As the terminal degree for visual art continues to shift in accommodation of emerging PhD programs, the direction of post-secondary and graduate level studies is a hot topic. Central to the debate is the role of research as a supplement to or extension of practical skills needed for art making. Also relevant is the ever-evolving definition of art: the scope of art addressed in this anthology is broad, encompassing applied arts, plastic arts, new media, and interdisciplinary arts. Naturally, the role of the contemporary art school cannot be addressed without considering how the contemporary art student differs from his or her predecessors. Today’s student is a self-determined, Web savvy hybrid who may resist or conform to the concept of artist-scholar.

*Rethinking the Contemporary Art School* approaches art education from an international, albeit Western, perspective. The roster of contributors includes artists, art critics, art historians, art school administrators, and professors. An alphabetical arrangement of chapters by authors’ last name establishes a nonlinear narrative with multiple entry points, befitting of a postmodern era defined by Deleuze and Guattari. For readers who prefer to have a quick overview of arts education, Brad Buckley and John Conomos’ introduction is highly recommended.

Frequent connections are made to the historical precedents for the contemporary art school, providing a strong sense of how we got to where we are. At the same time, the content is impressive in its currency, with discussions of, for example, social networking and the casting of art as creative capital in the present economy.

Free of pedagogical lingo, the writing is very readable throughout and suited to art instructors or administrators who may lack formal training in teaching. This is not to say that *Rethinking the Contemporary Art School* is devoid of the philosophical underpinnings of art education. Edward Colless’ “Unnameable” is a case in point, situating art schools in classical philosophy but also tying education to high and low art in one fell swoop, from Popeye to Shakespeare. Administrators without training in contemporary art may find themselves at a loss with authors’ occasional non-contextualized name dropping of art world luminaries; fortunately, this tendency is kept to a minimum. The anthology could also be useful for prospective MFA and PhD students preparing applications, although they do not appear to be the primary intended audience.

The complications of institutionalizing creativity have not diminished over time, but as new questions are raised, new solutions are offered up in stride. Overall, *Rethinking the Contemporary Art School* succeeds in achieving the editors’ objective of “examining the reasons for the art school’s continued existence, its role in society, and what should be taught and learned there in the context of today’s globalized art world” (p. 1).

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