The Mystery of Dr. Who? On A Road Less Traveled in Art Education

R. Michael Fisher & Barbara Bickel

Finding Dr. Who? Search No Further

This article is a 'fun' puzzle (and quiz) to solve. Please do not look to the next pages ahead, or the mystery of Dr. Who will be spoiled. We have recently discovered an intriguing art educator "out of the blue," whose work is largely out of cite/sight in most art education circles today. We want to bring Dr. Who's 'spirit' and work back to life and teach others some of what we have been learning in the past six months of intense research. The two metaphors we utilize (puzzle/game and invoking a specter) are not without their sociopolitical power-agendas and thus, we shall return to problematize the disappearance of Dr. Who in the field of art education as well as our own claims for a timely re-appearance (perhaps, co-appearance) of Dr. Who in postmodern times.

From the field of North American art education, see if you can guess who this is. That was your first clue. You will be offered 18 clues within three levels: Brutal, Hard, Easy. It ought to take you only three to five minutes to complete the quiz. We suggest you guess from the clues at the Brutal level first, and as your patience wears, then move on to the easier levels.1 After the quiz, we elaborate empirically and theoretically on some of the clues, ending with a few summary remarks

and critical questions revolving around why Dr. Who has likely become out of cite/sight and what resistance can be expected upon the return of a 'ghost.'

Finding Dr. Who? Out Of The Blue

One day one of us brought home a pile of photocopied art education research articles from the university library. A day later, the other one of us browsed through the pile and one article literally jumped off the desk with its unique qualities and depth. The author (Dr. Who) was completely unknown to both of us. A particular post-postmodern theorist that we were previously interested was being cited copiously in the references at the end of the article. This theorist is virtually never cited in art education or rarely in academic education literature that we know of.2 The title of Dr. Who's paper was also stimulating and we recognized immediately a "road less traveled" in art education. It was one we had taken long ago with few in academic circles to validate it. The rest is history, as they say.

Excited by our findings, and after a quick Internet search on Google, we wanted to talk with others in the art education faculty to see if they had heard of Dr. Who. Their response: "Who?" And another response: "Who?" A couple of professors admitted they knew of Dr. Who. One of us asked several doctoral students in art education and they did not know the name. In one case they had read something by Dr. Who published in the early 1970s and were not interested in Dr. Who's work, based on Dr. Who's research orientation as presented by an instructor in an art education class.

We contacted several of Dr. Who's x-grad students, now working as art education professors, and they admitted Dr. Who had drifted from the main site/sight/cite of art education circles today. They continue to introduce their students to Dr. Who but they would like to see Dr. Who's work come back to light more than it has. One of our contacts at the university where Dr. Who worked for decades, shared

with us there was a cool climate among faculty if Dr. Who's name was mentioned. The archivist at that same university reported to us that relatively little material from Dr. Who was in their collection. As we searched art education journals to see when and who was citing Dr. Who, subtle thoughts crossed our mind that a sociopolitical dynamic may be a significant part of Dr. Who's contemporary disappearance in the art education field. That is enough background of our interest. It is your turn to play now and inquire into the mystery of Dr. Who?

Puzzle: The Mystery Dr. Who?

Level of Difficulty: *Brutal*

1. authored or co-authored at least 90 publications on art/education (69 solo)

2. is cited in five chapters of Eisner & Day's (Eds., 2004) Handbook of Research and Policy in Art Education: i.e., White (2004), Chalmers (2004), Thurber (2004), Burton (2004), Sullivan (2004); yet was not included in MacDonald's (1970) The History and Philosophy of Art Education or Raunft's (Ed., 2001) The Autobiographical Lectures of Some Prominent Art Educators, the latter published by NAEA.

3. taught three decades in a reputable (often "leading") faculty of art education right after completion of an Ed.D in that same institution

4. life began "... with my 6 a.m. birth on a snowy first day of spring;...". (Dr. Who, 200X, p. x)

5. [from a primary-colored conference, transcript:] "Audience: I think it is a shocking thing you are doing. Getting rid of this fine old art school tradition of the teacher telling- Dr. Who: No, I'm not getting rid of this." (19X6, p. x2x)

6. "The only way to quiet a certain deserved suspicion of much [scientific] research and theoretical writing in art education is to give increasingly wider and more critical attention to constantly upgraded, deeper, more relevant studies." (Dr. Who, 19X9, p. 6)3

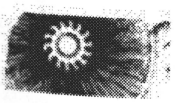
Puzzle: The Mystery Dr. Who?

Level of Difficulty: *Hard*

1. the only article (1985) of Dr. Who's ever reprinted in a scholarly art education journal (in 2003) was only once cited in the field of art education in 20 years (that we know of), and that was in Studies in Art Education in 20054

2. although continuing to write and publish significant (mature) works through the 80s-90s, art education colleagues usually only cite, if they do, Dr. Who's much earlier publications; from our literature search (books and journals between 1953- to present) we documented a total of 172 citations of Dr. Who's publications: 10% were citations of Dr. Who's 50s publications, 10% were 80s-90s, and 80% 60s-70s; only 20% from 1974 to present; Dr. Who shifted publishing in Studies in Art Education to Visual Arts Research after 1979

3. was highly influenced by the contemporary American critical integral theorist Ken Wilber, and cited Wilber's work5 repetitively in publications beginning in 1982



4. —detail from Dr. Who's art work entitled "The Completed Bridge circa 1990s?6

5. minored in Clinical Psychology during doctorate degree at a State University with a formidable reputation in the art education field; in his mid-career was known as the ideological critic of "methodolatry"7 (Dr. Who's created term)

6. in a memorial publication for a precious student, friend, and colleague of Dr. Who's the following was penned by Dr. Who in 1998: "And the greatest miracle is like the miracle of true worship, that is, that she was able to do these things without ego and without a hidden agenda for power-keeping her power, as the Sufis say, hidden in the bushes. That comes as close as is granted us as humans to the nature of unconditional love:...". (p. 3)

Puzzle: The Mystery Dr. Who?

Level of Difficulty: *Easy*

1. "And since I believe there are no accidents, I certainly think it no mere coincidence that my birthday is March 21, the same as Viktor Lowenfeld and Johann Sebastian Bach, two mythic characters profoundly influencing me." (Dr. Who, 2002 "My Days on the Varsity," delivered on the occasion of receiving an Alumni Achievement Award)

2. "I never claimed that I knew anything about the public schools. I always said there was an art education for all levels, and I early designated mine as 'higher education'." (Dr. Who, 2002, same speech as above)

3. one of the father's of the reconceptualist movement of educational curriculum in the 1970s-80s is Dr. Ted Aoki, who published in 1980 that two art educators had greatly influenced his revisioning of curriculum "... [Dr. Who] and Elliot Eisner, both grounded in art education. I have found them seriously questioning underlying presuppositions of the dominant tradition in curriculum conceptions and research calling for close examination of curriculum orientations at the root level." (Aoki, 1980/2005, p. 92 in William Pinar (Ed., 2005)

4. Dr. Who was internationally "famous" for his ceramics in the Japanese Arita porcelain making tradition and at the same time promoted the notion of "Art for a New Age" (Dr. Who, 1985 and reprinted in 2003 in Visual Arts Research)

5. "What [Dr. Who] wanted to see in his drawing lab at Penn State, especially through case studies, was shaped by his intention: to study learning in art through a particular process-drawing-and the concomitant process of individuals' simultaneously constructing images of themselves and of art." (Zurmuehlen, 1991, p. 6)

6. 1922-2003, the late Dr. Who with his wife Joan Novosel-Bxxxxxx,-called "Dr. B." by his students, sometimes called "mystic" or "guru" by colleagues,but whatever the labels he lives in fond memory in many people hearts, a gentle and gifted artist/researcher/teacher who admitted: "I have not been without my bouts with oppressive and authoritarian political forces within Penn State [Univ.]" (KB, 2002) (photo detail taken from their website)

Will The "Real"8 Dr. Kenneth R. Beittel Please Stand!

Thank you for playing with us for these few minutes. It would be intriguing to record "who" came to your mind in the field of art education as you read each clue. Your memories, images and convolutions of rational, irrational, and arational selective processes would create significant data for mapping out a valued "field of appearances" in art education today and concomitantly a "field of disappearances" ('ghosts')-the subaltern past and forgotten. It would be interesting to see where readers might become uncomfortable with what the clues are pointing toward.

We are professional artists-educators and neophytes in the field of art education research, and anything but historians or social theorist

specialists. JSTAE readership is politically-focused and therefore we offer a largely sociopolitical approach in this article re: Beittel's relationship with the art education field. Such an attempt has not been previously published to our knowledge. Most writing on Beittel's accomplishments revolve around his leading edge research work, his gifted mentorship, pedagogy, humanism, and pottery (e.g., Zurmuehlen, 1991).

This article at times is cloaked in a journalistic style which helps us to risk and tell what we believe is an interesting complex 'story.' It did not take us long upon searching North American art education literature to realize we were interested in Ken Beittel as a 'spirit,' 'ghost,' and 'spectre' that was worth some sociopolitical critical analysis; we repeat clue Easy #6, "I have not been without my bouts with oppressive and authoritarian political forces within Penn State [University]" (Beittel, 2002, p. 7). Many of the clues in the puzzle ought to have signalled a few troubling locations of potential underlying prejudice toward Beittel and his work. The remainder of this article attempts to address a few of our concerns about the politics of Kenneth R. Beittel 'in' and 'out' of the art education field.

Invoking Beittel's 'Ghost'

> From the Shambhala book publisher's website, Beittel is recognized as
> ... an eminent educator and potter... has had more than twenty-five solo exhibitions in the United States and Japan.

Another introduction by a colleague in the art education field:

> [Harlan Hoffa, chronicler of art education for decades wrote:] I have walked with-and worked with-giants; the most influential of who was Viktor Lowenfeld ... Ken Beittel.... (from the Beittels' website)

It seems an oversight that in Beittel's fifty years of writing and publishing, and a successful art career, no one has ever compiled and published a bibliography of his 90+ publications, for example: his dissertation in 1953 "Some experimental approaches to the aesthetic attitudes of college students," through to his first books Mind and Context in the Art of Drawing (1972), Alternatives in Art Education Research (1973) which had a good deal of impact on the field of art education research; his visionary article "Art for a New Age" (1985), and then his first popular book Zen and the Art of Pottery (1989) which is still in print (after three editions and translation into several languages worldwide), through to his post-academic life and his final 1991 self-published book (with his wife Joan Beittel9) A Celebration of Art and Consciousness, which expressed his mature philosophy along with some self-published children's books, to end his career with his last essay (alumni speech) in 2002 to Penn State. Only one art educator, and former student, the distinguished late Marilyn Zurmuehlen (1991), had taken Beittel's work and given it full attention in a journal article,10 that we know of. Any other published renderings have been scant or tangential (not to forget the dissertations, collecting dust on library shelves, by the plentitude of Beittel's students over the years).

The main author has studied discourse practices in educational texts for several years (Fisher, 1997, 2000, 2000a, 2003, in press). How a professional field (e.g., art education) marks and maps itself out by privileging certain values and beliefs, and who gets cited in their literature and who does not- make for interesting social inquiry into the regulating processes (Ö la Foucault), paradigms, discourses and hegemonic ideology of a field. According to Cherryholmes (1988),

> Educators at all levels agree, more or less, on certain beliefs and values, on concrete puzzle solutions, and on highly regarded exemplars.... They are taken as given and not questioned. They

> are not defined. Often, they are not mentioned. These agreements are the basis for what educators say and do, and normal professional discourse and practice is possible only because of them.... Educators may offer good reasons for what they do, but what they do is often done for reasons other than those they give. (p. 2)

The main author's research (see above citations) on the "culture of fear" that pervades most disciplines and higher education (cf. Palmer, 1997, 1998) often makes things and people "invisible," if they threaten the status quo and/or in vogue reformist directions (Left or Right). Invisibility being the strategy preferred, especially by a fearful liberal camp, as it's less messy than creating "scapegoats" and being seen as politically incorrect, oppressive, abusive, or "not nice." According to Bourdieu (1977),

> The [institutional, disciplinary-power-regulatory] principles embodied in this way are placed beyond the grasp of consciousness, and hence cannot be touched by voluntary, deliberate transformation, cannot ever be made explicit... (p. 276) (cited in Dorfman, 2005, p. 163)

So how do we "tell the truth" about ourselves (Popkewitz, 1998, p. 143) and our prejudices (if not unjust practices)?

Maybe we start by looking at the 'ghosts' that haunt like a specter from the shadows of our discipline-that rattle our so-called rational defenses and awaken that which cannot "be touched by voluntary" efforts of self-reflection and transformation. And even then, with good intentions to "tell the truth" as best one can, there are editors everywhere in academia and in the process of publishing. Our caveat, in the following arguments on the politics of Beittel within art education, is that our text attempts a transparent concern and critique but knowing

that we also invoke power (via Beittel's 'ghost') to persuade and strategize. Fidyk & Wallin (2005) remind us to confess that "A text can be a disingenuous site/cite/sight strategized and orchestrated long before reaching the gaze of its readership (p. 241)." That said, we still give genuineness a go.

"Haunting And Talking To Specters" [11]

> Creation is not discretely tangible.... my own existential-phenomenological involvement ... the artist's search for truth.... A prime criterion for such an approach is that the phenomenologist must inhabit the same imaginal space and qualitative time ["transhistorical" "transcultural" "transpersonal"] as the artist, or else the object of inquiry dissolves like an apparition. (Beittel, 1985, p. 43)

> In *The Communist Manifesto* (1848), Karl Marx and Friedrich Engels write that "the specter" of communism is haunting Europe and 148 years later Jacques Derrida (1996) defines the term "specter" as the frequency of a certain visibility-the visibility of the invisible.... The specter sees us before we see it. It pre-exists our [ordinary] consciousness, puts us under surveillance, and can violently repay us a visit. It occupies a social mode or style of haunting that demands to be understood.... (McLaren et al., 1998, p. 11)

Apparitions. At the edge. A movement. A visible invisibility. It's like he, Karl, he Ken, are watching us. We tremble slightly under their "political" surveillance through remembering. Threatening. Demanding understanding. Brookfield (2005) reminded educators of our common social fear while engaging critical theory in the West:

> One of the difficulties with remembering Marx is the "knee-jerk 'marxophobia'" (McLaren, 1997, p. 172) faced by those who draw, however critically or circumspectly, on his work. Marxophobia holds that even to mention Marx is to engage in un-American [undemocratic] behavior.... (p. 19)

Is there a Beittelphobia in art education? Some haunting facts and associations: "[T]he pioneering Viktor Lowenfeld" (Zurmuehlen, 1991, p. 8), a "great one" in art education, mentored Beittel from the start.12 "He [Lowenfield] was aloof from politics, in the official sense, not in the ideational. He never ran for office...", says Beittel yet he "... seemed at times a bit authoritarian; but it was only the rabbinical and old world flavor"(Beittel, 1982, p. 19). Lowenfield died in 1961 and Beittel, the same year, co-edited Studies in Art Education (Vol. 2, with Jerome Hausman). Beittel's (1985) article, originally delivered as the Viktor Lowenfeld Memorial Lecture at the National Art Education Association conference in 1984, is a "specter" in the unconscious ideational and political domain of the field; only one art educator has cited that article in 20 years; see Campbell, 2005.13 We suggest below that that article (vision, manifesto) "sees us before we see it." It was reprinted in 2003 the year Beittel died14 without any comment from the editor of Visual Arts Research. It is provocatively entitled: "Art for a New Age."15 Twenty years earlier, Eisner (1965) (another "great one") entitled an article "Toward a New Era in Art Education." Beittel's article was about "art" first and education second-and Eisner's was about "art education" first and foremost. Both men wanted to lead and set the paradigm for a New Age/Era.16 Perhaps their different educational philosophies,17 personalities, and administrative smarts, are not insignificant as to the outcome of their eventual political impact and status in the discipline. Elliot W. Eisner won by a long shot. Conscious or unconscious, in Beittel (1985) we hear 'voices' and echoes of two male "great ones"-shapers,

in the field of North American art education. They never (significantly) confronted one another's ideas in the art education literature but politely acknowledged each others' contributions once in awhile in a few publications over 30+ years.18 And no one has ever compared them critically, in print. Ted Aoki, Japanese by birth and interested in Zen Buddhist philosophy, the "great" curriculum revisionist (clue: Easy #3) acknowledged both of them. Beittel was steeped in Japanese (and Buddhist) Tradition via his intense study with an Eastern master pottery teacher from Japan.19 We think it is 'safe' to say, Aoki and Beittel, respectively, are/were deeply spiritual20 men. Spirituality is not popular in most of academia-often feared for being anti-intellectual and populist, at best, and regressive apolitical and childish at worst. This we all feel and know today as part of academic politics.

It is time to talk to the specter "Art for a New Age"-it's time to address that "Spirituality is becoming an increasingly significant aspect of contemporary art education theory" as we pursue a "holistic art education curricula" (Campbell, 2005, p. 51).21 Beittel, in this pivotal, spiritual and political article, draws from his 16 years of research in the drawing lab at Penn State, his 35 years as a potter, and his reading and philosophizing about the role of art in expanding human consciousness (p. 42). He attempted a unifying theory/vision for art/education—healing the divisiveness in knowledge caused by scientism and secularism; while, recognizing his vision for art would fall under the critical knife of a long tradition that art is for art sake, not for raising consciousness (p. 49). We see his unifying attempts similar to, yet different from Hausman (1960) who wrote,

> The choice is not to be made between the values of agreements or disagreements; between art and science; between the rational and poetic. The challenge is one of reaching forth with as much sensitivity and insight as possible; with the willingness to entertain diverse interpretations.... (p. 4)

In comparable light, Lackey's (2003) goal (along the lines of June King McFee), "... is to contribute to a conversation about how one might envision a field of art education in a way that embraces its multifaceted and sometimes unruly and fractious landscape" (p.101). Politics, ideational and/or systemic, are part and parcel of the field of art education, as in any discipline. From everything we've read from his writing, Beittel was a major player and a persistence critic promoting an expanded tolerance between the extremes of knowing—between the normally inimical partners of "revelation and reason" (Beittel, 1985, p. 40) in a "fractitious landscape."

It's time to talk to the "specter"-and start by listening.

... call to Being, to return, to the wholeness 'before' and to the never-ending thirst for the wholeness 'after'.... our mundane thought goes on as though such an art, more romantic, more sacred, more human did not exist.... an art for a new age belongs to a different realm altogether.... not our usual place and time but rather those of imaginal space and qualitative time.... We already know this state, then, but only when we are in it, as creators, lovers, mystics, or simply in that altered state between waking and sleeping.... that no-boundary state.... of Blake's, Coleridge's, and Corbin's creative or active imagination, or of Bachelard's poetic reverie. Our quest, then, begins close to home. It has to do with finding the extreme center where art is always new and the imagination is always active.... Artists are natural lightning rods for prophecy and revelation.... The ego gets in the way.... my reference to angels is really to the presences felt in the intermediary realm of the creative imagination [as Rilke said:] .... The angel... is the creature in who that transformation of the visible into the invisible... appears completed'.... the poet-artist when he or she in-dwells that realm; for it is then that we may transcend ourselves as 'the necessary angel of Earth'....Art for a new age has to do with the irreversible movement into chaos that projects our initial Being

into an ineluctable, unavoidable Becoming.... I close, therefore, on the side of Becoming, which is where the real secret of the Being of art for a new age lies hidden, opaque to my prophetic wish.... "of radical uncertainty".... Let's hope art for a new age "works," and that art education arises equal to that new Being born out of the chaos of its own Becoming. (collage of words from, Beittel, 1985)

Talking. Listening. Speaking. Searching. Being. Hoping. Not surprising, Pohland (1972), in a collective debate on "participant observation" in Studies in Art Education, commended the special contribution of Beittel when he wrote,

> At the outset it must be recognized that Beittel has elevated the discussionfrom a rather mundane methodological discussion to the more rarified atmosphere of moral philosophy. (p. 27

Moral philosophy? Spiritual politics? Mystification? Prophecy? Haunting? Non-sense?

The Road Less Traveled

We hear a vision, a manifesto, his spirit working to "heal" a "split" and create more freedom, answering Wilber's (1981) view that spiritual politics is fundamentally a calling and response to: "why men and women are not free?" (p. 331). In his second last 1997 published article for a scholarly audience, Beittel reflected on the "Fateful Fork in the Road: The 1965 Red Book" Conference. This conference, a significant historical event in art education history (at least in North America), because it was a rare moment when a discipline is growing and invites a diverse group of experts for 10 days to challenge each other and challenge the burgeoning field to avoid a protectionist positioning and limited model for its future development (Mattil & Beittel, 1966). Beittel (1997) argued that it was during this 1965 conference that art education

split in two: a road most traveled and a road less traveled. Guess which one Beittel took? "Since I am known as a lover of mystery and a champion of alternatives, it will be no surprise that I want to talk about the road not taken..." (p. 534). He roughly categorized the two roads taken in the split:

> he fork I took led me from experiment to case study, to the Drawing Lab, to the worldview of Contextualism, to phenomenology, to hermeneutics, to formative-or participative-hermeneutics, to poetic hermeneutics, and finally back to primordial poetry itself... back to the perennial measure as it arose from the beginning. (Beittel, 1997, p. 537)

Not surprising, in a mostly condescending tone, Lanier (1977) labeled Beittel as the archetypal "Magician" "mystic" of art education-types (p. 10); while, with a more respectable entry, Gray (1982) puts Beittel and Eisner in the same line as "Coonskinners" who were able to appropriate "Redcoats" warrior techniques to defeat the status quo in art education research and development (p. 40). The status quo, or other dominant fork taken, which Beittel later left behind, was described by Beittel (1997) in rather critical language, yet with a consoling acknowledgement:

> ... a string of formalisms, externalisms, and professionalisms which amplified our scope at the sacrifice of depth .... We corrected minority imbalances, set up a multifaceted model of our discipline, and in general earned new freedoms congruent with a coming of age. (p. 537)

Beittel also noted that every path has its limitations, including his own. He wrote of his search for a "meta-view which would transcend the two clashing giants" and his interest to get beyond

"either/or" (e.g., "person-centered and experience-centered" vs. "discipline-centered" art education and research) (p. 537). And in the end, reflecting on his life and work he admits the consequences of his chosen path: "I suppose this makes me spiritually a Gnostic and politically an anarchist in terms of our field" (p. 537).

Social Vision: The Politics of Ken Beittel In Art Education

> While critical pedagogy can be seen as "wrestling with angels," visual culture might be better understood as "searching for ghosts." As Mirzoeff (2002) contends, visual culture searches "between the visible and invisible, the material and immaterial, the palpable and the impalpable, the voice and the phenomenon" (p. 191) (cited in Tavin, 2003, p. 209)

Most exciting, even contradictory at first sight/cite, is Tavin's doubling and associating of secular "critical pedagogy" with magical, mythic, spiritual objects ('spirits') like "angels" and "ghosts." Puzzling, yet a strategic device, Tavin conjoins easily that which moderns thought had disappeared. Within a Foucauldian "regime of truth" (i.e., Modernity) how else can Tavin invoke and probe the political problematic (haunting) of his sub-narrative in the quotation, whereby "visual culture" is currently being excluded and fought against by the dominant hegemony of the art education tradition?

We are not necessarily wholehearted defenders of "visual culture" and the postmodern poststructural discourses, nor would Beittel be; but we are also not against its birth rite to exist and challenge the status quo. Maybe it is not so contradictory or mysterious at all to bring spiritual forms together with critical social theory traditions today. Feminist emancipatory adult educator, Tisdell (2000) models for us the empirical and theoretical importance of looking at human development and social change through the combined lenses of feminist, antiracist

and critical pedagogy with spirituality today. Regarding power relations based on race, class, and gender, she wrote,

> What has been missing from the literature is attention to what drives this underlying commitment or how spirituality informs the work of such emancipatory adult educators. This is somewhat surprising, since almost all who write about education for social change cite the important influence of the work of educator and activist Paulo Freire, who was a deeply spiritual man strongly informed by the liberation theology movement of Latin America (Freire, 1997).... Clearly there are both male and female adult educators and activists teaching for social change who are motivated to do so partly because of their spiritual commitments. (p. 469)

For Beittel, art, and thus art education, is about social change. They ought to serve the transcending of the ego and a secular materialist worldview toward,

> ... something akin to the sacred. This is our evolutionary need, individually and collectively. Art serves the evolution of consciousness because it serves the thirst deep in each soul for transcendence. The giving of one's art is a tangible symbol that we have not sold out. (Beittel, 1985, p. 51)

Like Lowenfeld, Beittel followed a prophetic political path22 (Gnostic-anarchist) in art education philosophy but he does not, in our reading, favor only "individualism" as the location of improving our world, but he does believe it is important to start there-to start with one's own consciousness (not unlike Freire et al.). His apparent "new age" spirituality, contrary to popular new age spirituality (the latter he critiqued and distanced himself from), was deeply grounded in critical

philosophy, science (new physics), and his own reading of many artists from the past who held a spiritual-orientation to creation-making. His own existential-phenomenological inquiry into making art, and empirical studies of others making art, led to his spiritual views. He was not a follower of any one religious tradition and fervently believed in respecting, integrating and transforming traditions anew. Beittel knew, like we know ourselves, the resistance there is and will continue to be, in academia and art education circles to Beittel's spiritual politics via promoting a social vision of liberation and a notion that "Spirit is artist" (*à la* Hegel).23 (hooks (2000) summarized our position in this regard when she wrote,

> Early on in feminist movement conflicts arose in response to those individual activists who felt the movement should stick to politics and take no stand on religion. A large number of the women who had come to radical feminism from traditional socialist politics were atheist. They saw efforts to return to a vision of sacred femininity as apolitical and sentimental. This divide did not last long as more women began to see the link between challenging patriarchal religion [and "patriarchal paradigms," p. 107] and liberatory spirituality.... Truly, there can be no feminist transformation of our culture without a transformation of our religious beliefs. (p. 106)

Like hooks, Wexler (2000), from a critical sociological perspective, has put forth a social theory of the post-postmodern "mystical society" and thus argued in favor, in our view, of a Beittelian spiritual political positioning where,

> The mystical element is in part an enactment of the fluid, boundaryless state of self and society that was seen as a mark of postmodernism.... The mystical state is the opposing alternative

to the experience of alienation. (p. 2)

The specter of Beittel's (1985) mystical vision and his life's work "sees us before we see it" and that idealistic futuristic emphasis will not likely bring Beittel into favor with the majority of realists and pragmatists in the art education field. Beittel wouldn't want such ideological positions to be left split and nonintegrated. He continually wrote, implicitly and explicitly, about the need for "nondualism" (e.g., Beittel, 1985, p. 46) as an integrative approach (Ö la Wilber) and "metaphysical pluralism" (Beittel, 1978, p. 96) to apparently opposing worldviews and methodologies in art education research and curriculum.

To close, we leave with more questions than answers. This brief re-introduction to Beittel and his work maybe new for many readers and old for others. However, we think we have brought forward a new and provocative interpretation of the political (criticalist) side of Beittel and the dynamics of his work and life in the art education field. Perhaps, his 'ghost' is still there, showing up now and then in citations in the literature, demanding to be further understood. This article is a first to claim that Beittel and his overall work has been generally misconstrued by the disproportionate citing of his early writing, which has left a 'gap' in understanding his later more mature thinking and offerings. He admitted himself that "In 1974 [21 years after his Ed.D] my influence was at a popular high point" (Beittel, 2002, p. 7). He retired formal academic life in 1984,24 earlier than he really wanted to, because colleagues and administration (at Penn State) "counseled me to end my days" (Beittel, 2002, p. 9). It would take a book length work to summarize his art research and philosophical legacy.

The fact of his out of cite/sight in the art education field, especially after the 1970s, is not anyone's fault. There is no scapegoat to blame. We have left readers with several clues to political-power patterns that

were likely contributory to Beittel's virtual disappearance in the last few decades. The conditions and discourses of history and politics are multilayered and complex beyond simple 'bad guys' and 'good guys.' There is no doubt in our mind that Beittel's own choices of how to 'play the academic/ administrative game' led to his acknowledgement that,

> [beyond walking a "privileged path"] Adverse politics, bitter struggle, and severe frustration were also mine to endure. When I espoused a phenomenology of the creative imagination that operated from within the center of the creating stream of consciousness, I became a threat to the core beliefs of many of the established people and institutions holding power. (Beittel & Beittel, 1991, p. 281)

His tendency to be overly romantic at times has probably limited his impact on contemporary art education. Dr. 'B's role in the future of progressive initiatives in art and art education is uncertain. Quality critiques of his work and spiritual politics are still needed, especially to challenge his consciousness theories that tend to become "meta-meta" and slide along a dangerous path "... of losing our political soul on the altar of grand theorizing" (Apple, 2000, p. 6). To this day, we believe Beittel's 'ghost' is open and willing to broach a postmodern site of transformative engagement for inspiring a 'new age' in the art education field.

Notes

[1] If you wish, please send your reflections or anecdotes from doing this puzzle to R. Michael Fisher, #305, 1580 E. 3rd Ave., Vancouver, BC, Canada V5N 1G9 or e-mail: rmfisher@shaw.ca

[2] See Fisher (in press) for a review of educators citing Ken Wilber's post-post modern critical integral theory.

[3] Excerpt from Beittel (1961).

[4] Campbell (2005).

[5] He cited Wilber's early works in the 1970s-80s. We suggest Wilber (1998) for a good review of Wilber's integral theory, especially in regard to bringing science and religion together again, as Beittel was doing in his own unique way.

[6] Excerpt from Beittel & Beittel (1991), p. 296.

[7] From Beittel (1973, p. 1).

[8] In no way do we imply there is a "real" Ken Beittel to be revived, romantically, or otherwise. Unfortunately, we never met Ken in person, so this is all biography, fiction, interpretation, text. 9 She has since changed her name to Chrishanti (see website www.healingartsanctuary.com).

[10] According to Dr. Mary Stokrocki, a former student of Beittel's, now art education professor, "New Waves of Research in Art Education" was dedicated to Beittel, who wrote the Preface, published by The Seminar of Art Education [2004]. It first came out on floppy disk and then reprinted as hardcopies by Sharon Lapierre, President at the time.

We tried to publish it again but ran out of money" (personal communication, May 9, 2005). See R. Clarke & M. Stokrocki (Eds.) (2004). Waves, Eddies, and Currents in Art Education Research. Minot, ND: The Seminar for Research in Art Education, National Art Education Association.

[11] This phrase is taken from McLaren et al. (1998, p. 11).

[12] "[Lowenfeld] profoundly influenced me" (Beittel, 1982, p. 19). "It was important that I met Lowenfeld and that he chose me to be on his staff" (Beittel & Beittel, 1991, p. 238). This "choosing" in such an informal sense by a Head of a Department in a university is not to have likely helped Beittel in terms of how people perceived his "achievement" via a kind of nepotism through personal friendship with and admiration of Lowenfeld. "... Lowenfeld [an Austrian art educator and researcher] served as a visiting professor at Penn State during the summers of 1945 and 1946 and at the end of the second summer he was asked to organize and head a Department of Art Education"-from the 50s onward Penn State's doctoral research was leading-edge as "The option to base a dissertation on the creation of an artwork was probably unique within art education at the time" (Wilson, 2001, p. 1).

[13] In a college newsletter, Svedlow (2004), former student, now Dean, reported briefly on the article based upon its 2003 reprinting and Beittel's death.

[14] Note: Even Penn State officials couldn't get it straight whether Beittel was 81 or 82 yrs. old when he died (compare obituaries: www.artsandarchitecture.psu.edu/news/newletter/fa03/p14.html and http://live.psu.edu/story/4751). He was 81.

[15] Beittel made the distinction more than once he was not using "new age" in the popular way it is often understood (the latter, without a critical philosophy).

[16] We don't want to unfairly place all the contestation in the art education field between Beittel and Eisner, for there is textual evidence, from our research, that Manual Barkan et al. (and any discipline-based art educators) were also not supportive of the Lowenfeld-Beittel art philosophy path. Albeit, Ken Beittel won the distinguished Manual Barkan Award for his 1971 article "An Alternative Path for Inquiry in Art Education." As well, Beittel referred to "two clashing giants" as Lowenfeld and Schaeffer-Simmern were known to be at each others' throats a few times (see Beittel, 1982, p. 19; Beittel, 1997, p. 537).

[17] Beittel (1978, p. 94) was very outspoken of the tendency of a "Big-Daddy" education through art in curriculum theorizing. This tendency was closely associated with "... an insufferable claim for a field which from time to time (see Eisner, 1973, and Engel, 1978) has been restrictively defined as a 'technology of instruction' (Beittel, 1982a, p. 20).

[18] In Beittel (1982b) he makes an ambiguous reference to one of the early divides between the Read-Lowenfeld-Beittel camp and Eisner's preferred (less romantic) direction. He wrote, "... Eisner (1973) excused Read (1945) and Lowenfeld (1947) for their prescientific, mythic inheritance, which operated against their understanding of a scientific attitude toward art education research" (p. 159).

[19] His sensei, master potter, porcelain maker in Arita Tradition was (the now famous) Manji Inoue. Beittel had already been heavily influenced indirectly by spiritual potters the likes of Leach, Hamada and Yanagi (Zurmuehlen, 1991, p. 1).

[20] We are being elusive and provocative for dramatic effect. To even defend our point is ludicrous without defining "spiritual" first. Suffice it to say "spiritual" like "religious" has at least a dozen different meanings in the literature and public discourse (see Wilber, 2005, p.1).

[21] See also Hall (2000).

[22] The Buber-Lowenfeld-Beittel (Germanic idealist) philosophy connection, from an historical and sociological perspective, seems probably a 'blessing and a curse' in terms of how Beittel was perceived in the field of North American art education early on, and how he is still perceived by many to this day (see Smith, 1982, 1989). Beittel (1985) argued "Lowenfeld has been much, and wrongly criticized" (p. 49). See Irwin (1990-1) for a balanced critique of Lowenfeld's impact. Beittel was also critical of Lowenfeld and published on an overly "ego-involved" passion at times (Beittel, 1997, p. 537) and overly restrictive use of typologies (Beittel, 1966, p. 136), and over what constituted scholarly work for a dissertation (Beittel, 2002, p. 8).

[23] Cited in Beittel & Beittel (1991), p. x.

[24] Ken and Joan lived just off-campus in a beautiful naturalistic retreat centre. This was the idyllic "(off-) site" after his retirement, where he spent most of his time making art, teaching, publishing (in that order) until his death in August, 2003.

References

Aoki, T. T. (1980/2005). *Toward curriculum in a new key*. In. W. F. Pinar & R. L. Irwin (Eds.), Curriculum in a new key (pp. 89-110). Mahwah, NJ:Lawrence Erlbaum.

Apple, M. W. (2000). *Official knowledge: Democratic education in a conservative age*. NY: Routledge.

Beittel, Kenneth R. (1953). Some experimental approaches to the aesthetic attitudes of college students. Unpublished Ed.D.dissertation. University Park, PA: The Pennsylvania State University.

Beittel, Kenneth R. (1961, Spring). Editorial. *Studies in Art Education*, 2(2), 3-6.

Beittel, Kenneth R. (1966a). Sketches toward a psychology of learning in art. In E. L. Mattil (Ed.), *A seminar in art education for research and curriculum development*. Coopertative Research Project No. V-002. U.S. Department of Health, Education, and Welfare. University Park, PA: The University of Pennsylvania State. [reprinted in G. Pappas (Ed.), (1970). Concepts in art and education:An anthology of current issues (pp. 101-156). London: Collier-MacMillan.

Beittel, Kenneth R. (1972). *Mind and context in the art of drawing: An empirical and speculative account of the drawing process and the drawing series and of the contexts in which they occur*. NY: Holt Rinehart and Winston.

Beittel, Kenneth R. (1973). *Alternatives for art education research: Inquiry into themaking of art*. Dubuque, Iowa: Wm. C. Brown.

Beittel, Kenneth R. (1978). Qualitative description of the qualitative. In J. J. Victoria & E. J. Sacca (Eds.), *Phenomenological description: Potential for art education research: No. 2* (pp. 91-113). Montreal, QB: Concordia University.

Beittel, Kenneth R. (1982). Lowenfeld and art for a new age. *Art Education*, 35(6), 18-21.

Beittel, Kenneth R. (1982a). Metaphor as image of the round future. *Visual Arts Research*, 9(1), 19-23.

Beittel, Kenneth R. (1982b). Art education. In H. W. Mitzel, J. H. Best, & W. Rabinowitz (Eds.), *Encyclopedia of educational research, Vol. 1*, (pp. 159-171). NY: MacMillan.

Beittel, Kenneth R. (1983). The phenomenology of the artistic image. *Visual ArtsResearch*, 9(2) (Issue 18), 25-39.

Beittel, Kenneth R. (1985). Art for a New Age. *Visual Arts Research*, 11(1) (Issue 21), 90-104. [reprinted in Visual Arts Research, 29(Issue 54), 39-53]

Beittel, Kenneth R. (1989/92). *Zen and the art of pottery*. NY: Weatherhill. [latest edition republished in 1997]

Beittel, Ken & Beittel, Joan (1991). *A celebration of art and consciousness*. State College, PA: Happy Valley Healing Arts.

Beittel, Kenneth R. (1997). Fateful fork in the road: The 1965 Red Book. In A. Anderson & P. Bolin (Eds.), *History of Art Education Proceedings of the Third Penn State International Symposium*, October 12-15, 1995, (pp. 533-538). University Park, PA: The Pennsylvania State University.

Beittel, Kenneth R. (1998). For the Marilyn Zurmuehlen Symposium. *Visual Arts Research*, 24(2) (Issue 48), 2-3.

Beittel, Ken (2002). My days on the Varsity. Retrieved July 2, 2005 from http://www. sva.psu.edu/arted/program/historical/beittel.htm

Bickel, B. (in press). From artist to a/r/tographer: An autoethnographic ritual inquiry into writing on the body. *Journal of Curriculum and Pedagogy*.

Brookfield, S. (2005). *The power of critical theory: Liberating adult learning and teaching*. San Francisco, CA: Jossey-Bass.

Burton, J. M. (2004). The practice of teaching in K-12 schools: Devices and desires. In E. W. Eisner & M. D. Day (Eds.), *Handbook of research and policy in art education* (pp. 553-575). Mahwah, NJ: Lawrence Erlbaum Associates.

Chalmers, G. (2004). Learning from histories of art education: An overview of research and issues. In E. W. Eisner & M. D. Day (Eds.), *Handbook of research and policy in art education* (pp. 11-31). Mahwah, NJ: Lawrence Erlbaum Associates.

Campbell, L. H. (2005). Spiritual reflective practice in preservice. *Studies in Art Education*, 47(1), 51-69.

Cherryholmes, C. H. (1988). *Power and criticism: Poststructural investigations in education.* NY: Teachers College Press.

Dorfman, D. (2005). Educational leadership as resistance. *Journal of Curriculum and Pedagogy,* 2(2), 157-172.

Eisner, E. W. (1965). Toward a new era in art education. *Studies in Art Education,* 6(2), 54-62.

Fidyk, A. & Wallin, J. (2005). The Daimon, the Scarebird and Haiku: Repeated narrations. *Journal of Curriculum and Pedagogy,* 2(2), 215-243.

Fisher, R. M. (1997). IUD's (issues underlying distinctions): Brief analysis of current conflicts in adult and community education from recent issues of AJACE. *Australian Journal of Adult and Community Education,* 37(3), 179-187.

Fisher, R. M. (2000). Toward a 'conflict' pedagogy: Critical discourse analysis of 'conflict' in conflict management education. Unpublished masters thesis. Vancouver, BC: The University of British Columbia.

Fisher, R. M. (2000a). Unveiling the hidden curriculum in conflict resolution and peace education: Future directions toward a critical conflict education and 'conflict' pedagogy. Technical Paper No. 9. Vancouver, BC: The In Search of Fearlessness Research Institute.

Fisher, R. M. (2003). Fearless leadership in and out of the 'Fear' Matrix. Unpublished dissertation. Vancouver, BC: The University of British Columbia.

Fisher, R. M. (in press). Invoking 'Fear' studies. *The Journal of Curriculum Theorizing.*

Fisher, R. M. (in press). Ken Wilber's integral vision: A review of applications in education toward a "wisdom culture." In J. M. Gidley & G. P. Hampson (Eds.), *Integral education: The Good, the Beautiful and the True.*

Gray, J. U. (1982). Redcoatism and coonskinism revisted as research in art education. *Studies in Art Education,* 23(2), 36-44.

Hall, J. (2000). Art education and spirituality. In R. Hickman (Ed.), *Art education 11-18: Meaning, purpose and direction* (pp. 133-151). London: Cassell.

Hausman, J. (1960). Elephants, blind men, and the world in which we live: An editorial. *Studies in Art Education*, 2(1), 3-5.

hooks, b. (2000). *Feminism is for everybody: Passionate politics.* Cambridge, MA: South End Press.

Irwin, R. L. (1990-1). Lowenfeld's legacy: Standing the test of time? *Texas Trends in Art Education*, 6-11.

Irwin, R. L., & deCosson, A. (2004). *A/r/tography: Rendering self through arts-based living inquiry.* Vancouver, BC: Pacific Educational Books.

Kaelin, E. F. (1973-4). [Book review of Alternatives for art education by Kenneth R. Beittel, Dubuque, Iowa: Wm. C. Brown, 1973]. *Studies in Art Education*, 15(3),63-67.

Lacky, L. M. (2003). Theorizing a network called art education: Re-envisioning and extending the field. *Studies in Art Education*, 44(2), 101-116.

Lanier, V. (1977). The five faces of art education. *Studies in Art Education*, 18(2), 7-21.

MacDonald, S. (1970). *The history and philosophy of art education.* NY: American Elsevier.

McLaren, P., Fischman, G., Serra, S. & Antelo, E. (1998, Fall). The specters of Gramsci: Revolutionary praxis and the committed intellectual. *Journal of Thought*, 9-41.

Mattil, E. L. & Beittel, K. R. (1966). *A seminar in art education for research and curriculum development.* Coopertative Research Project No. V-002. U.S. Department of Health, Education, and Welfare. University Park, PA: The University of Pennsylvania State.

Novosel, Joan (1976). The structural existentiality of arting: Inquiry into the nature of the creative process. Unpublished dissertation. University Park, PA: The Pennsylvania State University.

Novosel-Beittel, Joan (1978). Inquiry into the qualitative world of creating: The S-E Model. *Studies in Art Education*, 20(1), 26-36.

Novosel-Beittel, Joan (1979). Where the desirable becomes existential. *Annual Journal Canadian Society of Education Through Art*, 9, 40-44.

Novosel-Beittel, Joan (1979a). On meditative thinking in the creation of art. *Art Education*, 32(7), 6-8.

Palmer, P. (1997). The courage to teach. *NTLF*, 6(5). [also entitled "Teaching in the face of fear"]

Palmer, P. (1998). *The courage to teach: Exploring the inner landscape of a teacher's life*. San Francisco, CA: Jossey-Bass.

Pohland, P. (1972). Participant observation as a research methodology. *Studies in Art Education*, 13(3), 4-14.

Popkewitz, T. S. (1998). *Struggling for the soul: The politics of schooling and the construction of the teacher*. NY: Teachers College, Columbia University.

Raunft, R. (Ed.) (2001). *The autobiographical lectures of some prominent art educators*.Reston, VA: NAEA

Smith, P. J. (1982, November). Lowenfeld in a Germanic perspective. *Art Education*, 25-27.

Smith, P. J. (1989). Lowenfeld in a Viennese perspective: Formative influences for the American art educator. *Studies in Art Education*, 30(2), 104-114.

Sullivan, G. (2004). Studio art as research practice. In E. W. Eisner & M. D. Day (Eds.), *Handbook of research and policy in art education* (pp. 795-814). Mahwah, NJ: Lawrence Erlbaum Associates.
Svedlow, A. J. (2004). Notes from the Dean. Retrieved July, 11, 2005 http://www.winthrop.edu/vpa/News_&_NotesWINTER_2004.htm

Tavin, K. M. (2003). Wrestling with angels, searching for ghosts: Toward a critical pedagogy of visual culture. *Studies in Art Education*, 44(3), 197-213.

Thurber, F. (2004). Teacher education as a field of study in art education: A comprehensive overview of methodology and methods used in research about art teacher education. In E. W. Eisner & M. D. Day (Eds.), *Handbook of research and policy in art education* (pp. 487-522). Mahwah, NJ: Lawrence Erlbaum Associates.

Tisdell, E. J. (2000). Spiritual development and commitments to emancipatory education in women adult educators for social change. *Proceedings of the 41st Adult Education Research Conference* (pp. 469-474). Vancouver, BC: The University of British Columbia.

Wexler, P. (2000). *The mystical society: An emerging social vision.* Boulder, CO: Westview Press.

White, J. H. (2004). 20th century art education: A historical perspective. In E. W.Eisner & M. D. Day (Eds.), *Handbook of research and policy in art education* (pp. 55-84). Mahwah, NJ: Lawrence Erlbaum Associates.

Wilber, K. (1981). *Up from Eden: A transpersonal view of human evolution.* Boulder, CO: Shambhala.

Wilber, K. (1998). *The marriage of sense and soul: Integrating science and religion.* NY: Random House.

Wilber, K. (2005). *A sociable god: Toward a new understanding of religion.* Boston, MA: Shambhala.

Wilson, B. (2001). Mentors and models: Doctoral study in art education at Penn State. Retrieved July 1, 2005 from http://www.sva.psu.edu/arted/program/historical/bw_doc_study.htm

Zurmuehlen, Marilyn (1991). Kenneth Beittel: A Re-interpreting presence in art and art education. *Visual Arts Research,* 17(1) (Issue 33), 1-11.