Time Travel Through the History of Art Education

John Dewey wrote *Art as Experience* (1934) in which he insisted that art is a process—an experience—and the product is the residue after art has taken place. According to Dewey, art is a vehicle for developing general creative abilities.

Franz Cizek (Austria) began attracting the attention of teachers of art in the United States with his emphasis on “free expression.” Sigmund Freud saw art as a therapeutic activity.

In 2002 Doug Boughton and a group of 11 other art educators publish “Art Education and Visual Culture” in the NAEA Advisory marking the beginning of a national dialogue on the role of visual culture in art education.

Viktor Lowenfeld wrote *Creative and Mental Growth* (1947) which provided teachers with appropriate methodology, based on children’s natural stages of development in art.

The decade of the 90s saw increasing calls for accountability in the field of art education as efforts to evaluate student learning and performance in art gained momentum.

The Getty Center for Education in the Arts recommends that school districts strengthen arts education by providing balanced sequential instruction in the disciplines of aesthetics, art criticism, art history, and art production. Thus the DBAE method is formed.

A variety of art curriculum alternatives are developed as art educators try to justify their place in formal education for all students, e.g., “Artists in the Schools,” “Related-Arts Program,” “Environmental Art Education,” “Art for the Handicapped,” “Art Therapy,” and so on.

The Picture-Study Movement brought “art appreciation” into the public schools. Children viewed, discussed and collected pictures of works of art often containing religious or moral messages. Arthur Wesley Dow’s textbook entitled *Composition* (1899) was a major influence in art education during the first quarter of the 20th century. His book contained lessons in producing and studying art according to the elements and principles of design.

The Child-Study Movement focused attention upon the unique needs and abilities of children. Children were seen as qualitatively different from adults. Art was seen as a way of studying the emotional and cognitive growth of the child.

Manual Barken wrote, *Transition in Art Education* (1962) in which he argued that the focus on educating the “whole child” has led to the view of art as “child’s play.” To learn art, Barken said, one must behavie like an artist, an art critic, and an art historian.