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Art and Education

Abstract

While language opportunities of people are developed through art education, information on values can also be presented via this language. If humans and their values, people and their opportunities, styles of relationship, actions and styles of evaluation are presented with aesthetic style of art works, aesthetic thinking and understanding opportunities as well as images can also be changed in people. If each individual, who has participated in educational process, is acquired ideals in the context of their own resources by respecting their own structural unity and can also be provided with an excitement to learn, generate knowledge and be creative, it would not be an illusion to raise ethical people, who are open to themselves, society and to the world.

Keywords

Aesthetics, Philosophy of Art, Education.

ART AND EDUCATION

The word aesthetics is a field of concept and information which evokes the term beautiful and is sometimes used in its place but actually finds its meaning in the field of art. Even though aesthetics is considered as a life style, which is mostly a part of daily life and mass culture that is determined by trends, for people of the 21st century, it is the name of a knowledge field that is distinct from every type of trend in its own origin. This knowledge field called aesthetics is a sub-field of Philosophy of Art as a discipline of Philosophy whose roots has a depth and impact which underlies all fields of knowledge. This is exactly the reason why the question “what is Philosophy of Art?” should be answered before the question “what is Aesthetics?”

A- PHILOSOPHY OF ART

Philosophy of art, which addresses art that is regarded as some type of activity, some type of activity products, a phenomenon and an area of phenomenon and attempts to determine it as a clear problem area, is most generally a discipline of philosophy that asks the question “what is art?”. Origins of this discipline were marked by studies of Greek philosophers like Plato and Aristotle on the subject. As a sphere of activity that incorporates some type of what humans have brought into existence against what exists in nature, art has also harbored and continues to harbor numerous subjects and problems.

As an area of existence, art entails an ontological inquiry and as an area of knowledge, it entails an epistemological inquiry. Art has been cared about with its impact that influences and shapes humans as a species as subject of these two inquiry forms and approaches as well as people as individuals and it has been covered in its interest on people. Therefore, its relevance with many disciplines of philosophy has been established. However, the closest field with which philosophy of art is relevant is Philosophical Anthropology in other words Philosophy of Man. Undeniable place of art with regard to existence and presence of man can be established with knowledge of this field.

Axiology, which covers value of man and problematic of its values, provides significant contributions to the field of Philosophy of Art by covering value of art works as well. Thus, we are able to obtain an opportunity to be able to understand and evaluate art, which is an object of philosophical inquiry, in philosophy’s interest on its two important disciplines such as humans and value.

In addition to a general question in the field of philosophy of art, questions such as “who is an artist?”, “what are the things that make it possible to call something art work and make a work artistic?”, “what is being a receiver of an art work and what does it matter?” and “what is the place and value of art in its interest on man and individual?” are also asked.

Also, the question “what is beautiful?” holds a special place in its relevance with those questions.

In particular in our day, knowledge of this field is needed more than ever due to problems experienced regarding what is an art activity, who is an artist, what will be called an art work, what is beautiful and what is it about. Therefore, important contemporary thinkers such as Umberto Eco, Theodor W. Adorno, Afsar Timucin, Ismail Tunali, Ionna Kucuradi and many others perform crucial studies on what art is about. With that, they demonstrate that a culture in which creative and intellectual people who hear the voice of values are present can also exist instead of mass culture.

Today, whether there is an environment for art through works and whether it acts as a source that feeds existence of people have been discussed within the framework of popular things and human relations. Does art really carry on its existence today as an environment that determines us? To what extent and how does art play a role for determining people and thereby humans? Does art continue to exist as a sphere of existence and to create the world of man outside of contemporary understanding of trends and tastes by staying on its roots? These question words of “does” that are intended for questioning the same, single point are intentionally sorted successively particularly for revealing an important problem.

The problem is a problem that art is not actually wholly itself within human-specific problems. It is a problem because without it being itself, we and the world of man cannot also be ourselves, are being surrounded by external and financial requirements and moving away from existential origin of being a human. As thinkers who consider today as a problem, Hegel, who was one of the philosophers who recognized this distance or in other words drew attention to the fact that we will be simply aliens to our existential roots from which we increasingly steered, drew attention to that art moved away from being an environment which feeds man in essence of art.

Hegel argues that art was no more valid as the highest style in which reality existed with its present environment for people in the 19th century or at least for Germans and it cannot be like this with its current state. He argues that it would be hopeful that art will always rise further and make itself more competent but now, its form quit being the highest requirement of psyche (G.W.F.Hegel 1975:31-32). Another philosopher, A. Schopenhauer, who drew attention to problems of the same artistic environment in the same century, criticized existing artistic environment as Hegel and argued that there was a mixture between what is aesthetics and what is art. A. Schopenhauer 1956:154-155). Another philosopher who lived in the 20th century, M. Heidegger, questioned whether art had a style of gaining existence that created a necessary environment for people to exist historically. The issue that all three philosophers essentially discussed is “is art moving in its origin?” (M. Heidegger 1971:79-80).

Today, problems that have to be solved such as not being oneself or always being like others and being facsimile are encountered for humans who have been left facing ready-made information, interest, judgment, opinion or in other words package deals. Environment of art not moving in its own origin is not the only thing responsible from this problem but it is one of the important ones. Because, as also stated by Hegel, art is a field which is needed more in our age and in fact, we need it more than the times when art provided an intense satisfaction per se as an art. Because, art calls us to

philosophical thinking; it aspired to know and recognize clearly and meticulously what underlies art with philosophical thinking rather than ensuring a renovation and innovation in art.

B- AESTHETICS

Even though aesthetics is occasionally used instead of philosophy of art as a field of knowledge, in fact it is covered as a field of research for philosophy of art. While aesthetics mostly seeks answer to the question what is beautiful, it also addresses problems of benefit, supremacy, reality and knowledge with its interest on the concept. With this structure, it has been sometimes attempted to be constructed as an individual and independent field of knowledge within philosophy of art. Ultimately, regardless of being separate or the same, it also is an environment of study related to the field of art.

The word aesthetics was derived from the word “aisthesis” (perception, sensation) in Greek. However, the person who suggested it as a separate field of knowledge was an 18th century thinker, Alexander Gottlieb Baumgarten. This thinker, who called his main work, which he wrote in 1750, as *Aesthetica*, desired to reveal a science for knowledge of sense with this work. According to him, aesthetics is the science of non-clear knowledge, sensitive knowledge and being clear is not an indicator for aesthetic knowledge; clarity and clearness is an indicator for intellectual knowledge (A.G. Baumgarten: 1750-1758). Characteristic of sensitive, in other words aesthetic knowledge, is not to be clear. Intellectual knowledge is knowledge of logic. Duty of logic is to investigate interest, connection and accuracy of imaginations and duty of aesthetics is to investigate sensitive knowledge. However, Baumgarten ascribed another meaning to the word aesthetics: that is the art of contemplation over beautiful. Thus, he mentions an aesthetic knowledge. He referred to relationship established between a subject, which aesthetically perceives and senses, and an object, to which this subject turns with an aesthetic perception or sensation, as aesthetic knowledge (ibid., 71).

Addressing as a field of knowledge, aesthetics is both used as some sort of object, perception of such objects and adjective of some sort of object creation. However, understanding, making sense of and perceiving the world is also a different type of thinking in addition to conceptions such as scientific and philosophical that encircle all: aesthetic thinking: So, this field of knowledge aims to reveal the nature of addressing and creating all these subjects.

Robin George Collingwood, an English thinker who lived between 1889 and 1943, touched upon meanings of the word art in its daily use in his assessments on general structure of art and argued that it was in fact a form of thinking that acknowledges beauty.

According to Collingwood, recognizing beautiful is above all the initial and final points of all arts. A painter acknowledging beautiful is the first impulse in his initiation of painting. He decides what he will do in every moment of painting and in next stage of painting with this impulse. According to Collingwood, the thing that appraises a

finished painting is magnitude and sharpness of acknowledgment of beautiful (R.G. Collingwood 1964:45-67).

Philosophy of art, which covers what art is, should naturally cover beauty. However, according to him, while philosophy of art questions what art is, it cannot pursue a discovery and analysis; it is mostly a reflective outlook on our activities in the field of art. It is seen that Collingwood considers the field of aesthetics within boundaries of philosophy of art rather than outside of it. It incorporates many problems within this sphere. Aesthetic perception- artist, artist-technical knowledge, aesthetic object-nature of act of creation, art work-value of art work, beautiful-reality and so on are some of problems of the field of aesthetics (ibid., 10- 80).

Today, understanding of aesthetics mostly seems to have a meaning in its relevance with modernity. Even, addition of the adjective beautiful to art branches is regarded to be related to modern ages. Today, according to some Western thinkers, modern age and its discourses have been exhausted. This exhaustion is mostly experienced in the field of art. Numerous Western universities, which now find addition of the adjective beautiful to this field irrelevant, are changing the name of the Faculty of Fine Arts to the Faculty of Arts. This demonstrates that aesthetics and beautiful is being re-addressed in their relevance to other interests and meanings. Aesthetics and beautiful are mostly addressed as a subject of cultural anthropology. For instance, Larry Shiner, one of the important thinkers of our age, advocates by addressing the history of aesthetics that aesthetics and art is a Western creation and argues that this creation has ended its course and art needs re-configuration (L.Shiner: 2004:13-19). Umberto Eco examines cultural history of the West through the concept beautiful in his book, *Aesthetics* (U.Eco 2006:90).

Looking at it in terms of our country, we seem not to be able to move past historically understanding and following the process of the Western thought. We are not able to assess by distinguishing existing, unique scientific and artistic works from popular ones and cannot exceed trend followers. Today, we should closely see and understand problems of knowledge fields, which are discussed with new contents, and departure points of discussions and should generate unique ideas.

Collingwood emphasizes that art is only one of human activities, argues that we should put forward differences between activity of art and our other activities but should also establish connection among our activities and cares to emphasize what role our activities play in their relevance to man. His following statement is crucial: "... only possible philosophy of art is in general a philosophy of man". (Collingwood 1964:75).

Importance of issues such as "humans", "existing as humans" and "realizing our existence as individuals" and their relevance with artistic activities in addition to all of our other activities seems worthy of being questioned. Here, while we seek to understand relationship between art and beautiful due to that exact point, we should also understand what art work and beautiful are by establishing a connection between interest and individual. However, this does not entail us to deal with beautiful as a single-handedly existing thing or as a being. The thing that Collingwood also wanted to express was for artists to render/create here and now what they somehow perceive via the most accurate instruments that would express or build it (ibid., 80).

Beautiful is first of all a design of an artist and as a design, it is there as a notion, an idea and then as a work. So, what is the relationship between creator, who is there, and ones who demand to understand it, feel it/understand with it and feel with it? Why would art and art work be considered important and valuable for us and man? Isn't the question whether art is today still in its root due to the fact that it is considered as a problem for being a human?

PLACE OF ART IN EDUCATION

Today, even though it seems not really comprehensible with regard to its content and historical period, modern is the name of existence of man and style of one's existence in the sense that we cannot be skeptical of itself with regard to its essence. Albeit it is used as an adjective for many things, modern is an entirety of meaning that has humans in its center and emphasizes them. When we look at problems of the world and man today, problems of modern world (the sphere in which modern man acts) are in fact problems of being modern and problems of man as occurrence. However, with that, it cannot be said that ideally there is a problem in modern or in the ideal of being modern per se. Rather, we face the problem of not being able to be modern due to problems that we have created in ways that arrive at the ideal of being modern. With this state, we are talking about a global problem.

Being modern is to be able to be creative in language and to think by gaining thinking styles and knowledge of fields, which were formed by human achievements such as science, philosophy and art, for understanding, explaining, presenting and giving meaning to self, others, the world and the universe. This is an activity that reduces impact of created mass culture and that can render everybody their own self. Because, we can only understand ourselves, others, the world and the universe, can detect problems and have the opportunity for proposing solutions through our own thinking and language rather than the window of ready-made opinions. Because, a person is a being equipped with opportunities for being a human. Development of these opportunities can only be achieved through education. However, this is possible if education in fact aspires to raise people who can be themselves and establishes programs suitable for the purpose. Consciousness to see what is happening and solving problems can be instilled upon people by creating an opportunity for understanding and discussing all the background, knowledge and theories of a field wholly rather than memorizing them.

While language opportunities of people are developed via art education, information regarding values can also be presented through this language. If humans and their values, people and their opportunities, their styles of relationship, actions and styles of evaluation are presented with aesthetic style of art works, then people can change their aesthetic thinking and understanding opportunities and images as well. Today, societies that we call 'developed' are developed with regard to producing and disseminating information. We can raise individuals who would not be just swallows of this ready-made information but would understand, evaluate and use them. This makes possible being creative in knowledge in every aspect.

If we are asked to think and to be creators of language, without which we would not be able to think, in philosophy, scientific fields and art albeit they are all different in their own styles or if this is important, then we should encounter examples where this is possible. It would not be a dream to raise ethical people who are open to themselves, to their societies and to the world if each people who participate in educational process can be acquired ideals in terms of their own resources and can be provided excitement for learning, producing information and being creative by respecting them in their own structural unity. Both we and the world seem to need creative, ethical people, who are at peace with themselves, their surrounding and the world and have grasped the importance and value of being a human, rather than facsimile people, who are just assimilated in masses in the world.

To achieve this ideal, it is important for students to make sense of products that they produce during their school education or present products with content and meaning. In this regard, necessity for a student to recognize that a line he/she draws and a musical note he/she plays are not just a line and a musical note but rather hold or should hold a feeling, value and meaning is obvious. To briefly put, the following will be gained with an accurate art education suitable for purpose:

- Importance and value of art with its relevance to people is understood
- Consciousness that aesthetic thinking is a thinking beyond the concept of beauty set by current era is gained.
- Unique styles and languages of art fields are promoted.
- Things demonstrated by each art field and their language/language of art fit for these things are presented.
- People are assisted for understanding themselves and the world via language of art and finding new meanings.
- It is drawn attention that the world that changes via main works, which form history of art, and its problems create new ways of expression in art works.
- Studies for understanding and evaluating contemporary art works are performed.
- Theoretical bases of preliminary steps for producing art works are acquired.
- Artistic environment, artists and art works of our country are promoted.

CONCLUSION

To be able to take these steps, aesthetics or art courses should be organized by taking into account place of students in educational process, When this happens, it seems possible to achieve for people to know place of art between human achievements and values, to grasp relationship of art with culture, to recognize and embrace humane values such as love, commitment, righteousness and being just and to evaluate relationship of these values and similar ones with art.

Sanat ve Eğitim

Öz

Sanat eğitimi yoluyla kişilerin dil olanakları geliştirilirken, bu dilin aracılığıyla, aynı zamanda değerlere ilişkin bilgiler sunulabilir. İnsan ve değerleri, kişi ve olanakları, ilişki tarzları, eylemleri, değerlendirme tarzları sanat eserlerinin estetik tarzıyla sunulur ise, kişilerde de estetik düşünme ve anlama olanaklarını, imgelerini değiştirebilir. Eğitim sürecine katılan her tek kişiye, kendi yapı bütünlüğü içinde saygı duyarak, onlara kendi olanakları ölçüsünde idealler edindirilir, öğrenme ve bilgi üretmenin, yaratıcı olmanın heyecanı verilebilirse, kendine, topluma, dünyaya açık, etik insanlar yetiştirmek hayal olmaz.

Anahtar Terimler

Estetik, Sanat Felsefesi Eğitim.

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