

Management of Artistic Practice Pedagogies of Interdisciplinary Art Students with Critical Analysis Learning Method*

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Abstract: This study aims to ensure that graduate students from plastic arts disciplines (sculpture, graphics, painting, ceramics) can develop their critical analysis skills through their jewelry design practices from the perspective of their own art disciplines. A group of 25 students participated in the study, which was planned for three hours a day, one day a week, for a total of 28 weeks during the autumn and spring semesters of 2021-2022. In the study, we conducted interviews with designers, artists, and academicians about their production processes. The participants in the study were given the opportunity to experience jewelry design projects in a digital environment by teaching and using the "Nomad Sculpt" software. The participants presented their own jewelry design projects with the criticism system developed by Feldman which consists of description, formal analysis, interpretation and judgement stages, and dialogues in which learning processes questioned with this research program were also included in the evaluation process. This process was evaluated with an analytical approach by a committee of faculty members involved in the project. The study aimed to explore and reveal the efficiency of the interdisciplinary working processes of the participating students across all artistic production stages, the awareness of the principles and elements of art, and the connections between artistic production and theoretical knowledge. Some of the results obtained from the study were that the participants who expected to improve their design skills met these expectations, and that the participants in the study were able to produce discourse on their artistic productions with the attainment of interdisciplinary work.

Keywords: Art, Design, Art Education, Interdisciplinary Art, Jewelry Design

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Introduction

The general implementation of art education in Turkey is based on teaching basic principles through workshop lessons and practice. Art practices are taught with the paradigm of each discipline (Öztütüncü, 2016), and the theoretical background of art is provided by disciplines such as aesthetics and art history (Self, 2019). Students who graduate from arts education ought to have mastered and adopted these two components; moreover, they should also be able to demonstrate the integrated state of these two components in their art production processes. In addition, candidates studying in the art discipline must be prepared to speak and write about art, as well as art production practices. There are certain causes in the process of artistic production from idea (Özkök, 2005) to development. As a requirement of this, those who receive arts education should present a discourse regarding certain artistic outputs. Terry Barrett (2020) revealed in his work titled "CRITS: A Student Manual" that students across the globe have trouble creating discourses on art that involve written or spoken contributions. Therefore, it becomes necessary to examine in detail the approaches that can offer a solution to this issue.

Those who take a formalist approach to the work of art (Anderson, 1986) strive for the ideal relationship between the formal qualities constituted by the forms of the work of art in a vacuum rather than contextualization. The analysis to be made through this approach creates a limitation in itself by focusing on formal relations considering there are underlying causes in the origin or formation of the work of art. These causes, internalized by the artist, have been personalized and emerged as plastic forms in the work of art.

At the root of art, when the concept of formal relations is taken into account (Rosenberg, 1966), there are psychological, socio-economic, historical, cultural, etc. instruments. It is by its very nature that art is not neutral -to a certain degree- as the processes of artistic production and analysis clarify the values of aesthetic form, and for this reason, art (criticism, analysis, reading) has become a social act. It is a social act to communicate with the work of art by producing discourse about the form from a critical perspective. Speaking and writing in order to strengthen or clarify the formal values of the artistic output can be defined as social. Although some artistic works are interpreted with more specific approaches for reasons originating from their structure, this does not negate the fact that they have a social practice (Ferraello, 2019), even if they have formal or contextual foci.

The quantitative research method (Thurber, 2004), which has been used since the nineteenth century (Hitchcock & Hughes, 1989), was used to quantify emotional or subjective qualitative factors through observation and to observe patterns. The information obtained from the data was utilized to make future-oriented predictions

about the cases. Although it is considered real or scientific knowledge, the quantitative research method is based on the qualitative data it quantifies (Sullivan, 2004).

The humanities (Laverty, 2004) employ qualitative research methods that can be applied to different approaches. Qualitative research methods are interpretative, and therefore ensure that no single point of view is held. They also focus on human beings as a social context along with their behavior, beliefs, and value systems, and try to reveal findings and make inferences that cannot be reached via statistical tools (Strauss & Corbin, 1990). Applied art-based studies in the workshop, where the emphasis is on practical aspects rather than theoretical knowledge, are the component of the semantic, perceptual messages of the formal expressions of the emotional and intellectual approaches of the people who produce in the field of art and their written expression. Contextualization (Sullivan, 2005), theorization and semanticization of artistic works with creative and intellectual aspects constitute the basis of workshop practices. Therefore, the richer the background database of artistic works, the stronger the artistic processes will be.

Criticism practices aimed at the proper construction of the relational arrangements between the dynamics of artistic production such as material, form, context and meaning teach the students in the workshop to criticize each other. Data regarding their approaches to problems, preferences and knowledge is thereby questioned. The involvement of students in this process is necessary for them to develop critical thinking skills, the ability to think from different perspectives, and an artistic dialectic in their artistic production processes (Subramaniam et al., 2016). Since artistic production and criticism practices will provide feedback, experience, knowledge, and skills, they will contribute to students' future and professional fields of study.

In basic terms, art criticism is the process of making a systematic (Geahigan, 1983) judgement and discourse through an objective examination of a work of art. This process endeavors to inform and educate society by providing insights on the meaning of artistic outputs. The cultural and social values presented by the work of art develop the individual's understanding of art through criticism. Although art criticism continues to function within philosophical terminology, in practice it is a subjective artistic discourse that matures on the linguistic or semantic discoveries of artistic productions.

In addition to its primary purpose of producing written and oral discussion (Greer, 1984) and discourse on the meaning of the artwork, art criticism also fulfills related purposes by raising the perception, exploration, and identification of the visual worlds of individuals, their sense of meaning and value, feelings and thoughts towards individuals and other beings as components of society, and the level of human values. Moreover, when the elements of art criticism (description, analysis, interpretation, judgment) are integrated with aesthetic elements (aesthetic subject, aesthetic object, aesthetic

experience, aesthetic imagination, aesthetic emotion, aesthetic pleasure, etc.), it develops aesthetic experience, which is defined as either completed or in-progress.

In workshop-based art education where artistic critical perspective is included (Barrett, 1988), descriptive and interpretive activities should be part of the process in order to increase students' ability to think deeply about artistic practices and to produce reasoned discourse about them. This has the capability of providing students with more guidance from artistic production to critical writing and professional competence. As an essential component of artistic development, art criticism evolves from the abstract to the concrete through analysis, examination, evaluation, and interpretation. Art criticism has a common methodology that progresses step by step and forms the whole by constructing information one on top of the other. In art practice, one observes, analyzes, interprets, and evaluates. The work of art is defined and analyzed from its sensory features (line, color, form, texture, etc.) (Feldman, 1982) to its formal features (balance, rhythm, etc.), interpreted as internal and external meaning, and then completed by making judgments. Feldman's method of art criticism, which consists of steps of description, formal analysis, interpretation, and judgment, is effective in establishing the theoretical and practical connections of art in a reliable manner during the stages of artistic education.

Feldman's Critical Learning System

Criticism has an important place in art education. The experience of individuals in art production is related to their internalization of the basic principles and elements of art. Inseparable from art and art practices (Feldman, 2001) is conversation and discussion on the topic. Evaluating (Ecker & Kaelin, 1978) and criticizing the work of art enables what has been learned in the process of experience to be reused as action research in subsequent studies (Mace, 2006). The process, which starts with visual data and proceeds to inferences of meaning, provides the students with a visual dialectic in artistic productions (Bennetts, 2006), and allows for the development of artistic productions by conducting research in various directions. Feldman presents this dialectic of art production with an inductive system. This system, which offers an objective approach, is planned to define, and identify the visible characteristics of the artwork, to analyze the visual characteristics of the artwork by creating visual evidence (Esser, 2006), to explain the artwork, and to subject it to judgment and evaluation. As artistic productions made in accordance with this plan are more consciously crafted by their makers and when they can talk about them with the same awareness, artistic acquisitions will be strengthened. Discussing art is a crucial step in the development of critical experience as well as the interpretation of artistic creation because explaining the artistic work reveals both its meaning(s) and its relationship with life and what it encompasses, such as human beings, nature, etc. (Feldman, 1982). The inductive critical learning method consists of 1) description, 2) analysis, 3) interpretation, 4) judgment.

Description

Description, which is the first stage of the critical process, is to make observations on the visual/physical appearance of art and artistic productions. In this observation process, visual data should be created and presented with an objective approach rather than including personal opinions and inferences. For instance, information such as what is written in the text of the work, who is or are the artist(s) of the work, where and when the artistic production was made, defining the compositional principles of the work (such as line, movement, space, light, texture, rhythm, balance, contrast, form, etc.), as well as the technical characteristics of the artistic output (material, construction technique, etc.) (Jones, 2008) explaining the subject and searching for recognizable visual references should be obtained from the artistic production in the description stage.

Formal analysis

Analysis, which is the second stage of the critical process, provides information about the organization of artistic production. The emphasis here is on the analysis of the basic principles of art (rhythm, emphasis, movement, balance, etc.) and compositional elements (line, form, color, texture, etc.) and the message they convey. At this stage, with artistic information, the spectator discovers the relationality between the basic principles of art and the organization of compositional elements. This process can be addressed in two aspects: formal and content. Formal analysis explains the relationship between the data collected from the work of art at the description stage. Content analysis is the association of implicit meanings hidden in the work of art with visual elements. With the help of both formal and content analysis, the observer can offer an interpretive approach to the purpose of producing an artwork (Duqa, 2021).

Interpretation

Through interpretation, which is the third stage of the critical process, the observer both states what the artist expresses for the art spectator and reveals artistic discourse with the qualities that express meaning and emotion conveyed by the work of art. This interpretation process, which is shaped as a search for meaning in terms of form and content, is managed by the information obtained from the stages of description and formal analysis. Hypotheses are put forward regarding the work and the emotion and thought system reflected by the artist in his/her artistic work are interpreted, thus ensuring a certain level of understanding and making sense of the work. In this way, the meaning of the artistic work associated with questions and approaches that stimulate memory and experiences is sharpened (Anderson & Milbrandt, 2005).

Judgment

The fourth stage of Feldman's critical learning process (Alsaggar & Tubaishat, 2021) is to make judgments on the work of art. While making judgments on artistic practices, the

perceiver makes subjective inferences. The aesthetic dimension of the work is evaluated in relation to other works in its class. The judgment process of the artistic work is the result of the data obtained from the previous stages (description, formal analysis, and interpretation). As the most challenging stage of the critical learning process, artistic judgment offers inferences about whether the artwork is successful or not (Feldman, 1994). The inferences presented with the support of aesthetic theories, cultural tendencies, intellectual knowledge, or indicators are the answers to a set of questions. The given answers are indicators that can help others evaluate the work in question. Feldman's four-stage critical learning system places more emphasis on subjective inferences in evaluating artistic works in terms of form and content. These subjective judgments support artistic education and production by forming stronger arguments in aesthetic, social and communal terms.

Applied Art Education in the Workshop

Plastic arts education is a reflective process of transforming our experiences into an artistic whole in one aspect, raising our level of artistic learning to a higher level and adding continuous development. This reflective process is a formal and critical combination of assumptions (Weber, 2003), prejudices, perspectives on phenomena, and events in artistic practices (Hoffman et al., 2003). In the formation of this type of artistic education, the necessity of the meaning-context relationship in artistic workshop practices, that is, the accurate constitution of the action-reflection-application cycle defined as praxis (practice). The linguistic use of the term praxis (practice) dates back to the Aristotelian period. The Aristotelian term "praxis" connotes action towards a planned goal, while the Louis Althusserian term "praxis" refers to the unity of the theoretical-practical relationship, and the Karl Marxian term "praxis" refers to the unity of theory and practical knowledge, the effectiveness of the subject-object relationship. In artistic workshop-based practices, praxis is the presentation of formal and conceptual productions in the integrity of visual principles, innovation, expression, aesthetics, and critical competence (Marshall, 2010). Interpretation, which is an integral part of the literary and artistic methods of the formal production practices required in the workshop, is the stage where the context of the art production process is created through observation, description, and analysis.

The basic literary necessity of artistic practice is asking the relevant research questions. Does artistic work have a relationship with contemporary examples? How do they relate? Does it have antecedents that can be related? How is it similar or dissimilar to them? Candidates in the applied artistic education workshop should reveal the components of literary and creative production through the integration of both theory and practice. Art production involves a process in which the stages of influence, creation, and analysis are integrated with each other. People in the artistic production process (artists, students, etc.) show their reactions in an artistic way with changed and removed elements in their

works based on their observations. The formal arrangements carried out in this creative process signify making criticisms and developing discourse through art. Moreover, due to the nature of art, creative production and critical reaction cannot be considered separately as they are mutually complementary. Creative production is inherently critical and critical reflection is intrinsically creative, and the relationship between them is symbiotic (Marshall, 2010). Art feeds criticism and criticism feeds art. There are discursive approaches (meta-theories/criticism) that are used at various levels to describe, interpret, and evaluate the process of artistic creation and the object of art. These approaches have a systematic structure for defining, analyzing and evaluating the principles and methods of the work of art and examining its theoretical foundations, purpose and context. This systematic structure does not have a hierarchical order, but rather an order formed by the necessity of art and discourse. Thus, the whole process of artistic creation (interaction, design, planning, implementation, interpretation, judgment, etc.) is included in the evaluation. Workshop-based art education is purposefully grounded in a cyclical process of active aesthetic practice consisting of observation, planning, reflection, and mixed strategies that consist of identifying the data underlying this artistic practice, as well as analyzing the connections between the artistic production process and the data. Artistic education is thus enriched both technically and linguistically.

Applied Art Education Research Methodology in the Workshop

Workshop-based art education carried out in institutions of higher education is transferred predominantly through practical implementation. In this type of art education, the concern lies in the plastic language of artistic practices and their interpretation. In workshop-based art education (Adler, 1979), students (Madge & Weinberger, 1973) actualize their artistic productions in terms of both technique and material for professional art life. In this process, the complexity of learning (Cornock, 1984), the student profile in relation to faith and culture and how this affects artistic creative production, the effect of the relationship between student, social environment, and the curriculum on art education (Dinham, 1987) cannot be overlooked.

Critics' approaches and methodologies for examining works of art (Androutsos, 2019) should be learned by the participants (artist candidate students) in workshop-based art education. These review methodologies also contribute to the development of students' artistic practices. The theoretical/practical harmony between applied art education and artistic criticism (Medola, 2021) will be the most important factor in achieving the holistic goal of art education.

Method

Research model

This study aims to ensure that graduate students from plastic arts disciplines (sculpture, graphics, painting, ceramics) can develop their critical analysis skills through their jewelry design practices from the perspective of their own art disciplines. In this research, in order to analyze the necessity of the relationship between applied art education and artistic criticism, an analytical approach was used, which is defined as evaluating a subject by dividing it into parts by means of the deductive method. In this study, which is an experimental research design (Denzin & Lincoln, 1998) (Creswell, 2011), it may reveal a one-time situation (Gürbüz & Şahin, 2018) that tries to handle and understand the subjective point of view (Karataş, 2015) of the participants through experience and interpretation. It is thought that analytical research is more appropriate for medium and small sample groups (Aydoğdu et al., 2017).

Study group

The study group consisted of 25 postgraduate students from the field of plastic arts disciplines (sculpture, graphics, painting, ceramics), who are assumed to have received the education curriculum in which the basic components of art are given. The sample group was selected using the purposive sampling method (Fraenkel & Wallen, 2009), which is widely used in qualitative research to identify and select cases rich in information for the most effective use of limited resources (Yağar & Dökme, 2018).

Data collection process

In the fall and spring semesters of 2021-2022, 25 students participated in the study, which was planned to be three hours a day, one day a week, for a total of 28 weeks. At the beginning of the study programme, contemporary jewellery designer Burcu Büyükcünal shared with the participants the socio-cultural history of jewellery, the semantics of the materials used, the importance of research, empathy, project development and testing stages in jewellery design processes, the invited jewellery designer shared her experiences with the participants, and the invited designer shared her own design processes with the participants (Picture 1).

Picture 1.

Jewellery designer Burcu Büyüknallın jewellery designs



Other invited artists and academicians who were continuing their studies in the field of plastic arts shared the formation processes of their artistic practices with the participants within the scope of plastic elements and composition principles. The participants in the study were given the opportunity to experience their jewellery design works in the digital environment by teaching and using the "Nomad Sculpt" digital programme, which has an easier and more practical user interface and does not create time and space restrictions for the participants to realise their designs by using a single version on mobile phones, tablets and computers. The participants in the study presented their own jewelry design practices with the criticism system developed by Feldman, which consists of the aforementioned description, formal analysis, interpretation and judgment stages, and dialogues in which learning processes were questioned with this research program were also included in the evaluation process.

Data analysis

The committee consisting of faculty members who have taken part in prestigious artistic works, competitions and applications organised by both private and public institutions in Turkey and abroad, and who have gained academic competencies as well as artistic production, has evaluated the process with an analytical approach.

Credibility and Ethics

Within the scope of credibility in qualitative research (Lincoln & Guba, 1985), the number of participants, their characteristics, their selection, data collection and analysis (Creswell & Miller, 2000) are explained. Obtaining, analyzing and evaluating the opinions of the participants (Creswell, 2013) was carried out in accordance with ethical standards and research procedures. In the Denzin and Lincoln (2011) research, the cultural diversity of the participants is seen as a contributing factor in the evaluation of the data obtained by the researchers in this study. Ethical principles were treated sensitively at every stage of the research and the participants' time (Hatch, 2002) and their efforts were seen as important ethical behaviors, especially for the project..

Findings

Findings obtained as a result of the evaluation

The artistic production process of the research determined for the students, the jewelry works that are created after discussing the basic principles and elements of art through descriptive and interpretive examples, and the critical analysis presentations prepared with Feldman's four-stage model, which was introduced to the students during the research process, were evaluated by a five-person educator committee. **Participant (P6) made an explanation as follows: "I gave importance to the relationship between material and form both in jewellery (picture 2) applications and in their expressions, considering that the material and form used constitute the content of a work".** In the aspect of description and formal analysis, the students who took part in the research conceptualized the works in terms of subject and subject material, and in this process, they showed that they interacted with artistic productions by including their own artistic language in the discourse.

Picture 2.

Design made by the participant (P6)



It was found that students internalized Feldman's four-dimensional critical method in a remarkable way. They were stronger in the dimensions of description and formal analysis than in the dimensions of interpretation and judgment. **Participant (P19) argued for experiencing the physical contact of the object in their work (picture 3) by stating that "a strong research should be the basis of an artistic practice".** In response to these arguments, they questioned the interaction of geometry with the human body as a space. As a result of the evaluations, the committee stated that the students who were successful in the critical analysis stage were also successful in the workshop practices.

Picture 3.

Design made by the participant (P19)



Participant (P4) stated that **"colour, shape, composition and textures are important in artistic production"** (picture 4). Students presented clear, detailed, and meaningful information to the committee in the dimension of description. Participant (12) used the expression **"visual elements and principles are fundamental in artistic production"** (picture 5). In the formal analysis dimension, they were able to explore the relationship between design principles and elements. Participant (P22) used the expression **"context is important in artistic production"**. In the interpretation dimension, it was found that students mostly took an approach to establishing cultural hypotheses. Participant (P15) used the expression **"the relationship established with artistic production is important"** (picture 6). And in the judgment dimension, it was found that students implemented aesthetic and emotional approaches.

Picture 4-5-6.

Design made by the participants (P4-P12-P15)

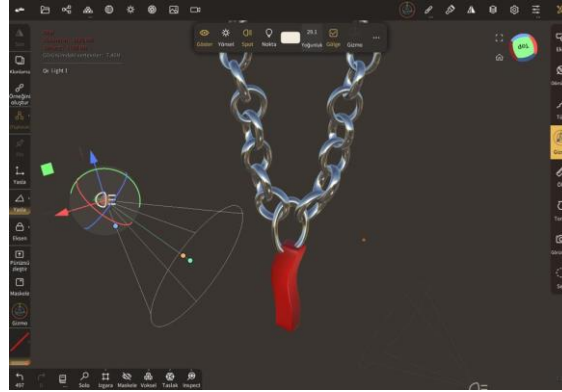


The interdisciplinary students who took part in the research on the interpretation and judgment stages of Feldman's four-stage model put forward a discourse by associating the idea of the author with the use of design principles in the evaluation of the produced jewelry works. The evaluation committee asked the participating students to make judgments in the socio-cultural context of the meaning associated with the design principles of the jewelry works. **Participant (P2) stated that "working with people from different cultures in artistic production has been instructive and motivating"**. It was evaluated by the committee that the judgment discourses were shaped by interactions during the production stages of the works in the workshop and developed through in-workshop interviews and activities during the research.

The participants in the research were asked about the reason for their participation in this education programme and their expectations since they were from different disciplines. **In one of the answers received, the participant (P20) used the expression "I hope and want to improve my design skills". Participant (P5) used the expression "my expectations in the design process and design development processes"**. The participants stated that the opportunity offered to carry out studies in a digital programme (Nomad Sculpt) (picture 7), which has an easier and more practical user interface and does not create time and space restrictions for the participants to realise their designs by using a single version on mobile phones, tablets and computers, is above expectations.

Picture 7.

Design made by the participant (P5)



Participants were asked to evaluate the education program they attended; in the answers received, it was found that interdisciplinary work was considered an achievement and that both the advantages and the disadvantages of using a digital design program had been encountered. Participants explained how interdisciplinary work gave them self-confidence, contributed to the development of socialization attitudes, and offered the opportunity to quickly identify the problems of their artistic practices and develop solutions by using digital programs. The participants stated that designing a digital programme provides advantages. As one of the participants (P11) stated, the digital programme, which **"visualises the design idea and helps to see mistakes in advance and intervene faster"**, offered an advantage by allowing jewellery designs to be seen from different angles, different colours and different dimensions. A few participants, for example (P8), drew attention to their lack of technological experience by saying **"I think I am not ready to design jewellery using a digital programme without having enough technological knowledge and experience, although it provides many opportunities"**.

Discussion and Conclusion

The aim of this research was to ensure that graduate students in the field of plastic arts disciplines (sculpture, graphics, painting, ceramics) can develop their level of critical analysis through jewelry design practices they develop with the acquisition of their own art disciplines. In this study, which creates an opportunity for students to produce their artistic productions in more conscious processes in line with the relationship between artistic production and artistic analysis, it was seen that graduate students from the field of plastic arts disciplines (sculpture, graphics, ceramics, painting) contributed positively to the critical analysis of the jewellery design applications they put forward with their own art disciplines.

Students should follow national and international artists and artwork while producing and making sense of art. This situation will contribute positively to students gaining artistic production skills in the art education process. K peli (2014) stated in his research

that the examination of various artists and their works contributes to the candidates in the art education process to put forward different perspectives and original artistic compositions, Parkins (1994) stated that the examination of artworks encourages candidates in art education to naturally stimulate their thinking activities, Broome et al., (2018) stated that the examination of artists and artworks provides thinking strategies by using art criticism in their research, and this is in line with our study about the importance of examining artists and their works to create a supportive platform in the artistic production process.

In the university phase of art education, curricula mainly include practice. However, they lack course content that can produce art criticism or artistic discourse. It is thought that this deficiency should be tried to be overcome with various in-class activities and this will contribute to the development of students' artistic critical thinking skills. Although attempts must be made to overcome this deficiency through various in-class activities, it is debatable to what extent this will contribute to the development of students' artistic critical thinking skills. In his research, Alashari (2021) stated that curricula that can produce art criticism and artistic discourse contribute to the development of students' artistic production and discourse, which is in line with the result presented in our study. Ferraello (2019) stated in his study that in-class activities, interviews, discussions, workshops contribute to the decision-making and implementation processes of the participants in their artistic productions and draw a parallel with the importance of in-class activities presented in our study.

Interdisciplinary cooperation in artistic production processes has a significant impact on learning, and will provide participants with a more creative, broader perspective on artistic practices. Androutsos and Brinia (2019) stated in their study that interdisciplinarity provides more innovative output in artistic production methodologies, Blackwell et al., (2009) stated that interdisciplinary studies encourage critical thinking in their studies, and our study is in parallel with the creative and stimulating contribution of interdisciplinarity in the artistic production process.

Cultural diversity will provide a positive gain in artistic production processes. The participants' feeding on the data of different cultures in their artistic productions will help them reach original and creative outputs. Chalmers (1996) stated in his research that cultural diversity in interdisciplinary art education has an effect on critical thinking and creativity in art production, Acer (2012) stated in his research that students from different cultures produce creative and original works of art with different art understandings and techniques, Keuchel (2016) stated in his research that interdisciplinary art education contributes to the development of an original and creative art language with cultural differences, and supports our research that the participants construct and interpret their artistic production and critical processes with cultural hypotheses.

Artistic criticism, asking questions about the work of art and making artistic inquiries, collecting information about the work of art and turning it into data to evaluate the work of art, interpreting abstract forms of artistic expression and putting forward analyses that

will create data, comparing all these gains with different artistic interpretations, and readings will provide students with important achievements in both artistic production and artwork analysis. In his study, Jones (2008) states that meaningful relationships between the object-object relationships of the participants in artistic production processes are formed through a research process and provides parallel indications with our research that the character of artistic production is shaped by both production and analysis.

Giving students an artistic critical approach at the sketching stage of artistic production will also encourage them to take risks in artistic production practices. Such approaches will provide students with more artistic knowledge and equipment, improve their perceptual skills, and support them with the power of perception and awareness to evaluate their environment and the phenomena in this environment with a different visual expression. Bernabei (2017) stated in his study that they will offer innovative artistic outputs by being in more communication and interaction with the environment in artistic and jewellery design processes and supports the relationship of the visual perception and awareness power revealed in our study with the environment.

Supporting artistic production with technological possibilities is important both in terms of the age of requirement and the contribution it offers. Using a 3D programme not only contributes to the learning process, but also allow the deficiencies to be seen and intervened in advance during the production phase and prototypes to be seen before production. Medola et al., (2021) stated that the use of 3D programmes in design processes is positive for the learning and production processes of the participants, supporting the importance of using digital platforms in artistic production revealed in our study.

It has been observed that artistic criticism, which is thought to have an important effect on the development of creative approaches in artistic productions, provides an important gain in art education. Lampert (2006) stated that artistic production and artistic criticism in art education show positive parallels with each other, Butler et al., (2017) stated that the artistic critical approach to be acquired in art education is effective in solving problems, and this supports the issue that artistic criticism positively shapes artistic production in the art education process.

Since the study is experimental research and a one-time case study, it is open to improvement. The weakness of the study is how it will yield results in the long term. The number of participants in the study may be a limitation for generalising the findings. The weakness of the research is how the study will yield results with a larger participant group. Obtaining a comprehensive view of the subject by collecting data through observation, interview-like dialogues and artistic practices is the strength of the study. The study being interdisciplinary and exploring the learning processes of the participants with another discipline that they are not familiar with is a strength of the research.

This research is valuable in terms of reflecting the utilitarian aspect of the orientation process of the interdisciplinary working system in the transition of the individual to working life after school education, and researchers can be recommended to conduct research on these issues in multiple disciplines and with different social compositions.

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Genişletilmiş Türkçe Özet

Bu araştırma plastik sanatlar disiplinleri (heykel, grafik, resim, seramik) alanından lisansüstü öğrencinin kendi sanat disiplinleri bakış açısıyla ortaya koydukları takı tasarım uygulamaları üzerinden eleştirel analiz düzeylerini geliştirebilmelerini amaçlamaktadır. Çalışmada yer alan 25 öğrenci 2021-2022 güz ve bahar yarıyılarında toplam 28 haftada birer gün ve günde 3 saat olmak üzere planlanan eğitime katılmışlardır. Eğitim programında tasarımcı, sanatçı ve akademisyenlerden üretim süreçleriyle ilgili söyleşiler gerçekleştirilmiştir. Çalışmada yer alan katılımcılara “Nomad Sculpt” dijital programı öğretilip kullanılarak takı tasarım çalışmalarını dijital ortamda deneyimleme fırsatı sunulmuştur. Çalışmaya katılan katılımcılar kendi takı tasarım uygulamalarını Feldman tarafından geliştirilmiş betimleme, biçimsel analiz, yorum ve yargı aşamalarından oluşan eleştiri sistemiyle sunmuş, değerlendirme sürecinde bu araştırma programıyla öğrenme süreçlerinin sorgulandığı diyaloglara da yer verilmiş, projede yer alan öğretim üyelerinden oluşan komite tarafından bu süreç analitik yaklaşımla değerlendirilmiştir. Çalışmada tüm sanatsal üretim aşamasında katılımcı öğrencilerin disiplinlerarası çalışma süreçlerinin verimliliğini, sanatın ilkeleri ve öğelerinin farkındalığı ve sanatsal üretimle teorik bilginin bağlantılarını keşfetme ve ortaya koyma amaçlanmaktadır. Tasarım becerilerinin geliştirilmesi beklentisi olan katılımcıların bu beklentilerine karşılık buldukları ve çalışmada yer alan katılımcıların disiplinlerarası çalışma kazanımı edinmeleri ile sanatsal üretimleri üzerine söylem üretebilmeleri çalışmadan elde edilen sonuçlardan bazılarıdır.

Atölye Uygulamalı Sanat Eğitimi Araştırma Metodolojisi

Yüksek öğrenim kurumlarında yürütülen atölye uygulamalı sanat eğitimi pratik uygulamanın ağırlıkta olduğu bir yaklaşımla verilmektedir. Bu sanat eğitimi sürecinde sanatsal uygulamaların plastik dili ve onun anlamlandırılması kaygısı yatmaktadır. Bu araştırma plastik sanatlar disiplinleri (heykel, grafik, resim, seramik) alanından lisansüstü öğrencinin kendi sanat disiplinleri bakış açısıyla ortaya koydukları takı tasarım uygulamaları üzerinden eleştirel analiz düzeylerini geliştirebilmelerini amaçlamaktadır. Çalışmada yer alan 25 öğrenci 2021-2022 güz ve bahar yarıyılarında toplam 28 haftada birer gün ve günde 3 saat olmak üzere planlanan eğitime katılmışlardır. Eğitim programında tasarımcı, sanatçı ve akademisyenlerden üretim süreçleriyle ilgili söyleşiler gerçekleştirilmiştir. Çalışmada yer alan katılımcılara “Nomad Sculpt” dijital programı öğretilip kullanılarak takı tasarım çalışmalarını dijital ortamda deneyimleme fırsatı sunulmuştur. Çalışmaya katılan katılımcılar kendi takı tasarım uygulamalarını Feldman tarafından geliştirilmiş betimleme, biçimsel analiz, yorum ve yargı aşamalarından oluşan eleştiri sistemiyle sunmuş, değerlendirme sürecinde bu araştırma programıyla öğrenme süreçlerinin sorgulandığı diyaloglara da yer verilmiş, projede yer alan öğretim üyelerinden oluşan komite tarafından bu süreç analitik yaklaşımla değerlendirilmiştir.

Çalışmada tüm sanatsal üretim aşamasında katılımcı öğrencilerin disiplinlerarası çalışma süreçlerinin verimliliğini, sanatın ilkeleri ve öğelerinin farkındalığı ve sanatsal üretimle teorik bilginin bağlantılarını keşfetme ve ortaya koyma amaçlanmaktadır. Tasarım becerilerinin geliştirilmesi beklentisi olan katılımcıların bu beklentilerine karşılık buldukları ve araştırmada yer alan katılımcıların disiplinlerarası çalışma kazanımı edinmeleri ile sanatsal üretimleri üzerine söylem üretebilmeleri çalışmadan elde edilen sonuçlardan bazılarıdır.

Atölye Uygulamalı Sanat Eğitimi Araştırma Metodolojisi

Yüksek öğrenim kurumlarında yürütülen atölye uygulamalı sanat eğitimi pratik uygulamanın ağırlıkta olduğu bir yaklaşımla verilmektedir. Bu sanat eğitimi sürecinde sanatsal uygulamaların plastik dili ve onun anlamlandırılması kaygısı yatmaktadır. Atölye uygulamalı sanat (Adler, 1979) eğitiminde öğrenciler (Madge ve Weinberger, 1973) sanatsal üretimlerini gerek teknik gerekse malzeme açısından profesyonel sanat yaşamına yönelik olarak gerçekleştirirler. Bu süreçte, atölye uygulamalarının kimi zaman öğrenme (Cornock, 1984) karmaşıklığı, öğrenci profilinin inanç ve kültürle olan ilişkili durumları ve bunun sanatsal yaratıcı üretime nasıl etki ettiği, öğrenci, sosyal ortam, müfredat ilişkisinin sanat eğitimine etkisi (Dinham, 1987) kesinlikle yadsınamaz.

Eleştirmenlerin sanat eserlerini inceleme yaklaşım ve metodolojileri (Androutsos, 2019) atölye uygulamalı sanat eğitimi sürecinde yer alan katılımcılar (sanatçı aday öğrenciler) tarafından öğrenilmesi gerekir. Bu inceleme metodolojileri öğrencilerin sanatsal uygulamalarını geliştirmelerinde de katkı sağlamaktadır. Atölye uygulamalı sanat eğitimi ile sanatsal eleştiri arasındaki teorik/uygulama uyumu (Medola, 2021), sanat eğitiminin bütünsel olarak hedefine ulaşmasında en önemli etken olacaktır.

Yöntem

Araştırma Modeli

Bu çalışmada atölye uygulamalı sanat eğitimi ile sanatsal eleştiri arasındaki ilişkinin gerekliliğini analiz etmek için, bir konuyu tümdengelim yöntemi ile parçalara ayırarak değerlendirmek olarak tanımlanan analitik yaklaşım kullanılmıştır.

Çalışma grubu

Çalışma grubu plastik sanatlar disiplinleri (heykel, grafik, resim, seramik) alanından lisansüstü toplam 25 öğrenciden oluşmuştur.

Verileri Toplama Süreci

Çalışmada yer alan 25 öğrenci 2021-2022 güz ve bahar yarıyıllarında toplam 28 haftada birer gün ve günde 3 saat olmak üzere planlanan eğitime katılmışlardır. Eğitim programının başlangıcında günümüz takı tasarımcısı Burcu Büyükünall tarafından katılımcılarla söyleşi gerçekleştirilerek davetli tasarımcı kendi tasarım süreçlerini katılımcılarla paylaşmıştır. Plastik sanatlar alanında akademik ve sanatsal çalışmalarını sürdüren davetli sanatçı/ akademisyen katılımcılar sanatsal pratiklerinin oluşum süreçlerini plastik öğeler ve kompozisyon ilkeleri kapsamında katılımcılarla paylaşmışlardır. Çalışmada yer alan katılımcılara “Nomad Sculpt” dijital programı öğretilip kullanılarak takı tasarım çalışmalarını dijital ortamda deneyimleme fırsatı sunulmuştur. Çalışmaya katılan katılımcılar kendi takı tasarım uygulamalarını Feldman tarafından geliştirilmiş betimleme, biçimsel analiz, yorum ve yargı aşamalarından oluşan eleştiri sistemiyle sunmuş, değerlendirme sürecinde bu araştırma programıyla öğrenme süreçlerinin sorgulandığı diyaloglara da yer verilmiştir.

Verilerin Analizi

Projede yer alan öğretim üyelerinden oluşan komite süreci analitik yaklaşımla değerlendirilmiştir.

İnandırıcılık ve Etik

Nitel araştırmalarda inandırıcılık (Lincoln ve Guba, 1985) kapsamında gereken yapılmış, katılımcıların sayısı, özellikleri, araştırma için seçilmeleri, verilerin toplanma ve analizleri (Creswell ve Miller, 2000) açıklanmıştır. Katılımcılardan görüşlerinin alınması, analizi ve değerlendirilmesi (Creswell, 2013) etik standartlar ve araştırma prosedürlerine uygun olarak yönetilmiştir. Denzin ve Lincoln (2011) araştırmada yer alan katılımcıların kültürel çeşitliliği, bu çalışmada araştırmacılar için elde edilen verileri değerlendirmede katkı noktası olarak görülmektedir. Araştırmanın her aşamasında etik ilkelere duyarlı olunmuş, katılımcıların özellikle projeye ayırdıkları zaman (Hatch, 2002) ve çaba önemli etik davranış sayılmıştır.

Sonuç

Bu araştırmanın amacı plastik sanatlar disiplinleri (heykel, grafik, resim, seramik) alanında lisansüstü öğrencinin kendi sanat disiplinleri kazanımıyla oluşturdukları takı tasarım uygulamaları üzerinden eleştirel analiz düzeylerini geliştirebilmelerini sağlamaktır. Sanatsal üretimin sanatsal analizle ilişkisi doğrultusunda öğrencilere sanatsal üretimlerini daha bilinçli süreçlerde üretme fırsatı oluşturan bu çalışmada plastik sanatlar disiplinleri (heykel, grafik, seramik, resim) alanından lisansüstü

öğrencinin kendi sanat disiplinleri edinimleriyle ortaya koydukları takı tasarım uygulamaları üzerinden eleştirel analiz gerçekleştirmişlerdir.

Öneriler

Öğrenciler sanat üretiminde ve sanatı anlamlandırmada ulusal ve uluslararası sanatçı ve sanat eserlerini izlemelidir. Sanat eğitiminin üniversite aşamasında müfredatlar ağırlıklı uygulama içermektedir. Ancak sanat eleştirisi veya sanatsal söylem üretebilecek ders içeriklerinden yoksundur. Bu eksikliğin giderilmesi çeşitli sınıf içi etkinliklerle sağlanmaya çalışılmalı da bunun öğrencilerin sanatsal eleştirel düşünme becerilerini geliştirmeye katkısının ne kadar olacağı tartışmalıdır.

Sanatsal eleştiri, sanat eserine soru sormak ve sanatsal sorgulamaları yapmak, sanat eseriyle ilgili bilgi toplayarak onları sanat eserini değerlendirmek için veri haline getirmek, soyut sanatsal ifade biçimlerini yorumlamak ve veri oluşturacak çözümlemeler ortaya koymak, bütün bu kazanımlarıyla farklı sanatsal anlamlandırma ve okumalarla da karşılaştırmak öğrencilere hem sanatsal üretim hem de sanat eseri analizi konusunda önemli kazanımlar sağlayacaktır. Sanatsal üretimin eskiz aşamasında sanatsal eleştirel yaklaşımın öğrencilere kazandırılması, onları sanatsal üretim pratiklerinde risk almaya da sevk edecektir. Bu türden yaklaşımlar öğrencilere daha fazla sanatsal bilgi ve donanım katacak, algısal becerilerini geliştirerek çevrelerine ve bu çevrede yer alan olayları farklı bir görsel ifadeyle değerlendirecek algılama ve farkındalık gücü sağlayacaktır.

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