

The relationship of fashion and art and art literacy of the students of the department of fashion design

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Abstract

The existence of the relationship between fashion and art dates back to old times. The aim of Worth and Poiret with the arising of haute couture in 19th century was the acceptance of fashion designers as artists. Even though this situation has never realized completely, many designers continued designing clothing with the sense of art and still do. The subject that unites design and art on the common ground is that there is an effort of creating an esthetical product at the end of both activities. In this direction, art lessons have always been a part of design education. As in every design field, in fashion design field art lessons take place in the curriculum. Art provides the inspiration for the designers; students and other designers design clothing by being influenced by the art. Thus, art becomes an eternal research field for designers, art literacy comes into prominence in this respect. The aim of this research is to discuss the relationship of art and fashion within its historical development and reveal the art literacy of the students of the department of fashion design. The research has been carried out in Eskisehir Anadolu University Faculty of Architecture and Design Department of Fashion Design. The method of the research is descriptive. In order to obtain the research data along with literature review art literacy scale that is developed by Assistant Professor Doctor İzzet Yucetoker has been used. Scale 96 has been applied on fashion design student.

Keywords: fashion, art, fashion design, art literacy.

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1. Introduction

Art that continues its existence in every period of civilization history, is an activity that comes out with events such as a person's telling himself, communicating with the outer world and influencing. Art is described sometimes as a description of beauty and sometimes as a description of emotions (Quoted by: Karoglu & Senel, 2012). According to another definition, art is "All of the methods used in describing an emotion, design, beauty etc. or a superior creativity that occurs as a result of this description (URL-1)." Art may have many different descriptions that sometimes contradict with each other and the consensus in these descriptions is "the method of expressing emotion, thought and perception in the unity of factors such as imagination, excitement, creativity, perception, esthetics, pleasure, talent, formation, thinking, description". Throughout history periods in art and art movements affected the clothing fashion of the period as well (Aktepe, 2012).

Fashion is derived from the word "modus" and means unrestrainable. Fashion has many different meanings but quoted by Erturk (2011) King and Ring (1980) made a generalizing definition of fashion that also covers previous definitions: "fashion is a way of expression that is visible in any time and changes in a social system or in groups in which individuals get together in time, and is culturally supported in a special tangible or intangible phenomena." When the definitions about fashion are considered, in order to mention fashion it is required to be visible. Fashion should reflect individuality along with stressing on a society identity. Moreover, fashion can occur at any time and change in time depending on cultural references. Once again, according to King and Ring clothing is the classical field of fashion. Fashion and clothing fashion are generally perceived as synonymous (Erturk, 2011).

Art and fashion were considered as two contradicting words earlier, sometimes it worried to see that art lost its importance and became ordinary or fashion undertook a role it does not belong to. While art is considered to be synonymous with eternal and timeless that can only be sensed by eyes, fashion is on the opposite exists only when it is worn and evaluated as a temporary reform that leaves a track only at that period. However as is seen throughout the history, the paths of these two terms have crossed and even merged contradictorily (Givry, 1998-1999).

Fashion and art phenomena can often be considered together. In this respect there are some common points between art and fashion that is a wing of industry. Of these, the primary is the expression of forming fashion product that is both a product of art and industry as creation. Besides, both art product and fashion product are esthetic objects. Along with this relation there is a difference between artist and designer, and between products of art and design.

Artist and designer are not identical. Artist is completely free when creating and product of art is an esthetical entity. However designer does not have a freedom as the artist has. But designer plans with esthetical emotions and product of design is based on functionality and may be esthetical as well (Tunali, 2009; Munari, 1971). Moreover another common point of art and design is that both fields have products of a conscious work and planning process. This definition covers all that is accepted as art as well as all design products (Barnard, 2010).

This relation and differences between fashion and art have become the subject of many researches from the second half of 19th century when a fashion phenomenon occurred till now. Some fashion designers claimed that they belong high art world by considering they are different than other craftsmen and tailors (Ozudogru, 2013). In this regard the existence of the relation between fashion and art dates back to old times. With the occurrence of haute couture in 19th century the aim of Worth and Poiret was to accept fashion designers as artists. Worth who opened his own fashion house in 1857 was the person who chose the cloths, realized the design and produced the clothing. The tradition of fashion designers to sign their designs as an artist started with Worth. Also, it is Worth who started the idea of accepting clothing designers as artists that are equivalent to other artists. Even though this situation never really realized, many designers continued and still continue to design clothing for many years with a sense of art (Svendsen, 2008). Before First World War French fashion designer Paul Poiret asked painter Raoul Dufy to design cloth patterns and ended the partition

between art and fashion. In addition to this painters Mario Simon, Naudin and Fauconnet established Martin Decoration Ateliers along with decorators Monod, Dumas in 1911. And this can be considered as an example of the effort to get artists and designers together (Givry, 1998-1999; Muller, 1998-1999).

Quoted by Aktepe (2012), according to Laver (1997), many artists and fashion designers such as Henri Matisse, Roul Duffey and Paul Poiret, Roy Lichtenstein and Gianni Versace, Tony Grag and Karl Lagerfeld completed various works by being influenced from each other. Fashion designers were especially affected by art of painting and sculpture, and many artists took place in various periods by being interested in fashion. Painters such as Cezanne and Monet drew for fashion magazines (Aktepe, 2012).

Another form of relation that the fashion designers establish with the art world is to take place in art movements or make their designs according to principles and methods of art movement (Ozudogru, 2013). In order to exemplify this case, while Chanel that based women clothes on men clothes in 1920s represented the functionalist side of Modernism, designer Elsa Schiaparelli who became a great power in 1930s made fashion a part of Surrealism movement and worked with Salvador Dali. Lobster Dress (Figure 1.) that is co-design of Elsa Schiaparelli and Salvador Dali is one of the products of this co-work (Svendsen, 2008; Watson, 2007, Ozudogru, 2013).



Figure 1. Lobster Dress, 1937 (Ozudogru, 2013)

Another art movement that the fashion designers are inspired by is cubism. The relation between cubism and fashion developed in line with the economic, social and technological developments and societal transformations. While cubist artists reflect these developments and transformations on the canvas, fashion designers reflected in the framework of volumes and surfaces on human body. It is possible to say that the searches in both fields gather around a similar visual form (Ozudogru, 2013). The cloak (Figure 2.) that Yves Saint Laurent is inspired from the painting titled *Aria of Bach* by Georges Braque in 1988 and the dress produced by Christian Francis Roth in 1991 could be given as examples (Figure 3.).



Figure 2. Yves Saint Laurent, Cubist Cloak, 1988-Georges Braque, Aria of Bach (Givry, 1998-1999)



Figure 3. Pablo Picasso, Sitting Man,1917-Christian Francis Roth,1991 (Givry, 1998-1999)

Pop Art that takes consumer market images and popular culture as the subject, made connection with fashion World and part of the artists started to produce wearable art by getting interested in fashion. Some of these are Warhol's "Fragile" dress and "Brillo Box" dress (Fig.4.) (Karoglu & Senel, 2012)



Figure 4. Andy Warhol,1963-1964 (Buttolph et al., 1998)

In the historical course some fashion designers reflected the effect created by artists on their designs exactly. Kenzo’s works related with Van Gogh or Monet, Cardin’s with Magritte (Figure 5.) and Gaultier’s with Pollock or Lidner are this type of works. Moreover, some fashion designers like Saint Laurent did not only make adaptations from artists but also arranged the locations of the clothes in accordance with artists’ styles. Yves Saint Laurent is the most important of these interpreters. The designer reflected Mondrian’s works on his dresses in 1965 (Figure 6.) (Givry, 1998-1999; Fogg, 2014).

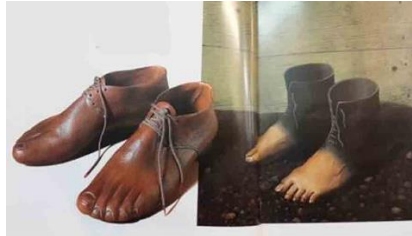


Figure 5. Pierre Cardin, Men’s Shoes, 1986- Rene Magritte, Red Model,1935 (Givry 1998-1999)



Figure 6. Yves Saint Laurent, Mondrian, 1965 (Fogg, 2014)

With his works at the threshold of 21st century, postmodernism representative Issey Miyake is one of the concrete examples of the togetherness of fashion and art in this day and time. Especially his exhibition named “Making Things” (Figure 7.) is a reflection of effort of clothing creation beyond time (Baton, 1998-1999).



Figure 7. Issey Miyake, Escargot,1990 (Baton,1998-1999:42)

At the present time fashion art relation continues its existence. Many fashion designers are inspired in their collections by art works or exhibit wearable art samples. While various exhibitions are opened

about fashion art relation in the world, in Turkey an example of these exhibitions is the “Design Cities” exhibition of Huseyin Caglayan opened in İstanbul Modern in 2008 (Aktepe, 2012).

Fashion art relation is not limited with either conceptual or with the relation of designer and artists with their works. In all training programs there are art lessons. Lessons such as basic art education, art history, esthetics, painting, modern art movements can be given as examples of art lessons that take place as obligatory or elective in fashion design education that is one of these design programs.

In addition to this designer candidates that prepare clothing collections in project lessons may be inspired by art movements or art works or the subject of their design project might be about art. In this direction, it is considered important for students to reflect art literacy in art research, understanding, interpreting and design products.

In order for the individuals to become an efficient member of the developing society, to arrange conditions towards their own work and private lives, gaining a modern point of view by forming a free, independent and contributing personality, it is very important for them to improve their literacy skills (Kurudayioğlu & Tuzel, 2010).

Quoted by Sanalan et al (2007) according to Kellner (1995) literacy is “is to gain proficiency in using the communicational symbols that the society give meaning to effectively.” (Sanalan et al, 2007:34). More clearly quoted by Nergis (2011) according to Kurudayioğlu and Tuzel (2010) literacy is “the usage of literacy skills, libraries, internet, technological equipment and instruments by the individual to access many other information in order for him/her to adapt his/her environment, solve his/her problems and make an accurate decision.” (Nergis, 2011).

In the present time society the speed of information production and consumption increased, access to technological developments and information facilitated. Moreover, new kinds of literacy occurred such as “computer literacy, science literacy, geography literacy, mathematics literacy, content literacy, visual literacy, library literacy, consumer literacy” (Nergis, 2011). Among the new literacy types, art literacy is defined as (Yucetoker, 2014):

“In the globalizing world, it is a type of literacy that maintains to form an eclectic relation between local art perception as being a direct part and international arts that is accessed indirectly, to access the necessary information the individuals that acquired art as a profession may require in their occupational and individual lives, and to transfer the accessed information to applications of object or factor. By this definition it is considered that the individual is required to merge, evaluate and create a relation between his/her art accumulations in his/her culture with other countries’ art products and to have the sufficient artistic knowledge to form this relation.”

In Turkey art literacy is a newly developed type of literacy. Individuals that are interested in art or that work in every field related with art should know from where and how they can reach information about art, should comprehend the information he/she acquired and evaluate in a conceptual framework, understand where and how he/she can use the information evaluated in his/her work, and be able to synthesize the applications he/she gathered about art with the information he/she gathered (Yucetoker, 2014).

Art is always a research field for designers, and art literacy gains importance in this respect. The aim of this research is to discuss the art and fashion relation within the historical development and reveal the situations of fashion design students about art literacy.

2. Method

The method of this research is descriptive. Research has been realized by using a screening model. “Screening models are research approaches that aim to do description of a situation that existed in

the past or still exists with its existing form. The event, individual or object that is the subject of the research is tried to be described within their own conditions and as they are.” (Karasar, 2005:77).

Table 1. Distribution of Research Sample According to Education Level

Education Level	f	%
1st year	19	19,8
2nd year	26	27,1
3rd year	24	25,0
4th year	27	28,1
Total	96	100,0

When the distribution of the research sample according to education levels is analyzed, it is revealed that 28,1% is fourth year, 27,1% is second year, 25,0% is third year and 19,8% is first year students. In acquiring the research data, primarily the literature about the research problem is scanned and in determining the art literacy of the fashion design department students the adaptation of art literacy scale developed by Assistant Professor Doctor İzzet Yucetoker is used. In the scale firstly, there are two questions about the department and education levels of the sample, and two questions about their status of reading art books and library research. In the scale there are in total 26 matters about art literacy. These 26 matters are formed by quintet Likert type statements as I struggle so much, I struggle, I am indecisive, I do not struggle and I never struggle. Questions are not grouped as positive or negative. As a result of the suggestions taken from the scale owner, scale matters prepared about music and painting are accommodated with art and fashion design field. In this respect, the present 24th matter that is only about music and painting performance is removed from the scale. As a consequence of this application, the number of matters in the scale decreased from 26 to 25. In Likert type scale I never struggle is graded as 5, I do not struggle: 4, I am indecisive: 3, I struggle: 2 and I struggle so much:1. Grade intervals are as I never struggle: 5,00 – 4,20, I do not struggle: 4,19 – 3,40, I am indecisive: 3,39 – 2,60, I struggle: 2,59 – 1,80 and I struggle so much: 1,79 – 1,00. Scale consists of four dimensions. These dimensions and their related matters are as follows: ability to use art literacy knowledge: 2., 5., 6., 10., 11., 15., 18., 22., 24., 25.; ability to define the art literacy knowledge requirement: 1., 4., 12., 13.; ability to transfer art literacy knowledge to their works: 14., 16., 17., 19., 20., 21.; ability to reach art literacy knowledge 3., 7., 8., 9., 23. In order to determine the struggle level of students about each dimension of art literacy arithmetic mean and standard deviation values are calculated and to determine the relation between art literacy and education level variance analysis (one-way Anova) is made. The Cronbach Alfa reliability coefficient in all questions of the scale adaptation applied in this research is ,89. Statistical analyses of the research data are made in SPSS 15.0 software, the findings acquired are presented in the related tables and interpreted.

3. Findings

In this section findings about the art literacy of Fashion Design Department students are presented in the related tables and interpreted.

Table 2. Status of Enjoying Reading Art Books

Opinions	f	%
Yes	60	62,5
No	36	37,5
Total	96	100

62,5% of the Fashion Design Department students state that they enjoy reading art books while 37,5% state that they do not. Considering these results, it can be stated that the majority of the students enjoy reading art books.

Table 3. Status of Enjoying Doing Research in the Library

Opinions	f	%
Yes	62	64,6
No	34	35,4
Total	96	100

64,6% of the Fashion Design Department students state that they enjoy doing research in the library while 35,4% state that they do not. Considering these results, it can be stated that the majority of the students enjoy doing research in the library.

Table 4. Using Artistic Knowledge

Related Matters	Class	n	\bar{X}	Ss
Developing and narrowing my artistic research subject	1	19	2,8421	1,01451
	2	26	3,3462	1,01754
	3	24	2,7917	1,06237
	4	27	3,1111	,89156
	General	96	3,0417	1,00438
Using foreign art sources (magazines, books, encyclopedias)	1	19	3,0000	,94281
	2	26	3,0769	1,09263
	3	24	2,4583	,97709
	4	27	2,6667	1,03775
	General	96	2,7917	1,03534
Using artistic web sources	1	19	3,8421	,89834
	2	26	3,8846	1,07059
	3	24	3,4167	1,28255
	4	27	3,8519	,76980
	General	96	3,7500	1,02598
Using art catalogues in libraries	1	19	2,8421	1,01451
	2	26	3,5000	,98995
	3	24	3,2500	,98907
	4	27	3,3704	,92604
	General	96	3,2708	,98920
Using other libraries apart from their own libraries	1	19	2,8421	1,06787
	2	26	3,2692	1,07917
	3	24	2,8333	1,30773
	4	27	2,9259	,99715
	General	96	2,9792	1,11430
Interpreting information that I read in art books	1	19	2,7895	1,13426
	2	26	3,1923	1,05903
	3	24	3,5417	1,14129
	4	27	3,4815	,84900
	General	96	3,2813	1,06329
Using many sources together in my art researches	1	19	3,3684	1,06513
	2	26	3,6154	1,06120
	3	24	3,1250	1,29590

	4	27	3,6667	,96077
	General	96	3,4583	1,10422
	1	19	2,9474	1,17727
	2	26	2,9231	1,12865
Presenting verbally the results of my Design/Art conceptual works	3	24	3,0833	1,17646
	4	27	3,5556	1,18754
	General	96	3,1458	1,17857
	1	19	3,3158	1,10818
	2	26	3,3846	1,13409
Criticizing the strong and weak sides of my conceptual works	3	24	3,4167	1,17646
	4	27	3,8148	,83376
	General	96	3,5000	1,06623
	1	19	3,3158	1,29326
	2	26	3,5000	1,02956
Reforming artistic information by sharing with others	3	24	3,6250	1,01350
	4	27	3,8519	,76980
	General	96	3,5938	1,02164

Considering the general results about the ability to use art literacy information dimension in Table 4, it is observed that students do not have difficulty in using artistic web sources (\bar{X} 3,7500), using many sources together in their art researches (\bar{X} 3,4583), criticizing the strong and weak ways of their conceptual works (\bar{X} 3,5000), and reforming artistic information by sharing with others (\bar{X} 3,5938). Moreover, it is seen that students are indecisive in developing and narrowing their artistic research subject (\bar{X} 3,0417). It is thought that the reason is that art is quite a wide and rich field and in this field students might have difficulty in determining the limits of their subjects. It is also seen that the students have indecisiveness in using art catalogues in libraries (\bar{X} 3,2708) and using other libraries apart from their own libraries (\bar{X} 2,9792). It can be stated that the reason of this situation is that they do not have access information for art catalogues or that they think they shall not need this and the reason that they do not use other libraries is that they think their libraries are sufficient. Also, it is observed that students are indecisive in interpreting information that they read in art books (\bar{X} 3,2813) and presenting verbally the results of their design and art works (\bar{X} 3,1458). As a reason of these situations, it can be stated that it is thought difficult to interpret many information in art books with respect to art philosophy and to put it into words. When all results are analyzed, it is observed that the lowest value regarding arithmetic mean is in the using foreign art sources (\bar{X} 2,7917) option. This is considered to be related with the insufficiency of the students in foreign language. Considering all results, it can be stated that students mostly may have problems in using artistic knowledge.

Table 5. Describing the Information Need

Related Matters	Class	n	\bar{X}	Ss
	1	19	3,1053	1,10024
	2	26	3,2692	1,00231
When I am to determine my artistic research subject	3	24	2,7500	1,03209
	4	27	3,4444	1,05003
	General	96	3,1563	1,05957
	1	19	3,1053	1,14962
	2	26	3,2692	1,04145
In knowing which sources shall be appropriate for my research subject	3	24	3,0417	1,19707
	4	27	3,5185	,80242
	General	96	3,2500	1,04630
In comprehending the suitability of the information I acquired about	1	19	3,3684	1,01163

the research subject for my subject	2	26	3,3462	,97744
	3	24	3,3333	1,20386
	4	27	3,9259	,82862
	General	96	3,5104	1,02592
In determining similar and different points between many artistic publications	1	19	3,3158	1,00292
	2	26	3,4231	,90213
	3	24	3,5000	1,06322
	4	27	3,7407	,81300
General	96	3,5104	,94027	

When Table 5 is analyzed, it is observed that in describing the artistic information need dimension, students do not have difficulty in comprehending the suitability of the information they acquired about the research subject for their subject (\bar{X} 3,5104), and in determining similar and different points between many artistic publications (\bar{X} 3,5104). This result can be interpreted as students being successful in comprehending information suitable with their subjects and synthesizing the information that takes place in many artistic publications. However it is seen that the students are indecisive when they are to determine my artistic research subject (\bar{X} 3,1563) and in knowing which sources shall be appropriate for my research subject (\bar{X} 3,2500). Considering all results, it can be stated that students have successful sides in describing their artistic information needs and have sides in which they have difficulty too.

Table 6. Transferring Artistic Information to Their Works

Related Matters	Class	n	\bar{X}	Ss
In relating the information I acquired with the products I designed	1	19	3,3684	1,11607
	2	26	3,4615	1,10384
	3	24	3,5833	1,17646
	4	27	3,8889	1,05003
General	96	3,5938	1,11051	
Relating the information I read recently with the information I read earlier	1	19	3,4737	,96427
	2	26	3,7692	1,03180
	3	24	3,5833	1,05981
	4	27	4,0370	,70610
General	96	3,7396	,95416	
In reflecting the information after I read of the designs I prepared	1	19	3,2632	,93346
	2	26	2,9231	1,09263
	3	24	3,5000	1,25109
	4	27	3,6296	,96668
General	96	3,3333	1,09224	
In arranging the sections of the homework while doing my Design/Art theoretical homework	1	19	3,1053	1,10024
	2	26	3,0769	1,35420
	3	24	3,3750	1,24455
	4	27	3,6667	,96077
General	96	3,3229	1,18317	
In preparing the list of the sources I used in my Design/Art theoretical homework	1	19	3,5789	1,07061
	2	26	3,6538	1,12933
	3	24	3,4583	1,35066
	4	27	3,7778	,89156
General	96	3,6250	1,10739	
In preparing the results of my Design/Art theoretical works in written form	1	19	2,8947	1,19697
	2	26	3,2692	1,11562

3	24	3,4167	1,44212
4	27	3,4815	1,12217
General	96	3,2917	1,22188

Analyzing Table 6, it is seen that in students' transferring artistic information to their works dimension, students do not struggle in transferring the information they acquired to the products they designed (\bar{X} 3,5938), in synthesizing the information they read recently with the information they read earlier (\bar{X} 3,7396) and in preparing the list of the sources they used (\bar{X} 3,6250). Moreover, it is seen that the students remain decisive in reflecting the information after they read of the designs they prepared (\bar{X} 3, 3333), in arranging the sections of the homework they did (\bar{X} 3,3229) and in preparing the results of their theoretical works in written form (\bar{X} 3,2917). Considering all the results it can be stated that while students transfer artistic information to their works, they are successful at using and synthesizing the information they acquire but have difficulty in presenting this in written form within research rules. As a reason of this result, the insufficiency of students in knowing the rules of turning their researches into written form can be considered.

Table 7. Accessing Artistic Information

Related Matters	Class	n	\bar{X}	Ss
In knowing how and where I can find the information about Design/Art	1	19	2,8947	1,19697
	2	26	3,3077	,88405
	3	24	3,2500	1,35935
	4	27	3,4444	,97402
	General	96	3,2500	1,10501
In finding information about my subject on web search engines	1	19	3,7368	1,09758
	2	26	3,7308	1,15092
	3	24	3,5833	1,24819
	4	27	3,9259	,99715
	General	96	3,7500	1,11450
In putting constraints (language, history, type) in researches about art on computer	1	19	3,1579	1,21395
	2	26	3,6923	1,04954
	3	24	3,5000	1,14208
	4	27	3,5926	1,18514
	General	96	3,5104	1,14243
In accessing information of Designers/Artists	1	19	3,4211	1,26121
	2	26	3,8846	1,10732
	3	24	3,5000	1,06322
	4	27	3,5926	1,04731
	General	96	3,6146	1,10853
In using technological means while doing my Design/Art works	1	19	3,8421	1,16729
	2	26	3,8462	1,08415
	3	24	3,6250	1,27901
	4	27	4,1111	,80064
	General	96	3,8646	1,08210

It can be stated that in accessing artistic information dimension indicated in Table 7, students are more successful compared to other dimensions. It is observed that students do not struggle in finding information about my subject on web search engines (\bar{X} 3,7500), in restraining their researches about art on computer (\bar{X} 3,5104), In accessing information of Designers/Artists (\bar{X} 3,6146), and in using technological means while doing my Design/Art works (\bar{X} 3,8646). It is possible to say that the reason of these results is that today is age of technology and the success of new generation in using technology. Moreover it is seen that students are indecisive in knowing how and where I can find the

information about Design/Art (\bar{X} 3,2500). It can be considered that this situation is originated as a result of great and various information sources of today.

Table 8. Variance Analysis (One-Way Anova) Towards the Relation of Art Literacy and Education Levels

		Sum of Squares	df	Mean Square	F	p*
When I am to determine my artistic research subject	Between Groups	6,585	3	2,195	2,018	,117
	Within Groups	100,072	92	1,088		
	Total	106,656	95			
In Developing and narrowing my artistic research subject	Between Groups	4,797	3	1,599	1,616	,191
	Within Groups	91,036	92	,990		
	Total	95,833	95			
In knowing how and where I can find the information about Design/Art	Between Groups	3,505	3	1,168	,956	,417
	Within Groups	112,495	92	1,223		
	Total	116,000	95			
In knowing which sources shall be appropriate for my research subject	Between Groups	3,396	3	1,132	1,035	,381
	Within Groups	100,604	92	1,094		
	Total	104,000	95			
In using foreign art sources (magazines, books, encyclopedias)	Between Groups	6,029	3	2,010	1,930	,130
	Within Groups	95,804	92	1,041		
	Total	101,833	95			
In using artistic web sources	Between Groups	3,579	3	1,193	1,138	,338
	Within Groups	96,421	92	1,048		
	Total	100,000	95			
In finding information about my subject on web search engines	Between Groups	1,515	3	,505	,399	,754
	Within Groups	116,485	92	1,266		
	Total	118,000	95			
In putting constraints (language, history, type) in researches about art on computer	Between Groups	3,406	3	1,135	,866	,462
	Within Groups	120,583	92	1,311		

	Total	123,990	95			
In accessing information of Designers/Artists	Between Groups	2,936	3	,979	,791	,502
	Within Groups	113,804	92	1,237		
	Total	116,740	95			
In using art catalogues in libraries	Between Groups	5,136	3	1,712	1,793	,154
	Within Groups	87,823	92	,955		
	Total	92,958	95			
In using other libraries apart from their own libraries	Between Groups	3,131	3	1,044	,836	,477
	Within Groups	114,827	92	1,248		
	Total	117,958	95			
In comprehending the suitability of the information I acquired about the research subject for my subject	Between Groups	6,499	3	2,166	2,132	,102
	Within Groups	93,491	92	1,016		
	Total	99,990	95			
In determining similar and different points between many artistic publications	Between Groups	2,353	3	,784	,884	,453
	Within Groups	81,637	92	,887		
	Total	83,990	95			
In relating the information I acquired with the products I designed	Between Groups	3,774	3	1,258	1,021	,387
	Within Groups	113,383	92	1,232		
	Total	117,156	95			
In interpreting information that I read in art books	Between Groups	7,511	3	2,504	2,306	,082
	Within Groups	99,895	92	1,086		
	Total	107,406	95			
In relating the information I read recently with the information I read earlier	Between Groups	4,341	3	1,447	1,621	,190
	Within Groups	82,149	92	,893		
	Total	86,490	95			
In reflecting the information after I read of the designs I prepared	Between Groups	7,507	3	2,502	2,175	,096
	Within Groups	105,827	92	1,150		
	Total	113,333	95			
In using many sources together in my art researches	Between Groups	4,633	3	1,544	1,278	,287

	Within Groups	111,200	92	1,209		
	Total	115,833	95			
In arranging the sections of the homework while doing my Design/Art theoretical homework	Between Groups	5,729	3	1,910	1,381	,254
	Within Groups	127,261	92	1,383		
	Total	132,990	95			
In preparing the list of the sources I used in my Design/Art theoretical homework	Between Groups	1,359	3	,453	,362	,781
	Within Groups	115,141	92	1,252		
	Total	116,500	95			
In preparing the results of my Design/Art theoretical works in written form	Between Groups	4,354	3	1,451	,971	,410
	Within Groups	137,479	92	1,494		
	Total	141,833	95			
In presenting verbally the results of my Design/Art conceptual works	Between Groups	6,665	3	2,222	1,631	,188
	Within Groups	125,294	92	1,362		
	Total	131,958	95			
In using technological means while doing my Design/Art works	Between Groups	3,037	3	1,012	,861	,464
	Within Groups	108,203	92	1,176		
	Total	111,240	95			
Criticizing the strong and weak sides of my conceptual works	Between Groups	3,833	3	1,278	1,129	,342
	Within Groups	104,167	92	1,132		
	Total	108,000	95			
Reforming artistic information by sharing with others	Between Groups	3,519	3	1,173	1,128	,342
	Within Groups	95,638	92	1,040		
	Total	99,156	95			

* $p < 0,05$

Analyzing Table 8, it is observed that according to variance analysis (One-Way Anova) results there are no significant differences in art literacy regarding their education levels.

4. Conclusion

Throughout the history periods in art and art movements affect the clothing fashion of the period as well (Aktepe, 2012). While art and design concepts along with artist and designer definitions are not the same, there has been studies performed in line with their common and different sides. Some of the fashion designers prepared clothing collections by being inspired by artists and some labeled themselves as artists. Moreover, some artists completed their works in clothing forms and did studies in the fashion design field. As it is said for other branches of design, fashion design also continues to keep its relation with art and designers keep being inspired by art. This relation is not limited only at conceptual level or with the studies done. In all design education programs there are art lessons. For the art lessons that are either obligatory or elective in fashion design education, which is one of these design programs, lessons such as basic art education, art history, esthetic, painting, modern art movements can be given as examples. In addition to this, in project lessons designer candidates that prepare clothing collections may be inspired by art movements or artist works or the subject of the design project they are supposed to do may be about art. In this respect art literacy is considered important for students to research, understand, interpret and reflect art on their design products.

Art literacy has four dimensions. These dimensions are, using artistic knowledge, describing the information need, transferring artistic information to their works and accessing artistic information.

Of these dimensions, in using artistic knowledge dimension, it is observed that fashion design department students do not have difficulty in using artistic web sources, using many sources together in their art researches, criticizing the strong and weak ways of their theoretical works, and reforming artistic information by sharing with others. However it can be stated that students are indecisive in developing and narrowing their artistic research subjects, using art catalogues in libraries and using other libraries apart from their own libraries, interpreting information that they read in art books and presenting verbally the results of their design and art works. When all results are analyzed the lowest value regarding the arithmetic mean is observed in the using foreign art sources option. This is considered to be related with the insufficiency of the students in foreign language. Considering all results regarding this dimension, it can be stated that students may have problems in using artistic knowledge.

In the describing the artistic information need dimension, it can be stated that students have successful sides in describing their artistic information needs and have sides in which they have difficulty too. In the transferring artistic information to their works dimension, while students transfer artistic information to their works, they are successful at using and synthesizing the information they acquire but have difficulty in presenting this in written form within research rules. Accessing artistic information dimension is the most successful dimension for students compared to other dimensions. Students use technological means efficiently. In line with all these results it can be stated that measures are required to be taken for students to be more successful in using the information dimension and that especially students are required to be encouraged to learn foreign language. Besides, their lacking in how to present a research accurately in written form should be eliminated.

There are no significant differences in art literacy regarding their education levels.

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