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Art Studio Supervision with or without Exposure: A Sample Survey of Implementation for Graduate Student Achievement at Altinbas University

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To what extent we could enjoy and appreciate anything that is totally unfamiliar? Without any precedent whatsoever, no comprehension would be possible. Art students gravitate to images they enjoy and this enjoyment might be partly due to an innate and self–sustaining pleasure arising from viewing pictures. In the literature we find a number of research studying the effects of such conditions as novelty, familiarity and exposure on human perception, emotion, conscious or unconscious cognition, memory, learning and etc. This research aimed to study the effects of such conditions on the creativity of the students in a graduate painting studio setting where the students were asked to complete two different painting projects of the same or related subject, one with and the other without exposure to art historical examples. The results indicate that the works carried out without exposure to examples turn out to be more creative and original in a fundamental way than those realized after the exposure.

Introduction

Since the emergence of art academies in Europe going back to the 16th century,[1] painting studio teaching has involved observational studies, such as working from drawings, casts, and objects as well as live models. With the advancement of technology, the use of photographic/planographic print reproductions of works of art has also become an important part of art studio education at various levels to guide students to contemporary or historical examples according to their personal interests and needs in terms of subject, composition, style, or technique. One can make the argument that the so-called language of painting (technical narrative) cannot be acquired or learned solely from observing the world but from the works of painters, previous or recent, just as we learn our mother tongue(s) from our parents, elders or peers. The painterly information coded in and through the material process of making the work is there for the fellow painter to see, in a way to decipher.[2] Thus, it is not necessarily arrogant to claim that painters speak to other painters in a way that may be closed

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1. J. Elkins, *Why Art Cannot Be Taught* (Urbana, Chicago, and Springfield: University of Illinois Press, 2001).

2. V. Desiderio, *Theseus: Vincent Desiderio on Art: Interview by Daniel Maidman* (Santa Monica, CA: Griffith Moon, 2018).

to non-painters including historians and philosophers of art. On the other hand, for painting studio instructors there exists the problem of encouraging the student to be creative and original in his/her path to be an artist, especially in today's global culture where very little remains that is not mediated through images.

The famous French philosopher Deleuze, when talking to a group of film students about the act of creating, says that there is no such thing as having an idea in general and then expressing it in medium of choice.[3] When one has an idea, it is already involved in a mode of expression specific to a discipline: it is in a painting, a movie, a novel or in a scientific formulation or theory. However, what happens, as another equally famous French philosopher and sociologist Baudrillard points out, when our world becomes a screen through technology where everything, every form of expression, every discipline in which thought used to occur turns into a stereotypical image, a sign of itself, a simulacrum. Today we see, we experience things, events, our inner and outer world not in their uniqueness but as types, as categories. For example, when we look at the landscape, we cannot help but see it as a genre of itself because we have seen it many times in postcards, movies, photographs, and photographic reproductions of genre paintings. In this sense, our eyes function like a built-in Photoshop/ photo-manipulation filter, a real-time kitschifying tool, as the great modernist art critic Greenberg would say, that colors our perception with ready-made, pre-digested effects or moods. "Even the 'creative' act replicates itself to become nothing more than the sign of its own operation - the true subject of a painter is no longer what he or she paints but the very fact that he or she paints. The painter paints the fact that he or she paints".[4] Thus, the postmodern "sense of déjà vu -- a cynical sense of having seen it all, epitomized by Roland Barthes's notion of the 'already read, seen, done, experienced,' which reduces it to the fragment of a discourse -- a bit of text that is a link in a chain of language, itself a dictionary of themes, as he says in S/Z"[5] and the postmodern strategy of putting "everything" in quotation marks to indicate an awareness of this precarious situation. In this sense, the concepts of originality, authenticity and novelty can be said to have become utterly problematic not only for painters but also for painting instructors, especially those who feel the urgency to "design" conditions in the studio that would promote "creativity", which in itself seems a contradiction in terms.

When teaching painting in graduate level programs, studio instructors sometimes provide their students with more than enough information, visual or otherwise, on topics related to the subject matter, technique, or style with the assumption that exposure to such information will benefit them. But there is a

3. G. Deleuze, *Two Regime of Madness: Texts and Interviews 1975-1995* (New York, Los Angeles: Semiotext(e)/Foreign Agents, 2007), 312.

4. J. Baudrillard, *The Conspiracy of Art* (New York, Los Angeles: Semiotext(e), 2005), 91.

5. D. Kuspit, *The Semiotic Anti-Subject* (Artnet, 2000).

strong sense that art involves more than the visible world or the conscious mind, it most importantly involves and speaks of the unconscious depths of thought to be the reservoir for the universal (collective) as well as the particular (personal) elements of human experience. Stendhal thought that people needed a visible object that manifested an unconscious and normally invisible side to life. Perhaps, this is why modern art has come to be seen as a repository for these unconscious, invisible aspects of life. In art, the visible serves as the metaphor for the invisible, the factual for the imaginary. The great British painter William Blake underlines such notion of vision eloquently in his letter to Revd. Dr. Trusler:

> The nature of visionary fancy or imagination is very little known and the eternal nature and permanence of it's ever existent images is considered as less permanent by the seed of the things of vegetative and generative nature; Yet the oak dies as well as lettuce but the imaginative image returns by the seed of contemplative thoughts; the writings of the Prophets illustrate these conceptions of the visionary fancy by their various sublime and divine images as seen the Worlds of Vision.[6]

Today, artistic inspiration or idea is thought to come from anywhere: from daily life, a photograph, a movie, a book, the internet, a dream, God or Muses. Yet, as Deleuze reminds us, it is born not from without but within a medium of its own, which obviously is historically and culturaly conditioned. How does this kind of affinity effect creativity? Is it possible or even necessary to escape this human condition to be artistically creative? Are we not being conditioned to adhere left or right political opinions throughout our lives? What does it mean to have an authentic, let alone artistic or creative, experience especially in this post-everything world including the medium itself? In this sense the present study aimed (i) to investigate whether the exemplary visual material and information presented to the students effect their innovative and creative process in painting in a positive or negative sense; (ii) to determine to what extent the creative and innovative achievement of the student is based on his or her imaginative capacity (iii) to understand whether referring the students to examples from the history of art contributes to the creative process and development.

6. W. Blake, "The Eternal World of Vision," in *The Modern Tradition: Backgrounds of Modern Literature* (ed.) Richard Ellmann and Charles Feidelson (New York: Oxford University Press, 1799/1965), 54.

Literature Review

What is Creativity?

Online Webster Thesaurus defines creativity as "the skill and imagination to create new things".[7] In fact, the terms "creative" and "imaginative" are often used interchangeably and imagination as a free play of ideas is important for even the most minimally creative thought.[8] Creative things are sometimes new combinations of old things, ideas, skills, knowledge, conceptual combinations of existing materials and sometimes radically novel things which may involve a radical transformation of a conceptual space. And a capacity like imagination is needed for such conceptual combination, transformation and formation in the strongest traditional sense of novelty and creativity which "endorses a creation ex nihilo thesis: Truly creative ideas come from nowhere".[9] Any cognitive state that functions to faithfully represent the information of some conceptual space, —a truth-bound cognitive state which could be a true belief, propositional or procedural knowledge, or a memory— is rarely sufficient for creative thinking, for novel conceptual combinations, transformations and formations. Creativity requires more flexible, imaginative ways of thinking, non-truth-bound states that do not aim objectivity, but play the role of cognitive manipulation unrestrained, in Kant's terms, by the understanding's concept. Creative thought and behavior (rich as in Bach's radically new music piece or minimal as in our basic understanding of metaphor) require cognitive manipulation of a conceptual space in non-truth-bound ways. This voluntary cognitive activity often interacts with biological, affective, motivational, inferential, and free associative capacities.

Novelty, Familiarity and Exposure: Divergent and Convergent Thinking

Novelty or lack of experience enhances Gestalt-like, global perception and the use of abstract categories which support the integration of new information into existing knowledge, whereas familiarity bolsters detail-oriented, local perception. "More abstract categories are broader, and, naturally, more inclusive. If one tries to integrate a new target and is uncertain about the kind of category that would best fit it, it would be functional to activate many broad categories. A

7. Merriem Webster Thesaurus, https://www.merriam-webster.com/thesaurus/creativity.

8. D. Stokes, "The Role of Imagination in Creativity," in *The Philosophy of Creativity: New Essays* (ed.) Elliot Samuel Paul and Scott Barry Kaufman (New York: Oxord Universtiy Press, 2014) 158.

9. Ibid, 159.

global processing style and abstract thinking support this inclusion process".[10] "When people encounter novel events or are being primed with novelty, they tend to use broader mental categories, as compared to encountering familiar events…broadening of mental categories facilitates integration of novel information into preexisting knowledge schemas, making the novel information easier to understand".[11] There are also individual, situational, affective, developmental, and cultural influences that facilitate or impede local versus global ways of perception.[12] Förster and Higgins find that global processing fits a promotion focus on advancement, whereas local processing fits a prevention focus on security. While familiarity – which, as studies of processing speed have indicated, is faster than recollection[13] – facilitates subsequent mental processing, novelty inhibits it yielding to an increased activation in the brain, as has been shown by neuroimaging studies.[14] Although novelty and global perception seems to be inherent to creative processes and creativity can benefit from divergent (lateral) thinking, it could also inhibit creative performance when convergent thinking is required.

> A novelty prime may activate remote exemplars of certain categories, supportive of divergent thinking, by broadening mental categories. However, a novelty prime may inhibit people's focus on the given material because of too much broadening of mental categories, reducing the ability to deduce a correct option when prompted, and may thus be detrimental to convergent thinking.[15]
>
> Free production of variability through unfettered divergent thinking holds out the seductive promise of effortless creativity but runs the risk of generating only quasicreativity or pseudocreativity if it is not adapted to reality. Therefore, creative thinking seems to involve 2 components: generation of novelty (via divergent thinking) and evaluation of the novelty (via convergent thinking). In the area of convergent thinking, knowledge is of particular importance: It is a source of ideas, suggests pathways to solutions, and provides criteria of effectiveness and novelty. The way in which the 2 kinds of thinking work together can be understood in terms of thinking styles or of phases in the generation of creative products. In practical situations, divergent thinking without convergent thinking can cause a variety of

10. J. Förster, "Cognitive Consequences of Novelty and Familiarity: How Mere Exposure Influences Level of Construal," *Journal of Experimental Social Psychology*, 45, no. 2 (2009): 447.

11. M. Gillebaart, J. Förster, M. Rotteveel, and A. C. M. Jehle, "Unraveling Effects of Novelty on Creativity," *Creativity Research Journal* 25, no. 3 (2013): 280.

12. J. Förster and E. T. Higgins, "How Global Versus Local Perception Fits Regulatory Focus," *American Psychological Society* 16, no. 8 (2005): 631.

13. A. P. Yonelinas, "The Nature of Recollection and Familiarity: A Review of 30 Years of Research," *Journal of Memory and Language* 46, no. 3 (2002): 442.

14. R. Habib, "On The Relation Between Conceptual Priming, Neural Priming, And Novelty Assessment," *Scandinavian Journal of Psychology* 42 (2001): 187-195.

15. Gillebaart, Förster, Rotteveel, and Jehle, "Unraveling Effects of Novelty on Creativity," 2013, 281.

problems including reckless change. Nonetheless, care must be exercised by those who sing the praises of convergent thinking: Both too little and too much is bad for creativity.[16]

Methodology

The study consisted of two phases and five Art and Design graduate students who took a 16-week studio course called Utopia Workshop each of which with 56 unit/hours of attendance in the spring term of 2018-2019 academic year at The Institute of Social Science in Istanbul Altinbas University. All participants had priorly taken Art History, Mythology, Art Criticism and Basic Art Studio courses and were already working in sectors related to art or design alongside their graduate study.

In *Phase 1* the participants were asked to read the Illiad[17] completely, choose a section from 24 Books in which no actual battle scenes are described and then create a painting based on their interpretation of the section. After a short discussion and visual sketch work, they were asked to transfer their sketches directly to the canvas measured 97x162 cm and begin the painting process in color.

In *Phase 2*, the participants were asked to re-establish the composition in order to make the work more effective by creating a new frame for the second painting of the same dimensions that emphasizes the main motive, but this time drawing inspiration from examples in Western art and ancient Greek vase drawings depicting stories from the Iliad which were in the class followed by discussions on the practical and conceptual issues raised by them. Symposium papers and scientific articles related to the legendary conflict between the Early Greeks of the mainland and the settlers of the Anatolian peninsula dated some 1200 BC, and audiovisual sources such as motion graphic animation and musical video recordings of Fazıl Say (the Turkish musician and composer of Troy Sonata) were also used as auxiliary resources. The lectures and instructions at this stage also included discussion on the stylistic features of Ancient Greek art best observed in decorations on ancient Greek vases from Crete, Boeotia and several Greek islands, which introduced new and fertile subjects into the repertory of conventional Greek art including the depiction of the Trojan horse.[18] The students were also lectured on the elements, principles and dynamics of composition such as (a) creating tension through deformed shapes or proportions, (b) considering

16. A. Cropley, "In Praise of Convergent Thinking," *Creativity Research Journal* 18, no. 3 (2006): 391.

17. Homer, *The Illiad* (New York: Harper Colins Publishers, 2015); "Outline of Homer's Illiad" by David Silverman, https://www.reed.edu/humanities/110Tech/Iliad.Outline.html.

18. J. Boardman, *Greek Art* (New York: Thames and Hudson, 1996), 65.

relations between figure and ground in the pictorial formation of the painting, (c) the human eye and color perception, color sensibility, dimensions of color, additive color space and subtractive mixture of color, spectral and pigment colors and color interaction, and (d) creating movement through light and shade reinforced by architectonic forms and devices. In terms of materials and techniques, students were encouraged to collaborate among themselves and get ideas from the instructor. The participants were asked to examine the story carefully that was essential to the subject to understand the main idea of the story and the visual/psychological relationships between the main characters in order to make the compositon more sophisticated.

During both phases, students were instructed on how to apply conventional painting methods and techniques widely available to artist throughout the ages were used. After an initial application of priming on the canvas, students transferred their compositions onto the picture plane followed by the subsequent application of color. Painting materials and supplies included cotton canvas fabric measured 110x175 cm. for each participant, 97x162 cm precision cut stretchers, staple gun, rabbit skin size glue and hand prepared gesso with zinc, white pigment and titanium white, primer for oil and acrylic, paint stick colors, varieties of acrylic and oil colors, acrylic airbrush inks, acrylic emulsion, acrylic retarder, drawing pencils, wax pastel and transparent medium, acrylic binder and varnishes. During the semester, participants were allowed three unexcused absences.

Works in Progress

Participant 1: Umut Yaşar Arpa, (Tatoo Artist, BA Painting, Ondokuz Mayıs University)

Phase I

Chosen section:

> Athene disguises herself as Hektor's brother Deïphobos, and so persuades Hektor to stop running away so that the two of them may face Hektor together. Hektor stops and addresses Achilleus, proposing that before fighting they should agree that the winner will treat the loser's body correctly. Achilleus refuses this deal and attacks. His first cast misses, but Athene retrieves the spear for him. Hektor's spear bounces off the shield of Achilleus, and after calling in vain on Deïphobos to provide another Hektor realizes how Athene has mislead him. Now Achilleus kills Hektor, boasts aloud of his intention to maltreat Hektor's body, and says that he will never ransom it back to Priam for proper funereal rites. The Achaians crowd around and stab the corpse, then Achilleus drags it back to the camp behind his chariot (Book 22, "Outline of The Iliad" by David Silverman).

After reading the Book 22 of *The Iliad*, Arpa decided to make a general abstraction about the Olympus Gods System rather than depicting the event as described in the text. He imagined the composition as a game of chess. At the beginning, his work was concerned largely with the overall structure of abstract forms within the context of limited colour. In the second stage he displayed a greater simplicity and a dramatic introspection of calmness. He achieved a philosophic sense of nature in a few acrylic colour touches ranging from hues of ultramarine violet to tourquoise (Figures 1-6).

Figure 1. *Umut Yaşar Arpa, The Mourning of Priamos, Work in process, 2019, Acrylic and oil on canvas, 97 x 162 cm (Session: The first week)*

Figure 2. *Umut Yaşar Arpa, The Mourning of Priamos, Work in process, 2019, Acrylic and oil on canvas, 97 x 162 cm (The second week)*

Figure 3. *Umut Yaşar Arpa, The Mourning of Priamos, Work in process, 2019, Acrylic and oil on canvas, 97 x 162 cm (The third week)*

Figure 4. *Umut Yaşar Arpa, The Mourning of Priamos, Work in process, 2019, Acrylic and oil on canvas, 97 x 162 cm (The fourth week)*

Figure 5. *Umut Yaşar Arpa, The Mourning of Priamos, Work in process. 2019, Acrylic and oil on canvas, 97 x 162 cm (The sixth and seventh weeks)*

Figure 6. *Umut Yaşar Arpa, The Mourning of Priamos, 2019, Acrylic and oil on canvas, 97 x 162 cm (The last week)*

Phase II

Arpa started his first session of the second phase with stains on a dark background by using acrylic paint. In the subsequent sessions, he dealt with the metaphorical approach of the relevant chapter of Iliad. Detailed work on the sample elements turned into a depiction of surreal views. The study includes pictorial elements on the one hand and descriptive elements on the other. The participant's level of visual memory, ability to hold and reflect on what he sees or imagined is slightly higher than other participants.

Arpa obtained visual materials about his second work in a short time. During his studies, he consulted his instructor only partially concerning the vitality of composition, pictorial movement, color-form relations, opaque and volume colors, oil painting and acrylic painting techniques and visual perception. The work in the first phase was found to be more original and creative than the one in the second phase based on the following points: (i) consideration of the relations between the grounds of picture planes, (ii) organization of figurative elements to create a more dynamic compositon, (iii) a more frugal and risk-free approach to color preferences, (iv) attention to details and observation, (v) linear and b/w expressions i.e., traditional "chiaroscuro" technique (Figures 7-9).

Figure 7. *Umut Yaşar Arpa, Hector's Head and Body's Skin Were Peeled off Gradually, Work in process, 2019, Acrylic on canvas, 97 x 162 cm (The first two weeks)*[19]

19. Umut Yaşar Arpa has used Franz von Matsch's 1892 mural "The Triumph of Achilles" located at the palace of Achille in Cofu, Greece, as a reference for his Phase II to painting "Hector's Head and Body's Skin Were Peeled off Gradually".

Figure 8. *Umut Yaşar Arpa, Hector's Head and Body's Skin Were Peeled off Gradually, Work in process, Acrylic on canvas, 97 x 162 cm (The third, the fouth and the fith weeks)*

Figure 9. *Umut Yaşar Arpa, Hector's Head and Body's Skin Were Peeled off Gradually, Work in process, 2019, Acrylic on canvas, 97 x 162 cm (The sixth and the final weeks)*

Participant 2: Hayrettin Doğan, (BA Textile Design, Marmara University), Istanbul

Phase I

In the first consultation, the participant said that due to his lack of any prior experience in painting it was not possible for him to imagine the subject without being influenced by an example, which in this case was the statue of *Laocoon and His Sons*, and thus his painting was an attempt to portray the story of Lacoon and the snake who strangled him, in a colorful and utopian way (Figures 10-13).

Figure 10. *Hayrettin Doğan, The Tracian Orphic Laocoon, 2018, Acrylic and oil on canvas, 97 x 162 cm (The first and the second weeks)*

Figure 11. *Hayrettin Doğan, The Tracian Orphic Laocoon, 2018, Acrylic and oil on canvas, 97 x 162 cm (The third and the fourth weeks)*

Figure 12. *Hayrettin Doğan, The Tracian Orphic Laocoon, 2018, Acrylic and oil on canvas, 97 x 162 cm (The fourth and the fifth weeks)*

Figure 13. *Hayrettin Doğan, The Tracian Orphic Laocoon, 2018, Acrylic and oil on canvas, 97 x 162 cm (The sixth and the seventh weeks)*

Phase II

Chosen section:

> Patroklos forgets the warning given him by Achilleus, and pursues the Trojans across the plain up to the city walls. Apollo urges Hektor to attack Patroklos, but Patroklos continues his rampage, killing ten more men before Apollo himself finally knocks him down and takes away his armor. The dazed and defenceless Patroklos is wounded by a Trojan, Euphorbos, and Hektor comes in to finish him off. As he dies,

Patroklos predicts the death of Hektor at the hands of Achilleus. (Book 16, "Outline of The Iliad" by David Silverman)

Although the second painting is more realistic than the first one, it does not have as much originality. In this study, the participant copied fragments from the works made by old masters and arranged these fragments as collages (Figure 14). For a person who experienced neither oil nor acrylic painting techniques before and who made a painting in this dimension for the first time, both works can be accepted countable enough but we specify that the first painting included a more creative perspective than the second one in comparison respectively. In this study, the participant copied fragments from the works made by old masters and arranged these fragments as collages.

Figure 14. *Hayrettin Doğan, The Akha Valiants Fought to Prevent the Death of Patroklos, 2019, Acrylic and oil on canvas, 97 x 162 cm. (From first to seventh weeks)*

Participant 3: Yüsra Yavuz, BA Painting , Kütahya University

Phase I

Chosen section:

Pandaros wounds Diomedes with an arrow, and Diomedes prays to Athene for help in killing him. She appears and reassures Diomedes, while also warning him not to attack any of the gods, except Aphrodite. Diomedes rages on, and many Trojans fall before his spear. Aineias meets Pandaros and asks why he is not shooting arrows at Diomedes; Pandaros replies that he is disgusted by his two grazing shots (at Menelaos and Diomedes) and wishes he had come to battle with a chariot and a spear (Book 5, "Outline of The Iliad" by David Silverman).

To overcome some problems drawing the figure, participant Yavuz was advised to do sketches and studies on the arm and neck muscles in human anatomy. However, for personal reasons she could not complete the first phase and the final result was an incomplete composition with abstract brush strokes (Figures 15-18).

Figure 15. *Yüsra Yavuz, Untitled, 2019, Oil on canvas, 97 x 162 cm (The first week)*

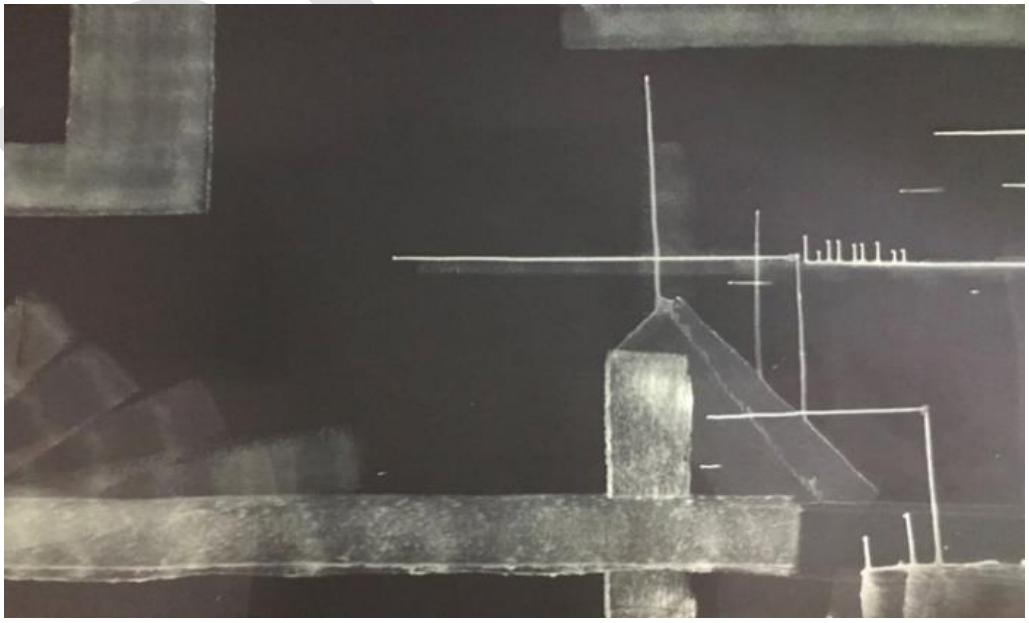

Figure 16. *Yüsra Yavuz, Untitled, 2019, Oil on canvas, 97 x 162 cm (Second week)*

Figure 17. *Yüsra Yavuz, Untitled, 2019, Oil on canvas, 97 x 162 cm (Third week)*

Figure 18. *YüsraYavuz, Untitled, 2019, Oil on canvas, 97 x 162 cm (Fourth week)*

Phase II

In her second painting, Yavuz was inspired by *Venus and Adonis* (1554) by Tiziano Vecellio- (106,7cm x133,4cm- Oil on canvas, Prodo Museum- Madrid) and *Orpheus and Aphrodite* by Edward John Poynter (1862, 112cm x 137cm, Oil on canvas, Houston Museum of Fine Arts). It can be said that the participant took a unique approach in terms of associating the figures with the background as well as the metamorphic images around them (Figure 19).

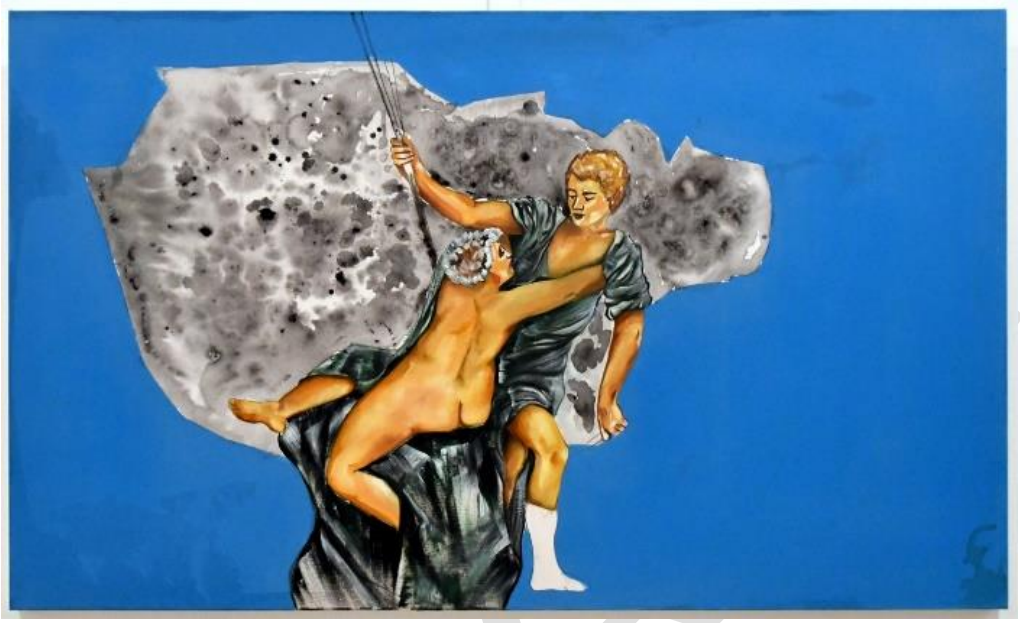

Figure 19. *Yüsra Yavuz, Aineias protecting her son from the crows, 2019, Acrylic on canvas, 97 x 162 cm*

Participant 4: Faruk Yıldız, BA Fine Arts Teaching, Gazi University, Ankara

Phase I

Chosen section:

> Now Achilleus kills Hektor, boasts aloud of his intention to maltreat Hektor's body, and says that he will never ransom it back to Priam for proper funereal rites. The Achaians crowd around and stab the corpse, then Achilleus drags it back to the camp behind his chariot. The focus shifts to the city, where we get the mournful reactions of Priam, Hekabe, and Andromache. Andromache's worst fears, imagined in Book 6, have now come to pass; her lament is mostly about what a hard life now lies ahead for her fatherless son, Astyanax (Book 22, "Outline of The Iliad" by David Silverman).

Faruk Yıldız continued his studies on a regular basis. He did research on the perspective problems of architectural structures, light and shadow, and especially on the phenomenon of cross light (oblique lighting) invented by Rembrandt (Figures 20-24).

Figure 20. *Faruk Yıldız, The Mourning of Priamos, Work in progress, 2019, Acrylic and oil on canvas, 97 x 162 cm (The first 2 weeks)*

Figure 21. *Faruk Yıldız, The Mourning of Priamos, Work in progress, 2019, Acrylic and oil on canvas, 97 x 162 cm (The third week)*

Figure 22. *Faruk Yıldız, The Mourning of Priamos, Work in progress, 2019, Acrylic and oil on canvas, 97 x 162 cm (The fourth week)*

Figure 23. *Faruk Yıldız, The Mourning of Priamos, Work in progress, 2019, Acrylic and oil on canvas, 97 x 162 cm (The sixth week)*

Figure 24. *Faruk Yıldız, Mourning of Priamos, Final Work. 2019, Acrylic and oil on canvas, 97 x 162 cm (The seventh and the final weeks)*

Phase II

Chosen section:

> Apollo's priest Chryses comes to the Achaian camp and asks to ransom back his daughter Chryseis, who has been captured. Agamemnon sends him rudely away, and Chryses prays to Apollo to punish the Greeks, which Apollo does by sending a plague upon them. Achilleus calls an assembly to ask the seer Kalchas why Apollo is angry. First Kalchas secures Achilleus' promise that he will protect him from reprisals, then he explains the situation. Agamemnon angrily denounces Kalchas. Agamemnon agrees to give up Chryseis, who is his concubine, but demands some other "prize" to replace her. Achilleus answers that another prize will come later, when Troy is sacked. Agamemnon angrily threatens to take the captive woman of Achilleus or of another of the Achaian chiefs, and Achilleus responds to this slight by denouncing Agamemnon and threatening to go home to Phthia. Agamemnon repeats his threat to take Achilleus' prize, and Achilleus is about to draw his sword when Athene appears to him and stops him. Instead of attacking Agamemnon, Achilleus berates him some more, and swears an oath to stay out of the battle so that the Achaians can see how important he is. Nestor tries to reconcile the two chiefs, but without much success. Achilleus agrees to surrender his captive woman, Briseis, without a fight. When the messengers from Agamemnon arrive, Achilleus hands her over (Book 1, "Outline of The Iliad" by David Silverman).

Faruk Yıldız exhibited a more sensitive and creative approach in his first painting than he did in his second painting in terms of composition (Figures 25-27).

Figure 25. *Faruk Yıldız, The Beginning of The End, Work in progress, 2019, Acrylic and oil on canvas, 97 x 162 cm (The first and the second weeks)*

Figure 26. *Faruk Yıldız, The Beginning of The End Work in progress, 2019, Acrylic and oil on canvas, 97 x 162 cm (The third and the fourth weeks)*

Figure 27. *Faruk Yıldız. The Beginning of the End, Work in progress, 2019, Acrylic and oil on canvas, 97 x 162 cm (The fifth, sixth, and the seventh weeks)*

Participant 5: Özge Ünal, BA Ceramic, Hacettepe University, Ankara

Phase I

Chosen section:

> The two armies come together. Paris sees Menelaos and shrinks back into the ranks in fear, earning a bitter reproach from Hektor. Chastised, Paris proposes a single combat between himself and Menelaos. Hektor is pleased and conveys this proposal to the Greeks, whereupon Menelaos quickly accepts the challenge (Book 3, "Outline of The Iliad" by David Silverman).

Özge Ünal had completed her undergraduate degree in ceramics without any experience in painting. The participant's courageous attitude and breakthrough in drawing and composition structure can be attributed to her lack of experience of drawing and painting (Figures 28-33).

Figure 28. *Özge Ünal, Paris and Menalous's Love That Caused 10 Years of War, 2019, Study on paper, 97 x 162 cm (The first week)*

Figure 29. *Özge Ünal, Paris and Menalous's Love That Caused 10 Years of War, 2019, Study on paper, 97 x 162 cm (The second week)*

Figure 30. *Özge Ünal, Paris and Menalous's Love That Caused 10 Years of War, Work in progress, 2019, Acrylic on canvas, 97 x 162 cm (The Third week)*

Figure 31. *Özge Ünal, Paris and Menalous's Love That Caused 10 Years of War, Work in progress, 2019, Acrylic on canvas, 97 x 162 cm (The fourth and the fifth weeks)*

Figure 32. *Özge Ünal, Paris and Menalous's Love That Caused 10 Years of War, Work in progress, 2019, Acrylic on canvas, 97 x 162 cm (The sixth week)*

Figure 33. *Özge Ünal, Paris and Menalous's Love That Caused 10 Years of War, Work in progress, 2019, Acrylic on canvas, 97 x 162 cm (The seventh and final week)*

Phase II

Chosen section:

> The single combat is intended to end the war, and the winner is to have Helen. Paris draws the lot granting him first cast, but his spear does not pierce Menelaos' shield. Menelaos throws, but merely grazes Paris. Although Menelaos closes in to kill Paris with his sword, Aphrodite wraps Paris in a cloud and spirits him off the battlefield. Aphrodite goes to Helen and summons her to join Paris in the bedroom. At first Helen protests, but she cannot defy the goddess. Similarly, when confronting Paris in person she begins by reviling him and suggesting that he is a coward, but ends up in bed with him (Book 3, "Outline of The Iliad" by David Silverman).

The participant completed her work through almost making one-to-one copy of the bronze sculpture by Louis Leon Cugnot (1878, *Corybante Strangling Jupiter's Screams*, Musee de Picardie Amiens, France) without any original approach (Figures 34-36).

Figure 34. *Özge Ünal, Dreamed Of Escaping With Helen As The City Fell, Work in progress, 2019, Acrylic on canvas, 97 x 162 cm (The first 2 weeks)*

Figure 35. *Özge Ünal, Dreamed Of Escaping With Helen As The City Fell, Work in progress, 2019, Acrylic on canvas, 97 x 162 cm (The third and fourth weeks)*

Figure 36. *Özge Ünal, Dreamed of Escaping with Helen As The City Fell, Work in progress, 2019, Acrylic on canvas, 97 x 162 cm (The fifth, sixth and seventh weeks)*

Results

Table 1. *Evaluation by the First Author/Course Instructor where the Study was conducted (With and without exposure)*

Participant #	**The 1st Session: after 4 unit hours**		**The 2nd and 3rd Sessions: after 12 unit hours**		**The 4th and 5th Sessions: after 16 unit hours**		**The 6th and 7th Sessions: after 20 unit hours**		**Sub total**
	w/o exp.	w/ exp.	w/o exp.	w/ exp.	w/o exp.	w/ exp.	w/o exp.	w/ exp.	
1	2	2	3	2	3	3	5	3	16 to 10
2	2	1	3	1	3	3	3	3	11 to 8
3	3	1	4	1	5	2	5	2	18 to 6
4	2	1	3	0	3	2	3	3	11 to 4
5	3	2	4	1	4	3	5	3	17 to 10
Total Points	**12**	**7**	**17**	**5**	**18**	**13**	**21**	**14**	**68 to 39**

Table 2. *Evaluation Points by the Three Faculty Members Working in the Same Institution where the Study was conducted (With and without Exposure)*

Participant #	The 1st Session: after 4 unit hours		The 2nd and 3rd Sessions: after 12 unit hours		The 4th and 5th Sessions: after 16 unit hours		The 6th and 7th Sessions: after 20 unit hours		Sub total
	w/o exp.	w/ exp.	w/o exp.	w/ exp.	w/o exp.	w/ exp.	w/o exp.	w/ exp.	
1	2	2	4	2	5	3	5	3	16 to 10
2	2	1	3	1	3	3	3	3	11 to 8
3	4	1	4	1	5	2	5	2	18 to 6
4	2	0	3	0	3	0	3	4	11 to 4
5	3	2	4	2	5	3	5	3	17 to 10
Total Points	**13**	**6**	**18**	**6**	**21**	**11**	**21**	**15**	**73 to 38**

Table 3. *Evaluation Points by the Second Author who is a Faculty Member/Painting Instructor at Another University (With and without Exposure)*

Participant #	The 1st Session: after 4 unit hours		The 2nd and 3rd Sessions: after 12 unit hours		The 4th and 5th Sessions: after 16 unit hours		The 6th and 7th Sessions: after 20 unit hours		Sub total
	w/o exp.	w/ exp.	w/o exp.	w/ exp.	w/o exp.	w/ exp.	w/o exp.	w/ exp.	
1	4	2	3	2	3	2	3	2	13 to 8
2	2	1	3	1	3	2	3	2	11 to 6
3	3	1	3	1	3	2	4	2	13 to 6
4	4	1	4	1	4	1	5	2	17 to 5
5	3	2	3	2	4	3	4	3	14 to 10
Total Points	**16**	**7**	**16**	**7**	**17**	**10**	**19**	**11**	**68 to 35**

The works completed in this study refered and were limited to a certain tradition of realism. Thus, we acknowledge that further research needs to be done referring to other traditions, especially related to modernist and contemporary works. In the first phase of the study, the students necessarily were depended upon their imagination, and were inspired by their personal dreams and visions, while in the second phase their works were clearly influenced by related previous art historical examples.

Different disciplines of art may require diffferent set of skills and experience. In this research, only two participants were painting graduates and thus the other participants may seem to have been disadvantaged. However, the study was not designed to measure the participant's competence in painting, but their creativity, innovativeness and originality. In the first phase of the study, the students had to rely more on their imagination and interpretation of the subject, thus were

inspired by their personal visions of the subject, while in the second part they were allowed to make use of previous examples. The paintings were evaluated by the course instructor (**Table 1**), three other faculty members (**Table 2**) and one faculty member/paiting instructor from another university (Table 3), grading from zero (0) to five (5). As can be seen from the tables works without exposure got a total of 209 points, while those with exposure got a total of 112 points. Thus, the works conducted without showing examples were unanimously evaluated to be more creative and original than those realized after exposure.

Discussion

The recent research in the field of Cognitive Science informs us that "most of our thought is unconscious, not in the Freudian sense of being repressed, but in the sense that it operates beneath the level of cognitive awareness, inaccessible to consciousness and operating too quickly to be focused on."[20] Most of our cognitive, mental structres and operations concerned with conceptual systems, meaning, inference, and language and aspects of sensorymotor systems such as visual and auditory processing, have been found to be unconscious. This means that all conscious thought, all our automatic cognitive operations, our implicit knowledge, our beliefs, our moral values, our plans, our actions, in short, all aspects of our experience are shaped and structured by "a hidden hand" of which we can have no direct conscious awareness. Arnheim, in *Art and Visual Perception*, also talks about the "hidden structure" of invisible, "psychological forces" active in the visual field that determines the meaning of what we see.[21] Human mind largely (more than 95%) depends on this hidden realm underlying human perception and cognition, speaking to us through embodied, unconscious metaphors that define our unconscious metaphysics which is built into our ordinary conceptual systems. Our concepts, categories and thoughts are the result of our functioning in the world and their embodiment involve at least three levels: the neural level, phenomenological conscious experience, and the cognitive unconscious.

In *Maps of Meaning*, clinical psychologist Jordan B. Peterson talks about two different worlds: one which is experimental, described by the formal methods of science as a place of things and the other which is experiential, portrayed through the techniques of narrative as a forum for action and encountered in myth, literature and art.[22] The former is the objective world—what is, from the

20. G. Lakoff, and M. Johnson, *Philosophy in the Flesh: Embodied Mind and its Challenge to Western Thought* (New York: Basic Books, 1999), 10.

21. R. Arnheim, *Art and Visual Perception: A Psychology of the Creative Eye* (Berkley, Los Angeles, London: Universtiy of California Press, 1974).

22. J. Peterson, *Maps of Meaning* (New York, Routledge, 1999).

perspective of intersubjective perception —and the latter the world of value— what is and what should be, from the perspective of emotion. In our world of daily experience, people, objects and events are laden with emotion and meaning perceived as part of the world itself. For example, when a child reaching for a very expensive cristal vase sitting on the table gets scolled by the mother it ceases to be simply an object with certain physical attributes but becomes something that indicates a certain social or cultural status or something that is dangerous, at least when the mother is around. Thus, in our daily, common sense experience, things have this dual existence: they at the same time are objects and have meaning. Things are scary, people are disturbing, events are promising, and food is filling. The human mind is primarily concerned not with the objective world, but with meaning, that is, with what it implies for action, insofar as it is experienced in our inner, subjective world, connected with emotion and feeling. "We want to know things, not to know what they are, but to follow what they mean—to understand what they mean for our behavior."[23] In this sense, meaning is the subjective, biologically determined, socially constructed emotional relevance or motivating significance of experience. Even though we generally agree on things, we have personal and unique experiences. What we pursue—what we individually hope and desire—determines the meaning of our experience. Whether something is meaningful or not cannot be determined by simply examining its physical properties. We subjectively characterize, categorize, and interpret our environment according to two fixed dimensions of human experience (Chaos/order, known/ unknown, nature/culture, familiar/alien, conscious/unconscious), and this is much more grounded than any objective characterization. And art in its own image transforms, intensifies and objectivizes this subjective experience through a synthesis the above mentioned dialectic.

Similarly, McGilchrist talks about two distinct worlds constructed by the two hemispheres of our divided brain. The most fundamental difference between the hemispheres lies in the type of attention they give to the world. The kind of attention we pay actually alters the world. Attention is the way in which we relate to the world and "It doesn't just dictate the nature of that relationship, but what it is that we come to have a relationship with."[24] In fact, while the left hemisphere specializes in a sort of piecemeal attention that helps us make use of the world, the right hemisphere subserves a broad, open attention that enables us to see ourselves connected to and empathize with whatever is other than ourselves.[25] Though these two kinds of attention are mutually incompatible, we need to be able to use them simultaneously. "There is evidence of left-hemisphere dominance

23. Ibid, 3.

24. I. McGilchrist, *Ways of Attending: How our Devided Brain Constructs the World* (New York: Routledge, 2019), 13.

25. Ibid, 14.

for local, narrowly focused attention and right-hemisphere dominance for broad, global, and flexible attention."[26]

> it is the right hemisphere that has the capacity to distinguish specific examples within a category, rather than categories alone: it stores details to distinguish specific instances. The right hemisphere presents individual, unique instances of things and individual, familiar, objects, where the left hemisphere re-presents categories of things, and generic, non-specific objects. In keeping with this, the right hemisphere uses unique referents, where the left hemisphere uses non-unique referents. It is with the right hemisphere that we distinguish individuals of all kinds, places as well as faces. In fact, it is precisely its capacity for holistic processing that enables the right hemisphere to recognize individuals. Individuals are, after all, Gestalt wholes. Where the left hemisphere is more concerned with abstract categories and types, the right hemisphere is more concerned with the uniqueness and individuality of each existing thing or being.[27]

One of the most important findings in brain research is that "new experience of any kind – whether it be of music, or words, or real-life objects, or imaginary constructs – engages the right hemisphere. As soon as it starts to become familiar or routine, the right hemisphere is less engaged and eventually the 'information' becomes the concern of the left hemisphere only."[28] There are at least two different ways of knowing: the first one is the result of an encounter permitting a sense of the uniqueness of the other as in coming to know someone personally – which cannot be paraphrased or just handed on to someone else unchanged. "It resists general terms; it has to be experienced; and the knowledge depends on betweenness (an encounter). These are all, in fact, aspects of the world 'according to' the right hemisphere. This kind of knowledge derives from a coming together of one being or thing as a whole with another."[29] The second one involves another kind of knowledge that comes from putting things together from bits. It is the knowledge of what we call facts – which is "general, impersonal, fixed, certain and disengaged."[30] It is the only kind of knowledge permitted by science and concerns the public domain. However, we approach to a work of art like entering into relation with another living individual, though facts about it – its provenance, date, materials, size and etc. – can inform us. Thus, people still flock the art museums rather than be content with visiting their online versions. It is important to recognize that a work of art "does not symbolize emotional meaning, which would require that it be interpreted; it metaphorizes it – 'carries it over'

26. McGilchrist, *The Master and His Emissary: The Devided Brain and the Making of the Western World,* (London: Yale University Press, 2019), 39.

27. Ibid, 51.

28. Ibid, 94.

29. Ibid, 95.

30. Ibid, 96.

direct to our unconscious minds… it conveys them direct, so that it acts on us, and we respond to it, as in a human encounter."[31]

To know something in the first sense is "never fully to know it at all, since it will remain forever changing, evolving, revealing further aspects of itself – in this sense always new, though familiar, in the original sense of coming to belong among our chosen ones, those with whom we stand in close relation, our familia (in Latin literally our 'household')."[32] To know something in the second sense is to fix it in order to make it repeatable and repeated, that is, familiar in another sense: routine, inauthentic, lacking the spark of life. This kind of knowledge doesn't give a good idea of the whole, but a partial reconstruction of its aspects which doesn't change from person to person or from moment to moment, therefore making context irrelevant. It can be said that things are first apprehended by the right hemisphere while they remain new, while we are still getting to know them, but they are soon taken over by the left hemisphere, where they become familiar, in the sense that they are now known and therefore certain. At the neurological level, the new becomes old, that is, familiar through the left hemisphere representation of it. It becomes conceptualized rather than experienced.

> In almost every case what is new must first be present in the right hemisphere, before it can come into focus for the left. For one thing, the right hemisphere alone attends to the peripheral field of vision from which new experience tends to come; only the right hemisphere can direct attention to what comes to us from the edges of our awareness, regardless of side. Anything newly entering our experiential world instantly triggers a release of noradrenaline – mainly in the right hemisphere. Novel experience induces changes in the right hippocampus, but not the left. So it is no surprise that phenomenologically it is the right hemisphere that is attuned to the apprehension of anything new.
>
> This difference is pervasive across domains. Not just new experience, but the learning of new information or new skills also engages right hemisphere attention more than left, even if the information is verbal in nature. However, once the skills have become familiar through practice, they shift to being the concern of the left hemisphere, even for skills such as playing a musical instrument.
>
> If it is the right hemisphere that is vigilant for whatever it is that exists 'out there', it alone can bring us something other than what we already know. The left hemisphere deals with what it knows, and therefore prioritizes the expected – its process is predictive. It positively prefers what it knows. This makes it more efficient in routine situations where things are predictable, but less efficient than the right wherever the initial assumptions have to be revised, or when there is a need to distinguish old information from new material that may be consistent with it. Because the left hemisphere is drawn by its expectations, the right hemisphere outperforms the left whenever prediction is difficult. The link between the right hemisphere and what is new or emotionally engaging exists not just in humans, but already in higher

31. Ibid, 96.
32. Ibid, 96.

mammals: for example, horses perceive new and possibly emotionally arousing stimuli with the left eye.[33]

Conclusion

As McLuhan argued, every technology is an extension of ourselves, of our organs, senses and functions, the last and most consequential of which is the externalization of our nervous system through digital technology.[34] Any extension of a human organ, sense or function accelerates and enlarges its previous scale resulting in the numbness or the self-amputation of that function because of the overload. It seems that through a technology based on digits we have mostly extended our left-brain, and forcing everything to be digital, our world has become totally left-brain dominated. Thus, McGilchrist believes that our attention to the world today is specifically and exclusively governed by the narrowly focused, target-driven left hemisphere of the brain, as if, we are globally suffering from a severe right brain stroke and we might ask the implications of this conclusion, if it is true, for creative disciplines. Is seems that through relentless digital globalization, every aspect of our world and culture has turned into an item in the dictionary of predetermined, predigested, abstracted, categorized, and historicized, meanings. In such a circular, closed off, left-brain dominated world where everything seems to refer to another just like in a dictionary, where everything is forced to be operational, transparent, accounted, quantified and categorized, and where the "other," that is nature, the unknown, the alien, the unconscious seems to be purged from our lives, the possibility of having a creative and authentic experience seem less and less possible, thus making the need to find ways to balance the two sides of the equation more urgent than ever, especially in learning environments. How to do it, requires further research on the subject.

Finally, Art students gravitate to images they enjoy and often influenced by what they have seen before when they paint. It can be assumed that these preferences or pleasure are based on an innate and self-sufficient pleasure in viewing pictures. But there is also an important component here that has been described in psychology as the "familiarity principle". The data obtained as a result of this study revealed that the paintings made without showing an example in creative art education exhibit a more original and individual approach than the ones made after showing the example.

33. Ibid, 40.

34. M. McLuhan, *Understanding the Media: The Extensions of Man* (Cambridge: MIT Press, 1994).

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