

Summary

In the year 1988 I made investigations the *development of art education from the 'drawing lessons' (Zeichenunterricht) to 'the modern visual education' (Bildnerische Erziehung)*. This was a part of my diploma in visual-arts education. During that time my special interest in the theoretical and practical instruction of arts started growing. In the epilogue of my work I pointed out, among other things, that one of the general principles of an all-round secondary education was the teaching of general knowledge and I questioned, whether the relevant requirements for secondary education were offered by the training at the "*Hochschule für Angewandte Kunst*".

(see Voltmann 1988: 97)

During my 14 years experience as an art teacher I have always recognised the difference between theoretical and practical instruction, and that has moreover led me to try to define the term 'all-round education' and put it into practice. Thus, my approach to this theoretical piece of work comes from practical experience.

A further impulse that drove me to write this paper also came from the practical work. At the end of the 20th century the instruction of art and culture has still not reached sufficient recognition, concerning the awareness of an all-round personality in our school system, although every day we are inundated with a global multimedia information society, and therefore face the danger of losing our *cultural identity*.

This and other hypotheses as well as their coherency and implications are discussed in this paper. I chose to assess both eclectic consideration and intellectual history and critical examination.

The main emphasis of this paper rests on the critical analysis of the training and further education of art teachers; teaching aids; aspects of the latest curriculum reforms; the concept of the symbol and its effect, both multimedia and art instruction and new approach to instruction theories.

Iconography, and in its extended interpretation iconology, are both methodical approaches that can clearly point out the complexity of the visual arts. Nevertheless, an ambivalence can also appear with these very scientific methods of art interpretation, which is for example the result of a change in viewing habits. These aspects are examined in the paper.

The seemingly individual pieces enable me to show the varying levels of art instruction reflection. These are intended as motivation to imply a constant change in topics, methods or techniques in the practice of teaching.