

# **The Critical Approach of the Contemporary Art Education: Take Culture Industry as Context of Inquiring**

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## **Abstract**

The aesthetic philosophy of Frankfurt School focused on critical issues that included aesthetics, art, and culture in the capitalistic society. Adorno suggested that commercialization, standardization, and compulsion of popular culture led to the emersion of the Culture Industry.

If culture is taken as the whole aspect of human life, the culture industry will include everything with its hegemony. Since culture comprises food, clothing, living, transportation, education, and entertainment, it is a way of expressing communication, reproduction, experience, or exploration of social order. Recently, the Taiwanese government makes efforts to develop cultural creativity industry, which focuses on creation and communication of texts and enhances the circulation of texts. Therefore, the study discusses the origins of the Frankfurt School and Marxism first. Then it leads in the Culture Industry and cultural creativity industry. Finally, it returns to the pedagogy and practice of art education of elementary school.

*Keywords: the Culture Industry, Cultural Creativity Industry, Critique, Reflect*

## 1. Introduction

Adorno thought the teachers should guide students toward "resisting with the education, let them have the ability to criticize, rather than just obey, and by cultivating the aesthetic judgment, he advocate from the art education to fight against the Culture Industry (Papastephanou, 2006). For the contemporary educators, there is stalemate between education and train. The students' critical and introspection abilities are lost in the modern culture. Recently the famous " I'm not a plastic bag" bag are marketed globally under the name of protecting the environment, and it seems to prove Adorno's theory that the culture industry is a consumer culture which values marketing more than meaning. No matter it is purely for the meaning or the hunger for the famous brand, it indicates the capitalized merchandise has already decayed our education, and the independence and the critical mission of education seem to be increasingly precious.

People often decorate their houses with famous artworks to manifest their tastes and social and cultural status. This phenomenon also explains the modern society commonly exists the capitalistic Culture Industry, and they intent to interact with the external world through the so-called "art". In addition to be the combination of economical, educational, lively, and aesthetical culture creative industry, do Polar bear Nu, donut fad, and Korean drama not also represent the outcome of the contemporary culture industry? Are the society and students victims or beneficiaries? How should the modern art education position itself?

The contemporary education emphasizes the training of critical and introspection abilities, and the art education must surpass fine art and give consideration to students' interests at the same time. Besides choosing the content of education with great care, the learning models also have to change accordingly. Critical analysis includes content and

format, attention to the policy, and social meanings, but it does not replace the central target of art education. What critical theory insists on is humanity. Hence, emphasizing on criticizing and introspecting the overall social structure, we plant aesthetic in people's experience and try to balance between “for the sake of art” and “the functionality of art”.

## **2. The Critical Theory of Frankfurt's School and Culture Industry of Adorno**

The French Revolution and Industrial Revolution caused the globally excessive change in the world politics, economy, and society structure. The Marxism came from the German classic philosophy and English and French positivism, and was divided into Western Marxism and Eastern Communism in century 20. The Western Marxism mainly analyzed the Capitalism at that time, criticizing the society, politics and the economy. Frankfurt school integrated the critical theory of Western Marxism and concept of human's philosophy and then evolved the Critical Theory of Society, claiming to inherit Marx. The theory emphasized the social potential and comprehension of art, and put the critical point of view in the Ideology and cultural domain.

### **2.1. From Marxism to Frankfurt School**

Max Horkheimer (1895–1973) was a teacher in Social Philosophy of Frankfurt's university at first. He established the Society Institute and found a new social philosophy view. In the period of time, he gathered several youth scholars in the institute, such as Herbert Marcuse (1898–1979) and Theodor Wiesengrund Adorno (1903–1969), and changed the residence because of resisting the Nazism. It is until 1955 that Horkheimer and Adorno returned to Frankfurt's university again. And others who stayed in the United States went to great length to advocate the social critical theory. Eventually, it made the Frankfurt's school and Social Critical Theory a must-learn at the time. The development of Frankfurt's school could be divided into four stages,

and the first three stages was called Pre-Frankfurt School Period", while the fourth stage is called Post-Frankfurt School Period.

Marxism aesthetic claims art could educate people acknowledging and appreciating the pleasure of aesthetic activities. The Frankfurt's school aesthetics then thought art is the only thing that can confer the hope on people and free them in the capitalism reality (Wang, 2000). However, although art indeed would release people from current society, relying it solely on art would also make people sink into the Utopia myth easily.

Frankfurt school developed its methodology based on the dialectics, and the critique in the theory in addition to having the meaning of introspection to the theory also made the whole society its research object. Theories and practices were usually what the Marxism emphasized. According to the parlance of Frankfurt school, Critical Theory lied in begging the liberation to the mankind through the dialectical relation of the theories and the practices. Hoping by the critique and the practice of theory, using introspection as the intermediary, would free human-beings. The opposite of introspection is communication, and through introspection, people can decide to accept or refuse tradition and authority independently and reach the union of theories and practices. (Jiang, 1991).

Frankfurt's school's aesthetic philosophy considered the social reality and alienation of art, and Adorno's "Culture Industry" was developed based on that. The major targets of critical theory were traditional theories, ideology, and the contemporary culture. The critique of popular culture formed an important part of Frankfurt's school.

## 2.2. Adorno and Culture Industry

Adorno was a well-known philosopher, sociologist, aesthetician, and musicologist in Germany, and he was also one of the important leaders in Frankfurt's school. Adorno and Horkheimer also wrote the foundation of contemporary culture research, "Dialectic of Enlightenment." In the text- "Culture Industry- is what Mass Deception," he pointed out that, under the the technology monopolization, everything of the popular culture were all commercialized, and was

devaluated to a combination of entertainment and culture (Jiang, 1991).

Frankfurt school thought the popular culture was the outcome of materialism, and materialism was a social phenomenon that people saw the commercial values above all. The public often lacked of ability to make judgment and followed trend blindly, also lacking of the ability of appreciating beauty, so their choices are just specified, the accept of taste are made rather than self-moving of, and always be manipulated by vogue. Therefore, Adorno and Horkheimer called it "Culture Industry" (Jiang, 1991). In the technology social system, naturally its culture would be dominated by technology, so it also called "the popular culture." Under this explanation, the popular culture became an anesthesia shot, making people forget the pain in reality and infatuate with the deceitful illusion it created. Adorno even applied the psychoanalysis term "ideological castration" to describe the popular culture which spaded-to-even spirit forbade outstanding characters.

The argument between the elite culture and popular culture has never ceased. The American sociologist thought the popular culture expressed a general aesthetics and other needs of the majority. Any fads of popular culture were all reasonable phenomenon in a diversified society. The culture was equal, and everyone had the right to choose his tastes. If we said the elite culture corrected humanity, then the popular culture catered to the human nature (X. M. Chen, 1996). Adorno called the production of popular culture "The Culture Industry" or "Entertainment Industry". Although he did not agree to divide the culture into elite culture (such as art and philosophy) and the popular culture (social activities, such as common practices and customs...etc.), but in the industrial society that is fully ideology-ized by technology, it could only exist the Culture Industry (Yang, 1995).

The popular culture attempts to quell the gap of art criticizing and realities, because the person's inside freedom and creation was castrated. Adorno thought "The capitalism society nurtured the person's pure tool to turn a mode of thinking, and controlled everything of social activities" (X. M. Chen, 1996). The essence of the popular culture was covered by the appearance of entertainments. And hence, the cultural industry didn't make the person sublimate; it was depressive (Yang, 1995:65). Its representative was extremely outworn.

Since the cultural production adopted the same standardized principle as the commodity. Among them, individual personality can only stand for the “false individual”. Take the call-in programs for example, the customers played a corpus role to express liberally, but they force all participants to be the audience. They listen to the same opinion or the program together. This was just the communication of “false democracy” and choice, and it has no function of the dialogue.

When satisfying people, the cultural industry also made people come to a deadlock in the meantime. it shows its commercialization, the false individual, individual personality, standardization , unceasing repetition, and the fixed sex characteristics. Papastephanou (2006) proved that the cultural industry manipulate and exploit the elite culture and the popular culture. The real mass art and joyful sense of deluxe cultures from blindness adoration which both originate in marketing, film amusement or other amusements that all belong to personal natural reactions, but sometimes it keeps off mass real desires. Someone calls Adorno was the most pessimistic contemporary critic up to the present (X. M. Chen, 1996:72). Adorno feels sorry that cultural industry makes the art become non-art, but on the other hand, still puts the great expectations to the cultures and arts. He thought profoundly that only arts could rescue mankind in the world nowadays (X. M. Chen, 1996).

The cultural industry is thought as delighted feeling and desire to release righteousness, but neglected people's reality, and even more, threaten educational system, simplify it to express for the sensual desires. More population also think that the leisure music which makes merry seems to praise the appetite of “false individual”. Among the cultural industry, the popular culture neglects students’ autonomy and critique of esthetic feeling easily. The fact that persuading what is called “self- image” blindly can’t be denied in contemporary education.

### **2.3 Globalization and Contemporary Cultural Condition**

The aesthetics, art and culture were always what Frankfurt school paid attention to, and became one of the center subjects of the social critical theory. Adorno thought the concept of cultural industry was important in the education, because the globalization promoted the quality of the cultural industry making the gap of art

and reality gradually small. Although the cultural industry emphasizes the independent critique, it makes the art appear false democracy (Papastephanou, 2006). The globalization carries on its global village. The high speed of information spreading makes each person's actions and events interweaved. The space of the material concepts brings up the different structures and interaction allowing economical capital to circulate at more liberty but it erodes existing cultural modes in the meanwhile. For examples, the cultural worth and styles of McDonald and the Nike which are esteemed as the global commodity brands are extremely different among the ethnic groups. Although the classic text of Nike's advertises, "just do it", made people query its conflicting between the truth and reality. They know clearly what McDonald's sells is the food that makes the modern people love and hate.

Papastephanou (2006) stated that through the reconstruction of children's images and the cultivation of students' insights can develop their autonomy and create the independence. Try to jump off the fixed art position or the controversy orientation. An autonomous critical considers must be in the reality of the life, learns to introspect the culture industry and work for its liberty and independence. They worship blindly and ignore the knowledge within cultural industry to restructure high culture. However, the art must have exchanged values. To own a painting or listen to classical music whether means to have already reached a certain level or not. For example, submitting positive or negative viewpoints when you appreciate the movie is better than the one of the esthetics of "everything is all good".

The active meaning of popular culture lies in its prevalence that adapts the market economical development, emerging to act in following and the cooperation with the time spirits. The main characteristics of the contemporary mass cultures including the standardization, the mode turn, commercialization and one-side degree of contemporary popular culture inspire us to reflect the crisis of the modern culture profoundly. Adorno argued: "Insist your own concepts, reject the consuming art ..." (Li, 1996:610). The meaning of "Insist your own concept" means self-image. Consuming art are those which attract the public's taste and are thrown into the market to become a commodity. They are the outcomes of the cultural industry, having already lost the aesthetic principles, and can't give people real feeling.

Instead, they deepen the alienation which makes people become the reality's slaveries. The true aesthetic experiences should become philosophy. Otherwise, lacking of theory foundation can't explain, and can't inform its reality either. The art works launch its "reality" through the theory. Particularly when the art can't explain what it really wants to express, we will need its philosophy foundation.

The self critique and autonomy are occupied with innovation, in addition to "desired" or "pleased and hatred" issues. Criticism and reflection make us see the essence of contemporary mass culture clearly, which is the diverse appearances of democracy on one hand and on the other hand, we also have no choices to be forced to adopt all of them. We emphasize the critique and reflection in our education but on the other hand, it is an endless repetitive training. We must remind ourselves of being occupied with the correct judge commodity abilities while facing the strongly various images. We must not lose our self-reality in the society which is full of diverse values and information.

Through this research introducing Adorno's aesthetics "cultural industry", we hope that by more critique, reflection and creative attitudes to give students more choices, autonomy and empowerment, then it can be applied to the contemporary education. Moreover, "cultural creative industry" can be contrast with "cultural industry" in Taiwan.

### 3. The Cultural Creativity Industry in Taiwan

Recently, Taiwan has been experiencing the fast changes in politics and amazing incremental, and the co-existence of vitality and disorder became a noticeable characteristic of Taiwan city life, and the ethnicity fusion promotes the convenience and diverse features of daily life. Then in the living aspect, because of the continuous county and city development and requirements of pressure releasing in modern life, the industries everywhere keep growing profusely and quickly. However, the culture and commodities are different. Every year, the cultural creativity activities usually leave garbage behind, or the drug problems get involved. Hence, how should we connect the cultural



creativity industry with art education?

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### **3.1. Current Social Situation in Taiwan**

The development of a diverse society is fast. The comment to the new generation is “They have unique ideas but are not able to implement them; They are creative but also impractical; They pursue freedom but evade responsibility; They have tastes in life but often turn out to be extravagant; They want to run their own businesses and do not want to stay in a company for long, so they change jobs constantly (Wang, & Chang, Eds, 2005:168). The shift results from the changes of values in the society and the new generation’s lacking of introspection abilities.

And outside of the education field, following by the establishment of area characteristics and the various recreational activities, the regional industries development inclines to diversification. Some emphasize history inheritance, and some emphasize beautiful scenes, while some emphasize festival shopping or the tradition agriculture. Nevertheless, we cannot just simplify these many activities as commodities marketing or stars gathering activities and must cultivate and create them with humanity.

### **3.2. The Context and Development in Taiwanese Cultural Creativity Industry**

Adorno and Horkheimer applied the term, “Cultural Industry,” to comment on 1960’s cultural life, and then French sociologists, activists, and politicians eventually changed it to “Cultural Industries.” Nowadays Taiwan replaces “Cultural Industry” by “Cultural Industries” or “Cultural Creativity Industries”. UNESCO also defines cultural industries as a combination of creation, production, and commercial. So, the cultural industries can also be seen as the creativity industry, future industry, or content industry (Chang, 2004). Currently Taiwan faces a dilemma of industrial transformations, and we should integrate aesthetic experiences and cultural creativity in the cultural creativity industries to

help the participants truly feel the aesthetics and educational functions.

### **3.2.1. The Content of Cultural Creativity Industry**

If we define culture as the overall life style of a specific group of people in the society, then the cultural industry is almost all-inclusive because almost all industries are related to the outcome and consumption in a culture. (Liao, Trans., 2006) The cultural creativity industries are what all advanced nations make every effort to promote, and they help to improve the quality of life and environment. They are living and commonly shared, and that is different from the mass production, standardization, and commercialization emphasized by cultural industry.

Not every nation applies the same classification of cultural creativity industries. According to Administration Economic Committee (2003), we categorize the cultural creativity industries into 13 types, and they are visual art, performing art, technological design, vogue design, design, broadcast and television, movie, music industry, interactive recreational software, architecture, publishing, advertisement, and computer hardware and software services. The purpose is to improve people's self-identify, living environment, Taiwan culture marketing, and global competitive ability. ([http://search.cepd.gov.tw/search-cgi/query\\_run.exe](http://search.cepd.gov.tw/search-cgi/query_run.exe))

The content is most important in cultural industry (C. N. Chen, 1996). The cultural creativity industry activities have different meanings based on the environment; Taiwanese have more than 100 carnival activities every year, which are about two activities every week in average (Chang, 2004). These carnivals combine culture, sightseeing and entertainments, creating considerable economic benefit, but its influence on education and aesthetics still needs to study.

### **3.2.2. The Function of Cultural Creativity Industry**

The functions of cultural creativity industry can be roughly divided into aspects: economy, aesthetics, life and education (Chang, 2004).

(1) Aesthetics: The cultural creativity industry is now beyond the reach of fine art, not only deliver values and aesthetic experiences of regional cultural art but also expand the cultural art to social art education.

(2) Life: The cultural creativity industry does not only deliver information about commodities and entertainment but also form a high

quality of life style and stir up participants' cultivated manners of being concerned about culture and environment.

(3) Education: The cultural creativity industry provides an unofficial, autonomous, and life-long learning environment. The purpose is not only directed at recreation, entertainment, or material needs but also at learning, sharing and experiencing.

(4) Economy: The cultural art has the aggressive meaning of stirring up the region economy. For example, the movie "Lord of the Ring" makes New Zealand become the focus of global attention, and the Harry Porter series movies attract people's infinite imagination, also bringing out special humanistic scenes in England. Cloud Gate Dancer Regiment makes Taiwan become an important country of performing art.

### **3.2.3. The Cultural Creativity Industry is An Important Text of Social Art Education**

"Text" originally means a combination of sentences or the structure itself in the language. Traditionally it is a concrete object like publications, but in the post-modern meaning, it already expands to activities of implementing and constructing abstract meanings in the daily life, such as TV programs, films, records, books, cartoon, images, magazines and newspapers. Those are produced by cultural industries. The products of cultural creativity industry (Text) would influence our recognition to the world. An ideal text model should be able to link and dialogize with each other, and it is so-called "hyper-text." Hyper-text is a text that never ends its linkage to others, and its characteristic is to increase the text's depth and width constantly with the description, narrative, and story.

"Image" and "text" always presents themselves with both of warm and evil appearances, such as the novel and widespread icons. "Just do it" is a highly recognizable Nike advertisement text. McDonald's image of gold arch door successfully goes deep into the crowd. These advertisements spread to the whole world by dissemination medium with the image or the text and become the common language that overcomes the boundary of languages, nationalities, and cultures. Viewers and creators usually create the texts by their own experiences. Cultures, therefore, are thought as a series interaction of text, which also brings about more texts being produced. And hence, viewers

and creators can carry on reconstructive, deconstructive and creative dialogue. Communicating to the others becomes one of the purposes of all cultural industries.

#### **3.2.4. Cultural Marketing**

The marketing is a kind of exchanging and gradually increases its importance in the cultural industry. The victory of the cultural advertisements is “to make the consumers compelled to buy its products and use them even though they have seen them clearly” (Yang, 1995:192). In 1990’s, the traditional 4P (product, price, place, and promotion) have been replaced by the 4C (consumer’s needs & wants, cost to satisfy, convenience to buy, and communication). Assisting with 4V (versatility, value, variation, and vibration) is the tendency for the future marketing and promotion. (Zheng, Xu, & Hong, 2005)

To summarize, the cultural marketing which takes creativity as starting point needs to accumulate its management experiences slowly. And hence, the cultural marketing is occupied with the features of making the profit, the function of being a kind of living type and finally being the everlasting management satisfying each consumer’s experience.

#### **3.2.5. The Examination of Cultural Commodities is the Cultivation of Critique**

The Frankfurt scholar, Marcuse, claimed that all of propertied class art works are commodities which were created for the purpose of selling. Habermas agreed with the idea that “the art deteriorates to the public or business popular culture” (X. M. Chen, 1996:36). If we trace back to the production of cultural industries from its consumption, we will get to know that the phenomenon of the production of the popular culture and the modern industry of “standardized” productions exists the direct relation. The individuality of the popular culture is a kind of “false individuality”. On one aspect, it provides the false imagination with giving free choice for the crowd but on the other hand, it also takes the “standardization” for the model and rule.

The main feature of the cultural industry is taking the business at the first place and pursuing the profits. It makes all productions related to cultures commodities, and takes advantage of the advertisement to promote consumption. The last step is the “aesthetic judgment” which

is the process to communicate with consumers, and is also one of the required “art education” contents in general university.

The popular cultures aren't all cheap or worthless, but public's blindness always makes it manipulated by some people and becomes the tools controlled by the rulers (Feng, 2000). Not only the popular culture but fine arts are both the most truth presentation in the cultural creativity industry. As a result, to cultivate students' critical abilities by education is out of great urgency. In addition to including both of the marketing and content, cultural creativity industry even wants to integrate art education and think socially to connect nowadays conditions, arts and commodities, urging students to judge exactly and participate contemporary culture authentically.

#### 4. Critical Theory in Education and Art Education

The misinterpretation of products (cultural products) in cultural industry leads to the degrading of cultural creative industry and make it as an another term of “passive consuming” without the regard to its original responsibility in life, education, aesthetics and economics. Fortunately, the Marxism's aesthetic emphasis on art's benefit of delight in art appreciation and education of knowing could spiritually transform human life and mind (Wang, 2000). Adorno as well asserts that critic is the highest and most complex elements in art. It comes from the intangible transformation (Papastephanou, 2006). Elfand (1990), furthermore, states that Art educators, for a long time, have asserted the belief to encourage and support the high-quality self expression and realization, and taken the decision-making power of the individual and local community in their own life as the start of responsibility taking and critical civil rights (Tavin, Hausman, 2004).

Freedman & Schuler (2002) claimed that students would become part of the consuming culture and seldom to construct their individual definition by critical reflection. Tavin (2002) said it's the urgent responsibility of art educators to develop, interpret, criticize, and create an meaningful, reflective and critical approach toward images, objects and art works in visual culture. The present concern should be placed

on the new generations' judgment to life experience and practice theory.

#### 4.1. Approach of Critical Theory in Education

The Postmodernism stressed on students' thinking of concepts of art works and related contexts of production. Critical theory in education can facilitate students in maintaining positive interaction with art works while working on art history, aesthetics, art production and interpretation. From the critical view in education, a teacher should do self reflection in the historical and cultural context, evaluate the related values and use the forces of images to deliver notions. Several rules to practice are presented as the following ( Darts, 2004:313–327):

(1) Provide students sufficient research tools and make students be the main researchers.

(2) Set the framework and strategies; cultivate the collaboration and contribution among peer groups.

(3) Develop flexible class atmosphere, encourage students to research and discuss. Teachers' skill to raise questions, is particularly the key to arrange problem-solving skills of students. Everyone in the class should share a goal in common.

(4) Let every student have the opportunity to make decisions related to personal art works.

(5) Expect highly while discuss goals and values of the class with students, as well as meet the real performance of each student.

(6) Assist students to connect the present world with the future vision in art works. Help them emerge meaning between interdisciplinary and personal issues.

(7) Actions are very necessary during the guiding process, which is more essential than the experts' knowledge.

(8) Encourage every student to develop their own learning rights, analyze experts' opinion and share ideas with others. Allow students the opportunity to formally and informally interact and learn with peers.

Heise (2004) provides viewpoints of several scholars, such as Giroux (1983, 1992) Giroux hoped that students as viewers could analyze, distinguish the role of consumers, and take real actions and knowledge to participate in democracy. He also claimed that teachers

from the critical theory in education could use images to convey meanings. Art is a valuable educational tool because it expresses the reality and possibility of human beings. Bakhtin, Freier and Giroux asserted that critical education should be grounded from the everyday life experience. Brooks & Brooks (1933), moreover, indicated that critical education is similar to active learning theory (Heise, 2004). Thus, in the realm of critical education, people should encourage students to investigate personal related issues, and use visual culture arts education as the strategy to make students obtain the real learning chance.

## 4.2. Implementation and Content of Contemporary Arts Education

Recently, the implementation of Arts education in formal education stresses on the diversity and considerable numbers of activities in school curriculum. However, it lacks careful direction, goals and aesthetics education. Eisner (2001) stated that Arts Education can adapt to visual culture education, but visual culture should view the relationship between production and critique as co-living and mutual supporting. It should emphasize that students can explore meanings through art production. Tavin (2003) claimed that visual culture dominates art history and extends its influence to popular arts. Visual culture, in arts education, has become the “Caucus of social theory in art education (CSTAE).” Visual culture and critical education connects each other which leads to the popular culture. The core points would be indicated as follows:

### 4.2.1. Student’s Individualized Experience

“The appropriate artistic experience includes thought and emotion...intelligent art observers should have the keen sense of thinking rather than the unarranged response and stimulus” (Papastephanou, 2006:85). Students’ experience and interests are important. Student-centered education and activities full of decision making can enrich their lives. However, the over-emphasis on interests would lead to narcissism.

To enrich students’ life experience in understanding, evaluation and enjoyment of visual arts equals to the effective ways to enrich our personal and public life. The “enriching” includes both our critique to the reality and autonomy and suggests the cultivation of insight as

well. The education, between freedom and standardization, is meant to provide a more popular autonomy in education, rather than the pseudo individualization which co-exists in narcissism and charm.

In educational philosophy, instead of ignoring the world of young people, we should take the happiness and sadness from it very seriously (Papastephanou, 2006). Besides, the focus of emancipation, critical approach usually cannot avoid the ignorance of our local community and context, and the abstract elements drawn out from the whole human beings' freedom. To Ardonó's statement, only the self-autonomy can retreat back to criticism and get away from the prison. The educators in present days treat students in the way as they treats capitalists and their education theory asserting the presentation of accurate autonomy and critical concept is more like a trap.

#### **4.2.2. Art production and Cognition**

Bakan and Eisner, both were the promoter of art production, recently shift their attention back to the hope that students take the following as the foundation: professional artists' thoughts of their own lives and other life-relating works and the process of art producing. The concept is not based on the adult artist model, subject and skills but rather on the big concepts of cross/inter-disciplinary and human issue. It also encourages students to take the discussion of issues connecting big concepts as the art foundation. For any sake, the teaching should guide students to tightly connect their own life issues and emphasize personal discussion and reflection which means to have students in related context, combine the producing of real art and make their art works with intelligent and insight.

Art must include issues about human beings and related concepts. Students should take different life experience and environment as the fundamental concepts. It's like a real artist's participation of artistic activities. Teachers guide students through production to organize, correct curriculum, learning activities, questions of artistic production and evaluation. Because of reflexivity, critique and support the content and goals the observers search for; art production can be treated as an artist's confession to societies, cultures, individual definition and the meaning to be a human being. With students' learning to criticize visual culture, the learning gives students' chance to understand the school-dominant art production activities and the



critique between two items and paradoxical relationships. These ways can create the implicit transformation and transgressing experience derived from the art production in arts and visual culture.

Close to the concept of “emancipation” in Ardonó’s aesthetics, Dot (2004) takes Freedman and Stuhr’s concept as an example. They (Freedman and Stuhr) assert that the knowledge needed to be emancipated includes the twisted, pressed and hidden one in personal life and social relationship. In the part of artistic cognition, art knowledge relies on the interpretation and interaction between production and points of view. Students’ explanation toward visual culture decides the other artistic related experience and their alternative ways to view the world. In order to create meaning and encourage deep explanation, it’s necessary to give students’ the chance of emancipation.

The emancipation in arts education is to criticize. However, the price is to break the formal patterns between teachers and students. Art teachers should encourage students to reflect the common and necessary parts in life. If arts education is meant to prepare students for the responsible life in contemporary society and culture, educators should help students to be against the popular ideology and the un-happened questions and to be able to notice the subtle events in daily life.

#### **4.2.3. Assessment**

The US government in 2001 claimed for “No Child Left Behind Act” to again reform it’s public education, which is similar to the fundamental spirit of Grade 1–9 Curriculum in Taiwan. In art area, it does not emphasize on the implementation of professional art education but rather on the concept in evaluation to expect students to clearly present the meaning of arts for facilitating response, delivering and communication. Therefore, the methods are multiple and diverse. The assessment of DBAE in the past is consisted of description, explanation, analysis, judgment, integration, application. Now, it expects to create a more complete understanding of the complex relationship between meanings and students’ art works. The arts education which is merely about media, skills, knowledge cannot satisfy the evaluation of the multiple art values in visual culture. The inadequate ways to assess would make art to lose its completeness.

Besides, the assessment should contain students' life, culture, and decision, because different time and context would lead to different decisions and dialogues. The issues of assessment get more and more complex, it cannot be simplified by policy or anything the administrator believed adequate. To ensure that students can have imagination, we cannot offer too many standardized content and tests. To guide students to express the charm of visual forms, we should provide evaluation tools to increase their capacities of judgment which is close to the ways to have them think what they have seen and produced.

#### **4.2.4 A/r/tography—The Approach of Three in One**

It's teachers' obligation to examine the justice in society. The present education still be questioned about its speciously neutral democracy. We should re-evaluate its influence of the curriculum. If we want students to be citizens with deep and broad thinking in contemporary cultural industry, we absolutely cannot take culture away from the aesthetics.

Gude (2007) asserts that art have the features of continuously evolving and changing. Similarly, arts education constantly expands and transforms, and merges new artistic practice. Art curriculum should not only be the container of aesthetics and culture, but also a form of structure. Students must be able to sense, to examine and expand its structure. Gude also mentioned that many scholars (Blandy & Congdon, 1987; Carroll, 2006; Efland, 1995, 2004; Freedman & Stuhr, 2004; Gaudelius. & Speirs, 2002; Greene, 1991; Gude 2000, 2004; jagodzinski, 1997; Neperud, 1995; Sullivan, 2004; White, 1998; Wilson, 1997) stressed on transplanting art curriculum on the transformation of art energy and critical inquiry.

A/r/tography integrates visual art artists, researchers and teachers in one art educator (Bickel, 2006). First, teachers integrate art practice into their teaching and research. Moreover, researchers would be more close to the periphery resource which is needed to be unveiled and re-introduced. Last, starting from the role of artist, the approach stated that its implementation is like researches and the sharing of art teaching as well. The process of the approach combines the present knowledge, and practice and production, and expects to exceed the present reality in intelligent, emotion expression, and practice aspects,

and expand individual's aesthetic experience.

Under the framework of critical education, the cultural industry has been watched carefully. While facing the endless emergence of cultural creative industry, even in schools the cultural commercial products and activities would appear, art educators should spur oneself on being the guide, gatekeepers to lead students with adequate attitudes to take part in contemporary art, culture and aesthetics.

## 5. Conclusion

Adorno thought aesthetics could not only follow the way of experience induction. Modern aesthetics is introspection to the art experience (Wang, 2000; Yang, 1995; Papastephanou, 2006). Art is societal not only because its materials come from the society but also because it is the other form of society; in other words, art bears the double characteristics of self-restriction and socialization. He stated, "Through the precise critique of art and philosophy, we are able to obtain the integral knowledge of society in a relatively micro model."

Cerebration should include the contention of action, and only in the untrammelled environment could art give considerations to both of theories and practices. Adorno thinks art education and the process of society development is dialectic, and he always regards that the cultural industry hinders individual autonomy, critique, and independence (Papastephanou, 2006). Art educators hope art and culture would redeem the misapprehended cultural industry. However, when we try to focus on lower the regularity of culture, we cannot ignore the cultural creativity industries that are currently seen as a solution of stirring up the economy also are consumed by regular operation models, such as commercialization, marketing without caring of content, and extravagancy. Therefore, the new generation needs to cultivate the depth of their cerebration because when the advance of technology simplifies the access to information, the depth of cerebration decides the achievement. In other words, we need to know not only how to retrieve the information but also what kind of information to give up. Therefore, it all comes back to critique and introspection. Critique

does not only come from sub-cultures, and it can also come from the popular culture and our daily life.

What art and culture are concerned is the positioning of human beings. Facing the losing essence of education, we often only see the education industry and a good deal of education commodities. Autonomy, critique, and authorization are the center of modern education philosophy and the original purpose of critical theory and practices. Education is not a training nor a brain washing. The completed art education relies on teachers' professionals and decisions, and the a/r/tography is a lively exploration. We expect all art educators could be devoted to implement the concept of "art is the re-organization of visual experiences...research is the advance of meanings ...and education is the practices of building meaningful relationships with learners," and advance teachers and students' critical abilities and art creation.

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