

**A New Practice Based Research Method in Art Education: A/r/tography  
The Criticism of the Paintings made for Gershwin's Rhapsody in Blue**

**Sanat Eğitiminde Uygulamaya Dayalı Yeni Bir Araştırma Metodu: A/r/tografi  
Gershwin'in Rhapsody in Blue adlı Eserine Yapılan Resimlerin Eleştirisi**

Ayşe Güler

Kırıkkale University, Turkey

[ayse77guler@yahoo.com](mailto:ayse77guler@yahoo.com)

**Abstract**

A/r/tography, which is a practice oriented research method living along with the lives of artists, researchers and teachers, enables to present new lives in creative ways by interpreting the experiments these people interacted with each other. In the light of this information I transferred music, which is a different field of study, to my working field and experimented a/r/tography research method on my paintings, which is a new study. In this context the study was conducted by the same person as an a/r/tographer being an artist, researcher and teacher. A/r/tography is also important from the point of view that it is a research method, which defines aesthetic experiences overpowering meaning at the end of the application process that people have gone through. In this study in which observing the effect of knowledge on to what extent one's sense of hearing intuitively could develop was the thing aimed at, George Gershwin's composition Rhapsody in Blue was painted. In the first phase without knowing his compositions at all, one of his compositions was painted down with sheer common intuitive merely by just listening to it in a certain discipline. In the second phase however, after examining Gershwin's life and his compositions thoroughly, the same compositions, while being listened to at the same time was painted again. In the paintings made in the second phase, there were significant differences from the point of view of compositions, colours and forms.

**Keywords:** *A/r/tography, George Gershwin, Rhapsody in Blue, intuition, interdisciplinary art practices*

**Öz**

Canlılığını sanatçıların, araştırmacıların ve eğitimcilerin yaşantılarıyla sürdüren uygulamaya yönelik bir araştırma yöntemi olan a/r/tografi (sanatçı, araştırmacı, öğretmen etkileşimli araştırma yöntemi) bunun yanında bu kişilerin birbirleriyle etkileşimde buldukları deneyimleri de

yorumlayarak yeni yaşantıları yaratıcı yollarla sunmayı sağlar. Bu bilgiler ışığında farklı bir disiplin olan müziği kendi çalışma alanıma aktararak, resimlerimde yeni bir araştırma metodu olan a/r/tografiyi deneyimledim. Bu kapsamda çalışma, hem araştırmacı ve eğitimci hem de sanatçı olarak (a/r/tographer) aynı kişi tarafından gerçekleştirilmiştir. A/r/tografi kişilerin uygulama sürecini yaşadıkları ve sürecin sonunda *anlamın* ağır bastığı estetik deneyimlerin tanımlandığı bir araştırma yöntemi olması bakımından da önemlidir. Bilginin, kişinin sezgisel olarak işitme duyusunu geliştirme derecesine etkisinin görülmesinin amaçlandığı bu çalışmada, George Gershwin'in Rhapsody in Blue adlı eserinin resmi yapılmıştır. Birinci aşamada Gershwin'i ve eserini hiç tanımadan sadece sezgi ile eseri belli bir disiplinle dinleyerek resimler yapılmış, ikinci aşamada ise Gershwin'in hayatı ve eserleri derinlemesine incelendikten sonra dinlenerek aynı eserin uyandırdığı duygular ile tekrar resim yapılmıştır. İkinci aşamada eser hakkında bilgilendikten sonra yapılan resimler kompozisyon, renk ve biçim yönünden ciddi farklılıklar göstermiştir.

**Anahtar Sözcükler:** *A/r/tografi, George Gershwin, Rhapsody in Blue, sezgi, disiplinlerarası sanat uygulamaları*

## Introduction

Aristotle articulated “three kinds of ‘thought’: knowing (theroria), doing (praxis), and making (poesis), the latter including poetry as well as other productive arts” (Sullivan, 2000, as cited in Irwin, 2004, p. 27).

*“One of these types is practical. Practical knowledge is knowledge that allows one to negotiate differences in values, courses of action, and commitments in order to resolve a particular situation that needs attention. A second type of knowledge that Aristotle identifies is theoretical knowledge. Theoretical knowledge dealt with the pursuit of certainties. The third form of knowledge that Aristotle posits is productive knowledge. Productive knowledge is a making of something, not simply the ability to understand what a person has done” (Barone & Eisner, 2012, pp. 57-58).*

Understanding these three forms of thought has always been of interest to arts educators and those interested in accessing the arts as means to enhance their own understandings of ideas and practices (Irwin, 2004, p. 27). A number of art/s-based forms of research using creative methods of inquiry into the complexities of teaching and learning are being articulated in the literature. (...) Sullivan (2006, pp. 19-20) encourages arts researchers to shift from ‘seeing inquiry as a linear procedure or an enclosing process’ to embracing interactive and reflexive ‘research acts’ involving critical and creative practice (as cited in Smith, 2009, p. 265). In arts based research, the aim is to create an expressive form that will enable an individual to secure

an empathic participation in the lives of others and in the situations studied. In a certain sense, it is like a travel card, something one can use to get somewhere (Barone & Eisner, 2012, p. 9). There are compelling arguments for understanding the creative and intellectual studio-based work undertaken by artists as a form of research and critical inquiry (see Duxbury, Grierson and Waite 2007; Sullivan 2005, 2006, as cited in Smith, 2009, p. 265). In recent years, a proliferation of arts-informed research has shown how various visual, dramatic, and textual practices can be productive in terms of exploring issues during inquiry as well as providing divergent ways of interpreting and re-presenting the research process (see, e.g., Bach, 1998; Cole, Neilsen, Knowles, & Luciani, 2004; Diamond & Mullen, 1999; Dunlop, 2001; Edgar, 1999; Hawkins, 1988; Irwin & de Cosson, 2004; Neilsen, Cole, & Knowles, 2001; Norris, 2000; Richardson, 1992, 1995, 1997, 2000, 2001 as cited in Walsh, 2006, p. 977).

## Literature Review

A/r/tography is yet another approach to arts-informed research (as cited in Smith, 2009, p. 265). Eisner (1988, 1997, in Saks, 1996; see also, Barone & Eisner, 1997) contends that arts-informed research in education has the potential to expand, even reconceptualise our epistemological beliefs through representing human experiences in forms different from that of numbers or traditional academic discourse, the preferred forms of representation in a scientific/positivistic paradigm (as cited in Walsh, 2006, p. 977). A/r/tographical research is not subject to standardized criteria, rather it remains dynamic, fluid, and in constant motion. It is a research methodology that entangles and performs what Gilles Deleuze and Felix Guattari (1987) refer to as a rhizome. A rhizome is an assemblage that moves and flows in dynamic momentum (Irwin & Springgay, 2008, pp. xix-xx).

*“A/r/tography is considered a practice-based form of research because it is based on the inquiry practices of artists, researchers, and educators. This notion is emphasized in the forward slashes separating a, r, and t, for artist, researcher, and teacher. Being engaged in a/r/tography is about being committed to an ongoing inquiry through art making and writing, not separate or descriptive of one another but rather working together to create new understandings. It is a practice-based inquiry developed to bring an artist’s way of knowing to the learning process” (Leggo et al., 2011, p. 240).*

It is also a commingling of artistic and educational practice and research into a rich experience of the arts in curriculum. An a/r/tographer is a reflexive practitioner who metonymically lives as an artist, researcher, and teacher (Irwin, 2004 as cited in Wiebe et al.,

2007, p. 265). A/r/tographers are living their practices, representing their understandings, and questioning their positions as they integrate knowing, doing, and making through aesthetic experiences that convey meaning rather than facts (Silverman, 2000, as cited in Irwin, 2004, p.31).

*“To live the life of an artist who is also a researcher and teacher, is to live a life of awareness, a life that permits openness to the complexity around us, a life that intentionally sets out to perceive things differently. (...) Those living in the borderlands of a/r/t recognize the vitality of living in an in-between space. They recognize that art, research, and teaching are not done, but lived. The lived experiences and practices are inherent in the production of works of a/r/t and writing (graphy) made by individuals creating and recreating their lives” (Irwin, 2004, p.33).*

Irwin (2004) suggested that “theory as a/r/tography creates an imaginative turn by theorizing or explaining phenomena through aesthetic experiences that integrate knowing, doing, and making: experiences that simultaneously value technique and content through acts of inquiry; experiences that value complexity and difference within a third space” (p.31). It is at once a journey over time and a journey in time, synchronous and asynchronous, imagining the past and future in the present sense of becoming (Irwin, 2013, p. 199).

The research conditions of a/r/tography reside in several notions of relationality: relational inquiry, relational aesthetics, and relational learning. Mieke Bal (2002) and Irit Rogoff (2001) have informed our work through their discussions of interdisciplinarity. Rogoff suggest that an emphasis upon process rather than method allows an active space for participation that lies between existing disciplines and their methodologies while resisting the formation of new methodological criteria. It is this process space that alludes to the conditions for research (as cited in Irwin & Springgay, 2008, p. xxvii).

The works of George Gershwin, (1898-1937) which belong to American identity, were the source of inspiration in the starting point of this a/r/tographic study in the scope of interdisciplinary art practice. It is a new research method for one person to carry out practices both as an artist, researcher, and educator as well. The reason of his being chosen in this study is his living in the recent past and that the influences of his era and his life still continue. A/r/tography also builds on ethnographic approaches such as autoethnography, an autobiographical method that references multiple roles (Irwin and de Cosson 2004, as cited in Smith, 2009, p. 266). Autobiography is a particular kind of narrative. Simply stated, it is “a

story, or part of it that refers in one way or another to one's life history" (Brockmeier, 2001, p. 247 as cited in Lapadat, 2009, p. 959). In this context a famous composer's compositions were painted with an a/r/tographic approach in which music and painting engaged with each other through different cultures and disciplines.

In one of the mornings when I was going to work at my university as usual, I heard Gershwin and his composition *Rhapsody in Blue* for the first time while chatting with a friend on the phone on the bus. This name aroused my interest greatly for some reason or other. It was notable that at that moment the frame of my study crossed my mind fully. Bal suggests that interdisciplinarity "must seek its heuristic and methodological basis in concepts rather than methods" (2002, p. 5 as cited in Irwin & Springgay, 2008, pp. xxvii-xxviii). However, in the course of time I fell in love with the composition as I listened to it in a certain discipline. Gershwin believed that music's evocative potential extended to the visual sense. He stated that everybody would take something from this piece of music (Zilczer, 1984, p. 361). Harold Arlen also commented on the link between Gershwin's music and his personality: "I believe that anyone who knows George's work, knows George. The humor, the satire, the playfulness of most of his melodic phrases were the natural expression of the man" (as cited in Hyland, 2003, p. 215).

George Gershwin is his own best conductor. When he was alive he was America's most famous composer and sixty years after he died, he still remains the best known. Eulogies would stress two themes: that Gershwin was a "bridge" between the world of jazz and the concert hall, and that he was the voice of America (Hyland, 2003, pp. 241, 225). Moreover, although Gershwin's orchestral pieces and operas clearly represented his most ambitious work, his output in its entirety contained an identifiable stylistic profile featuring expressive melodies; vibrant, syncopated rhythms; rich and piquant harmonies; sharply etched textures and brilliant colors; and compelling forms with thrilling climaxes (Pollack, 2006, p. 704).

Goldberg's states during his trip to Boston to help with the out-of-town try-out of *Sweet Little Devil* Gershwin claimed he was inspired by the "steely rhythms" of the rails-suddenly he heard and even saw on paper the complete construction of the *Rhapsody in Blue*. No new themes came to him, but he heard it as a sort of "musical kaleidoscope" of America. By the time he reached Boston he had a definite plot of the piece (as cited in Hyland, 2003, p. 55). Writer William Saroyan (1908-1981), who thought the piece "one of the most purely

American musical achievements of all time, penned a short rhapsody of his own (1963) that, echoing Gershwin's own remarks, placed the work in the context not only of New York but of all America:

*"The Rhapsody in Blue is an American in New York City; at the same time an American in any city of the United States. (...) It is an American remembering and making plans for the future, dreaming. It is earnest, not sophisticated. There is great loneliness and love in it. Those who were young when they first heard the Rhapsody in Blue are still deeply moved by it, and those who are now young believe the Rhapsody speaks both to and for them as no other music in the world does" (as cited in Pollack, 2006, p. 306).*

A statement made in the context of the Rhapsody in Blue offered a particularly good clue to his intentions: "I heard it as a sort of musical kaleidoscope of America-of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness". In an event, his music, with all its powerful emotions and novel ideas, proved to have broad universal appeal, and demonstrated, in a most spectacular fashion, the considerable extent to which a sophisticated and original twentieth century composer could reach a worldwide public (Pollack, 2006, pp. 704, 706).

What is more to the point is intuition is necessity in every discipline of art and science. Horter (1934, p.76) suggested that intuition is the basis of creation and intuition however is not sensory, but extra sensory (Friedman, 1978, p. 31). Bergson (1965) defined intuition as "the sympathy by which one is transported into the interior of an object in order to coincide with what there is unique" about it (as cited in Antliff, 2011, p. 900). Coleman (1998) defines spirituality as "intuitive receptivity and an existential posture? One that engages the total self, i.e., intellect, heart, and will" (p. 40), what many, myself included, consider a more holistic approach to teaching and learning (as cited in Campbell, 2005, p. 52). For Gilles Deleuze, Bergson's intuition 'involves a plurality of meanings and irreducible multiple aspects'. Intuitive vision is not governed by the selective powers of the intellect, but rather 'sympathy' with the thing considered, where 'one places oneself within an object in order to coincide with what is unique in it and consequently inexpressible' (Basingstoke, 2007, p. 28 as cited in Mille, 2011, p. 371). As an artist, researcher, and educator with an eager curiosity in improving painting with music, and with real enthusiasm seeking ways to support educational research, theory, and practice by attending to issues of intuitive listening and seeing, I have revealed the significant value of exploring the intuition between art practices and artists' soul.

My goal is to open up invisible and creative spaces with intuition for everyone in arts practice to reinforce art education. For this reason, the thing which was aimed in this study was that; a composition which could deeply affect a person was chosen and this composition was first painted down with no knowledge at all and later with detailed knowledge about the composition and the effect of this on to what degree a person's *intuition* would develop was analysed in the paintings of Rhapsody in Blue. Is it possible to hear intuitively what the composer tells us without knowing anything at all about the composer? Would there be a difference between the first phase during which the painting was made mostly intuitively, and the second phase during which the painting process was infused with information about the creator and the context of creation? What similarities or differences would appear between these two phases of the paintings drawn by the very same person for the same composition (e.g., in form, color)? (Güler, 2014). This study is important from the point of view that it gives the answers to the questions above with a detailed criticism of the paintings made Rhapsody in Blue in the process.

## Methods

### Participants

Being an *a/r/tographer*, this study has been personally applied in my paintings. I transferred music, which is a different field of study, to my working field and experimented *a/r/tography* research method on my paintings, which is a new study.

*“To live the life of an a/r/tographer is to live a contiguous life sensitive to each of these relationships and particularly to the spaces in-between. Being attentive to the in-between spaces opens opportunities for dynamic living inquiry. A/r/tographers may visualize these in-between spaces as parts of an endless fold, or folds within folds, or as concepts linked together. A/r/tographers may or may not choose to include text as part of their artforms but they will always include textual materials and writing in their ongoing inquiry processes” (Richardson, 1994 as cited in Irwin & Springgay, 2008, p. xxviii).*

### Materials and Procedure

The study consists of two phases. In the first phase I aimed to convey Gershwin's compositions on the canvas without any prior knowledge about this composition but by solely listening to them intuitively (Güler, 2014), in the second phase after examining the musician's life and compositions in detail, the other paintings were done for the same composition again.

The first time I listened to all the compositions of Gershwin there were six of them that deeply affected me. These were; *Rhapsody in Blue*, *Cuban Overture*, *Summertime*, *Catfish Row*, *American in Paris* and *Porgy Bess*. The process of the first phase was hardly completed in two years, between the years 2010-2012, making nine paintings in total for these compositions. *Rhapsody in Blue* is the first composition whose painting was made. Painting *Rhapsody in Blue* just by listening to it without knowing anything about it at all was a difficult process, which required plenty of time and discipline. Painting the same composition again knowing the artist and the era he lived was an exhilarating experience. The process of painting and writing the theory of the research in the second phase of *Rhapsody in Blue* and *Cuban Overture* began in 2012 and finished in 2014. In this research the process of intuitive listening and painting of the composition named *Rhapsody in Blue* was described in detail and the paintings in the first and second phase were criticised.

### **The Process of the First Phase**

For Kandinsky, the being of sound is spiritual and its status is ultimate. He says, "The world sounds. It is a cosmos of spiritually active beings. There by dead matter is living spirit." In a letter to Gabriele Muintert, dated December 3, 1910, he wrote: "The world resounds and nothing is mute". He felt akin to Maeterlinck, who thought that every soul had its own music, including bees, birds, flowers, children, and all other fragile beings (as cited in Ashmore, 1977, p. 333). Nonetheless, there is a need for the intuition to develop so as to understand the music of all the sound we hear around us. In this context the idea to make Gershwin's compositions visible in my paintings by trying to understand them was the key factor to start this study. The sounds were tried to be translated with brushes, which needed to grow mature in listening, but which actually led to understanding Gershwin's own artistic language. It is important to understand the effect of sound on the soul to analyse Gershwin, who composed a symphony from the sound the train made on the tracks. Alexander stated that (2003, pp. 5-6) "the arts focus on the expression and evocation of perceptions and feelings. A/r/tographic research, such as arts practice-based research in general, 'enables an outsider to view an event from the inside', resulting in a 'reeducation of perception'" (as cited in Leggo et al., 2011, p. 247).

In addition to all these, the title "A Gershwin adaptation by Means of Bat Seeing" might be suitable for this study. It has been an attempt to make Gershwin visible in the painting at

present without actually seeing but by merely listening. To make this point clear; the bats' interesting characteristics were very inspirational for this idea. As we all know, the bats are active during the night and they do not see with their eyes but with the sound they make. They make 30 to 100 strikes per second from their noses and this sound can be perceived by them again after striking a substance. Bats thus created a sort of ultrasonic system (echo). Echolocation is a sort of radar system based on the fact that the sound bats make reflects back from various substances it strikes. In this way bats can easily fly in the darkness. Bats' seeing in darkness by ultrasonic sounds only was what actually helped me in forming this study's frame in my mind. My curiosity about the results of a study in which I could see and feel Gershwin only through tones and understand what he told me and to paint Gershwin just by listening to him in the same way bats *see* in the darkness caused me to conduct this study.

It was when I started to listen to the various versions of Rhapsody in Blue continually that I started to become one with melody of the composition with the effort of trying to catch every single instrument in it. While I witnessed to what extent I forced my ear to hear so as to internalize the composition, I also realized that even when the music ended the melody still continued to be heard in my mind. Rhapsody in Blue, the beginning point of a long and exhaustive study was painted on a canvas measuring 90 x 120 cm in oil painting technique (see Figure 1) between the dates 10-20 December, 2010 (Güler, 2014).



*Figure 1.* Ayşe Güler, Rhapsody in Blue I, First Phase, 90 x 120 cm 2010, Oil paint on canvas

My effort to get intimate with the composition only by hearing the tones opened a way towards the life the composer lived. I needed a different state of mind for this progress. For this reason I started my journey with intuition, the wisdom of soul. Bergson's expression of momentary sympathy which enables us to connect to the things in themselves in order to be one with the thing that cannot be put into words and which is unique in itself (substance monism) shed light on me (as cited in Gündoğan, 2010, p. 88). While I was looking for an answer to the question what things one can do in his efforts to finally acquire knowledge first by deepening in intuition, I became aware of the fact that Gershwin, in his music, could be an introvert, humanist, melancholic, and sensitive person. As I was spending all my time listening to his compositions, I learnt that this composition made Gershwin famous to the world at a night when I started the second phase of the study. In the painting I was going to make, the dimension was of great importance. Finally I decided that a dimension of 90x120 cm would be suitable again while listening to the composition.

First of all, if I wanted to hear Gershwin, I had to get rid of myself and had to listen to what he said by being one with him. Nevertheless, this study was not only making a painting by just being affected by a composition. This was an experiment to convey a big composer, Gershwin, on the canvas trying to hear the things he went through and trying to get closer to him. Now my eyes lost their functions and my ears as my sense of hearing got involved. Only after that I could start to paint. The painting, which was parallel with the rhythm of the music and which started to appear as lines with the rhythm flowing in the melody at the beginning, continued to shape up with different thickness and with various lines with fast, slow, fast, fast forms of rhythm. These lines, coming from the right and left sides of the surface at the same time, met at the centre and the whole piece of music sat on the surface in parallel with the music. To my amazement my brushes were moving on the surface in parallel with the music I had been listening to for months. When the melody slowed down the dynamism and the darkness of the lines were lessening and when it got fast lines together with the colours were becoming stronger. The colours together with the rhythm were as if forming layers with different stains. At that point I can only express the taste and power of the colours as the tinkles and the colours of the sounds.

In front of the painting I asked myself many times the questions like; where are the percussion instruments? How should I express wind instruments? What colour can give the taste this tonality? (Güler, 2014). What is stain and colour in tonality? And in this way I chose to

decompose the visual design elements and music. Every time I continued painting at every level with Rhapsody in Blue playing in the background I watched the painting and noted down what I thought about it. I would like to emphasize that during the process of painting I never drew a line nor looked at the painting without listening to Rhapsody in Blue. I corrected all the missing parts in the painting as far as I perceived by trying to feel the melody of the composition as I listened. The more I listened to the Rhapsody in Blue the more I got involved with it. As the person conducting the research I think it would be suitable to share some the notes I took on those moments.

*“During the first phase I had no idea of what I did in my paintings or why I made these compositions in my paintings. I made a charming journey in time to meet a composer who was not living. I closed my eyes and waited for Gershwin to tell me something. What was the source of his melodies? Rather than painting every single tone I was trying to reflect the feelings that the music aroused in me by experiencing the atmosphere of the era that Gershwin lived. I was trying to paint a 16 minute composition on a two dimensional surface by feeling every moment of it. I am thrilled to bits to have tried to find a composer that I had never heard before through his music” (A. Güler, personal communication, December 12, 2010).*

While the painting, in which I reduced the whole and time to a moment of seeing, is rich in colour and form, the music was depicting a composition that I hadn't seen but was listening to as a current flowing in time. I was able to deepen the painting in which to hear the things I see and to see the things I hear were folded up in one another; only by listening to the composition for days standing in front of the canvas. In one of the moments when the painting was watched with the music accompanying, the following impressions were noted down:

*“Lines were formed in accordance with the rhythm of the music. I have difficulty in describing and giving a meaning to the forms. This is the dance of form and music. It looks as if I need cold tones, blues in the picture. I like the soft background and the thin lines. Every time I listen to the composition I am solving hundreds of problems in the painting. When I listen to the music, there are sounds that have never been seen, that are thrown into the space and imprisoned there and would never disappear. I now have a great respect for the composer. I will see whether the subject is so important in the second phase. My ears are trying to make a whole of the composition being performed by an orchestra. The composition of the painting consists of three areas parallel to one another. I think that the upper part is Gershwin's childhood, the middle part is his whole life and all the things he lived and in the lower part the forms were torn to pieces as if*

*Gershwin was meeting himself” (A. Güler, personal communication, December 15, 2010).*

Only when a person can listen with intuition, which is the wisdom of the soul, will he be able to be mature enough at his own colours. It is exactly at that point that the colours at the brushes of that person can create a power of attraction. For the music to drip from the brushes one needs a sensitive ear.

Another painting was made for Rhapsody in Blue in the first phase. The second painting, which was made on a 60 x 70 cm canvas in oil painting technique (see Figure 2), was completed between the dates 15-30 December 2010 (Güler, 2014). Like the first big one, a lot of common forms also appeared in this painting. *However, during the first phase it was never known why these symbols emerged.*



Figure 2. Ayşe Güler, Rhapsody in Blue II, First Phase, 60 x 70 cm 2010, Oil paint on canvas

### **The Criticism of the Rhapsody in Blue Paintings Made in the First Phase**

After completing the first phase, I made considerable effort to understand and interpret the paintings I had made. It was enough for me to reflect the rhythms and express the instruments through colours in Rhapsody in Blue without knowing what it is about. To describe the things I saw in detail in criticism stage was completely a different task for me. In the first phase I criticized the paintings, using Feldman’s approach (1981) to art criticism, which consists of four stages; *description, analysis, interpretation, and evaluation* (Prater, 2002, p.12). During the *description stage* without any interpretations on the meaning and value of the work, the things that were seen in the paintings were listed. At the *analysis stage*, however I concentrated on the composition of the painting dealing with relation of elements and

principals of design. At the *interpretation stage* I stated my feelings and thoughts related to the painting and finally at the *evaluation stage* the differences of this painting from other paintings were highlighted and the value of the painting was estimated. During all the stages I stood in front of the painting with Rhapsody in Blue playing as the background music and I made interpretations as I felt like (gershwin, 2008, track 2). These criticism stages were exactly applied for the paintings made for Rhapsody in Blue at the second phase. The results are given below in detail after they were compared. Here are *the critics of the first painting* made on a 90x120 cm canvas in the first phase;

The images I saw in the painting at the description stage are as follows: a woman and man embracing, a cat, a dark blue animal with a tail which I can't name, an egg, an owl, stairs, a bell or a street lamp, a tea pot, people, and roads and piano keys. The question "What is happening in the picture?" was answered that there existed a different sort of life style, and feverish talks of the people in the run of life are perceived. Upon looking at the picture more carefully and for a longer time, I noticed that there is a couple climbing up somewhere; a hopeless man thinking hanging his head; imaginations of another person; the hope of a person in a city in his split up life. At the analysis stage it was expressed that there were various colour values in thin and thick lines made by organic and geometric forms and with the dominance of warm colours the setting gets deepened backwards with blue colours and the colours faded away at the back. In spite of the softness of the texture with delicate touches, there is dynamism due to the use of same colour tones and the colours red and green create a contrast; the forms reflect as if there was a cartoon film.

In fact, the painting, when watched with Rhapsody in Blue as the accompanying music, meant something to me. In spite of the wide brush strokes, the existence of thin lines created movement, contrast and rhythm in the painting. These lines brought life to the painting like jazz touring round classical music. Lines which look like ladders tied together the rises and falls between the parts of the painting through melodies. During interpretation stage in order to feel the painting, I looked for answers aimed at getting a taste, smell and sound in the painting using my sense organs with my hearing perception. It is among my notes that the painting accompanied by the music made me perceive things like; mint, fresh air, menthol, smells of forest and ocean, taste of cinnamon or candies, the sounds of the piano, the trumpet, the violin and the bell. Apart from these, the colours in the painting made me feel a festival, joy, liveliness and hope in sorrow. In the evaluation stage it was seen that the painting is

formalist and narrative. It was thought that the name of the painting could be *Hope, Effort, Life*.

At this stage, *the comments made for the second painting 60x70 cm in dimension for the same composition is as follows; at the description stage it was seen that in the painting there is a district or a neighbourhood, a street lamp, electric wires, houses with transparent walls, roads like ladders, a mosque or a cathedral. In the painting it looks as if I was entering a tranquil, peaceful street of a neighbourhood at the sun rise or sun set. While I noticed that there are lines resembling railroad tracks, I also noticed that some of the people in the neighbourhood are inside the buildings and some others are going into their house as if they were climbing. The thing that should be underlined here is that, without knowing that the source of inspiration was the noise of the railway tracks, forms reminding these appeared in both paintings made in the first phase.* Bresler (2008, p. 230) expressed that empathy is dialogic (Buber, 1971, Gadamer, 1988 as cited in Bresler 2008, p. 230). In that dialogue, the researcher/performer is touched and expanded, not just in terms of factual knowledge, but also in her resonance to the world.

At the analysis stage, while the lines are forming dynamic geometric forms, the colours are mostly warm in the foreground and cold at the background. The relation of foreground to the background gives the impression of depth. The different thing that is noticeable in this painting is the thick layer of paint with dynamic brush strokes. The texture of the paint in the background on the other hand, softened and colours fade away. The contrast of colours presents dark and light contradictions. Brush strokes are mostly linear. At the interpretation stage it was felt as if there was a smell of mould or the smell of an old antique and the taste was sour and salty. It was expressed that the Prussia blue lines give the higher pitches of instruments like the trumpet, the cello, the violin and the piano, white colours; however, give the soft tones of the music coming from behind. The painting aroused within me a feeling of loneliness, stillness, sleep, a feeling of peace mixed with sorrow or gave an impression of a deserted place. Ladders, bells, street lamps, a church and religious symbols also appeared in this painting. It was thought that the colours orange and yellow climbing up to the sky from life symbolize the sun, the hidden source of joy. Finally at the evaluation stage, it was noticeable that this painting as a miniature, compared to the bigger painting, has a greater depth. At all the stages of criticism it is of crucial importance that colours again gained

meaning while listening to the composition. The painting is formalist and narrative. I thought that it might be named as *Interval, Street (Alleyway), Roads*.

*“The joy of the music is clearly noticeable in this painting. In this miniature painting of Rhapsody in Blue tiny brush strokes are immediately obvious. A house of a person can be seen on the left. An old wooden house climbed up with ladders. The landowner goes upstairs and watches the sky. A train passes by. The roads where there are different lives are flat. At the back in the middle there are symbols like a lamp or a bell. People talking to one another appear under the bell. I feel the twilight and the day at the same time. At the last moment I see a woman in pink waiting at the side of a dead person. In the minute 7.57 I feel the crowd and tranquillity of the composition at the same time” (A. Güler, personal communication, January 15, 2011).*

### **The Process of Second Phase**

I have been able to find the answers to many questions I asked but couldn't explain in front of the paintings in the first phase. In this phase combining *seeing* with reading about Gershwin, I was able to meet the intuitional aspect of real music related to the sounds I hear. The *eye* satisfied with the naked sound in the first phase turned out to be a reading eye of the tunes it listened. This resulted in being selective in listening and in perception. I am happy to have tried to reflect to what extent Gershwin can form a relation with his audience by means of intuition. Apart from this it is critical to have used soil colours in intuitional listening. In order to reach a composer's identification through empathy who is not alive now it was essential for me to listen to the music by getting rid of my own identification and pretend as if I were dead. Only then could I be able to catch the soil values and the soft quality of the colour in my painting. In the painting I made in the second phase I found colours depending on this fact. From now on I would be able to describe my own colour. When I had a grasp of Gershwin with some knowledge, I could feel that my emotions deepened my intuition. Then I realized that every piece of information would be very helpful to understand a composer and his works.

The painting of Rhapsody in Blue (see Figure 3) made with oil paint between the dates February 9- March 2, 2013 in the second phase has a dimension of 145 x 85 cm (Güler, 2014). It is important to know that I didn't deliberately look at the paintings completed in the first phase until I started the second phase. Such an attitude was adapted because I did not want to

be conditioned in the forms of my composition by bearing in my mind the forms and colours of the paintings of the first phase. The notes I had taken immediately after acquiring the knowledge about Gershwin for which I had been impatiently waiting are given below:

*“By using what colours will I be able to give the rhythm of the composition? I have immediately turned towards the paint tubes to be selected leaving the joyful and brisk atmosphere of jazz. There am I with magenta and cobalt colours. I am extremely excited. There is only Gershwin by my side with the knowledge of this composition. This is completely a different moment. I feel that I know Gershwin from now on and I am so close with his composition that it looks as if I were him” (A. Güler, personal communication, February 9, 2013)*

*“Apart from the time I spent in front of the painting, I close my eyes at nights and listen to the composition again and again after I have learned all the things I was eager to know. I hear unbelievable sounds. My ear can differentiate between the sounds of the bell and drum playing at the back from the sounds of the three or four instrument dominant in front. I am thrilled to hear the answers the instruments give to one another. I feel that my ears wide awoke. All of a sudden seeing myself as a conductor of an orchestra, I have realized that I am both painting and acting as if I were conducting an orchestra. I embrace Gershwin with a smile” (A. Güler, personal communication, February 25, 2013).*



Figure 3. Ayşe Güler, Rhapsody in Blue, Second Phase, 145 x 85cm 2013, Oil paint on

### **The Criticism of the Rhapsody in Blue Painting Made in the Second Phase**

In the paintings made in the second phase, there was an obvious difference in the composition, colours and the forms. It was interesting that colours revived and with knowledge, were carried to a different dimension. As a careful scanning of the literature was carried on about the composer and his composition, the composition was painted in the light

of this knowledge gathered while the composition was being listened. For this reason, the criticism of the composition realised in the first phase wasn't done again in this phase. In this painting, in which the rhythms came forward with linearity, certain instruments and their sounds appeared in different forms in the composition. Meanwhile, under the light of the information gathered, the colours appeared, reflected the melody of the composer. The composition being listened to with historical knowledge, presented a comprehensible composition which created a concept of place. In the composition which the composer composed being inspired by the sound of railway tracks, Gershwin with his piano and the train, became the most important element. The rhythms coming from the instruments took their place in the painting in different forms from one another but more apparently.

*“The train, which is tied to the notes of Rhapsody in Blue, on the right hand side of the painting, symbolises the starting point of the painting. At that stage the linear effect of the painting comes to foreground. The rhythm of the sounds catches our eyes by the expression of continuous and bending lines. Apart from the wind instruments and the bell behind the drum, the trumpet and the piano are apparent. The trumpet sounds like wind or waves. The violin and the drums are quite impressive. It is the white line wandering with all its magnificence that expresses the clarinet. There appears Gershwin in the middle standing at his piano. The thick sounds of the wind instruments in the background are expressed as ascending with dark stains in the painting” (Güler, 2014).*

Compared to the other paintings made in the first phase, I see that composition is becoming purer in the empty spaces (A. Güler, personal communication, February 28, 2013). So, the paintings made merely by intuition and with lack of knowledge reached a certain state of maturity in seeing by hearing with extensive knowledge. The heart which activated intuition broadened the mind. The two year duration for the completion of this first phase process showed that developing intuition needs a certain period of time with hardworking and concentration on music with your whole body and soul.

Perceiving sounds in a different way in our souls bear a meaning only when there is an effort to go beyond what is heard by means of intuition. Kandinsky obviously had to have some view of the congruity of spirituality and painting as well as some inkling of the constitution of spirit. In facing the question: "How does spirit manifest itself ?" his simple answer was: "By sound," which he saw as the main feature of the universe. Kandinsky recognized that a representation of the sound which for him was spirit required an image different from both a

physical thing and an abstraction of one. He saw that this different image would not be apprehended by sensation, but instead by intuition (As cited in Ashmore, 1977, pp. 329-330).

## Result

We may also call this study an emphatic study conducted by the wisdom of soul by means of intuition in an a/r/tographic way. Bresler (2008, p. 230) suggested that musical performances involve a dedicated balance: empathic connection and resonance to the music, within aesthetic controlled distance of the performance. The challenge of qualitative research is trying to understand the other empathically while maintaining disciplined scholarship. I should state that in this a/r/tographic study as a person who painted, inquired and developed the teaching methods of the revealed results in education, intuitive learning would bring about creative ideas in every field of art. I should also state that the process of this study which I realized in three phases as an a/r/tographer (artist/researcher/teacher) made a significant contribution to me in getting to know myself. According to Irwin & Springgay, therefore educators who consider themselves a/r/tographers are those individuals who are committed to acts of learning, teaching, understanding and interpreting within communities of learners...In this way, both artists and educators can be found in many contexts employing a range of ideas and materials (2008, p. xxv).

I saw experimentally that a person's becoming sensitive in hearing can only be achieved by listening in a disciplined way. Upon discovering his genius intuitively in the first phase, forgetting about myself I was able to hear his notes only. His conductivity, which he presented to us through his music from the past, enabled me to reflect his energy to my paintings by knowing him and listening to him in the second phase. It was seen that knowledge has a vital role in the development of one's intuition. As stated by Henry (2009, p.112) if every element has an external aspect distinguishing it from all the other elements, and an inner reality revealing it to be similar or identical to the others, this is because the ultimate power of feeling contained in seeing and hearing and thus in every visual and audible sensation is the feeling in which this sensation is immediately experienced. It is also thought that this a/r/tographic study will open the way for anybody who wants to meet with a work of art through intuition and who looks for new explorations with a new interdisciplinary approach.

If, in our age, Rhapsody in Blue can arouse deep feelings in the hearts of people who listen to it, this means that the composer of the composition has reached his aim. Therefore, this study is a defence for the validity of all the compositions coming over centuries. As the person who conducted this study, I tried to perceive both a composer who is not living in the present century and his composition by which he has affected the people all around the world by only becoming more sensitive in hearing by means of common-sense and I reflected the mood of Gershwin through my paintings. Gershwin stated that “there must have been a picture of something in the composer’s mind. (...) In my own case, everybody who has ever listened to Rhapsody in Blue- and that embraces thousands of people-has a story for it but myself” (as cited in Zilczer, 1984, p.361). That’s why I may first of all say that this is a study of meeting Gershwin in my soul and carrying him to the canvas.

When watched, there is a significant difference between the paintings made in two different phases. It is observed that in the first phase, the colours are of soil tones and when watched under a yellow light at night, the colours show themselves up and become vivid. The soil tones in the painting reflect the death state of a person at night. It is necessary to be in a state of coma to feel Gershwin intuitively only by listening. Only when a person is completely isolated from the weight of his body in this world and feels the composition through his senses; will he be able to hear the things the composer tells. Only at this stage the colours become alive. The coma state of intuition greened and carried “meaning of maturity” to the painting causing the painting to express its meaning in the day.

In the criticism of the painting made in the second phase, the necessity of asking questions related to *time* and *sound* to the spectators in front of the painting has aroused in order to develop their perception of musical seeing. Questions such as these may cause a difference in the viewpoint of children and teenagers in art education. It is also important to engage different disciplines in education. In education it should be remembered that firstly a person needs develop himself. This study, realized by a/r/tographic research method, will strengthen learning/teaching/inquiring in education by presenting to the teacher candidates getting pedagogic formation and teachers, intuitive teaching approaches in developing oneself. In addition, it is necessary that the artists, researchers and teachers work together in researches where intuitive techniques are presented and discover different experiences in different disciplines. Irwin & Springgay (2008, pp. xxiv-xxv) suggested at this point,

*“Relations in artistic communities of practice are equally important. Artists do not create in a void. Their work is necessarily related to the work of others, and their theorizing happens within communities of affiliation. Whether as an artist, educator or researcher, a/r/tographers acknowledge the work of others in the documentation of their own work. For many this would mean attending exhibitions or performances or reading about artists and sharing this knowledge in one’s a/r/tographic work.”*

Susanne Langer (1951) suggested that interdisciplinarity among the arts would expand human intellect and bring about more complex, more imaginative ways of understanding human experience (as cited in Finley, 2008, p. 77). Spirituality is becoming an increasingly significant aspect of contemporary art education theory. The manner in which one conceives of holistic art education curricula is partially shaped by one's understanding of a more spiritual approach to reflective thinking and practice in teacher education (Campbell, 2005, p. 51). Artists are therefore committed to acts of creation, transformation, and resistance. Artists engaged in a/r/tography need not be earning a living through their art, but they need to be committed to artistic engagement through ongoing living inquiry (Irwin & Springgay, 2008, p. xxv).

Under the light of all this knowledge, the question “Is it possible to know without seeing?” comes to mind. Certainly, the progress in seeing is only possible by catching the rhythm of the sound around us. In order for this to be achieved it is necessary that one not hear his own voice by firstly being sensitive in “listening” in a death state. The progress in seeing leads the person to knowledge. This is a process that all the artists should go through during the creation of work of arts. The way and the point of arrival with all these are the gains of that person. Then, a person, just like bats, can intuit in the darkness without being able to see.

### **Acknowledgement**

Presented in the 1st International Conference for ‘Building Interdisciplinary Bridges Across Cultures’ (BIBAC 2014), 24-26 October 2014, University of Cambridge, Faculty of Education, Cambridge, UK.

## References

- Antliff, M. (2011). Shaping duration: Bergson and modern sculpture. *The European Legacy: Toward New Paradigms*, 16(7), 899-918. doi:10.1080/10848770.2011.626194
- Ashmore, J. (1977). Sound in Kandinsky's painting. *The Journal of Aesthetics and Art Criticism*, 35(3), 329-336.
- Barone, T., & Eisner, W. E. (2012). *Art based research*. United States of America: Sage Publication.
- Bresler, L. (2008). The music lesson. In Knowles, G. J. & Cole, L. A. (Eds), *Handbook of the arts in qualitative research* (pp. 225-237). United States of America: Sage Publication.
- Campbell, L. H. (2005). Spiritual reflective practice in preservice art education. *Studies in Art Education*, 47(1), 51-69.
- Finley, S. (2008). Arts-based research. In Knowles, G. J. & Cole, L. A. (Eds), *Handbook of the arts in qualitative research* (pp. 71-81). United States of America: Sage Publication.
- Friedman, J. I. (1978). Intuition. *Improving College and University Teaching*, 26(1), 31-35, 38.
- Gershwin, G. (2008). Rhapsody in Blue [Recorded by P. Donohoe (piano), S. Rattle, London Sinfonietta]. On *American Classics George Gershwin*. EMI Classics [CD]. New York, NY: Angel Records and EMI Records Ltd. (Recorded:30.XII.1986 & 2.I.1987, CTS Studios, Wembley).
- Güler, A. (in press). Adapting Gershwin into Painting: A Case Study. *Empirical Studies of the Arts Journal*, 33(1), 114-120.
- Gündogan, A. O. (2010). *Bergson*. İstanbul: Say.
- Henry, M. (2009). *Voir l'invisible* [Seeing the invisible on Kandinsky, 1988]. France: Continuum International Publishing Group: Wassily Kandinsky
- Horter, H. L. (1934). Intuition in modern painting. *Bulletin of the Pennsylvania Museum*, 29(162), 76-79.
- Hyland, W. G. (2003). *George Gershwin: A new biography*. Westport: Praeger
- Irwin, R. L. (2004). A/r/tography: A metonymic métissage. In Rita L. Irwin & Alex de Cosson (Eds.), *Artography rendering self through art-based living inquiry* (pp. 27-38). Location: Pacific Educational Press.
- Irwin, R. (2013). Becoming a/r/tography. *Studies in Art Education: A Journal of Issues and Research*, 54(3), 198-215.

- Irwin, R., & Springgay, S. (2008). A/r/tography as practice-based research. In Irwin, R., Springgay, S., Leggo, C. & Gouzouasis P. (Eds), *Being with a/r/tography* (pp. xix-xxxii). The Netherlands: Sense Publishers.
- Lapadat, J. C. (2009). Writing our way into shared understanding collaborative autobiographical writing in the qualitative methods class. *Qualitative Inquiry Journal*, 15 (6), 955-979.
- Leggo, C., Sinner, A., E., Irwin, R. L., Pantaleo, K., Gouzouasis P., & Grauerf, K. (2011). Linger in liminal spaces: A/r/tography as living inquiry in a language arts class. *International Journal of Qualitative Studies in Education*, 24(2), 239–256.
- Mille, C. (2011). Sudden gleams of (f)light: Intuition as method? *Art History*, 34(2), 370-386. doi:10.1111/j.1467-8365.2011.00824.
- Pollack, H. (2006). *George Gershwin: His life and work*. London, England: University of California Press.
- Prater, M. (2002). Art criticism: Modifying the formalist approach. *Art Education*, 55(5), 12-17.
- Smith, J. (2009). The A/R/T connection: Linking art practice, research and teaching. *International Journal of Education through Art*, 5(2-3), pp. 265–281. doi: 10.1386/eta.5.2 and 3.265/1.
- Walsh, S. (2006). An Irigarayan framework and resymbolization in an arts-informed research process. *Qualitative Inquiry Journal*, 12(5), 976-993. doi: 10.1177/1077800406288626.
- Wiebe, S., Sameshima, P., Irwin, R., Leggo, C., Gouzouasis, P., & Kit, G. (2007). Re-imagining arts integration: Rhizomatic of the everyday. *The Journal of Educational Thought*, 41(3), 263-280.
- Zilcher, J. (1984). [Synaesthesia and popular culture: Arthur Dove, George Gershwin, and the Rhapsody in Blue](#). *Art Journal*, 44(4), 361-366.

## Geniřletilmiř Öz

Bir kiřinin hem sanatçı ve arařtırmacı hem de eęitimci olarak uygulamalar gerekleřtirmesi yeni bir arařtırma yöntemidir. Son yıllarda ortaya ıkan bu yöntem *a/r/tografi* (*a/r/tography*) kelimesi ile ifade edilmektedir. Kısaca *a/r/tografi* sanatçı, arařtırmacı ve öęretmen etkileřimli bir arařtırma yöntemidir. *A/r/tografi*, uygulamaya dayalı bir arařtırma biçimi olarak kabul görmektedir ünkü sanatçının, arařtırmacının ve eęitimcinin arařtırma uygulamalarına dayanır. Bu kavram *a*, *r* ve *t* (*artist/researcher/teacher*) harflerini sanatçı, arařtırmacı ve öęretmen olarak ayırmamızla vurgulanmıřtır. Ancak *a/r/tografi* kavramı bundan fazlasıdır ünkü sanat ile yazma veya resmetmenin (*graphy*) de bir araya gelmesidir. *A/r/tografi* ile uğrařmak, sanat yapma ve yazma yolu ile hi bitmeyen bir arařtırmaya kendini adamaktır. Bu kavram birbirinden ayrı veya tanımlayıcı deęildir ama daha ziyade yeni anlayıřlar yaratmak için birlikte alıřmaktır (Leggo et al., 2011, s. 240). Yařayan bir arařtırma olarak *a/r/tografi*, kaınılmaz olarak bireylerin iinde yařadıkları ve etkileřimde buldukları yařantıları ile bunun yanında arařtırmacılar, sanatılar ve eęitimciler arasındaki deneyimin karmařıklıęını yorumlamaya ve tanımlamaya yol aar. *A/r/tografi*, uygulamaya yönelik bir arařtırma olarak iki Őey arasında konumlanmıřtır ve burada *teori*; uygulama olarak, süreç olarak, anlařılması zor bir durum olarak, yařayan arařtırma yolu ile kasıtlı bir Őekilde algı ve bilgi düzenini bozar (Irwin & Springgay, 2008, s. xxv, xxi).

Bu arařtırma, sanatçı/arařtırmacı/öęretmen (*a/r/tographer*) olarak tüm sürecin aynı kiři tarafından uygulanmasıyla, *a/r/tografi* kavramına da farklı bir bakıř aısı kazandırmayı amalamıřtır. Resimden farklı bir disiplin olarak müzięin, arařtırmacının alıřma alanına aktarılarak *a/r/tografik* (*a/r/tographic*) bir yaklařımla resmedilmesi ve deneyimlenmesi yeni bir alıřmadır. Irwin ve Springgay'e göre; kendilerini *a/r/tographer* olarak kabul eden eęitimciler, öęrenme, öęretme, anlama ve öęrenen topluluklar iinde yorumlama eylemlerine kendilerini adanmıř bireylerdir...Bu Őekilde, hem sanatılar hem de eęitimciler, eřitli fikir ve materyalleri kullanan birok baęlamda bulunabilirler (2008, s. xxv). *A/r/tografi* ile uğrařanlar bilmeyi, meydana getirmeyi ve yapmayı kaynařtırırken uygulamaları yařarlar, anladıklarını sunarlar, konularını sorgularlar ve bunu gereklerden ziyade *anlamı* taşıyan estetik deneyimlerle yaparlar (Silverman, 2000, Akt: Irwin, 2004, s.31).

Bu bilgiler ışığında ünlü besteci George Gershwin ve eserleri disiplinlerarası bağlamda bu a/r/tografik araştırmanın temelini oluşturmaktadır. Araştırmada, farklı kültürden bir bestecinin eserlerinin diğer bir sanat alanına aktarılması sağlanmıştır. George Gershwin, sadece büyük bir besteci olmakla kalmamış aynı zamanda birçok insanın da ilham kaynağı olmuştur. Piyano ve orkestra için bestelenen *Rhapsody in Blue* adlı eseri çalındığı ilk gece büyük sükse yapmıştır. Bu ünlü eser, Gershwin'i aynı zamanda klasik müzik salonlarına caz müziğini kabul ettiren kişi olarak da müzik tarihine geçirmiştir. Gershwin'in eserleri bu çalışmanın ortaya çıkışında da ilham kaynağı olmuştur. Çalışmada bu kimliğin seçilmesinin başlıca nedeni, George Gershwin isminin araştırmacı tarafından daha önce hiç duyulmamış ve eserlerinin hiç dinlenmemiş olmasının yanında sanatçının yakın zamanda yaşamasının ve çağının etkilerinin günümüzde de hala devam ediyor olmasındandır. Bu araştırma, sanat eğitimi pekiştirmek için sezgiyi bir yöntem olarak farklı sanat uygulamalarında kullanarak yaratıcı alanları keşfetmeyi isteyen herkes için yeni yollar sunması bakımından önemlidir.

Bilginin, kişinin sezgisel olarak işitme duyusunu geliştirme derecesine etkisinin görülmesinin amaçlandığı bu çalışmada, George Gershwin'in *Rhapsody in Blue* adlı eserine yapılan resimlerin analizi yapılmıştır. Çalışma iki aşamadan oluşmaktadır. Çalışmanın ilk aşaması 2010-2012, ikinci aşaması ise 2012-2014 yılları arasında gerçekleştirilmiştir. Birinci aşamada belli bir disiplinle Gershwin'e ve eserine ait hiçbir bilgi sahibi olmadan, *Rhapsody in Blue* adlı eseri sadece sezgisel olarak dinlenerek resmedilmiş, ikinci aşamada ise sanatçının hayatı ve eserleri derinlemesine incelendikten sonra aynı esere tekrar resim yapılmıştır. Her iki aşamadaki resimler karşılaştırılarak sonuçlar betimlenmiştir. Aynı eserin; önce sezgisel daha sonra tarihsel bilgi edinerek aynı kişi tarafından tekrar resmedilmesi merak uyandıran birçok soruyu da beraberinde getirmiştir. Gershwin'i ve eserlerini tanımanın ikinci aşamada *Rhapsody in Blue*'nun yeniden resmedilmesine ne şekilde etkisi olacaktır? Eseri sadece sezgisel olarak dinleyerek yapılan resim ile bilgilenecek yapılan resim arasında bir farklılık görülecek midir? Bizzat aynı kişi tarafından aynı esere yapılan bu iki ayrı resmin arasında nasıl bir farklılık ya da benzerlik ortaya çıkacaktır? Müzikteki sesler resimde oluşan biçimler ve renklerle neleri yansıtacaktır? (Güler, 2014)

Birinci aşamada Gershwin'in müziği fırçayla tercüme edilmeye çalışılmış ki bu da sadece işitmede olgunlaşmayı gerektirmiştir. Boston'a doğru çıktığı bir tren yolculuğunda, rayların çıkardığı seslerden ilham alarak bir senfoni besteleyen Gershwin'i sezgisel olarak çözümleyebilmek için sesin ruhsal boyuttaki etkisini anlamaya çalışmak önemlidir. Bu

bağlamda bilimin ve sanatın her alanında önemli bir yer tutan *sezgi* kavramı ortaya gelmektedir. Latince *intuitus*'tan gelen ve “bakmak”, “görmek”, “üstünde düşünmek” anlamlarına gelen sezginin “dikkatlice bakmak” anlamı da vardır. Bergson sezgiyi “içten bilme” ve “kavrama olarak adlandırırken, insanın düşüncesini bir konu üzerine sabitlemesi ve konu ile düşüncesi arasındaki bütün araçları ortadan kaldırarak bir şeyi doğrudan kavraması anlamına da değinir (Akt: Gündoğan, 2010, s. 87, 91). İkinci aşamada Gershwin ile ilgili elde edilen bilgiler ışığında, ilk aşamadaki resimlerin karşısında sorulan ve anlamlandırılmayan birçok sorunun yanıtına bu aşamada ulaşılmıştır. İlk aşamada sadece duyduğu müziği resmetmeyle yetinen göz, bu aşamada detaylı bir literature taramasıyla dinlediği sesi okuyan göze dönüşmüştür.

Sürecin sonunda aynı kişi tarafından farklı iki aşamada yapılan Rhapsody in Blue adlı esere ait resimler izlendiğinde renklerde ve biçimlerde gözle görülür bir fark ortaya çıkmıştır. İkinci aşamada yapılan resimler kompozisyon, renk ve biçim yönünden ciddi farklılıklar göstermiştir (Güler, 2014). Renklerin bilgi ile başka bir boyuta taşınması ve canlanması ilginçtir. Ritimlerin çizgisellikte ön plana çıktığı ikinci aşamada belli enstrümanlar ve sesleri resmin kompozisyonunda farklı formlara bürünmüştür. Tarihsel bilgi ile tekrar dinlenen eser, resimde anlaşılır ve mekan olgusu yaratan bir kompozisyon ortaya koymuştur. Artık sanatçının tren raylarının seslerinden ilham alarak bestelediği bu eserde, tren ve piyanosu ile Gershwin resmin en önemli ögesi olarak merkezde yerini almıştır. Bu çalışmayla kişinin sezgisel dinleme ve görme yolunda kendini geliştirmesinde; kendi bilgisinin üzerine çıkıp çıkamayacağı ve bilginin kişinin sezgisel olgunlaşmasındaki yerinin çok önemli olduğu görülmüştür. Dolayısıyla ikinci aşamada yapılan resim ilk aşamada yapılan resimlere bir eleştiridir. Sonuç olarak sanatsal uygulamalarda sezgisel yöntemlerin sunulduğu farklı araştırmalarla sanatçıların, eğitimcilerin ve araştırmacıların birlikte çalışarak yeni deneyimleri farklı disiplinlere adapte etmelerinin zenginliğini keşfetmeleri gerekliliği unutulmamalıdır.

Bu a/r/tografik araştırmada resmeden, araştıran ve ortaya çıkan sonuçları eğitimde yeni öğretme yollarını geliştirerek sunmaya çalışan bir kişi olarak, sezgisel öğrenmenin sanatın her alanında yaratıcı fikirleri ateşleyeceğini belirtmeliyim. Bir “a/r/tographer” olarak gerçekleştirdiğim bu üç aşamalı (sanatçı/araştırmacı/eğitimci) araştırma sürecinin öncelikle kendimi tanıma yolunda önemli bir katkısı olduğunu da eklemeliyim. Uygulanan bu çalışmanın; öğretmen adayları ile eğitimcilere de kendilerini geliştirme yolunda sezgisel

öğrenme/öğretme yaklaşımları sunarak, eğitimdeki uygulamalarda farklı kapılar açacağı kanısındayım.