World Applied Sciences Journal 12 (9): 1629-1631, 2011
ISSN 1818-4952
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The Liberalizing Function of Artistic Education

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Abstract: When the individual, with the capability of seizing the privilege of free expression through art, has been able to find a platform by which (s)he could reflect her or his emotions, it also brings together the search for a setting whereby the individual could elicit his or her thoughts. Besides its reflections on the artist's works, this result faces the artist with the responsibility both for thinking and urging others to think. Even though the human-liberating aspect of art that emancipates emotions is labeled as daunting, the freedom of expression is a cradle to the constitution of healthy societies with the advantage of eliminating probable psychological problems. The phenomenon of art, directly related to perception and intuition, presents the freedom of understanding to its audience by opening up their perceptual capacity. This freedom, so to speak, reveals and supports the tendency of the audience to go beyond their position as spectators through an active involvement in art. This study deals with the liberating function of artistic education in terms of the individual and society and it also discusses the responsibilities of art in raising social awareness and taking part in the formation of the society.

Key words: Art · Expression · Intuition · Liberating · Perception

INTRODUCTION

When the individual, with the capability of seizing the privilege of free expression through art, has been able to find a platform by which (s)he could reflect her or his emotions, it also brings together the search for a setting whereby the individual could elicit her or his thoughts. Besides its reflections on the artist's works, this result faces the artist with the responsibility both for thinking and urging others to think.

Art, which raises the level of awareness related to the individual's emotional capacity, involves new explorations. The individual, who cannot catch on the clues intrinsic to those s/he keeps within his/her inner world, or his/her world of dreams and its boundaries, is likely to explore his/her different personal traits via each and every branch of art and s/he can pick up new details during such a process of internal transformation. Art is sometimes a reflector of the social dynamism; it is sometimes a medium which brings the masses to a universal dimension and sometimes it is a way of expression able to create an atmosphere of harmony by melting conflicts with its power of curing social problems [1].

While the target is focused on service for the community, neither the art's nor the artist's responsibilities are taken into account in the societies that are aimed to be systematically disintegrated through deepening cases of segregation and with each passing day a new ring is being added to the chain of deadlocks by means of the disregarded art.

Desiring to cut off the links between social life and the individual, who is first alienated with himself/herself, later with the society, leads the individual to postpone social responsibilities and creates the context only convenient for codification.

The tendency of revolt inherent the individual who has been emotionally and intellectually isolated and segregated is now replaced by subjection, only developing the necessity of obedience as isolated from the logical approaches.

Considering the risk of an interference with the ease of control for the individual who has been alienated both with the social and personal consciousness, the forces of authority have sometimes been inclined to isolate artistic education from the social life owing to its enlightening aspect.

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Art, supporting the individual's process of emotional development, also sets the setting for the individual's emancipation and investigation into events through the privilege of free expression it provides. This transformation poses an opposition to the unquestioned state of submission.

It is a prerequisite for the intended transformation to be able to find a response on the side of the target audience. However, during the process of restructuring through social consciousness raising, selecting the artistic activities which are familiar to the society, in compliance with cultural makeup and social identity will provide an efficient and effective use of the process within organisations involved in art and education through art.

Artistic education shaped through the social environment into which the individual is born and the cultural background the individual gains over time will both ensure breaking of the resistance by enclave societies against novelties and accelerating the process of access to the target.

Art, which enables the individual to cope with his/her infinite solitude and helps him/her cater to the tendency of social integration, in a sense, accompanies the person in this state of loneliness by providing the opportunity to transcend oneself. Thus, by witnessing other lives through art, the individual can seize the possibility of integration with the whole and interpret himself/herself as a part of that whole.

The desire to nullify the memory of society through ignorance by veiling the visible experiences stands out as one of the highly effective means among the new ways of formalization that are imposed in the society. However, ignorance of the problems rather than their treatment paves the way for them to get even worse and stuck in a deadlock, leaving profound traces behind the collective consciousness. This result assumes a locomotive function not only in losing the perception of, but also deepening the trauma that is being felt within the society.

The sense of belongingness required by the individual during the identity search, the desire for self-realisation and the necessity of proving oneself in the social environment can all be satisfied through educational programmes with artistic content presented to the society with certain periods of time and thus the individual can be saved for the society. A social life held in balance through art also involves the elimination of adaptation problems that may be accompanying the individual's inner conflicts.

Accompanied by the moderate environment created within the social structure to which one belongs with his/her own free will rather than imposed identities, the individual, who finds the privilege of recognising himself/herself and his/her values, will also manage to seize the opportunity to shape his/her original identity through this awareness. At this point, cultural values, through their mission of conserving the social life and continuously sustaining its potential quality, will be able to bring an end to the individual's search for alternatives regarding violence.

The weapon of eradicating prejudices shaped by the efforts for enemy-creation is directly related to the condition of familiarity. While love and tolerance can be achieved through familiarity and interaction with each other, this privilege is the precondition of a proper perception liberated from prejudices. Therefore, social eventualities and perceptions intended to be diverted take the privilege of creating their own interpretations of what exists in reality, rather than of what is intended to exist.

With its privilege to eliminate possible cases of segregation in the social life, art fulfills its function thanks to its connective aspect. The liberalizing characteristic of art, which complements the connective aspect, is directly related to the chemistry of art.

Except for the the individual's biological inheritance, personal characteristics, which are formed through the social environment and education, which is acquired during the process of internal transformation experienced over time, assume remarkable roles in this respect. An effective result is possible only through an educational system that ensures conscious approaches and thereby accelerating the individual's socialization process.

For the individual who has to leave alone with his or her fears and judgements, artistic education bears the priority in the process of dealing with the feelings in question and breaking with them.

Artistic acquisitions that witness rational, emotional, cognitive, intellectual and expressional developments are also the fundamental requirements of the individual's socialization.

Aristoteles is of the opinion that "the main objective of a citizen's education must enable the use of one's intellectual and artistic abilities to the greatest extent" [2]. Artistic education is constructed upon the individual's artistic abilities that are existent, but unnoticed. "Art is an end in itself; making it a means of other ends unfamiliar to the art itself devalues the work of art, even if these ends are of the most sublime origin" [3]. In the process of

artistic creation growing out of one's own world of image that is formed through a rich treasure of emotions and clearly cut off from the reality, the artist presents the clues related to the depths of his/her essence [4]. "Feeling the thing which an artist has reflected is the education of audience from the viewpoint of the artist" [5]. The cultural and social structure, influencing the artist's personal background, come into life in the artist's works through the synthesis of his or her inner responses.

"The individual identity is shaped by the collective identity in traditional societies" [6]. However, the rights acquired in developed societies stand against such impositions and guidances, which are followed by the stepping-in of individual reaction.

Even though the human-liberating aspect of art that emancipates e motions is labeled as daunting, the freedom of expression is a cradle to the constitution of healthy societies with the advantage of elimination of probable psychological problems. Societies that do not really see any necessity for works of art are those that have not yet been able to discover their freedom. The awareness of freedom could only be analyzed through the feeling of a requirement for art.

Reaching the level of satisfaction is subsequent to this awareness. The phenomenon of art, directly related to perception and intuition, presents the freedom of understanding to its audience by opening up their perceptual capacity. This freedom, so to speak, reveals and supports the tendency of the audience to go beyond their position as spectators through an active involvement in art.

The desire to imagine and create is a natural result of the abilities related to perception and intuition [7]. This desire requires the individual to lend an ear to his or her inner voice and elicit creativity. At this point the phenomenon of freedom, as mentioned earlier, comes in bringing about the individual's own desire to surpass the collective boundaries in the society together with the feeling of satisfaction.

It is an inevitable requirement that artistic creations should be shaped through a way of understanding that could underline the effects of art on society. Isolated from sanctions, the function of artistic education, through the uses in harmony with its nature, as an activator and liberator for the individual restrained under some formations must not be disregarded, but must be emphasized and highlighted.

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