

AN EVALUATION ON THE MEANING AND EXPRESSION OF ART HISTORY IN THE CONTEXT OF VISUAL LITERACY IN MUSEUMS

Yaşar ÖZRİLİ

Dr.

yozrili@gmail.com

05334131693

0000-0003-4495-0705

Abstract

Visual literacy is becoming increasingly important in today's world. Visual materials are used in every aspect of our daily lives. By making sense of these materials, visual literates can better understand the world. Visual literates can also use visual materials to express their ideas and messages effectively. Visual literacy is the ability to understand and interpret visual materials. Visual materials can take a wide variety of forms, such as photographs, drawings, graphics, films and television programmes. Visual literates can evaluate the content, purpose, message and construction of visual materials. The aim of this study is to analyse museum participants' knowledge of the concept of visual literacy as well as their ability to understand newly introduced visual literacy concepts in relation to the science of art history. The main purpose of this study, which was carried out with document analysis and scanning method, is to answer the question of how art history is interpreted and explained in the context of visual literacy in museums. The study examines how museums can help their visitors make sense of and explain works of art. As a result of the study, it develops suggestions on how museums can use visual literacy skills to explain art history more effectively.

Keywords: Visual Literacy, Art History, Museum, Art Expression

MÜZELERDE GÖRSEL OKURYAZARLIK BAĞLAMINDA SANAT TARİHİNİN ANLAMI VE İFADESİ ÜZERİNE BİR DEĞERLENDİRME

Özet

Görsel malzemeler günlük hayatımızın her alanında kullanılmaktadır. Görsel okuryazarlar çeşitli materyalleri anlamlandırarak dünyayı daha iyi yorumlayabilmektedirler. Görsel okuryazarlar ayrıca fikirlerini ve mesajlarını etkili bir şekilde ifade etmek için görsel materyalleri kullanabilirler. Görsel okuryazarlık, görsel materyalleri anlama ve yorumlama becerisidir. Görsel materyaller fotoğraflar, çizimler, grafikler, filmler ve televizyon programları gibi çok çeşitli şekillerde olabilir. Görsel okuryazarlar görsel materyallerin içeriğini, amacını, mesajını ve yapısını değerlendirebilir. Bu çalışmanın amacı, müze katılımcılarının görsel okuryazarlık kavramı hakkındaki bilgilerini ve sanat tarihi bilimiyle ilişkili olarak yeni tanıtılan görsel okuryazarlık kavramlarını anlama becerilerini analiz etmektir. Doküman analizi ve tarama yöntemiyle gerçekleştirilen bu çalışmanın temel amacı, müzelerde sanat tarihinin görsel okuryazarlık bağlamında nasıl yorumlandığı ve anlatıldığı sorusuna yanıt aramaktır. Çalışma, müzelerin ziyaretçilerinin sanat eserlerini anlamlandırmalarına ve açıklamalarına nasıl yardımcı olabileceğini incelemektedir. Çalışma sonucunda, müzelerin sanat tarihini daha etkili

bir şekilde anlatmak için görsel okuryazarlık becerilerini nasıl kullanabileceklerine dair öneriler sunmaktadır.

Anahtar Kelimeler: *Görsel Okuryazarlık, Sanat Tarihi, Müze*

INTRODUCTION

Ancient Greek philosophers such as Plato, Aristoteles, Pythagoras and Athenian used imaginative visuals in their medicine, mathematics, anatomy and geometry education. Visual literacy can be explained as the ability to attribute meaning to the objects seen and to reach a concept from there (Heinich, Molenda and Russel, 1989). Visual literacy is defined as the ability to understand (read) and use (write) images, and to think and learn from them. This definition includes three basic principles: (1) visuals are a language and therefore similar to spoken language; (2) a visually literate person should be able to understand (read) images and use (write) visual language; (3) a visually literate person should be able to process information visually in order to think visually (Hortin, 1980). In the light of these three elements, channeling visual literacy into art history narrative constitutes an important step (işler, 2002). definition of visual literacy as "a set of skills that enable an individual to use and understand visuals in his/her communication with other individuals" is a definition that emphasizes both pillars of the concept of visual literacy in terms of including comprehension and expression skills (Ausburn, 1978: 293).

Artistic expression, that is, people expressing their thoughts in a visual dimension, is in a sense like all people using the same words to express themselves. Visual literacy is an effective form of expression on behalf of the artistic form of expression that carries people beyond the boundaries of language and civilizations. However, this narrative style is quite different from verbal expression. Because the equivalent of the act of writing in this narrative transfer is design. Design elements and principles are used together with materials, tools, equipment and artistic techniques to create the visual qualities seen in a design, whether two or three dimensional. Design elements are line, form, shape, form, texture, color and space. Design principles consist of balance, repetition, movement, proportion, emphasis, pattern, unity-diversity (Chapman, 1992).

In the teaching of art history, the most crucial issue that needs to be considered is the parameters in which the symbols in the stimulus position can be brought together with individuals in the cognitive sense in areas with high imaginative aspects such as visual arts, especially tile-ceramics, photography, etc. (Gemalmayan, 2012). The fact that the mass media enables the transfer of information at a dizzying speed through the network makes it necessary to make the image meaningful to the desired extent in the human mind. Therefore, classical literacy is replaced by technology literacy, art literacy, media literacy, technology literacy, etc., which occur through new communication mechanisms (Parsa, 2007: 1). Classical literacy fulfilled its duty up to a certain limit in perceiving and interpreting visual symbols (Göçer and Tabak, 2013: 518). Developments in the science of neuroaesthetics and the new possibilities of technology have triggered the creation of the concept of multiliteracy. Printing practices, which enabled mostly verbal communication, were sterile attempts. In addition to visual literacy, new types of literacy such as cultural literacy, information literacy, ecoscientific literacy, etc. were added to the auxiliary fields of art history (Kellner, 2001). Visual literacy is primarily concerned with human vision. Since the function of seeing is a task related to the mind, it deals with how to have the ability of the main motivations that increase the possibility of perception in visual literacy. Because visual literacy is a factor that facilitates the retention of information when it is processed in the desired style (Bozdik, 2019).

The aim of this research is to evaluate the relationship between visual literacy and the science of art history by examining the meaning and expression of the effects of visual literacy in museums. It deals with understanding and expressing the analysis and analysis of works of art in museums. The study aims to reveal the contribution of visual literacy to the expression of art and to emphasize the weight of visual literacy in the opportunities offered by museums. The method used in this study;

- Literature review: The study draws on previous studies on the meaning and narrative of art history in the context of visual literacy. These studies support the findings of the study by forming the conceptual framework of the study.

- Observations: The study examines how artworks are made meaningful and narrated by observing museum visitors interacting with artworks. These observations support the findings of the study.

- Texture analysis: The study examines how museums make sense of and narrate art history by analyzing their websites, brochures and other documents. These analyses support the findings of the study.

By analyzing the data obtained through this method, the study answers the question of how art history is made meaningful and told in museums in the context of visual literacy.

LEARNING ART HISTORY IN THE CONTEXT OF VISUAL LITERACY

Visual literacy guides a person's management of information storage, comprehension, retrieval and production using visual means of communication (Tüzel, 2010: 670). This concept encompasses traditional reading and writing content as well as issues related to the types of visual media that are used extensively today. Visual literacy skills are based on the capacity to understand and interpret the message conveyed by a photobook, video, graph, chart, table, drawing, animation and other visual media. It also includes the ability to interpret, tell visual stories and design visually using visual elements. Visual literacy training is becoming increasingly important today (Alpan and Alpan, 2008: 78). This is because the use of visual media is expanding. Network technology, social media, television, cinema and other forms of visual media are the most widely used consumption tools in the daily lives of users. Therefore, visual literacy skills are critical to succeed in understanding and communicating one's information.

A look at Renaissance practices reveals the mastery of the artists of this period in the realistic depiction of the human body. This central development is linked to aspects of knowledge and understanding of human anatomy (Findikçi, 2021: 450). Visual literacy skills are necessary to evaluate these structures and visual language. Another example is the study of modern art. In this period, works of art adopt a different approach, rejecting traditional practice and norms. The interpretation of these components, the breadth of the practice depends on the purpose of growth. Visual literacy skills are essential for this approach. In the study from the perspective of art history, visual literacy skills may be essential for the preservation and interpretation of works of art (Tanrıverdi and Apak 2013: 283). Preserving the appearance and visual language of works of art is the most natural field for understanding equipment uses. Even if the idea of visual literacy, which first came to the agenda after the 1960s, is conceived as a modern concept, it is actually based on older ideas. A number of historians, especially in the world of ancient philosophy, have offered different imaginative definitions. The expanded concept of visual literacy is necessary for art history students to progress in their aesthetic understanding and skill set, as audiences need long-term, gradual support. In this sense, museums are the most appropriate places where activities can be carried out. Especially for early age groups, museum spaces are important for learning to interpret and discuss works of art. In addition, it is likely to develop critical and creative thinking as well as practical exercises in museums (Yenawine, 1997: 5).

Visual literacy is the ability to find meaning in images. It involves a range of skills from simple description and naming what one sees to complex contextual, metaphorical and philosophical levels of interpretation. In many ways it is personal association, questioning, speculation, analysis, fact-finding and categorization. Objective understanding is the premise of literacy, but knowing the subjective and emotional aspects is equally important. Visual literacy usually begins to develop as follows: The viewer usually finds their own relative understanding

of what they are confronted with. It is based on concrete and circumstantial evidence. It takes into account the practitioner's intentions, stimulating systems of thought and resulting in a body of knowledge to rethink and support one's ideas and make judgments (Yenawine, 1997).

The term visual literacy was coined in 1969 by John Debes, who made significant contributions to the International Visual Literacy Association. In this definition, visual literacy refers to a group of visual competencies that people have through vision and can also integrate and develop with other sensory experiences. The development of these competencies is fundamental to learning. Visual literacy has a multidisciplinary structure as it is related to all areas of life in which visibility is involved. For this reason, it has become the center of attention of many researchers. Thus, new definitions and explanations associated with different disciplines have been put forward (Çakiroğlu, 2016: 897).

The visual function has played a very important role in the development of civilization since humanity began to remember what it saw. Individuals have recognized what they have seen and have been able to transform the visuals they have seen into symbols that they can use in their own minds and store them in different environments so that they can reach the next generations (Deary, 2004). Research on how vision is realized dates back to Aristotle. According to Aristotle, who said that "vision is impossible without imagery (a mental copy or design of objects in the external world)", objects change the environment (air) between the eye and the eye with their presence, and when this change affects the eye, vision occurs. In the Middle Ages, Aristotle's theory of vision was, in a sense, reversed. In this period, it was argued that vision occurs when certain radiations sent from the eye reach the object rather than the object's own internal properties. Although this is irrational today, it was widely used at the time. Later experiments and detailed examination of the structure of the eye led to more accurate results. For example, in the 17th century, the eye was thought to be the organ in which vision took place and it was believed that the cornea was the tissue that provided vision (Sanalan, vd., 2007: 35).

According to San (1985), "images are the features that remain in our minds about an object we perceive and see. What a seen object records in the brain is only the appearance of the object". He says. The association of images with each other is defined as imagery; the re-activation of an old perception with a new act of perception is defined as association. Imagery has created various patterns in affective and thinking processes from images. What makes imagination different from perception is that the image is revealed later when desired. Consciousness uses images during thinking. But thinking works through the perception of previous experiences, experience and existing data on the mental plate.

EXPRESSION OF ART HISTORY IN THE CONTEXT OF VISUAL LITERACY

Visual literacy is an important field of study along with traditional literacy (reading and writing skills). Visual literacy refers to understanding and interpreting visual materials (pictures, graphics, symbols, etc.) that people encounter in their daily lives (Image1). In Turkey, visual literacy has gained importance with the rapidly increasing use of technology and digitalization in recent years. As the number of visual materials that people encounter in daily life increases, the correct use and interpretation of these materials is becoming increasingly important. In Turkey, visual literacy education has started to take more place in universities, especially in recent years. In addition, non-governmental organizations are willing to allocate funds to save money and provide training in visual literacy. Visual literacy is an important field in many areas of life in Turkey, such as communication, marketing, advertising, media. The ability to correctly understand and execute people's visual materials is critical to succeed in these sectors. In Turkey, visual literacy is an important resource along with traditional literacy and is becoming increasingly important. Efforts by educational institutions and civil society services are being made to increase people's understanding and production of visual materials. (San, 1985). Allen, (2000), explains that "along with the developments in printing technologies, new techniques emerged to create visuals like twenty. Collage and photomontage techniques, which began to be used at the turn of the century, were combined with printmaking techniques, enabling different

applications such as the combination of old and new images that were previously impossible to use together (p.176).

Thanks to television, advertising and the internet, the basic literacy of the 21st century will be visual. It is no longer enough to read and write text. Students must learn to process both words and pictures. They can move fluently between text and pictures, between literal and figurative words (Burmark, 2002).



Image 1, <https://grafiktasarim.fsm.edu.tr/GRAFIK-TASARIM--Ogrenci-Sergileri-2022--3-Ders-Sergisi>

According to Karaçam (2020), "visual literacy skills can provide students with the ability to interpret works of art, increase students' ability to observe the environment, (Image 2) gain the power to interpret, analyze, and consciously criticize visual information obtained with technological tools. Considering that visual literacy levels affect critical thinking levels, it is very important that students' visual literacy is developed" (p. 2).

In this sense, visual literacy includes a wide range of disciplines such as aesthetics, art design, art history, etc. It has the power to bring many different branches together on a common ground (Öncü, 2017: 69). Artistic expression style can serve as a common communication language between individuals and convey their ideas with concrete objects. The fact that the events desired to be explained with visuals since the early ages constitute important source data for researchers today can be the best example of the expressive power of visual culture (Chapman, 1992).

A student who learns the design, elements and principles of art history education terminology course content is able to express his/her feelings well by using the alphabet of visual literacy, as well as to analyze visual artworks better. Analyzing is the next step in art criticism, where design principles are used as a reference to determine the relationship between the visual elements in a work of art. (Image 3) In addition, learning the design principles brings a more detailed awareness to the understanding of the beauty phenomenon in the natural and artificial environment. (Chapman, 1992).



Image 2, İstanbul modern, [Şstanbulmodern.org](http://istanbulmodern.org).



Image 3, polkmuseumofart.org

An illustrated introduction is designed to familiarize educators with the concept of visual literacy and the classroom practices that help to teach it. It defines visual literacy, explains its purposes, and explores the use of pictures and cameras in literacy programs. Cameras are widely used for school programs. Visual literacy programs in some schools include a brief bibliography and a brief summary of research findings (Fransecky and Debes, 1972). Visual literacy can no longer rely solely on text-based materials, but must also include digital images and sounds. A number of higher education institutions seem to be lagging behind in incorporating visual literacy into their academic programs (Kanama, 2005).

Many graphic forms are available to enhance art history teaching and understanding. Organizers that combine embellishments and text to depict visual patterns of concepts and ideas, and organizational frames to promote thinking and learning (Tarquin and Walker, 1997, as cited in Stokes, 2002: 16). Frames help people visualize how ideas can be related to prior knowledge. Story maps that can be depicted as sub-ideas and information from other sources, vertical or horizontal flow maps, Venn diagrams that prove useful in analyzing similarities and differences between two or more concepts, and weaving frames that encourage reflection are examples of visual organizers of the whole and its parts. KWL frameworks can serve as a catalyst for the previous connection between what the learner wants to know and what they have learned, and the framework can be extended to address what the learner still wants to learn. For further exploration, feature analysis frameworks use a grid design to represent relationships so that concepts within a category are expressed in patterns (Stokes, 2002: 16). In the 21st century, with the possibilities of technology, a wider variety of alternative visuals are offered to students in art education. Individuals experience the world visually before they are able to speak (Berger, 2002).

The classroom framework of the school environment in traditional education is based on the understanding that all students have a range of writing and reading capacities and that limiting the act of argumentation to only one specific area reduces the opportunity for growth and development. Three types of argument are mentioned in the development of critical skills. Pragmatic, multimodal and literary provide a more complete environment for students to develop creative, critical language and discourse skills. The more these argument types and dispositions are experienced with students, the more effective they can be in developing communication and persuasion skills (Sutton, 1993: 74).

A study examining strategies for engaging children in visual literacy instruction in an experiment: Color, line, shape and texture concepts. Each program included the following components. 1 assessment of background knowledge 2 instruction on basic visual elements using pictures, photographs and children's book illustrations (Image 4) 3 evaluation of newly acquired knowledge 4 encouragement of critical and creative thinking and 5 hands-on activities culminating in projects that children could take home and ongoing VL (Visual Literacy) visual literacy discussions with their caregivers, each consisting of 40 minutes of work. The post-experiment evaluation showed that children's knowledge of key visual literacy elements and their derivatives improved significantly. Children's ability to describe and discuss visual artworks improved after the workshops. The studies are of interest among museum professionals and educational specialists who plan to continue using workshop methods for systematic visual literacy programming (Lopatovska and Volpe, 2017).



Image 4, <https://culture.pl/tr/article/cocuk-kitaplari-retro-illustrasyonlari>

The science of art history is to examine, interpret, make sense of and explain visual art products from the perspective of historical and cultural traditions. This action covers many different fields such as determining the historical, aesthetic and cultural values of artworks, trying to understand their internal historical development and investigating their characteristics on society and culture (Bilgin, 2010). Art history education is an education aimed at understanding how art has been practiced, positioned and interpreted throughout history. In this education, visual literacy is the skills and knowledge required to read and understand artistic pieces. Visual literacy is managed as the ability to analyze a work of art simply by seeing it. This skill helps to understand how symbols, colors, externality, wholeness and style come together in the artwork in any way (Saribaş,2020: 28). Visual literacy also helps us understand the philosophy underlying a work of art, the prerogatives of the creator, and other important details about the work. Art history education and visual literacy develop ways of understanding and interpreting works of art. These qualities provide a deeper understanding of the practices of change and practice throughout the history of production (Taşpınar, 2016: 341). It also helps them to develop a critical perspective towards works of art. Visual literacy in art history education is an important skill that helps students to understand and read artworks more carefully.

VARIOUS METHODS USED IN THE EXPRESSION OF WORKS OF ART

A more detailed look at some of the various methods used in the expression of works of art:

Description: Various aspects of a work of art, such as its content, form, technique and context, can be clearly explained. For example, the subject of a painting, the artist, the date it was painted, the techniques used and the effects of the painting on its time and culture can be explained (Aydoğmuş,2019).

Description: The visual elements of a work of art can be described in detail, such as its colors, lines, forms and composition. For example, detailed information can be given about the color palette of a painting, the lines used, the forms and composition of the figures (Image 5).

Interpretation: Various aspects of a work of art can be interpreted, such as its meaning, the artist's purpose, and the effects of the work on its time period and culture. For example, the meaning of a painting can be interpreted by considering various factors such as the artist's personal experiences, the social and political conditions and cultural values of the period(Özbek,1996).

Comparison A work of art can be compared with other works of art to examine their similarities and differences. For example, a painting can be compared with other paintings to give information about the techniques, themes and styles used.

Telling stories: By telling stories, artworks can help visitors learn about art history in a more engaging way. For example, the story of a painting can be told by considering a variety of factors, such as the artist's personal experiences, the social and political conditions of the time, and cultural values(Image 6) (Bilgin,2011).

Multimedia: Through the use of videos, audio, animations and other multimedia, artworks can help visitors learn about art history in a richer and more experiential way. For example, a video describing a painting can help visitors better see the details of the painting and better understand its meaning (Image 7) (Ak, 2013: 919).

These methods can help museums explain art history more effectively. The various methods used in museums to explain works of art can help visitors to better understand art history and learn about it in a more engaging way.

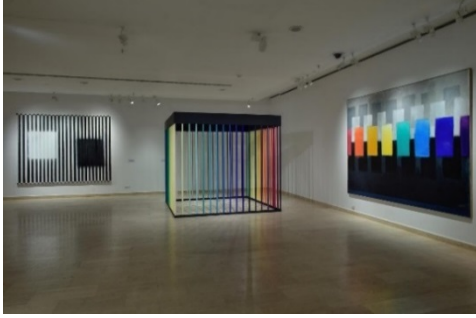


Image 5, SMM. <https://www.sakipsabancimuzesi.org>



Image 6, Görsel Hikaye anlatıcılığı: Kentin Fısıldadıkları /sergiler-ve-etkinlikler/sergi/12 Pera Müzesi, <https://www.peramuzesi.org.tr/pera-ogrenme/atolye/hikaye-anlaticiligi-kentin-fisildadiklari/4453>

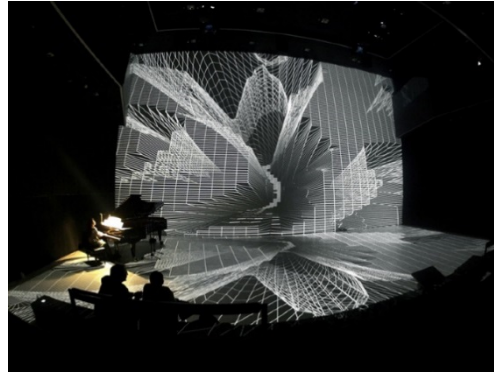


Image 7, http://www.emptykingdom.com/wp-content/uploads/2013/03/Candas-Sisman_Web5.jpg

Various activities can be organized in museums to help visitors gain visual literacy skills. These activities can help visitors understand and interpret works of art more deeply and express their own thoughts. Here are some suggestions for activities that can be organized for this purpose:

Art Workshops:

Give visitors the opportunity to create their own artworks by organizing practical workshops such as painting, drawing, mosaic making, etc. (Efland, 1990).

Organize special workshops in collaboration with artists.

Discussion Groups:

Organize small group discussions around specific artifacts or themes.

Guided discussions can help visitors evaluate the works from different perspectives.

Visual Analysis Tutorials:

Organize trainings for visitors to develop their ability to visually analyze an artwork.

Offer trainings supported by practical examples to help them understand basic art principles such as the use of color, composition, and perspective (Chang, 1986).

Art History Presentations:

Organize information presentations about specific periods, art movements or artists.

Give visitors the opportunity to evaluate the works in their historical and cultural context (Nelson and Schiff, 2010).

Conversations with the Artist:

Organize interactive conversations with artists or visits to their workshops, allowing visitors to understand the process of art creation.

Technology-Focused Events:

Offer interactive experiences using virtual reality (VR) or augmented reality (AR).

Provide visitors with more information about the artworks through audio guidance or mobile apps.

Performance Art Events:

Introduce visitors to different forms of art by organizing live performances or interactive art events (Antoniadou, 2014).

Activities for Children:

Organize special workshops and interactive games for children to help them develop their visual literacy skills.

These activities can strengthen visitors' visual literacy skills by giving them the opportunity to gain a deeper understanding of art and make personal connections.

LANGUAGE AND VISUAL ELEMENTS USED IN THE EXPRESSION OF WORKS OF ART

Language and visual elements used in the expression of works of art are the basic components of art. The expression of works of art is provided by the integrity created by these components coming together.

Language is one of the most important tools used in the expression of works of art. Artists express their feelings, thoughts and ideas through language. Language gives meaning to works of art and makes them more interesting (Kar,2021:50).

Visual elements are another important tool used in the expression of works of art. Artists use color, line, form, composition and other visual elements to give emotional and semantic depth to works of art. Visual elements help them express their artworks more effectively.

The language and visual elements used in the expression of works of art are shaped by the artists' own personal experiences, culture and the social and political conditions of their time. By using these elements, artists express their own worldviews and emotions. Works of art are therefore a reflection of the artists' own inner worlds (Çevik, vd., 2021).

The expression of works of art is an important part of art. The narration of artworks helps artworks to be better understood and more interesting.

THE USE OF VISUAL LITERACY SKILLS FOR MUSEUMS TO TELL ART HISTORY MORE EFFECTIVELY

Portable art objects, which are the main subject material of art history, decorated places such as palaces, churches, museums, art galleries, etc. in the 18th and 19th centuries. Later, the changing perception of art and social changes led to the preservation and exhibition of artworks in museums, which are the actual buildings of artworks (Girgin, 2013). Museums, which are opened to the public's education, aim to provide participants with more permanent information by making mental reasoning, establishing empathy and empathy (Cameron, 1982: 177). Museums contribute to the development of social, emotional, mental and physical skills of their visitors through their educational activities and develop their imagination and creativity (Erbay, 2017: 250). Semper (1990: 50, as cited in Buyurgan, 2019: 3) sees museums as an educational country fair. Museums allow people to explore and research through touch and inquiry and provide direct learning by providing unique opportunities for individuals to explore various mathematics, art, and social science concepts. For this reason, educators can benefit from museums in every subject. In order for students to gain a certain accumulation and awareness in recognizing, protecting and transmitting cultural heritage to the next generations, activities prepared for the purpose with an interdisciplinary association taking into account the achievements of visual arts and social studies courses and museum visits are carried out. one study found that learning and raising awareness in students was stronger (Göğebakan and Buyurgan, 2013: 203). In general, the museum has an internal partnership with formal education in the region. Teaching visual literacy can augment skills learned in formal education outside museums. Today, museum educators train people as artists and art critics. Actively interacting with visitors as a historian, as an expert, responding immediately to their requests, perceptions and problems, and reacting instantaneously to them, shows that museum professionals can serve as excellent museum professionals. They can act as meditators between works of art and observers (Yuldosheva, 2022: 689).

The Museums Pedagogisches Zentrum (MPZ) in Germany is extremely important for Germans. This center offers guided tours, explanations, discussions and workshops to school students of different educational periods on specified dates. In these classes and workshops, imitation objects are given to individuals of all age groups and children are asked to design shapes with clay or dough. Thus, in line with the directives of the program coordinator, people are made interested in many disciplines such as archaeology, art history, etc. at a very young age. In European and American museums, starting from the Neolithic period, visual materials and models are presented (Yücel, 1999s 89). In other words, visual literacy trainings are offered to those interested starting from early childhood.

Museums are a process of acculturation based on various values, concepts and knowledge and using pedagogical methods to ensure the development of the visitor. This acculturation process is also an example of effective out-of-school education. Museums offer many alternatives for children to understand the concept of cultural heritage and are places where children can see real objects" (ICOFOM, 2010).

Visual literacy in museums involves museum visitors reading, understanding and interpreting visual materials: paintings, sculptures, documents, videos and other central objects. To practice visual literacy during a museum visit, the following steps can be followed:

1. Generally, it is necessary to observe the exhibits in detail. Learning about each artifact and reading the descriptions can also be done in this process.

2. It is also important to have information about the period in which the work was made, the artist and the circumstances of its creation. This information helps to exhibit and interpret the artworks.

3. Thinking about the symbols, colors and forms of the sources of the work is also important for visual literacy. These elements can express the story and emotional message the artifact wants to tell.

4. Participation in the activities and workshops offered by the museum, discussions about the artifacts and being open to other interpretations of the artifact are also fundamental to visual literacy.

For visual literacy activities in museums, it is necessary to study the narratives in detail, to know about the way the work was made, the artist and the period, to think about symbols and colors, and to interact with other explanations. Visual literacy in museums has a content that helps to evaluate the main purpose of museums, which is to exhibit works of culture and art.

Visual literacy allows people who visit a museum to make sense of the artifacts in the museum, to interpret and expand their own self-expression. Visual literacy helps the use of illustrations with the visual language of the pieces in museums. In museums, visual literacy is often supported by activities to help them make sense of narratives, past experiences, architectural practices and guided tours (Köse and Özbaş,2022:55). These activities help them gain a deeper understanding by interacting with the artifacts' outcomes. Visual literacy in museums is an important tool for understanding interpretations of works of art and culture.

In general, visitors to museums should be clearly communicated that they will have more meaningful experiences in mythology, history, art, science. An analytical and structural approach to an art object can be used to learn more about criticism, aesthetics, art history, philosophy of art or many other disciplines through meaningful interaction with art objects, interactive tour guides and exhibitions in a museum setting. Developing visual literacy cannot be achieved through instructions. It can be fully realized by museum educators, which requires a set of analytical and structural skills (Yuldosheva, 2022: 689).

Some of the tasks of visual literacy in art history education in museums are to show visitors ways to learn about artifacts in the right way. In addition to these, some activities for visual literacy are carried out by art historians working there (Özrili, 2023). To give examples of the activities carried out by art historians:

1. Art historians organize exhibitions and events: They can undertake tasks such as exhibiting collections in the museum or organizing special events (Artun,2016).

2. Art historians research and promote collections: They can research museum collections and come up with ways to convey them to the audience in the most accurate way (Çetin, vd., 2019).

3. Art historians are curators in terms of exhibition design: They can curate the museum's exhibitions and publications and prepare publications

4. Art historians provide educational services: Art historians can provide educational activities about the museum's collections and exhibitions.

5. Art historians discover and write about artifacts: They can research the history and significance of artifacts and write texts about them (Artun,2016).

6. Art historians can be consultants to museum work: They can work as consultants to provide information and guidance to museum visitors about artifacts.

With these tasks, art historians help to create a suitable activity ground before visual literacy. In terms of museum education, the qualifications of art historians may suggest that, in general, museums aim to promote art and culture to all members of society, to perpetuate the historical and cultural value of the past, to sustain the arts, and to inspire individuals with creative abilities. Art historians working in museums can also be involved in the museum's teaching programs, guide museum visitors, and help transfer information about works of art. Art historians are instrumental in the museum education program to witness the museum's collections and artworks up close and to help the public to comprehend and understand their knowledge about the artworks. During the museum education program, they can, for example, serve as a resource

for the participants' artwork drawing activity and help them to better understand and evaluate the historical, cultural and aesthetic value of artworks. The museum is a simulation place that exhibits works of art and historical heritage and can help to understand the culture of these exhibited works. Art historians believe that it is important for museum education to provide a perspective on the science of art history and that this education offers the opportunity to better understand and evaluate art and culture through visual literacy (Özrili, 2023).

In museums, it is aimed to develop the ability of art history students how to approach the existing works, how to question and criticize. These artifacts are important in both learning and popularizing national and international cultures. In addition, it allows participants to develop their imaginative processing, imagination and creativity (Atagök, 1999).

There is a growing number of ideas that involve using museums to support children's education or school curricula in the context of an educational subject. Education in museums should allow children to express their dreams, hopes, what they know and what they think in permanent ways and methods. Establishing links between past and present life and developing suggestions for the present and future are important functions of museum education (İlhan, 2012: 19-20).

Museum education is the use of museum facilities for educational purposes. Museum education is defined as serving goals such as understanding oneself and other people in particular and in space, maintaining cultural heritage, associating the past, present and future in a meaningful way, understanding, protecting and preserving cultural assets and antiquities, recognizing one's own culture and different cultures with a versatile and tolerant approach, giving museums the quality of a living institution, and developing intercultural understanding and empathy (İlhan, 2012: 27).

In the 21st century, the main goal and purpose of museums is to design educational activities for participants with visually rich materials. Because museums are one of the leading out-of-school learning areas. Museums, which are the crossroads where civilizations intersect, have a position that allows the old and the new to be comprehended with concrete objects depicting human life (Atasoy, 1999: 17). In contemporary museums, visitors take an active role in the museum visit and have experiences. The catalog information of the artifacts is no longer sufficient to understand those objects. People with visual literacy knowledge have the opportunity to get to know the artifacts and objects in museums closely within the framework of educational programs prepared by museum educators.

Museums are defined as a forum that appeals to individuals of all ages and where learning situations of these individuals are provided, which is not static and ordinary, where individuals will benefit as a cultural space, where all kinds of written and visual resources are utilized apart from the exhibition of a controversial and investigative learning, and where original thoughts and ideas are shared. It is defined as an artistic and cultural practice area that organizes activities together with the ongoing curricula given in schools, and provides communication between museum viewers, museum educators, museum educators, museologists and objects that are volt-ampere in the museum (San, 1998: 120).

Initially, the term visual literacy was used to refer to visual communication. Today, the term is used to refer to movies and electronic media. Educators and museum professionals utilize collections and fine arts to understand its content. The main purpose of museum education has been defined as developing visitors' ability to understand and appreciate original works of art and to transfer these experiences to other aspects of visitors' lives. However, applying our understanding of art is not a simple task and the experiences derived from objects in a museum collection need to be translated into everyday life. There are many reasons why achieving this goal may be more difficult than it seems. First, visual literacy is about realizing what to do when you encounter it. It is not enough to be informed by looking at an object or masterpieces in a museum setting. It is based on being able to comprehend art history, criticism and aesthetics with the understanding of fine arts. In this sense, visual literacy provides an advantage for understanding visuals. In addition, if a person does not have a deep knowledge of art or is not

enthusiastic about art, they are not expected to leave museums satisfied. Many museum visitors engage in activities with structured and thematic materials and exhibition resources. In addition, it is noteworthy that visual literacy in museums is primarily a subject that requires a set of skills (Yuldosheva, 2022: 688).

Collections exhibited in museums contribute to the development of critical thinking skills about the past and the discipline of history by allowing students to see how the past is interpreted. Objects, artifacts or collections collected and exhibited in museums serve to preserve national identity, culture and memory, and to transmit historical and cultural heritage to new generations. Museum education, which started in America and later developed in England and Germany, has now turned into a branch of science (Yücel, 1999: 89). Regardless of the field, museums play an effective role in learning (Buyurgan, 2019: 3).

CONCLUSION

Visual literacy is a necessary artistic skill to contribute to the multifaceted process of art history education. Programs designed to explore works of art offer students, teachers, individuals from all sectors creative and critical skills as well as self-awareness and growth. The types of arguments used (pragmatic, multimodal, literary) are ways to explore areas of perception, interpretation and expression that are clearly linked to the Common Core Curriculum.

Museums provide their participants with a unique way of creating and persuading. Visual literacy refers to the ability of users to understand and interpret visual information and messages, think critically and communicate effectively. In museums, visual literacy plays an important role in the awareness of cultural values. There are some important points regarding the visual literacy effects of museums: Viewing and Understanding Works of Art: Museums are an important platform for exhibiting and preserving works of art and providing services to the public. They offer visitors a visual feast with works of art from different art movements, styles and techniques. The opportunity to directly see and examine the works of art exhibited in museums helps to improve the visual analysis of the examination. The final results show that citizens of all age groups enjoy participating in art education and leave the museums informed. New types of activities aimed at developing the capacity to create and reason are shaped by students' choices. The intention is to enable the teacher to better assess students' strengths and identify areas of needed development.

The history of art covers a wide period of time, from antiquity to the present day, and traces the art movements and stylistic boundaries that emerged in each period. While analyzing the aesthetic and visual characteristics of works of art, art history also considers the social, political, religious and cultural backgrounds of artists. In this way, it is possible to better understand architecture, the roles of society and history, ideologies, social changes and artistic innovations. Art history also plays an important role in preserving the history and significance of objects displayed in museums and art galleries, and providing information about the lives and work of artists. Visual literacy guides the skills and knowledge needed to read and understand artistic details. Visual literacy governs as the competence to analyze a work of art simply by seeing it. This skill helps to understand how symbols, colors, material properties, wholeness and style come together in works of art. A number of studies have emphasized the importance of using visual literacy to understand art history. Many researchers argue that visual literacy activities are a learning requirement and should be mainstreamed.

The aim of this study is to examine how important works of art history are interpreted and explained in museums in the context of visual literacy. It develops recommendations on how museums can use visual literacy skills to convey art history more effectively to visitors. Visual literacy helps artistic investigations to analyze works of art in more detail, to discover the main message underlying the main expression in the images and to interpret them with the universal language of art.

It is an important activity for museums to provide educational content and guidance services for the characteristics of visual literacy programs. Such programs can help museum participants to observe works of art in more detail and, in a way, recreate the work of art while interpreting it, making it more understandable. Thus, the museum experience results in a richer knowledge. In conclusion, this study reveals the importance and purpose of the relationship between art history and the concept of visual literacy in museums. Visual literacy contributes to a more comprehensive understanding and appreciation of works of art and aims to make the museum experience deeper and more immersive. The preservation of these important cultural heritage efforts and the increased focus of museums on visual literacy education can make valuable contributions to art history and museum practices.

References

- Allen, G. (2000). *Intertextuality (New Critical Idiom Series)*. Routledge.
- Antoniadou, A. (2014). Performance Art as Intervention in Everyday Life: Participation, the Public Sphere and the Production of Meaning. In *Seenography: Essays on the Meaning of Visuality in Performance Events* (pp. 159-176). Brill.
- Ausburn, L.J., & F. B. Ausburn (1978). *Visual Literacy: Background theory and practice*. Programmed Learning And Educational Technology.
- Atasoy, S. (1999). *Reflections from museology* (1th. ed.). Anka Publications.
- Berger, J. (2002). *Ways of seeing*. Metis Publications.
- Bozdik, N. (2019). *Visual arts teacher candidates visual literacy skills investigation*. (Publication No: 551359). [Master's Thesis, Adana Çukurova University Institute of Social Sciences]. ProQuest Dissertations & Theses Global.
- Burmark, L. (2002). *Visual literacy: Learn to see, see to learn. supervision and curriculum development association*, 1703 N. Beauregard St.
- Buyurgan, S. (2017). How can we realize an efficient museum visit? *Journal of National Education* 46 (214), 317-343.
- Cameron, D. (1982). *Museum and public access: The glenbow approach*. The International of Museum management and Curatorship.
- Chang, S. K. (1986). Visual languages: A tutorial and survey. In *Interdisciplinary Workshop on Informatics and Psychology* (pp. 1-23). Berlin, Heidelberg: Springer Berlin Heidelberg.
- Chapman, H. (1992). *ÉA world of images*. Davis Pub. Inc.
- Çakıroğlu, E. (2016). The importance of basic design education in the development of visual literacy, *International Journal of Social Research*, 9 (44), 897- 906.
- Debes, J. (1968). Some Foundations Of Visual Literacy, *Audio Visual Instruction*, 13, 961-964.
- Deary, I. J., Simonotto, E., Meyer, M., Marshall, A., Marshall, I., Goddard, N., & Wardlaw, J. M., (2004). The functional anatomy of inspection time: An eventrelated fMRI study. *NeuroImage* 22, 1466-1479.
- Efland, A.D (1990). *History of art education*. Teachers College Press.
- Fransecky, R. B., & Debes. J. L. (1972). *Visual literacy: A way to learn - a way to teach*. AECT Publications, Association for Educational Communication and Technology.
- Gemalmayan, Y. R. (2012). *The child's imagination and the Importance of visual language. 3rd national children and youth literature symposium book*. Ankara University Press House.

- Girgin, F. (2013). Space as the material of art in contemporary art. *Akdeniz Sanat*, 6 (11), 214-234.
- Göçer, A., & Tabak, G. (2013). Pre-service teachers' perceptions about visual literacy, *Adiyaman University Journal of Institute of Social Sciences Special Issue on Turkish Language Teaching*, 6(11), 517- 541.
- Göğebakan, Y., & Buyurgan, S. (2013). Associating visual arts and social studies courses in terms of realizing students' achievements related to recognizing and protecting cultural assets. *Firat University Journal of Social Sciences*, 23(1), 191-205.
- Heinich, R., Molenda, M., & Russel, J.D. (1989). *Instructional media and new technologies of instruction*. (Third Edition). Macmillan Publishing Company.
- Hortin, J. A. (1980). *Visual literacy and visual thinking*. Eric
- İşler, A. Ş. (2002). Visual literacy and visual literacy education today. *Uludağ University, Journal of Faculty of Education*, 15 (I), 153-161.
- Kanama, R. (2005). Visual literacy in higher education. *Journal of Educause Learning Initiative* 1 (1), 1-11.
- Karaçam, E. (2020). *Determination of the relationship between visual literacy level and critical thinking levels of students in secondary education institutions (Siverek district sample of Şanlıurfa province)*. (Publication No: 639990). [Master's thesis, Afyon Kocatepe University, Institute of Social Sciences]. ProQuest Dissertations & Theses Global.
- Lopatovska, I., & Volpe, A. (2017). *Developing visual literacy programming for very young children*. Pratt Institute.
- Nelson, R. S., & Shiff, R. (Eds.). (2010). *Critical terms for art history*. University of Chicago Press.
- Öncü, Y. (2017). On visual literacy. *Marmara Journal of Communication*. (19), 64-77.
- Parsa, A. F. (2007). *Visual literacy*, <http://www.fotografya.gen.tr/cnd/index.php?id=248,0,0,0,1,0,0>
- Rice, D. (1989). Museums and visual literacy. *Journal of Aesthetic Education*, 23(4), 95-99.
- San, İ. (1985). *Art and education*. Ankara University Faculty of Educational Sciences Publications.
- Sanalan, V. A., & Sülün, A. T., Çoban, A. (2007). Visual literacy, *Journal of Erzincan Faculty of Education*, 9 (2), 35-49.
- Sutton, R.E. (1993). Visual literacy, creativity and the teaching of argument, learning disabilities: *A Contemporary Journal* 15(1), 67-84.
- Stokes, S. (2002). Visual literacy in teaching and learning: A literary perspective. *Electronic Journal for the Integration of Technology into Education*, 1 (1), 10-19.
- Yuldosheva, L. T. (2022). Implementation of visual literacy in a museum using the new models of pedagogy. *Academic Research in Educational Sciences*, 3(1), 686-690.
- Yenawine, P. (1997). *Thoughts on visual literacy*. VTS. Handbook of Research on Teaching Literacy through the Communicative and Visual Arts.
- Yücel, E. (1999). *Museology in Turkey*. Archeology and Art Publications.