THE ECCLECTIC STRUCTURE OF ART EDUCATION AND IDENTITY PROBLEM   OF ARTISTIC PRODUCTION IN EASTERN SOCIETIES

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 "We the periphery people live in the time of contradictions between different knowledge blocks. We have fallen into the crack between incoherent worlds which push each other and deform mutually. When adopted with conscious and without revenge this bilateralism may enrich us, improve knowledge registers, however when excluded from the critical area of the knowledge, the same bilateralism may cause discontinuation, disables the perspective and just like in a broken mirror, deforms the reality of the world and moral images." Shayegan (1991).

The art and culture of today is produced in an environment in which cultural dimensions of postmodern process, advance technology and communication era is experienced in Western societies and problems within modern art education developed depending on cultural parameters of the time and the way of thinking and practice methods are studied. However in Eastern societies which are about to complete their modernization process, this process develops within a complex structuring in which traditional cultural structure and western cultural impacts are included. Traditional cultures like us who regard modernization as westernization and therefore naturally cannot internalize; despite the costs which cause loss of memory for keep up with modern world, may have difficulty in regenerating their own identities which are to be formed for the current time. It seems that integrating tradition (east) with modern – in other words west- is complex and difficult.

In fact, as Shayegan has expressed, East and West are societies which have different structure that are hard to blend with each other yet progressive time and conditions obliged these two cultures to live within each other; these inevitable unions and experiences obligated new organization in cultural sense. Europe is struggling with these problems and in the agenda of European Community, it is tried to form cultural communication policies in which "others" within or around the community are approached more mercifully and the dose of pride towards east is decreased. Inviting art and culture activities of the community can be regarded as kind extensions of this search. Artistic and cultural activities are used as fields on which these problems are discussed in detail; therefore the agenda seems quite suitable for the environment of political, interrogate and integrating postmodern art.

When we determine the frame of general situation with these definitions, cultural and artistic environment of eastern societies which try to be modernized and at the same time have to jump into post modern environment of the current time are influenced by the rapid shifts of this historical process and ambiguous conditions. Although conditions of artistic production and education are within the extension of this ambiguity, the most successful and real layers of integration process can be formed due to fresh nature of the art.

In the field of art, the word 'eclectic' is used as a definition about architectural structure or artistic works in which different styles are used together. Philosophically it means 'selective' and means that prominent

theme and styles of various thinking systems are chosen to form a structure. There is no integrity in the in eclectic perception and fiction in the field of art, on the contrary eclectic points at a structure which has partial, incomplete style ambiguity according to classical aesthetic standards. This partial structure in fact is quite coherent with the partial thinking and articulation nature of art and thinking. At the same time, it can be used as quite ironic but real definition for the situation of eastern thinking which tries to be articulated to West.

Therefore while the word eclectic points at insufficient, incomplete structure when it is considered through modern perspective, under postmodern conditions of today eclectic structure has become an indispensable process and compulsory nature of today's artistic production and education; has gained operability as a redemptive thinking and practice method for integrating cultural communication and different structures.

Art Education:

Since the classical art education has western-oriented history in the field of plastic art, artistic culture and education has partial and eclectic structure in traditional societies. Knowledge and usage of an art history that is not lived is not chronological and consecutive.

For example, Education of Fine Arts in Turkey starts with a pattern and painting education based on mimesis-imitation aesthetics through examples of classical Greek and antique sculpture art and experts of painting art in Europe Renaissance and ends while reaching at the final trends of today's art. One of the main tasks of a fine arts student is generally to copy a Renaissance painting which is full of Mary and child Jesus from the Bible. He tries to learn the form by observing at which hand the copy of an antique Greek sculpture was done or by copying it again; through the eyes of a Western artist, learn the ways of reflecting a perspective corresponds to middle age, an image which is based on a stable perspective to the surface. In a way, the student is in the act of temporal and spatial flight and translocation fictionally; falls into fiction and perception of a spatial reality whose logical coordinates and conditions he cannot comprehend. Through target art history education and practice, European culture and art composed of five-six century is taught through selected techniques and examples.

These long time intervals show that artistic practice techniques and most importantly artistic thought and perception have changed and transformed with great differences. Mentioned structure of eclectic education inevitably is formed in order to give these methods simultaneously during education.

Then what is the method of simplifying problem that is eclectic, partial structure? One of the methods can be to separate types of art education and transform them into departments where different time and styles are specified. (A department for classical art education can be formed or school of conceptual art, school of modern design etc. there are examples of this separation in the West).

It should not be ignored in the education that the spatial interval in the education of plastic arts is related with the change of thought and sensations about reality perception of different style and practices.
I think this is a problem of predetermining theoretical values criteria of the basic time intervals within the scope of aesthetic and art philosophy in the art education of twenty-first century and it is being discussed in pioneer countries and in the West, and tried to be reformed with perspective coherent with the requirements of the era. Countries which take western art as reference in artistic production and education are parts of this structure.

Identity problem:

Globalization creates a dominant culture which has definite boundary throughout the world; this prototype acculturation disables localities which cannot establish bonds with the modern world and causes a lost cultural non-structure which is not formed in a way and does not have a belonging and brings out the problem of cultural identity. Traditional societies which try to become westernized suffer identity deformation within this strong stream. Artificial social cultural identities and imitation artistic conceptions which have indefinite belonging and origin are formed; art environment of these societies are distracted with cultural agenda determined by dominant economies.

On the process of globalization, cultural and artistic productions become standardized. In this sense, the problem of 'identity' should be evaluated in details in the artistic education and artistic production. While local and universal elements in modern art education heads towards a common discourse in the world art depending on the common ground of classical and contemporary art, the issue of identity shall be discussed.

A great part of this restructure includes globalization and results of moving from partial national identity and locality towards a common life culture. In the environment of internet culture and communication, media; in the technology era the world is like a monolithic community which breathes at the same time.
On the other hand, it must be understood that world communities are altogether in the search of common language and cultural environment as perfectly communicating and lonely person-people community created by communication technologies. While localities are about to disappear, while social structures suggested by dominant cultures are being formed; the spell is being broken just as in Babel parable or maybe these are the suffering s of creating a common language.

As an antidote to the nationalization created by the globalization and as a compensation for standardization and anomy caused by global networks; there is a rebellious regionalism which addresses to emotional belonging and local significance destroyed by the logic of globalization in Europe. This new regionalism values to the difference and variety of identities in Europe and tries to protect and sustain this variety in cultural, regional and national heritage.

(Morley and Robins, 1997: 38) insist on contributing to the unity and difference of local and regional cultures against deterritorialisation and homogenization threats of media in the name of establishing bonds between media and locality. Protection of local cultures is on the agenda of European community. Globalization processes and American culture and threat of "Americanization" are problems which the East has always been struggling and they pose a great identity crisis and problem for Europe as well. Globalization and disintegration which are named together with the effort of forming European community, Europe of culture, creates an artificial, administrative- bureaucratic internationalization in which national cultures are suppressed and protected (Morley and Robins, 1997: 68).

Harvey who thinks that history can no longer be equivalent with pedigree and imperial conquers of the West, and that the entire history of humanity is a kind of an ontological imperialism regarded from the perspective of West and Europe, defend post modernism in this context as "a range of reactions towards Europe losing its central position; living in a world which is no longer subject to European hegemony".
David Morley and Kevin Robins explains that traditionally West is put on par with modernity and East is put on par with exotic (yet less developed) history, but has fallen into depression in the new scenario, because dynamic core of the world economy has shifted towards East and especially Japan has become a problem and have threatening position for the West.

Western thinkers settle accounts with the issue of culture imperialism between West and Others and make their self-criticism. In this sense, the history of future will be written by oriental others.

RESULTS

In an artistic education which is carried out by continuous replication of artistic works and concepts, the greatest problem is the problem of identity. The dominant art history is managed and generated by western societies. Participation of eastern societies in this process is as much as the western criteria owners. Moving away from not only replication of images but also thoughts requires revealing our own identity on the lands we live, no matter how complex it is; in order to achieve this, we must first of all built the broken memory, remember the things we have forgotten during trauma and carry along past experiences, traditional rituals, local characters suitable to the conditions of current time. Cultural memory of the societies is inherited from generation to generation through science and art, collective arts and artist of today, thinker and scientist would be the people who discuss identity therapy and these problems in detail.

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