

The Role of Art Education in the Future of Society and Orientations Towards the use of Media in Various Aspects of Life

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Abstract

Arts in education are an expanding field of educational research and practice informed by investigations into learning through arts experiences. The future of art is the art of the subsequent generation, the society based on the managing computer knowledge. It can be assumed that there is hardly anything as important to the structures of a society and the forms of culture as the dominant dissemination media. The result is that the introduction of new technology has the same dramatic consequences for society as the introduction of the Scripture and of book printing. The future of art education is the attempt to this presumption with the issue of adequate responses in the field of interconnection of art and education.

Keywords: Aesthetic education; Educational technology; Art education; Plastic art; Critical pedagogy

Art Education: A Predicament in the Future

The future of art is no art anymore. It is beyond that. Jerry Saltz introduced the elusive term of post-art here Post Art things that aren't artwork so much as they are about the drive to make things that, like art, embed imagination in material things that couldn't be fitted into old categories embody powerfully creative forms, capable of carrying meaning and making change. Saltz [1] with this, he has things in mind "that achieve a greater density and intensity of meaning than that word usually implies" for example the sign next to the small, inconspicuous landscape paintings in the Brain of the document 13 (Figures 1-3) that informs about the artist and physicist Mohammad Yusuf Asefi having saved about 80 paintings of the National Gallery in Kabul from being destroyed by the Taliban in the late 1990s and early 2000s. He did this by carefully and meticulously painting over the human figures – whose depiction was forbidden under the fundamentalist regime: "A number of things at document 13 that weren't art took my breath away, in ways that turned into art" [1].

The talk about the future of arts means more than to announce the next hype of operating systems, which is as fast as hip and repeatedly disappears. The future of arts has to be considered in a larger context. It is about the consequences of cultural change processes of media on a large scale. The background for this is that in epistemological tradition (Michel Foucault, Jean-François Lyotard, etc.), there is the basic assumption that the symbolic activities of a society for example its religion, its ideologies, its art cannot be explained regardless of the technologies used by this society to capture its symbolic traces, to archive and to circulate them [2]. In this sense, Sigrun Lange and Michael Jung Meier in Protected Areas for the next Society look at the advent of sociological developments and the use of certain media technologies. The introduction of language constituted the tribal society, the introduction of writing constituted the ancient civilization,

the introduction of printing constituted the modern society and the introduction of the new media is the next Society constituted [3].

An explanation for the following media-cultural innovations based on social processes of change, which occur as existential crises in terms of height and turning points of potentially catastrophic developments, is offered by Lange and Jungmeier with the hypothesis that a society only manages to reproduce if it finds an answer to the problem of the surplus of meaning that is accompanied by the introduction of each new medium of communication. So antiquity with the dissemination of the Scripture with an excess of symbols as well as the modern book printing technology and the associated mass distribution of books had to do with a surplus of criticism and the next Society will be an excess of control characterized by and associated with the introduction of the new media [3].

Such mediological revolutions have profound impact on the society and its functional systems. The search for new forms of culture, grown by the excessive demands of society through the new media of communication, first crashes the society into a fundamental crisis. With such a crisis we have to do at the moment. Therefore, we can say: The art after the crisis is the art of the next community. They will produce forms that allow us to exploit the potential of the new media without letting us upstage it [3].

In exactly the same way as modern society, concerning the surplus of criticism, has found ways with to deal both with the ability to criticize as well as with the possibility to be criticized, subsequent generation develops control handling forms not only to react to the possibility to be controlled, but also to the possibility to control. A surplus of control is no doubt also that a new media can control people or people can control other people with the help of new Medias. But the control society only think of George Orwell's Big Brother suggesting the complexity of the subsequent generation by the experiences of the modern-oriented perspective is not adequate.

Art Education in Check

If the key medium of the subsequent generation is the new media, the urges of hackers are obvious. It is, however, too specific not to be mentioned. In relation to art of the next society, it is all about cultural hacking and accordingly hacking as general, fundamental labor and a principle of action to respond to the overtaxing of the current society by the new media. The hacker is someone who dominates the cultural techniques that are necessary to understand the control and the controlled as two sides of the same coin.

Cultural hacking is also described in this sense as art of strategic action [4]. They characterize cultural hacking as a critical and subversive game with cultural codes, meanings and values. It is the exploration of cultural systems with the aim of finding your way around and at the same time finding new directions in these systems. The hacker installs faults in the system, he implants himself into existing control projects such as a parasite – and answers the control surplus with his own control projects.

The art of the subsequent generation is easy and wise, it avoids and binds with wit, its pictures, stories and tones attack and haven't been it [5]. This can be seen as a cultural work of the hacker. The artist of the subsequent generation is someone who is in a position to crack a technical, social, psychological, or cultural code [6]. Formally, he operates austere, but in effect he experiments very liberating with coding techniques that translate the different picture and language games together.

Art of Subsequent Generation

The crisis marking the transition to the subsequent generation is a disaster for art. Debray [7] had already announced this in his History of image review in the Western world. In mental proximity to the idea of the subsequent generation, he unmasks the art as a symptom of book printing characterized by a central perspective. Art is therefore not a permanent part of the human condition and no trans-historical substance the anthropological constant unchanged by cultural history but a term that appeared late in the modern Western world and whose maintenance is anything but safe. Art so the sensational monosyllabic word obstructs any attempt to explain that has in mind the variability of images. It depicts an artifact as nature, a moment as something essential and folklore as universally valid. Also the chief curator of the world's largest and most important exhibition of contemporary art now doubts that the category of art is a given variable.

The conception of art investigating, color by use of color, form with form, history with history, space with space, she refers to as a bourgeois, euro-centric idea and is therefore not sure whether the field of art concerning the great western narrative will survive in the 21st century. Accordingly to Bakargiev [8] she also gathered art by outsiders in Kassel: By people who are no or don't want to be (professional) artists and who rather only know the field of art from outside (outsider art), and as it is adequate standard in such contexts since Okwui Enwezor's document 11 by people living outside of euro-centric cultural sovereignties (global art) (Figure 1). The next art leaves the bourgeois, euro-centric field and the familiar mechanisms of inclusion and exclusion. It will burst its highly cultural bonds and leave the prison of its autonomy. It will look for new locations, new times and a new audience. It will experiment with formats in which the usual institutions will become variables.

Native Heritage

Jimmie Durham draws upon his Native American heritage to create potent works that challenge and deconstruct Western hegemony. With his ethnically coded works, he conducts a radical cultural criticism of the (European) settlers to America, the "American immigrants", since the 1970s. These works come from a self-understanding that he himself summarizes as follows: "According to some official documents I was born in Arkansas in 1940, but that state is a recent invention. The 'united states' was all invented against American Indians, and as a Cherokee I was born in Cherokee territory under the aggressive political act called 'Arkansas' [9].

The generation of people born into the crisis is called "digital native". This generation has grown up with what we sometimes still call "new media". But the attribute "new" does not say anything to them anymore in connection with the things they are surrounded by every day. They are natives of the digital media cultures [9].

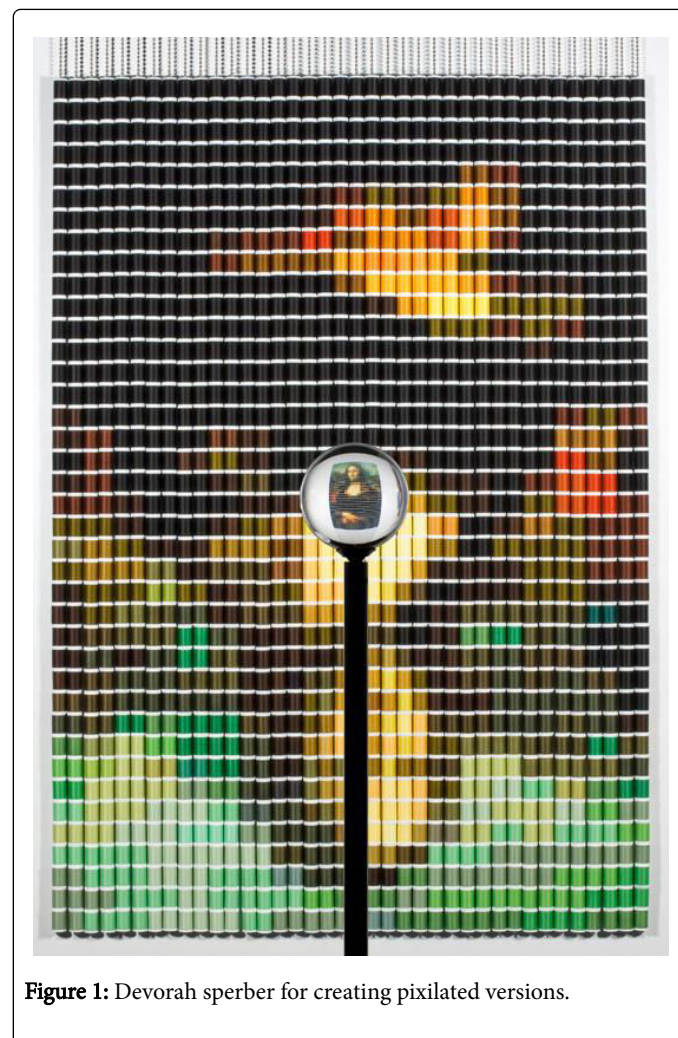


Figure 1: Devorah sperber for creating pixilated versions.

Figure 1 shows that Devorah sperber is known for creating pixilated versions of famous works of art using recycled thread spools, chenille pipe cleaners and map tacks that act as optical illusions. Her work *After the Mona Lisa 2* uses 5.184 spools hung in long, adjacent columns to create an inverted, pointillist version of the Mona Lisa. Viewed by the naked eye, the image is loose and ill-defined, but viewed through the optical tack; the spools are inverted and transformed into

a contiguous and faithful image of da Vinci's famous work (Figures 2, 3 and 4).



Figure 2: Mohammad Yusuf Asefi/ Camouflage.

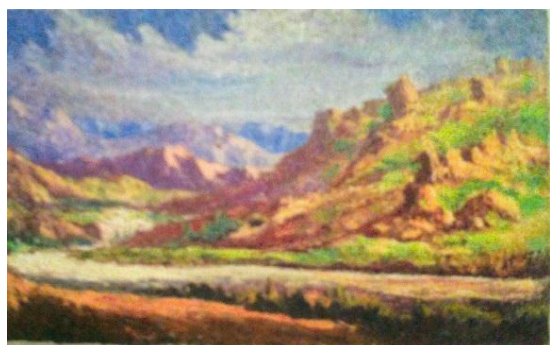


Figure 3: Mohammad Yusuf Asefi A label next to a small lovely nondescript landscape made in 2011.



Figure 4: Xitle and Spirit 2007, volcanic stone on automobile, 200 × 350 × 160 cm.

The comparison is poor, but if we formally transfer Jimmie Durham's perspective to the much discussed and quite controversial metaphor of the digital native and take this imagery seriously once,

current debates about inter-culture and post-migration could also be applied to the media culture of the next society, however, with unusually twisted signs and, in the course of time, with an unusually twisted perspective on causalities. For, to a certain extent, we are looking into the past-to-be in the mode of the future perfect: "Migrants" are then for example teachers, parents, etc. On the other hand, the children and young people will have been the inhabitants of the digital cultures who analogous to Jimmie Durham's formulation of the aggressive political act called 'Arkansas' possibly will have to suffer from an "aggressive [cultural] act, called [school]" that is to impose the culture of the "migrants" on them [9].



Figure 5: La malinche Jimmie Durham/La malinche a famous Mexican figure.

Figure 5 shows that La Malinche, Jimmie Durham is a famous Mexican figure viewed by many Mexicans as the mother of the people and the most typical victim. Jimmie Durham points to the struggles that she as a native American, suffered at the hands of the Spanish colonizers conquering the Aztec Empire.

Digital Native

The metaphor of the digital native has emerged from the declaration of independence of cyberspace: "You are terrified of your own children, since they are natives in a world where you will always be immigrants." According to Barlow [10] this "cyberspace" belonged to the metaphors trying to make the new of the new medium somehow tangible, concrete, and comprehensible in the early years of the internet. When William Gibson invented the word in 1984, he deeply influenced our vision of the world. Science fiction movies of the 1990s did their bit to this and so we visualized this cyberspace as a large, dark, cold (oriented

towards the image of cosmic space) “virtual” space, as a kind of afterworld, a “virtual reality.” This virtual reality was sharply marked out from the so-called “real life”. For some reason, the border between the two worlds was very important. The virtual reality had to do with the non-real, with the fictional, the fantastic, with the imaginations and illusions, sometimes also with the imaginary, with the magical and the uncanny. On this side of the border was “real life”, the true reality. Those who were moving too close to the other side of the virtual realities, which were too deeply inside cyberspace, were in danger of not finding out anymore, of becoming addicted, of suffering from loss of “reality”, etc.

Piotr Czarski [11] describes this very forcefully in his web kids ‘manifesto: “we do not ‘surf’ and the internet to us is not a ‘place’ or ‘virtual space’. The internet to us is not something external to reality but a part of it: an invisible yet constantly present layer intertwined with the physical environment”.

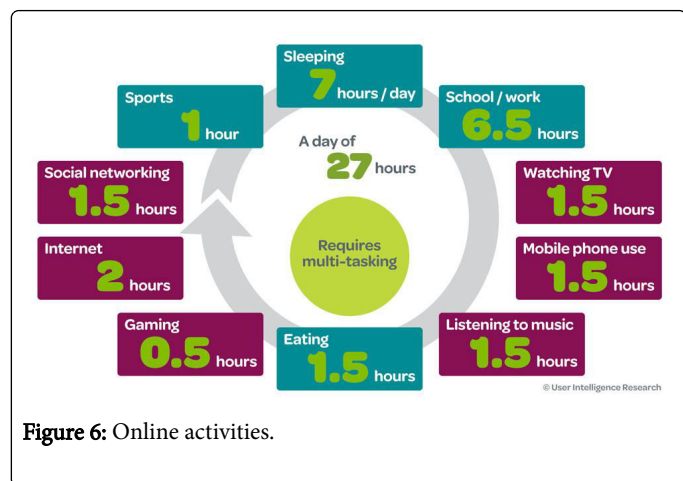


Figure 6: Online activities.

Figure 6 shows when we add up all the online activities in the “average” day of a digital native, it results in 27 hours! They often have multiple screens open and a number of programs running simultaneously, dividing their attention and distracting them. All this multitasking can take its toll.

The future of Art education must be oriented towards the principles of cyberspace put into real life. The connection of all with all, the creation of virtual communities, and the collective intelligence. Next art education must put the subjects, problems and phenomena their pupils and students should learn from into the horizon and context of the digitally networked world society. That means, next art education can no longer take the modern educational goal of the “critical” and at the same time placid dealing with books and pictures as a paradigm. It must rather be oriented towards the dispersion into the networks and towards the operational handling of complexity (Figure 5) [12].

The Global Contemporary

Contemporaries experience the world at the same time, they are in a spatio-temporal common world whose size both spatially as well as temporally – is dependent on the nature of the respective managing means of communication and information. They socialize each other and respectively form environment and system with and for each other. Within such time cooperatives, new ideas, new knowledge, new art, and other new artifacts of human imagination arise. Youth subcultures, for example, develop new music and new pictures, new

forms of culture, and new forms of self-understanding in time cooperatives.

The tangentially innovating communication processes in the global time cooperative are opposed by the basically conservative communication processes, which in the family, at school, university, college transfer the cultural knowledge and ability and the cultural self-understanding of a generation of people into the consciousness of the next generation. These cultural transmission processes are traditionally more connected with a place or space cooperative than with a time cooperative. Cultural tradition and cultural heritage are as we know it from the past referred to one territory, to nation states, to linguistic communities, etc.

People communicate with each other in space and in time. The subsequent generation prefers the new means of communication to disseminate information in space, but neglects the means to disseminate information in time. This development following the concept of the exhibition “The Global Contemporary” can also be deduced from the recent history of art: In the 19th century, art was a nationally relevant matter. In the course of the general focus on the historical origin, national museums have been opened, the discipline of art history was primarily invented as a “national” art history, and internationally comparative exhibitions of culture such as the Biennale Venezia were established. In the 20th century, the newly created internationally oriented avant-garde turned against the old nationalisms and at the same time adopted the “primitive art” of the (former) colonies as a new source of inspiration. But behind this was as Hans Belting and Andrea Buddensieg [13] emphasize a hegemonic modernism that declared its concept of art universal). In contrast and to pointedly distinguish it from modernism, a transcultural and hyper-cultural art arises now in the 21st Century around the world with the claim to a time cooperative without borders and without history [13].

It is about interactively acquiring the different cultural codes and forms of everyday life world with the aim of “letting them work” in the global time cooperative. This can be seen as cultural hacking: Instead of transforming raw material (blank canvas, pug lumps, etc.) into nice or new forms, the artists of the post-production make use of the given (“use of data”) as a raw material by remixing, copying/pasting, and translating into each other existing forms and cultural codes.

Next Nature

The surplus of control connected with the introduction of the new media, not only provokes a subsequent generation but also a next nature the subsequent generation distinguishes its culture from. The cyberspace pulled over real life in the global contemporary is the natural environment of the digital natives. The natives of the subsequent generation are confronted with the fact that the greater part of their life reality defies control. Their environment is characterized by the fact that anywhere in the ecosystems as well as in the networks of society they must expect that as Baecker [12] formulates it not only things have other sides than previously thought and not only individuals have other interests than previously assumed, but that each of their networks generates form complexes that principally and thus irreducibly overextend the understanding of each observer [12]. If the complexity of the interaction of information exceeds the imaginative power of a subject in this sense, then this is an indication of what Michael Seemann [14] aptly calls ctrl loss. This ctrl loss is the fertilizer of next nature.

Results

- That would be a common starting point for the future of art education. It must, like all education, be thought radically towards the future. It is about becoming, not about being. This is best achieved by seriously being oriented towards the present.
- This would be another starting point for next art education. The hero of the subsequent generation trustee of culture and exemplary ideal for education projects no longer is the intellectual of the enlightenment appealing to public reason, no longer the critic mastering the comparison of the real with the ideal, in short. No longer the sovereign subject modernism, but the hacker [6].
- This would be a concrete discovery for next art education: Orientation towards the cultural techniques necessary for dealing with the surplus of meaning of control. The artist of the subsequent generation masters (controls) the cultural techniques of his time. His art quivers in the network and vibrates in the media [15]. He must be no expert of new media science, but he maintains a creative approach to coding techniques and control projects.
- The next discovery touches the art to the quick. Next art education breaks with the history of art as the great narrative of Eurocentric high culture. It enters a minefield. It gets involved with the other art and with the next art and tries to think post-art. It is recognizably in connection with the field of art, but it is thinking beyond. And it knows: Next art does not remain unaffected by the world in which it arises. It deals with current objects of current life, it uses current display technologies for this, and it operates down to earth in everyday culture.
- This is the next discovery for Future of art education, especially for digital immigrants-the “core culture” of next art education is the culture of the digital natives. This is a culture just arising. We do not know it yet. It is strange to us. The respect for the natives of the subsequent generation demands our attention.
- Future of art education must be oriented towards the principles of cyberspace put into real life-the connection of all with all, the creation of virtual communities, and the collective intelligence. Future of art education must put the subjects, problems and phenomena their pupils and students should learn from into the horizon and context of the digitally networked world society. That means, future of art education can no longer take the modern educational goal of the “critical” and at the same time placid dealing with books and pictures as a paradigm. It must rather be oriented towards the dispersion into the networks and towards the operational handling of complexity.
- That would be the next discovery for Future of art education: The subsequent generation no longer thinks time mainly as a line leading from yesterday to tomorrow and causally linking origin and future. History belongs to modernism as well as teleology. The subsequent generation thinks time as a point. The present is relevant. The upside down cyberspace is becoming the medium of a global contemporaneity. Consequently, cultural globalization is becoming the constantly present layer of reality.
- Future of art education knows that the Future of art will no longer take the image for the aim of art, but as its raw material. It does no longer aim for the one great masterpiece, but especially deals with the plural of image. It produces deep knowledge about the codes structuring our reality and develops the ability to interactively acquire culture in the form of sample, mash up, hack, and remix. And it senses that control over the global reality of life is to obtain only in forms of participatory intelligence and collective creativity.

- In particular this (preliminary) last point requires a very thorough rethinking of the basal reference points of a Future of art education. Because with bending the opposition nature/culture, not only the idealization of nature as a harmonious point of reference for art, which in a certain sense fills in for nature by creating what nature would create if it would simply “grow” pictures, music, plastic, color, forms, etc. Is dismissed, but likewise this paradigmatic figure of the artist as an aesthetic subject “gifted” with corresponding quasi-natural creativity.

However, the imagination of this aesthetic subject committed to individuality, originality, expressiveness, ingenuity and authenticity only slightly diversified forms the foundation of common theories of aesthetic, musical, cultural, artistic education since the enlightenment and romanticism. Jean-Jacques Rousseau put into play the “homme naturel” as a standard for the cultural critique of modernism as well as for their educational ideals [16,17]. This was brought into theoretically elaborated forms in Schiller’s letters *Über die ästhetische Erziehung des Menschen* (on the aesthetic education of man) and Humboldt’s genius as the educational ideal [18] and since then survived as a cultural counter principle of an “Ästhetische Utopie” (aesthetic utopia) in close connection with the idea of the sovereign entity and the autonomous artist. Reckwitz [19] future of art education has not only left behind the opposition of art and technology from the 18th and 19th century but also the argumentatively related opposition of nature and culture. The home naturel 2.0 as a contrast point and starting point for cultural criticism and educational projects of the subsequent generation is the man in the state of the next nature. Consequently, the artist of subsequent generation must be considered-very carefully in terms of the depth of the rootedness in the subject-specific argumentation-as an exemplary ideal for the educational projects of Future of art education, on the premise that could be subsumed with Immanuel Kant, updated with Koert van Mensvoort: The genius of the next society’s artist is the instance.

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