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Summary/Synopsis of: ANTOA – Arts Education Revised by RGW24c

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Abstract

In view of a recent job application at an institute for textbook and educational syllabus research, I propose revising Arts education along ANTOA's lines. Most of its 5-column forecourt based on my interview series in South Africa from 1986-'88.

The revision as much affects a rather stale interpretation of social conflicts and wars. My new Arts concept exposes falsehoods and motivates for peace. Learners now deal with sincere inventiveness and a positive imagination instead of outdated and far-fetched ideas on how to master creativity. And a highlight is thrown on the social context, too, a uni-ersal phenomenon that alleviates, penetrates regional variations and an anthropologically inspired catalogue of questions. Yet the catalogue also throws a light on personal prefer-ences and styles of creative respondents. Social context furthermore facilitates understand-ing of such outlandish ideas like abstraction and absurdity.

A link to stone-age goups crops up and underlines the controversy around notions of culture.

The latter term often misrepresented and applied to beer drinkers or hooligans or cycling fanatics as well. Yet here the nomadic links between hunter-gatherers in the remote Kalahari desert are referred to. More links, overcoming a sheer chaotic and illogical nature, exist, and often culture is seen as wide net of human achievements over primordeal conditions.

I show that allegedly primitive stone-age culture worked in similar way to modern Art and quote anthropologists B Malinowski and AR Radcliffe Brown as well as painters E Nolde and M Pechstein in this regard.

As conclusion I offer 4 points in support of the revision of textbooks on creativity and Art:

- 1) Use the job at the institute to unite all articles from the ANTOA series in a book.*
- 2) Translate the original interview book into German and French.*
- 3) Apply ANTOA to cumminications and media research.*
- 4) Include my email newsletter issues on shows at Wolfsburg Artmusuem (x2) and at Luenburg's Artqube gallery (x2) in revision of teaching Arts syllabuses.*

Keywords: Art - ANTOA – Controversy – Culture – Education – Learner – Revision – Social Context – Stone-Age – Textbook.

ANTOA – Arts Education Revised by RGW24c

ANTOA as tool of education and surely as part of Arts or creative section of textbooks, is the result of my social, anthropological and creative research into Role of Artist in Society. The latter a comprehensive interview series I conducted between 1986 and `88 in the declining years of South Africa`s system of forced racial segregation.

In view of dealing with social conflict, strife among groups, seemingly irretrievable tensions among nations, the New Theory of Art is a way to expose falsehoods, mediate between opposing interests, and generally motivates for peace. It levels opposite ends into a balanced social construct and teaches learners the value of true creativity, drawing on sincerity, inventiveness and a positive imagination. It builds on 5 points of reference of which a minimum of 3 need to be fulfilled to speak about the truth of inspiration. Translate these points to social co-existence and you have a manifesto of peace and fulfillment.

The interview series revealed the social context of creative action, a view, an angle all too often neglected if not ignored by Art critics, curators, educators, gallery owners. The social context around and even built by Art is a universal phenomenon that urgently seeks entry into educational syllabuses and textbooks. Regional specification alleviates the issue, revealing certain linguistic and economical realities. A generally valid or common aspect of creativity in times of social and political repression, as it existed in the final years of racial separation, also called Apartheid, influenced my research. References to a specific social setup were then emphasized by the respondents, my catalogue of anthropologically motivated questions in front of them. Yet the personal preferences of artists - as to why they chose this specific field of activity and why, if at all, they adhered to certain styles - also played a significant role in the enquiry.

The social context is a universal feature, modified by different linguistic, political and economical conditions, existing in a certain geographical region, eg South Africa under white minority rule. In terms of educational aspects, it helps to unmask viceversa grasp the often incomprehensible intentions behind works of abstraction, or literary and theatrical edifices full of absurd nonsense. Not intended to make recipients laugh and appreciate author`s humour, but aimed at falsifying a complicated situation. This counts especially for the so-called abstract angle of Art, often dipped in outrageous ignorance, if not unbearable non-sense. Yet that type of creativity, alleged, is sold at exorbitant prices in galleries or at auctions. ANTOA puts a stop to this and assists learners to grasp the real background behind the issue. Namely where does the abstraction come from and where does it lead us? You can find more about this in my article ABSTRACTIONISM. This an urgent reference to revise textbooks and educational syllabuses along social and other innovative lines. And viewed in a special and immediate flash of light, viewed from a truthful approach, another insight behind the 5 columns of ANTOA.

As I say in my article THE ANTHROPOLOGICAL ANGLE OF ANTOA, the concept also draws on stone-age culture, however contentious and misunderstood such a notion. See the culture of beer-drinking, the culture of hooliganism and many other forms of communal, often controversial interests, falsely united under the alleged banner of culture. Just think of a culture of political uprightedness that doesn`t exist but is maintained, rather alleged by the mainstream media, And by other organs of streamlined communication.

Yet here I mean the social net, upheld by a nomadic group of Kalahari San hunter-gatherers, who still searched for water and food in a millenium old style. I had visited them in Botswana in 1985. Interestingly, too, the notion of culture often refers to a social system in which humans interact separate from natural, often chaotic or seemingly illogical „outside“ parameters. Therefore the culture concept matching human achievement, a win-win formula over the seemingly chaotic, erratic and irregular challenges posted by nature. A challenge successfully met in stone-age and modern days, writing its own vivid language, steeped in local dialects. Yet all too often unfounded climate change activism interfering with reasonable guidelines of controlling pollution in the environment, spiritual and material toxicity alike, exposing nature as chaotic, wild, even barbaric in our current epoch.

The point of note is that stone-age creativity worked along similar lines than what we call the modern period in Art. Even supplemented the modern understanding of the term by healing properties, related to certain „primitive“ rituals or ways of embroidering tools of survival like pots, plates or wrist bands, handed over between various kin groups in marriage or burial ceremonies. A strong parallel between Southern African stone-age groups and Papua New Guinea tribes highlighted by anthropologists like AR Radcliffe-Brown, Bronislaw Malinowski and even by creative painters like Emil Nolde and Max Pechstein, after visiting the Marshal and Solomon Islands between 1914 and `15, exists, too. ANTOA thus unlocks modern Art secrets by highlighting a long lost connection to „primitive“ peoples and their intricate craft works, now called expressions of modern inventiveness. Even termed hard to grasp expressions of a stylized imagination, often rather negative and illogical in its blunt, punk, hiphop, abstract and absurd messages.

Most of the points that constitute ANTOA originated in the talks I had conducted in South Africa between 1986 and `88. And with it a new construct, an innovative concept of how to deal with creativity, also with Arts education, sprang up. In a social and old-meets-new as much as Arts-for-Arts`-Sake and deeply symbolic context. Summarizing my socially motivated work in these 4 salient cornerstones:

- 1) Unite all the scientific articles in the ANTOA series, published in various journals since 2018, in a book. Include a response to educational challenges, on how modern textbooks can accommodate an innovative and social angle to teaching creativity.
- 2) Translate the interview book and all articles in ANTOA series into German and French.
- 3) Apply the new Arts concept to other fields of research, eg the controversial notion of anti-semitism as it was hurled against pro-Palestine protesters at the closing ceremony of the recent film festival, Berlinale, hurled by members of Germany`s so-called political and cultural elite who should know better. Reference the scandal in terms of media and communication research. Apply the new view on Arts to the recent Covid 19 panicking and show how false and manipulative most of its stipulations really were.
- 4) Include the Arts articles from my email newsletter SPORTS + NEWS REVIEW that deal with shows at the Kunstmuseum Wolfsburg and Artqube Gallery in Lueneburg in new notions of Arts education.

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