



Geleceğin Sanat Eğitiminde Göstergebilim Yeri

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ÖZ. 1960'lerden itibaren görsel kültürün bir parçası olan sanat, görsel kültürle dilsel ve göstergesel bir alışveriş içine girmiştir. Yapıtlarda anlam ve metinsel içerik ön plana çıkmaya başlamıştır. Sanatçılar, kavram ve çözümlenmeler öneren, imge ve dil arasındaki ilişkileri irdeleyen, seyirciyi anlam çözümlemesi sürecine davet eden yaklaşımları tercih etmektedir. Bu durum sanat eğitimi sürecinde sanat yapıtlarını anlamlandırmayı, okumayı zorlaştırmaktadır. Anlamla, anlamın üretilmesi ve ekleniş biçimiyle ilgilenen bir yöntem olan göstergebilimin sanat eğitiminde sanat yapıtı okuma ve öğretme süreçlerinde önemli bir rol oynayabileceği düşünülmektedir. Araştırmada C.S. Peirce'in gösterge tanımlaması ve yaklaşımı temel alınarak göstergebilimin eğitimde öğrenme süreciyle ilişkisi incelenmiş ve göstergebilimin sanat eğitimindeki yeri ve katkılarının neler olabileceği araştırılmıştır.

Anahtar Kelimeler: Sanat eğitimi, göstergebilim, görsel kültür, göstergebilimsel çalışmalar

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ÖZET

Amaç ve Önem: Bu çalışmanın amacı göstergebilimin sanat eğitimindeki yeri ve katkılarını incelemektir. 1960 sonrası sanatın anlamı ve metni ön plana alan kavramsal boyutu düşünüldüğünde anlamı ve yapıyı çözümleyen göstergebilimsel yöntemin sanat eğitiminde sanat yapıtı inceleme sürecinde daha etkili bir şekilde kullanılabilmesi düşünülmektedir.

Yöntem: Araştırmada nitel araştırma yöntemlerinden betimsel analiz yöntemi kullanılmıştır.

Bulgular: Araştırmada ilk olarak eğitimde öğrenme sürecinin göstergebilimle ilişkisi incelenmiştir. C.S. Peirce'in gösterge tanımlamasının temelini oluşturduğu 'gösterme süreci (semiosis)' ve 'yan deneyim (collateral experience)'in öğrenme sürecinde öğrenmenin temelini oluşturarak önemli bir yere sahip olduğu belirlenmiştir. Göstergebilimsel pedagojinin sınırsız gösterme süreci (semiosis) olarak adlandırılan göstergeden göstergeye akıl yürütmenin amaçlı bir şekilde beslenmesi olduğu, semiosis ve yan deneyim süreçlerinin yaşam boyu öğrenme kavramıyla da ilişkili olduğu belirlenmiştir. Sanat eğitiminde sanat yapıtı inceleme sürecinde göstergebilimsel yöntemle çözümleme uygulamalarının yapılması, eğitimde öğrenme sürecinin temelini oluşturan semiosis ve yan deneyim süreçleriyle ilişkilendirilmiştir. Sanat eğitimi alan öğrencilerin göstergebilimsel çözümleme deneyimlerinin (collateral experience) bundan sonra karşılaştıkları yapıtların anlamını çözümlemede temel oluşturacağı belirlenmiştir. Öğrencilerin yapısalcılığın genel ilkelerinden yola çıkılarak geliştirilmiş bir yöntem olan göstergebilimsel çözümleme deneyimleriyle günümüz sanat yapıtlarının düşünsel alt yapısını oluşturan yapısökümcü yaklaşımlar konusunda da fikir sahibi olabilecekleri belirlenmiştir. 1960 sonrasında görsel kültür ürünleriyle sanat yapıtlarının arasındaki dilsel ve araçsal alışverişten dolayı sınırların belirsizleşmeye başladığı ve gençlere çeşitli ideolojiler aktan bu göstergelerin anlamlarının analiz edilme ihtiyacının ortaya çıktığı belirtilmiştir. Göstergebilimsel yöntemle yapılan görsel kültür ürünlerini okuma etkinlikleriyle öğrenciler sanat yapıtlarıyla aralarındaki dilsel farklılıkların farkına varırken, ilettikleri mesajları tespit edebilecek ve mesajların nasıl yapılandırıldığına dair fikir sahibi olabileceklerdir.

Tartışma ve Sonuç: Sanat eğitiminde göstergebilimsel yöntemden yararlanılması sanat eğitimi alan öğrencilerin güncel sanat yapıtlarının anlamını çözümleyebilmeleri için temel oluştururken, yapıtı üretim süreçlerinde de farklı bir görsel olanın nasıl üretilebileceği ve uygulamalı çalışmalarını yaşam deneyimleri ile nasıl ilişkilendirebilecekleri, göstergelerle anlamı nasıl iletebilecekleri konusunda fikir sahibi olabileceklerdir.



Semiotics in the Future of Art Education

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ABSTRACT. Having been a part of visual culture from the 1960s on, art entered a lingual and semiotic interchange with visual culture. Meaning and textual content started to come to the forefront in works. This situation makes it hard to make sense of and read Works of art in the art education process. Semiotics, a method concerned with meaning and manner of production and articulation of meaning, is thought to be likely to play a prominent role in processes of reading and teaching works of art in art education. In the study, the sign definition and approach of C.S Peirce is taken as basis, the relationship of semiotics with the process of learning in education is examined, and the likely place and contributions of semiotics in art education are studied.

Key Words: Art education, semiotics, visual culture, semiotic studies

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INTRODUCTION

Images produced by new technologies are changing and shaping our new culture and the world. The visual culture establishes itself firmly through imaging technologies. It also becomes more widespread and gains a foothold in the general global culture. According to Deborah Smith-Shank (2015)

(...)The development of new genres and technological innovations for creating and accessing them have, multiplied the forms of available textual and visual information. Today, a particular culture's visual and inevitably ideological messages can easily cross borders that once were tightly control by geography, wealth and language.

The new generation encounters images of ideology and visual culture everywhere. These images influence their perception of the world and shape their thoughts as well as personalities. Most of the time, they are unable to interpret or are critical of these images. Recent studies indicate that today's youth is informed differently owing to the influence of digital media and visual culture. The rise of globalization and visual culture has changed the way we think, experience and participate in our social cultural surroundings.

Visual culture has also begun to influence and transform works of art and the qualitative foundations of aesthetic perception. The visual culture and the means that have propagated it have transformed art products, production processes and their aesthetic references, all of which constitute an important part of visual culture. Today, practice of contemporary art embodies many elements from everyday life, and thus also forms visual culture, as the art aesthetic too, becomes more proximate to and mixes with the ordinary. Artist's use of visual culture media in their creative processes can also blur the lines between what is art and what is not. Arthur Danto (1997) argues that our current definition of art is readily accepting of all works as art. We are now at a point where we cannot think of the concept of art as separate from visual culture due to these disappearing boundaries between products of visual culture and art.

These developments were also to have an impact on art education and art criticism. Institutions providing art education as one of their defining principles must educate students in such a way that they can analyze the visual indicators and decipher the meanings and messages transmitted within. There is a need to acquire an understanding of what we see around and how these perceptions affect our learning and communication.

In recent years there has been a qualitative increase in semiotic pedagogy and semiotic studies in the field of education. Semiotic studies are based on how meaning is made and reality is represented. Semiotics is the study of signs and sign systems. It can play an important role in rethinking the learning and teaching processes. In this study, the contributions of semiotics and its place in art education will be investigated.

METHOD

Research Model

Descriptive research utilizing a screening model was used. Data was gathered using written sources, established literature and internet searching techniques.

Limitations

Research is limited to undergraduate level programs in department of painting of faculties of fine arts, department of fine art education and art and craft education of faculties of education.

FINDINGS

Semiotics, education and art education are research fields with mutual interests and overlaps. The idea of incorporating semiotics into educational theories, art education curriculum is not entirely new. Bu it needs to be stressed and illustrated. Especially in recent years, studies on semiotic, semiotic pedagogy and edu-semiotics, a new concept, using an interdisciplinary approach have stood out in the field of art education. Before discussing the relationship of semiotics with education and art education, one should define semiotics briefly. While the concept of ‘signs’ has garnered attention since ancient times, semiotics, as an independent field, emerged around the beginning of the 20th century. The linguist Ferdinand de Saussure and the logician and mathematician Charles Sanders Peirce played a key role in the emergence of semiotics as a field of science. Semiotics is the study of signs and signifying practices and concerned with meaning, how representation, in the broad sense (language, image, and object) generates meaning or processes by which we comprehend or attribute meaning. The semiological method is an inspection method derived from the general principles of structuralism. It did not fully transfer the approaches, methods and the perspective of structuralist linguistics to its own field, but it drew from

certain principles and orientations of it. It was gradually set free from the boundaries of linguistic studies and it started to be used as an inspection method covering all fields of life (Erkman, 2005). Semiotic is the act of reading that involves methodology, which was derived from structural linguistic. Semioticians work toward restructuring a given structure that is assumed to exist within the object of analysis by systematically re-establishing it with specific methods through deconstruction and subversion. It deconstructs the structure according to some principles and uses scientific meta language. Semiotic method uses a scientific meta language. This meta language designed by Algirdas J. Greimas for semiological analysis is an artificial language, which defines and controls each other/itself and is created independently from the structure of natural languages. Positions the pieces of the structure in the system, breaks them up into layers and analyzes the production process of meaning and the meaning itself. Semiotic is the act of reading and considered to be an activity that deals with the meaning, the processes of meaning production and forms of articulation (Rıfat, 2007: 29). The purpose is to review the object (the artwork) in a controlled manner and attempting to describe the meaning and the structure which creates the meaning objectively.

Semiotic is relevant to education and especially art education. Education like all social sciences is a very important sign mediated activity; semiotics has an obvious bearing on the study of educational phenomena because learning is a semiotic process. Semiotics is relevant to education and art education in two respects.

First of all, teaching and learning have semiotic implications because they are both processes of '*semiosis*,' which is connected to 'collateral experience,' and lifelong learning process. The study of processes of learning and teaching are part of the study of ontogeny of signs and communication, which is a branch of semiotics (Nöth, 2010: 1).

Secondly, work of art is a visual indicator, which transmits and generates meaning. The conceptual aspect of the artwork, which is called signified and connected with language. One of the main purposes of art education is to educate students who are competent to analyze work of arts and cultural products. To decipher the meanings that they transmit, semiotics is concerned with meaning; how representation in the broad sense generates meaning. Therefore they fall within the scope of semiotics.

As we mentioned teaching and learning have semiotic implications since they are both processes of *semiosis*. Before describing the concept of *semiosis*, one should mention Peirce's definition of sign, forming the

intellectual basis of this concept. Peirce's "indicator" definition is different from Saussure's "indicator" definition. F. Saussure makes a definition of a fixed sign, which is comprised of signifier and a signified. The sign is created when a concrete form (signifier) and abstract concept (signified) comes together. The signifier indicates the material side of the sign, which is perceived by sensory organs as a form. The signified indicates the conceptual side of the sign (Kıran & Eziler Kıran, 2006: 318). The sense, or the meaning, arises from the relation between the signifier and the signified.

Peirce's (2011) basically claims that signs consist of three inter-related parts: 'a sign', 'an object', and an 'interpretant.' A sign according to Peirce is something, which stands to somebody for something in some respect or capacity. A sign stands for something which Peirce called 'the object' by creating an 'interpretant' which is an additional sign that stands for some aspect of the object. The interpretant may be a thought or a notion that represents an object, but it is never the object itself. What this means is that our experience of the world is always mediated through signs and we can never directly and fully know an object. We can only know it partially only through interpretants. The interpreter perpetually refers to another idea, which interprets the idea at hand, in an infinite process. This is an endless chain (Kıran & Eziler Kıran, 2006: 322). Flow of signs and interpretants will never terminate. This idea is known as '*semiosis*.' Reasoning from sign to sign is semiosis, which is the subject matter of semiotics. Semiosis process is directly related to learning. Semiotic pedagogy is purposeful nurturing of reasoning from sign to sign, which is called unlimited semiosis. Unlimited semiosis is the process of lifelong learning. Peircean principle of semiosis as an infinite progress supports both learning and teaching. And it is directly related to one of the most important parts of semiotic pedagogy which is a concept which Peirce called '*collateral experience*.' Collateral experience is the stuff of our experience and memory. It is essential for semiosis and a key to understanding how semiotic pedagogy works. Collateral experience is previous experience that makes novel situations accessible. Our previous experience and textual resources stimulate us to seek new meanings and new way of seeing our environment. It is essential that the teacher use signs that resonate in such a way with what the student already knows that the student will have some ground to stand on because collateral experience makes learning possible. By helping students connect new experiences, teachers nurture semiosis, or learning (Cunningham & Smith-Shank, 1992: 67) As a result, semiosis and collateral experience are essential in the learning process in all areas of education.

After mentioning the place of semiotics in learning process in education, one should examine semiotics' place in and contribution to art education in connection with the condition of today's art. Signs are essential to the make-up of natural languages, images, the entire part of the visual culture, products of all branches of art. The meaning and conceptual side of the artwork, which is a signified, is always connected with the language. Artworks and objects produce meaning profusely, and this function is never performed independently from language (Yücel, 2005: 120). The communication function of a work of art is not simply a foundation of aesthetic trait. It is also evidence of its function as sign (Kagan, 2008: 269). The meaning and conceptual aspect of the artwork, which is a signifier, is always wrapped up with language. Therefore they fall within the scope of semiotics.

After 1960s, artists are using production possibilities outside the scope of painting and preferred changing the contexts of industrially produced objects and presenting them as ready-mades. On the other hand, the means of production and materials of art and visual culture and the indicators occasionally employed by them have begun to collaborate. Art, which constitutes an important aspect of visual culture, not only contributes to it, but also is influenced and transformed by the visual cultural aesthetic. Today, practice of contemporary art embodies many elements from everyday life, and thus also forms visual culture, as the art aesthetic too, becomes more proximate to and mixes with the ordinary. Artists' use of visual cultural media in their creative processes can also blur the lines what is art what is not. Arthur Danto (1997) argues that our current definition of art is readily accepting of all works as art. We are now at a point where we cannot think of the concept of art as separate from visual culture due to these disappearing boundaries between products of visual culture and art. In addition to these developments artists began to utilize alternative art materials and conceptual artists began to be influenced by the theories of linguists and semioticians. Under the influence of the approach of semioticians, linguists, and philosophers, artists establish intellectual relationships with their works, sometimes directly and sometimes indirectly. In works of art, sense and textual content became more prominent and the signified (meaning) has come to the foreground rather than the signifier (image). In the focal point of art, the emphasis has shifted from image to concept (Atakan, 2008: 10).

These approaches expanded the horizon of painting while also blurring the borders of art, and began to transform the qualitative foundations of aesthetic sensibility. Artists, who gave up on producing to satisfy the aesthetic taste and offered concepts and analyses, invoke the audience to understand, to

decipher and to complement these concepts and analyses with their own ideas (Germaner, 1996: 48). This situation radically changed not only the manner of relation between the work and artist during the production process, but also the relation between the work and the audience receiving the work. The audience has difficulties in understanding and deciphering the products. It is becoming more difficult to read the signs in works and decipher the meanings conveyed by signs, even for individuals studying arts, due to the conceptual dimension of contemporary art.

Effective art education for its own sake in addition to the applied studies requires art students to gain sufficient knowledge and experience about the critical, cultural and aesthetic realm. Institutions providing art education must have some defining principles so that the art students can get competent enough to analyze as well as criticize cultural products and the products of visual culture, work of arts and to decipher the meanings messages that they transmit.

In work of art, a sign with its meaning-producing and conveying property, when one examines production after 1960, it is revealed that the direction of art separates from the language style (sign) and focuses on the thing said, the meaning (signified). The fact that works' relationship with language has changed increased the importance of using semiotic methods in the process of work of art criticism process in art education. Since the semiotic analysis method is an activity concerned with meaning production processes and its manner of articulation, its opportunities, methods and instruments should be utilized in art education.

Especially after 1960s, analysis methods provided by semiotics came into prominence. The issue of what semiotic approaches could contribute to art education is connected to the place of semiotics in the education process.

If an artwork can become meaningful in the eyes of the audience, that's due to the presence of values and meanings that are based on the audience's former experiences and that can merge with the features presented directly by the artwork. This process is directly related to collateral experience, which is the former one that makes novel situations accessible. It is the stuff of our experience and memory and essential for semiosis. Reasoning from sign to sign is a semiosis, which is the subject matter of semiotics. Our previous experience and textual resources stimulate us to seek new meanings and new way of seeing our environment.

According to semiotic pedagogy and the interactionist psychological method, knowledge acquisition is a process of exchange and interview. The subject assigns a meaning as a response to a stimulus by transferring the

memories of his/her former perceptions to the perception he/she has at that moment. The importance of artwork analysis becomes apparent at this point. What affect the perception are our former experiences. What we see is a function of the weighted mean of our former experiences. When we take artworks as a model of stimuli, we add to this model of stimuli another model in which the complex possibilities we acquired from our former experiences seem similar. Whatever it is that we perceive out there, are the predictions and possibilities based on our acquired experiences (Kilpatrick, 1961: 41). Individuals studying arts will, while evaluating a work, approach the work with the tools they acquired from their former artwork analysis experiences. By helping art students connecting new experiences to the vast network of their past experiences, (experience of semiotic analyses of work of art) teacher nurtures semiosis, or learning. Semiotic is the act of reading and considered to be an activity that deals with the meaning, the processes of meaning production, and forms of articulation. If the art of work is handled with semiotical method, the meaning it transmits and produces as well as the articulation form of the meaning will be emerged, and therefore, it will obtain a structural analysis. And from now on, audiences who went through art education and learnt and adopted the semiological analysis method will be able to transfer the semiological analysis method and their experiences during the artwork analysis phases to their perceptions. How we think is directly related to how we learn. Students who experience analyzing works of art with semiotic method and analyzing the meanings it conveys and produces in a systematic manner through application will be able to include the systematic perspective of semiotic method in the semantic analysis when they encounter a new work. In this way, they will be able to analyze meaning conveyed and produced by the work more easily and systematically.

Moreover, the perception of language and meaning prevalent today is the perception of language and meaning brought by semiotics. Works of art that can be called texts and this critical approach are products of this perspective. Doubtlessly, the fact that the text gained importance gradually in works of arts was a tendency that developed with conceptual art. This tendency brought text into forefront in the analysis of works of art. From the early 60s, two important arguments related to the concept of sign extending from Saussure to Greimas underlie art criticism and art practice. One of these arguments stems from structuralist linguistics, and the other from deconstructivist thought. According to the first argument, everything in the world surrounding a person, including works of art, is a sign. Each system consisting of signs is a language, and each entity consisting of these sign systems is a text. The second argument

is the argument that each sign is a game of marks. This argument forms the basis of deconstructivist approaches and postmodern thought. It should be noted as well that Peirce's definition of the sign is very important with regard to grasping the intellectual foundations and deconstructivist approaches. That is because this approach will be criticized and transformed later on by Derrida, Lacan and Foucault, establishing groundwork for the deconstructivist mentality. Derrida transforms the concept of sign in an important way. He wants to base the opinion that there is no bond of representation between the signifier and signified (meaning). According to Derrida, each signifier only indicated another signifier. One can only speak of a chain of signifiers. A sign always refers to other signs, and within this process, the signifier becomes the signified. For this reason, the meaning of sign is not clear, and it cannot be clear. Meaning cannot be defined, and its definition is always in a state of delay (Moran, 2005; Şaylan, 2002). The deconstructivist approach of Derrida has influenced artists after 1960. This argument also applies to a work of art that has turned into a text. Some of the main concerns of deconstructivism, namely representation and the meaning production process of the representing sign, and the ambiguity of meaning and its state of delay, constitute the problematic of modern art. In art production after 1960, the deconstructivist thought lies under the fact that the process, thought and action are emphasized, rather than the finished object. Absence of a single meaning, the work's reaching the receptive starting from the moment it is off the artist's hands, and the meaning's changing form through language, even as it forms, amounts to sanctification of the 'moment.' This is where the approaches of stressing the importance of process, performance, happening and participation in current works of art and the viewer sometimes turning into a part of the work derive from. The work of art changes every moment, every minute, and produces new meanings. And these meanings are not fixed. In this context, connections with language and relationships with deconstructivist approaches in approaches bringing an alternative to formalism can be understood more clearly. It also becomes evident that one should analyze deconstructivist reading advices in a multi-pronged way in art education in order to grasp how the production and consumption of works of art evolved beginning from the second half of the 20th century (Şahiner, 2008:5). It also becomes evident how important deconstructivist approaches created from the idea that arguments and signs brought by semiotics, a structuralist method, are a game of marks are for making sense, reading and seeing the intellectual basis of current works of art. It seems impossible to fully grasp deconstructivist approaches without understanding the structure and perceiving its manner of organization.

Through the use of the semiotic method in work analyses in the form of applications in art education, individuals getting art education will, as they learn how to analyze a structure (a work of art), also grasp the deconstructivist thought forming the ideational basis of current art practices, thanks to the applied education. In this way, they will make use of this knowledge not only in the process of meaning analysis of works of art they encounter, but also in their own work of art production processes.

In the field of art education, boundaries between tools and language used by visual culture products and work of arts have been getting dimmer; therefore, there is an emerging need to criticize and analyze them effectively. In recent years there has been a qualitative increase in semiotic studies in the field of art education. And the qualitative increase in research aimed at visual culture and visual literacy. Visual culture studies involve the examination of the social and cultural aspects of visual experiences. Visually literate process requires three fundamental tasks. Visual images must be correctly placed into their social and political contexts. Meaning and their areas of influence must be pinpointed. It is necessary to uncover and critique images and signs that encourage otherness and discrimination (Kellner, 2002). These three fundamental tasks also appear to be related to uncovering the meaning underlying visual images and signs. Visual cultural studies remit is to uncover and critique the messages, meanings and ideologies inherent in the images transmitted through visual culture. In the analysis of visual culture, revealing the meanings transmitted by the object under scrutiny appears to be central. Central to the problems surrounding the visual in the visual cultural studies are interdisciplinary methods- which span all disciplines. However, the fact that the main areas of visual culture study involve meaning and creation of meaning may result in analytical methods focused on meaning to become central to these studies. Visual culture is mainly comprised of visual indicators. The meanings that all these indicators transmit are related to semiotics.

The visual culture and the means that have propagated it have transformed art products, production processes and their aesthetic references, all of which constitute an important part of visual culture. We are now at a point where we cannot think the concept of art as separate from visual culture due to these disappearing boundaries between products of visual culture and art. In the field of art education there is a need to assess the impact and provide a critical outlook of visual culture products. In twenty first century, students should be visually literate because diverse media representations and instruments of popular culture influence their minds and thought structures.

Art students and young individuals who actively use visual culture and the devices that produce it are impacted cognitively and emotionally. They encounter images of ideology and visual culture everywhere. These images influence their perception of the world and shape their thoughts as well as personalities. If they passively interact with images, then just as passively, they accept their messages, which are filled with violence, violence against women, racism, and discrimination. Most of the time, they are unable to interpret or are critical of these images.

It is thought that the analytical methods proposed by semiotics might be more effective in the criticism of visual culture and its products in art education. The semiotic approach deals with meaning, signification and the manufacture of meaning. The semiotic method might be used in art education and visual culture studies to discern the meaning of messages transmitted to us through images. Images, symbols, the entire put of the visual culture and works of art are comprised of signs and are the building blocks of visual culture. They fall within semiotics field of study. According to Semali (2002) semiotic provide us with deeper understanding and appreciation of the complexity of human communication with signs, symbols and images (2). The messages and meanings transmitted to us by the visual culture may also be uncovered systematically using the methods of semiotic. By interpreting the messages transmitted through visual culture products it is possible to systematically expose the ideologies they entail. Critical studies may be carried out based on the meanings that are identified.

If one considers the purpose of art education, which aims to train art students who are in touch with their culture and critical of art and their environment, the benefits of visual cultural reading based on semiotics in increasing student awareness becomes obvious. Examining the visual culture products from a semiotic point of view helps students form deeper understanding of their own culture. The role of visual culture studies by using semiotic methods does not solely consist of the meanings transmitted by visual imagery and their critique. It also concerned with the question of how different visuals may be produced. As students engage with the semiotic interpretation of every imaginable visual cultural product, they also comprehend the linguistic differences present between them. The meanings transmitted through the signs of visual culture -as deduced by semiotic methods- can also provide clues into how messages are configured. These studies not only examine the messages meaning and criticism of the visual, but they also focus on how a different visual might be produced. This process, which constitutes on a theoretical basis, will also have an impact on the students' practical

engagement. By using semiotic approaches, teachers can help students develop the confidence and power to explore, analyze and deconstruct the codes of visuals as they become aware of their deeper or ideological meanings which are affected their behaviors and attitudes. According to Smith-Shank, art students, through careful nurturing of semiosis move toward the practices of consciously de-coding artifacts and en-coding (through their artwork) their contemporary multicultural, multinational and juxtaposed cultures. The use of semiotic method in art education not only teaches art students how to decode visual images but also shows students how to engage their life experiences with the images they have seen and produced in order to build deeper understandings and develop their own critical thinking abilities.

DISCUSSION AND CONCLUSION

First, the relationship between education process and semiotics was examined in the study. It was determined that ‘semiosis’ and ‘collateral experience’ underpinned by Peirce’s definition of sign have a significant place in the education process. It was also determined that semiosis and collateral experience process is related to the concept of lifelong learning. Secondly, it was determined that the work of art is a sign with its communicating property and that its conceptual aspect is always connected to language; and for this reason it falls within the area of semiotics. The place of semiotics within arts education in connection with the current condition of today’s arts and its likely contributions were examined. It was stated that in the work of art as a sign, the signified, rather than the sign is starting to come to the forefront. It was determined that owing to the conceptual dimension today’s arts acquired, reading the signs in works, reaching the meanings conveyed by signs has also become difficult for those with art education. It was stated that all these developments have also affected art education, and that semiotics is a method systematically revealing meaning, the production process of meaning and its articulation. It was determined that in line with these aims, semiotic approach is a suitable method for analyzing the meaning of today’s works of art in which the conceptual dimension and text come to the forefront. Performing analyses with semiotic method in the work of art examination process during art education is associated with the semiosis and collateral experience process based on Peirce’s definition of sign. Collateral experience is defined as ‘a previous experience that makes novel situations accessible. Our previous experience and textual resources stimulate us to seek new meanings and new way of seeing our environment.’

It was stated that analyses performed with semiotic method by students getting art education will also form the basis of their analysis of other works they will encounter in the future. The students will be able to apply semiotic method, which analyzes meaning and production and articulation of meaning in a systematic manner, to their future work reading processes. This approach will help them by forming a basis in their reading of current works of art, in which they find it difficult to analyze the meaning. It was determined that semiotic approaches presume the object they examine to be a structure consisting of various levels. This structure is separated into various levels, broken into pieces in a systematic manner with methods used by semiotics, and reconstructed with the meta-language of semiotics. In this way, the organization style of the structure is also revealed. Students applying semiotic method in their analysis of works of art in art education also learn how to analyze the structure (work of art) in a systematic manner. Contribution of this process to the students is not limited to enabling them to analyze the meaning and structure of the work in a systematic manner. It was determined that this process also helps that thanks to semiotic analysis experiences, they will also have an opinion about deconstructivist approaches forming the intellectual basis of today's works of art. Queries of Peirce, a pioneer of semiotics, on the definition of sign underlie the emphasis on process, thought and action, rather than the completed object, in production of art after 1960. It was determined that in art education, using the semiotic method as application in work of art analysis allows individuals getting art education to learn how to analyze a structure (work of art) as well as having a grasp of the deconstructivist idea forming the intellectual basis of current art practices.

Alongside these, it was also stated that the linguistic and instrumental exchange between visual culture products and works of art started to obscure the boundaries between the two. It was stated that visual culture products also affect production processes and aesthetical references. It was also stated that on the other hand, various ideologies are imposed on the youth through visual culture products, which also affects their personalities and perspectives. It becomes evident that in order to consider these products in a critical manner, the meanings of these products should be analyzed. It was stated that this has revealed the necessity of analyzing these products with the semiotic method in order to determine their relationship with works of art and their boundaries in addition to analyzing them in art education. It is thought that semiotic approaches might be more effective in the criticism of visual culture.

The use of semiotic method in art education not only teaches art students how to decode works of arts, visual images but also shows students how to

engage their life experiences with the images they have seen in order to build deeper understandings and develop their own critical thinking abilities. On the other hand, the use of semiotic method in art education shows art students to engage their aesthetic and life experiences in their works of art. Moreover, engaging with the semiotic method will allow art students to question the meaning of contemporary art practices, which contain elements from everyday life and visual culture. Education and semiotic meet not only in the common study of how we learn to make socially meaningful 'signs' they meet also on the field of social responsibility, where we must learn together how to make meaningful social change.

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