



insights

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Editorial - "Numbingly Dull"

Jon G. Bradley

In a recent art opinion piece titled "Untouchable", critic and connoisseur Peter Schjeldahl (*The New Yorker*, February 16 & 23, 2004) chronicled his first visit to the Barnes Foundation Museum in Lower Merion Township. Acknowledging that he had been severely remiss in not attending to this visitation at an earlier time, Schjeldahl goes on to eloquently and brazenly praise, for the most part, the eclectic collection of art and antiquities.

"Thousands of wonderful objects fill a graceful château that was finished in 1925. Among them, hundreds of School of Paris modern paintings and a smattering of Old Masters and American moderns are massed..." (page 202).

For a variety of logistical, financial and legal reasons (therefore terribly complex and time consuming) an effort (conspiracy?) is afoot to move the Barnes collection from its original location to one that might offer greater exposure to the general public. These many and various machinations have tested friend and foe alike. A judicial ruling is shortly anticipated and this (like so much that is legal these days) will no doubt be appealed so that the current state of uncertainty will continue for years (decades?) to come.

According to George Dykhuizen (1973; pages 220-223), Albert Barnes (a physician and patent medicine inventor) and John Dewey became acquainted in 1917 when Barnes audited as a special student one of Dewey's seminars at Columbia University. From this initial student-teacher relationship, a long-term friendship developed that did not end until Barnes's death, shortly before Dewey's own demise, in 1951. As one tangible indication of their intellectual bond-

ing and coincidental interests in education and the arts, Dewey was appointed to the Board of the Barnes Foundation. Additionally, as an indication of mutual respect and admiration, Barnes dedicated his *The Art in Painting* (1925) to Dewey, and Dewey his *Art as Experience* (1934) to Barnes.

While Schjeldahl is clearly in some awe of the Barnes art collection as well as the physical setting in which the collection is displayed, he postulates that moving the Barnes from its current location would violate one of Barnes's grounding principles; namely, that his collection be not merely an unmovable physical space but, equally importantly, "a school dedicated to furthering his philosophy of art appreciation."

Schjeldahl goes on to note "that [Barnes's own] philosophy, derived from pragmatism, emphasizes close study of artists' decisions and their intellectual and emotional import, in line with the book "Art as Experience", by Barnes's friend and supporter John Dewey. Barnes's own prose, in books on Renoir, Cézanne, and Matisse, is, like Dewey's, clearly written, firmly reasoned, and numbingly dull" (page 202).

Well, I guess that two out of three isn't too shabby!

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Diversity and Room 107

John A. Beineke

It was about 30 years ago that I stepped into Room 107 as a first year seventh-grade teacher. Although George Will and others have bemoaned the excesses of the 1960s—and excesses there were—the decade also produced its share of idealism and action. In the arena of public education, a group of urban educators, whom William Van Til called the “compassionate critics,” gave voice to the needs of children and adolescents caught in impoverished environments. Jonathan Kozol, Herbert Kohl, and John Holt wrote eloquently of their experiences as inner-city teachers. Their stories inspired many of us to commit ourselves to teaching and making a difference.

My first school was not in New York, Chicago, or Los Angeles—but it was urban, it was diverse, and it was challenging. The rich racial diversity arose from a school population that included 40 percent African-Americans, several Hispanic students, and a few Native Americans. The school was located in a neighborhood that would now be labeled “in transition.” As I walked the four blocks to school each day from my apartment, I observed first-hand the troubled settings in which our students spent their lives outside school. As teachers, we saw the aftermath of what occurred in those homes—bruised minds, bruised souls, and too often, bruised faces. But teachers were there to make a difference, including that lanky new fellow in Room 107.

While the concept was certainly evident in both theory and practice, the term diversity was not in use at that time. Neither was pluralism, although multiculturalism was beginning to be discussed in a few of my graduate courses. Yet we knew that our school was diverse. Ideas around race, poverty, and class were raised in the

teacher workrooms and in our faculty meetings. It also was the early days of special education. And yet our student population of over 900 students had only one teacher who worked with no more than 15 of our most severely disabled students. Those students not served in this special classroom were placed in our classes. But this, of course, was before inclusion became an accepted practice in educating mentally, emotionally, and physically disabled students. The teacher in Room 107 was learning that diversity took many forms.

The difficulties and frustrations in the lives of our students surfaced in a number of ways. While weapons and drugs were a rarity in our building, assaults and verbal abuse between students and toward teachers were not. The new teacher in Room 107 was the recipient of both - and on one occasion received six stitches over his right eye. We knew that a number of our students were grappling with difficult often overwhelming problems at home. Parent conferences, meetings with school counselors, and one-on-one sessions were all utilized to help these students. Many did respond. But some were suspended and others permanently expelled. One young man was even sent to a group home in a neighboring state. I wonder whatever happened to him.

But there were victories amidst the challenges. In the curriculum, our goal was to make school more relevant for the learner. In social studies, we asked our students to creatively match their own solutions to the myriad of real-life problems they experienced every day. We set aside traditional listing of the presidents from George Washington to Richard Nixon or memorizing the seven major imports and exports of Chile. Instead, we examined the issues of urban America and how they related to our own current problems while vicariously exploring life in cities beyond our borders including Mexico City, Bombay, and Nairobi.

We also studied the history and legacy of race relations in our country,

even through my predecessor had received a letter from the Ku Klux Klan, warning her to “lay off” the topic. One 16-millimeter film we used in Room 107 was Bill Cosby’s 1969 documentary *Black History: Lost, Stolen, or Strayed?* (Yes, I know that using 16-millimeter films dates me, but age is diversity, too.) It was a groundbreaking piece of work. Shirley Temple did not seem as cute when Cosby pointed out that she was made appealing at the expense of the dignity of the black actors that worked alongside her. And how, asked Cosby, were all those black inventors, explorers, and writers “lost” in the history books? Good question. The psychological damage of institutional racism was considered in the film, as were the controversial storefront schools for black children beginning to appear in large cities. My memories of that film still instruct and enlighten me.

We were convinced that students had to be reached on a personal level. The now common practice of team-teaching was in its infancy, but it provided my three colleagues and me with the opportunity to apply flexible scheduling to meet the needs of the 125 students assigned to us. One example was the Friday afternoon “Quiz Game” held in the school’s ancient auditorium. The event was used to review the week’s academic work. Mildly competitive, but not compulsory, almost all students chose to participate and seemed to enjoy being on the stage for a few minutes each week.

More importantly, such activities broke down barriers, allowing teachers the opportunity to step outside their traditional classroom roles. Even the reserved teacher from Room 107 was seen in a new light when it was his turn to become the “quizmaster.” We also played basketball with the students after school, had in-school clubs once a month, and took seriously the philosophy of meeting the individual needs of our students. In a way, these were a few of the tools we used to enhance self-concept. Although nurturing self-esteem is in creating

community and celebrating diversity, the process has increasingly become seen as too soft and too anti-academic.

But we knew then, as we know now, that the emotional needs of children and adolescents must be met before any meaningful intellectual endeavors can be pursued. After all, we were aware of psychologist Kenneth Clark's research on the negative impact that segregation and racism had on learning among black children. Clark's testimony in *Brown vs. the Board of Education*, through the use of black dolls and white dolls, proved a decisive factor in that landmark decision. I hope that the students in Room 107 not only found our school to be a hospitable place, but learned something, too. Although we were not caught up in a testing frenzy as we are today, I think they did.

As all of these experiences were occurring during my first teaching assignment, I had the good fortune to have a strong follower of John Dewey as one of my professors in my evening graduate class. He was able to put what I was experiencing within the Deweyan concepts of community, growth, and change. I was finding out that Dewey was correct: nothing is more practical than a good theory.

On a recent trip back to that city, I drove by the school where I spent five years of my life. From the street I could see the five basement windows of Room 107. It had been years since I was in that building, but I had little trouble recreating in my mind the sight, the smell, the feel of that room. I wonder if a new teacher entered Room 107 this year to begin a career in teaching. What will be the challenges and the successes? And what progress will that teacher be able to chart a quarter-century hence? I envy her - and I wish her well.

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An Amalgam of Experience and Education: Albert C. Barnes and John Dewey

Sybil Terres Gilmar

Introduction:

Over twenty years ago, I sat entranced for 4 hours once a week for a year in a huge room resplendent with a high domed ceiling, a marble floor and tan burlap covered walls dominated by Renoirs, Matisses, Picassos interspersed with burnished, intricately crafted iron hinges from the doors of Pennsylvania Dutch barns. In that grand space, I listened to a tiny, dark-haired woman, Violette de Mazia of The Barnes Foundation of Lower Merion, Pennsylvania, exquisitely lecture non-stop on the aesthetics of the paintings and artifacts that were housed there. Other elegant rooms held masks and sculpture of African art as well as stone sculptures of Jacques Lipschitz. Amidst one room of African and Impressionistic art was a painting by Toulouse-Lautrec entitled "Figure." I stared at it for a while to understand why this one delicate painting was included in this particular room with this collection. It was then and there that I came to a "eureka" in what had been my struggle to truly understand John Dewey and his *Democracy and Education*.

While attending weekly lectures at The Barnes, I pursued a graduate degree at the University of Pennsylvania in Curriculum and Instruction, and was reading Dewey's *Democracy and Education*. I was also reading *The Art in Painting* by Albert Barnes and a collection of essays entitled *Art and Education* with writings by Dewey, Barnes, de Mazia, and others.

Twenty two years later, I am absorbed by newspaper accounts in

both *The New York Times* and *The Philadelphia Inquirer* over the current financial and legal struggles of the Barnes Foundation with its multibillion dollar collection of art - that's right, multibillion - and its possible slide toward bankruptcy. In his indenture, Albert Coombs Barnes, the founder, builder, and designer, stipulated that his world-class collection of Impressionist and Post-Impressionist art should be hung in his French Renaissance building that was chartered in 1922 and dedicated in 1925 in Merion, Pennsylvania exactly as he indicated and not one work of art could be moved, sold or loaned. Although, as Robin Muse McClea, the current director of education points out, Dr. Barnes obviously thought of his collection as dynamic because until his abrupt death due to an auto accident, he was constantly rearranging the paintings and objects of art. In addition, the year before his death (1951), he changed his indenture and asked that Lincoln University, a predominately black college in Pennsylvania, to nominate four of the five trustees.

The current legal contenders on one side argue that in order for The Barnes Foundation to survive financially, this codicil must be broken to permit The Barnes collection to be housed in Philadelphia and thereby increase the number of visitors. On the other side are those who feel it would be sacrilegious not simply because of Barnes' stipulations before his death but because of the educational and artistic basis for his wishes that were clearly based in some of John Dewey's philosophy. What appears to be forgotten and very much diminished as the battle rages over the "collection" is that The Barnes Foundation is an educational institution seriously grounded in the ideas of John Dewey. Some worry if those ideas would continue if the collection were moved. As this battle continues at Montgomery County Orphans' Court, my interest in the connection of these two great men is rekindled.

Barnes & Dewey:

Barnes, (1872-1951) trained as a physician with a specialty in chemistry, grew financially successful through his development of a pharmaceutical product called Argyrol used in the treatment of respiratory disease, and conjunctivitis in infants. His wealth and education allowed him to become a passionate collector and student of Impressionistic art. His collection at The Barnes is thought to rival the works of art at the Hermitage in Russia.

Barnes' interest in art was renewed at Central High School in Philadelphia where he had been friendly with future painters, William J. Glackens and John Sloan. According to archivists at the Barnes Foundation, he began collecting art in 1902. He resumed his friendship with Glackens and Sloan sometime around 1911 when he started collecting modern art with his travels to Europe both before and after World War I where he went not only to buy paintings but also to study them. "How to Judge a Painting" was his first article published in 1915. At age 45, in 1917, his studies took him to Columbia where he enrolled in a graduate seminar of Dewey's and from that time on, this "odd-couple" formed a lifelong friendship. In Dewey's *Art as Experience*, 1934, he wrote in the preface, "My greatest indebtedness to Dr. A. C. Barnes....Whatever is sound in this volume is due more than I can say to the great educational work carried on in the Barnes Foundation....I should be glad to think of this volume as one phase of the widespread influence the Foundation is exercising."¹ In addition, the illustrations in that book that range from Pueblo Indian Pottery to Renoir's *The Bathers* reflect works that are all housed in The Barnes Foundation. Barnes' 1925 book, *The Art in Painting* was dedicated to John Dewey, "...whose conceptions of experience, of method, of education, inspired the work of which this book is a part."²

By the time he enrolled in Dewey's philosophy seminar at Columbia,

Barnes was already an avid art collector. While it is clear through books and articles written by Dewey and Barnes that they learned from one another, it is difficult to say exactly how each man grew from the friendship and how the world recognized that friendship. In Louis Menand's 2001 book, *The Metaphysical Club*, he writes that Dewey helped create and lead many political and educational organizations, i.e., the American Civil Liberties Union, the National Association for the Advancement of Colored People, the League for Industrial Democracy, the New York Teachers Union, The American Association of University Professors, and the New School for Social Research.³ Dewey's affiliation with the Barnes is never mentioned.

On the other hand, in Gil Cantor's 1963 book, *The Barnes Foundation, Reality vs. Myth*, he writes, "Dr. Barnes and John Dewey influenced each other in a relationship of mutual value and long durations frankly and gratefully acknowledged on both sides. It is difficult to think of a comparable symbiosis in the history of Western thought."⁴ John Anderson in *Art Held Hostage* writes, "Dewey and his *Democracy and Education* stirred Barnes as perhaps no other books ever had. Surely it can be said to have given focus and framework to his innately liberal sentiments."⁵ After January 1, 1940, Barnes granted Dewey a stipend of \$5,000.00 a year for life.⁶ On the other hand Philip Jackson's *John Dewey and the Lessons of Art* never once mentions Albert C. Barnes or The Barnes Foundation.

Additional writings of this historic duo tell more of the story. In a collection of 31 essays in *Art and Education* (1927) Barnes wrote what was clearly a love epistle to Dewey by placing "John Dewey's Philosophy of Education" as the first essay amidst several that ranged from "Mysticism and Art" by Laurence Buermeier to "Learning to See" by Albert C. Barnes and Violette de Mazia to "Stravinsky and Matisse" by Violette de Mazia. Barnes and de Mazia's writings domi-

nated the essays but clearly one notes Dewey's influence.

The first sentence of Barnes' epistle stated "John Dewey's philosophy of education rests on the axiom that the indispensable elements of the democratic way of life - scientific method as intelligence in operation, art, education - are all bound together in a single organic whole. To put the matter in others terms, all genuine experience is intelligent experience, experience guided by insight derived from science, illuminated by art, and made a common possession through education. This conception has implication of the most far-reaching import."⁷

Barnes clearly admired Dewey for his emphasis on the scientific method - that is the testing of an idea and its continued testing to see how it works in practice. "To have conceived education thus, and to have developed the conception until it covers the whole field of human experience has been the supreme achievement of John Dewey - an achievement rarely paralleled in scope in the entire history of education."⁸ One would have to agree that this was an extremely laudatory statement. This Deweyan concept of education reinforced Barnes' idea that paintings needed to be looked at with objective criteria and defined his notions about how appreciation and history of painting should to be taught and also accounts for the special way that paintings are hung and artifacts are placed at The Barnes Foundation.

In the collection of approximately 1,000 paintings, 250 sculptures, and 1500 pieces of decorative objects, a "museum-goer" will find works of art hung and placed together that, at first glance, might seem like a grand hodgepodge especially if the average visitor anticipates the usual view of a museum wall with paintings hung next to each categorized either by painter, year, school, or subject. At The Barnes, the placements of paintings and objects of art as well as the aesthetics taught are reinforced are under girded by Dewey's *Democracy*

and Education. For example, in Gallery V, Cézanne's "Four Bathers" hangs right above Gerard David's (1460-1523) "Crucifixion." Although both paintings are small in size, the comparison does not end there. One learns to see the similarity in the four figures in both paintings where movement and lines are similar and marvel at the broad human values of gracefulness and drama in both.

What Barnes Tried to Teach in the Art Appreciation Classes:

In *The Art in Painting*, Barnes described his book as an experiment in the adaptation to plastic art of the principles of scientific method. Barnes took issue with just using the subjective judgment of "I like it" or "It simply appeals to me" in looking at a work of art and it was this book that put Barnes on the argumentative map of the art world. His dislike of the subjective was emphasized in this rather sarcastic opening to an essay. "It is a familiar fact that the appreciation of art is vitiated by every sort of whim, fancy and superstition."⁹ Although he recognized the subjective as an element, he felt that one needed to look at a painting or work of art with similar standards to "see" what was good and what was to be valued. If a person knew those standards, one could truly evaluate a work of art on its merits.

Barnes decried the relevance of knowledge of biography of the painter, or information about subject matter, and he did not want people looking only to critics especially if one didn't know what was the basis of the critics' comments. Who educated the critics? He claimed science and the objective methods of science tamed the world and can tame the world of art as well. "The scientific ideal, in other words, is that of complete objectivity, and its justification is found in the fact that by science, and by science alone, has the course of natural processes been brought under control."¹⁰ A writer, he thought, would be interested in human experience, character, situations, motives,

and the nurturing of a person. "The painter is likewise interested in objective things and situations, but not their causes and consequences...What his eye is trained to see and his mind to organize and enrich, is the visible appearance of things, their shape and color, their texture and the manner in which they are composed in groups."¹¹

In de Mazia's lectures, and this is the part I distinctly remember although I'm careful to refer to one of her writings here, "What to Look for in Art," she amplified the scientific aesthetics of art. "Art is the medium of expression of which the audience is the human race as a whole, and it talks to all of us because what it conveys is expressed in terms of *broad human values* (her italics), or, stated differently, in terms of qualities belonging to the objects and situations of the world around us which human beings in general, be they living in Philadelphia, Timbuktu.... These include such qualities...as delicacy, gentleness, sensuousness, novelty, power, gracefulness, drama, brightness, cheerfulness, rhythm, variety, harmony, unity, aliveness, restfulness, subtlety and so on -qualities, in short, which make up the meaning of our encounters with the outside world."¹²

Anthropologists have based their arguments for years on the critical aspects of culture. As I think about this, shouldn't art critics be arguing about the critical aspects of human values in relation to their judgment on works of art?

Where did this acceptance of scientific method in art appreciation lead? According to Dewey in an essay "Experience, Nature, and Art" adapted from *Experience and Nature* (1925), it led to a certain kind of pedagogy.¹³ From this essay it is difficult to say how much of this rests in Dewey's philosophy and how much rests in the education he received from Barnes after being named as the first education director at the foundation in 1923. It should be emphasized that Dewey was named the first director of education - not art education. In this particular essay, Dewey

recalled Greek history to decry how the Greeks first distinguished between 'high art' and that achieved by artisans that made useful objects. Dewey made it clear - he disliked those distinctions. Dewey also made it clear that he had an aversion to people who collected art for social status - I presume Dewey came into contact with enough sophisticated circles where people did have enough money to collect art for social status. One assumes this is why we see the iron hinges of a barn door next to a Renoir or an Impressionistic painting next to an African sculpture. In the hinges as well as in the works by Renoir and Picasso, an aesthetic speaks to the standards of plastic form, i.e, color, line, texture, shape as well as to broad human values as described by de Mazia.

Another strong pedagogical connection to Dewey is found in de Mazia's essay "An Experiment in Educational Method at The Barnes Foundation." She insisted that Dewey's notion of "shared activity" was the basis for the lectures at The Barnes Foundation. She felt that students should sit together, listen to the lecture, question together and thus they would achieve a unique learning experience. The only problem is that I don't remember anyone ever asking a question. That huge room where 100 of us sat at the Barnes was not conducive to asking a question. According to McClea, the current director of education, the classes are now small (25), meet for 2 hours once a week for 28 weeks and are taught by artists. The class fee is \$1,000.00. When I attended, classes were free and one not only had to complete a lengthy application but go through an interview process as well.

To further her point in the "Experiment" essay, de Mazia asserted that at the chemical factory where Barnes produced the Argyrol that made him a millionaire, the workers learned to cooperate in order to have increased financial returns and increased leisure time. But the more important aspect was that original

paintings were brought into the factory and a series of lectures resulted to "acquaint them with those essentials of psychology and aesthetics that govern any intelligent approach to art."¹⁴

In another essay, in *Art and Education* "Affective Thought in Logic and Painting", we have the confirmation of an expansion of this principle of Dewey's - his dislike of dichotomies and rigid fault lines in academia and thought. "...paintings when taken out of their specialized niche are the basis of an educational experience which counteracts the disrupting tendencies of the hard-and-fast specializations, compartmental divisions and rigid segregations which so confuse and nullify our present life."¹⁵

In addition, Dewey wanted students to have learned that the "eternal quality of great art is its renewed instrumentality of further consummatory experiences." The definition of instrumentality in this case would mean conducive to new and satisfying events - it would lead to something else. He expounds. "There are acts of all kinds that directly refresh and enlarge the spirit and that are instrumental to the production of new objects and dispositions which are in turn productive of further refinements and replenishments."¹⁶ They would "raise the whole level of our existence."¹⁷ Here he makes his comparison with science.

Dewey felt one would not call anyone a scientist until he is able to utilize knowledge to make fresh scientific decisions. The analogy he made for the artist is that he/she must further aesthetic insight. Something I think that we can understand - in any field the creative one would have to have a Eureka -a new insight -that would truly make one a scientist, a writer, a painter, or a poet.

The Current Situation:

As the battles wage in the courts and the media write of the events in newspapers and magazines, Dewey's name hardly comes up in connection with The Barnes Foundation- even though it is probably as great a Deweyan educational institution as the Lab School at the University of Chicago; even though it is John Dewey's photograph that hangs prominently in the current director's office. One side in the legal battle contends that this institution - in order to flourish - has to be moved to a more viable, accessible location; that would be closer to Philadelphia. Three foundations the Lenfest, Pew Charitable Trusts, and the Annenberg Foundations have indicated that they would give \$100 million with a \$50 million endowment should the Foundation's collection be moved. The micro arguments converge over whether or not this money is enough in the long and short run to keep The Barnes functioning as it should be. Barnes would clearly be distressed about people wandering aimlessly in galleries as we all have seen people do without his vision of aesthetics - color, line, texture, shape and shared human values. He would also be distressed at prices of admission that are too high for the working person. Right now entrance to the Barnes is only \$5.00. The entrance fee at the Philadelphia Museum of Art is \$10.00.

Some interested parties fear whether the integrity of Barnes and Dewey's mission to maintain a scientific presentation of art appreciation connected to a pedagogy that supported shared activities, and an absence of dichotomies, will continue to exist given the current financial crunch and arguments. Critics who have argued against the move say that museums owe much of their revenue to "blockbuster shows", i.e. Manet and the Sea, El Greco. Barnes and Dewey, both believed in historicity and understood as well that real learning and understanding take a long time. Blockbuster shows

wouldn't do it for them with people simply walking through without the ongoing and continual study that educates people about the aesthetics of art.

The Barnes Foundation argued that there needs to be an expansion of the board. Does that automatically mean that there be enough wealthy board members who will be willing to support it financially and emotionally and truly understand the importance of art to the social fabric of daily living for all people? Will they recognize what Barnes and Dewey understood that democracy is dynamic and encourages men to improve and to remove the inequalities among people? Education would play a part in that - art education would be a strong component. Will they remember that, in 1937, Albert Coombs Barnes had the word "Educator" stamped on his passport?

What Dewey would be pleased about is that as of the writing of this article, many scenarios abound for The Barnes and the jurisprudence system is carefully involved. The scenarios come from writers, former students, lawyers, neighbors, and art lovers over the "least drastic deviation" from the indenture- a condition stated by Judge Stanley Ott of the Montgomery County Orphans' Court.

I would recommend that readers of this article stay in touch to get the latest news with www.barnesfoundation.org, or better yet, come to visit and "test the virtues of the collection, that test you, probing the depths and exposing the limits of your perceptive powers. You don't view the installation so much as live it, undergoing an experience that will persist in your memory like a love affair that taught you some thrilling, and some dismaying things about your character."¹⁸

Although this last quote was written by Art Critic, Peter Schjeldahl of "The New Yorker" it feels very Deweyan to me. It's the essence of The Barnes Foundation, and Dewey permeates that institution to its marrow and its Matisses.

Sybil Terres Gilmar received her doctorate in Curriculum and Instruction at the University of Pennsylvania in 1985 where she first read John Dewey's *Democracy and Education*. She worked as a teacher and administrator in public schools, was board president of a bilingual school in Monteverde, Costa Rica, and director and founder of the Monteverde Studios of the Arts in Costa Rica. Gilmar is currently working on a novel of historical fiction that combines her interest in history and Renaissance Art and can be contacted at <sybil416@comcast.net>.

End Notes:

1. John Dewey, *Art as Experience* (New York: Minton, Balch and Company, 1934), p. viii.
2. Albert C. Barnes, *The Art in Painting* (Merion: The Barnes Foundation, 1925), p. v.
3. Louis Menand, *The Metaphysical Club* (New York: Farrar, Straus and Giroux, 2001), p. 236.
4. Gilbert M. Cantour, *The Barnes Foundation: Reality vs. Myth* (Philadelphia: Chilton Company, 1963), p. 61.
5. John Anderson, *Art Held Hostage: The Battle Over the Barnes Collection* (W. W. Norton and Company, 2003), p. 34.
6. William Schack, *Art and Argyrol* (New York: A. S. Barnes and Company, 1960), p. 315.
7. Albert C. Barnes, "John Dewey's Philosophy of Education", *Art and Education* (Merion: The Barnes Foundation, 1954), p. 9.
8. Ibid, p. 12.
9. Albert C. Barnes and Violette de Mazia, "Method", *Art and Education* (Merion: The Barnes Foundation, 1954), p. 13.
10. Ibid, p. 17.
11. Ibid, p. 17.
12. Violette de Mazia, "What to Look for in Art", *Journal of the Art Department*, volume 1, number 2 (Merion: The Barnes Foundation, 1970), p. 5.
13. John Dewey, "Experience, Nature and Education", *Art and Education* (Merion: The Barnes Foundation, 1954), p. 22.
14. Violette de Mazia, "An Experiment in Educational Method at the Barnes Foundation", *Art and Education* (Merion: The Barnes Foundation, 1942), p. 136.
15. John Dewey, "Affective Thought in Logic and Painting", *Art and Education* (Merion: The Barnes Foundation, 1926), p. 104.
16. John Dewey, "Experience, Nature and Education", *Art and Education* (Merion: The Barnes Foundation, 1925), p. 27.
17. Ibid, p. 29.
18. Peter Schjeldahl, "Untouchable: The Barnes Foundation and its Fate", *The New Yorker*, February 16 & 23, 2004, pages 202 - 203.

Scenes from my life as a teacher

Terrah Keener

Introduction:

My life as a teacher was bizarre at the best of times. I was a literacy teacher in various high schools in Brooklyn and the South Bronx in New York City. I taught in a self-contained classroom, which meant that my students were with me for the whole day. Every day was very full.

I have been attempting to capture my "memories" in writing. I decided to stop focusing on events and concentrate on the memorable individuals who briefly touched my professional life. After all, it was my colleagues and my students that made the experience so rich for me and from whom I learned so much.

Aliens:

We were so excited to finally have a physical education teacher. In the school I taught in we seemed to have a plethora of physical education teachers with questionable moral character. First, we had Bernie who still thought that girls should not be allowed in gym class at all and made them sit on the sidelines, and he called all of the boys 'pansies'. Then there was Derrick who was caught drinking in the locker room. And, of course, there was Frank who drank openly in the gym in front of the students. My favorite, though, was Sasha who as into yoga. We had seen it all!

So, when Barbara arrived as the new phys. ed. teacher and didn't show any overt signs of dysfunction, we thought we had finally found our gal. Her normalcy lulled us into complacency.

Near the end of the school year, I was seated next to Barbara at a retirement luncheon at a Chinese restaurant. We exchanged pleasantries, chatted about a few of the

students, and then fell into silence as we ate. As I was about to pop another spring roll into my mouth, Barbara asked me if I believed in extraterrestrials. I said that I hoped we weren't the only living beings in the universe. She then asked if I had ever seen a UFO. I said no.

"Do you believe others who say they have seen UFOs?" she asked. I responded by saying yes. She leaned towards me and whispered. "Can I trust you?"

"Trust me with what?"

"UFOs land on the roof of my building every night. The extraterrestrials visit with me all the time. I think a few are with us right now."

'Why me?' I thought; why am I the only one privy to this gem of a conversation?

"Can you see them now?" I whispered back.

"It's hard to tell; they take on the shape of humans. You never know when they are going to inhabit your body. Sometimes they takeover my body when I'm in class. I just never know when they're going to decide to invade me."

And just as she dropped that little bombshell, I noticed that lunch was over and people were getting up to leave. Without skipping a beat, Barbara got up from her seat, told me it was nice talking to me, and left. I was speechless! Needless to say, I called the principal and reported the conversation.

It exhausted her!

The next day at school, the principal asked some of the students if they had ever noticed any odd behavior by Barbara. They all said that she was totally whacked and would sometimes speak in weird languages and swat at things. When asked why they didn't report her to the administration, they responded that they thought that she wasn't all that bad; plus she was nice to them.

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The Heart of a Poet

Rochelle Skogen

Just a few words that tumbled onto the page,
Is all a poem really is, I reminded myself,
Why then did my hands quiver, as I handed her my paper?
Why such tentative fingers?

Why did my eyes implore some kindness from her?
Even as she roughly grabbed the page from my hand.

I watched as her eyes scanned rapidly over the lines,
Leaping from word to word,
So fast she couldn't possibly have read them!
And hearing her say, "Oh, this word, it is misspelled."

Can a poem be read with such speed, I wondered?
Does a poem not require a certain softening of the eyes,
A slow drinking in its own words?
Making them our own,
Savoring them across our tongue?

Even a bad poem deserves better, I think.
Perhaps even more so than the good.
For writers, good or bad,
Write with so fragile a hand,
And ask nothing more,
Than the slight tweak of a smile;
A gentle nod of recognition.

As she handed me my paper,
Across a gulf of silence.
I don't think that she noticed,
What she held was my heart.

I don't think she noticed,
The moment,
She broke this pot's heart.

Rochelle Skogen, a doctoral student in elementary education at the University of Alberta, can be contacted at rochell_gagnon@hotmail.com.

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*E*ducation and Culture, published twice yearly by Purdue University Press, takes an integrated view of philosophical, historical, and sociological issues in education. Submissions of Dewey scholarship, as well as work inspired by Dewey's many interests, are welcome. John Dewey Society members receive the journal as part of their membership in the society.

The journal publishes critical essays, research studies, essay and book reviews, and "rejoinder" essays. Recommended lengths vary for critical essays, research studies, or essay reviews (7500 words); book reviews (1000-2000 words); and commentaries or rejoinders to published pieces (800 words). Alternative or imaginative submissions, such as poetry, creative nonfiction, and narrative, will be considered; please consult the editor prior to submission.

Send submissions electronically to:

A. G. Rud, Editor
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The life-blood of an organization such as the John Dewey Society is a large, healthy membership base. As well as providing the financial resources necessary to maintain and active and extensive regime of publications, lectures and symposia, the members also supply those critical and essential sparks of creativity, insight and drive that allows all members to freely share notions and ideas.

The range of activities outlined by your Board of Directors for the 2003-2004 and 2004-2005 years is quite exciting. Powerful sessions are slated for both AERA and ASCD, and your two Society publications (*Education and Culture* and *Insights*) are offering colleagues and friends of the John Dewey Society professional space to discuss their ideas.

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