of other art. This cannot happen in school, except in an environment of

research and intellectual effort integrated with exploration of media.

More important than the likelihood that integration will lead to richer and more varied art objects is the possibility that it will plant in children or students a lasting, sensible and deep appreciation of art. The Viscount Esher said recently in a lecture to the Royal Society of Arts,⁹ 'What confronts us is... visual degradation on a planetary scale. I will not plunge into this familiar theme, but what is surely obvious is that the only remedy is an ecologically and visually educated society; and I don't know any way of achieving such a society except by training the teachers and practitioners. . . . To my mind a visually educated society must be one that is conversant with its artistic heritage.

Viscount Esher said also, 'For just over the horizon is a world of automated production, of minimal paid work, and of time best spent, for the great majority of the human race, in making things for ourselves and our friends.' How frightful! Imagination boggles at the possibility of a great multiplication of inferior amateur flower pieces and matchstick Eiffel Towers. Now, it is precisely their preoccupation with 'doing' at the expense of thinking and studying anything but practical techniques which makes most amateurs produce things that would cause nothing but pain to Gombrich's 'connoisseur'. If Viscount Esher's prediction is a true one, we must make doubly certain of acquainting the 'majority of the human race' with the richness of art proper with its manifold purposes, its exciting history, and its intellectual as well as technical appeal.

In my introduction I made it clear that, through no fault of their own, a number of teachers have not received training which really equips them for art teaching such as that encouraged here. For such people the urge to do it would soon lead to their acquiring know-how and material. Also they could enlist aid. For example, the BBC

during the year 1973-74 is presenting a radio series, accompanied by notes and filmstrip, whose theme is 'people, what they make of themselves, and how they show who they are'. One area of study called 'Who do you think I am?' concerns 'some of the various ways in which people of many times and places have presented themselves through artists, possibly including, for instance, kings and gods in pomp, family group photographs in modern and Victorian times, a schoolboy self portrait, Rembrandt's self portrait and family, a modern public figure variously pictured and caricatured.'¹⁰ Though, as a teacher, one might doubt if the time, length or content would be just right for a given class, here at any rate, is ready material for any teacher who needs a helping hand. He can use it to brief and equip himself for his own version, adding his own ideas and material; reshaping, representing, and eventually coming up with an excellent tailor-made scheme for possibly a year's integrated practical and critical studies. The BBC would surely be perfectly satisfied with this sort of use of their splendid educational services. Especially if it meant less of those promised amateur flower pieces and matchstick...

Appendix

(1) It is almost impossible to start art appreciation too soon, so long as it is done in a sensible way. While it is true that art teaching with very young children is a matter of providing a well organised environment within which a sympathetic teacher can encourage children to joyfully experiment in the media of art and, at the same time, come to terms with life and living, surely some informed contact with art past and present can be included. Display is the best way. A few children at least will respond by talking or asking about what is shown, especially if there is a suitable caption to prompt them. Something along

the lines of 'which man is sad?' would do very well if there were four pictures of people, three of whom were gay and brightly coloured whilst the other stemmed from Picasso's blue period. Already, in asking such a question, one has plunged into an enormous truth about art; it does not straightforwardly copy appearances but seeks sometimes to communicate ideas in terms of shapes, textures and colours. Another Picasso readily demonstrating this is his 'Cat and Bird' (reproduced in Skira, *Modern Painting*). The sinister cat is black; he is menacing and dangerous with huge claws and monster head; the bird is angular, spiky, distorted, bloody and agonised.

(2) Slides can be hired from the National Gallery Publications Department at a minimal cost. They can also be purchased from most big museums and galleries. Write requesting catalogues of *all* available slides (the British Museum do slides of most of their exhibits for educational purposes but these are not on general sale). Slides from almost all parts of the world (paintings, sculptures, architecture, pottery, tapestry, mosaics, manuscripts, old maps, etc) come from the Miniature Gallery, 70 Rushett Close, Long Ditton, Surrey. For taking your own slides of pictures you need a close-up lens. This is inexpensive and will come complete with instructions on how to use it. Any photographic salesman will ensure that you get the right lens for your camera so long as you show it to him when you go shopping for the lens.

NOTES

- 1 *The Teacher*. April 20, 1973.
- 2 I understand that when the possibility of doing a religious painting for the church of St Matthew in Northampton was broached with Sutherland one extremely perceptive subject suggested to him was that he should paint an 'Agony in the Garden'. Sutherland eventually

created his now famous 'Crucifixion' wherein white thorn forms owing much to his thorn tree paintings play a vital part.

- 3 E H Gombrich's essay 'Psycho-Analysis and the History of Art', (1953). Printed in *Meditations on a Hobby Horse*, (Phaidon, 1963).
- 4 Severini — 'Dynamic Hieroglyph of the Bal Tabarin', (1912). Reproduced in *Modern Painting*, (Skira, 1953).
- 5 Eadweard Muybridge, *Animal Locomotion; an electro-photographic investigation of consecutive phases of animal movement* (11 volumes, Philadelphia, 1887). See *Animals in Motion and Human Figure in Motion*, (Dover Books).
- 6 Erwin Panofsky, *Studies in Iconology* (1939, OUP, 1962 'Torchbook').
- 7 Edgar Wind, *Pagan Mysteries of the Renaissance*.
- 8 Quotation from Reading University Prospectus.
- 9 'Education and Design' a recent lecture by The Viscount Esher, Rector and Vice Provost of the Royal College of Art. Relevant extracts printed in *Arts Review*. Vol XXV No 9. May 5, 1973.
- 10 Quotation from BBC 1973—4 Annual Programme, Radio and Television; Art and Humanities.

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Philosophy alone cannot answer all these questions, though its contribution is considerable. Modern philosophers do not presume to give practical advice to specialists with skills that the philosopher makes no claim to. What they do is point the way to fundamental questions which can, in the end, only be answered by the people on the job.